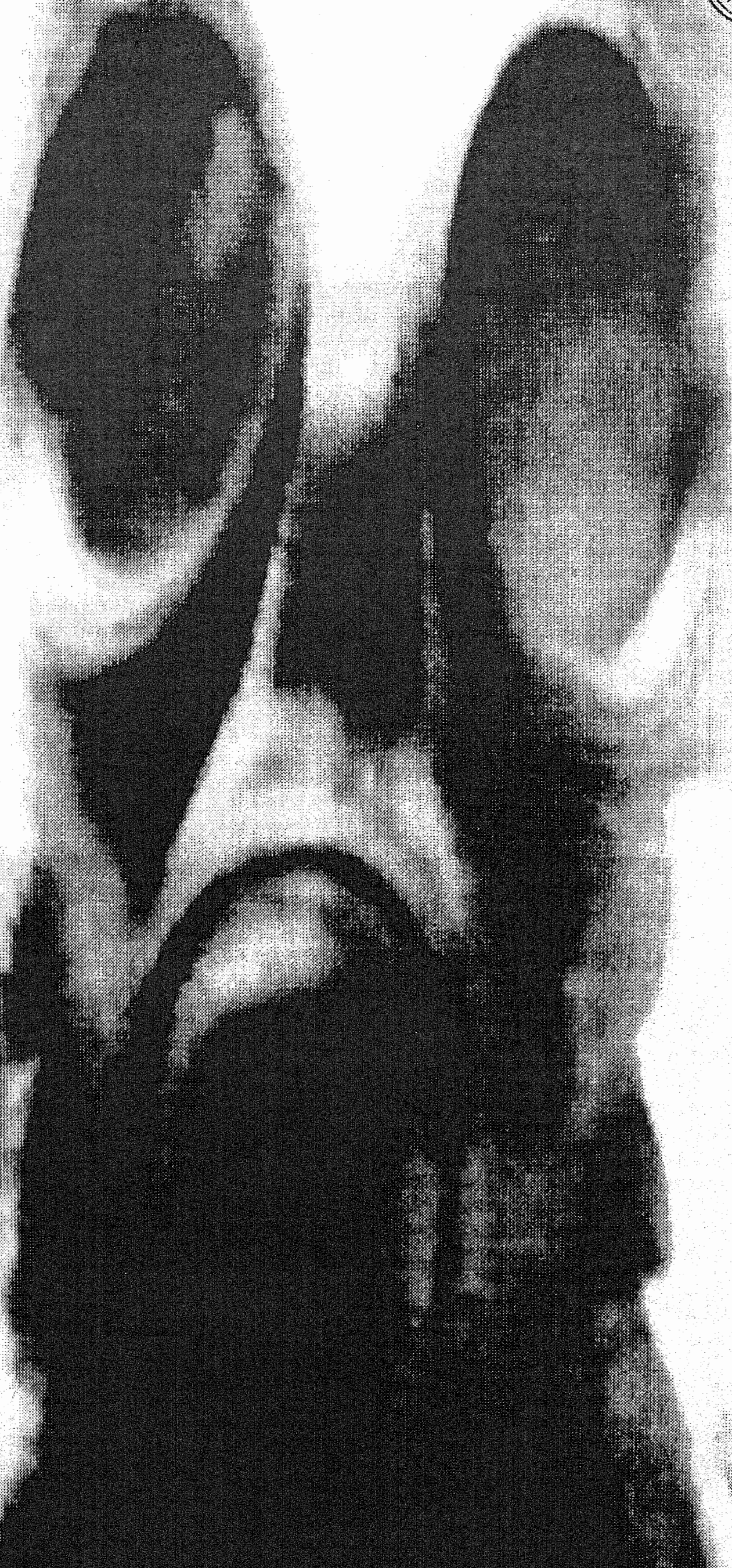


RC/E  
378.05  
05  
C-2

# On dit

The Adelaide University Students' Association Weekly





**Friday** → **This week in UniBar**  
**19th March 8.30pm**

The **BLUES BROTHERS** and  
**THE SISTERS OF SOUL**



**FREE**  
to **A**card  
holders  
(only \$20 for  
8 shows)  
Students \$5,  
Guests \$7 on  
the night

**How to get out in '93**  
see great bands, comedy  
and much more in **UNIBAR**

be a VIP in an  
exclusive club...  
your club, your card



\$20 gets you into eight union activities shows  
Grab your complimentary drink on entering  
It also gets you into other shows cheap!  
It also gets you discounts at UniRecords,  
Craft Studio, Art Gallery, PLUS you are first to  
be offered cheap or free tickets when  
available to all sorts of shows around town!

**\$20 Cheap!**  
**YOUR CARD YOUR VENUE**

Available at Union Office 9am - 3pm  
Monday to Friday or at door on Friday nights

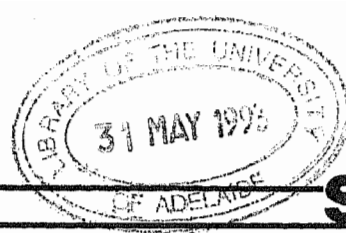
*coming entertainment*

**FRIDAY 26TH MARCH**  
**"Attila the Stockbroker"**  
Exclusive comedy act from England

**SATURDAY 3RD APRIL**  
**2 bands from New Zealand**  
**"STICKY FILTH" and "CASUALTY"**  
**ALL SCHOONERS \$1.00**

A D E L A I D E **Adelaide UNIBAR**  
**UNION**





Step inside...

# CONTENTS

- 4, 5•Lots of lettuce
- 6. Sewer
- 7. This week's Bi-election and John Cale
- 8. People in peril, Disarm Nurrungar
- 9. More Nurrungar!!
- 10. Welcome to the wonderful world of wine
- 11. Television - Comedy
- 12, 13• Super Duper Election spread
- 14, 15• Theatre, including Opera in the Park, Dancing at Lughnasa, American Indian Dance Theatre and Tartuffe
- 16, 17• Cinema - Malcom X, Voyager and Don's Party
- 18,19• Comics
- 20, 21• Record Reviews
- 22• Live and sweaty -Lemonheads, Musikki-Oy
- 23• Classified information
- 24. Join Aunt Mabel for a cosy chat and a cuppa

## The Hackney Hotel

95 Hackney Rd.  
presents

# B I G G

WED. 17TH OF MARCH

\$8 entry and all you can drink  
between 9.30 and 11.30 pm.

In Association  
with



93.7 **Triple M** fm

## Attention New Writers

This week our sub-editors  
are having meetings in  
the On dit office at the  
following times:

Art	Friday	1pm
Books	Tuesday	1pm
Comics	Thursday	1pm
Film	Tuesday	1pm
Music	Wednesday	1pm
News	Thursday	1pm
Theatre	Friday	1pm

See you there!



## Bring back the old Skuldug!

To the Editors,

Who the F@#&! is Georgie Hurst (please check I have this name right in the interest of protecting the innocent). I'll tell you who this person is. It is the stupid little upstart med student who in all their wisdom decided to absolutely destroy the great tradition which was Skulduggery (the person named in On Dit as the organiser anyway). They (I refer to him/her as they because I'm not sure if Georgie is male or female) are the Antichrist of true, wholesome? fun.

Everyone (except the freshers who had a good time anyway) knows what Skulduggery is all about! Sure you jug down loads of beer until you can't stand up (and even this occurrence was less than in other years). But that is only part of it. Where were the garbages as protective gear, the stackhats to protect fragile heads from crushing when one fell down the stairs into the mud swell of the Cloisters? Where were the beer fights, almost the most important aspect of all? There were no four litre cordial bottles slung around necks as drinking and throwing jugs this year. And where was the fast, loud band playing thrash favourites for the young louts to go crowd surfing over? They have remained in previous years in which the real Skulduggeries occurred, that is where.

Instead we have this years Sip-beer-relatively-calmly-and-get-a-little-tipsey-ery (I refuse to call it a Skulduggery). This is where people dress up in nice clothes (not clothes that you have to burn afterwards) and pay for their small (schooner, my ass) beers as they go along. These, of course, are too precious to throw away on any fun laden antics such as beer fights. A few were thrown. Very few, and only by those at least 58 times more wealthy than your average uni student (or 158 times as stupid). Oh, wait a second, point of absolute disbelief here - on the back of the ticket it said this pricing system was probably better because most people would 'find it hard to down \$20 worth of beer anyway'. Who spent less than \$25 this year? It also said this is fairer on those people who didn't want to drink much anyway. What the hell were they doing at Skulduggery then?

People danced to nice Kylie Minogue sounding songs (which have their place, in between band sets) in nice friendly mannered ways. People lined up like sheep at the sole bar patiently awaiting their next precious beer. In short, there was no atmosphere, not a Skulduggery atmosphere anyway.

Wandering around trying to remember my name at this farce of an event all I can remember hearing is, 'It's not as good as last year,' or 'Who the hell f\*\*ked up Skulduggery'. Only the freshers were unperturbed but only because they never experienced the true thing. I'll finish this ambitious whinge letter by saying this: You will make a lot of people a lot happier by reintroducing the real Skulduggery again next year, by reinstating the tradition. I ask all

who agree with me to voice their opinion. If you have to bump up the price to make it viable then do so. Hell, I paid \$40 for it this year and I knew it wasn't even going to be good!

Bring back the old skuldug!

Dion Andrews

P.S. No I am not a beer man as many people may say, flicking through there bag of labels to try and stick on a person who complains about the demise of a great beer drinking event. Even though I think that crap's been blown way out of proportion, but that's another whinge for another day.

## We're all doing the cretin hop

Dear On Dit,

Reading the Liberals' article telling us how great Voluntary Student Unionism is, I have a few comments and questions. I notice that anything that doesn't spew money out is inappropriate, e.g. the Art Gallery at Adelaide Uni. Well, David Wawn may be a cretin who thinks all students should do is eat and buy food, but some of us like our Student Union to give some cultural services. If I wanted just shops, I'd hand around Rundle Mall. Why is there so much information on the Australian National University set up? Why are we only told about things that happened around 1986 and 1987? Are the Liberal Better Management Team still running the ANU Union? 7 years is a long time. The points about how all work on representation should be done on a voluntary basis doesn't wash - who would have the time to spend helping other students for free? Who would be a volunteer staff member? As the Liberals policy makes clear, universities will financially screw us under VSU. I rather pay my money to the Student Union than the University. Wawn doesn't mention the Liberals will let Unis charge fees for services - these will be compulsory. Wawn's article is irrelevant.

Terry Cummins

## Puerile Carp

Dear Editors,

I write to complain about your regular column, titled "Aunt Mabel Says". It is neither original or funny and I suspect that most, if not all, of the letters are written by the authors of the column. Why you persist in publishing this puerile crap is completely beyond me.

Yours faithfully,

D. Krantz

Hist. (Hons)

P.S. I like the picnic cartoons though.

## Middle Class Guilt

Libraries are buildings where books live. Books are for reading. Reading does not, inherently, involve speech. So, where is the casual link between libraries and the chattering classes?

Let me share something with you. Last Monday morning I was *the Romper Room Doo-Bee* of students. Sitting at my little desk, readin' them journal articles, enjoying the acacia tree outside the window and generally grooving on being at Uni.

Crash! Dark clouds gather, thunder rolls, lightning flashes - people near me are talking. Beginning of my inner turmoil. Are they talking because of a particularly difficult thing being studied that requires explanation? No. Are they talking to waste valuable reading time? Yes.

Are they destroying the silence? Yes. What happens next? The 5 minute rule. The 5 minute rule is something I made up to give chatterers leeway before I ask them to be quiet. I think this is reasonable, others assure me it's too generous. It isn't easy, that's for sure. I sit still, trying to ignore the notes, to read and learn and pretend I'm calm, pretend I'm not scared of being demonised as the evil whinger who old-maidishly ask people to cease chattering. I look at my watch every 10 seconds to see if the 5 minutes is up - it isn't. Inner turmoil nears crisis point. I have a vivid fantasy of yelling "Shut the fuck up!" so loudly that the chatterboxes are blown through the windows by the force of my PK'd breath. No use. I stress. Time's up.

Summoning all my courage, I walk quietly to the talkers' desks and ask them to stop or leave. They look at me, shocked at my rudeness in interrupting them. I point out this is a library. They gawp, startled by my powers of observation. I can hear them thinking 'Who is this wanker?' I blush. They may (not) be quiet or leave. I am unhappy. I don't like being officious, I wish people wouldn't talk in libraries. It is particularly ironic that people who apparently *cannot* read go to libraries. I've observed this in the Barr Smith Reading Room. You'd think that people would go to a *Reading* room because (a) they can read (b) they want to read. Neither of these is true. In the Barr Smith Reading Room are neat yellow signs covered in perspex that say 'No Talking' - yet there is talk. I assume that illiterate barbarians come to the Reading Room as part of a bizarre ritual to torture their fore (the readers) by talking trivia. (Anthro students, there's an Hons thesis in that one, go for it!) For those of us who (unsoundly) have Oxbridge dreams, the Reading Room is our church, there's nothing like 1920s Baroque ...

There are discussion rooms all over the BSL that go unused every day. If you need to talk about your work - go there. If you need to talk about your life - go outside and enjoy the sunshine, on the lawns, by the Torrens, in a cafe ...

If you need to read, join me in the truthful, gawdy beauty of the Reading Room. But please don't talk, it makes me feel bad to ask for your silence.

Katharine Thornton



## More Diary Man

Dear Liana Buchanan,

Here! Here! I must greatly commend you on the powerful and insightful pontifications you have made regarding the issue of the Union Diary character. We need more vigilant crusaders like yourself to burn the midnight oil and foil this insidious masculine oppression. I hope the light cast on this poignant topic will shame the creators of the official university diary back into the archaic quagmire to which they belong. To think that these creators masterminded a plan so devious as to proliferate the diary with stereotypical white, able-bodied males to further the psychological oppression of women and other oppressed groups is just deplorable. Such a premeditated and blatantly purposeful denial of the representation of women and other oppressed groups should not be tolerated. Thank god for the keen perception of people like you, Liana Buchanan, for making us aware that these cartoon figures adorning the official university diary were not for its mere beautification, nor an attempt to remove some of the dullness from it, but a keen plot by those involved to perpetuate the invisibility of women and so re-establish university as the white, able-bodied male bastion that it was in the past. The guilt and dejection you have now brought upon the creators of this scandalous diary will no doubt ensure it is a Pyrrhic victory for them.

The liberating winds of change are blowing swiftly and steadfastly across the campus of Adelaide University to wrap their icy talons around its oppressive and now disreputed, official university diary. And those winds of change are Liana Buchanan.

Keep up the good work!

We are all indebted to your wisdom.

Alexander E. Smith  
2nd Year Chem. Eng.

## Nih!

Referring to your Lost and Found column in last week's On Dit, I presume your Time Warp reference was an expression of dislike for Monty Python, being the oldest of the comedies mentioned.

Might I suggest, then, that everyone that does like Monty Python write to On Dit viciously and slanderously slugging off its editors. Thank you.

Nigel Kernick  
President of Snudemenko  
- The Comedy Club  
Elec. Eng.

## Fart!

Oh, so "Lost - Snudemenko in time warp if found please leave" is just a joke. That's alright then. No offence, ridicule or negative connotations at all. Thanks.

Snude nigE

## Why so Dim, Sim?

Eds,

I was pleasantly surprised to see the refecs offering a 10% discount to student card holders. But if my memory is correct, prices have, in fact, gone up at least 10% on goods in the refec, thus counteracting any supposed discount to students. Sure, charge the right price to break even, as the refec should aim to do. Offering an illusory 10% discount on food and then claiming to provide cheap food for students, is at best a dodgy marketing strategy and at worst a blatant lie. Could Sam Maiden, Chair of Catering, or Chris Shaw please explain this apparent cheating of students? Also, the hassle involved in showing your card and the time wasted in doing so, has increased queues greatly. So much for improving student services.

Yours etc.

B. Allen  
4th Year Law/Arts

P.S. Who are the Union kidding if they think that off-campus people are going to patronise the refec anyway? They can buy nicer food, at cheaper prices, at any number of off-campus outlets.

## Mr. 10%

The Editors,

For the first time in my years at Adelaide Uni I feel the need to respond to part of a letter "Ours in Union" in the 8th March issue of On Dit.

Union Board and the Catering Advisory Committee had for some time been concerned over non-members getting student prices. This, in part, led to the recent computerisation of the department with the philosophy that most prices be charged at recommended retail, with members receiving a 10% discount, rather than everyone receiving discounted prices as in the past, i.e. students should not subsidise non-members. This year, every Adelaide Uni student, on showing their student card, will get 10% discount at all catering outlets, which in many cases will mean they are paying less than they were last year, e.g. Nippies juice - last year \$1.20 this year \$1.15.

In the case of the Dim Sims, a typographical error on the computer put them to 60¢ (not 65¢) instead of 30¢ (which equals 25¢ after discount - the same as last year). This has now been rectified. In most cases student members will be paying the same or less for items than they were last year.

The Catering Department of Adelaide Uni Union is here solely to serve the needs of its members, by providing the best possible variety to the largest number of students at lower than average prices, along with various specials and freebies (e.g. the diary voucher scheme) throughout the year.

This is the *students* Union catering department and is here for your benefit.

The Catering Advisory Committee is there for you to have your say and I am happy to talk to individuals or groups about their thoughts, needs or ideas. The only benefit to everyone is if you, the customer, get what you want.

Chris Shaw  
Catering Manager

## Positive feedback!

Dear Editors and Readers of Letter to the Editors,

Thank you to T.M. Collins for the courage to come forth with the account of her being raped in a well-written and hard-hitting article (On Dit 1/3/93). I now urge that the "friend" who committed the rape have similar courage and explain why he did what he did, in print.

I am not content to accept that it is a problem that can be solved by harsher punishments, etc. I desire that all males, including myself, become informed about this heinous crime that occurs so frequently (apparently Australia has one of the highest rape rates in the world) - reading about why this "friend" did what he did and examining our own thoughts-patterns to see that we don't fall into the same trap, is one way of being informed. So how about an article.

Shane Doohan

## Check your facts "Geol"

Dear Editors,

As Susie O'Brien, 1992 Students' Association President, is not in Adelaide (or Australia) and cannot defend herself, I would like to point out that "Geol Hons" (On Dit, 8/3/93) is incorrect in holding Susie responsible for the swot vacation cut last year. It came as a surprise to the Students' Association to learn of the problem, as official University of Adelaide publications such as *Diary News* had included a proper swot vacation period in its 1992 calendar.

One of the explanations we were given by university bureaucrats was that a student on either the University's Education Committee or University Council had approved the swot vacation change owing to the new dates being suitable for playing intervarsity sport. We were unable to discover the identity of the student who is supposed to have said this, and it should be made clear that students on those two committees are elected in *University* elections, not Union/Students' Association elections, and are under no obligation to represent the views of the Students' Association, or indeed, any other students on campus.

Far from being blameworthy, Susie was responsible for securing from the University a commitment that students would be given a proper swot vacation for five years from 1993 onward.

Monica Carroll,  
Students' Association Project/Research Officer.

## Letters Policy

Letters must be short sharp and sweet. We will not print letters without a name and contact department, although this information can be withheld if you so desire

# SAUA

## President

By now everybody will know of the fate of the country in terms of Government and this will certainly shape the actions of the SAUA in terms of higher education. Next week, I will outline the direction and issues we will seek to address over the rest of the year on this front, however, for the moment some on-going concerns.

**Counter Calendar / Student Feedback**  
As always, we have had some complaints from lecturers about the Counter Calendar, as well as some real problems raised, which will be addressed. The Counter Calendar is published by the Students' Association to allow students to respond to course and lecturer

quality and to make this public knowledge, something which is not presently possible in the University system. Students realise that the comments made are a selection of responses but certainly appreciate the frankness of comments - no doubt as the University strengthens its emphasis on teaching the astounding comments will decline!

### Student Affairs Committee

This has established a group to look into substance abuse on campus - more information on this later. We are also investigating possible illegal fees

charged by departments. Basically, any compulsorily levied charge which could be seen as a tuition charge is illegal, as that is meant to be covered by your HECS, so we are compiling a list of all changes in the University to ensure this isn't being done. Thirdly, we are trying to get accurate figures on the Uni Gym and expected future costs.

### Merger Review

To all former SACAE and Roseworthy students ...

A University review of the merger process has been set up to review any on-

going problems. All submissions are required by the 26th March - details from the SAUA Office in the George Murray Building, Union Cloisters. We encourage all students who feel they can contribute to this to collect a copy of the terms of reference from us (see our Project/Research Officer).

### Volunteer Helpers

Any people interested in receiving information or helping with SAUA campaigns are asked to leave their name at the office desk. All help would be most welcome.

I hope you're happy with what you voted for - have a good three years!

**Anthony Roediger**  
SAUA President

## Education Vice President

Last week the SAUA organised a debate on the Barr Smith Lawns. Speakers were Dr Bob Catley (Australian Labor Party), Senator Amanda Vanstone (Liberal) and Natasha Stott Despoja (Australian Democrats). Students were given the opportunity to ask questions and some lively debate ensued (?). It was great to see so many students on the Lawns, clearly concerned about the election and education. There were the usual hecklers from both sides of the political fence who provided added entertain-

ment. Students need to maintain and increase pressure on the government to make education an issue and force the government to realise this.

This week, Anthony Roediger (SAUA President), Monica Carroll (Project/Research Officer) and I met with Susan Lenehan, the State Minister for Education. We also had another meeting with Bob Such, the Shadow Minister for Education. Both of these meetings provided us with information at a state level and were good chances to talk about state

government involvement in higher education.

One more thing to mention is the Constitutional Referendum. This week the SAUA is holding this along with the Union By-Election (to elect a member to Union Board). The changes to the SAUA Constitution are not major controversial ones but it's basically just to make things run more smoothly and efficiently.

These are not major changes but will help with, for example, the running of

elections so they can be at the same time as Union ones which (a) means you only have to vote once and (b) saves student money as the winning of elections cost money.

Please do vote, though, so we can give you a more efficient and effective Students' Association.

Cheers,

**Rebecca Shinnick**  
Education Vice President

## Women's Officer

Hello all! First up I think I'd better make it clear that the W.O. column is not a fortnightly occurrence, even though it looks that way. Last week's did not appear because I was huddled up in bed all week, feeling very sick and very sorry for myself. So from now on there will be a W.O. spiel every week (and that's a threat...).

Thanks to Maddie Shaw for presenting the debate on Women and the Election, while I was away. Apparently it was suitably heated as the speakers from different parties outlined their policies on women, or lack thereof. By now all the voting will be done and we can only sit and wait to see what is in store for us.

I hope you all had a great International Women's Day last week. The rally and

festival held on Saturday were huge, with several thousand women marching against the backlash and then spending the afternoon celebrating in Rymill Park. Some of us from different campuses were selling T-shirts at the festival and there are a few left over. So if you fancy wandering around campus with a women's symbol or "I'm a beer man's nightmare" emblazoned upon your chest, drop in to see me in the Student's Association. They're only \$13!!!

Also available from the SAUA or the Women's Room are some new stickers that came out during O'Week. There are four different ones with different anti-sexism messages. There are plenty left so come in and grab some to plaster on books, bags and anywhere else you

can possibly think of.

You may have read the article in last week's On Dit reporting on plans afoot to contract the campus security service out to an off-campus private firm. The article concentrated mainly on the devastating effects that this move would have on the current security staff members. However, the move could also have very severe ramifications for students. For example there are fears that the service that is provided at the moment will be down-graded in this particular University cost-saving exercise, and the nature of the campus security service would almost certainly change. Adequate campus security is an absolute essential. It is the right of every single student and staff member on this campus to feel and be safe as they walk

around university, and this is not possible without a full 24-hour campus based service. If money is to be saved from somewhere within the University, security should certainly not be one of the first targets. I'll let you know what more is happening about this issue.

Finally, a reminder to all the women enrolled to do Women's Self Defence - it starts this Thursday so don't forget to turn up to the Upper Refectory. If you are interested in doing self defence and can't make it on a Thursday, the Craft Studio are also running a course so get in touch with them for details.

Bye for now ...

**Liana Buchanan**  
Women's Officer

## Environment Officers

We write these articles on the Wednesday before On Dit comes out. Hence, we don't yet know who "won" the election. But let's be honest. Whoever is now in government is not going to do much for the "environment".

You may ask how we can be so cynical about the results, or any result, in fact. Well just wait and see how prophetic we are. We bet that there are no bans placed on the importing of all tropical timbers and the exporting of all woodchips. Will we see a reduction in the number of cars on the road, major investment in alternative technologies, adequate funding for "environment" studies and research, national efforts to

protect endangered species and the closing of US bases on Australian soil?

Sorry to be so gloomy but let's get active and show that there are alternatives to relying on government bodies and other people to make the changes. There are lots of events coming up which will inspire you and make you feel like you are doing something for the planet:

1. Nurrungar National Peace Protest and Desert Festival: Easter 9th - 12th April, 1993. Organised by Peace Action Collective - Ph. 410 1197.

2. JustArts Festival: "A Festival with Something to Say", focusing on environment and social justice issues. 27th

March - 11th April. Organised by a group of volunteers, including the Environment Officers - Ph. 228 5406 or drop in to the SAUA. Programmes available at the SAUA.

3. Public lecture series including "The Illusion of Growth" - Speaker: Ted Trainer, University of NSW. Wednesday, 24th March, Pilgrim Church Meeting Hall, 12 Flinders Street, City, 7.30 pm. Future forums to be advised.

4. Ride to Work Day Rally - Wednesday, 17th March, 8 - 8.30 am, Victoria Square. Ph - 332 0956 or 362 4566.

5. Gully Erosion Control Demonstration Field Day - Sunday, 27th March, McLaren Vale (organised by Aust. Trust

for Conservation Volunteers) Ph - Penny Dennis 207 8747.

6. Exhibition organised by Urban Ecology and the Environment Officers' on the theme of Ecologically Sound Development. Barr Smith Library from 17th March.

Anyway, if this is not enough to keep you busy, there is more. Feel free to come to the SAUA any time, maybe for a chat or even to offer some much needed help. Cheers,

**Jo, Tania and Goose.**  
Environment Officers



# Vote for me!



**Wait, Michael**  
3rd Year Arts

Trees for Life 1989 - 93  
AU Debating Club 1991 - 93  
AU Labor Club 1992 - 93  
AU Republican Club 1992 - 93  
Orientation Week Director 1993  
Education Standing Committee 1993  
SAUA Council 1993

The services which the Union provide for us are under tremendous threat. Not only does Canberra challenge the very existence of our Union, but various factions on Union Board adhere to economic policies which are insensitive to the needs of students.

Issues of key concern to me are:

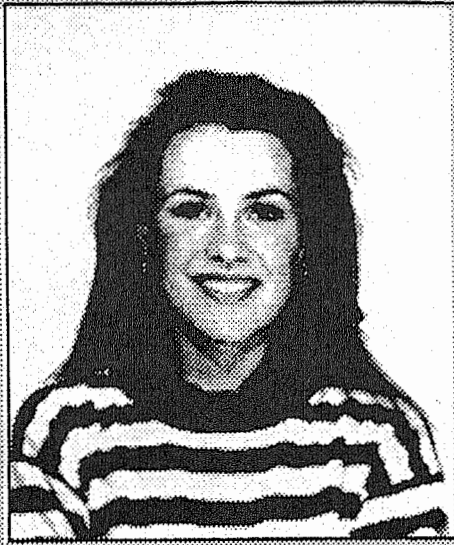
- Voluntary Student Unionism (VSU);
- The proposed Voucher Scheme;
- The Student Loans proposal;
- the effectiveness of NUS.

The University's User Pays trend which threatens such essential services as University Security must be stopped. At a time when the Union must coordinate its internal decision making and its broader political approach, I shall provide an essential link between the Students' Association and Union Board.

I am sure that you, as I, are thoroughly fed up with elections but please consider carefully who will represent students needs most effectively.

Please vote, and please ...

Vote 1 Wait



**Dixon-Whittle, Tori**  
1st Year Arts/2nd Year Science

SAUA Council 1992/93  
Activities Standing Committee 1992/93  
French Club

- Union building refurbishment ... Were you informed?
- Nestlé's boycott in the refectories ... Were you informed?
- Election regulation changes ... Were you informed?
- State Bank sponsorship ... Were you informed?

These decisions affect all students - you deserve to know what is going on. Vote for someone who is determined and committed to making Union Board accountable to the student body.

Vote 1 Tori Dixon-Whittle



**Kern, Stephan**

President of W.I.P.A. 1992 - 1993  
Postgraduate Dept. Animal Sciences, Waite Institute

As an ex-Aggie now undertaking Postgraduate studies at the Waite Institute, my first priority is the improvement of student services for the off-campus institutions, Waite, Roseworthy and Thebarton.

It also concerns me that Postgraduates are under-represented on the Union Board as they comprise of 25% of the Union's constituents, paying Union fees, yet as a group their specific requirements go largely ignored.

Generally Postgraduates and students from small faculties, e.g. Ag Science, Engineering and Dentistry are not properly represented on Board and it is important that this imbalance is redressed immediately.

I will represent the interests of all students groups while on Board and by supporting me you ensure that you will receive good value for your Union fee.



**Deaner, Matt**  
3rd Year Eco/Law

O'Camp Director  
O'Week Crew  
Host Scheme Leader  
Hockey Club  
Debating Society  
AUCS

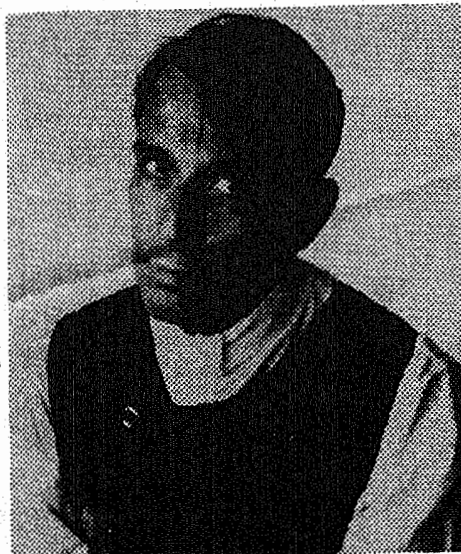
This by-election is crucial to every student to ensure the maintenance of student services and I will give the board the strong and reasoned representation it requires to serve student needs.

We need an accountable, value-for-money Union. I will push for greater dispersal of information on issues affecting us and our facilities through On Dit and Union newsletters, as well as for greater efficiency and improved management.

I have a commitment to make the board work for all students on all campuses and to make it work hard.

Vote 1 Matt Deaner for Union Board

# Misplaced Music



John Cale has been involved in the music industry since the sixties, as both an artist and a producer.

He began his career playing avant-garde music with La Monte Young in The Dream Syndicate.

In 1965 he met Lou Reed and formed The Velvet Underground. The Velvet Underground were one of the most influential bands their time. Along with German model/crooner Nico and Andy Warhol The Velvet Underground became a major part of the New York underground art scene.

Cale left the Velvets in 1969 and started work as a producer. His major effort being Iggy Pop's "The Stooges". and a

number of solo albums for Nico. 1969 also saw the released of his first solo album "Vintage Violence".

Since then Cale has written/recorded with Brian Eno, Leonard Cohen, Ryuichi Sakamoto, and David Sylvian to name a few, and produced albums for Patti Smith and Squeeze, as well as contributing to the score of "Sid and Nancy".

John Cale is in Adelaide for one night only.

For your chance to see one of the most influential musicians of our time, get along to the Norwood concert Hall Tonight (Monday 15th)





# Disarm Nurrungar

**Peace and Environment groups from all around the country are preparing to participate in a national peace demonstration and desert festival at the gates of Nurrungar this Easter, 9th - 12th April.**

We oppose the USA bases at Pine Gap and Nurrungar because they bind Australia to USA foreign policy and intervention without parliamentary or popular debate.

Nurrungar, near Woomera is a US Air Force "Star Wars" base which is the ground station for the USA Defence Support Program (DSP) satellite. The DSP satellite acts as the "eyes" for Star Wars. Its infrared sensors can track both conventional and nuclear missiles and provide important damage assessment information.

"No Cruise Missiles for Australia" These missiles tracking capabilities allow information from Nurrungar to be used to intercept missiles in the case of "Star Wars". Alternatively, information from Nurrungar can be used to retarget missiles like the US cruise missile. The cruise missiles can have either conventional high explosive or nuclear warheads.

The Liberal Party is proposing that Australian Submarines should be fitted

with Cruise missiles at a cost of up to \$300 million. (Advertiser 13/2/93)

### Cost of Nurrungar

Each DSP satellite costs of US \$300 million one was launched in 1991 and 1992. It is expected that the latest DSP 18 will be launched in a matter of weeks. The Star Wars budget for 1993 was \$US3.8 billion. (Aviation Week 4/1/93) Nurrungar cost the Australian Government approximately \$A20 million every year in wages for people to guard and work at the base and to maintain the township of Woomera.

Robert Ray the Australian Minister for Defence completely avoided a question in Parliament from the Greens Senator Chamarette on the cost of Nurrungar.

### Peace and Disarmament

The recent Start II disarmament agreement and the Administration of USA President Bill Clinton do present some positive signs. The Start II disarmament treaty will still leave at least 10,000 of the most deadly nuclear weapons.

The US Vice President, Al Gore is reported to be opposed to Star Wars. It is hoped that our Nurrungar demonstration will bring to the attention of the US government the anti nuclear and anti militarist feelings of a wide section of the Australian community.

There is no need for Nurrungar to be in Australia. The USA has the capability to monitor arms control agreements through a constellation of other satellites, inspection of missiles on site and of course simple diplomacy.

Professor Desmond Ball (ANU) said, "... the maintenance of the Nurrungar facility simply cannot be justified on the basis of its contribution to arms control." (Base for Debate, pg 88)

### "Cut the Lease on Nurrungar and Pine Gap"

In 1995, the leases for Nurrungar and Pine Gap come up for renegotiation. If we do not cut the leases on Nurrungar and Pine Gap in 1998, Australia will be bound to the foreign policy whims of every USA President for the next 10 or 20 years!

### "Hand Back Woomera Rocket Range to the Kokatha"

The establishment of the Woomera Prohibited Area in 1947, for a rocket range and nuclear testing was a key factor in the dispossession of Aboriginal land. Woomera and Nurrungar are on the traditional land of the Kokatha People. We can start the reconciliation by returning their land.

"Come to Nurrungar this Easter" By being at Nurrungar this Easter you

can help:

- remove a key Star Wars base;
- pressure the US Government to make the world nuclear free;
- pressure the Australia Government to hand back the Woomera rocket range to the Kokatha people;
- make Australia a more independent country;
- show that people power can change the world.

The Protest and Desert Festival is being organised by the Peace Action Collective, S.A. (Peace) in coalition with the Australian Anti Bases Campaign Coalition (AABCC).

Peace Action Collective SA will be hiring 2 - 3 buses that will depart from Nurrungar on Thursday, 8th April at 12.00 noon and 5 pm. The price is \$40 concession and \$55 full fare. A "Luxury" bus which will provide vegetarian meals and tents will leave on Friday, 8th April. The cost for this bus is \$78 concession and \$95 full fare.

All buses will leave Adelaide from just outside the 5MMM Office, 43 Franklin Street, Adelaide.

Book now! Ph: (08) 410 1197. Further details write to Peace SA, GPO Box 1025, Adelaide, SA, 5001, ph: (08) 410 1197 or AABCC: (02) 267 2772.

Chris Hannaford

**THE HOTTEST BAND IN THE WORLD • WINNERS OF 2 GRAMMY AWARDS**

# ARRRESTED DEVELOPMENT



**SATURDAY MAY 1st  
VISION**

**THE CULTURAL REVOLUTION  
DANCE PARTY,  
ADAM STREET, HINDMARSH  
ON SALE MONDAY MARCH 22nd  
TICKETS AVAILABLE FROM AUSTICKETS,  
BRASH'S MUSIC STORES & AUSCHARGE 13 13 14**

**THE CULTURAL REVOLUTION TOUR**

PRESENTED BY FRONTLINE ROLLING STONE SA FM



# Putting Australia on the map

*Thank heavens for the USA - how else could we expect to be a bonafide nuclear target?*

**The last national demonstration at the US base Nurrungar, back in 1989, saw over 300 protesters arrested. The army was called in as the SA Police Force and the Australian Protective Service were unable to cope with such a large protest.**

The demonstration gained national coverage, made many people aware of the existence of the base and highlighted the secrecy of the Australian Government over the actual role of the base. And it's on again this Easter with a National Peace Protest and Desert Festival from the 9th - 12th April.

Nurrungar is used to receive data from US satellites which monitor missile launches and nuclear explosions and relay that information to the United States. Nurrungar is the main overseas ground station for the US Defence Support Program and is an integral part of the Strategic Defence Initiative which is known as Star Wars.

The Defence Support Program is a key element to the US's worldwide military operations. The DSP system consists of two ground stations, one of which is Nurrungar, several mobile stations and a number of satellites. Information obtained by the satellites is transferred back to the US via the ground stations; the information gathered by the satellites is vital to any US war fighting capacity, including nuclear war. Nurrungar is the ground station for DSP satellites over the Indian Ocean, which means that Nurrungar is central to the detection of missile launches and nuclear explosions in Europe, Africa, the old Soviet Union, Asia and the Middle East. Each of the DSP satellites costs US\$300 million. A satellite has been launched in 1989, 1990, 1991 and 1992. Nurrungar being part of the DSP initiative is then also part of this military spending.

Nurrungar, along with Pine Gap, played a vital role in the Gulf War. In November 1990, the US launched a DSP satellite that would give them extra coverage of Iraq. Nurrungar, as the DSP ground station, was involved in the detection of Iraqi Scud missiles when they were launched against Israel or Saudi Arabia. This information was used by US Patriot anti-missile system in those countries. Information from Nurrungar was given directly to the Israeli Government.

Pine Gap controls intelligence satellites which were used to pick up Iraqi communications.

Nurrungar plays a key part in the Star Wars program. The Strategic Defence Initiative (SDI) was a layered defence system against an enemy missile attack, the first layer was detection of the hostile missiles by the satellites; the second layer being space based lasers which would destroy the on-coming

missile; and the final layer being ground based laser systems to destroy any missiles that got through. Due to budgetary pressures the SDI concept has been modified. The US is now more interested in single missile attacks and using the system in regional conflicts against short range rather than long range missiles.

Despite many assurances by Australian politicians to the contrary, Nurrungar is a part of Star Wars. In 1987, the then Defence Minister, Kim Beazley, stated that any involvement in Star Wars was "quite incidental." However, information from Nurrungar was vital for the establishment of the SDI program. The success of the Star Wars system depends on the DSP satellites, for which Nurrungar is the ground station.

The use of Nurrungar in the DSP program, the Gulf War and Star Wars, shows that it is, in fact, a war fighting base. It could involve Australia in global and regional conflicts and even nuclear war.

It is often claimed by the Australian Government that the base is a joint facility between the US and Australia. In reality this is not the case. Nurrungar is controlled by personnel from two US Air Force squadrons who operate and maintain the base. The Commander of the Base is a US Colonel and the US National Security Agency is responsible for ensuring the security of the base's communications. Two thirds of the the Australians employed at the base are employed by private contractors. This separation of US and Australian jobs indicates where the control of Nurrungar lies. In 1973, during the Arab-Israeli war, information from Pine Gap was passed on to the Israelis by the US without any prior consultation with the Australian Government. In 1990, a US Congressional testimony revealed that the Bush Administration was "contemplating giving Israel access to data from the US missile early warning system" as part of a deal to sell them

the US Patriot missile system. Any such information about the Middle East would necessarily come from Nurrungar.

If Nurrungar and Pine Gap are truly joint facilities then the Australian Government would be consulted and fully informed of the information that passes through the bases and of its use. The way the US are using the bases infringes on Australia's sovereignty.

The Australian Government has always been vague about the actual role of the base, citing national security as the reason, while much of the information is freely available in the US. When the lease for Nurrungar was renewed in 1988, the decision was taken without going to Cabinet or Caucus. The attempts to justify the base by Australian politicians can only be described as feeble; any arms reduction verification role that the base might have had is well and truly redundant and the base itself does not contribute to Australia's security.

Highlighting the government's secrecy about the base is one of the aims of the protest at Easter. With greater public awareness about the base, Australians will be in a better position to decide whether the \$30 million the Australian Government spends on Nurrungar a year is justified. This is particularly important as in 1995 the Australian Government can give the Americans notice for 1998, when the lease expires. Many different groups are getting involved in the demonstration. A group of Christians are organising an ecumenical camp at Nurrungar. Environmental groups will be focusing on the effects of the world wide military network and on more appropriate uses of those resources. Other groups will be concentrating on the rights to the land of the Kokatha people.

The demonstration is being organised by The Peace Action Collective who are organising buses up to the Protest. One bus will be leaving Adelaide on 8th April at 12 noon and another at 5 pm and returning after the demonstration.



The cost is \$40 concession or \$55 for the suckers. A "luxury" bus will be leaving on the 9th April costing \$78 concession or \$95 full fare.

Most people will be camping near the Base during the protest but accommodation is also available in Pimba, a nearby town, or Woomera.

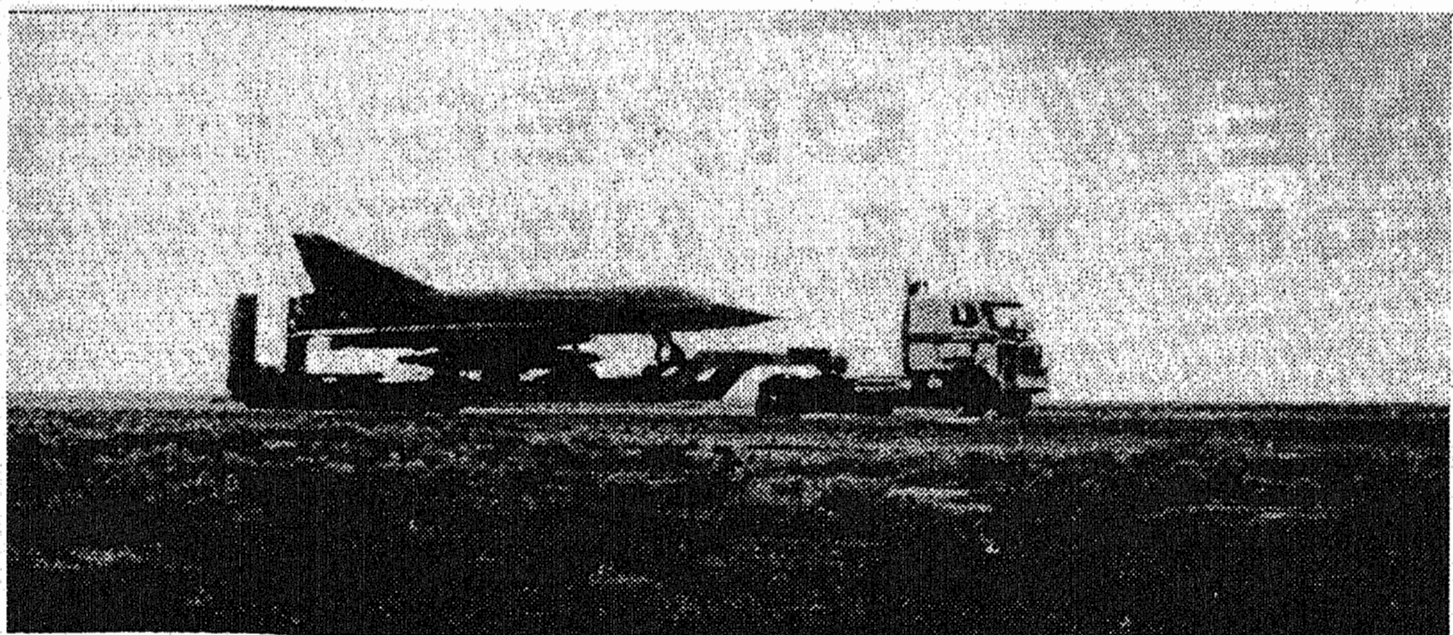
Events leading up to Nurrungar include the Flinders University benefit concert on Saturday, 20th March in the Flinders Uni Tavern, 7 pm - 2 am. Proceeds go to the Close Nurrungar campaign. On Saturday, 27th March is the Just Arts Close Nurrungar concert and will be held in the Lion Arts Centre from 8 pm - 4 am. The concert will feature 7 bands. If you are interested in joining the demonstration, booking a seat on the bus or just finding out more, please contact Peace Action Collective, GPO Box 1025 Adelaide, 5001 or on the phone on 410 1197. (Don't forget the Peace Action Collective's meetings on Thursdays, March 18, 25 and April 2 in the Conservation Centre, 120 Wakefield Street, Adelaide at 7 pm.)

Get involved.

Goose

#### References

Goodfield, Hannaford, and Gunn, (1991), Weapons in the Wilderness.  
Peace Action Collective Inc, (1993), Nurrungar News, March 1993.





# The Grapes of Wrath

There is no doubt that the most topical question in the local wine industry at the moment is "What the bloody hell is going on with the weather?"

It would be impossible for On Dit readers not to notice how bizarre the weather has been since August. Many places including the Riverland, the Barossa and Clare Valleys have had their wettest and coldest growing seasons on record. Overall, this has been a disaster for the winegrape industry, but not a complete write off. Grapevines have evolved in places of 'summer drought', that is, the growing seasons of grapevines originally occurred in hot dusty places. Even so, grapevines used to flourish in wet seasons until the introduction of foliar (leaf) diseases like downy mildew and powdery mildew. Places like the Hunter Valley, with a subtropical climate, used to yield more tonnes of grapes per hectare than South Australian vineyards because of the Summer rainfall, but after the introduction of these diseases, the opposite now applies, particularly with the widespread application of irrigation in South Australia these days.

Some readers may recall that warnings of 'conditions conducive to the outbreak of downy mildew' were widely broadcast as part of the Bureau of Meteorology forecasts during Spring and Summer. The Department of Agriculture only last year installed an 'expert-system' computer program for downy mildew predictions at the Loxton Research Centre.

There could have been no better vintage in order to give the new system a big christening. With such warnings, grape growers have been forewarned against downy mildew and many took preventative action. That means spraying the vines.

This vintage has seen the most substantial, diversified and exotic collection of agricultural chemicals ever used on local grapevines. It would appear that an average of 7.8 spray applications has been required, with one right timing in order to fully protect a vineyard this year. Usually it is two sprays of simple chemicals. There are quite a few grapegrowers that did not spray their vines with enough of the exotic chemicals this season, the result is that they will harvest little or no fruit. Some vineyards I saw in the Barossa recently were completely defoliated, due to the effects of downy mildew. You would all have seen backyard vines suffering the same.

Some of the grapegrowers I know of who did not spray their vines were doing so for the sake of producing 'organic' grapes. This was not the year for organic grape production. Reports from the Riverland suggest that as much as



*Wine: Nectar of the Gods*

40% of the winegrapes have been lost in that area, although we have to be careful about using such a figure as an overall indicator because what will have happened is that one grower will have lost everything, yet the next door neighbour will be virtually untouched and this is only due to differences in management.

Of course, winegrape growers have not had a monopoly on suffering the weather. Stonefruit, cereal, sheep and many other forms of produce have suffered very badly. Just for the record, Adelaide, Tanunda, Lyndoch, Strathalbyn, Mt Pleasant and Waikerie recorded 1992 rainfall as 50% higher than the average. Renmark, Clare, Berri and Murray Bridge recorded 1992 rainfall as double the average. There have been 3 flood related deaths since September last year. It must be said that at the height of the October floods, when two Adelaide Hills residents drowned, there was flooding elsewhere in the world, widespread floods struck in the Rhone Valley of south east France and 70 people died. Also around that time, in Pakistan's Indus Valley, 2000 people died due to floods, but it is those floods close to home that seem the most prominent.

Of course, there are some positive aspects. This has been the year to establish a new vineyard from cuttings. The vegetative growth for vines has been spectacular this season. I have seen many new plantings where cuttings have been planted with no provision for supplementary irrigation. Usually this is a huge risk because it only takes one stinking hot day of hot northerly winds to kill off such new plantings but that has not, and probably will not, happen this year.

Meanwhile, what of grape growing situations in other parts of Australia? Western Australia has had unseasonably wet

and cool conditions, although nothing like South Australia's dose. Vintage is expected to be quite late this year. Apparently, surfing has been the feature activity so far in Margaret River, at least with the winemakers I am in touch with.

Regarding the other side, the east coast, it's hard to give an all-encompassing picture in these parts because even though there has been substantial rains, storms, mini-cyclones, etc., the weather has been very localised in its effects.

grapes ready and people are going mad waiting. Mad, that is, worse than usual. Even though things look a little grim right now, I am sure that many winemakers will be able to tell us stories about how they snatched beauty from the jaws of decimation and I look forward to reporting the results. In the meantime, I would recommend that all readers make the most of the vintages we already have.

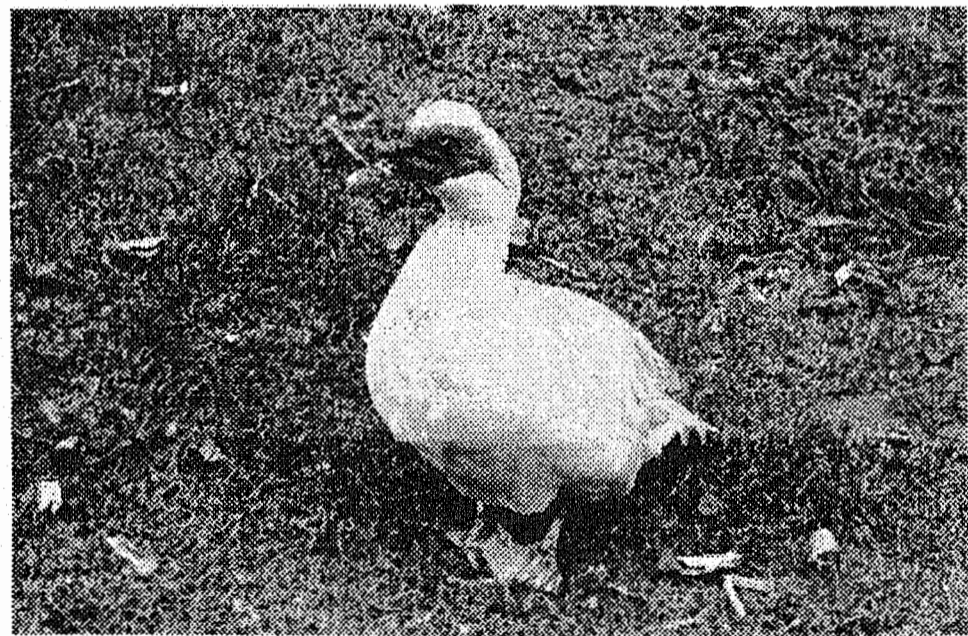
*Ben Vagnarelli*

### Apology

It has been brought to my attention that in a column I wrote last year, I made an ambiguous comment regarding Geoff Merrill and using the word 'unbalanced'. This comment was made in reference to his wildly extrovert behaviour and if I have mistakenly stated something about his overall self, then I offer my apologies.

### Wine tasting next weekend

The Mt Pleasant show is on next weekend, Saturday 20th March. Mt Pleasant is true to name and less than a relaxed hour's drive away from Adelaide. Incorporated amongst the machinery displays, the livestock judging, the dressage competition and the many other exhibits of agricultural life is the marquee that houses the Adelaide Hills and Eden Valley winemakers. The setting for winetasting is the most relaxed, casual and social of all the regular winetastings. All the winemakers are accessible and given half the chance



*Mmmm, I wouldn't mind a bottle of Chardonnay.*

One thing is for certain, they are busy crushing grapes which is more than I can say for around here. In Victoria, the situation is much the same as South Australia's situation. There are no

will talk 'til the sun goes down. I understand the entry fee is \$8, which represents good value. This tasting is highly recommended to all readers.



# Laugh? I nearly did.

**Your life is a pale shadow compared to television. TV brings reality into sharper-than-sharp high resolution focus. And few weeks have shown this more clearly than last week.**

The great, grinding wheel of destiny was revolving at a terrific speed and revealed all the pain and joy that accompanies the universal experience of human existence. On *Home and Away*, we saw the miracle of birth; a beautiful new life brought into the world in the delightful form of Pippa's child. I couldn't get the grin off my face, could you? But the wheel turns inexorably and in the midst of life we are in death; *E Street's* champion of the weak and defenseless, the Reverend Bob finally bowed out, dying as he lived, with grace and dignity, in the service of others. Who could hold back the tears? Not I. And while Television poses such great questions as "why does God allow so much pain in the world?", it also asks "why is Roseanne so funny when no Australian sitcom can even raise a smile; why is life so unfair for Executive Producers of Australian comedy?" A good question. It comes down to two things: a good script and good actors with a talent for comedy. The script for *Roseanne* succeeds because, among other reasons, it violates the traditional television aesthetics of only allowing beautiful, rich people onto the screen. The *Connors* (Roseanne Arnold and

John Goodman) are not beautiful people in any ordinary sense. In fact, they are almost alone on television in being large, or to be more politically correct, they're spatially-gifted. And this isn't the only gross breach of official TV policy, there's more! *Roseanne* works as a waitress at a cheap mall coffee shop and Dan is a mechanic. They were going to make *Roseanne* a high-powered corporate lawyer but it would have been too far to commute from Chicago's outer suburbs to Manhattan or Los Angeles. So how does this come to make you laugh? (and I know it's not just me). Because the *Connors* from TVland are just a little bit more like the *Joneses* or the *Vatsikopolouses* in *Real Worldland*. Their family life smacks of "reality", they cohere as a family unit but they fight all the time. Their way of forging loving dischord into occasional patchy harmony only to lose it again in a torrent of wisecracks is genuinely funny. *Roseanne* walks into the kitchen in her dressing gown and asks Dan about the kids: "Are they gone? I love 'em and all but I'm just not in the mood." And that's funny, isn't it?

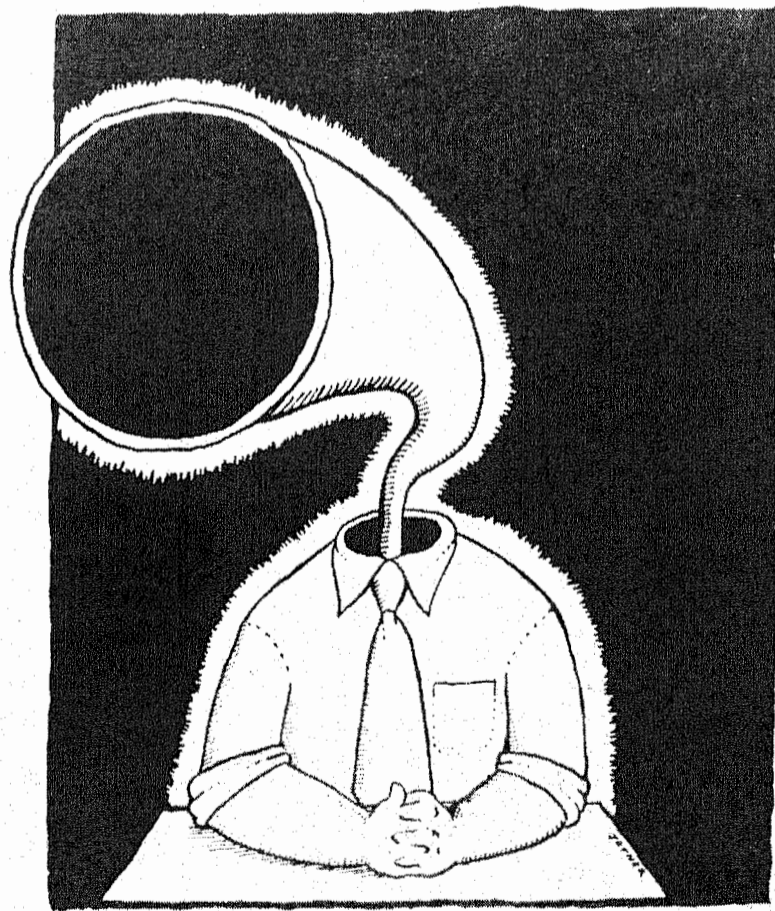
*Roseanne* has been part of a more general trend towards the representation in sitcoms of average people who aren't very nice to each other. Which is good to see because unpleasantness makes the world go round. Other programmes which continue this tradition include *Married with Children* and the *Simpsons*. And guess what? Both these programs are very amusing! So what else appears on the box at the

moment and makes you laugh? — Cheers, *Julian Clary's* latest effort *Terry and Julian*, and *Drop the Dead Donkey*. Unfortunately, all the above sitcoms are British or American. The local fare, which includes such Aussie pearls as *Hey Dad*, *Newlyweds*, *All Together Now* and *Bingles* (which has already been moved to an unspeakably late time-slot because it's a pile of crap). Apart from the fact that they're all Australian, they have their utter mediocrity in common. Identifying exactly what is wrong with them is a little more tricky. One thing is apparent, the humour is forced and can be seen coming a mile off and does not flow from natural situations as with the foreign sitcoms. What are our comedy writers doing !?! Surely there is humour to be found nestled within the Australian way of life? In fact, I know there is because of such old-time fun-



nies as *Mother and Son*, the *Comedy Company*, (in its day) and *Fast Forward*. There's just nothing funny on now. Which is a pity. Australian TV has its quota of *Life and Death* but until we get our fair share of laughs, I just won't be happy.

Nick Smith



give me noise

Student Radio

50V 531AM

Sundays 2:30pm-12:30am

## Student Radio Guide

### Sunday 14th March, 1993

**2:30** Last fortnight, **Andrew Fisher** generously gave away two tickets to the *Lemonheads* concert. Who knows what he might have for listeners this Sunday....

**3:30** **Cathy Voskulen** and **Jane Harvey** feature music by, and interviews with Adelaide bands.

**4:30** **The Environment Show** features a discussion on: the 'Close Nurrungar Peace Park Protest and Desert Festival', and the relationship of the *Kokartha* people to the *Nurrungar* land area...later in the same show they vox pop Adelaide Uni students on the relevance of demonstrations to students.

**5:30** **Stuart and Max's Radio Show** gives you good times and great rock n roll (with *Jeremy Mackinnon* and *Stuart Symons*)

**6:30** **Current Affairs**: They're bound to have some chunky news item to report on by Sunday.

**7:00** **Donald and Beverly Rock Adelaide** features an interview with 'lead singer/spunk' of the *Lemonheads* *Evan Dando* (done with *Richard Vowles* of *On Dit* fame) just before they came to Adelaide last Wednesday... plus an inter-

view with *Paul Duncan* from *Smudge* and the band recorded live at the *Uni Bar* (O'ball 93).

**8:30** **Jo Mills and Marica Illich** present an hour of world and experimental music.

**9:30** **The Byrne Sessions** presented by *Peter Byrne*. 100% wackless, zane free radio, apparently. This week *Peter* tackles the big question - 'Life at university. Is there any?' He may even organise himself well enough to include a radio play. Wowwee!

**10:30** **Lets talk about it**: Talkback with **Virgil Thomas** and **Wakahiri Hemingway**. Call them up on 223 3699 and chat about whatever's troubling you.

**11:30** **The Human Juke box**. How many sheep must you count before you fall asleep? Where is *Harold Holt* today? Take your mind off life's burning issues, life's burning questions and spend an hour in an indie induced vacuum with **Andrew Griffith** and **Andrew Matison**... and if pain persists please see your doctor.

**12:30** Student radio ends. *BBC World* service begins.



# The Libs - how to snatch defeat from the jaws of victory

**Anyone who has heard Paul Keating give a speech knows this : the lead up is a little flat, but he suddenly comes through with the goods right in the last paragraphs. Surprisingly, and against the wisdom of the vast majority of pundits, newspapers, and analysts, he got it right this time too.**

Despite a weak start, and often appearing less than confident during the campaign, he performed most convincingly in the last days. His early performance seemed surprisingly lacklustre, and a Coalition victory appeared assured. While Hewson spoke confidently at rallies and to the media, Keating seemed content to let Hewson take the lead. It was only half way through the campaign that Keating began to really lambast the GST at car factories, and later perform devastatingly at the final Great Debate. Polls suggested it was close, but that the Coalition would just win. Even Keating's final media grabs were sometimes stuttering, but on Saturday night he thanked those who had 'kept the faith' with strength and control. Finally, he spoke as an elected prime minister, not the man who had wrestled the top job from Hawke by force.

## **The Libs - snatching defeat from the jaws of victory**

This was an election any opposition should have won. What government has ever been returned after presiding over such a deep recession, a million unemployed and a bloody leadership contest while in office. The Liberals came close in 1990 and here was a situation even more favourable than the last election. Hewson had good reason to look confident during the campaign- everyone else believed he was going to win too. Add to this Hewson presiding over the most professional, slick campaign for the Liberals in living memory. Keating's campaign seemed traditional, sometimes disorganised, even flat in comparison. And anyone in the marginal seats of Hindmarsh or Adelaide can attest to what appeared to be unlimited funds for glossy pamphlets, postcards, and other paraphernalia. So the Liberals did everything right, yet Labor was returned by an increased majority.

The simple answer to why they lost is that the electorate is not as superficial as we are led to believe. They were more interested in the Liberals policies than Hewson's ability to work a crowd. More importantly the Liberals got the policies wrong. Australia did not want the radical changes to the tax system, the workplace, or medicare. In the final analysis they simply did not agree with Hewson's prescription for Australia.

The Liberals blame their loss on the negative GST campaign. Yet their ads focused almost exclusively on Labor's mismanagement and 10 years in office. The truth is both sides ran a



negative campaign, with the focus largely on the Liberals policies. But with the focus on their plan, the Libs failed to come back and defend their policy - their response was only "Labors got to go" They failed to sell their ideas as being a good alternative as opposed to the only alternative.

### **'Blame the media'**

The Labor party is fond of telling us the Australian public always 'gets it right' Their assessment may have something to do with us choosing Labor five times in a row. But it is important that the electorate picked Labor when the media was characterising the Government as being tired and debilitated by recession. Every major newspaper bar the Telegraph told their readers it was time for a change. Our own Sunday Mail virtually offered a free slab of West End to anyone who would put Labor last. Every major commentator told us that while Keating had come good at the end it was too little to late. With the results that Labor was ahead barely on our screens the Liberals were

**"Is it possible that for all Keating's rhetoric about Labor being the party of consensus, and Liberals being the dividers, that his point was best made by Hewson's own rallies?"**

complaining that the media was anti Hewson. This is rubbish. You can't argue with editorials in The Advertiser, The Sunday Mail, The Age, The Australian, The Sydney Morning Herald telling people to vote for the Coalition. And surely it is a slightly inflated assessment of Kerry O'Briens influence that his light scepticism to some of

Hewson's replies could miraculously sway thousands. The Liberals lost because they offered Australia an unheard of bag of electorally unpopular nasties. They did not lose because of a communist conspiracy in Murdoch's papers, although you wonder if they have a Labor plant devising Fightback policy.

### **The Kennett factor**

Newspapers told us this was a non issue. Sure Victorians were initially a little hot under the collar the experts told us, but now everything has settled down and his approval is now rising. Perhaps Victorians have learned to live with Kennett, but did they want to be slugged twice? More importantly did the rest of us want a rerun of the Victorian upheaval all over the country? The results show the Victorian Liberal Government was one of Labors better electoral assets. Australians are a conservative bunch, they reject referendum after referendum, and are not comfortable with radical, combative change. They clearly rejected the Liberal vision for Industrial relations, as well as the

that the GST was not due to October 1994 and time would be used for 'public consultation and education' In WA Richard Court hit upon that incredible slogan "This is not Victoria and I'm not Jeff Kennett" At least we know he's paying attention. In the end there can be little doubt that Victoria under the Liberals helped Keating

### **Hewson's Rallies**

In the 1990 election Peacock felt rallies helped him, and provided plenty of positive visuals for the six o'clock news. They were also a format Hewson felt comfortable with, and definitely contributed to a feeling of momentum around the Liberals campaign. The question is whether or not this 'feeling' actually transmitted into votes. All the rallies were attended largely by strong supporters or strong critics. Not too many people attended for a reasoned explanation of the Liberal platform. Hewson appeared to deal with hecklers deftly, and the general consensus was that they helped him. Is it possible however that the later violent scenes and high emotions reinforced to voters the radical nature of the conservatives package? Did the raw anger of the audiences remind the electorate of the early days of Kennett's government, or some other event of upheaval and revolution. It is possible that for all Keating rhetoric about Labor being the party of consensus, and Liberals being the dividers, that his point was best made by Hewson's own rallies?

### **The Union and VSU**

On the Friday before the election the National Union of Students conducted a poll of students on this campus in marginal seats. The responses from students demonstrated a remarkable ignorance of Coalition proposals, yet, especially among first years, strong support for the Liberals. What this tells us is that while some got the message the Union tried to put out, in the context of an election students were less likely to trust or listen to what their own organisation was telling them

Interestingly, the most important thing the AUU can learn from this election is that they started their anti VSU campaign very late. It was not by any means too late, or as some would have us believe a waste of time. The campaign demonstrates that those who mounted it were capable of putting together a campaign with little notice. Unfortunately an education campaign of students about the respective parties should have been started in 1992, long before an election was called. In some sense the work had begun, but the message clearly failed to get through. For this campus' student union the result is a good one, but it should be tempered by the knowledge that the AUU is falling short of effectively marketing itself and its policies to students.

**Samantha Maiden**



# Lughnasa Rave On

**Dancing at Lughnasa**  
Abbey Theatre Company

You simply must see this play. The Abbey Theatre's production of Brian Friel's "Dancing at Lughnasa" is a rare treat: a superbly crafted, directed, designed and acted play by one of the world's greatest living playwrights and presented by one of the world's most exciting and innovative companies. If you missed 1990's "Shadow of a Gunman", don't despair: this is better, cheaper and on now.

The Abbey Theatre Company, Ireland's National Theatre, is one of those rare artistic institutions that not only preserves and celebrates a national heritage and tradition, but actively contributes to its constitution. Founded by the legendary romantic / modernist poet W.B. Yeats, the Abbey has always been famous for its searingly controversial work, especially through the plays of Sean O'Casey and, in the last thirty years or so, Brian Friel. A hallmark of Friel's writing, and of many of the plays presented by the Abbey, is the exploration of the past in such a way as to aggressively confront the present and challenge the future: "Dancing" is an excellent example of this.

The action, for want of a better word, takes place in the Mundy family home, outside Ballybeg, County Donegal in 1936, first at the beginning of the Lughnasa Festival and then three weeks later. In times gone by, the Festival would take place each year in early August at the beginning of the harvest and was characterised by solemn slightly "pagan" rituals, the occasional sacrifice, feasting and, most importantly, dancing. The lights come up on the adult Michael, whose narrative cunningly frames the play. He invites us to share in his atmospheric reminiscences of one particular Lughnasa where his life changed irrevocably. Born "out of wedlock", he lived a severe life of

rustic domestic servitude with his mother Chris and her sisters: the worn, repressed Agnes, the "special" Rose, the tongue-of-steel, heart-of-gold, fiercely strict Kate, and the irrepressible Maggie. With their bleak, cruel, impoverished and staunchly religious lives, the characters' existence seems a world away, but it is impossible to avoid being drawn into their struggles, hopes and ups and downs. During the play, their lives are turned upside down by a series of events, notably the coming home to die of their broken Ugandan missionary elder brother Jack, the arrival of Michael's shiftless father Gerry, the economically crippling onset of industrialisation and Rose's dogged exploration of her sexuality. The hilarious warm-hearted patter that they all employ to get them through each day is poignantly undercut by the frustration they all feel at being locked into their lives, a tension which frequently boils over into moments of anger, grief and, that great dissipater,

dancing. This pressure cooker style of self-assertion peaks when all the sisters burst into a whooping, screeching dance in Act one: easily the most powerful theatrical moment I have witnessed since last Festival's "Diary of a Madman".

As any good playwright does, Brian Friel uses the ideological and personal interactions of his characters to subtly, delicately and powerfully expose, dissect and explore many of the inequities and hypocrisies of social existence. Very telling was the attack on Western religious and social conformity. The vehicle for this is chiefly the return of brother Jack, who has gone a little native. After regaining his vocabulary - he has been speaking Swahili for nearly 30 years - he warms into his new life and regales the household with selections from the rich fund of anecdotes he has accumulated. Unfortunately for the Catholic Kate, it becomes clear that Jack has lapsed, as his tales centre enthusiastically on the "primitive" social rituals

of Africa. Stylishly, Friel uses this to expose much of the falsity of the "civilised" West. Capitalism, you'll be pleased to learn, and sexual repressing also get a mild canning.

All of this is presented by a marvelously gifted and expressive cast, dished up together in a veritable feast of ensemble acting. Very little rubbed me up the wrong way. John Olohan as Michael was a little smug, perhaps, and Orla Charlton tended to make her Chris a touch grimacy: but these are petty complaints.

The simple set, unobtrusive and effective lighting and taut efficient direction go even further to make this a memorable and moving enough theatrical experience to have me in tears much of the time.

Go!

*James Mullighan*



# Tedious Tartuffe

**Tartuffe**  
Royalty Theatre

The Therry Dramatic Society's latest production, Tartuffe, though offering the audience spectacle and occasional laughs, is slow to evolve and once going is long-winded and laborious.

This masterpiece, written in 1664 by the great French playwright Moliere, created a social uproar by confronting the then immediate issue of religious hypocrisy. The play centres around the smug, sanctimonious and decidedly loathsome hypocrite, Tartuffe, who monopolises the lives of Orgon and his family, creating an atmosphere of lust, greed and general pandemonium. Not content to live off their charity, he

gleefully creates conflict and discord between the family, seduces Orgon's wife, wickedly schemes for the family's deeds to the house and succeeds in becoming the sole heir to the family's inheritance.

The curtain first opens to reveal a dazzling yet overwhelming spectacle of colour, taffeta, merriment and dancing. Framing the back of the stage are large canvas flats with brown charcoal sketches depicting scenes of a Paris landscape and various people in assorted poses. On each side of the stage there is a rather insubstantial religious statuette, one of Christ and the other of the virgin Mary. Given the context of the play, religious contradictions, these images would have proved much more effective and immediately striking on a

larger and more imposing scale. However, complete with the glittering, multi-coloured period costumes, the set only serves to look confused and cluttered.

Madame Pernelle played by Sandra Randall is sufficiently cantankerous and pompous but unfortunately does not succeed in dominating the stage from her wheelchair. Trisha Launer is a sure-fire audience pleaser and plays the saucy little maid Dorine enthusiastically though irritatingly over-acted at times. Michael Baldwin is truly impressive as the sex-starved, greedy Tartuffe, however, his initial entrance with him dressed identical to his manservant in a sober monk-like habit can only be described as anti-climatic. We are given a particularly spiritless Cleante from Ian

Maitland granted that it is a rather lack-lustre role, a wonderfully frustrated Orgon from Glyn Rait and a very standard Elmire from Susan Guerin. Martin Penhale as Damis is very passionate but risks one too many fiery outbursts and Paul Turner and Anne Marie Spagnuolo are charming as the frivolous and lovesick sweethearts. Curiously, after such a long and tedious opening, the ending offers an abrupt change of pace which only results in being too hasty and disjointed to satisfy the audience. Though there are some worthy performances from the cast, the production as a whole flounders in a tye-dyed sea of boredom.

*Charmaine Smith*



# Madama Butterfly

Madama Butterfly  
State Opera  
Free Concert

Opera in the Park is the eagerly awaited moment when Adelaide's culture vultures unpack their black skivvies, where the well-groomed, middle-class arm themselves with the finest that the David Jones Food Hall has to offer and where wholesome young couples gaze adoringly across the placid waters of the River Torrens.

Jane Doyle, stunning in her sequin outfit (her bedazzler has certainly been an asset) was compere for the State Opera's performance of Puccini's *Madama Butterfly*. *Madama Butterfly* is an opera that can either be a resounding dramatic success or an evening of pleasant, unchallenging music. If poorly performed it is reduced to a melodramatic tale of a young Japanese woman (*Madama Butterfly*) deserted by her fickle husband Pinkerton. However, if well staged, *Madama Butterfly* is a tragic opera where we see the transformation of a naive and often deluded woman into one of the most tragic and suffering protagonists in all of opera.

In the first Act, which proved to be the least convincing of the entire performance, Goro, sung by Brian Gilbertson in a rich and lyrical fashion, shows Pinkerton (the soon to be husband of Butterfly) around their matrimonial home. Pinkerton, an often duplicitous and callous character sings of his ultimate despite for 'una ver sposa americana' (a real American wife), illustrating his transitory interest in Butterfly. *Madama Butterfly*, sung by Judith Henley in her debut in the role (she had only been

called to sing 6 hours earlier due to the illness of Claire Primrose), enters with her friends and family. She and Pinkerton are soon married. The happiness of this occasion is undercut by the arrival of Butterfly's Uncle, sung by the rather wooden James Orange, who an-



nounces that Butterfly has renounced her own religion in favour of Pinkerton's. Butterfly is subsequently disowned by her family. Alone with Pinkerton, they sing of their love for each other. This duet was the high point of what was a rather lack-lustre first Act. It was the first time that there was any sustained dramatic tension, a tension finely portrayed by Geoffrey Harris as Pinkerton.

After the first Act interval, in which the audience was subjected to the most extraordinary stream of propaganda

about Western Mining (the sponsors) about the social benefits of yellow cake, etc. Act Two commenced. It is now three years later and Pinkerton has been recalled to his homeland of USA, leaving Butterfly and her son, destitute. Butterfly fantasizes of his return in one

she maintains the hope that one day he will return. The tragic power of this scene was well captured by Judith Henley and was complemented by the sensitive conducting of David Kram. The final part of *Madama Butterfly* is the most dramatic. We see Pinkerton return with his new American wife and the consequent dismay and emotional destitution of Butterfly. She takes her father's knife and utters the words 'con onor muore chi chi non pud serbar vita con onore' (he dies with honour who cannot stay alive with honour). This shows Butterfly's intention to take her life, an intention which sends her servant Suzuki into a state of hysterics. Jennifer Birmingham, in the role of Suzuki, bears a striking resemblance to Mary McGregor from *Fast Forward* and often her performance was just as exaggerated. Nevertheless, she sings with a beautiful timbre - especially in the lower register where the listener is reminded of the dark tones of Maria Callas in the famous *Suicidio* aria from *La Gioconda*.

The death scene of *Madama Butterfly* was impressive in its emotional force. Judith Henley captured the desolation of Butterfly and Geoffrey Harris sang with surprising passion of his remorse. Again, David Kram lent the artists support with some fiery conducting. Opera in the Park, although limited by the absence of staging and costuming, thereby lessening its dramatic potential, remains an accessible introduction to the world of opera, as well as providing a fine prelude to the rest of the South Australian Opera season.

**Ben Wickham**

# Dances with Indians

American Indian Dance Theatre  
Festival Theatre March 9-13

Knowing nothing of native American culture except what I gleaned in my youth from "Little House on the Prairie" and "F-Troop", it was quite a challenge to set off to review the American Indian Dance Theatre last Tuesday night. Everything the press releases and programme said were true — the costumes were magnificent, the head-dresses spectacular, and, well, I assume the dances were traditional.

The most striking thing about the American Indian Dance Theatre's performance (apart from their amazing costumes) would have to be the uses of voice and percussion throughout the evening. Not only were there drum beats underlying almost every dance, but the dancers' rhythmically thumping feet and shaking rattles added ever-changing dimensions and perspectives to the dances. The wailing tone of many of the songs provided a sometimes eerie and sombre feel to many dances, particularly as much of the vocal work appeared to be off-stage. The opening movement had an early-morning feel, as did many later dances, with cool dawn light, crickets chirruping, and slow ritualistic movements from first one, then three, figures on the stage. The songs and dances of the elders were passed on to the younger

generation, and the dances proper began.

Moving from the ritual of stamping down a ceremonial clearing in the grass to the representation of old myths and stories of the hunt, the first really spectacular dance was "Honouring the Drum" when the full company of twenty-two dancers were on stage (only four women). In this number the hand-held tabors of previous dances were replaced by a large drum suspended on a frame and beaten by three men, while the company danced all over the stage in their spectacular costumes of feathers, fringes, chains and bells, jangling anklets and hand-held feathers to emulate bird-wings. The men wore incredible peacock-like 'bustles' of eagle feathers which swayed open and closed like wings as they moved, the quills brightly beaded or painted to match their clothing. The women had long shawls folded over one arm and these swayed and were swung at each lilting step so that they almost served as an extra limb moving in the dance.

The overall dancing technique was one of jumping steps, either small or deliberate, so that at one point when the whole company were on stage 'bouncing' in synchrony it made you wonder if the stage were itself moving. This jumping step could be used lightly, as in the Eagle Dance when the men really did appear to be hovering, or heavily to create audible thumping in time with the

amplified drums. The drums and thumping feet gave a feeling of solidity to much of the performance, a feeling of connection with the earth. The American Indian dancers added a stunningly visual aspect to the type of heartbeat rhythms Adelaide experienced during WOMAD. Often the dancers would turn and turn on the one spot, turning in on themselves, their fringes and full cloaks or shawls swirling out around them in a flurry of colour, head-dresses of feathers and shells shaking and whizzing in the created breeze. The drums would beat louder and louder, stronger and faster until it seemed the dancer could take no more, then the rhythm would change and another dancer would begin, or in some cases the dancer would collapse or stop after the frenzy. There rarely seemed to be an overall pattern to the group's dancing — more often than not each dancer seemed to be following their own path, occasionally interacting with the others and all obviously very formalized and ritualistic, but with little apparent synchronicity of movement. On the occasions when this did happen, as in the Eagle Dance, the impact was immense in its unified beauty and simplicity, the great sewn-feather wing-spans of seven dancers lifted together, until their shadows were magnified on the sunset-orange backdrop and they gradually 'floated' off the stage.

The most spectacular of all would have to be the Hoop Dance, in which one man alone on stage never stopped his shuffling, stamping dance to the drum while he picked up reed hoops from a pile on the stage and threaded his body through them. Without missing a beat he gradually built up a framework of at least thirty hoops hung and threaded on his body, at each stage creating a new image with his manipulations. At one point his hoops formed wings, then a circle of petals, then an elaborate lattice around his torso and legs. As a grand finale he proceeded to remove all the hoops from his body in an apparently seamless movement to produce two spheres, to the exultant applause and calls of the audience.

The audience was so obviously enjoying it, particularly the light-hearted and fast dances, that it was a pity the dancers could not relax a little more and smile as only one or two ever did, if only in an attempt to create a greater rapport with the audience.

It was certainly a very specy evening, but don't feel too cut up about it if you missed it, particularly at \$30 a ticket...

**Celia Brissenden**



# Man with a digital quartz heart

*Don's Party*  
Union Cinema  
Tuesday 16th March 7.30pm

"The PM, Mr Gorton, has claimed a return to office with a narrow majority in today's Federal election."

This is the next-to-last line from David Williamson's 1970 play *Don's Party*, filmed in 1976 and directed by Bruce Beresford. The Coalition Government of John Gorton faced Gough Whitlam's fired-up Labour Party. With a sweeping platform of reforms including withdrawal of troops from Vietnam, Labour seemed on a winning edge, but they were narrowly defeated on DLP preferences.

To hear similar words proclaiming a coalition victory in the latest Election will mean the ruination of many an Adelaide *Don's Party*.

Don holds his party to celebrate what they expect will be the Labour party's first national electoral victory in twenty years. But, as the night and the drinking roll on it appears (both electorally and personally) that things won't turn out as hoped, and the middle-class suburban dwellers of the time begin to pick at each other, and political, sexual and sociological fisticuffs break out. Don's dissatisfied wife, Kay, berates him for the lack of success of his ground-breaking novel; friend Mack is politically undecided and a sleaze, and the party degenerates into a nightmare version of Australian suburbia circa 1969, with the television providing a running commentary of the counting.

Working closely with Mr. Keating, the Film Soc has been able to schedule *Don's Party* as a comparison of the same event, 24 years later. Don's party was repeated thousands of times around the country on Saturday night- whatever the outcome, all Film Soc members may enjoy a free dessert in the Union Bistro before the screening on Tuesday night, which includes the second part of the Daffy/ Bugs trilogy, *Rabbit Fire* and the chance to win a double pass to the Mercury Cinema.

Next week's film is *A Star is Born*, starring James Mason and Judy Garland in a technicolour extravaganza.

Membership costs \$10 for 1993 or \$5 for three films where admission is not charged. The Film Society screens films most Tuesday nights during term time.

*Voyager*  
Mercury Cinema  
Until March 17

Walter Faber (Sam Shepard) is a man who lives by the rules - the rules of science, that is. His life is as reliable as a quartz clock, all responses being calculated to bring maximum benefit. A rugged loner, approaching his fiftieth year, he spends his time travelling the world for his unrevealed job and wondering why he's indispensable to his employers.

Walter seems to have been doing this for a good part of his life: by the means of flashbacks we're shown some of his priors - an affair with the lovely Hannah Landsberg, who joyfully becomes pregnant, much to Walter's consternation - a marriage is almost solemnised, but Hannah isn't happy with Walter's attitude to the scamper of little feet. A friend of Walter's, Joachim, who is a medical student promises to look after things... and as far as we can tell, it's the end of that fling. Medical student marries Hannah, leaving Walter able to continue his globetrotting.



The past is all brought back to Walter when, after boarding a Super Constellation which inconveniently crashes somewhere in South America, he discovers his intrusive fellow passenger to be the brother of Joachim and after they are rescued (offscreen) this new friend is able to tell him of Joachim's whereabouts, and they journey to a planta-

tion in the Mexican jungle only to find Joachim has committed suicide some days before they arrive.

With his past disintegrating around him and old age staring him in the face, Walter sees the sands trickling through the glass - the appearance of the young and beautiful Sabeth (Julie Delpy) provides Walter with something new to live for. Abandoning his partner, Ivy (she wants commitment), Walter on a whim boards an ocean liner for France - among the passengers is Sabeth, who is fascinated to find that Walter has never seen the interior of the Louvre, and determines to educate him.

Sabeth is young (half his age at most), but love overcomes all and our eponymous hero finds himself at the mercy of his past - his present is enmeshed with the young love he has found, and his future is forgotten in the passion of the present. A re-visit to Hannah brings a moral ending to this extraordinarily complex story.

Director Volker Schlöndorff (*The Tin Drum*, *The Handmaid's Tale*) has created a very personal tale of a man who thinks he can pretend to be young again, but finds that the renewing force of his life dooms him.

Alan Merritt

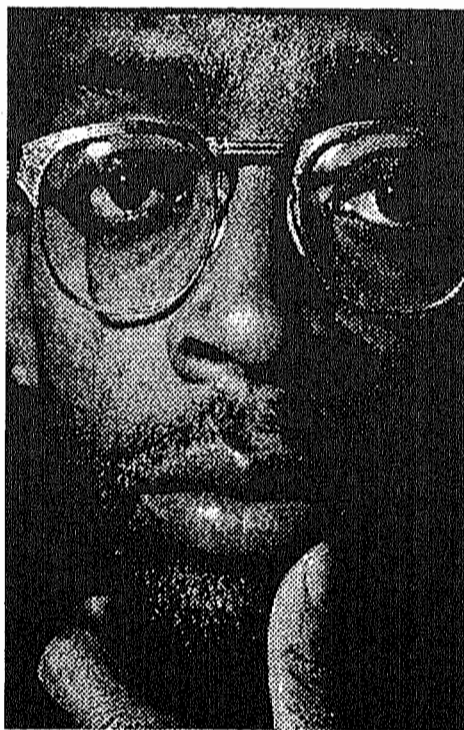
## A long toke of Malcolm

*Malcolm X: A Spike Lee Joint*  
Hoyts Regent  
Now Showing

Having just returned from over three hours of Spike Lee's *Malcolm X*, I'm tired. And strangely unmoved. Not because I'm tired, though.

I went along with high hopes, expecting a film with the potency of *Gone With the Wind* (it is longer, after all), hoping to feel empowered by one man's successful fight to give his minority group social justice, but, like a joint, Mr Lee's latest effort burns brightly and puts out a lot of heat - but at the end you just feel wasted.

This isn't to say that *Malcolm X* isn't without merit: it has a lot of very potent imagery, is colourful and compelling and shows how racial hatred can be turned around and effectively used against the oppressor. Opening with a huge shot of the US flag which burns down to an X and with an intercutting of the video footage of Rodney King's bashing at the hands of the police, we are shown how racial violence is still prevalent in the US. In the 1940's during Malcolm's childhood, the Ku Klux Klan paid regular visits to the neighborhood niggers to convince them to move, usually with the impetus of setting fire to their house. This is the sort of treatment young Malcolm (played by Denzel Washington) grows up with, and rather than develop a rage from the start, he accepts his lower place in white society - as he says, "I was called nigger so many times, I thought it was my name..". He becomes a nightclub lizard - straightening



Nice Goatie, Malcolm.

his hair, wearing zoot suits and dancing in front of Billie Holiday's band, while serving the white folks in his position as train steward during the day. The patronising treatment he receives at the hands of the white customers crystallises his hatred of white society, and he takes his revenge by humiliating as many white women as he can sleep with. Pretty soon, he's climbing the ladder of success by the backstairs, becomes involved with the Harlem numbers racket and its petty hoodlums, which leads to housebreaking, and a ten year prison sentence.

Sinking quickly to the depths of despair, Malcolm's abilities and determi-

nation are revived by a fellow inmate, who instructs him that the only way to survive as a black in a white world is to play the game their way. Malcolm uses his time to educate himself in the ways of the world, as well as cramming Islam. He becomes an angry and educated young man, and one of the best scenes of the movie has him arguing with the prison chaplain, Christopher Plummer, about whether Jesus was blue-eyed and blonde-haired as he is commonly depicted. After his release, he meets his leader in Islam, Elijah Muhammad (Al Freeman, Jr) who completes Malcolm's inculcation in Islam and crowd manipulation. Elijah is a God-like figure to Malcolm, but a parting of the ways results when it's revealed he's as subject to earthly lusts and foibles as anyone else. Malcolm reacts to this by modifying his previous hard-line stance to distance himself from Elijah, a move which loses him to many of his huge following. His vehicle becomes unhitched from the main driving force of the civil rights movement, and he ends up drifting without impetus.

*Malcolm X* is a long haul through the life of a man who could have changed history, had his life not been cut short. Spike Lee uses his assassination to become didactic in his message, and I felt he missed a large part of his world audience by ending the film targeting Malcolm X's message at Bronx schoolkids and having Nelson Mandela push the fight.

But this is merely being picky - for more than three hours of excellent cinema, go and see it. Me? I'm off to bed.

Alan Merritt



# Surrealist silliness

*Three Sad Tigers*  
Raul Ruiz Retrospective  
Monday nights in Iris Cinema

"Raul Ruiz has proved one of the most exciting and innovative filmmakers of recent years, providing more intellectual fun and artistic experimentation, shot for shot, than any filmmaker since Jean-Luc Goddard." Thus stated James Monaco in *The Encyclopaedia of Film*.

A retrospective of Ruiz's work is continuing over the next four Mondays in the Iris Cinema at the Mercury. If they are anything like *Three Sad Tigers*, the first film in the retrospective, then adventurous film-goers will be delighted by the visual and ideological feast which awaits.

*Three Sad Tigers* was Ruiz's first feature film, made in Chile in 1968. He snubs conventional filmmaking techniques and proceeds to make a film without narrative. While a book provides a story without visual imagery, in *Three Sad Tigers*, Ruiz portrays visual imagery without a story. This places

great burdens on the average punter who expects to be passively entertained in the dark anonymity of the cinema. Not with Ruiz, whose intellectual puzzles, off-beat humour and lack of plot challenges the cognitive powers of the viewer to fill in the gaps in the story and attempt to reconcile the relationships of the characters who act seemingly without reason or purpose.

The story, or should I say action, proceeds as follows. Tito, the main protagonist, is a used car salesman who travels from the country to Santiago with his sister, Amanda, who proclaims herself as "the queen of strip-tease". Fortunately, she never stripped. In Santiago they spend their time at drunken orgies with various low lives who undertake gruesome discussions about human anatomy, dissection and amputation. One individual, Don Aselmo, explains to his fellow diners the merits of marinating a carcass in its own offal, except the heart which makes an excellent hors d'oeuvre.

Ruiz documents the degradation of Tito and Amanda using a hand-held

camera which spins around the room as they stagger and fall. At one stage Tito proclaims that "When you drink on an empty stomach, your bones begin to hurt. Your body reacts." Thus when he is experiencing a serious bout of DT's and Amanda is wondering why she is feeling so rat-shit the morning after, their reaction is to broach another bottle of booze and continue their bout of indulgence from the night before.

Towards the end of the film, there is some suggestion of a squalid love triangle concerning Tito, Amanda and another character of dubious reputation. However, all but the vital clues to explain their actions are missing. At this point, Tito proclaims that "In this country, you've got to be bad to get by." Hurt and mystified by his experiences, he drowns his sorrows yet again and finds himself mysteriously on a bus, his clothes vomit stained. When he falls off the bus and staggers in search of a bar, the film ends as mysteriously as it begins.

As *Three Sad Tigers* was one of his earliest films, it is not wholly repre-

sentative of his later work done in Europe. This season of films, curated in part by the AFI, is a unique opportunity to be exposed to Ruiz's visual and intellectual filmmaking style.

Tom Pikusa

## Film Reviewers' Meeting

If you would like to get involved in reviewing films this year, come along to *On Dit* at 1.00pm this Tuesday. Tom, Alan and Darien will be there to ease you in to the heady world of free films.

Frontier Touring, Triple J & SUV Present  
DIRECT FROM LOLLAPOOZA: THE SHOCK THERAPY TOUR...



**ON SALE NOW!**

# JIM ROSE

## CIRCUS SIDESHOW

**TUE 27 APRIL • HEAVEN**  
TICKETS AVAILABLE FROM AUSTICKETS AT BRASH'S  
MUSIC STORES AND AUSCHARGE: 13 1314, CAMPUSES AT  
ADELAIDE UNIVERSITY & FLINDERS UNIVERSITY

"What he's doing is very scary and very dangerous... it's wonderful"  
KATHERINE DUNN

"After Rose's circus even the Chili Peppers seemed sedate"  
DAN AQUILANTE, NEW YORK POST

"Audience reaction ranges from the awestruck to those who cannot watch"  
WILLIAM D DERHAM, VENICE MAG

"The word of mouth hit of Lollapooza"  
USA TODAY

"We loved the freakshow, next time they come to Cincinatti, tell them they can do what they want—just don't advertise it"  
CINCINATTI SHERRIFF

"Extends what is acceptable as art"  
LA WEEKLY

**SEE...**  
The Amazing Mr Lifo!

**SEE...**  
Matt the Tube fill through the nose and empty through the mouth!

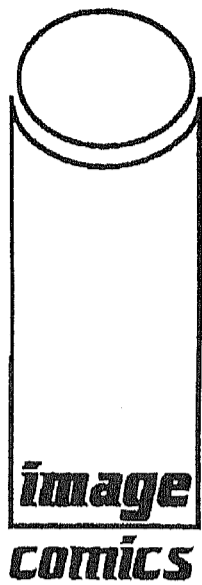
**SEE...**  
the kids stomp on Jim's head as he lies face down in broken glass!

**SEE...**  
The Torture King skewer himself with 50 skewers!

**SEE...**  
The Enigma swallow swords... and slugs... and crickets... and maggots!

**SEE...**  
The difference between Man and Monster!





# Fingerpainting a la Image

Image is a new company filled with more ego than you'd find at the Academy Awards. The high-flying, fan-fave, sell-a-million Marvel brat pack spat the dummy over a year ago and went indie. They were going to plant a bomb under the industry and watch it blow the likes of Castle Marvel into the black hole where dead companies go. Perhaps they weren't expecting anything *that* grand but they did expect to change comics. They were met with scepticism and a right bashing from the critics. Several delays on shipments

didn't help either but they're still here today. Yup, Jim Lee, Rob Liefeld and all their arty buddies are making a packet drawing pretty pictures of convolutions of almost anything their pencils drew during their tenures at the Big M. They'll put on smiles at the conventions and attract seething hoards of twelve year olds wearing their "Youngblood is soooo cool" T-shirts. The signatures will flow and they'll claim how great they are. OK, so a lot of the art really does look good. They may not be Michaelangelos but most of them

do have enough ability to spew forth a decent page whenever the urge grabs hold of them. The biggest shame about most of the Image titles is that most of the Levi commercial appearance bank rollers can't come up with a decent script. "Superheroes the Marvel Way" is great for Marvel but Image really needs some identity of its own. Thank God Alan Moore is finally doing something. 1963 really could squeeze the Image stone for a bit of blood. But as for the rest..... Sorry, boys!

## News

- *On Dit* got it wrong and we admit it. There will be no death of major mutant characters in *Uncanny X-Men* #300. The bit about death is correct although we got the anniversary issue wrong. *X-Men* #25 is the instalment that'll be sending us the coffin-caper. Place your bets on who's going to get their number called. Perhaps we could even have a competition. Send *On Dit* your best guess and we'll organise a prize.
- Here's the latest on Whilce Portacio's *Wetworks*. It has not been cancelled but rather seriously delayed until September of this year. Word has it that the

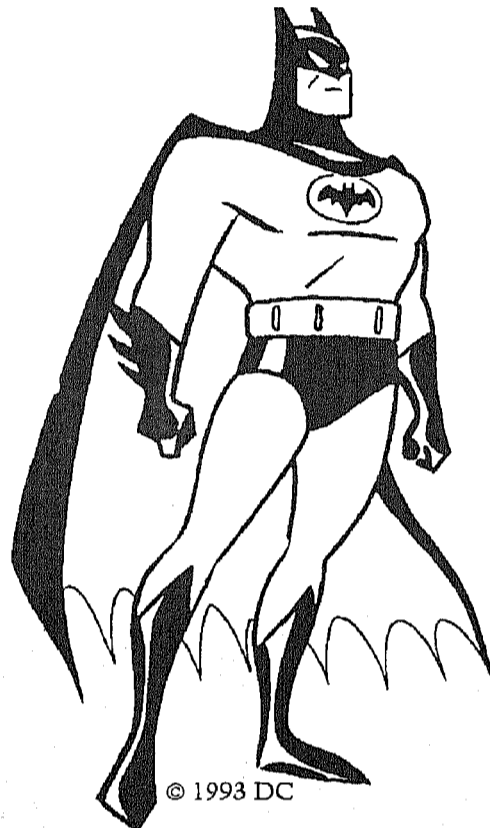
delays were caused due to a member of his family getting scrubbed off at home in the Philipines. Whilce jumped on a plane and zoomed back home leaving barely the promo art behind in the USA. We'll just have to wait a while longer.

- More death rumours. Death seems to sell in the comics field and DC have proven themselves as the champions of all that goes on in the realm of kicking the bucket. DC made a mint on the death of Superman so they may now be trying the same thing on Batman. Bane is tipped to be his killer. It could just be a rumour but they said that about Superman.

## Reviews



Wildcats © 1993 Jim Lee



*Is this the end for the Caped Crusader?*

**Wild C.A.T.S.**  
**Writers: Jim Lee, Brandon Choi**  
**Artist: Jim Lee**  
**Published by Image**  
**US \$2.50**  
**Frequency: 4 issue limited series**

The basic premise behind Wild C.A.T.S. (the C.A.T.S. standing for Covert Action Team S) is that centuries ago, two alien races named the Kherubim and Daemonites became stranded upon Earth, and began the Blood Wars before establishing a balance of power. However, thirty years ago, the Daemonites gained a great victory and began Project Reunification, which would see the Daemonites take over Earth and destroy the Kherubim (and the human race). Against these Daemonite forces fight a Wild C.A.T.S. team of Gifted Ones, who are half-breed Kherubim, with such colourful aliases as Maul, Warblade, Zealot and Voodoo. The central character is Jacob Marlowe, a dwarf who has no memory of his being a leader of the Kherubim thirty years ago (and looks exactly like a miniature Nick Fury of S.H.I.E.L.D., right down to the cigar). And, as well as the Daemonites and Wild C.A.T.S. heroes, there is also the mysterious Gnome, who is playing both sides against each other in order to gain an orb of power.

Well. Between writing all of the above, having the constraints of having to move a 'team' comic so far in each issue in a limited series, and having a cast of around 20 characters, Jim and Brandon have had no time to even think about character development. This is not a 'hearts-and-minds' comic in any way - it is a complete action title that never pretends to be anything else. The art, as in all Jim Lee projects of late is top class - fans of his "Punisher War Journal" and "X-Men" days will not be disappointed. My only gripes are that the women look slightly unnatural - they all have absolute Barbie doll type perfect bodies and walk around with arched backs all the time - and the inclusion of Dan Quayle in the action not only isolates us somewhat, but also dated the comic weeks after it came out. That said, this can be counted as one of the classier entrants from the Image stables. I would advise those looking for more intellectual involvement to pass Wild C.A.T.S. over, but action and Jim Lee fans will love it. Just like it say in #1 "Sex and violence, all rolled together with a bad attitude". (#3 is already out and the 4th and final issue in the limited series is *expected* in soon).

*Jeremy Hillman*





Spawn © Todd McFarlane 1993

**Spawn No. 8**  
**Writer: Alan Moore**  
**Artist: Todd McFarlane**  
**Published by Image**  
**AU \$3.50**  
**Frequency: (Hopefully) Monthly ongoing**

Way cool! Image titles! Todd McFarlane! Rad art!

Image Comics started along this premise in many ways; written and drawn by the "hot" artists who were sick of lack of creative control and being screwed by the big companies (especially Marvel). And whilst I am all for the right of the artist to express themselves, the way that much (most?) of their product has been directed to the "fan-boy" is sometimes quite sickening.

Spawn is different. McFarlane is probably the most experienced of these "fan-fave" artists, and the first Image-er(?) to get his own book with Marvel. He has produced Spawn, the superhero direct from Hell, as a comic book should be; without gimmick covers. The art is great, the writing fine but sometimes dragging and predictable and a concept that can justify itself. And let's face it, anything that can rouse Derryn Hinch's hairy little ire cannot be completely without merit.

But beyond all this, Mr McFarlane is also probably the Image creator most ready to accept his failings as a writer. And this is what the "Critic's Choice Writers" experiment is all about. McFarlane has asked four of the most acclaimed comic book writers to plot an issue of Spawn. And from the first example, issue 8, it has certainly paid off.

Alan Moore is known for disturbing and innovative work. It was he who revitalised Swamp Thing, and he who scripted the brilliant Watchman series (a collected edition of which is actually residing within the bowels of the State Reference Library, believe it or not). His Spawn work was ... interesting, humorous, bizarre, with a strong sense of the inevitable. Set in Hell itself, he examines a many-layered realm with a Modernist Dantaeian approach. It felt a bit odd, seeing a hell that was more a Capitalist world than anything, with human souls as the currency. But it did succeed as a story, in a warped kind of way. And I have to agree with his vision of Elvis as a "Cthugan Metabuse from the Fifth Sphere", who gets an "addictive drug rush from the souls of people like Bob!"

The art, as always, is a superb example of what a comic book should ideally look like. Interlocking brilliantly with the use of colour to evoke a masterful vision of the Land of Shades. I can understand why people buy Spawn for McFarlane's artwork. The obvious affection he has for what he is doing shines through in every panel.

The torment of child-killer Billy Kincaid almost seems secondary in this showcase of talent. Almost. Moore retains control of a story that is in its entirety very good, even if momentary lapses do occur. Perhaps this is due to an unfamiliarity with characters not of his own making. Regardless with the ever-popular Neil Gaiman plotting next issue, Spawn would appear to be a title to watch for, if only to see what effect these issues have on the book's future. I believe that a term I used before pretty much sums it up; Way Cool!

**Ben Authers**

**Cyberforce**  
**Publisher: Image**  
**Cost: US\$1.95**  
**Writer: Eric Silvestri**  
**Artist: Marc Silvestri**

**Frequency: Whenever they feel like it**  
 So far I have not been particularly impressed by just about any of the garbage Image has shot forth from their smelly orifices. Crap comes in all flavours and Image must have gone shopping at the Shit House Ice-Cream Parlour. *Cyberforce* is a slight bit better than the rest of the million selling sludge that Image has released. Sure, it has been suffering quite severely from the Image Comics "oh, it'll be coming out sometime within the next six months" syndrome. The gap between issue one and issue two was far too long for any crazed fan to wait. The fans will usually just spend their money on something else. Perhaps that isn't a bad idea. What is *Cyberforce* all about? Marc has turned on his concept melding machine and mutagenically squashed both the Reavers and the X-Men together to form *Cyberforce*. They're hung up on doing good things for everyone and they spend their time saving poor little mutant kiddies from the evil clutches of the rest of the cybernetic baddies. You see, *Cyberforce* are really a bunch of renegade kill-freaks who dumped evil in favour of pure American values (what could be better for a pubescent boy to read?). So far they've suffered a few set

backs but in the good tradition of all that superhero stuff, you can be assured that they'll bounce back and save the day.

Marc is not plotting this alone. He's enlisted the aid of Eric Silvestri who is not doing a brilliant job but rather an adequate job. Of course there's oodles of macho speak throughout but you've got to bear in mind what sort of comic this is. A comic about mutant cyborgs is not the place to find the next Oscar Wilde. The plot shows some genuine twists to hold the interest. Now, with the introduction of siamese twins comprising of a German speaking Nazi and a British Cockney things only get weirder. Sometimes comics just get too strange.

Art wise this book is better than almost anything you could possibly find languishing on the Marvel soaked racks of the local comics outlet. Ask anyone in the know and they'll tell you that Jim Lee is essentially a Marc Silvestri copycat. OK, so maybe Marc has borrowed a few ideas from Jim but when Jim first hit the scene in *Uncanny X-Men* #248 he was doing little more than providing a mediocre imitation of Marc Silvestri. The best colourists in the business have given Image a boost. Olyoptics is the crew that get out the crayons in the name of art and come up with some very good results. The advances in colouring techniques over the past few years have definitely en-

hanced the art.

Thankfully *Cyber-Force* has managed to avoid being entirely crap. There are distinct elements of crap in there (such as lame character concepts) but these bum-biscuits have been carefully dodged or brushed over with a reasonable plot. Marc seems to be really enjoying this comic, even if he does struggle with a dead line and as much as I hate to say it, I may even find words such as "this isn't too bad" crossing my mind when I read the next issue. It's a relief to see something reasonable rise above the *Youngblood* effluent.

**Rohan Thompson**

**Pitt No.1**  
**Writer: Brian Hotton**  
**Art: Dale Keown**  
**Published by Image**  
**US \$1.95**  
**Frequency: 4 issue limited series**

The creature after which this title is named is an alien escapee (another alien?) who somehow teleported and may somehow save the planet. Beyond that, nothing much has been revealed in this issue and "Youngblood" #4 because the title has been accented heavily on

action once again. I mean, could it be anything else when the words on the front cover are "Rippin' 1st Issue!?" Seconds after teleporting into the interior of a train in the "Youngblood" #4 preview, Pitt rips apart a few punks and the first ten pages of Pitt #1 are devoted to him tearing apart the Vipers go-gang. Action, blood and guts aplenty, that's for sure.

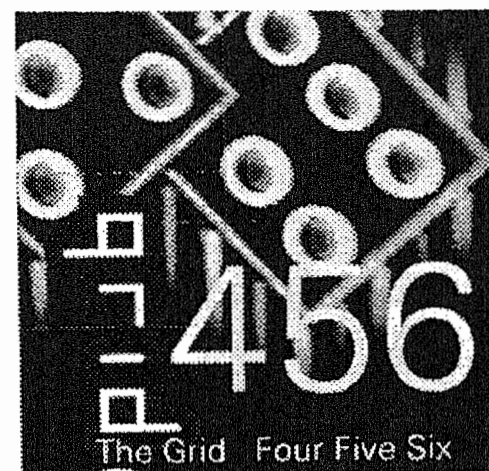
Then, even more unfortunately, they introduce the kid. You know, the 10 year old who pisses you off no end. This point is where the writing falls into a deep hole, with the stupid kid uttering such gems as "Is this night ever going to end?", and his 'grampa' yelling "Jumpin' Jesus!". Give me a break.

However, it is not all bad. There is far more human cast, with the spandex factor limited to Pitt and his unknown companion. The only other major players (besides the stupid kid and his 'grampa') are two cops: one a convincingly portrayed sexist prick, the other a female (future have-to-rely-on-each-other-to-survive cliché alert!).

The art is also very nice. Dale Keown recently gained notice for his work on "The Incredible Hulk" and this issue of Pitt is very impressive. The ferocity of the violence is well portrayed and his style seems to suit the overall mood of the comic. Once again, this is one for the action fans only - it is nice to look at, but there is nothing much to read.

**Jeremy Hillman**





456  
The Grid  
Virgin Records

The Grid are a British duo consisting of Dave Ball and Richard Norris, who set out to develop an album with a wide variety of techno music. I hear a lot of you turning off now but this album is well worth listening to. Mixed by Andy Mason, 456 is a slick but honest album which lets the band explore diverse sounds, at the same time providing some excellent new music.

The variety of 456 comes from a number of guest artists as diversified as the sounds they help create. "Heartbeat" is pop-like, taking on the PM Dawn sound, with lyrics like:

"... time and space is our psychological thing, we make it plain, we're gonna ride this wave into your brain."

"Face the Sun" is reminiscent of the typical DNA track, "Boom" sounds surprisingly like Kraftwerk's "Boing Boom Tschak" and the mellow sound of "Crystal Clear" are ample variety in this festival of techno. Add to that the funky "Ice Machine" and the haunting "Aquarium", where the vocals of Dagmar Krause are blended with music in perfect harmony, and you have one hell of an album. Not just for techno fans but all music lovers who like a change from the ordinary bands and crash.

Nick Pickard

Reminisce  
Mary J. Blige

This is really weird. The music is pretty normal dance music you would expect to hear at the Norwood or something - she has a pretty typical black female sounding voice - pretty typical vocals/piano/drum machine backing - I mean, it's not bad, but the CD has 5 versions of the same damn song.

What's even weirder is that versions 1 and 2 are called different things but are pretty much the same (the instrumental mix having vocals as well) and versions 3 and 4 are different from 1 and 2 but the same as each other. By version 5 I'm getting a bit bored.

Bad to the Bone  
Innercircle  
WEA

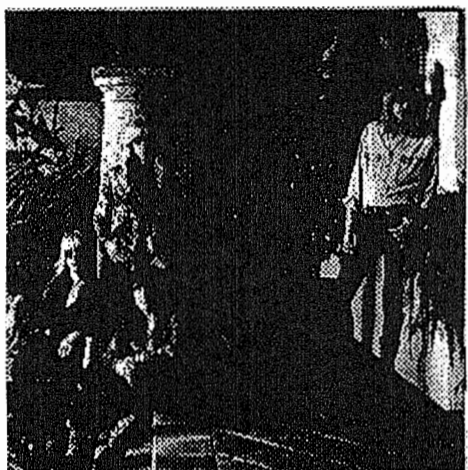
What on Earth are you to expect from this album when the cover says, "The bad boys of reggae are back"? Was this to be reggae with a tinge of thrash or

grunge? Only one way to find out and in the end I was quite surprised.

At first glance, the album sounds rough, a number of variations away from those familiar groovy bass lines and drum beats. But if you stick to it the different sounds tend to grow on you. Tracks like "Living It Up" and "Long Time (Selassie A Warn Yu)" really get you moving and make you look for more. However, the album does have one doozy of a song which should definitely be avoided. It's track 4, "Rock with You" which sounds like some mid-eighties rock 'n' roll tune which Bryan Adams could have conjured up on a bad day.

Besides this mishap, Innercircle have managed to produce an album (the whole 18 tracks) which is a real grower. If you like a bit of reggae, look past first impressions and give it a go.

Shaun



Psycho City  
Great White  
Capitol

There's something really depressing about picking up a CD and knowing exactly what it's going to sound like. It's even worse when you're right. Great White are a dead giveaway. The gratuitously numerous shots of them and their hair in various rock-star poses inside is a small hint, as is the Stevie Ray Vaughn hat. Yep, you guessed it. Cock Rock. Bad Boys who like to make a huge racket and show their finesse on their various custom brand-name guitars. Unfortunately if you put them next to someone like Helmet or Bored! they sound like the Little River Band. To be fair, the musicianship and production are impeccable, but in my opinion they could do with a lightning bolt up the rear in the song writing and originality stakes. Live a little fellas! Did I mention that the singer sounds like a cross between Axl Rose and Tiny Tim? The Spinal Tap lineup of guitars inside the front cover (15 - I counted 'em!) had me in stitches. No, just don't touch it - don't even look at it!

Aaaaaaammmmmrrrrrrggggghhhhh!!!!!!!!!!!!!!  
Daniel Kearney  
P.S. - I forgot the previous album cover, generously reproduced for our pleasure. Two naked women lying on red satin with a super-imposed shark fin slicing between them. Nice one guys!

My little funhouse  
I want some of that  
LP single

If you are a devoted lover of Pearl Jam, Soundgarden and / or, erm

Guns'n'Roses, then My Little Funhouse is looking straight up your alleyway. My Little Funhouse is a new signee to Dave Geffen's corporate musical giant. Unfortunately, My Little Funhouse don't seem to offer any new, undiscovered style. Their vocal style appears to be heavily borrowed from Pearl Jam, and much the same, their much anticipated guitar solo sounds like it was pilfered from G'N'R and bands alike. On a whole the single plods just a wee too much and is undesirably repetitive at times. All is not too dim, when you consider how successful Ugly Kid Joe have become and My Little Funhouse are not too dissimilar to them.

Evan Thompson

I'm Gonna Get You  
Bizarre Inc.  
Vinyl Solution  
Mixes EP

One thing that is quite definite about Bizarre Inc., is that their music is grooveable. But personally, six versions of the same dance track gets to be all just a little too much (that's about thirty minutes of the same irritating drum beat). One thing that I really like about this EP though, is that mixes become progressively more (excuse the cliché) 'hardcore' as the disc spins on. The initial radio mix is nothing too different to any other dance track you would hear on commercial radio, with its lack of musical diversity. The later tracks introduce broader, fancier keyboard sounds, my favourite being the freaky organ that drills through in Todd's Rubber mix. Excuse the radio and original mixes and you have some nice British indie techno here, but I wish they would've changed their drum beat at least once on this EP.

Evan Thompson



Pure Cult  
The Cult  
For Rockers, Ravers, Lovers and Sinners.

The Cult have always appealed to a wide audience and Pure Cult should continue this tradition. This is a "best of" album that is full of rockin' good times, a combination of some of The Cult's best, from their first LP Dreamtime (1984), to their most recent release Ceremony (1991). Pure Cult successfully identifies the Cult's varying styles and influences and their diversity, containing such tracks as the grunge classics "Wild Flower" and "Love Removal Machine"

from the brilliant Electric album and the slower "Edie" (Ciao Baby) which lets Ian Astbury flaunt his vocal ability. After The Cult's commercial success with Sonic Temple and Ceremony, Pure Cult should be a winner.

If you have an interest in The Cult, I suggest you grab a copy of this fine disc containing 18 tracks of Pure Cult from their humble beginnings to their godfathers of grunge status. Pure Cult is a manuscript of the past as well as being a taste of things to come.

Simon Lee

Freedom of Choice  
Various Artists  
Shock

Freedom of Choice is a great CD. The cover boldly describes the content as "Yesterday's new wave hits as performed by today's stars", and while the idea of getting a few popular grunge bands to do covers of popular music is hardly a new one (witness recent tribute albums to Bob Dylan, Neil Young, The Velvet Underground, etc), this compilation stands out from the pack due to the consistent quality of the music. Grunge heroes of the moment, Sonic Youth, give a new lease of life to the Plastic Bertrand classic 'Ça Plane Pour Moi', Mudhoney do a stirring rendition of Elvis Costello's 'Pump It Up' and Superchunk's version of 'Girl U Want' comes close to capturing something of the musical genius that was Devo.

But don't worry, it's not all distortion and feedback, my personal favourite is an excellent cover of 'Homosapien' and Chia Pet somehow manage to turn 'Don't You Want Me Baby' into a haunting tune. Songs like 'Tainted Love', 'Wuthering Heights', 'I Got You' and 'Ant Music' are certain to evoke pleasant memories of fun-filled hours watching Countdown and putting this CD on is a sure-fire way to get the party started.

Max

Peel Sessions  
Smashing Pumpkins  
Hut Recordings

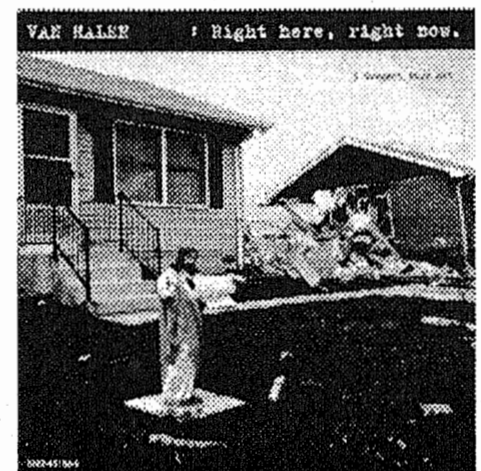
William Corgan, Smashing Pumpkins' songwriter and frontman, certainly has the ability to produce a catchy tune and on occasion interesting lyrics, although 'Peel Sessions' does not display his full potential. Previous releases such as the 'Lull' EP and the album 'Gish' are far more flattering and original. The CD's three tracks "Siva" (taken from 'Gish'), "Girl Named Sandoz" and "Smiley" give a good indication of that Smashing Pumpkins' sound, but certainly don't surpass the magnitude of their previous songs, such as "Rhinoceros" or "I am One" (both on 'Gish'), especially the second track "Girl Named Sandoz".

I'm not sure if this song was intended to pay homage to Hendrix-esque guitar and vocals, but the song screams the words 'bad afro'. James Iha, guitarist, and Billy Corgan, vocalist, become a tad silly on this disappointing track; incidentally, the only track not written by Corgan (he should stick to his own superior material). Sadly, Billy's lovely crooning voice becomes a drool as the

words "Strange things, very strange things ... my mind has wings" (!?) dribble from his chin and Iha transforms a promising slinky guitar riff into slabs of tweedled and string bends.

After collecting the bits of me that fell off during the horror of Sandoz (perhaps Guatemalan for Lucifer?), I listened to the two other tracks, "Siva" and "Smiley" - to find instant comfort. "Siva" is a great song that moves really well and contains Corgan's proven big guitar formula of: speed me up / slow me down / speed me up / slow me down / blistering pace / fin. The song also has good guitar breaks and although James Iha still maintains his tendency to tweedle, the overall playing is quite superb. I also like the lyrical content, Billy Corgan singing "Sprinkle all my kisses on your head" is sure to make many go weak at the knees. The last track "Smiley" is probably the best on the CD; there's nothing extraordinary about the song - it plods along at a merry pace and doesn't contain one fancy guitar bit, but this adds to the song's charm. "Smiley" defines the smooth and sweet sound that Smashing Pumpkins can produce, an ability which ranks them highly among other bands of a similar nature. Smashing Pumpkins have an acquired sound and for the novice, 'Peel Sessions' is not a good introduction to the world of Billy Corgan, but for those accustomed to Corgan's kingdom, it's worth a listen even if only to be charmed by "Smiley".

Len Seabrooke



Van Halen Live: Right Here, Right Now  
Van Halen  
WEA

Question: What happens when you combine 1984, 5150, OU812 and For Unlawful Carnal Knowledge.  
Answer: The greatest live album ever fucking made.

Finally, Van Halen Live: Right Here, Right Now, their latest release, is Right Here, Right Now. It's live, fierce and typically Van Halen. "Poundcake", "Spanked", "Judgement Day", "Dreams When It's Love" are only 5 of the 24 tracks on the double CD, but believe me, their best are all there. It also has two other tracks which most won't have heard. "Won't Get Fooled Again", a remake of the 1970's classic is a tribute to The Who, while "Give to Live" off Sammy's last solo album is just fucking brilliant.

We all know Van Halen are blessed but the one thing that no one, thing or group in the world today could possibly

come close to is ... King Edward Van Halen and for 11 1/2 amazing minutes of Eddy at his brilliant best, he proves why he still is Top of the World. But just let me pass this on:

"I learned my lesson real quick. I used to worry about tonight, last night but last night I should've been worryin' about last night and the night before that I should've been worryin' about that night. Because worryin' about tomorrow is a bunch of shit, because tomorrow may not never come. Tomorrow ... there ain't no guarantee about tomorrow. Fuck tomorrow. You dig what I'm sayin'? Yesterday's shit. Yesterday, that's history, that's dead and gone. Yesterday ain't worth nothin', it's gone. 'Cause all you've got to worry about is ... Right Here, Right Now."

Sammy Hagar

Only Van Halen could've made a live album this fucking good.

The Hitman

No Time for Nowhere  
Def FX  
EMI  
EP

Def FX must be Australia's most gimmicky band. In case you missed the free t-shirt with their debut album, Def FX gives you the consolation of a 'Bonus Sticker' with this limited edition EP. Why? I guess someone's got to keep the kids happy! Where does this one go? On the school diary I presume, to show how cool and alternatively inspired you really are!

This EP pretty well exhibits a mixed bag of what Def FX are capable of producing. The title track, "No Time For Nowhere", gives us (or the kids) a typical, grunged-up, bass-thumpin' feel for which the 'FX's have sort of made a name for themselves. A dancey beat is also rather well blended. This is not a super-fab track, but it's alright. Track number two, "Road Song Fever", is one further step on the extra guitar distortion pedal and is definitely not driving music, as the name seems to suggest. In fact, the guitars sound horribly like Metallica's Master of Puppets, i.e. generally a yucky tune! "Let's Get Real" is, perhaps, the nicest, yet least typically grungy track of the EP. It's nice to see a bit of variety. What more, is that we get a new version of Surfers USA, Wowie! However, the original is still the best, with this one lacking general musical flow.

One thing for sure, Def FX are good value for your malenky cutter. They play good cheap shows, like the one at the UniBar and more recently the Magill O'Ball, which always pull good crowds. This EP is a good one if you go for a blend of grunge-metal and fabricated beat.

Evan Thompson

Songs from the Rain  
Hothouse Flowers  
London

As the title goes, Hothouse Flowers couldn't have chosen a better name for their third album. Songs from the Rain

is quite a departure from the intense style of Home and although this was a bit of a bummer, it isn't that bad either. Seems the Flowers have taken a more mature and reflective outlook on the world they see around them and all this is apparent in the lyrics of the songs. The opening song "This Is It (Your Soul)" deals with introspection and then the album progresses to communication, love and life through "One Tongue", "An Emotional Time" and "Your Nature". Still tried and true Flowers fans will find the absence of Liam's (the lead singer) passion-filled vocals slightly disappointing but shit, times change and so have the Flowers. However, they have filled this hole with a display of musician-ship and Fiachnas (!!!!!!!) guitar work has never sounded better. The piano on "Spirit of Land" and "Good for You" is also quite good. Stand out songs are "Good for You", a touching ballad of love and need and "Stand Beside Me" where finally Liam lets himself go, but only a bit. All in all, Songs from the Rain is not Home or People but it is the Hothouse Flowers and what more could you ask for. So give it a listen.

Craig B.



Rastafari Centennial  
Live in Paris - Elysee Montmartre  
Steel Pulse  
MCA

Reggae music, to me, always meant artists such as Peter Tosh and Bob Marley. Steel Pulse is a band I have previously never heard of. Their opening track has a rather pleasant beat and chorus line. This is dulled by the fact that all 13 other tracks on the CD follow roughly the same pattern. The CD was, at first and every time after, just plain repetitive. Good points of the band are their vocal and their musical ability. I would recommend this CD only to the people who appreciate reggae music and not people who collect the odd reggae record here or there.

Prakash Sabapathy

High in High School  
Chainsaw Kittens  
White / Mammoth

What real hope is there for a band who releases a single called, High in High School? After listening to this track and five others by Oklahoma band, Chainsaw Kittens, I'd have to say, not much at all. Basically, High in High School consists

of an annoyingly repetitive guitar riff, a dull and predictable rhythm section, a set of deeply bizarre lyrics, with a few crow-like screeches thrown in. Just a tad LA-esque. Get the picture?!

The best (of a bad lot) is track two. "Connie, I've Found the Door" (produced, as is the single, by Butch Vig) is a little grungier and quite catchy. "Stuck" shows some potential before falling into a heap of rubbishy instrumental tangents and self-involved whining. As for "Couple #23" - the Kittens just can't seem to pull it off.

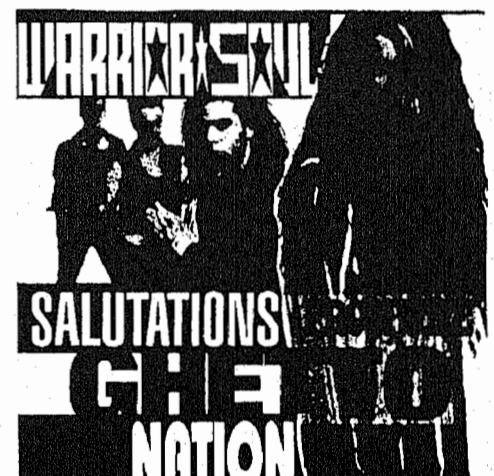
They do offer us a bit of a chuckle with a rawk'n'roll version of Harry Nilsson's classic, "One" (more recently performed by John Farnham). Only problem is, they're not laughing.

Ah, the end is inevitable and so is the mandatory ballad. This, "Walk Softly", is one of those drippy piano dedications that mean absolutely nothing to anyone but the person who wrote it.

Don't get me wrong, the Chainsaw Kittens have all the makings of a decent American rock band. They can play their instruments, the singer has, well, an interesting voice, they look good, and even have the right connections (the late Jane's Addiction and the great Smashing Pumpkins are pals). Unfortunately, they lack what is most important, talent, originality and some good songs.

B for boring. Try harder next time (if you must).

Emma



Salutations from the Ghetto Nation  
Warrior Soul  
David Geffen Company

Warrior Soul are a US band that genuinely hate the American Republican Party and this album is devoted to making this point.

Some excellent music on the album, "Punk and Belligerent" is by far the best song on the album, it's aggressive music (tending a bit toward punk) make it a really 'kick ass' song. Other cool songs are "Ass-Kickin'", "The Party" (which is a full-on abuse session at the Republican Party like I've never heard) and "Ghetto Nation". Some let down songs, but some heavy riffs, excellent bass fills and surprisingly full-on choruses make this album fucking good.

Craig Giaccio



# Musikki-Oy

The Proscenium is a new venue at the old Club Foote site. Club Foote fans will notice that the place hasn't changed a great deal except that the stage is now at the northern end of the room. This is a better use of the space as it largely eliminates the visibility difficulties created by the many supporting poles. It must also make the room more manageable for sound people. It remains a very 'live' room suiting musicians and crew that have dynamic levels well in hand. The management seem very keen on jazz. Hallelujah!

On Saturday a small but appreciative audience was treated to some great improvised music. Adelaide's Ugetzu began the evening and played a set which included some fine original pieces. There isn't the space here to review their performance. Suffice to say, if you haven't seen them yet, you're clearly missing out.

**Musikki-Oy** followed. **Musikki-Oy** means passion, energy, excitement,

teamwork, virtuoso musicianship, order and chaos. The music is absorbing and deeply satisfying. It is the antithesis of elevator music at its very best. It may be misleading to describe the music as 'free jazz' because it contains a great deal of order and structure. It is much less anarchic in feel than much of the work of the great revolutionaries- Cecil Taylor and Ornette Coleman. With these Australian musicians (**Musikki-Oy** is Melbourne based) moments of collective improvisation, which sometimes verge on cacophony, sit in counterpoint with tender melodies and 'tasty' grooves.

The band opened with 'High Tide'. A nasty buzz in the sound system may have prompted the musicians to turn the piece into a King Tide. It felt over played and over blown. Nevertheless everyone in the room realised that a special evening lay ahead. 'The Anti Dote' followed. After the theme Steve Harper (Alto) and Ted Vining (Drums)

improvised together with Vining in more of a supportive role. The tension built as the sounds became more and more 'outside'. Vining offered more and more momentum and just when you thought he could offer no more he coaxed twice the volume from his kit. How did he do that? A masterful piece of punctuation saw his crash symbol signalling a change of some kind. The resolution was sweet. A gentle and lyrical solo from Adrian Sherriff (Trombone) beautifully supported by a bass pedal provided by Tony Paye. The relief and satisfaction from this solo was as palpable as a good massage but it had a story to tell and it wasn't going to stay tender and soft for too long. It gathered a fierce momentum.

Another highlight was Steve Harper's "The Chance To Give". He explained that the tune was demonstrative of a basic Buddhist philosophy. He wrote the piece when he was a hungry busker and at the time it provided a vehicle for

others to give him a meal. Now in less lean times it provides him with an opportunity to give to the audience. Nice. Harper has a wonderful tone and he began the piece with a statement which felt not unlike an alap section from a classical Indian piece. A collective improvisation followed which gathered great intensity. The piece finished with some delightful interplay between the two horns.

This was typical of an evening which seemed like a beautiful montage of consonance moving to dissonance and back again. All the solos of the evening told a story and demanded total absorption from the listener. Sam Keever (piano) played great solos and provided fine chordal support. Melodies and rhythms were superbly executed but more importantly moods and emotions were painted with broad brush strokes. If you enjoy improvised music and you have an opportunity to see **Musikki-Oy** don't miss them.

## Evan ya big goober

**Lemonheads**  
Smudge  
Crush  
Old Lion  
10th March, 1993

I arrived at the Old Lion just after Crush had started. Being my first Crush experience I'll have to assume that they will grow on me as I see them more, but for the time being I think they're pretty good. For those who aren't acquainted, Crush are a three piece with an identifiable independent Australian grunge sound with perhaps more hardcore leanings; I suppose a local equivalent might be Free Moving Curtis. One song I particularly enjoyed was a slower song introduced as "When we play this song people say we've been listening to too much Neil Young". One thing I can't let them get away with was that terrible, terrible looking ZZ Top guitar that was used; it really sucked arse. I must say it is a pity how support bands play so early at the Old Lion. I mean most people had just finished dinner by the time Crush had finished.

Faith No More; Guns and fucken Roses; Really bullshit DJ after Crush.

The second band of the evening was Smudge, Sydney three piece with a great batch of excellent pop songs, a great friend of Evan Dando and a great drummer. I enjoyed Smudge a lot although I would have to say that their show two weeks before at the O'Ball was better; that was maybe because singer/guitarist Tom Morgan was pretty sick by the sounds of things. They played songs from their first two EP's like "Don't Want To Be Grant McLennan", "Dabble" which was completely stuffed by the bass player, "Steak and Chips", "Pulp" and the fantastic "Spoilt Brat" as well as a couple of new songs. Smudge are great fun but perhaps where this show lacked a bit of atmosphere, it was made up everytime a small glance was made over in Alison's direction as she



*Hello Evan, my old friend, I've come to talk with you again*

so beautifully kept time. More bullshit from the arsehole DJ. Evan Dando stumbling around at the front waiting for girls to talk to him or for people to offer him cones. Good to see he had the same corduroy jacket that he wore last time the Lemonheads played. And then they started. And it was one of the most beautiful things in the whole world.

"Stove" was the perfect way to start in my opinion, a song off the Lovey album about the sentimentality of losing your favourite stove (it's probably about something else completely). The intensity was double anything previous; it rocked. Evan Dando was absolutely cool as fuck, assuming the rock stance of legs apart, back hunched over guitar and hair going everywhere. David Ryan

looked pretty angry and sweaty as he belted the skins and Nic Dalton had everything pretty much under control in the bass department. But all eyes were on Evan.

They played majority of songs from the latest album including great versions of "Drug Buddy", "Alison's Starting to Happen", "Rudderless", "Kitchen", "Confetti", "It's a Shame about Ray" and "Ceiling Fan in my Spoon". All the songs were so much more, for fear of using a turdy cliché, "full on" than the album versions. All the really acoustic sounding songs like "It's a Shame about Ray" were a lot grungier and jumped out into your head which in my opinion was a good thing.

Other songs played were a smattering from other recordings including a wonderfully mellow version of "Ride With

Me" (reputedly a song about Charles Manson), the thrashy and fast "Left For Dead", "Mallow Cup" from the Lick album and three cool songs from their latest "Mrs Robinson" EP; these for me were some of the highlights and lowlights. First with the good ones - "Being Around" was a 'bullshit fucken folksie number that I'm going to play by myself' as Evan introduced it, written with Tom Morgan from Smudge. It's a cute song going ...

"If I was in the fridge would you open the door?"

If I was the grass would you mow your lawn?

If I was a body would you still wear clothes?

If I was a booger would you blow your nose?" etc. etc.

Another great song was "Into Your Arms" by Robyn St Clare. The only other cover for the evening was "Mrs Robinson" itself which as so beautifully sung by four lovely girls hand picked by Evan from the audience. I really hope it was Evan's ironical statement about what he thinks about Mrs Robinson being the Lemonheads most popular song to date (last time I looked it was number 48 on the SA\*FM Top 50).

It has been commented that the Lemonheads weren't so good as last time they were here, maybe Evan was too stoned, maybe the people who say this are too pretentious in trying to impress those who didn't make that show, I don't know. But for me, it was a brilliant evening's entertainment and as far as I'm concerned, Evan Dando is one of the coolest and most talented performers in the world. Just to hear that voice, just to hear those words, just to hear those songs and just to hear those pearls of wisdom Evan mumbled in between songs was heaven. So, who said the Lemonheads had gone soft?

### History of Politics Club

presents: "Middle class and privileged? What has feminism really achieved?" in the Union Cinema on Wednesday 17th March at 5pm. Speakers include Lenore Coltheart, Val Power, Lesley Potter, Max Adlam and Carol Johnson.

### Enfield Typing Service

"Confidential and professional typing"  
• Thesis • Essays • Resumes • Title Pages • Assignments • Creative Layouts • Interview Letters

Fast, reliable service. Cost \$2 per typed A4 page. Please phone: 262 1767.

### Metal Club

presents live at the UniBar "Stop Drinking the Cat", "Bastardizer", "Egg" and "Taxed". 20th March, 8 pm - 1 am.

### PGSA AGM Free BBQ

Friday, 26th March, 12.30 - 1.30 pm. Cloisters (near Mayo Refectory). All meat Halal - Free drinks. Nomination forms from the PGSA office and *The "Clever Country"* newsletter.

### Research Area - Agglomeration and Defluiddisation in Fluid-Bed Coal Combustion and Gasification

Location: University of Adelaide, Chemical Engineering Department. Contact: Scholarships Officer, telephone: (08) 228 5725, Prof J.B. Agnew for Project Details.

Project: The postgraduate research project will involve Fluidised Bed Combustion and Gasification and aims to extend the understanding of agglomeration and defluiddisation phenomena and to develop predictive models. The research will be conducted within the Chemical Engineering Department, University of Adelaide.

Requirements: Candidates must hold a good Honours Degree in an appropriate discipline and the successful applicant will have a strong background in experimental work as well as mathematical modelling.

### Camera For Sale

Fuji, DL 200 camera in good condition for sale. Auto focus, pre-winding, drop-in loading. \$130 o.n.o. Please contact Bec on 332 9745 or come into the Students' Association.

### Democrat Club

The AGM of the Democrat Club will be held on Thursday, 18th March at 1 pm in the Gallery. All welcome!

### German Club AGM

Thursday, 18th March, 1 pm, Jerry Portus Room. Come for coffee and cake and to elect the '93 club committee. Nominations to Gillian Schach, ph: 278 5467. Bis dann!

### Baby Food Action Group

There will be a meeting to set up an Adelaide branch of the Baby Food Action Group (the group which campaigns against the unethical practices of Nestlé and similar companies) on Thursday, 18th March at 7.30 pm at SADEC, 1st Floor, 155 Pirie Street, Adelaide.

### Snudemenco - The Comedy Club

Tuesday, 16th March, 1 pm to 5 pm, comedy videos in the North Dining Room on Level 4 of the Union Building. Red Dwarf, Mr Bean, Ripping Yarns and Monty Python. Snude nigE

### Merger Review Committee

The University of Adelaide has established a committee to review the outcomes of its mergers with the Roseworthy Agricultural College and the City Campus of the South Australian College of Advanced Education. If you would like to see the terms of reference with a view to contributing a submission to the committee, please come into the Students' Association Office, ground floor of the George Murray Building, north-eastern corner of the Union Cloisters.

**Laser XT-3 turbo**, hardly used, with Philips monitor, Hercules graphics card, 101 extended keyboard, 40 MB hard disk, 5 1/4 floppy drive, serial/parallel/game port, \$600 o.n.o. Software, original manuals and 3 months warranty included. Can add Epson LX-800 printer if desired. Call Frank / Sue on 47 7652.

### Attention all Country Students

Any country students interested in forming a club come to the Jerry Portus Room Monday 22nd March at 1pm. Any queries contact Suzanne McCourt through the Students association office, ph. 228 5406

### TLS Preliminary Meeting

All interested parties please join the new editors, Damien Warman and Juliette Woods in the Gallery Coffee Shop at 1.30 pm on Wednesday, 17th March.

### Swimming Club

Anyone interested in • swimming • competitive, fitness • life saving • triathlons. Don't miss the meeting in the Games Room, 5th Floor, Union Building at 1 pm on Thursday, 18th March. If you have any queries please call Heather on 332 9459.

### For Sale

Lab coats. Factory fresh. All sizes. Look clever with big buttons. The latest in whiteness. Don't fork out \$30 at Trims, shed only \$17. Phone Rob 332 1259 after dark.

## PRODUCTION NOTES

On dit is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control although opinions expressed in the paper are not necessarily their own.

**Editors:** Fiona (Harriet) Dalton, George (Kim) Safe, and Richard (Thurston) Vowles.

**Advertising Manager:** Rampaging Sam Maiden

**Typesetting:** Sharon Middleton

**Fright:** Adam Le Nevez and Sonja Tomas

**Key Grip:** Darien (the disappearing willy) O'Reilly

Thanks: Truck Train Marty (happy birthday, we all love you), Tracy for the party (happy birthday, and watch out for busses), Jo D. for the fashion tips, Jesse and Lorien for dinner, everyone who has contributed articles reviews etc., please keep it up. Evan Dando and co. for Wednesday night, all our Mums and Dads, Peter Stuyvesant, Victoria Bitter, the Victorian people, Paul Keating, Tim for "Denim", Jesse for Cerveza y Putas, Sam for the cerveza, Karl for Frank Black, Daniel K. for the Barnsey tape, Tim Gow, Samantha Maiden, Student Radio, Kevin and all the cast of "Dances with Wolves", Paul McCartney, 90210 (when will Brenda find out?), the Redd Kross clothes sale kinda thing, and everyone else who we have forgotten.

**Special thanks to Luke Matousec for the Cover**

\*Owing to a nasty disk error, the article about the Barr Smith Library has been held up in Hong Kong until next week\*



# Aunt Mabel Says



Dear Aunt Mabel,  
I have just recently commenced a relationship with a young woman after a long period of self-imposed celibacy(sic). However, during our "intimate" moments I find myself fantiscing(sic) of another, more nubile woman. What can I do to control these thoughts?  
Yours in desperiation(sic), Spike.

Dear Spike  
There is nothing wrong with fantasizing, but may I suggest you tackle important issues first, spelling for instance. Fantasies can improve our sex lives and are completely harmless as long as they remain in the mind, as often they can offend. I know when my husband and I make whoopie I sometimes imagine that he is really a brave pirate and I, his cabin boy.

Mabel,  
I am an attractive 25 year old male dating a beautiful woman called Grace from Memphis, Tennessee. We had a great sex life until one morning, she

suddenly stopped in the throes of passion and exclaimed, "You know, your jolly roger reminds me of Elvis Presley!" I was shocked since I admire Elvis very much. Now, our sex life is terrible. I cannot get used to the idea of forcing the King into a condom and then.....  
If you know what I mean, please help!  
Woodroofe.

Dear Woody,  
Stand naked in front of a mirror every morning before breakfast and repeat "My local male member is not Elvis." There is next to no chance that it will stand upright and start singing 'Love Me Tender', although I'm sure it would if it could. Remember to always use a condom. It will not kill the King, he's dead already.

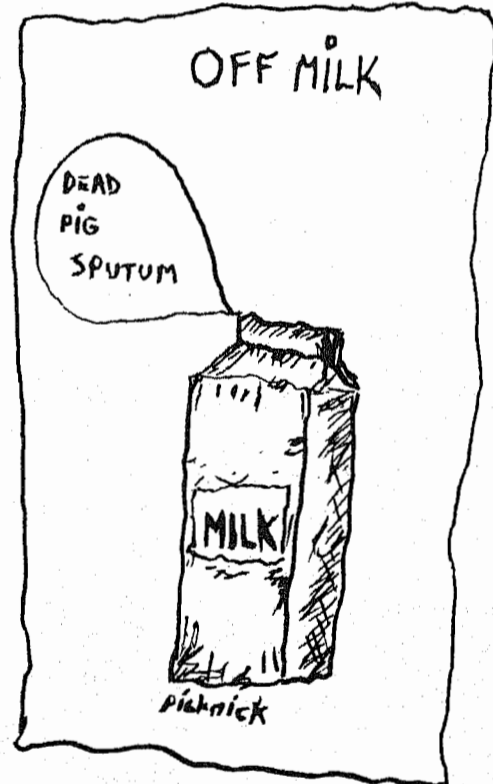
Dear Aunt Mabel,  
I am physically attracted to someone I know is a Liberal. I know this is wrong because our minds will never be in harmony and, as a Liberal he obviously has personal difficulties. But, quite frankly, he looks like a good bonk. What should

I do? Indulge in sexual pleasure, or maintain ideological integrity.  
Please advise me.  
Carolyn H.

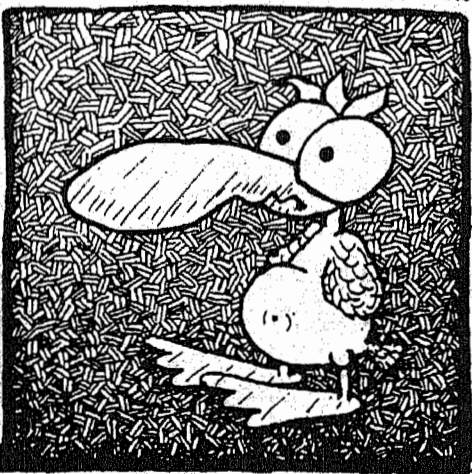
Dear Carolyn  
I've always maintained that the best relationships are ones in which both partners are their own person. My husband is a complete pratt, but he's still good at whoopie (see above). In elections just vote Labor and cancel his vote out.

**Handy Hint No. 3: You can never wear enough blue eyeshadow.**

## A MAN CALLED HELEN...



## CHANGING MOODS OF GILBERT THE DUCK...



**POSSIBLE CAUSES:**

1. SUDDEN BELIEF IN CONSPIRACY THEORIES.
2. FORGETTING WHO HE IS.
3. REMEMBERING WHO HE IS AND NOT LIKING IT.

## CHANGING MOODS OF GILBERT THE DUCK...



**POSSIBLE CAUSES:**

1. WORRIED ABOUT THE OZONE LAYER.
2. DODGING SPIT FROM PEOPLE ON A BRIDGE.
3. CONSTIPATION.

## CHANGING MOODS OF GILBERT THE DUCK...



**POSSIBLE CAUSES:**

1. A SMALL EXPLOSION IN THE BRAIN.
2. TOO MANY RUGBY GAMES.
3. A STEADY DIET OF NEIGHBOURS E-STREET AND HOME & AWAY.

## CHANGING MOODS OF GILBERT THE DUCK...



**POSSIBLE CAUSES:**

1. PEELING ONIONS.
2. RUNNING FOR PRIME MINISTER.
3. WATCHING "BAMBI, LASSIE AND SKIPPY MEET THE HOMICIDAL ANIMAL SUFFER FROM HELL."