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ON DIT

The Adelaide University Students' Association Weekly

Volume 63 Number 4 March 20 1995

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Wednesday



Timewarp presents...
THE BRADY BUNCH

Thursday



special guest dj

Di Loopie

Friday

THE CLUB

STAR TREK
—THE NEXT GENERATION—

WIN **MPeople** Concert Tickets

2 DOGS PROMOTION

Saturday



National

THE CLUB

SATURDAY NIGHT FEVER

Dance Competition - Heat 2



tickets thru
CIB outlets
CC Records
New Market Hotel

plus

MARK OF CAIN
LIVE Tuesday 11th April

Production Notes

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control (though little control over anything else), although the opinions expressed in the paper are not necessarily (and in most cases definitely not) their own.

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We use and recommend...

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Apology:

Apparently, a photo in the last edition was actually of The Strange and not Kinetic Playground. It wasn't MY fault. Blame it on the boogie.

• Editorial •

To save myself some much needed breath and to clear up a few things, I've got a couple of points to make.

Firstly, before you ask again, no, *On Dit* was not thrown into the Torrens en masse last week... we had a break! We apologise for not telling you in advance but it was planned and not a spur-of-the-moment, fuck-it-let's-go-to-the-beach decision. It's actually one of a few breaks for us this year because we've made the informed choice to produce four less editions than last year. The result is, we hope, a higher quality read for all, with more in each issue. Let it be known that we plan to work right through to the mid-semester break from now. There, that should keep you happy.

Secondly, we have been conducting an experiment on behalf of the Psychology Department to investigate the effects of the '90s slacker lifestyle on the levels of attention to detail and general observation skills in post-adolescent subjects. After an exhaustive series of tests, the *On Dit* Scientific Team have rejected the null hypothesis that stated, "Adelaide University students do indeed possess the observation skills to notice such a simple deviation from 'normal' pro-

cedures as each of the first three editions being denoted as Volume 63 Number 1 February 20." If you noticed then award yourself three smiley stamps and a year's free supply of *On Dit* (redeemable at that pile of papers outside the security place in Hughes Plaza).

Now it's time to force some of my opinions onto the rest of you.

Um, I thought it was really sad that there were moves afoot this week in the one of those cold, cold places away, away north to start clubbing those cute little seals... except that this time they're going to assassinate them IRA style with a bullet to the back of the head. The picture of the South Australian version on the front cover of *The Advertiser* was well patable. Personally, I'd prefer an endangered Dugong on the front cover.

Oh and we suggest that you get stuck into the Centenary celebrations 'cause it's not every day that you turn 100 and some of it's free and you should milk the Union for all it's worth at every opportunity... Only joshing. But it may help you to understand where your money from the dosh drain at the start of the year goes and that can only be a good thing.

Bryan Scruby

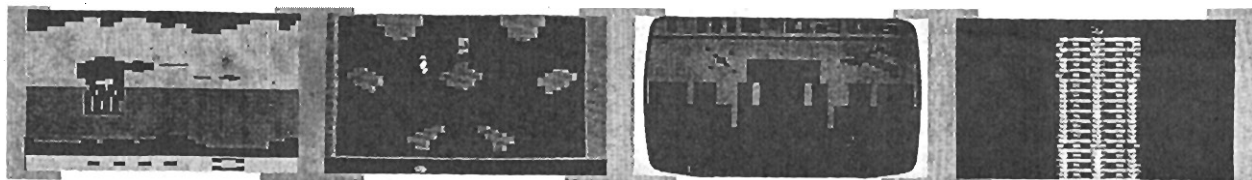


Do you remember this cover? Well it was a picture of a belly dancer from Womad taken by the model-turned-photographer Adam Le Nevez (shown below). Look for more of his work at the TISM concert inside.



About this week's cover...

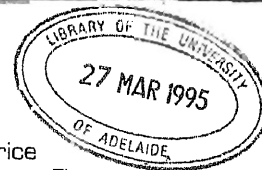
To mark the beginning of a year's worth of Union Centenary celebrations, two of our braver student colleagues disrobed for the camera of Nick Gunther. For modesty's sake we clothed them in the official flag of the Centenary.



Regulars

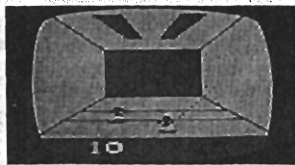
- 2. Editorial
- 8. Letters
- 12. SAUA page
- 13. News
 - World, local and campus
- 20. Wayzgoose
 - Foam and lots of it
- 25. Cartoons
 - Cledwin The Anarchic Loser
 - The Adventures of Captain Hedgehog
- 26. Vox Pop
 - Fees, degrees and everything
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 - Cars That Ate Paris

- 32. Film
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 - Ask Sticky Banana Fingers
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 - Cranberries
 - Reckoning
 - Kraftwerk and so on and so on....
- 44. Sport
 - sports fanatics
 - Wanda Jamrozik
- 46. Literature
 - Kate Grenville's *Dark Places*
- 47. Employment
- 48. Classifieds



Features

- 4. Prostitution exposed and explored. We speak to a driver, a pollie and a christian.
- 6. Adult Bookshops. We risked being spotted by our relatives and delve behind those yellow shop fronts.
- 7. OZCON 4. More comics than you could poke a laser gun at. Pow!
- 16. Union Centenary - the when, where and why.
- 18. Creative Writing by James Morrison
- 22. Drugs, man.



Pick-A-Prize

Film stuff:

- One (1) double pass to Hoyts Cinemas
- Two (2) double passes to *Body Melt* at the Mercury
- Two (2) double passes to *Shopping* also at the Mercury plus...

Music stuff:

- ...Two (2) *Shopping* CD soundtracks
 - Six (6) *World of Morrissey* CDs funnily enough by Morrissey
 - One (1) *To Bring you My Love* CDs by PJ Harvey
 - One (1) *Rock!!!* CD by the Violent Femmes plus a copy of the single *Tonight*
 - Five (5) *Universal Mind* CDEPs by the Falling Joys
 - Five (5) *Wishlist* CDs also by the Falling Joys and finally...
 - Three (3) double passes to see the Falling Joys live in the Unibar on Saturday the 25th of March
- Phew. Thanks aplenty to the generous, generous people across the state for this grab bag.

Now, to win the Film stuff, turn up to the *On Dit* office at exactly 1pm Wednesday the 22nd and ask for Miranda. It may be worth coming down some time thereafter because sometimes these prizes don't go straight away due to the shy nature of most students.

The Morrissey prizes require you to answer a few questions - see page 39 for details. The rest of the music prizes can be claimed by visiting the *On Dit* office on Thursday at 1pm.

If all you learn at Uni is that there is such a thing as a free lunch just as long as you know where to look, then you should be well pleased.

Prostitution - Can I

Or Can't I?

"You've caught me on a bad day," he told me as he walked me to his office. "The standard of the debate was pretty low." Mr Mark Brindal MP, Liberal member for the seat of Unley, was lamenting

zoned areas.

Safeguarding of public health is paramount in the bill with compulsory condom usage or fines up to \$5,000 for client and worker alike and \$50,000 for brothel owners.

Prostitutes are forbidden to provide sex when infected with an STD and clients liable if they utilise services while infected. Penalties for this are \$10,000 or 12 months' jail and there are mandatory health checks proposed for prostitutes.

In the Blueprint, which is based heavily on the ACT act where prostitution was decriminalised in 1992, every aspect where it is possible, the legislation applies absolutely to both client and prostitute. "It's the right of everyone to not be victimised by unjust law."

This strategy of one repealing bill and one regulatory bill has been applauded by many including Dr Barbara Sullivan from the Research School of Social Sciences at ANU. Dr Sullivan gave a seminar at Adelaide Uni on 'Why Prostitution Should Be Decriminalised' on



the discussion in Parliament earlier that day about his two bills aimed at deconstructing the status quo for the sex industry in South Australia and the construction of a subsequent regulation of the industry. In what has become known as Brindal's Blueprint, Mr Brindal prescribes behaviour for clients, operators and workers in the sex industry and there are stern penalties for those who want to breach the proposed laws:

The sternest punishment is that of life imprisonment for any person found coercing a child under 12 to enter prostitution. An act Mr Brindal considers equal to murder - there is no harsher penalty. Those found to be running an unregistered brothel face a \$10,000 fine and it is six years' jail for any person who coerces another person to provide commercial sexual services.

In an attempt to keep prostitution off the streets, out of public view and in the safer environment of a brothel, Mr Brindal proposes a \$2,000 fine for soliciting in public places. Community pressure has also demanded that brothels are to operate only in

Monday, 6th March and "with some reservations" she supports the Brindal reform package. In her paper she gave an analysis of the Brindal Blueprint and in doing so expressed what her reservations were.

She argued that "the zone of legal prostitution is far too narrow". That solo sex workers are treated like brothels in that they have to be located in commercial areas. "There are no good reasons for treating solo workers in this way." She also claimed there is an "onerous and totally unwarranted set of provisions in relation to sexually transmitted diseases [that] trespass on the dignity and privacy of workers."

Mr Brindal attended the seminar and said that from the lecture and discussions afterwards, he appreciated her comments directed towards his Blueprint. He did not, however, agree with all her comments.

On the question of mandatory health checks, he argued that: "Unfortunately, politicians work in a fairly grubby political world. You have to work out what is ideal and against what is ideal what can be achieved." Although he says he has sympathy for the right to privacy and

human rights approach adopted by Dr Sullivan, he claims "in a grubby political world that alone would lose the Bill". The community would demand health checks, he claims. He further defended himself by giving examples of many occupations which preclude workers from working if they do not meet health requirements; such as pilots and surgeons.

"With the possible exception of Queensland," argues Dr Sullivan, "it is clear that SA has the most extensive laws against prostitution of any state in Australia." Mr Brindal says he is disappointed with this: "Especially when those laws were framed by earlier feminists for the explicit purpose of protecting prostitutes from exploitation. Those laws are now turned around and they are used against prostitutes. It's perverse."

He sees many perversions in the current legislation aimed at prostitution - not least, the legalities of the profession.

Presently, in South Australia there are no effective laws in this state for prosecuting anyone who works as a prostitute. "If it is done in private between two people and no third party is profiting, there is no law against it," claimed a spokesperson for the Festival of Light. This might help explain why the number of escort agencies operating in South Australia, according to police figures, have jumped from 18 in 1989 to 84 in 1995.

On the other hand, brothels in South Australia are illegal and this has, since 1989, been policed heavily with the police operating a blitz named 'Operation Patriot'. Brindal argued that many women who would prefer to work in brothels are currently working as escorts which he describes as "absolutely demonstrably a much danger area of the sex industry".

"It's the worst sort of law because it forces the prostitute out of the brothel and onto the streets in terms of escort agencies and thereby renders them open to much more danger." Prostitutes are moving to escorting despite the risks "because they cannot stand the constant police harassment of brothels".

Another perversion Mr Brindal finds in the current legislation is the present system where most criminality in prostitution is directed towards the prostitutes and not the client or operators of the businesses. When asked if this perpetuates gender inequalities in the eyes of the state, Mr Brindal sighs loudly with great exasperation: "It is one of the most blatant examples of gender inequality you could come up with. Not only of gender inequality but also of power bias."

It comes down to issues of power and who has power in our society. One does not have to look far to see minority groups being marginalised and this marginalisation of already marginalised groups, argues Brindal, is one of the underlying themes of present legislation.

He gives the "absolutely abysmal" example of power bias from an example given in the police publication, *A Police Assessment of Contemporary Prostitution*, that states the legal position of clients: "According to the opinion of the Full Court that customers are not accomplice to the offence of receiving money in a brothel." That means that, in effect, the woman can be charged for receiving money in a brothel but the man is not an accomplice to the offence. Brindal sees this as inherently contradictory to common law. "I'm no lawyer, but if I give somebody a fire arm," he argues, "and they shoot someone, I'm an accomplice to the murder." He goes on to give another example of discrimination in the law directed against women prostitutes where it is presently unlawful to obtain sex by fraud and deception unless the person from whom the sex is obtained is "a common prostitute or a person of low moral character." That is, means that are not lawful with any other members of the community to procure sex, can be used when with a prostitute. "Given that most prostitutes are women, is that a gender issue or what?"

The impetus to introduce Brindal's Blueprint was the fact that he "just came to believe the law's wrong. The law's unjust. And discriminatory."

"My job is to be here for all South Australians and prostitutes are South Australians just like anybody else."

"I have an absolute and perfect right to change the law and that's what I intend to do."

Brindal hopes that in the next few weeks the bills will progress from the present discussions in parliament to the committee stage where members can add ideas and amend the bill. That might be hard seeing as it is a Private Members' bill and can thus only be discussed for one and a half hours on Thursday mornings. It will be a long process and one that will be decided on a conscience vote with many conservative forces in parliament lobbying against him, but one that he hopes will be fruitful.

Matt Pearce ... Parliament House, North Terrace

Roving reporter Matt Pearce crosses the border for an insight into the daily goings on of a driver for an escort company. He returned and filed this report.

On Dit: You worked as a driver for an escort company, how long did you do that for?

Driver: That was for about five or six months.

On Dit: How often did you work, how many nights a week?

Driver: I usually worked during the days actually, but sometimes I'd work at night. I'd usually work four or five days a week including one day on the weekend and sometimes a night. I preferred days because they were a bit safer.

On Dit: Why did you quit?

Driver: There's lots of reasons for quitting. Obviously, it's a sleazy industry to be involved in after a while. When I first got involved, I was only about seventeen and I got involved by accident. Just after considering what it was all about and exactly how I was living off the money of what someone else was doing, women sleeping with men for money, I just thought I gotta get out.

On Dit: What part of it makes it so sleazy?

Driver: It's not necessarily the girls, but it's not a well-organised industry where everybody arrives on time and does everything properly. It's run by a lot of slack people and the pimp, who wouldn't do anything much, would get nearly half the money. That's why I got out of it because I saw a lot of men profiting off of these women. The only reason I stayed in it as long as I did was because I sort of befriended one of the girls and we got along well and I sort of became her regular driver. I also knew some of the other drivers were complete assholes, so I stuck around because I thought I was half decent and was worth something to them.

On Dit: Is it hard for a worker in the sex industry to break out of it?

Driver: I didn't find it hard but I was only young and I still had a lot of options. But I think it's hard for a lot of the women escorts because once you've been doing that for three or four years and then you go to an employer, how do you explain away the last three years? Plus, also when you get into the routine of it I think you start to lose a bit of confidence perhaps.

On Dit: How many clients would the average worker visit a

shift?
Driver: Obviously it varies, I suppose four or five but sometimes it could be as low as two or three.

On Dit: What measures would the escort companies take to ensure worker safety?

Driver: Bugger all. They sent me along as a driver to protect the women and if they get into any trouble I was supposed to step in. But I'm not a very big guy. When they were looking for a driver they didn't necessarily say 'you're a very big guy'. Just as long as there was someone, just any old person there, it was good enough for them.

On Dit: Were you ever threatened or did you ever see or hear

Did Anyone Call For A Hooker?

tion. Were you aware of any?

Driver: No.

On Dit: Did many of the workers you drove, do you think, want to leave the sex industry?

Driver: I think some of them

On Dit: Do you think that under the proposed Brindal Bill the sex industry in South Australia would benefit?

Driver: Brothels will be decriminalised. I think it will be



I Take 'Em In And I Take 'Em Out. I Just Do Me Job.

of violence directed towards the prostitutes from either clients or operators?

Driver: Yes. Sure. Sure.

On Dit: Would it ever be reported to the Police?

Driver: No. I suppose it could if it was really extreme but the trouble in the cases I saw we managed to avert any real trouble by being quick and swift and getting out of there. You often can't call the Police because it so often happens afterwards that they want more and they try to force the women into going again. It's possible that the workers would call the Police but they wouldn't want to after they'd done a deed for a man.

On Dit: A lot of focus is being directed in public debate at the moment towards child prostitu-

tion. Were you aware of any?
Driver: No.
On Dit: Did many of the workers you drove, do you think, want to leave the sex industry?
Driver: I think some of them

did, definitely. Some of them were even studying at universities part-time and stuff like that. Obviously they wanted to get out in the end.

On Dit: Would many of them have husbands or would they be in a relationship?
Driver: Some of them were married. A lot of them were involved with men and in a lot of cases their partners would be their driver which is usually the accepted thing that if a girl had a boyfriend he'd usually driver her.

On Dit: Would workers ever engage in unprotected sex to earn extra money?

Driver: Sometimes they were offered extra money. But I never heard of it actually happening. But they were offered a lot of money to do it without a condom.

safer. Brothels are safer. But I think it would just terrify a lot of the guys who run things now because they're so slack in the running of their operation, the chances are that if they had to run it legitimately they probably couldn't. Also decriminalisation would drive the price down. There are a few escorts who aren't too thrilled with it becoming decriminalised because they know they'd make less money. At least one woman expressed that to me during my time as a driver. She said that with less money it might not be worth it. Basically a lot of the girls are really good girls and a lot of them a pretty smart. It's just that society offers them this choice and they take it.

Matt Pearce ... Kings Cross

What do you think of the recent proposal to decriminalise prostitution in South Australia?



David, Applied Maths

It would make it easier to get and stuff. It would make it a bit safer as well.



Gabriel, Medicine

I haven't thought about it because I don't use prostitutes and I don't want to be one. So it doesn't really affect me.

Justine and Martina, Arts and Medicine

Martina: I can't see that it's working the way it is now.

Justine: I don't think the law has any place in telling people what they should do with their bodies.



Angela, Science

Definitely. Go for it. Anyone can do whatever they want.

Kurt and Susannah, both Science

Kurt: Safer. Friendlier ...

Susannah: ... For everyone.

Kurt: Especially for the women.

Susannah: And they'll get a better deal, they'll get more out of it.



Justin, Maths Science

I think it's blasphemy! I think they should look in the Bible and find out about what the Lord says about this.



Paul, Ag Science

Decriminalising it is going to stop all the bullshit, I suppose ... I've been to Amsterdam and seen the Red Light District there where it's decriminalised and there doesn't seem to be a problem with it ... It's not like it's in your face, you gotta go look for it. You're not always walking past it.

I Went To The Sex Shop The Other Day And I Bought...

A foray into the world of Adult Bookshops.

They've always been places of intrigue to the average person, shrouded in stigma and a nervous, hesitant curiosity. They are associated with perversion in all its forms that exist in the gutter ends of society. We imagine them to be the domain of miserable dirty old men and various other breeds of wierdos and freaks. They have a habit of looking decidedly seedy and abandoned wherever they may be, always the blight of any street with their shabbily painted-in windows, and cheap flashing lights, drawing attention to the crassness which they exude. The old 'Adult Bookshop' or sex shop as they are better known, is always a mystery, one which you want to solve just once by seeing what's really behind the crappy shopfront, the plastic strips in the door and the big black X on the window by going in and confirming your suspicions. To see if it really is as smutty as you thought, to see what kind of people really go there, what the atmosphere is and what exactly these places really sell. With all this in mind, on a purely curious level, we went sex shop touring.

Well the first thing you notice when you enter an 'Adult Bookshop' is the distinct lack of literary delights. Rather there is a plethora of glossy covered wank mags in all sizes and descriptions gracing the walls of the shop with extremely distasteful pictures of men and women in very lude positions. Every sex shop was the same in this regard, with more 14 inch long members

on display than in the West Indies Cricket Team change rooms. The porn is all hardcore. If you thought *Playboy* or *Picture* were offensive you'd be likely to leave a sex shop gasping for air. The covers are all the same; women in demeaning positions surrounded by hairy backed, moustachioed porn-kings looking for a spare orifice in which to put their surgically enhanced donges for the next photo. Fuck knows how anyone gets turned on by what looks so fake and so sleazy, but there must be a market if they can sell cheesy titles such as "Mouthfuls Of Muff", "Women Love Dick" and "Teenage Masturbation", which reflect the general lack of taste in these "adult books" (and the fact that they are almost solely male orientated, more noticeably at certain fetishisms). The mags are divided into perverted "genres", such as "New Cunts" (whatever that means), "Lesbian Love", "Punishment", "Anal", and "Schoolgirls" (featuring the innocence of very young girls being defiled by extremely old looking men). Having looked at about twenty thousand porno covers, we concluded that there must be some strange and sick people out there for this shit to be sold. Not only is it disgusting and demeaning, but it's very boring. Obviously the Germans and Danish are big fans though because half the material was from that part of the world. Anyway, it shouldn't really be surprising that sex shops sell porn. I mean we have no intention of getting into the philo-

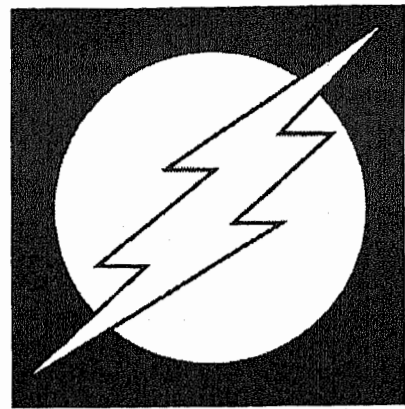
sophical arguments on whether they should be able to, we were simply surprised that there was such a massive selection in all the shops we went to, of some very explicit nature and at inordinately high prices. If there weren't people buying it these places wouldn't exist, so there must be some very large private collections of this stuff under the floorboards of some Adelaide homes. With this thought recurring endlessly as we ho-hummed through the aisles, we inconspicuously snuck glances at the other 'browsers' - most of whom were sneaking dirty little glances at us, no doubt getting excited at the thought of two guys and two girls 'shopping' for porn together. The people varied from seemingly average middle aged men, to young spotty faced teenagers drooling with testosterone induced confusion and excitement. There was an old couple in their late fifties or so shopping together (a bizarre sight) and in one place, a young couple sifting through the B+D outfits.

Indeed, people that shop at these places aren't necessarily sexual deviants. There is a million and one different sex toys on offer that appeal to a wide array of people. You've got everything from your run of the mill rubber dildo, to the *John Holmes super Sauna Penis Pump* (for anyone who got jipped on the old wedding tackle, and wants to add an inch or two), to the deluxe V8 'Vibro Shaft' vibrator. There's something for everyone. Attachments to upgrade just

about any sex toy under the sun. There's massage machines, cock rings, anal 'explorers', blow up dolls (the 'deep throat doll' "with life like ladies voice just to get you going") and a thousand other strange looking devices that are supposed to enhance your and your partner's sexual pleasure. The prices aren't cheap but we had to laugh at a lot of them for the sheer creativity factor. Flavoured massage gel won our approval as quite a cool and practical little number. There was also a large range of B+D outfits in a couple of places, with everything from leather balaclavas to full harness suits costing upwards of \$200. Not the sort of thing you'd wear around the house.

With sex, sex, sex being thick in the air in these places we were more than a little surprised at how little sexual health info, or protection was around. In fact condoms were designated to a small goldfish bowl at the back of the counter. One place though, 'Femme Erotica', a sex shop for females, by females, had a lot of information, and a big emphasis on protection. It also had a classier shop range of sex toys and outfits with the emphasis being on this rather than on grotty wank mags. It was at this point that we decided that we were all sex shopped out. Four shops visited making that four shops too many. The novelty wore off after the first two minutes. So when we went to the sex shop the other day, we bought, well fuck all to be honest!

Comics Comics Comics Comics Comics



FEATURE

Lured by the tantalizing prospect of eating, breathing and generally living comic books for a weekend, we found ourselves fronting up at the Darling Harbour Convention Centre filled with an overwhelming sense of boyish anticipation. I'm here for a comic book convention and I'm not the only one. We comic book fans comprise a rather sizable group.

The extra person who just joined our party lacked the foresight to prepay for his ticket. He looks the way of the snaking queue that's forming itself at the entrance then turns back my way and laughs. "It's going to be big," he says. By the end of the weekend nobody would dare disagree.

Rumours circulating at the conclusion of the two day glut of comic books and all things vaguely related would have anyone believe that 15 000 souls passed through the arches at the entrance of Oz Con 4. To the unbelieving skeptics that represents quite a lot of dorky collectors of trashy, disposable, funny books. 15 000 attendees would tend to indicate that after three years of bashing its head against concerning loss margins, Oz Con has finally evolved from a weekend swap-meet to a profitable, crowd attracting and undeniable success. And what a bloated, commercial and overtly Americanized success it's turned out to be.

The first step into the convention hall begins with an assault of the senses. The skyline of the hall is littered with rotating signs proclaiming fealty to corporate entertainment gods. The spinning logos act as beacons to the kids keen to load up their arms with a pile of freebies.

Somewhere deep in the hall and off to the right syncopated techno beats issue forth from a lurid coloured stand. The purpose of the stand remains hidden but to the untrained eye it might appear to be a sacrificial altar constructed from a design purloined off a forgotten episode of *Ren & Stimpy*.

It borders on frightening. After the rather cramped but somehow homely environs of the Hilton Hotel, the new location promises to swallow everyone up in a bewildering sea of gaudy sights and deafening noise.

The promise isn't left unfulfilled. Within a minute of entering the convention hall, all the other members of our little adventuring group are lost for the remainder of the day. They've disappeared into the soup of bodies swarming around the retailer booths and company display stands, never to be seen again. Meandering for hours in the vain hope of literally stumbling over one of the others proves fruitless. We're all lost.

That's where the conventions of previous years triumphed. Using the Hilton Hotel as a venue, the convention was very centralized and focused around a specific location. With only a relatively confined space available to stage the extravaganza, the likelihood of running into someone again was better than high. To get yourself along to any of the special presentations all one had to do was saunter on down the stairs and enter the desired room where the presentation was due to occur. If none of that seemed particularly enticing then the bar was always conveniently close and almost always populated by a gamut of other like-minded folk who'd managed to filter their way down from upstairs in search of a release from sobriety. Dave Sim, the charismatic creator of *Cerebus* knows all about this. His exploits as the vociferous bar-fly are now legendary in the Oz Con annals.

The antics of the likes of Dave Sim made the convention. If the convention was going to happen then it would be happening at the bar. It was the place where convention attendees above a certain age could extricate themselves from the raucous rat-race upstairs and seriously talk comics. The convention proper was just window dressing. The bar was the location where results were produced. Deals were struck, fresh talent was secured and editors were buttered up by ambitious neophytes eager for their first glorious break into the comic book industry. Imagine the Tupperware party of your worst nightmares except replace the Tupperware with comics and exchange the tea, coffee and biscuits for beer, peanuts and pretzels. That's about as close as you'll get. It might be frightening to some. To the truly devoted it out-ranks Heaven.

But all that was unfortunately absent at Oz Con 4. With no bar, queuing up for thirty minutes or more was about the only way to meet any of the invited guests. The probability of chancing upon one of the visiting creators was slim even for the optimists. With no real designated watering hole within a two minute walking radius, mobbing with the throng was the only solution. We succumbed.

Marc Silvestri is a superstar. Translate comic books into the arena of pop music and he would equate with someone like Michael Stipe. His fan base is sturdy at somewhere around the million mark, and his Australian contingent is here to greet him.

Marc is best known for his tenure as artist on the phenomenally popular *Uncanny X-Men*. More recently, Marc is renowned as being one of the seven creators who orchestrated the mass exodus from Marvel which resulted in

the formation of Image Comics. Since that exodus, Marc has been busy working on the series he built from the ground up. It's called *Cyberforce*. The name explains everything.

Marc attracts a stream of predominantly adolescent males clutching what might be the entirety of their respective comic book collections. The early teenage male market has been indelibly stamped by Marc. He's got it cornered. You can tell by the way the boys are drooling at the sight of him. To them he's God. So God acts as benevolently as God can and signs comic after comic after comic. He's not alone. Immediately to his right Mark Waid is doing the same.

Unlike Marc Silvestri, Mark Waid is not quite a superstar. He's a writer and writers always find it harder to attain the level of fan fanaticism that follows artists around. That's not to detract from Mark's skill. His work as writer on DC's *Flash* rivals Peter David's work on *The Incredible Hulk* for its poignancy and sophistication. At long last people are finally starting to notice this and his line of fans acts as testimony.

Not too strangely Mark enjoys the attention. He likes it a lot. Lulled by the affable nature of Australian fans, Mark was purported to have asked to be invited back to Sydney next year. Apparently unlike American comic book fans, Australian fans are actually polite.

But it was all too much. The food on offer at the convention hall looks like Chernobyl left-overs and the coffee, if that's what you want to call it, would barely contain enough caffeine to lift an eyelid. We needed heart attack strength doses. So after getting *Star Wars: Dark Empire* signed by the series artist, Cam Kennedy, we wrote off the coffee idea and trundled back to the hotel to take stock of the weekend.

One person in our entourage has stolen a truckload of the newest fad called Pogz. Pogz are colourful little disks emblazoned with characters such as Homer Simpson or Spider-Man. They're like marbles for the nineties. The thief likes them a lot and she's keen to turn them into fridge magnets when she gets home. The rest of us have bags full of cheap comics and bank accounts that are considerably less healthy looking. Like 15 000 other people, we've been diddled out of our hard earned cash and liked it. All that remains now is to leave the little microcosm of consumer driven America and return to our normal lives. Funnily enough, we'll probably all be back next year. They promise it will be smaller.

Rohan Thompson



COMICS

ON DIT

Hey Mr Central Station

Yeah! Yeah! Mr Central Station! I'm going off too! Just like you. I go to Central Station, man. We're just the same, you and me. Hey, remember the Star Club, man? Give us more techno. The kidz just love it.

Central Station rules the spacewarp. Yeah! Their prices are sooo good, really. If you know the guys behind the counter like me they'll slash the 200% mark up on the recommended retail price.

We're with ya, man! Central's rules.

The Big Ticket is where the chicks are at, man. Fuck Heaven, man. It's Central's and Big Ticket all the way. Go the Underground, dude.

We're the way of the future.

BAAAAH!

Fnord Galaxy

Mr Central Station - We Can Help You

Dear Frequent Central Station Customer,

We would love to have more club, techno and dance music in the music section but unfortunately we don't have many writers who are interested in that kind of music yet. However, if you would like to help us or contribute to the music section, you are more than welcome to; we have a meeting every Wednesday at 1:15pm, in the On Dit office.

In response to your idea for an upcoming column etc - we totally agree and are asking people to let us know of up-coming gigs/events so that we can stick them in either Rif Raf or a separate column.

Hugs and Kisses - The Music Editors

PS. Heaven's happenings are mentioned because they pay for advertng in each issue.

Next Year I Want A Car!

Every year the confusion between Union showbags and Bounty bags continues. For this reason, this year at the Union table at enrolment, they were handed out separately. As well, there were a dozen, brightly coloured

posters emphasising that Union fees do *not* pay for the Bounty bags; they are a *free* gift from the participating companies; the Union has *no* control over contents or quantities received. Writing directly to Bounty might help reinstate the sorely missed condoms and razors.

I was delighted that one short line on Simon & Garfunkel provoked a 23-line response - that's successful marketing for you! Other suggestions such as week numbering are duly noted for next year's diary.

I eagerly await a visit from you (my office is on the first floor Lady Symon building) for your suggestions to help make the diary more "progressive", "new-age" and to "reflect our own generation".

Pat Venning
Marketing / Activities Manager
Adelaide University Union

Maturity and Tolerance Dear Simon

Dear Editors,

I feel it necessary to write in response to S. Hunt's (6th March Ed.) unimpressed view on the "showbag" of Uni. What will make it worse for S. Hunt is that I got the same stuff, but for half the price. So there you go, things can get worse, not better.

Having already studied at another Uni, I too was looking for the free shaver (which I'm using now and finishing off the blades three years' later, as I can't afford to buy the new ones for my fancier shaver, since I've returned to study. I'm lucky enough to say, though, that I still don't have the condoms.

The main point I write is that I wasn't disappointed when what I most desired - and there is a list - wasn't there. I've got older - ahhhhhh. Look what a couple of years away from Uni can do. Maturity and tolerance. I write also to say your paper is great and that life is even more impressive. And to S. Hunt, I'm sure that now things have got worse, it can only get better.

All my best,
Mark Semmens
Zoology

P.S. Eds, 23 isn't over the hill yet, is it??

You Rule

Dear Editor,

Through your newspaper I would like to extend my thanks to the person who found my wallet on the fourth floor of the Union Building and handed it in to Unibooks. Whoever you are I salute your honesty and integrity.

Thank you,
B. Frear

Spare Us Two Dollars For The Train Can Ya?

Dear Ironic Union,

I see now that the Union has an "old" or new campaign to stop upfront fees with the "No Fees for Degrees" or "Free Education for all". Does anyone see a problem? We all have to pay an upfront fee to get our very necessary student card. If you don't join the Union, you don't get your card (so what do you do?). Also the \$256 that are paid every year, how does this compare to other Unis? Not very well! Other Unis have Union fees around \$150 - 200, so why don't we? Or has the SAUA been around too long. So before telling us that there should be "No Fees for Degrees", fix yourself first.

A broke student due to Union Fees

P.S. I know if there weren't any Union fees I couldn't write in this paper ... but there is the Adelaidean.

We Want A Pat On The Back Too

To Carlos the Jack-Off,

We are feeling O-so-low because you maliciously did not include us, the best little elves the O'Ball could (buy) want, need, ask for and desire, on your thank you list published a couple of On Dit's ago. We don't mean to sound petty, but we will anyway, it's just that we provided the all-so-important nutrients and sustenance for all the sound engineers and backstage crew (20 falafels and 10 Big Macs to go - and Mike *still* owes us \$4). We personally saw that every last O'Ball poster was erected or pulled down from the appropriate places around town and Uni. We re-organised the incorrect schedule of events - *twice*, plus the selling of Powderfinger's merchandise, looking after the TV, vid and tapes in the cinema (the scoring room) and running a marathon up and down the stairs all night looking for people.

All we ask if for a simple "Thank You" and a free trip to Sydney to see Bliss, plus dinner and drinks after the gig with the band and a night at the Park Hyatt ... and a cash register.

Enslavedly yours,
Audrey & Mia

Refecs Too Expensive

Dear Editor,

1. Jan Hunter needs to take a closer look at the pricing policy of the Union eateries. Prices being charged are well above those of eateries in the city (that's just across the road). The chocolate milk is still dearer than at the local deli even with student discount. I can purchase a pie from my local deli for \$1.30 - this is 5 cents dearer than I can with my student discount on campus. It is a disgrace to charge \$3.60 for a tub of salad; as an ex-restauranteur, I don't and can't understand how these prices are justified.

If Jan Hunter was ever a student you have certainly have forgotten what it was like, or did you go to the Demtel school of catering.

2. The Union Board should let us know what they are doing with our money. This could be done through On Dit. It would be interesting to see if renovations to the bistro will pay or is it another waste of money. How much further over budget is it and how much is it costing?

3. Unless the fuckwit that let the chlorine bomb off at the USA bar is not charged, I suggest that the Union and the University not allow another pub crawl of the sorts to be instigated on campus next year.

4. I agree with S. Hunt (first Feb On Dit) that the show bag was bloody dear and I also want my razor and condom.

5. How about an ice cream truck instead of that stupid castle next year in O Week.

6. Lastly to Artie "Footlong Poundcake Pumper" fuck off, You are a total fuckwit.

Ron Scothern

Martians Sighted On Campus

I wish to share with other students a fascinating experience I had this week on campus. This was the sighting of a group of members of a youth organisation that had, I believed, become extinct at the end of World War II. I would appreciate it if any other students who have made similar sightings would confirm this fact for me.

Jill Thorpe
Labour Studies/Arts

What?

Dear Editors,

I thought I might fucken have a say about 'When'.

Thanks,
Andy Warphol

Plenty To Say

Dear All,

Oh dear, oh dear, a few grizzly pundits from O'Week are a bit worse for wear. Yes, those heady mornings certainly saw some on a permanent mental par with their beer soaked boots. So, without further ado, Vincent Vega, come on down. Please join the queue with your pal Zed and with a gleeful Tarantino smile, I shall blast your testicles and return with a blowtorch and a pair of pliers. Vandalism, mister, sucks harder than the Pansy Division and, Rob, you're living up next to Vince (since he's your support act). Breaking windows we pay to replace and chucking in the river everyone's On Dits is irresponsible schoolyard behaviour. And who's liable for tearing down the O'Week signs along the Barr Smith steps that night?

But the abounds of dickheadship don't stop there - who's the fucking legend to bugger up both of the new toilets on Level 4 last year??

As for running amok at Skullduggery, sloshing around the Cloisters was a shitload of fun and it's all in the spirit to chuck a beer on your mate (or anyone nearby).

To WSM, I do like the merits of money and a night out at the Norwood or Kent Town but, please, stick a royal carrot firmly up your arse.

Frank Trimboli - I'm starting up Russian roulette on Fridays - eager? Just to round up my homages to the more remarkable assets of Adelaide Uni, S. Hunt, you beat me to it, the "most expensive showbag in the world" did not excite the senses much and even discriminated! The girls got the advantage of some beauty care thing (I love a bit of a pamper), whereas I could have almost made a still-life flick book from all those ads for that Time magazine deal.

Meanwhile, bike parking is a disgrace on the north side of campus. Who's ... oh bugger it.

Yours,
The Very Happy Captain
Napalm
Commerce

W.S.M - Wanker

Dear President of the Eastern Wealth Society,

Ha! Ha! ... as I pick myself off the ground after giggling my proverbial head off after reading your letter, I feel compelled to respond to your slick and engaging "Eastern Suburbs Intellectualism". Your contrived categorisation of social groups is hilarious and your emphasis on the importance of fitting into the "right" social set is obviously blurred by your sheeplike disposition and the glare from the glittering gold handbags

chic-slung over the collective shoulders of you and your way cool friends.

Such strict categorisation is your downfall, as your embarrassing subjectivity destroys any ounce of credibility that would doubtfully still exist.

Obviously so proud to be part of this "Eastern Suburb's Sect" and committed to your rickety line of argument, you supply us with your name - WSM. A courageous endeavour; obviously keen to stand by your polished points whilst you shockingly condescend upon "Mr Rupert Smut".

Oh, and thanks for your florid and progressive social commentary, disclosing to all of us that we, unfortunately, do *not* live in the perfect world and that nature will inevitably weave its tide of conformity, as Fortune's Wheel compels us to attempt to enter your hallowed halls of "Spoonery".

Your hyperbolic arrow of pretension sails past your sardonic and hollow target and makes you look real dumb.

Oh well, please excuse me, as I don my Bundaberg Cap and rugby top (with upturned collar) and indulge in a cool night at the Norwood, which is, of course, the "epitome of class, style and most of all, Eastern Suburbs Wealth" ... tee hee! ... enough said.

Jack Ryan
English

P.S. Dear Eds, congrats on a cool rag last week!

Amelia v W.S.M - A Duel To The Death At Dawn

Dear Mr 'Spoonery' (re: On Dit, No. 1, 20 Feb),

Lucky you, you are proud enough to admit that you are a Spooner, and congratulations! However, not only did you attack Mr Rupert Smut in your last letter but the other 90% of Adelaide's population too. As a member of this majority, I feel that someone should respond.

Firstly, your reference to the public school system was a bit below the belt. Many high achievers do actually graduate from public schools with many continuing on to University where they graduate, again, with professional employment. But even if they don't - *who cares??!!* Someone has to be the electricians, the plumbers or even the garbage collectors! All of them are important. Without them, where would you be? In a dark house, with outdoor toilets, in a pile of garbage? And without the 90% of 'non-spooners', you wouldn't even be able to call yourself a spooner!

Some of us may choose to dress in flannel shirts or anything on sale because our budgets don't include \$30

socks, but you can hardly support your comment that we all dress the same, but you guys on the other hand ... Have you ever really taken a look at yourselves? Even if we did wear our sloppy trackies in front of a television with our mates and a pizza, we're happy. We're happy to be different, happy to know we can talk with each other without the risk of being sudden social outcasts. Happy to make you guys, all 10% of you, look good. And just for the record, we do not, and I quote "... all want to break into [your] ... high degree of social class ...".

Mr Spooner, I too went to a private school but two years' ago, when I finished, I was genuinely happy to leave behind all the superior attitudes, like yours, that I encountered there (although, I would like to take the time to point out that there were many, many decent people there). I may not have the money to buy anything (or anyone) that I want all the time, but that's what makes life so interesting - the challenge! I am young, alive and individual and I will not stay seated while you dictate your superior attitudes to us.

Two last things to say to you and then I will leave you alone. Firstly, it is not always the one "who holds the gold [that] makes the rules"! Have you ever heard of the French Revolution or the Russian Revolution? Both very famous uprisings of the lower classes, so be careful what you say.

Secondly, at least I and my colleague Mr Smut have the courage to actually sign our names to our arguments. What's wrong? Are you scared that someone might know who you are?

Normally, at this time, I would say "get a life" but I think you may be too far gone for that.

Yours respectfully,
1st Year 'Geek' (and proud of it),
Amelia

5 Years Of Cumulative Frustration

Dear Eds,

Cumulative frustration has compelled me to offer my first contribution to the letters section of On Dit in almost five tremendous years at Adelaide University.

Firstly to last week's article about the Australian touring party to the West Indies. Who fucking cares if Mark Taylor stands at first slip with his arms folded chewing gum with his mouth open? I'll offer a reward if anyone can tell me the last time he dropped a catch (in a Test or one-dayer) and besides it's got to be better than watching AB constantly tending to his crabs at second slip. The obvious other question being: does the writer play music?

Secondly, to this week's article by the President of the Eastern Wealth Society. Let me say at the outset that

I went to a private school in the eastern suburbs and worked for 3 years in a Saints-boy dominated chartered accounting firm on Greenhill Road. But thank fuck that all of us who went to private schools / live in the eastern suburbs will never know what it means to be a dickhead of the magnitude of 'WSM'. I can see you now clamouring for the free CCs and ice cold Coke from the back of the Triple Thunder and, no doubt, you've got the speed dial on your phone set on '11 600'. Sure, plebs exist, but I am reasonably sure that they do not constitute 90% of the population, just as I am absolutely certain that I am not one of your 'fellow ten percenters', despite meeting your exacting criteria.

In short, speak for yourself and never assume that your insular world extends beyond yourself and what must surely be a top-drawer circle of acquaintances.

Oh, and gutsy effort not putting your name to your letter too.

Yours sincerely,
J. Turnbull (a.k.a. Ravs)
Commerce

P.S. God Love Channel Ten!

Boring

To all those concerned,

It has come to our attention that some motherfuckers just can't fucking spell. The fucking word is women *not* wimmin you dumb fuckers.

Regards,
Harris & Hill

Funny Stuff...Not

Dear Eds,

What's up with the exclusive ideology that seems to cloak this publication like a snug fitting glove? My esteemed colleague, Courtney Love, and myself, Kurt Cobain, submitted a somewhat controversial letter last week dealing with the incorrect spelling of the word "women". As we so plainly stated in our previous letter, the fucking word is "women", not "womyn" or "wimmin".

We believe that you didn't print this statement for two reasons. One, we used the naughty word "fuck" four times, and two, a dumb feminist bitch was the one who read the letter. Now, before you disregard us and label us with the title of "chauvinistic pigs", we'd like to point out that one of the contributors to this letter is a *woman!!!* (Shock, horror, the gender is betrayed from within).

Spelling "women" as "wimmin" is disrespectful in the eyes of god! So get it right and get it right now or the suppressed youth of today will stand up and smash your radical types to the very earth from which you were spawned. Brush the cobwebs from between your legs and get a life!

Thank you,
Courtney & Kurt

Dear C & K,
We didn't publish it because we didn't get the fucking thing until AFTER the deadline. Your first letter is as controversial as a bowling club afternoon tea. We've heard it all before.

Eds

The only good lawyer is a dead one, apparently

Dear On Dit,
I write to inform the general student population that the LSS (Law Students' Society) is no more than a corrupt organisation of selfish individuals - they are a collection of crooks.

Having been ripped off by these thieves at the Law School book sale, I must agree with the widely held belief that lawyers are all scum - especially these self serving would-be lawyers.

My friend and I lined up for 2 1/2 hours, waiting for the prize of a huge discount on criminally expensive law books (thanks to Butterworths and their ilk). Ten minutes before the sale was to start, a person who was obviously "in" with the organisers entered the room where the sale was to be held and made off with the only two copies of the Trusts textbook available. Why was she let in before the 50-60 others massed in the fire-trap warren that is the Ligertwood Building? What does one person need with two of the same textbook? These questions I asked upon entering the room, only to be met with, "You should have known someone in the LSS shouldn't you," by a smug faced prick. Let me tell you something, Prez - I'm a member of the LSS, you dick! You and your cohorts are a disgrace. You should be ashamed of yourselves.

Furthermore - I hope and pray that the Law Ball will be held once more at Heaven - offering as many dark spaces and toilet cubicles in which I may render you quickly and deftly unconscious Prez.

Yours in anticipation,
One large and extremely violent Trusts student.

Give 'em a break... it's their birthday

Dear Sexist Union,
With the rumoured defeat of the male officer at the Clubs' Association this week, I (being me) propose a new way of electing candidates to both the higher positions of union, officers and even possibly *On Dit* and student radio directors. My theory is that during election time with the ballot, all higher positions should have no candidate allowance on them. If no candidate gets the majority then there should be no candidate. This will allow for a mens officer to be defeated as men are only 49% of the population and this will give everyone a say. So all mens officer candidates all come forward and unite and let anarchy reign supreme!

Male Anar. Christ
(Non Politics Dept.)

Make mine a felafel roll with chilli sauce

All Hail Vego's!
Congrats to the unbeeveable delicious new vegery (eatery?) in the Will's refec. It's about time we had

nutritious, voluminous, verdurous, meatless and above all, *cheap* food available. The best thing to happen to Uni since the 1995 O'Ball extravaganza. May the Vego-Yiros reign supreme!

From a stoked
Christian Hamilton-Craig
Med III

M m m m . . . concrete

Dear Eds,
It was with some suspicion that I saw a fence being built along the Frome Street entrance to the Gerard and Goodman building last week. After some not very extensive investigation I discovered that the admonished University multi-story car park had been given planning approval and was, indeed, being built. To demolish an important and useful building in the heart of the city to build yet another bloody carpark is, in my opinion, outrageous. That it is the University of Adelaide who is doing it is disgusting.

Eight levels of exciting concrete slab floors to service not only University staff but also the general public in an area already over-supplied with carpark monsters! All this in the area of the city best serviced with public transport! Fat academics who think that the bus is something that only students, pensioners and other poor people should use! When there was an outcry over this building proposal last year the solution the University found was to continue to apply for planning approval, only this time not tell anyone they were doing it. Now that they have it, there is very little anyone can do. The University of Adelaide has treated the issue with disdain and deceit and not paid any attention whatsoever to the criticisms that students and others have had to the project. If you are annoyed by this then PLEASE complain to the registrar. If you are a fat academic, then ride a bloody bicycle!

Adam Le Nevez

Der, Artie

Dear Artie "Footlong" Poundcakepumper (how many hours did you slave over that name?)
I feel compelled to respond to your childish and insulting letter in *On Dit* (even though fuming was the reaction you were seeking) for a couple of reasons.

Firstly, I will take you back to your ever so charming letter in the March 6th edition in which you abused Sabina for her beliefs (presumed by you) and generally as a person. Well, I wrote the article about the Women's Room, not Sabina, so you are looking even more stupid than most readers imagined possible. I guess logic escapes you as well as intelligence, because you fail to use it at any point in your letter. Abusing people personally about articles is pretty fucked at the best of times, but you even insulted the wrong person! D'oh!

In the first edition of *On Dit* I wrote an article in the Gender Agenda concerned with the reasons for women only space and services on campus (including the Womens' Room which has been with us for nearly one hundred years.) Maybe your letter would have been worth a second glance if you had attempted to refer any points

made in the two articles, but you didn't so it's not. Write back if you have something coherent to say, (without abusing anyone if you can manage it) otherwise crawl back under your rock!

Sandy Pitcher, SAUA Women's Officer

P.S. How is Sabina (and myself presumably) supposed to get this lashing you've offered her / us if you won't even sign your name?

Is this all I get for \$250?

Dear Eds,
Is it that several hundred students forgot to pay their Union fees, have freight charges to Adelaide Uni dramatically escalated or is it just that the Union has no fucking idea how to run a business?

After only three editions there have been repeated letters filled with the howls of pain from students whose wallets, not unlike mine, have been throbbing in agony at the overinflationary price increases imposed by the Union.

It began with "Nutritionally and Financially Challenged," battling to survive the mornings without a good fix of the now excessively expensive Farmers' Union Iced Coffee. This plight was repeated by "Chunky" who was battling to survive any part of the day without a few reasonably priced beers.

Not only has it become impossible for students to quench their thirst, but, as Paul Sykes discovered, the Union were expecting us to cough up an extra few bucks for us to see our favourite gigs. Once inside, us poverty stricken students were still expected to fork out a fortune for a beer.

Finally Simon Hunt outlined the completely crap nature of the contents of our Union sample bag.

Having paid my \$256 yet again I would suggest that Tim, Haroon, the Union and SAUA lift their game and their vocal chords to make a change in an issue that is within their powers. If they fail to do this, the flow of AU students to the vast array of other food and entertainment venues within the city will resemble a Muslim pilgrimage to Jerusalem.

Yours etc.,

Simon Birmingham
3rd Year Eco.

I always thought it was derived from that pommie commentator's predisposition for defence

Dear Editors,
I refer to the article *Got a Gripe - Then Write!* (Feb 20) and the related anonymous letter (Mar 6). I hope this clarifies a few things:

1. *boycott, (...)* [from Captain Charles C. Boycott, 1832 - 97, land agent for the Earl of Erne, County Mayo, Ireland, ostracised by the tenants]

2. *ignorant, (...)* 2. lacking knowledge or information as to a particular subject or fact. 3. uninformed; unaware. (...)

(The Macquarie Dictionary, Second Edition)

Evidently, due to his or her obsession with "non-sexist" language, the author of the article has committed

an act of ignorance.

Darius
3rd Year Elec. Eng.

It's so easy to hate. It takes strength to be gentle & kind

Dear Artie "Inchlong"
Poundcakepumper,

Your letter shows your mind to be clouded with hate and anger. As one of the newly self-declared *Men's Officer* of Adelaide University (an unofficial, unpaid position), I ask you to contact me in the Clubs' Association (303 5403 or come to the office in the Union Building) so that we may discuss your concerns.

Here we go again - why do women need and want a women's room? A woman was sexually assaulted during the O'Ball on the banks of the Torrens. Women were sexually harassed on O'Campus. I have listened to men for years make crude, degrading comments about women. "Show us ya tits", etc. You might think this is a compliment, but many women find it aggressive and scary. I'm a bloke and you are a bloke, so we don't have to deal with this sort of crap. Most women do. Every single day. No wonder they want a space where they can get away from men now and again. Please try and understand this. By the way, the Men's Room is on level 5 of Union House. It's called the UniBar.

The reason Sabina Nowak had so many articles in the *O'Guide* was that no one else wanted to write anything. If more people wrote, there would be many different articles in *On Dit*, etc. Instead of bitching, please do something positive. And your personal attacks on Sabina are well out of order. Sabina is one of the hardest working people on this campus and she is trying to change a world that is (in many cases) fucked.

Feminism is not a worn-out record. As long as men refuse to understand the pain and humiliation they cause women by regarding them as "only women", then feminism will still exist.

Yes, men have problems too and many feminists can be childish and man-hating. But do you want to change the world for the better or do you just want to impress your mates? If you really want to make the world better for men and women, you should start listening to what other people have to say.

This is not a personal attack. I don't want to turn the letters page into a slanging match, so please write your letters with the respect your fellow students deserve.

Yours sincerely,

David Roussy

But Matt does care

Matt ... Matt ... Matt,
To get right to the point, your editorial in the 20th February edition of *On Dit*, was utter crap. That, if anyone has forgotten was your piece on CARE Australia. Your hypocritical and uninformed piece quite skilfully bounced from the bizarre to the absurd, all in a matter of one paragraph ... how clever! And you managed all

of this without even one iota of research.

Your hypocrisy is most potent when, on page 8, there is a small notice which advises contributors not to be too slanderous. What kind of an example is being set by one of the editors who declares that he,

"... blame[s] the management of CARE Australia ... for allowing this to happen. To fill their own pockets they inevitably will sacrifice hundreds of lives."

So, Matt, you are friendly with CARE Australia's accounts then? You have travelled to CARE Australia's National Office to be in conference with its national director and president? Hardly. So, how, then, can you accuse Ian Harris and Malcolm Fraser of "lining their pockets"? You know nothing of their finances just as I know nothing of On Dit's. Working on this precedent, I accuse you of taking the money administration gives you for On Dit and spending it on beer. Note my hypocrisy and slander? It is very effective in cheap journalism, as we read last week. But, also in excellent criticism - which you are reading this week.

Furthermore, the hypocrisy continues, when you so eloquently state that the "scandal is going to hurt the refugees desperately in need the most". Thank you for contributing to the scandal, Matt. Try to imagine all the money that could have been raised on campus, but for your uninformed crap. O, how mighty the editor's pen is!

Matt, CARE Australia is not simply an Australian organisation. It is an active member of CARE International which is one of the most influential and successful non-profit charity organisations in the world. CARE International has been doing vital work for a number of years now and has saved millions of lives... work, which is being undone by the likes of your non-existent research skills. Ninety (90) cents in every dollar donated goes straight to the charity requested, which is more than most other charity organisations can promise. That leaves a mere 10% for administration costs. Administration costs which include employing hundreds of people (both in Australia and overseas) setting up operations in foreign countries and the enormous cost of advertising, to mention only a few.

The only crime CARE Australia is guilty of, is not informing a school of its changed, all be they improved, intentions for the money it raised.

The money, of which not enough was raised anyhow, was to purchase two aid trucks. Instead, the money was used to buy two support vehicles for aid convoys. CARE is guilty of not informing that school of its changed intentions. Tisk, tisk.

Matt, do you honestly think that if CARE was guilty, a lawyer would defend them? Do you think two lawyers would? How about the virtual army of them that is defending one of the most effective charity institutions ever known? Do you think that a lawyer would defend you in a civil suit for slandering CARE? Do you think two would? ... Who's guilty now, Matt?

However, in all fairness, Matt, you did get one thing right "...nothing has been proved yet!" And as far as those close to CARE Australia are concerned (for they are far more informed than you) nothing will.

Luke Lalor

Luke, Luke, Luke,

Let me begin by saying that I appreciate your 'non-slanderous' letter which I received here last week. It appears that some of my comments in relation to CARE Australia were misunderstood. The whole point of the editorial was to stress that the development of the CARE Australia case has led me (and I know others) to be concerned about where our donations might go. That is it. I was merely expressing concern which has been highlighted by matters surrounding CARE Australia. Thanks Luke for your "excellent criticism" for I too think your's is an exceptional read.

Matt, Matt, Matt

P.S: Busted! On Sunday nights we come down to the office, purchase several cartons and proceed to get smashed. Of course we'd never consider putting a paper together.

Unibar springs into action

Dear Eds,

In relation to Paul Sykes' letter in issue 3 of *On Dit* this year I would like to clarify moves the bar has taken since the Def FX debacle. On that note I would like to apologise to all students who missed seeing Def FX due to the exorbitant ticket prices. Action has since been taken! Entry for students has been reduced to \$3 for most gigs with the most notable band to lookout for in the near future being the Falling Joys. They are a sensa-

tional band who are getting plenty of JJJ airplay and will play the Unibar on the 25th of March. Where else can you see such a quality band for only \$3?? Students will also be able to gain free entry to certain gigs. When The Fauves, Custard and Fireballs come along on May 11th it won't cost students a dime. As you can see things are a happening. It's your Bar so come and enjoy it!

Thanks Heaps,

Maddy James
Gig Co-ordinator Unibar

Joe not happy

To the cowardly shit who calls himself Artie "Footlong" Poundcakepumper,

Sabina Nowak has done more for this campus in terms of warning against the increasing apathy of the attitudes surrounding feminism, gay and lesbian issues than you could ever hope to achieve in your miserable, economic rationalist existence, even if you were to drown yourself in your own putrid, arrogant literary prose. If you are, in future, determined to carry out the process of sustained character assassination, might I suggest you at least dignify us by telling us who you are, so that I personally can come after you with a tin of lubricant, a carrot and a thesaurus.

Lots of love,

Joe Aylward
Classics

You can do better than that Artie

Dearest admirer, a.k.a. Artie "Footlong" Poundcakepumper,

I would love to have found your letter to *On Dit* (6 / 3 / 95) worthy of my fury as you so desperately hoped, however, I found it to be a disappointing piece of rampant, uninformed drivel. Having been a student here since 1993, I have come to expect a letter from a member of the "Why is there a Women's Room / hairy armpitted femos have got it all too good" brigade, yet you have managed all the rare achievement of doing them an injustice.

If you had bothered to read the 1995 *O'Guide*, you would have noticed that while there were several articles of interest to women, there was no collectively named "women's issues" section as you claimed. Also, alongside these articles the Men Against Sexual Assault article was directed at men, the rape article was

for men and women and the security and contraception articles were non gender specific.

You would also have noticed that of the three articles attributed to me, one was about non-discriminatory language (quoting from University Policy, which you claim to "fully endorse"), another was about sexuality in general (both were not exclusive to women's issues) and the third was about women's health. Now, while one article in 74 pages may legitimately make me the epitome of radical campus feminism, there was nothing to prevent men volunteering a couple of hours during the holidays to write an article on men's health. I could have written one myself, but as a supporter of the men's movement, I would consider that to be somewhat presumptuous.

Furthermore, if you had spoken to me about my feminism instead of assuming you know what I thought, you may well have discovered that far from the scenario you described, "feminists" who expect their doors to be opened or their dinners / movies / drinks paid for by men are one of my pet peeves.

To conclude, I regret that I am unable to accept your kind and generous offer of tongue lashing, poundcake-pumping pleasure since you neglected to include your real name or contact details with your letter - sigh! - my loss, I'm sure.

Next time you start foaming at the mouth at the blatant misanthropy of the matriarchal institution that is Adelaide Uni, please get your facts straight before wasting everyone's time and embarrassing yourself.

Yours in undying gratitude,

Sabina Nowak
(speaking out for nose-in-the-air tarts everywhere)

To all those people who wrote to us but didn't make it through our random letter placing process, we apologise and promise to try to include your letters in the next issue (as long as time hasn't dimmed their relevance).

If you think you have what it takes to appear on these pages (ie a pen and some paper), then remember to keep it brief, entertaining and (yes, Luke) as slanderless as you can.

Win a Macintosh LC 575

We're giving one of these away. The legendary Macintosh LC 575 multimedia computer. With inbuilt CD-ROM, stereo speakers and Trinitron screen.

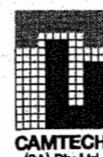
Macintosh, multimedia that works.



To be in the draw, fill out an entry form at your Campus Technology shop (located behind Elder Hall). The prize will be drawn on 18 April 1995 and the winner will be announced in *On Dit* the following week.



Authorised Apple Reseller.



CAMTECH is a venture company of The University of Adelaide

No Fees For Degrees Strike

Education should be available to all people. It should not be restricted to only those who can afford to pay for it. Education is not just for individuals but plays a key role in the wholecultural, intellectual, artistic and artistic makeup of society.

HECS has already proved a disincentive for many women, Aboriginal people and people from working class backgrounds to study at a tertiary level. The introduction of upfront fees will only serve to further make education the preserve of the rich. It is up to students currently enrolled at university to fight to ensure that access to, and equality in, education is improved for future generations of students.

In the last ten years the Labor Government has implemented a program of restructuring tertiary education: HECS has been introduced, education funding has been cut, Austudy has come under attack, courses have been restructured to further suit the needs of big business.

The next item on the government's agenda is the introduction of upfront fees, starting with postgraduate courses. The Labor Government has allowed the Department of Employment, Education and Training (DEET) to remove a previous prohibition of universities to introduce fees for professional courses, paving the way for upfront fees. In fact the gov-

ernment is encouraging universities to introduce upfront fees by ruling out any increase in public funding for higher education. The government is also considering introducing a \$1000 upfront fee, on top of HECS, for all students.

These sorts of attacks on education clearly show the the ALP is not interested in looking after students or promoting education as a basic right for all. Students need to organise, publicly and loudly, in opposition to these attacks.

The No Fees For Degrees NDA's are aimed at mobilising large numbers of students in an ongoing campaign to defend and extend publically funded tertiary education.

HOW TO GET INVOLVED

SAEN (South Australian Education Network) meetings are held weekly at Adelaide Uni. All students and supporters of the campaign against fees are welcome. This group has been set up to guide the directions of the campaign and facilitate a combined campaign against fees.

SAEN Contacts
Emma Webb (Adelaide/Resistance) 231 6982
Haroon Hassan (Adelaide) 303 5406/5760

Tammy Franks (NUS/Levels) 410 0114
Gordon Knight (NUS/Flinders) 410 0114
Michelle Hunter (USA/Underdale) 302 6655
Francis Manning (USA/Magill) 302 4725
Jo Martin (USA/City) 302 2338
Rob Houghton (Flinders) 201 3104
Steve Owens (ISO/Flinders) 201 2606

The National Tertiary Education Union (NTEU) National Executive has supported students in the March 23 national day of action - NO FEES FOR DEGREES (check out the back page of On Dit)- and has called upon its members to take action on March 23 at 12pm. The National Executive has asked their members to consider a walkout of University classrooms, effectively cancelling classes, further they have asked that no student be penalised for supporting the national day of action and going to the rally at 12.30pm on the Barr Smith Lawns. If your class will be held on Thursday afternoon check that your tutor or lecturer knows what their National Union has decided; discuss the issues and decide as a group what form of action you want to take. You can cancel or reshedudule the class, you can use this motion as a discussion point.

"That we support the National Union of Students (NUS), the Council of Australian Postgraduate Association (CAPA), and the National Tertiary Education Union's (NTEU) National Day of Action and strike against up-front fees: and that this class will strike on March 23 and encourage its members to attend the rally in Victoria Square at 1pm."

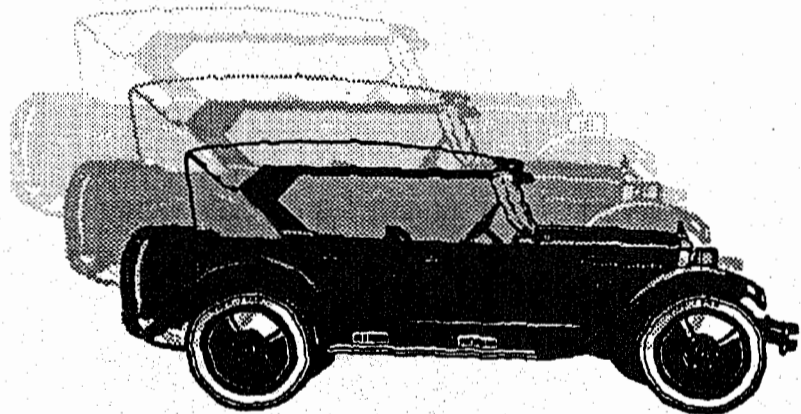
(Adelaide Uni Students are encouraged to meet on the Barr Smith Lawns at 12.30pm)

Demands at the rallies include...

NO INTRODUCTION OF UPFRONT FEES. FIGHT FOR FREE EDUCATION. END HECS. NO INCREASES TO HECS. INCREASE PUBLIC FUNDING TO TERTIARY EDUCATION.

SOUTH AUSTRALIAN EDUCATION NETWORK NEXT NATIONAL DAY OF ACTION MAY 3

PROSH PARADE



**FRIDAY 5TH MAY
1.00 - 2.00 PM**

*** ENTER NOW ***

Forms available in
Students' Association or contact
Jessica, Activities / Campaigns
Vice President) on (08) 303 5406
for further information



**LEGAL
SERVICE**



Every Wednesday morning,
9.00 am - 1.00 pm,
of the Academic year
starting 22nd March, 1995
in the
Students' Association of
the University of Adelaide.

Free confidential
legal advice.

Ring (08) 303 5383

or come in to the
Students' Association
to make a booking.

NO FEES FOR DEGREES
ORGANISE AGAINST ALP ATTACKS
NUS NATIONAL DAY OF ACTION MARCH 23RD

SCANDAL SCANDAL



I am a member
of the Australian
Labor Party



**MY PARTY SCRAPPED FREE
EDUCATION & INTRODUCED HECS**

*We are
not progressive*

I AM NOT TO BE TRUSTED

M A R C H 2 3
N O F E E S F O R D E G R E E S

SCANDAL SCANDAL

By now you would have heard of the "No Fees For Degrees" campaign, one of the NUS' most important campaigns in years.

Liz Humphreys, National Welfare Officer, produced this punchy postcard scrutinizing Paul Keating's government for his direct attack on students. So where are they? How come you never got one?

It would appear that they "mysteriously" disappeared from the pile of material that was brought here during OWeek from the National Office. And what makes the whole situation more suss is the fact that most of the postcards that actually arrived to universities Australia-wide also "mysteriously" went missing. Hmmm...

NUS deserve applause for all of the work that they do for students

across Australia, but it would appear that there are a few rotten eggs among them who are too concerned about protecting their own political careers than protecting students at a time when the Federal Government's attacks on students are real and ongoing. After the "destruction of free education, the introduction of HECS, a drop in real terms of public funding per student of around 50% since 1983 and the slashing of AUSTUDY/ABSTUDY"

Why was it that after a motion was passed by the National Education Committee to reproduce the postcard, it failed to be ratified by the National Exec? No prizes for guessing that it was blocked by the ALP majority.

The Labor Party pours a lot of money into having these children

of the Party elected and it looks to me like the time has come for them to pay up and justify their existence.

The national office and state branches aren't completely ALP dominated, so it's a shame that this has happened. We pay our fees, so we deserve to receive the materials required to fight these ALP attacks. This was one of the lines pushed by the non-ALP students, who urged the ALP students not to bow down to their party politics and to put students first at the national meeting where the motion eventually failed.

So you're wondering where your fees go? Ask the ALP catburgulars from the NUS.

Natasha Yacoub

STOP PRESS:
From an NUS Media Release, March 19

The National Union of Students (NUS) has just learnt in a shock revelation that Universities are using a back door method for charging undergraduate studentsupfront fees.

The course in question is the Bachelor of Aviation Studies at the University of Western Sydney (Macarthur). Students are to be enrolled in the course through the commercial arm of the University and will be charged \$55,000.

NUS National Education Officer, Mel Wheeler said, "This is only the tip of the iceberg. The Federal Government has misled students over the issue of undergraduate fees. This is an even greater reason for Students to join in the protests on March 23rd."

Someone Call Security!

Following an assault that occurred in the early hours of Sunday morning on a female student who had been spending the night enjoying the O'Ball, there is concern about the level of security employed by the students organisations for events such as the O'Ball. While adequate security is provided within the barriers of the event location, this is mainly concerned with surveying the scene, preventing any fighting and stopping any misbehaviour which has the potential to cause problems. This kind of security is essential but what is being overlooked by the organisers when making arrangements for such events is security for the area surrounding the event location. It should be ensured that adequate security staff has been previously organised and the money for this kind of security should be included within the budget for the event, an investment well worth the expense. With an event that is so well



publicised, such as the O'Ball, and is known to be a situation where alcohol consumption will occur, it is a prime opportunity for people with undesirable intentions to find their prey. However, despite this there is no reason why assaults such as the one that occurred on Sunday should be happening. People shouldn't be leaving their personal safety to chance, be alert at all times, not paranoid, just prepared. The University provides a 24 hour a day security service, constantly "patrolling" the campus, but also offering a personal escort service for anyone who needs to walk around university, or from the university to a place off campus. More importantly avoid less safe areas of campus and surrounding areas, stick to well-lit, well populated paths, and know and trust the people that you are alone with. Any enquiries about the extent of services provided contact the Hughes Plaza Security Office PH 228 5990.

Stick to well-lit, well populated paths, and know and trust the people that you are alone with. Any enquiries about the extent of services provided contact the Hughes Plaza Security Office PH 228 5990.

Minister For Education Says NO HECS

State MP, Dr Bob Such, came to Adelaide Uni recently for an open discussion and in a wide debate argued for student participation on University councils, for overseas students to pay full fees, rejected proposals for local students to be able to buy their degree as proposed by the AVCC and argued against the whole concept of HECS.

Dr Such, minister for Employment, Training and Further Education and also for Youth Affairs, claimed in front of the audience of 17 that the proposition made by the Australian Vice-Chancellors' Committee of different fees for different courses is "more concerned with elitism than excellence". "I've never been a fan of HECS anyway," claimed Dr Such, arguing that "the more money you earn the more tax you should pay."

In the frank discussion, Such criticised University Councils saying they are often not looking at the "big picture" of being a university and how the public perceives the institution. Supporting "significant student representation" on University Councils, the former Flinders Uni academic argued students should be allowed to participate in discussion regarding what they think the direction of the university should be and how the university should be governed, especially in areas regarding the quality of the education. In some cases, he claimed, the Councils have become nothing more than discussion forums

about "tea issues and where to park the car".

Dr Such also added that it is up to Unis to effectively market themselves to the public as "not just part of the real world, but [that] they are the real world". As many of us know, there is a strong anti-intellectual element amongst the public, who see universities and academics as remote and divorced from the 'real world'.

Such countered this by saying that the public needs to be told how we benefit the community.

"We have the opportunity to become the education city / state," said the Liberal frontbencher, claiming South Australia needs to market itself internationally as a "one stop shop" for education from primary schooling right through to its three universities.

While calling for international marketing of the state as a *7Eleven* for education, Such said: "The last thing we want is for our own students being disadvantaged." To prevent the preclusion of local students into university, he called for international students to pay full fees which would al-

low all possible grant funds to go into the education process. Such sees many benefits in hosting international students, including the extended ability for universities to provide better facilities and that hosting international students not only creates economic but also friendship links with representative countries.

Matt Pearce
... On Dit HQ



Serbia's *Royal Wedding*

Last month, the world (well, Serbia at least) went ga-ga over the traditional Serbian wedding of wanted war criminal/hero Zeljko Raznjatovic - better known as Arkan - and folk singer Svetlana Velickovic - known by her diminutive Ceca (pronounced Tsetsa). While much is known about Arkan's blood-thirsty exploits, his third wife Ceca is not very well known outside of ex-Yugoslavia. Who is Ceca? A 'turbofolk' singer. What is turbofolk? (A new type of engine?)

Ceca, 21, is not just a singer. She is a star who is almost worshipped by fans of 'Novokompanovana Narodna Muzika' or 'Newly-Composed Folk Music', which is extremely popular throughout ex-Yugoslavia. This genre of music can be described as

folk music played on electrical instruments or as folk-pop. It's style and popularity is comparable to Country and Western Music in the USA. Like Country and Western, this folk music produces many variants, with 'Turbo folk' being the latest. 'Turbo folk' can be loosely described as a combination of bubble-gum pop, hard rock, techno and Serbian accordion music, and Ceca was one of its original megastars.

Also, like Country and Western, this folk music scene produces much gossip and scandals. Ceca has not escaped this. Her career has had its ups and downs, ranging from the time she was Serbia's enemy number one, when she was going out with a Bosnian Muslim by the name of Hari Cresulting, to unofficial banning of airtime for her songs on the radio, to

her bad dress sense when she was a part of the Arkan campaign trial for the Serbian elections. Ceca has a thing for rainbow coloured jumpsuits. It was during the campaign trail when the then married Arkan and Ceca's love blossomed.

Ceca's popularity rating through the years has really pointed out how confusing and fickle Balkan Nationalism really is. The Ceca-Arkan relationship has also drawn parallels to German Nazism. The couple plan to have five "clean" Serbian children. Along with Arkan's other children from previous marriages, he will have the same amount of "full blood" children as had Goebbels in the 1930's. This "breeding" is, of course, to set an example to the Serbian people to do the same so as to "curb the Albanian

imbalance" (the birthrate among the Muslim Albanians in Serb-controlled Kosovo is five times higher than the rate among the Serbs). This type of role-modelling is potentially dangerous to women's rights in the Balkans, even though the Balkan Folk Music scene has always portrayed female singers as mere sex objects. A semi-official exclusion of women from the work place or from study, rendering them to the role of providing new soldiers for the army is not unlikely.

One certain result from this "royal" wedding has been to illustrate the difference between the rich and poor, showing that it is the ordinary citizens who feel the brunt of these stupid demonstrations of extreme nationalism.

Nick Nasev

Number of Aboriginal Deaths in Custody Rises



A 'Death in Custody' report has revealed that Aboriginal and Torres Strait Islander deaths in custody more than doubled in the 1993 / 1994 year from the previous financial year.

Aboriginal deaths, which jumped from 6 to 14 in the two years, made up 19 percent of all deaths in custody while Aborigines and Torres Strait Islanders make up only two percent of the population. Ten of the 14 deaths were caused by natural causes underlining the chronic health problems of indigenous Australians and two were found hanged to death. One Aboriginal woman died apparently as a re-

sult a blood clot in the back of a Police car on the way to a sobering up clinic and a man was shot and killed by Police trying to detain him.

The number of Aborigines in custody has jumped by 50 percent since 1988.

In the last three months, three aborigines have died in custody in New South Wales which was host to 43 percent of the total of 83 deaths in custody in the whole country in the 1993 / 1994 year.

Matt Pearce ... Alice Springs

Crises in Russia



America's CIA has dubbed Moscow "Dodge City" of corruption and lawlessness because of the proliferation of or-

ganised and violent crime in the Russian capital. To make matters worse, the local Police seem unable to combat the inflammation.

Russia is a country diseased with crime with over 32,000 murders being committed last year alone. A third of all murders committed in Moscow during 1994 are still unsolved. Add to this the fact that in the same year 2.6 million crimes were committed in the country with more than 1 million still unsolved and a gloomy picture is painted for those in charge of national security.

It has been a steady but marked growth in crime for almost two decades now with the number of crimes recorded in Russia increasing by 239 percent in the period between 1976 and 1993.

The violence in Moscow reached its apogee recently on Thursday, 2nd March with the killing of popular Russian TV journalist, Vladistav Listyev, allegedly by the Mafia. Listyev had been appointed to the chief position of Russian Public Television and was planning to enact sweeping reforms. Russian journalists union chairperson, Mr Vsevolod Bogdanov, described the personality's death as part of a "battle for society, for influence".

A battle for influence over Russian society seems almost paradoxical when national

health figures are examined. The suicide rate in Russia has rocketed from 26.5 per 100,000 in 1991 to 38 per 100,000 just two years later. In 1993, 2.2 million Russians died with this figure being 360,000 more than the previous year. In the six years up to 1993, the number of births plummeted from 2.5 million to 1.4 million per year. The last five years have also seen life expectancy decrease for Russian women by 5.5 years and 5.9 years for men. This has all been in a time when there was no real war, plague or famine in Russia.

It is little wonder that President Yeltsin's public approval rating is down to an abysmal 7 percent.

The situation in Russia at the moment is chronic and has led the United States to step in and hopefully come to the rescue. The United States has expressed concern over the effect of organised crime on Russian reform and has acted to establish an accord between the US and Russia to fight organised crime. America will help Russia and its confederate states with criminal justice reform and law enforcement training among other measures.

Matt Pearce ... Moscow

Australians The Worst For Gas Emissions

Australia is the worst performing country in the developed world in cutting its emissions of greenhouse gases, specifically carbon dioxide, claims the United Nations.

Australia's carbon dioxide emission is projected to grow by 16 percent in the decade up to 2000. New Zealand is not far behind us in the bad books with an expected increase of just half a percent better than us. Switzerland, on the other hand, is leading the world with no forecast increase in CO₂ output for the same period. Other countries doing well are Japan, with an expected increase of 2.3 percent and the United States with 2.7 percent.

These figures were released in New York in an update on how signatories at the UN convention for Climate Change are performing in

meeting their agreed upon goals by the year 2000, keeping emissions of 'greenhouse gases' at 1990 levels.

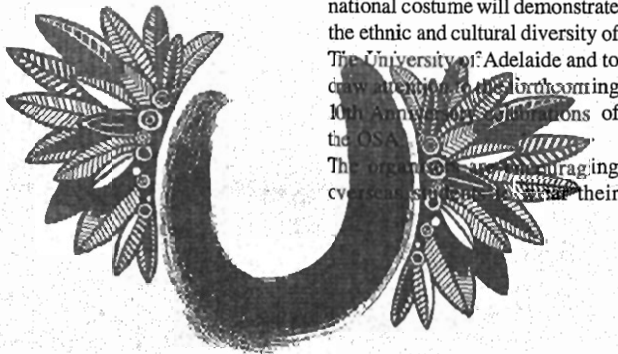
The figures have given impetus to environmental groups calling for the government to increase funding of alternative energy sources such as solar energy and hydro-electricity. At the moment, fossil fuel industries receive \$360 million in government subsidies per year. This is obviously not desirable as the gases contribute to the effect of global warming by trapping heat in the atmosphere.

Voice your concerns and write to your local MP telling them how short-sighted present policies are and advocate the stepping up of efforts to develop renewable energy sources.

Matt Pearce ... New York



Happy Birthday to U(nion)



The Adelaide University Union Centenary celebrations kick off this week on Wednesday, Thursday and Friday, with three days of top entertainment, Centenary Breakfast, Wine and Food Frolic, a focus on major issues, re-union of former Presidents and Officers of the Union, tours of the University and Union, and the reopening and naming of the re-furbished Bistro on Level 4, Union House. Five months planning has gone into the Centenary, and already the visual awareness of the Centenary is evident in the Centenary Rotunda on the Barr Smith Lawns and the colourful flags and banners around the Campuses.

The Centenary has been fortunate to have attracted substantial sponsorship for the year with the principal sponsorship being generously provided by Two Dogs Alcoholic Lemonade. Coca-Cola have chipped in as a corporate sponsor and an additional number of sponsors of cash, product and services will feature and support a variety of events during the eight month celebration.

On Wednesday March 22nd, the Governor of South Australia, Dame Roma Mitchell will officially open the Centenary in a colourful ceremony from 12.30pm to 1.50pm from the Centenary Rotunda on the Barr Smith Lawns. Entertainment will be provided by the University's Wind Ensemble and Choral Society and spectacular fanfares by an instrumental group from the Elder Conservatorium will feature. The ceremony will include speeches by the President of the Union, Tim Kleinig, the Chancellor Mr Bill Scammell and the Governor. The presidents of the seven affiliate organisations, which make up the AUU will be introduced, a flag raising ceremony by a former president and the centenary president, and a parade of students in national costume will demonstrate the ethnic and cultural diversity of The University of Adelaide and to draw attention to the forthcoming 10th Anniversary Celebrations of the OSA. The program will be an encouraging cycle of events that will bring their

national costumes on Wednesday on the Barr Smith Lawns when at approximately 1.00pm they will have the opportunity to be featured in the Opening Ceremony celebration.

Earlier in the day, former presidents and staff of the union will join in a celebration to unveil a special Centenary Honour Board which will record for posterity, the names of presidents, wardens and secretary/managers of the Union since its inception on April 25th, 1895.

On Thursday March 24th, from 8.30am - 9.30am, the celebrations continue with a bagel, muffin and orange juice Centenary breakfast in the Cloisters, with jazz entertainment provided by students of the Music School and Elder Conservatorium.

The Centenary will focus its attention on Thursday to the **National No Fees Rally**

The No Fees Rally will begin on the Barr Smith Lawns at 12:30pm. A march will then take place to Victoria Square where students from all campuses will meet at 1pm. Voice your opposition to increased HECS and up front fees. So get involved or you'll pay.

AT THE END OF THE MARCH THERE WILL BE A \$1 BBQ AND BEER ON THE LAWN!

The PGSA is celebrating its 30th Anniversary and in the Upper refectory from 7.00pm will host its Welcoming Reception.

On Friday March 24th, a variety of activities and entertainment will feature over the lunch hour period. On Level 4 of Union House, the re-furbished bistro will be re-opened and officially named. Entertainment will be provided, and the first 100 patrons to frequent the venue from 12:15pm will receive a complimentary bottle of Two Dogs Alcoholic Lemonade with any food purchase.

From 12.30pm to 1.30pm entertainment will feature in the Centenary Rotunda on the Barr Smith Lawns, followed at 1.30pm by SAUA World Series Debating. On the Australia for Constitutional Monarchy side, Senator Bill O'Chee and Michael Manetta put on the

gloves against the Republicans championed by The Honorable Peter Duncan and Cassandra Galade.

From 1.00pm in the Union Cinema, **Gospel on Campus, past present and future**, will be celebrated, hosted by Overseas Christian Fellowship, Catholic Community, Evangelical Union, Lutheran Student Fellowship, and Students for Christ. The guest speaker will be Senator Baden Teague. All students are invited to attend.

The feature highlight of the Centenary Celebrations Opening will be the **Wine and Food Frolic incorporating Jazz in the Cloisters on Friday evening from 6.00pm**.

The Centenary Committee has combined with The University of Adelaide Wine Club, Uni-Catering, Unibar and the Elder Conservatorium to present a top night's entertainment in the Cloisters. Tasty food dishes and quality wines will be available at reasonable prices of \$5 and \$2 respectively. Entertainment is being organised by jazz virtuoso Bruce Hancock from the Elder Conservatorium featuring the Bruce Hancock Trio, Adelaide Connection, The Adelaide University Big Band, featured artists and jazz greats from the original University Jazz Club (around 1959), plus guest artists Bob Jeffrey, Connaitre Miller and Tony Hobbs. Current jazz students will have a jam session with the "pros" and the evening will conclude with a spectacular Pyrotechnics display in the Cloisters. Cover charge is just \$3 for students and \$5 general admission.

This week heralds an eight month Centenary Celebration with events throughout the year embracing all Campuses, some of which will extend into the wider community. Centenary Tee Shirts and a special Centenary Wine are souvenirs of the occasion and available for sale in the Union Administration.

For further information regarding the Centenary contact the Coordinator Barry Wilkins in Union Administration, Lady Symon Building on 303 5131.

FOAM

Is there anything more sensual than an intimate bubble bath for two?

Actually yes, an intimate bubble bath for hundreds! That was the general idea behind Foam, a dance party presented by Venus at the versatile Le Rox venue.

The foam machine and its dancefloor-come-bubblebath should be well known to regulars of Pride, a danceclub which caters for homosexuals, but this time the monster foam machine was unleashed onto a largely heterosexual crowd. The results were interesting.

While dancing around in suds is bucket loads of fun obviously this is not the only reason for the chin high coverage. Surprisingly though there were precious few groping couples to be seen about the place. This was probably due to the sparseness of the dancefloor. Unfortunately the night was poorly timed to clash with a rave which meant that many people missed this excellent event. It would be interesting to see how the sleaze factor increased if a similar event drew a capacity crowd.

The suds were a welcome twist on the dance-club theme which can get a little repetitive. Sloshing around in bubbles after a number of drinks allows a reliving of all those cool Mr.Matey bubble-bath memories of childhood, though there are a few drawbacks. Firstly don't plan on going anywhere afterwards because you get soaked to the core. So soaked in fact that suds tend to slightly fade the colour of clothing so its probably best to leave the Armani suit at home on this occasion. The only other gripe is that it is fucking freezing when you aren't in 'the bath'. Pack a towel and avoid hypothermia. A few intrepid punters even went to the extent of donning wetsuits and snorkels. A practical idea, but it looks pretty rude. Not quite as rude as the 'fashion parade' though. Call me a prude but a bikini parade in Autumn is a bit much.

Overall it was a damn good night out. If you missed it then all you can do is hope that the organizers decide to repeat the event and not be put off by the relatively poor first-up attendance.

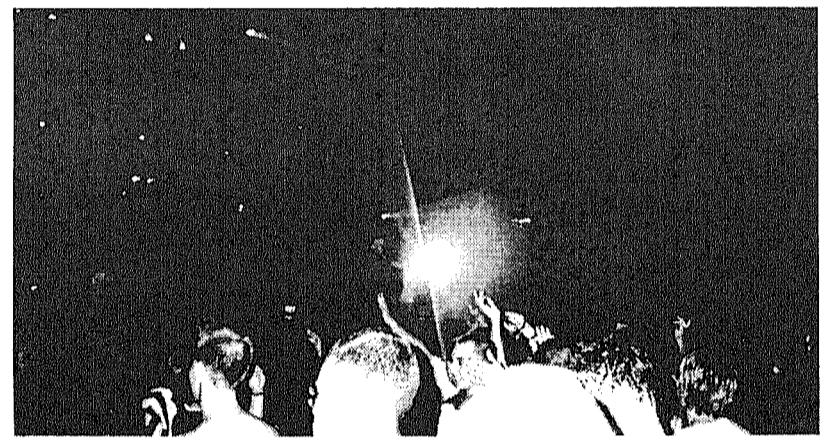
Michael Duffy.



Colossus. It truly lived up to its name. The Entertainment Centre was certainly the venue for a rave of this dimension, with the staging reaching the roof, a sound system big enough to live in, a giant bouncy-giraffe and three million dollars worth of lighting to blow your mind. It absolutely crapped on the past two raves in this building. It didn't have the conventional hard/house rooms and chill-out space but having one enormous room worked fairly well.

(it took 10 people 3 days to set up), he says he's here to please and it's only by risking big dollars that the scene will ever expand.

Pulling fifteen thousand people at the last DMC rave in Sydney, he's planning great things for Sydney's Colossus, hiring out a circus to perform alongside a choice line-up of DJ's and, once again, spectacular lighting. Although Adelaide doesn't pull as many people, the crowd is really



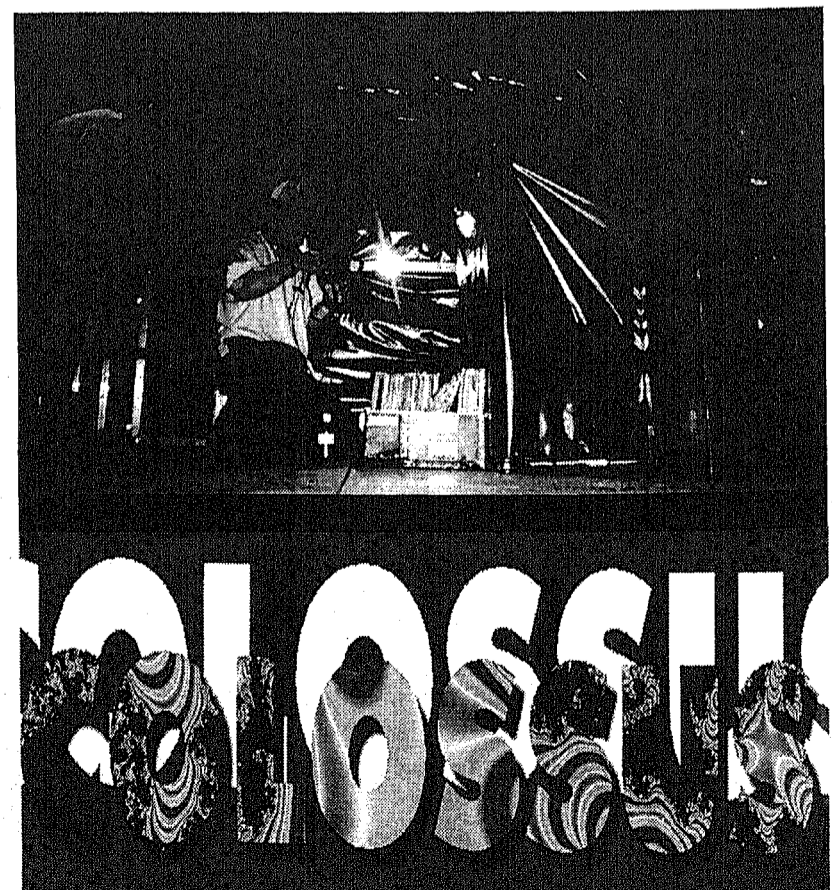
On Dit decided to hook up with Drew Muirhead, owner of DMC lighting and the man behind it all, at 2am on the night. Now 32, he started DJing when he was 18 and after becoming number one in Australia, he hit the world to become tenth internationally. Ironically, ear problems prevent him from DJing now but he's seen and experienced enough of the evolving scene to know what it takes to entertain.

diverse (especially since Colossus wasn't licensed). Drew explains that he loves it here in Adelaide. There are the, "best DJs, best buds and best looking women," of any of the scenes around Australia.

Colossus has set a higher standard in lighting and sound for raves to come, so it's worth looking out for DMC next time they come to Adelaide around July.

After putting \$100 000 into Colossus

Natasha Yacoub.



The four hundred voices echoed in unison through out the cloisters, a raucous and rumbling indicator of the mood that had been brewing all week - a forewarning to the drunken melee that would follow. It was finally here again... the biggest day in the frustrated and overworked engineering students' year. A time to air their discontent for all in this fair city to see - and do it, if not stylishly, extremely noisily, to remind us all of why engo's are regarded as the most slovenly, drunken and unruly students at uni. Indeed the question is often asked which came first, the engo, or the engo pub crawl, so central is the time honored tradition of the annual crawl to the engineering identity.

The chanting voices got more excited and impatient as the traditional swearing in ceremony drew to its climax. Eighteen pubs, a minimum of one beer per pub. With palms raised in the air, the leaders megaphoned out the final commitments - "...and if I am arrested...", "and if I am arrested!!" responded the party revellers passionately,

"I will claim to be...", "I will claim to be...", "From..." and dutifully everyone reached the crescendo, seemingly knowing the last reply...

"The Arts Faculty!". With this last roar indicative of the engo proud mentality of the pub crawl and its decidedly anti-every-other-faculty air about it, the mob set off, running, staggering and crawling to conquer the 'most popular' watering holes of Adelaide and wreak sheer havoc on the way. The mission was, as usual, accomplished.

The players in this extravaganza were the motley crew of drinkers, who in general were out for a good laugh in true 'herd mentality' style. (ie chanting 'more beer, more beer, more beer, more beer' to the tune of *auld lang syne* whilst walking en masse down Rundle Street). Even if you think such behaviour is completely obnoxious, you can't help but feel, when you're a part of it, that you're partaking in something completely and utterly reckless that will be reflected on fondly in middle age as one of those "crazy things" you did when you were 'young and wild'. The cheers and wolf whistles at the sound of every breaking glass (about every 30 seconds), the group chants of 'scull, scull', and the tactical cunning that goes into trying to steal the best piece of drinking paraphernalia (bar towels, Coopers placards and beer mirrors being the highly sought after) all form the essence of this irresponsible yet wickedly enjoyable celebration of binge. Unfortunately the nature of this event means unruliness can get out of hand and this year (as with last), the fire brigade, police and undercovers all played starring roles. The old chlorine bomb gag went off again, much to the fury of the USA bar and the Richmond Hotel, both who are rumored to be seeking damages for loss of revenue after both pubs had to be closed down for the night in a fucking great big cloud of noxious gas. I've got to admit that such a prank is bottom drawer when you think of how

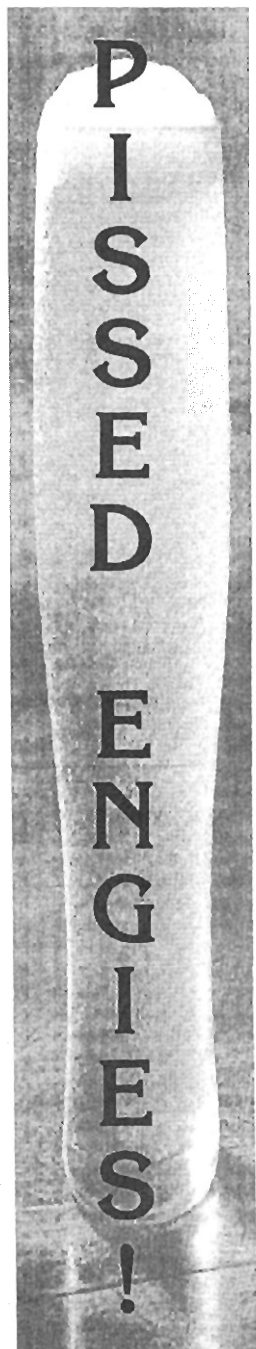
it affects the owners, but hell it was funny as fuck when it happened. Somewhere, later on in the night a breathalyzer machine got ripped off the wall by a frustrated punter who obviously thought the machine was telling lies - judging by his actions, it wasn't. After that the crawl went downhill as pub owners heard about the swathe of hooligans storming the streets and obviously valued their glass and decor collection higher than the prospect of selling a few hundred schooners, closing the doors to the would-be pub trashers.

All in all the crawl managed to fulfill its yearly expectations, but some of the behaviour got beyond 'pleasantly irresponsible' and into the just plain fucking stupid. Still I'm sure everyone's looking forward to next year (if the engo's haven't all been sued by the liquor trades tribunal) and no doubt the high jinx will continue as it has since the beginning of time. Thank god it's only once a year.



Luckily for the Richmond Hotel, Georgie Parker, Peter Phelps and that hard body known as Grievous were passing on the night of the smoke bombing and quickly brought it under control.

WAYZGOOSE



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29 March-8 April \$19.90/\$9.90 conc, Families (2+2) \$50

ZANPA UFUJISHI TAIKO (Japan)
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Linley Youth Theatre

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drugs

You're bound to come into *contact with drugs* in some form or another some time in your life. Whether or not you choose to take them is

entirely up to you.

However, if you're going to use any of the following drugs, the key is to be informed and to know exactly what is happening to your body.

ALCOHOL

ethyl alcohol
booze, piss, slosh

In moderate amounts, alcohol causes no great physical harm but drinking in excess can cause a whole range of problems.

Noone can say how much alcohol will affect you or how quickly, as your body's reaction depends on age, weight, sex, fitness, use of other drugs and whether or not you've eaten.

The recommended daily limit is two "Standard Drinks" for women and four for men. (With two alcohol-free days per week)

Drinking more than the recommended limits can cause any of the following problems:

- insomnia
- anxiousness
- family arguments and relationship difficulties
- brain damage resulting in mood and personality changes
- concentration and short term memory problems
- increased blood pressure
- heart damage
- cancer of the digestive system
- menstrual problems

Furthermore, drinking while pregnant could cause miscarriage, mental retardation or slow growth to an unborn baby.

Probably the most unfortunate aspect of dependence is that it can be both physical and emotional, which has the potential of screwing up not just your body but also your relationships with people.

The key is to drink only now and again (to give yourself time to recover) and don't go overboard.

MARIJUANA

delta - g - tetrahydrocannabinol (THC) from the cannabis plant
weed, green, mull, dope, Mary Jane

\$20 - \$25 per bag

Depends on what you call euphoric

Research by the National Drug Strategy showed that one third of Australians over 14 have tried marijuana or hash at some time, so it's likely you've been offered it before, if you're not a regular user.

Dope can be smoked in joints or in cones/bongs. Smoking increases the risk of chronic bronchitis and cancers of the lung, mouth and throat. It is actually more harmful than cigarette smoke. You can also eat or drink it (cookies, wine, the list is endless), and the effects usually last longer than when it is smoked.

Apart from making your tongue stick to the top of your mouth, making you crave a Magnum, maybe giving you bloodshot eyes and muting you (if you smoke enough), what other effects does marijuana have on your body?

Cannabis affects your shot-term memory, concentration, mood (you might find yourself irrationally paranoid at times), physical coordination, sense of time (it might seem to move incredibly slowly) and the ability to perceive and interpret your surroundings. Essentially, cannabis acts as a depressant by slowing down the central nervous system, so you'll feel relaxed, maybe abit drowsy or sleepy. It also has the potential to cause hallucinations. After smoking, the effects usually wear off within 2-3 hours but you may feel drowsy and have poor coordination for hours thereafter.

Dr. Sykes, psychiatrist from the casualty ward in Glenside Hospital, revealed that most of the patients he treats for drug-abuse have consumed alcohol or marijuana. He explained that if you smoke more than 2-3 joints per day, you're at risk of turning psychotic.

There are no reliable reports of people dying from an overdose of marijuana but cannabis use can precipitate psychotic episodes or symptoms in vulnerable individuals, such as people who have schizophrenia.

Sykes explained that schizophrenic tendencies are common, occurring in one in every hundred individuals. There is no real way of telling if you have these tendencies, as symptoms vary from person to person. When put under stress, these symptoms are most likely to

show, from hearing voices to social withdrawal and out-of-the-ordinary thoughts.

Heavy prolonged use of marijuana has been associated with poor social and personal skills and low achievement. Chronic heavy users can become dependent on it but, as marijuana is not a highly addictive drug, problems with dependence are more likely to be related to the reason for which dependent users take the drug.

TOBACCO

gaffs, cigs, smokes
(around \$5 per pack-rip off)

Tobacco can produce mixed stimulant and depressant effects. Blood pressure, heart rate and breathing are increased and appetite may be suppressed.

Smoking leads to a greater incidence of lung cancer, heart disease, chronic bronchitis, emphysema and other respiratory diseases.

I read on a bus somewhere that 50% of smokers die from smoke-related diseases. Hmmm... Not Good.

TRIPS

LSD (hallucinogen)
wangers, psychedelics, tabs, acid
\$20-\$25 per trip

According to a 1991 survey, only 2% of Australians had used hallucinogens in the last 12 months.

LSD is a white, colourless powder. It comes as liquids, tablets, caps and squares of gelatine or blotting paper (which is sucked, although you can also purportedly absorb it through your eye). As only a small amount is effective, its often mixed with a lot of filler.

They change the way a person perceives the world, by affecting all the senses and causing hallucinations. They can distort one's thinking, sense of time and emotions to produce feelings of unreality. It's not all as wacky and zany as people tend to think it is but it will certainly add a little extra to a nature walk, make the lights of a rave a kaleidoscopic feast for your eyes and make a Tarantino film all that more intense.

Physical effects vary from

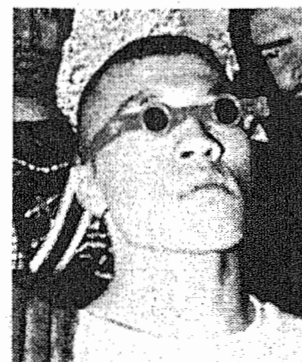
dilated pupils to numbness, nausea, muscle weakness, increased heart rate, blood pressure and body temperature.

The effects on a person depend on a number of things:

- 1) the drug itself (amount; strength; what it's mixed with; the way it is taken.)
- 2) the characteristics of the person (health; personality; mood; expectations; previous experience.)
- 3) the occasion on which the drug is taken (alone or with friends etc.)

Trips usually kick in within about half an hour and you'll peak for hours, with it lasting about twelve. Some people find the effects pleasant, others don't and it's not uncommon that a person will experience both positive and negative effects, either on the same trip or on different occasions. A bad trip is when the negative effects start to take over. If someone looks like they're skizzing out, it's important to reassure and calm them, as it's likely they're experiencing living hell. This is why it's wise to trip with other people, in a situation in which you don't feel too uncomfortable. If the negative sides starts taking over, the person will probably be feeling extremely anxious or afraid and the hallucinations can be unpleasant (eg. spiders crawling under the skin). If it becomes so unbearable that you could feel like you're dying, the key is to relax. For some people it works to eat an orange (Some people swear by this). Otherwise the feelings can last for hours. Usually they go away once the drug wears off.

However, there have been reports of users experiencing hallucinations, bizarre behaviour and paranoia for several days after taking the drugs, like a never ending



nightmare.

The most disturbing effect is the potential of having a "flashback" (recurrence of the drug experience). They can occur weeks or years after and usually last for a few minutes, involving some kind of visual hallucination.

Accidental death and serious injury are not uncommon. Recently, a guy in Sydney ran in front of a bus on a highway while tripping.

LSD can diminish a user's memory and concentration and can seriously increase the risk of certain people developing mental disturbances.

ECSTASY

MDMA
E, eggs, ecky, vitamin E, X
\$40-\$80 per cap / tab

MDMA is similar in chemical structure to speed and some hallucinogens. It was developed in 1914 by a German chemical company as an appetite suppressant but wasn't available in Australia until the mid 1980's.

Ecstasy can be snorted, injected, swallowed or placed in your anus (so they tell me).

Immediate effects of ecstasy begins within an hour of taking the drug and last anywhere from 6 to 32 hours. Again it depends on the person, the circumstances and the drug.

Ecstasy gives you the feeling of closeness to others. More pleasure than you would believe can be gained from the simple sense of touch. So it's not advised that you E at the beach; the water might just feel too nice and you might find yourself swimming out too far or you might simply keep on swimming.

Physical effects include jaw-clenching and teeth grinding (so have a chewie or lollies on hand to prevent biting your tongue), increased blood pressure, pulse rate and sweating (so if you're dancing all night, make sure you drink lots because your chances of overheat-



ing are high).

Higher doses can cause hallucinations, floating sensations, convulsions or vomiting. It is actually possible to have a bad E. Again the key is to try to relax, drink lots of water. Some people smoke grass to relax their muscles. But if nothing seems to work (ie. you can't drink, can't smoke, are having trouble breathing), dialling 000 is probably a better alternative to dying! MDMA overdose (poisoning) is possible (Most people would have heard about the death that occurred in Adelaide at the end of last year). Dr. Sykes reported that he

hasn't had to deal with many patients freaking out on ecstasy, but attributes this to the fact that it's mostly taken in social situations where there's generally enough support to help someone out. However, he warns that mixing drugs is deadly. A trip taken with an E is far more likely to produce a psychotic reaction.

Coming down is relatively painless, but you may notice loss of appetite, insomnia, depression, muscle aches and difficulties in concentrating.

Not much is known about the long term effects, but it's suspected that it leads to the damage of certain types of brain cells. It has also been suggested that people don't tend to use ecstasy for extended periods because tolerance develops so quickly. More is needed to achieve the same effects and while the positive effects of the same amount of ecstasy decrease, the negative effects increase.

SPEED

Wizz, Goey, Fast, Amphetamines
\$50 - \$75 per gram

You can take speed any number of ways....snort it, inject it (whack/blast it), swallow it, you name it....

By stimulating the central nervous system, speeding up messages going between the brain and the body, amphetamines speed up the activity in the body; heart rate, breathing and blood pressure increase. Other physical symptoms include dilated pupils and, perhaps, a reduced appetite. You might have sweaty palms and a dry mouth, but you'll have energy to burn. Very high doses cause paleness, headaches, dizziness, tremors, irregular heart beat, the list goes on. You'll still have a relatively clear mind but if you're going to use it to stay up and study for long periods of time,

you might write lots but you won't retain much and drying out will generally suck. Withdrawal symptoms include fatigue, hunger and lack of energy.

As most speed is produced in back yards, there are often impurities and the concentration is unpredictable. The second most common drug-abuse problem with which Dr Sykes has to deal is "amphetamine psychosis", for only a very small amount can be extremely potent. It can make some people irritable, aggressive and anti-social. Heavy use can lead to bizarre behaviour, delusions and hallucinations but the symptoms usually disappear shortly after the person stops using amphetamines. They can also make one violent.

Speed is also rather dependent (ie easily becomes central to one's thoughts, emotions and activities.)

NITROUS OXIDE

Analgesic
Happy gas, Nash
\$5

Bulbs of nitrous are easy to obtain and are inhaled (through a siphon). It produces a brief rush, lasting a few minutes, by cutting off the oxygen supply to the brain. Using it in excess isn't advisable as it will torture your liver. Abit of a high-school drug.

COCAINE

Coke, C, Snow, Blow, Toot, Nose Candy, White Lady
Cost: phenomenal

Cocaine is most commonly snorted, being absorbed by the mucous membranes of the nose. It can also be smoked ("freebasing"), swallowed or injected.

Cocaine, as you'd probably buy from a dealer, is cocaine hydrochloride cut with various adulterants which could be anything from bleach, baking soda or flour. Again the effects vary from person to person and also depend on the circumstances.

Its effects kick in within 15-20 minutes but disappear within an hour. It will have you feeling cool, confident, sexy....and generally euphoric. It will also increase alertness and activity.

Physical effects include increased blood pressure, heart rate, body temperature and the release of blood sugar.

Prolonged use can cause heightened reflexes, muscle twitching,

loss of appetite, insomnia, angina (chest pain) and even a heart attack. Psychiatric consequences are the major feature of cocaine misuse.

The lethal dose varies but is reported to be around 1.2 - 1.4 grams. Deaths from overdose could occur from respiratory paralysis, heart rhythm disturbances and repeated convulsions. This may occur if you have a sensitivity, if you take too much, or at the end of a binge.

Higher doses can send you into a panic attack and you could feel as if you're going to die (sometimes justified).

Cocaine dependence is not uncommon. It's not unlikely that, once you try it, you will crave the high again. Withdrawal symptoms are similar to that of speed. And, of course, if you develop a tolerance, more and more will be required to reach the same high. Dr Sykes' advice to avoid living with these hellish consequences is simple: Don't start using it in the first place.

HEROIN

Smack, hammer, horse, H, slow, Charlie
\$50 per deal.

Heroin is obtained from morphine and is best known for its pain killing effects.

It produces a sense of wellbeing, warmth, peacefulness, contentedness and happiness. Higher doses produce a pleasant, dreamy (vegetable) state of drowsiness.

Physical effects include slower breathing, constricted pupils, increased sweating and sometimes (especially if you're a first-time user) nausea.

It causes intense physical dependence.

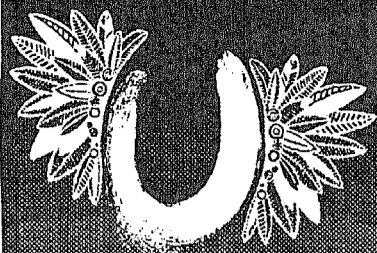
The long-term physical damage of pure heroin is relatively mild (perhaps a little constipation and a loss of interest in sex), but the cutting agents - detergent, bleach, glucose and the like - are hardly things you want to be putting into your body on a regular basis.

This is in no way intended to pass any moral judgement on drug-taking. It's a response to the drug culture of the 90's.

The message is: If you're going to dabble, make sure you know you know what you're doing and try not to do yourself too much irreparable damage.

Natasha Yacoub

drugs



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CATACOMBS * Basement Union Hall, open 8.00 am - 5.00 pm
Pies • Pasties • Hot Chips • Sandwiches • Rolls • Drinks • etc

WHAT'S COOKING?



Lachlan (Commerce) : a) I think the way it is, \$2000 dollars a year is reasonable. I think the HECS system is good, because it gives an opportunity for people who can't afford to pay upfront to get a good education, but I think if it was up front they would manage one way or another.

b) No, I think that might be pushing it a bit. But I think the way the Government offers loans and HECS...is the best you'll find anywhere, compared to other countries.



- a) How much would you be prepared to pay for your education?
- b) Do you think it should be deferred payment, the government should have to pay or should it be upfront fees?
- c) Are you going to be at the No Fees rally?



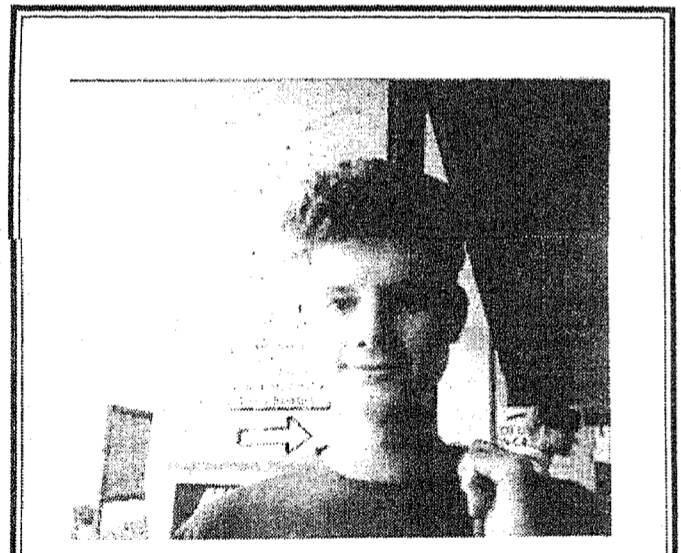
Olivia Alice and Gayell

1 & 2. Alice: Ultimately I'd like to the government to pay for my education, but it's not going to happen, so deferred payment is OK.

Other two: Yeah

3. Olivia: I'll be working

(Other two were not willing to commit themselves.)



Clint

1) I think what we are paying is alright, although it could be less.

2) I think the deferred system is good because it means that if you cannot afford it, you can work for your education later. And the government should subsidise it more, especially through Austudy, as the Austudy system is stuffed.

3) It depends. I don't know how much time I'm going to have. Wait and see.

Emma (Arts) : a) I don't think we should be charged a fee at all, personally.

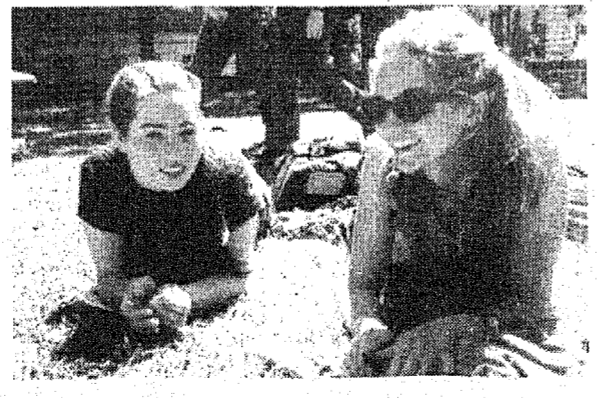
Tara (Arts) : a) I really don't believe in the up front fees..because we're still living at home and we haven't got.....income

Emma : Exactly.., Austudy doesn't exactly pay for fees.

Tara : And I'm not eligible for Austudy, so I'm really not prepared to pay a great deal.

Emma : c) Yeah

Tara : c) Certainly am



- a) How much would you be prepared to pay for your education?
- b) Do you think it should be deferred payment, the government should have to pay or should it be upfront fees?
- c) Are you going to be at the No Fees rally?

Carlos : a) I don't know

Do you think the Government should have to pay for it?

Do you think there should be no fees?

Yeah, I suppose so.

Do you think the current HECS system is fair?

Yeah, I think so.

c) No

Did you know about it?

No.



Sky : a) It would depend on whether it was deferred or up front.

b) I think that the current fees system is pretty fair..but I don't think they should be up front, especially not for compulsory courses, before you start to practise. The current system doesn't bother me because it is deferred by HECS and that seems pretty equitable.

c) I will.

Paul (not a student) : a) I think it should be the payback system, when you earn the money.., not up front, no way!.....just makes it like Pembroke, doesn't it? If you can pay up front you can get in first. There's no equality in that, is there?

c) The car one, or the student one?

The student's No Fees rally.

No, I don't think I'll be there. But I won't pay fees up front, I'd rather not go, because I'm seriously considering going back to university.



Marsha

a) Education should be free, people may take it for granted, but it will give everybody equal opportunity.

c) Yeah, I'll be at the rally.

Photos: Melissa Howe



Cars That Will Eat Hackney

Come Out... ..that's

that arts thing we got dragged to in Primary school. What are a bunch of Uni students going to find interesting at a Youth Arts Festival - except for that groovy blue thing on the Torrens.

Lyndon Terracini had directed a rock musical version of Peter Weir's *The Cars That Ate Paris*, aimed at the over 18's which looks like it will be a blast...literally. This will be the first use of the old Hackney bus depot, and by the sounds of it, the large amount of space is needed.

I spoke to Lyndon in Perth about his upcoming Come Out production.

OD: How did the production initiate and develop?

LT: I did it in Lismore initially, in New South Wales. I was keen on having a different sort of a show and I thought it would be terrific if we could do a piece with cars with a huge set and where they're actually the houses in a town. The cast, well a major part of the cast live in the cars on this set.

We got them all together here with cranes and stacked them all up and then we had the graffiti people, graffiti kids, come in and spray them and they've been able to spray them virtually the way they want, so it's been a terrific thing for them I must say. Then we started working on the production. Here in Perth it's been fantastic. It's a huge set. It will be well over 30 metres wide and 7 and a half metres high in Adelaide.

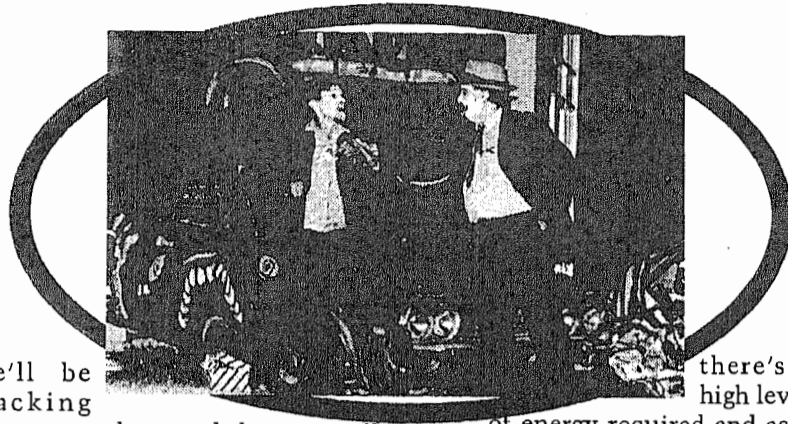
We'll be stacking the cars up there and the cast will be living in them, so were looking forward to it very much.

OD: What sort of technical/special effects are involved in Cars?

LT: There is a pyrotechnical display where the Ferrals torch Les' car. We really do torch the car. There are a bit of effects in that number, it's a fire dance actually. That's quite exciting. When the Vegies and Ferrals break out of the hospital they come down a flying fox wire that starts from the highest point on the set - some 7 and a half to 8 metres high - and they come screaming across the audience. There are also stock cars, well fender benders, that race up and down and crash into each other. We blow up two cars a night, I think.

OD: I've been told the production is very intense. What is the level of intensity for the cast and crew and the audience?

LT: It is quite intense. It's very involving for the audience and energetic for the cast and for the crew as it's hard work and there is a hell of a lot to do. For everyone involved



there's a high level of energy required and as a result of that it is quite intense.

OD: What kind of success have you had in Lismore and Perth?

LT: Oh, It's been terrific. Here in Perth and the *West Australian* for example we got a very good review and they have it every day at the top of the critic's choice for the Festival of Perth.

Sheridan Morley, the international critic who is the critic for the *Guardian* and the *International Herald Tribune* was here and he thought it was absolutely fantastic and we've been getting very good houses, particularly younger people who are under 25 and they love it. This show is selling very well at the festival and others are not selling.

OD: STC has recently had an immense

success with the outdoor production of *Medea* and out concerts in the park and *Womad* are very popular. Do you feel this is an indication that Australia prefers out door theatre to the traditional indoor stuffy work?

LT: Absolutely. My feeling is that going to a theatre or concert hall is a European concept and that was begun as it was too cold and they had such a rotten climate to perform outside. We have a wonderful climate and I think our theatre is outside. That's where the Aboriginals always performed and still do, and I think that's what Australian theatre is.

OD: Why the use of kids for the graffiti, rather than commercial artists?

LT: Graffiti artists, in a bizarre way are having their street art displayed under lights as an artist would in a gallery, it just happens their gallery is the street. *Cars* is a street work anyway.

The Cars That Ate Paris will be at the Old Hackney Bus Depot from the 22nd to the 23rd of March.



Intense and Furiosio

Meryl Tankard Australian Dance Theatre's second piece in their recent season at the Playhouse was a revival of highly popular *Furioso*.

The 70 minute piece is intense, violent, sensual and graceful.

It opens gently with the women standing on stage using simple hand and arm gestures. The men combine sensuality and violence on their entrance. As this section climaxes the cast throw themselves across the stage on their stomachs and use a variety of rolls, simulating the waves of the sea. During this the men also dance *pas de deux* without partners, which is fascinating to watch.

Without a doubt, the most interesting part of the performance is when the cast use ropes to fly across the space of the stage and auditorium. The women are held by harnesses which allows for more freedom of movement. The use of suspension gives way for fantastic visual effects and an expansion of *pas*



de deux.

The relationship between the dancers is very intense, with some dancers working better together than others, so one tends to focus on particular part-

nerships.

There are a few problems with the piece. The initial solo dance with the ropes, although a fine example of strength and acrobatics, unfortunately reminds me of a fish that has just been landed. Often the males and females are dancing at opposite sides of the stage and the audience does not know which group to watch. The ending is very interesting, but I found it left me with the anticipation of more to come, and as a result seems abrupt.

The lighting is dungeonesque and relatively simple, highlighting dancers. I would have liked to see more use of shadow on the riveted panelling that constitutes the back drop.

Initially I was a little uneasy about the performance, but left having enjoyed something different and of high quality.

Kerryl Murray
Season closed.

Year of the Pig

SATURDAY 25TH MARCH 1995

THEATRE

Big Sarz Productions have a show called *Year of the Pig*. *Year of the Pig*: Comedy Revue, to be precise. Don't be fooled. This show is just not funny. In fact a lot of the time its simply offensive.

Big Sarz Productions are an Adelaide based four-person troupe, comprised of Peter Monaghan, Jo Coventry, Charles Hill-Smith and Greg Marshall. They have a wide range of experience in improvisation and stand-up comedy, and Peter Monaghan appeared in *Bad Boy Bubby*. As actors they are probably quite good- they did some excellent impersonations. Its hard to tell though because the quartet seemed to spend more time off stage than on it. A large video screen hung centre stage, and at least half of the skits were on video. It was also hard to tell because no matter how well you can impersonate Bill Collins, if your material isn't funny there's not much you can do.

Big Sarz' flyer describes their work as "astute political satire". To a certain extent *Year of the Pig* claims to be political commentary. Rather than be a series of unconnected sketches, certain characters do reappear, notably the Australian President-elect Bob "call me Barry" Bosco, the Politically Correct Police, and the Pig (Trotter: Hog Queen of the Desert). In the penultimate scene they all come together when Barry gets elected and appears in Hitler-like outfit, with the Politically Correct Police as his own SS.

Astute however it is not. The politically correct police sketches were unbearable. The point that political correctness leads to narrow minded restrictive moralism is neither new nor clever. When combined with skits which base their humour on violence and toilet humour it just gets worse and worse. Let me give you an example. A father is reading a bed time fairy tale to his daughter. In the background, the silhouette of a PC policeman is torturing the mother. Every time father slips up and says something in a non PC manner (ie a gendered statement, shock horror), mother gets another electric shock via her nipples. Funny huh? Well maybe its just not my kind of humour. There were people who laughed.

As I restrained my desire to run from the theatre (which I would have done if thoughts of having to write this review hadn't kept me back) I was amazed that actors who seem otherwise capable, who have long histories of experience in comedy and who obviously have good funding (they had all the costume changes and tech equipment you could want) couldn't come up with anything better.

Asha Mayer



EXCLUSIVE

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29

March 20

ON DIT



If your eyes have settled on this page then it's probably because you recognised the name of Sean Hughes as the guy who had his own show in some obscure time slot on the ABC over the non ratings summer siesta. Well, in the UK, Sean Hughes is one of the hippest comedians around that almost everyone that matters on the 'alternative' scene wants to know. That's not to say he doesn't have opinions on some better known members of the British alternative establishment scribbled. As Sean related to Bryan Scruby in this interview from London...

"I've tried to hate the Oasis album with all my might and found that it was actually a half decent album. But the way I see it is that Oasis is the music that opens the door to your house but the Stone Roses show you to the bedroom. You know what I mean?"

Guess what? He's coming to Adelaide! Oh, you already know. That's probably because, as Sean also related, he'll be, "appear[ing] on every fucking non entity of a show," to promote his tour. If he sounds like the kinda guy you'd like to laugh at, read on. Add Irish accent for effect.

On Dit : I read a quotation about you in *Select* that stated, "Sean is famous for being funny, gauche, good looking, surreal, horny and into good music." How far does that go towards describing you for those that don't know you yet.

Sean Hughes: Well, you know, I like all sorts of music, really.

OD: Bad music as well?

SH: Well, I never really pay much attention to what is said about me in the press because... it's the press! Loyalties are touched upon and pushed and thrown apart and in a sense, you know, everyone has a job to do but it's just one person's opinion whether it's good or bad, you know? If you took it on board, you'd be fairly shallow. But I don't mean that to slag you off.

OD: That's OK. I can take it. Now, you've been to Australia before and then left again, so in your experience, how are Australia and Australians perceived overseas?

SH: Obviously every race has a stereotype, so you're still probably living in the criminal mentality as far as the

British are concerned who think they're superior to everyone until they try to compete with them anyway. I think the quicker Australia becomes a republic, the better. I've spent most of my time in Melbourne which I found to be very European but you're from Adelaide aren't you?

OD: I am indeed.

SH: And I quite like that except for the weekend where I found that to be a very scary place.

OD: YEAH!!!!!!?

SH: Yeah, 'cause the last time I was in Adelaide was about 4 or 5 years ago and I went to a restaurant called the *Peaceful Vegetarian* or something. And I went in there because I'm vegetarian thinking, "yes, my people," and a big skinhead with tattoos on his face came in looking for trouble. And I did find Adelaide scary in the sense that I was told not to walk down those parks and that kinda thing. And then on a Friday night, just taking the taxi back to the hotel there were people on the street, horizontal, getting their weekend fix.

OD: I once heard Adelaide described as one part bikie hoodlum and one part gay arts administrator.

SH: Sounds like a part of a book by O'Brien.

OD: (awkward pause)

SH: If you've ever read any of his work.

OD: Nup.

SH: Well, you should do, young man!

OD: Now, it occurred to me that bands can tour pretty much anywhere they like but are you restricted to English speaking countries or...

SH: Oh, very much so. Well, I can barely speak English myself so I'm just lucky to get away with it.

OD: I guess most people in Australia would know you from your own show that's just been aired on the ABC. Do you still do that because we're a fair way behind over here.

SH: No, I refuse to do it any more because I wanted to move on. Like,

the stand up I'm doing in Adelaide and elsewhere is kinda 3 years on. I'll make some references to the show but I'm coming from an older point of view now because I always like to push the material on. So, it'll come from the point of view of a 29 year old.

OD: We have a lad in here at *On Dit* who wanted to know how you keep your comedy cool on the show in those moments before that soccer ball flies in from off camera for a glorious header.

SH: The sad thing is it's like living in the '60s in a technical aspect. It's just the floor manager and me giving him a nod - we don't exactly have a machine as such. The kind of show that it was meant that if it was a little late it wouldn't have mattered. Also, I wrote the whole thing so I knew what was happening from A to Z and we rehearse for a week so...

OD: How did you get so many way cool bands on your show like Pulp and so forth?

SH: Well, we got Pulp on before they kinda hit it big over here which was handy. I love having big stars on the show. That's the reason we had Bea Arthur from *The Golden Girls* on the show. We flew her over from America to London on Concorde to do one line and that's the way I wanted it, y'know. The bigger the star, the less they have to say - it's much funnier that way. It's a very inane line and off she goes and that's great.

OD: Now, I know some people that I reckon are funny but how do you go from being the school smart arse to saying, "Hey, I'm actually pretty funny and I can make some money out of this?"

SH: Well, you'll find that the school kinda arsehole will never transform into a comedian because, for a start, you have to go through years of pretty much hellish existence because to start with you're shite and as you get better more people think you're shite - that's the way it goes. You really have to want to go through with it but

I feel pretty natural on stage so it doesn't really bother me. If someone comes to the show and says that I'm really not that funny and I'm putting that thing on to be funny, I'm just going to go, "well this is me, y'know I'm not going to change the world." I don't want to be the best comedian in the world, however, like every comedian in the world, I DO think I am. But comedy comes from such a broad kinda base that some people will think that I'm terrible and they'll love people that I think are terrible but that's the whole balance of life and it doesn't worry me. I've no intention to try to curry favour with people in the sense that I try to be liked by everyone. I want to do intelligent stuff and of course you're cutting off your face straight away by doing that.

OD: Well, as your fame grew and grew, I guess you'd have people approaching you. What do they say? What kind of people are they?

SH: Yeah, they're usually cool people because people I've got no interest in usually don't know who I am because I'm always on the kinda alternative channel over here. So, I don't get dickheads saying, "he's the guy from the tele, tell us a joke." I get people who really like what I do and they kinda go, "nice to meet you," or whatever. I'm kinda lucky because in England I don't really go on any of the chat shows, I just do my own thing. You see I never go on a show to be a personality. Obviously when I go over to Australia, for the sake of the promoter, you'll see me on every fucking non entity of a show which I'll despise every moment of. Actually, I'm quite happy in the sense that the last time I was over, I did Vizard and Ray Martin and I think I've jinxed them off the air.

OD: You've done very well!

SH: I'll have to do that to a couple more bland shows.

OD: There's plenty around for you to do, don't worry.

SH: And I guarantee I'll be on most of them. Just watch for that kinda sadness in my eyes.

Sean's Tour 1995 will be packing them into the Arts Theatre on Wednesday the 22nd of March. I'm sure that the Denton/radio-tv chat show kinda sadness will have left his eyes by then.



You'll Love it at

First Site

THEATRE

South Australia is set to experience a nine-day festival of the freshest works from 275 youth artists from across Australia and New Zealand. **1st Site**, the "festival within the Come Out Festival" overtakes the Lion Arts Centre (Cnr North Tce & Morphett St, Adelaide) from 24 March - 1 April. **1st Site** is a co-production of Come Out 95 and Carclew Youth Arts Centre.

1st Site features artists aged 18-26 presenting dance, theatre, visual arts exhibitions and installations, cabaret, comedy, film and live music in the Lion Theatre, Lion Bar and Mezzanine, Nexus Cabaret and Gallery and Iris Cinema. Additionally, **1st Site Off-Site** performances and exhibitions take place in Art Zone Gallery, Miss Gladys Sym Choon Window Gallery, Carclew Youth Arts Centre Gallery, The Ice Arena and Youthworks.

The Lion Arts Centre is transformed for **1st Site** into a warehouse environment, inspired by Andy Warhol, his "Factory" and '60s and '70s pop art. Much of **1st Site** is free entry, with tickets for Lion Theatre shows priced at only \$8. Lion Theatre tickets are available now from BASS outlets, Dial 'n' Charge on 131 246 and the Lion Theatre Box Office from 24 March - 1 April.

A **1st Site** Club, hosted by a Warhol-esque MC, gives audiences snippets of live performances from a broad

cross-section of the **1st Site** line-up. The Club opens at 8pm and is a licensed venue. The entry cost is \$5 or \$2 with a **1st Site** Lion Theatre ticket stub. Tickets are available at the door from 24 March - 1 April.

A free **1st Site** Opening Night Party, with live outdoor performances and surprise special guests, kicks off at 8pm on Friday 24 March.

Highlights include Sydney's PABLO PERCUSSO, who use their bodies and percussive instruments (from basketballs to bins) to whip up a musical storm. Their high-energy mix of junk-percussion, theatre and movement ensured their success at the 1995 Byron Bay Festival and they have worked with big-name bands (Silverchair, Sing'e Gun Theory, Electric Hippiies), dancers and even string quartets around the nation. PABLO PERCUSSO play the **1st Site** Club from 24-27 March.

SA's wild 30-person choir BEFORE YOU WERE BLONDE will unleash a series of new, original songs and "re-invented tunes", such as Madonna's *Vogue*, in their show *Regrowth*, at the Lion Theatre, 25-26 March.

An unusual dance troupe will be MOSAIC - seven young members

of SA's Leigh Warren and Dancers will dance in a confined personal space of 1.5metres each, outdoors in the Courtyard on 24, 25 & 28 March.

Performers from SA's SLACK TAXI test their



endurance with their new show *Crash Culture*, where the theme of cultural invasion meets theatre, acrobatics and dance in the Lion Theatre, 24, 27 & 30 March.

Theatre highlights include the quirky *Confessions of an Egg-Eater and a Tiny Man*, from Sydney's OUT OF THIN AIR, where the characters Sebastian and Chester The Dwarf perform and transform every day. *Confessions* is on 30-31 March & 1 April in the Lion Theatre.

Other highlights include Indigenous comedian DEBORAH MAILMAN, from Queensland, who has performed around Australia and



whose "growing star quality can't help leaping off the stage at you" (Theatre Australasia, Feb 95).

Food and drinks are available throughout **1st Site**; a low-cost Courtyard Cafe is open daily from 2pm 'til late and the Lion Bar nightly from 6pm (licensed venue).

1st Site finishes with a huge Closing Night Celebration on 1 April. Called *Phantasmagoria*, it features a techno music arena in the Nexus Cabaret; DJs, bands and Earth Circus in the open air; a laid-back "chillout zone" in the Lion Theatre with music and high-tech effects and the Holistic Mystical Bazaar in the Lion Bar and Mezzanine, with clairvoyants, tarot readers, masseurs, herbalists and more. Tickets are \$10 at the door or at BASS (licensed event).

Desert

What makes men different to women? Is it nature or nurture? Are men essentially violent? Has feminism divided and conquered the masculine principle? Gavin Strawhan's *Desert* won't give you any answers but will bend your brain exploring these and other relevant questions in our entertaining night's theatre at the Red Shed.

Therapist and men's movement devotee, Blake, cajoles his friend, Conrad, away from his pregnant wife to join him on a men's weekend in the Australian desert. Accompanying them is Blake's 14 year old son, Miles, who keeps in contact with his friend, Liddy, by mobile phone. When their car breaks down and Blake decides to run his workshop on psycho-sexual energy anyway, the scene is set for confronting the blokes' relationships with their sense of manhood, their families and each other.

This the actors proceed to do with the aid of Strawhan's densely-packed script and Tim Maddock's tight direction. On a stark set that brilliantly captures red earth and blue sky (apart from a few unnecessary cactii that evoke Chachi's more than they do the Dead Heart), the three men play at opposing character types. Francis Greenslade

dominates as Blake, pushing and blustering at his captive pair to connect with the "wild man within". A perfectly sustained comic performance is deftly underpinned by a sense of Blake's inner confusion and vulnerability. Greenslade is quietly and ably supported by Alex Hulse in the thankless role of Conrad, the new-age wimp, complete with sensitive moustache. Like Blake, Conrad must confront the flip-side of his chosen male position when faced with the extremities of their desert predicament.

Richard Kelly is a delight as Miles, facing his father's imposed rite of passage with mingled fear and excitement. Playing a noticeably different age from one's own can be a difficult ask (both children are played by actors in their 20s), but Kelly sharply captures the gangly mix of sullenness and enthusiasm that characterises the generic adolescent male while also infusing Miles with an unmistakable individuality.

If Kylie Mitton's Liddy seems less successful in comparison it is due to the script not her strong performance. As the only female character in the play, Liddy has been loaded up by Strawhan with too much representative weight. Long before her

second-act appearances as a witch-woman and as an archetypal female principle (in a way dodgy red-cowgirl outfit - Why?!), her character is visually too wise to be believable. Except when she contemplates sex, then she's too naive (talk to a few more gals next time, Gavin). All is ultimately forgiven when Strawhan imaginatively weaves her myths and stories with those the men have told each other to create a vision of male and female understanding in Miles' final speech.

If you're wondering whether homosexuality is covered in this exploration of sexual identities, the short answer is "no". Beyond an under-explored reference to Blake's now lesbian ex-wife, this is a strictly hetero thang. On one hand, I felt disappointed that Strawhan was not more inclusive, on the other, given Liddy's wobbly role in the text, it's probably just as well he didn't make the attempt. But if it's a bloke's take on blokes, there's still something for everyone in looking at our needs and methods in constructing identity. So support that local talent!

Adults \$18, Concession \$12

Mach 11-April 1 (Red Shed)

Cate Rogers

31

March 20

ON DIT

Color of Night

How do I begin to describe a film the calibre of *Color of Night*? God-awful? A heap of shite? Hilarious? Perhaps I'll just settle for one of the worst films I've ever seen. Now, I don't want to put all of my eggs in one basket, let alone paint myself into a corner but at the end of the day when all is said and done, *Color of Night* is one big cliché. That cliché is "crappy schlock sex violence film" and can be further subdivided into "stilted dialogue", "porno soundtrack" (the musical director's credits include *That Girl* and *The Flying Nun* — no, I don't get it either), "two-dimensional characters", "crappy sex scenes" and "predictable storyline". The scary thing is, it's going to be POPULAR.

Bruce Willis plays Bill Cappa, a psychoanalyst who is haunted by the "bizarre suicide" (she jumps out of a window) of one of his patients. The trauma of seeing her red, red blood against her green, green dress renders him unable to see the colour red. He quits his practice and goes to visit his pal Bob (Scott Bakula of TV's *Quantum Leap*), also a psychoanalyst, in LA. Bob confides in Bill that he has been receiving death threats and that he suspects they are coming from one of his patients. Just days after Bill arrives in town (a) Bob is gruesomely stabbed to death and (b) Bill begins an affair with a beautiful and enigmatic young woman (Jane March, generally known for her role as the fifteen year old star of *The Lover*).

Bill takes over Bob's group in an effort to simultaneously deal with his own neuroses, help the patients

and solve the murder. And guess what? He does (And learns to see red again, natch)! My companion and I made guesses at the plot halfway through the film but only got it half right. So in favour of this movie I can say that the plot has an interesting twist, there is some creative cinematography, director Richard Rush provides a couple of scary bits (à la *Return of the Living Dead* genre of film) and I got a few good laughs out of the damn thing.

The film masquerades as a psychological thriller, supposedly dealing with the mind games going on between the characters. It is nowhere near equal to the task. None of the actors stand out as being particularly good or woeful, as they are all equally laden down by the plodding script and torturous plot development. The sets are darkly gothic and while some of them are quite impressive in their own right they do tend to add to the heaviness of the film, crowding out and swallowing up the actors and their mish-mash of terrible lines and pat observations on life.

Bruce Willis is good at doing action films. If you enjoy movies like *Die Hard*, then that is well and good. He also gained some credibility with his appearance in Quentin Tarantino's *Pulp Fiction*. His appearance in Richard Rush's *Color of Night* negates all that progress in one fell swoop. Willis is a big-name star who could choose to do any film he wanted. He chose *Color of Night*. He must be insane. *Color of Night* is showing at Academy Cinema City, Tea Tree Plaza and Noarlunga Cinema Centre.

Maddie Shaw



In a scene that ended up on the cutting room floor, Bruce Willis and Demi Moore team up for the 'flying forced dismount.' Demi is the one in the air.

L'accompagnatrice: The Go-between meets *The Music Teacher*.

L'accompagnatrice is a dramatic masterpiece most suited to audiences who appreciate subtlety. The appropriate backdrop of classical music sets the scene of the story beautifully. *L'accompagnatrice* tells the tale of a gifted young pianist who finds herself an observer of other people's lives. Like *The Go-between* and *Le Grande Chemin*, these are dramas of people from a world remote to her own.

In the German-occupied Paris of 1942, businessman Charles Brice (Richard Bohringer) maintains an affluent standard of living by collaborating with the Germans and the Vichy regime. His beautiful and talented wife is the much-admired singer Irene Brice. It is she who hires Sophie as her accompanist and it is she who introduces Sophie into a world of luxury and comfort so much in contrast to the young girl's own impoverished background.

Soon, the new employee becomes more than just pianist accompanist; the intimate secrets of her employers and especially Irene's love affair with Jacques Fabert are extra details of her life with the Brices.

Sophie yields her life to Irene and is prepared to serve in the shadows of her employer's limelight. As a passive spectator, she is willing to deny her own desires for love, passion and personal success. What ensues is a love-hate relationship that is held tightly together by loyalty — a sign of Sophie's "toughness" underneath her meek demeanour. The accompanist delivers her passions in slight terms for, seemingly, they pale in comparison to those of the singer-star Irene. However, we as the audience understand her longings and pangs for excitement and gratification.

L'accompagnatrice is visually and audibly pleasing. Every aspect of this film has been dealt with tastefully by director Claude Miller (*The Little Thief*, *Garde à Vue*). "If the face doesn't say everything, it's time to stop making movies," Miller says of his long-time fascination with the surreality of facial expressions. Apart from music and faces, Miller used colour-contrasting to differentiate between Brice luxury — warm colour of pinks and browns — and the meagre existence of Mme. Vasseur's apartment — cold colours of blues and browns. The English scenes were shot in Technicolor film with deep reds and blacks.

Elena Safonova does not sing any of the songs of her character Irene. Safonova merely performs the gestures of soprano Laurence Monteyrol, an experienced vocalist, who sang the entire repertoire of the film.

Romane Bohringer, as Sophie Vassuer, has a demanding screen presence. Indeed, she took out France's Cesare for Most Promising New Actress in 1992 for her role in Cyril Collard's *Savage Nights*. It is the young Bohringer whose talents add to the effortless subtlety of this story.

For us Francophiles, *L'accompagnatrice* is another reason why French films are often such



gems. See it and enjoy the pleasure of Mozart, Strauss and Schumann, amongst others.

Miranda Lim

Legends of the Fall...

FELL

Film

Legends of the Fall, directed by Edward Zwick (*Glory*, *About Last Night*...) could have been a competent film. It had quite an interesting storyline, a great location (beautiful Indian reserve outside Alberta) and a potentially top cast comprising of Anthony Hopkins, Aidan Quinn, Julia Ormond, Henry Thomas and of course Brad Pitt, the drawcard of the film. Instead, it was a disappointing film which dragged on for more than 2 hours, turning it into a sprawling, structureless epic struggling to make sense.

The story, narrated by an old Indian, One Stab (Gordon Tootosis), revolves around the Ludlow family. Sir Anthony Hopkins plays the staunch but loving father Col. Ludlow, a U.S cavalry officer who raised his three sons in the wilderness of Montana. He wanted to get away from the 'madness of his times', having witnessed the futility and the cruelty towards the Western tribes during the American Civil war.

Their somewhat idyllic and quiet life goes through dramatic changes (typical!) when the youngest of the brothers Samuel (played by Henry Thomas, remember Elliot in E.T.?) brings his fiancée Susannah (Julia Ormond) home to their Montana ranch. So begins this love quadrangle (rectangle!) mess where Samuel loves Susannah but Tristan (Brad Pitt) and Alfred (Aidan Quinn), the eldest brother, also have the hots for her. Susannah however, goes weak at the knees upon first laying

eyes on Tristan and Alfred, well, with his tortured puppy dog look, just didn't light her fire.

Comprehenso so far??

Before you can figure out, "Why does everyone like her so much?!!", all three boys have decided to enlist to fight in World War I. Poor, naive Samuel, overeager to prove himself, dies and hence is out of the lurve equation early in the film. That leaves Tristan, the 'wild, untamable spirit' and Alfred the 'dutiful and reserved' eldest son.

Well, it doesn't take a genius to figure out who gets the girl, right!!!!

As the film progresses, with its dubious B-grade mini-series-like screenplay, a few subplots pop up (Happy! Happy! Joy! Joy!) to accompany the already stale main plot of brotherly love, lost love etc. These subplots which try to incorporate Native American mythology, family love and government conspiracy are built up but are either not developed or end abruptly — sort of 'in your face bang-boom let's get this thing out of the way' ending. Great! And I was hoping that this film would finally have something substantial in it.

However, I must admit there were a few scenes which jolted me from the numb existence I fell into during the film, such as the scene where Samuel died — very grotesque and definitely milked the audience's sympathy for all its worth.

In terms of acting, the actors couldn't do much with that one-dimensional script and even 'Suh' Anthony Hopkins came across as mediocre. (Surprise! Surprise!)

Lacklustre acting and messy subplots weren't its only problems. This film had many unanswered questions and unnecessary scenes (a nude Brad Pitt crushed between two other naked bodies on a rolling ship????!!!!) which didn't do anything for the film except to elicit a sigh from a member of the female audience in the back row. If you want to see this film because of Brad Pitt, go ahead (many did) but to me *Legends of the Fall* was a very standard affair which relied heavily on star power (working less than half the time). All it did was give me a headache.

Strange, but this was the feedback I received from some members of the audience after the movie:

Ivan: 'Excellent movie, liked the emphasis on brotherly love.'

Sophie & Peta: 'Good acting, a bit sad though.'

Kate: 'Really liked it, Brad Pitt was perfect, Anthony Hopkins-wonderful!!'

Kim: 'Loved Brad Pitt, would give it 8/10.'

Huh????????!! Excuse me, are we on the same planet here?

Ching Yee



Your *On Dit* Brad Pitt cut out. We've given you one for each of Friday and Saturday night.



"We thought they was playing *Quadrophenia*."

We wanted to be dirty. Wanted to be raunchy. Wanted to be Rocky. And so we rocked up an hour early to secure tickets at the Mercury Cinema's Saturday night screening of *The Rocky Horror Picture Show*. We had expected the cinema to be bristling with fish-net clad thighs, corseted bods and lipstick ... well, lips. Despite close attention to costume detail, it was expected that our troupe would be out done by Frankfurter look-a-likes, Riff-Raff replicas, Columbia clones and Magenta mimics. But this was not to be. The Mercury was desolate, wind rustled through the Toblerones. Half an hour passed in the near-empty lobby. Then, out of the ether, five die-hard Rocky fans arrived in appropriate attire, lead by one particularly impressive Riff-Raff in Transylvanian space-suit and a stunning young man in nought but a lab-coat and shoes and socks (two very specific scene references). But after this encouraging

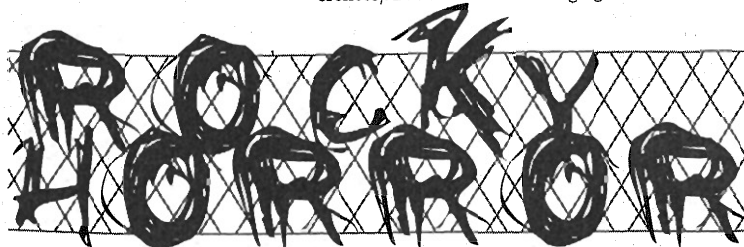
outburst the remainder of the audience dribbled in - boring and dull, beige and dun. Most ignored the opportunity to get a ticket for \$6 by dressing Transylvanian - with only the occasional punter making a black or sequin concession to the almighty Picture Show.

But as the clock wound round to 11:30 it became obvious that this crowd was highly versed in Rocky Horror lore, as even the conservatively dressed patrons sported rather ominous looking super-soakers. Most of the Rocky junkies knew that this is the only movie during which you can yell tasteless comments, cheer, jeer, clap and throw stuff without getting told off. Throw stuff: THROW STUFF! Rice, water, toast, cards, confetti, sausages - all projectiles (PROJECTILES!) that we neglected to bring. Those three hours spent doing make-up could have been used to prepare cinema ammuni-

tion (AMMO! AAAaargh!).

It was quite a sensation being pelted with rice during the wedding scene, shielded by one piece of newspaper. Such a battering certainly added a whole new dimension to the usual no-talking, no-touching, no-crinkling cinema going experience. Crude, sometimes witty and regularly insulting comments were hurled at the characters like schoolyard enemies. Unfortunately, along with this child-like abandon came a definite whiff of homophobia, which was a distinctly inappropriate and offensive response to this film. So as *The Rocky Horror Picture Show* drew to its orgasmic close, there was no free-love in the cinema, very little dancing, and although the audience interacted with the film, they didn't interact with each other much. However, we all got to sing in the auditorium.

Peter Gravestock and Rebecca Short



I had really high hopes for this film starring Jessica Lange and Tommy Lee Jones, but unfortunately I was greatly disappointed. The entire film promotion is based on Jessica Lange's performance and even that did not grab me. The movie is set in 1962 and is based on the lives of a military family moving from base to base. Jessica Lange is the erotically-charged wife of a nuclear engineer, Tommy Lee Jones. She has a great deal of trouble settling in to military life, so she is prone to a little playing

are transported to another base and they have to start from scratch again. This is where the movie tries to have some sort of plot. Firstly Jessica Lange's character gets her self involved with another man, her daughter finds her first love [played by Chris O'Donnell from *Scent of a Woman*] and then Tommy Lee Jones gets in entangled cover-up involving nuclear bomb testing. This is where the movie became like a Monday night movie on channel 10. I lost interest not only in the story line but in the perform-

Blue Sky

Jones performance. His portrayal of this character was extremely weak but I suppose we will put the blame on the scriptwriter Jerry Leichting and Arlene Sarner. This is one movie he should have turned down. There is one thing that

it sounds like I really hated *Blue Sky*. Well I didn't. It's just that I had really high expectations before I saw it and when I finally did see it I was disappointed. Don't let this review turn you away, if you like Jessica Lange, go see it. If not



up this is why they are constantly moving about. Their two daughters played by Amy Locane [the girl who was kicked out of *Melrose Place*] and Sarah Parker are expected to keep their happy-go-lucky mother in control. All hell breaks loose when the family

ances which were supposed to be sensational. Jessica Lange has given some fine performances in her career such as *Cape Fear*, *The Postman Always Rings Twice* and *Tootsie* but unfortunately this one did not grab me. Another disappointment was Tommy Lee



really baffles me, why did Jessica Lange receive an Academy Award nomination for best actress? Who knows? Ok

watch the Monday night movie instead. It will be more stimulating.

Simon Dunstan

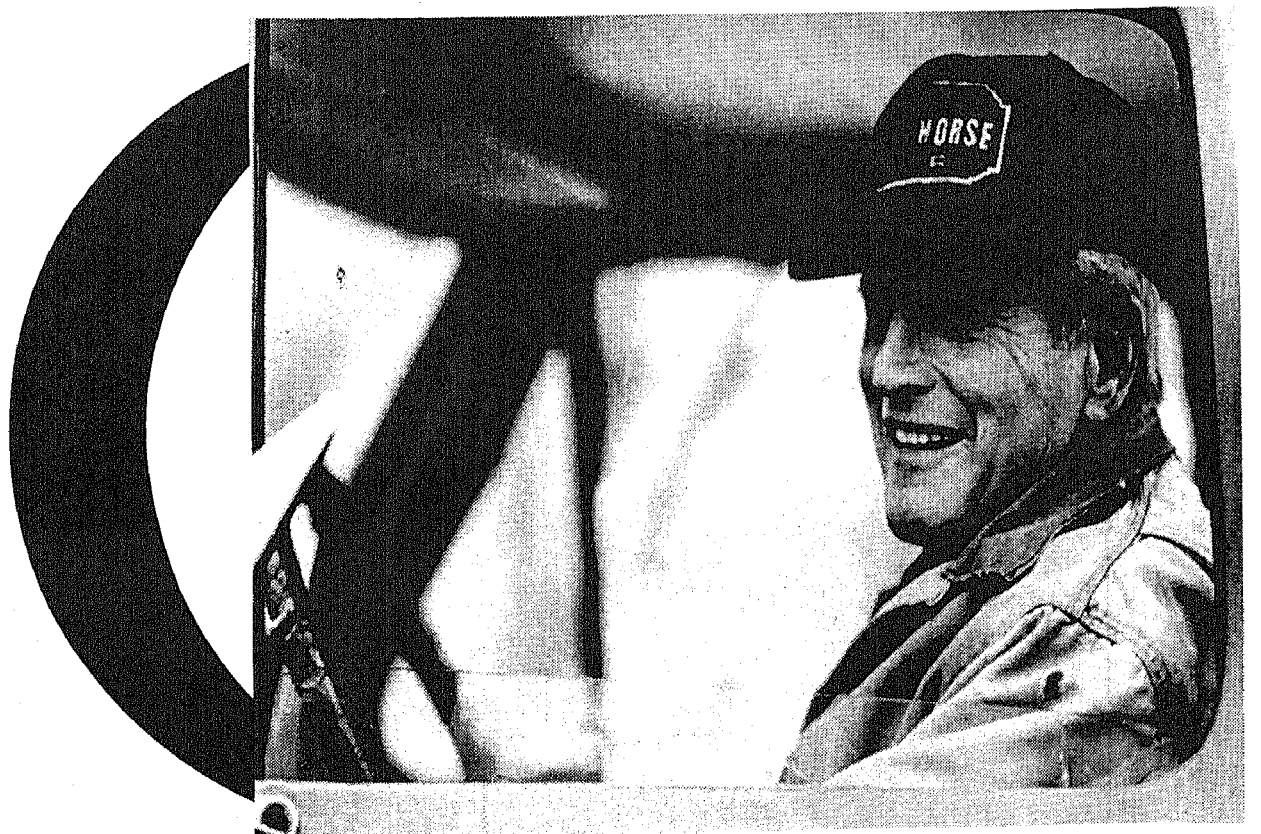
Nobody's Fool... is pretty cool

"Classy, witty, and charming" Paul Newman shines in this wonderful film. The film must have been written with him in mind because he takes his character, Donald "Sully" Sullivan with great ease. The movie is based on the recently-published novel by Richard Russo. *Nobody's Fool* deals with the ups and downs of being old and coming to terms with the way your life has become. Paul Newman's character, Sully, is sixty years old. He's a construction worker with no steady work, no love, no money and he is stubborn as hell. Somehow Sully has managed to laugh through sixty years of his dead end life. Now Sully has a chance to turn things around and piece his world and his family back together. Most of the eccentric locals of North Bath are betting against him. What also makes the film so great are the supporting cast. Sully's occasional employer Carl Roebuck [Bruce Willis] and Carl's attractive, frustrated wife [Melanie Griffith] adds to the charm of the film. Also a nice surprise to this wonderful cast is the late Jessica Tandy, who plays Sully's landlady. *Nobody's Fool* is dedicated to this wonderful actress and her presence makes the film even more delightful. I personally enjoyed this film it gave

me a realistic insight to the older generation and how they have coped with regrets in their lives. *Nobody's Fool* is essentially a story about love in all its aspects. It's the love of friendship, the love of parents and children, the love of sexual attraction. It's really about the notion of what love

is. There's no villains in this movie only great characters. The scenery in the film is pleasing to the eye and all the cast look like they are right at home. If the story line does not grab you then go see it just for the performances of Paul Newman and Jessica Tandy. There is also a realistic perform-

ance given by the to the supporting cast, Bruce Willis and to my amazement Melanie Griffith. *Nobody's Fool* sounds like nannas movie of the week, but it's definitely not. It's an ensemble of great characters and actors. It's an enlightening experience. Go see it.



I'm Really Bored - Hey, Let's Get A Video

THE REF
Touchstone Home Video

The Ref is the sometimes funny comedy about an unfortunate cat burglar who becomes trapped in a fate worse than jail when he takes a bickering couple (Judy Davis and Kevin Spacey) hostage. The movie is a bit hard to handle at times, especially when the rest of the family comes around for Christmas Eve and end up as hostages as well. There are some funny moments in this film, but the person who seems to shine above the rest is Judy Davis. She is reprising her role from her last movie *Husbands and Wives*. Denis Leary annoyed me even more than the bickering couple and he was supposed to supply the comedy content. The movie does have some amusing moments, but on the whole is typical American Christmas Eve CRAP. See the movie anyway it will remind you on how much fun Christmas can be with the family.



They may be hostages, but what they're doing to this guy is criminal.

Denis Leary Judy Davis Kevin Spacey

M 15+ RECOMMENDED FOR MATURE AUDIENCES 15 YEARS AND OVER MEDIUM LEVEL COARSE LANGUAGE

Simon Dunstone



Some of what's new on video in the month of March.

I Love Trouble

Touchstone Home Video

Big screen sensations Julia Roberts and Nick Nolte star in this action-packed comedy about a pair of big city reporters working in competition for the biggest story of the year. But when the story leads them on a trail of murder, they find themselves thrown together to investigate. With two high power minds working together, there is always trouble. This is what makes the film enjoyable. The interaction between the two big stars makes this sometimes poor movie an interesting one. Julia Roberts makes this film irresistible. She still seems to shine

even through the bad script. There are some interesting scenes with Nick Nolte who is the typical arrogant womaniser. All in all, I once enjoyed this video, but I would be telling a lie if I didn't tell you the reason why — Julia Roberts.

Simon Dunstan

True Lies

CIC

True Lies is non-stop action and it's fun, fun, fun all the way! Thoroughly enjoyable, I'd be willing to sit through this movie again — one rainy day. Arnold Schwarzenegger delivers the goods: action, charm, humour; all the trademarks of the successful Schwarzenegger movies. Once again, Jamie Lee Curtis displays her to-be-much-admired body to the ogling screen eye, not too gratuitous, thank God. That job is half shared by Tia Carreras. You don't have to be an action fan, nor an Arnie fan, to enjoy this one. It is visually engrossing, witty, funny and very entertaining. I'd give *True Lies* the same rating as *Aliens II*, that is, an A++ — strictly in the action-film genre only. It is an immaculately made movie. It is better than two other action movies that came out around the same time, not naming names.

Miranda Lim

inside out

SHANGRI LA

A support group for Young Asian guys under 30 who are gay, bisexual or just attracted to other guys.

For support, social outings, information on safer sex, relationships and coming out or just someone to chat to. Group meets every second Sunday. Confidentiality Guaranteed

For more information call David or Rob on (08) 232 0233

Based at The Second Story Youth Health Service



Film

Sticky Banana Fingers Speaks

Q: Dear Sticky Banana Fingers,

I have *Cure for Sanity* by Pop Will Eat Itself and it contains a lot of samples from what sounds like a movie. Could you tell me if these really are film soundtrack samples?

A: Okally dokally. The film is the 1982 cyberpunk classic: *Bladerunner*. It's directed by Ridley Scott who has also directed, among others, *Alien*, *Thelma & Louise* and the abysmal *Monkey Trouble*. *Bladerunner* stars Harrison Ford as the enigmatic android hunter as well as Rutger Hauer and Darryl Hannah. The film is based on Philip K. Dick's amphetamine fueled *Do Androids Dream of Electric Sheep?*

Q: Dear Sticky Banana Fingers,

Could you give me some information about the upcoming Judge Dredd film?

A: *Judge Dredd* the movie is on its way, and I'm sorry to say that not only is Sly Stallone filling Ole' Stoney Face's shoes, but Dredd both takes his mask off and has a romantic interest - no doubt grim news to any Dredd fan. Other big names in the cast include Joan Chen, Max Von Sydow and Armand Assante. The filming took place in Shepperton Studios in England, the filming location of *Red Dwarf*, *2001* and parts of *Flash Gordon*, *Alien* and *Star Wars* to name but a few... Also Dredd fans will be pleased to note that the story, script and set design were helped along by artists and writers (including the god-like Kevin Walker) from the original comic.

Q: Dear Sticky Banana Fingers,

Who did shoot Nice Guy Eddy in *Reservoir Dogs*?

A: There are various theories on that very poser. The common error is that Mr. Pink, that cowardly Steve Buscemi scumbag (he doesn't even tip!!!) shot Sean from under the ramp. Those with freeze-frame videos, however, may have taken the opportunity to watch each gunshot individually, and notice that Harvey indeed managed to get two shots off - the first to Joe (Laurence Tierney) and the second to Eddy (Sean Penn). The rest is cinematic history.

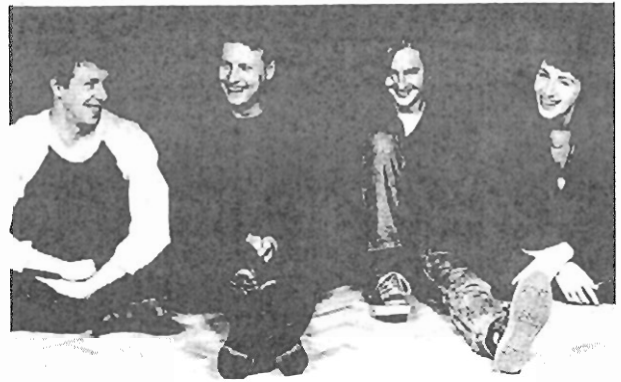
If you have any genuine questions regarding the area of film, write in and ask Sticky Banana Fingers, c/o the *On Dit* office.

35

March 20

ON Dit

FALLING JOYS



Last Wednesday Shelley chatted to Falling Joys bassist Pat Hayes (that's the one 3rd from left) about life on the road, new albums and fire alarms.

"We've got a new drummer, Jason Morrisby who joined the band about 8 or 9 months ago when Pete, our old drummer, had twins and took off to be a full-time Dad..."

Pat seems to be in a good mood and that's not surprising. The Falling Joys have been having the most successful tour of their career and have recently put out a new four-track EP called *Universal Mind* as well as adopting a new member.

"We didn't know Jason before, but he was playing in a Melbourne band called Fleugal..." Who? "Fleugal...that's ok, we hadn't heard of them either and he'd never seen us either. He'd gotten sick of Melbourne, threw his kit in the back seat of the car and drove to Sydney." So did you advertise that you were looking for a drummer? "Yeah, about ten people responded to the ad, we weren't sure who would reply." Did the ad say 'Falling Joys want so-and-so?' "...what about obsessed fans who would try and learn the drums in 10 easy steps just to get to meet the band? [Pat laughs]. "No no no! That wouldn't happen, we just said 'Band needs Drummer.' As it turns

out, he's a fantastic drummer and an aggressive artist. We're really happy. We had gigs booked for about one or two weeks before we had organised a replacement so we said to Jason 'quick, learn all the songs fast' and he ran around with a Walkman attached to him for the next week or so."

So *Universal Mind* is the first recording you have done with him? "Yeah, it's been great for everyone to get back into recording, 'cos it's been like, a year and a half since *Ariel*. That's been one of the most taxing things on the band actually. We've been touring so much - we were meant to be going overseas last year so we didn't plan on doing another album. And that all fell through at the very last minute..." Where were you going to go? "The States. Well, the label folded... actually, I can't even remember its name." What's your audience like over there? "We haven't been there since 1992, or was it 1993, [laughs] maybe they remember us."

Tell me about the *Amen* re-mix that was done by Boxcar. I thought that the Joys and Boxcar was a weird combination to do a song

together. "Well they just approached us and said 'we like this song' and wanted to know if they could mess around with it. They had about 3 goes, the only thing about the first one that was on the original track was Suzie going 'Amen' and that was all that was in it and ...[pauses to laugh] we said: 'This isn't a re-mix, this is one word!!' We got back to them and said 'we really appreciate it but we can't live with this 'cos it's not really us...' What about royalties? Who gets what? 'Well, we get full credit on the final version. They did it for fun and the pure pleasure of going. Hey, let's see what we can do with this.'"

Suddenly, the University of Adelaide decides to have a fire alarm! Amidst recorded cries of "Evacuate!!" and other shrieks from sirens, I try to explain that the world is not ending. "What's going on? Is there a fire? Um, I'll ring you back in half an hour if you haven't died by then...bye!"

After discovering (surprise, surprise) that there is NO fire and I just hung up on an Australian indie-rock legend for no reason, I

began to feel a bit stupid. But Pat did ring back and asked about the fire trucks and if this thing often happened in Adelaide. Um, no, not really. (Quick, change of subject!)

Tell me about your work with Paul McKercher on *Universal Mind*. "He's great. He's one of those people who can remain focussed in a crisis." Oh. (Unlike me). "He also plays cello for us on *I'll just have to find another giant* which he used to learn when he was a kid. I didn't want to play bass on that track 'cos it was a bit too heavy." I thought that this recording was a bit punchier than your third album... "Yeah, it's just a state of mind, really, 'cos we were in the bush for *Aerial* and there were trees and birds." For me, *Ariel* was a bit like four friends out in the country for a few days who just decided to say, hey, we've got equipment and a recording studio - let's make an album!! "Haha, yeah it was a bit like that...they were fun times."

The Falling Joys are thinking about popping over to Japan for a tour, so catch them in Adelaide on March 25th at our very own Unibar before they run away again.

THE NUMBSKULLS

When it comes to good stuff, you know surfin', thrashing, pissfarting around, stuff like that, The Numbskulls seem to have a hand in it all. The band that met while riding the surf out at Goolwa 5 years ago, released *Pizzabox* at the end '94, which was cool enough to score *3d Radio's Album of the week*. As Chris Murphy puts it "they played it for a week and they still play it, but I don't get to listen to it much unfortunately, through no fault of my own - where I work they're not quite into that and I'm a bit out numbered" he squirms for a while and reveals "it's SA-FM that I have to endure all day, everyday.....what's it called, some non-stop, non-repeat work day. Some bullshit that they repeat all the next day."

Of course all this talk of SA-FM gives cause for the young guitarist/

vocalist to reminisce back to the initial release of the *Pizzabox* album when it scored a place on the SA-FM SA Real Music Chart. "The CD came out" said Chris "and a week later, after we sold a few at gigs, we didn't even know they were in the shops at that time, we got the paper on Thursday and we had band practice that night, we all walked in and looked at each other and laughed and thought 'what a joke' were on the bloody SA-FM chart, what a laugh. But it hung in their for a

couple of weeks which we were pretty stoked about. I don't know where they draw their chart from but it was some sort of satisfaction I 'spose."

Chris and Matt[drums/vocals] and Dave[Bass] also performed at this years Big Day Out, with most people remembering them as those

guys who really went off at 12:30 pm. "The BDO was wicked fun" said Chris "we were a bit worried that people weren't gonna be there at 12:30, we thought, that's a pretty early start but we were really stoked at the amount of people that turned up, and stood in front of us and yelled abuse and it was great. We always try to encourage that."

Chris was happy with the *Pizzabox* release and said that the band had received a lot of good feedback "a lot of young kids actually come up and say they love it and they play it all the time and they play it on the way down to the beach or whatever. We get a pretty good buzz out of knowing that these grommets are

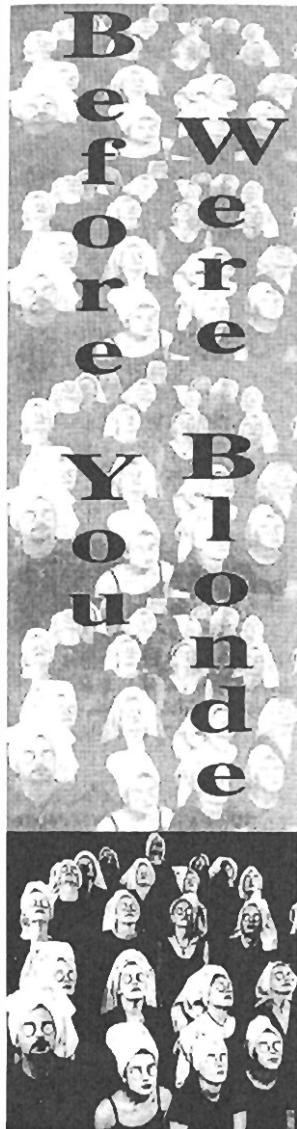
amping out to our music on the way down to the beach, that's what we used to do, we still do."

"We've just sent the CD off to a surf vid which hopefully will get on, don't know when it comes out, but it's not far off."

"We try not to take anything to seriously" said Chris "I think there are a lot of bands out there that have a real deep message, I mean Dead Kennedys did it very well, very political, or whatever and there's nothing wrong with that. But we're sort of basically just out here having a good time.....It's all about having a laugh and a good time and sweating a lot I 'spose."

Frank Trimboli





Before You Were Blonde is gearing up for its 1995 Come Out Festival shows, *Re-growth*, which will form part of 1st Site, the "festival within a festival." Adelaide's wildest contemporary choir shakes the foundations of the "traditional choir" with its unique and extraordinary renditions of favourite and original tunes. Made up of 25 people with a majority under 26 years from all walks of life, the mix of nationalities, beliefs, sexualities and backgrounds in the choir guarantees that their performances are always electric and diverse.

Spurred on by their many successes in 1994, which included performances on World AIDS day and the memorable Tentshows (in smoke-free tents), *Re-growth* will see the contemporary choir try out a wealth of new material and also show off the classic songs they've re-invented like Hunters and Collectors' *Throw Your Arms*. The fresh and original work was written specially for the choir by its Artistic Director, Andrea Rienets, who is a highly-respected vocalist/performer in her own right. Choir member Kevin Boemia: "This is my first festival and it's going to be huge! There's been a hell of a lot of work that's gone into it and it's going to be great to see the fruit of our labours." The choir also performed at the 1994 Fringe Festival where they had sell-out performances and would-be punters were unable to get seats.

With the support of Carclew Youth Arts Centre, the unique contemporary choir was formed almost four years ago by Andrea Rienets, who had the intention of revolutionising preconceived ideas about choirs. Since its beginning, Before You Were Blonde has auditioned/workshopped over 300 people and has had a membership of over 100 people as a per-

formance group. So why is the choir so enduring? Kevin: "The group's always changing - we have auditions about twice a year and everyone is really supportive of everyone no matter who they are, what their beliefs are, or what their sexual orientation is. I think that's a key reason of why Before You Were Blonde works so well and keeps going." Before You Were Blonde is largely a self-managing group with members of the choir responsible for management, publicity, production and song selection. The choir rehearses weekly and operates in seasons, with gigs at the end of each one.

Come Out Festival has traditionally been a kiddies' festival. How does Before You Were Blonde fit in? Micheal Ingram: "That's true, but we're part of a movement to put some content into Come Out which is suitable for older people called 1st Site." So what would you say to potential audience members? Kevin: "Well the show is suitable for anyone who loves music, come with an open mind and try not to have any pre-conceptions of a choir being dressed in black pants with robes. We perform in our funkiest street wear!" Anita Kazmierczak agrees: "If they haven't seen us before they need to see us - we're not what you'd expect from a choir! When most people think about choir, they're thinking church, they're thinking morman tabernacle - we totally push that envelope."

What kind of music do you perform? Kevin: "Original and contemporary popular music - our new material for the *Re-growth* show is mainly originals but we're also doing a few new covers like Suzanne Vega's *As Girls Go* which is about transvestites and Jane Sibery's *Love is Everything* which is just beautiful." Other favourites like Madonna's *Vogue* (they

sing the chorus in Italian) will be performed. "People have come up to us after gigs and said 'wow, we didn't even realise that this was Madonna until halfway through!' and they really like that, that we've taken a pop song and interpreted it in a totally different way."

So what's the best thing about Before You Were Blonde? Milda Fahey: "The music. This season I've come to understand how a song is made up of layers. It's the spirit of the music - the music that people bring inside themselves and often don't know exists."

In 1996 the choir is aiming to perform an original work called *blush* at the Fringe Festival which will be like a "film score without visuals." Kevin: "There's also talk of us recording another CD some time next year." (The choir's debut CD featuring original work has been selling well and is available at gigs for a mere \$5.) "Actually we recently did some backing tracks for a few songs on Andrea Rienets' debut CD which was really fun. We're also aiming to perform at the 1996 Gay and Lesbian Mardi Gras in Sydney."

In preparation for these undertakings the next two seasons may be quieter than usual, so see them now!

Before You Were Blonde performs at the Lion Theatre at 1st Site, Lion Arts Centre, cnr North Terrace and Morphett St, city on this Saturday 25th March (9:30pm) and Sunday 26th March (2:30pm & 6:30pm). Tickets are only \$8 and available from BASS, Dial 'n' Charge and the Lion Theatre before each show (unless sold out). The choir are also performing on 1st Site's opening night (24 March) and at the final night dance party (1 April).

Kraftwerk has been declared the official *On Dit* group of the millenium.

For their innumerable innovations and insights into the realm of electronic music, the great old grand-daddies of techno have been dubbed *Bleep Wizards of the Epoch Esoteric*. All due reverence and gratitude will now be lavished at the sacred altar of the analogue synth.

For all neophytes eager to achieve the patented Kraftwerk Solid State Sentience, the following doctrines must be adhered to with the utmost diligence.

Firstly, become an avid Cyclist. The importance of being a cyclist stems from the need to follow in the footsteps of the Cyclic All-Father, Florian Schneider. Cycling invokes a mindset conducive to the formation and transmission of bio-binary information. For further data, consult the companion text titled *The Magical and Technical Necessity of the Studio*.

Consumption of copious quantities of caffinated substances is de-

clared mandatory. Coffee is viewed reverentially as the preferred beverage. The ingestion of decaf is considered heresy and will result in the infliction of tor-

ditionally, the failure to mention computers at every available opportunity is viewed as inexcusable.

The astute inductee into Solid



tures beyond the capacity of human reckoning. Any disciple to achieve the illumination of a premature heart-attack through excessive indulgence in the beverage will be bestowed the honour of the title *Prime Dragon of the Big Bean*, and that person will be visited upon by the Amazing Florian Robot.

State Sentience will already have a firm grasp of the gravity of mentioning the Mantra of the Machine. As evidenced in the titles of Kraftwerk's 1981 album, *Computerworld* the invocation of the Mantra of the Machine is the key to success in all facets of life. The track listing of this seminal classic goes as follows:

- Computer World*
- Pocket Calculator*
- Numbers*
- Computer Love*
- Home Computer*
- It's More Fun to Computer*

The ultimate level of Kraftwerk awareness is the evolution of the acolyte into the Robot. The Robot is a high performance Man-Machine devoted to the excitation of ethereal Techno-Pop energies. Upon reaching this state, the pupil will depart Euclidean space and enter the magna-time matrix.

Bear in mind that this is not the definitive bible on entering the realm of Kraftwerk Konsciousness. The Kult of Kraftwerk is bigger than any of us and any attempt to decypher its mysteries without assistance could prove pernicious to one's mental stability. *Boing Boom Tschak!*

Rorschach



Slash's Snakepit
It's Five O'Clock Somewhere
Geffen

In 1987 Guns'n'Roses released their very successful and well acclaimed *Appetite For Destruction* album and then proceeded to dud on everything they did from that point onwards - Steven Adler left, then Izzy Stradlin left, then Duff McKagan recorded a solo album, and now here comes Slash's Snakepit.

Slash's Snakepit is a conglomerate made up of current G'n'R members and local L.A. lads. Produced by Slash and Mike Clink, *It's Five O'Clock Somewhere* is 14 tracks of hard rockin', big boot wearin', L.A. stuff. Included in the line up are Gunners Gilby Clark (guitar), Dizzy Reed (keyboards) and Matt Sorum (drums), none of whom are original G'n'R members, Eric Dover covers vocals and of course Slash handles guitars.

The production here is good, and some of the performances are alright, but most take awhile to get going, and some just don't go anywhere. Titles include *Dime Store Rock*, *Monkey Chow*, *Jizz Da Pit*, (dear lord) and the current single *Beggars and Hangers-on*.

Clocking in at just under 70 minutes *It's Five O'Clock Somewhere* is definitely a long album, which is either good news or bad news, depending on where you stand - look out Marv, I think we're gonna move some serious units - again!

Frank Trimboli



I've Got Another Head
Reckoning
Independent Release

Three cheers for Adelaide rock! The lads from local band Reckoning have got their act together and compiled nine songs on a groovy demo-tape-thingy, purely for our listening pleasure. In true 'MTV Unplugged' fashion, their music is both casual and relaxed with intermittent bursts of chatter between songs which were recorded in a kitchen on a 4-track courtesy of The Undecided's Andrew P. Street.

This release incorporates much of Reckoning's well-known electric set in a re-worked acoustic style along with four newer tracks - all of which utilise the band's multi-instrumental abilities. Songs such as the heartfelt and wistful "Eve" feature Seamús' sonorous vocals, whilst "I Don't Have Any Friends, Lord" and "Laundromat" aptly display the wonderful backing vocals and percussion skills of Peter Owen and Matt Swayne's talent on both the harmonica and mandolin.

You can grab a copy at Reckoning gigs (or a cool record store) for a few bucks and help to support our local music scene.

Shelley

Scots are back with a new album, unlike any other they have produced.

Most famous for their somewhat touching and moving ballads, such as "Belfast Child", Simple Minds have ridden the popularity roller-coaster, guided by Top 40 success, over their fifteen year careers. However, the new album does not herald similar ballads (maybe regrettably for some 13-year-old female Top 40 followers), as the new songs relive the tradition of the band's classic, "Don't You Forget About Me".

This is a very risky and courageous move by the band as it seems they are not singularly interested in Top 40 success. They could have simply produced one of their "pretty" ballads, gone to Number 1, made lots of money and ran. But thankfully, Simple Minds have extended their musical vocabulary and produced a damn fine album.

"It's a powerful album about trying to keep the faith - and the challenge of self renewal," writes one critic (who must have been Shirley MacLain's therapist). Such a line frustrates me. I prefer band member, Charlie Burchill's summary: "There's about 90 - 95% guitars and the rest is keyboards." In other words, here is a group of talented musicians who have produced a number of favourable, gutsy rock tunes, put them together on an album and hope you enjoy it.

Fair enough - I did, and I'm sure you will.



Luna Negra Euphoria

Ottmar Liebert
Sony

Yet another excursion into ethno-sampling dance music, this nine-track EP has been released through Epic to promote Liebert's new album, *The Hours Between Night and Day*.

The music follows a similar path to Deep Forest or Trans-Global Underground, but is more meditative and leans toward a sound that is more acoustic than synthetic. Liebert himself is a very accomplished guitarist, lending the tracks a Spanish sound reminiscent of B-Tribe - which perfectly complements the overall Latin sound. Woven into this are African and Indian samples, smooth, dubby bass-lines and gentle, shuffling beats. The best track - the appropriately named "Lush" - receives some consummate remix treatment at the hands of Butterfly Studio's Stephen Hillage, associate of

one of the UK's top producers: Martin "Youth" Glover.

Overall, this sounds like top quality music until you actually hear it. For despite its highlights, Liebert's music quickly disappears into "new-age background music" territory and somehow the EP slips past like a warm stream on a Summer's day. The accompanying notes are a load of appalling pseudo-deep wank: "Reality is shaped by the software we use to analyse the data." etc. Probably worth a look if you're keen on mellowing out in style.

6/10

Isaac Bridle



Gillette on the Attack
Gillette
SOS Records / Mushroom Records

Most of you will know this woman as 'Twenty Fingers', yes, it's that annoying mouth that screamed "Don't Want No Short Dick Man" out of your stereo speakers. Well, if there are any fans of that particular tune out there (I have yet to find one), this CD is for you! Four versions of that very tune are included for your indulgence: "Short Short Man", "Short Dick Man" (Radio Mix), "Short Dick Man" (Jazz Mix) and "Short Dick Man" (Insane Mix)! But there is something on this CD other than versions of "SDM", a whole eleven, in fact! In total, the CD contains 15 bitchin' tracks from a very bitchy girl with no sympathy for anyone and a highly unsatisfied sex drive.

Some of the songs were good: "Mr Personality" is very funny, but if you're truly you don't want to hear this one ... with lines like "Is that your face or is it something your neck threw up!", it might not make you feel too good. "Bad Boys", "Wanna Wild Thing" and "Move Too Fast", however, are absolute crap and a total waste of time to listen to, unless you need to pick up tips on how to criticise your boyfriend's sex techniques or penis size!

Other songs aren't quite so original. "Watcha Gonna Do" sounds too Salt 'N' Pepa-ish. "You're A Dog", "Coochie Dance" and "Pay Back", at the other end of the scale, sound like that song where Run-DMC and Aerosmith get together and "On The A track" begins with some powerful electric guitars reminiscent of Ministry, but once the techno beats kick in it sounds nothing like them! ... or maybe I'm hallucinating!

Overall, it's all too repetitive and a waste of 86 minutes ... actually, no, it's a waste of 70 (two tracks were good!).

Chopper Lee

P.S. Happy Peace Week to all! Love everyone you can as much as you can ... it's fun!

ALT
Altitude
BMG

Adult contemporary music straight out of the late eighties. Chordal acoustic guitar dominates like swampy crickets, guides to love and mid life crises. Sparse drumming except for a few percussive introductions. Empty sounding, it must have been recorded in a grey carpeted studio with a piano - so much emotion and sentiment for so little money.

But wait - there's more! Members include Andy White, Liam O'Maonlai from Hothouse Flowers and Tim Finn from Split Enz and more recently Crowded House.

The band originated in Dublin, Ireland where Tim met and joined the other two and recorded the album in Melbourne. The Irish love vocals and mellow and minimalistic, folkish music. All so very exciting! *Altitude* doesn't soar.

Ben Till



Good News from the Next World
Simple Minds
EMI

A band that is most probably forgotten, however, obviously not dead, is Simple Minds. Without any new material from the Scottish outfit for in excess of three years, most, including myself, would have forgotten about Jim Kerr and his subordinate. But the Simple-Minded

Morrissey Competition

To win one of five copies of the new World of Morrissey album courtesy of EMI, all you have to do is correctly answer one, or if you're really clever, all five questions relating to His Mozzness. Write your name, student number and phone number with your answers and pop them into the On Dit office by 5pm Friday March 24th. How well do you know Mozza?

1. What is Morrissey's first name?

For a bonus point, which song does he spell his name in?

2. Which film clip features Mozza writhing about on a lonely isolated terrain wearing a hilarious shirt, band-aid over one nipple, and playing a block of chocolate like a harmonica?

3. Which famous act from the UK who played the recent Big Day Out almost had Moz as a member, before the days of The Smiths?

(Clue: it wasn't Ministry)

4. True or False: Henry Rollins is a big Morrissey fan.

5. Finally, just why is Mozza so strange?

Trawler

Oysterband

Festival Records

Irish Celtic rock group, Oysterband, have recently released *Trawler*, their eighth album, a compilation of oldies reworked and rerecorded in previously unreleased versions for your listening pleasure.

According to the band, the motivation for their music comes from the current political state of their homeland and their songs are obviously aimed at letting us know what's going on in Ireland.

The accordions, flutes, drums and quick beats

of traditional Celtic music combined with the occasional guitar riffs and extremely powerful and passionate lyrics make patriotic statements about Ireland and criticise its current state and the lost inner peace of its citizens. Oysterband can only be taken seriously!!

Two really catchy tunes are "20th of April", which mingles what I think are Spanish lyrics with Celtic beats and "Coal Not Dole" with its church-hymn-type solo harmonies. Their cover of New Order's "Love Vigilantes" may get under the skin of a few techno purists, but open your mind and you'll see that Oysterband deserves a lot of credit for this one!!

Chopper Lee



What A Mangled Web We Leave

Skatenigs

Red Light Records

Skatenigs is a heavy metal group from Texas that is comprised of five men and a woman. Having never heard of them before reviewing this album, I didn't know what to expect from them but given the slightly twisted title of their album and the small 'Parental Advisory - Explicit Lyrics' warning I spied on its cover, I figured that there would be much on it that would appeal to a twisted product of genetic refuse such as myself. Upon listening to it a few times, I found that I was not to be disappointed so in my gratitude I did placate many dark deities with unwholesome sacrifices of rotting goat's entrails and gonads plucked from the still-born offspring of hermaphroditic lepers.

All of the tracks on this Satan-spawned album are suitably heavy, containing much aggressive strumming of guitars and beating of drums and have powerful lyrics that are delivered in an appropriately angry, sometimes almost hostile fashion by the band's two vocalists. Among the songs on the album are "Texas Tattoo", a patriotic tribute to the group's home state which lets infidel listeners know just how fucking great it is, "Family Values", a somewhat sinister piece about domestic violence, sadomasochism or some similarly unpleasant subject and "Ranch Apocalypse", a track about David Koresh that illustrates yet again just what a morbid fascination many people have with this man and other deranged weirdos like him.

In addition to the music itself, the album also contains numerous pieces of sampled speech, some of them incorporated into songs while others situated at the beginning of tracks. Many of these samples are, to say the least, quite bizarre with the weirdest probably being a short piece at the beginning of one track in which a man states in a voice very much like that of the Terminator, 'I also like to blow holes in the heads of rednecks'. Another track, a lead-up to "Ranch Apocalypse" titled "Mt Carmel Cookout", consists entirely of samples, the first few being conversations relating to the siege of David Koresh's cult while the rest of the track being taken up by the sounds of fires burning and babies crying.

If all this isn't demented enough, additional weirdness is provided in two other tracks titled "Sign the Dotted Line" and "Rip Off". The first of these latter tracks ends with somebody playing looney tunes on an electric organ while the second track contains various zany sound effects of the sort found in cartoons and such intellectually stimulating (not!) television programmes as 'Australia's Funniest Home Video Show'. All of this, therefore, makes for a somewhat different album that should appeal to open-minded listeners of this socially irresponsible, degenerate genre of music.

James Brazel

Riff Raff With Uncle Orinoco

Soul Coughing is the first candidate for analysis this week. Their single *Screenwriter's Blues* (Liberation/Mushroom) certainly comes under the banner of different, but not necessarily refreshing or brilliant. A slow, groovy track sets the pace for the lead vocalist's monologue, with references to life in Los Angeles. "It's 5am and you are listening to Los Angeles" repeated over and over again lulls the listener into a bizarre radio DJ land. Ho hum.

Rockers with a social conscience. Bleutongue's *When You Gonna Learn*(Festival) has an infra-red cover shot of four hairy-scary guys with long hair and goatee beards, giving the impression of tough cock rockers. They've successfully produced a fairly harmless rock song, trying to be the next Pearl Jam but sounding more like Extreme.

Sara Craig's song of gratitude *Thank You (Very Much)*(Festival) could not be described as absolutely fabulous. More like something you would dance to at 2am at Jules. Repetitive synthesised drumbeats pump out a techno type tune while ambient spirits chant "Thank you very much". Thanks but no thanks Sara.

Morrissey, silent since his duet with Siouxsie Sioux has resurfaced with *Boxers*(EMI). Not a song about men's underwear, rather Mozza's newfound passion for that brutal pastime involving the not-so-genteel art of senselessly beating your opponent to a pulp. And we all thought he was such a loving, gentle man. *Boxers* is the tale of a losing boxer and in true Moz fashion, his perfect sense of melody provides an irresistible pop morsel.

Touring the country mid-April, the Violent Femmes latest single is *Tonight*(Liberation), the first track to be taken from their new album *Rock*. A vibey rock party song about having a good time, with lyrics along the lines of "Tonight I wanna get high/drunk/laid/etc", it's the more positive cousin of *Add It Up*.

Lastly we have English outfit Shed Seven with *Speakeasy*(Polygram). UK guitar pop, it's listenable with vocal harmonies not too dissimilar to the likes of the Inspiral Carpets.

Bad news for Chili Peppers fans, the band has pulled out of their Australian tour. Official advice explained that one of the band members is suffering from Chronic Fatigue Syndrome, but it is expected that L7 and Tool will still tour.

Jamiroquai plays at Liberty on 24th March. Tickets are \$5 cheaper with your student card (full-price \$)

In next weeks On Dit You Am I, The Go-Go's remembered + Latest P J Harvey album reviewed.

TOP 10 DANCE TRACKS

1. **Good Times** - Keith Mac
2. **I Need A Man** - Likwan
3. **U Shore Do** - Strike
4. **Loops & Tings** - Jens
5. **Trippin Out** - Extracts Vol 1
6. **Take Me Higher** - Wizard Of Oz
7. **Rock The House** - Tall Paul
8. **Raise Your Hands** - Real 2 Real
9. **Yeke Yeke** - Mary Kante
10. **Take Me In Your Arms** - Denise Stewart

compiled by James Ingram & ATB



3057

FALLING JOYS



Falling Joys
Universal Mind

Volition / Sony
EP

This four-track EP is the Joys first recording in nearly 18 months and I must say that it's a tad disappointing.

The title track establishes a tougher rock sound reminiscent of their *Psychohum* days, incorporating both a punchy bassline and rich, swirly guitar sounds with Suzie Higgie's pure vocals. Unfortunately, it lacks a fresh quality that was anticipated with the addition of Jason Morrisby as the new drummer. By working once again with recording / producing wizard Paul McKercher, the band have re-established their unique sound but an edge seems to be missing.

I'll Just Have To Find Another Giant provides temporary relief (a bit like Panadol, really) through a fragile, dreaming instrumentation involving acoustic guitars and Paul McKercher guest starring on cello.

Nevertheless, if this EP will satisfy you until their fourth album comes along - go ahead and buy it.

Shelley



The The
Hanky Panky
Sony Music

Yeeee Ha cooweeee. Matt Johnson has donned an oversized cowboy hat and released an album of Hank Williams covers. The 1949 album *Lovestick Blues* was an international smash hit and established Williams as a giant in the Country and Western music scene. Williams died on 1st January, 1953 of a drug and alcohol induced heart failure, he was 29 years old. The Kurt Cobain of a long gone generation.

Those familiar with The The will realise that this is a musical match made in a far off never never land. A coal heated iron meeting a green vinyl skirt, Salt & Pepa releasing a Joy Division tribute album, Claudia Schiffer having an idea. Stranger things do not happen.

Matt Johnson explains, "While the

band and myself have attempted to The The-ise his music and stretch and twist it around a bit, we've also tried to stay true to the emotional essence and the core of Hank Williams' work." Eleven songs, ten about love gone wrong and one about seeing the light. Unfortunately, I can't share Matt Johnson's admiration of Hank Williams' ability to express "the deep heart ache of loneliness and the longing for love". To me, the lyrics are ordinary and I'm no Country and Western fan so I shouldn't like this album. However, without it being exceptional I find it pleasant enough. The The The-ising of the songs works better - some more than others, especially *Long Gone Daddy*. Where Matt Johnson has tried to stay true to the Hank Williams sound, one must question how suited his voice is to this kind of music.

Hank Williams purists will be reaching for their Smith and Wesson revolvers, The The fans will find the album interesting but would be better advised to wait for the forthcoming *Gun Sluts* album before splashing out with their money.



Robbie Robertson and the Red Road Ensemble

The Native Americans
Capitol Records

In a now ever-growing trend to thrust ancient and traditional music from around the world into the modern music scene, it seems that this soundtrack to the up-and-coming documentary, *The Native Americans* has come at the right time. Robbie Robertson, known to many from the glory days of The Band, has used all of his singer-songwriter-producer-you-name-it skills to bring to us the music of the Native American Indians.

This soundtrack, if anything, will instantly shatter any misconceived ideas that you might have of just what Native American music really is (i.e. being just a bunch of feather-clad mohawks patting their mouths as they scream around a bonfire).

On this album, Robertson has managed to collaborate many fine Native American groups (collectively known as the Red Rock Ensemble), including Ulali, The Silver Cloud Singers, Kashtin and Coolidge.

The tracks on this album are all

quite mellow, with the occasional easy-listening ballad or instrumental piece thrown in. The album contains many stunning tracks that engulfed me with their tranquil and hypnotic ambience as soon as I heard them. Such highlights include the *Coyote Dance* with its rhythmical drumbeats and voice-like drones, *Mahk Jchi* which includes the beautiful female voices of Ulali and Twisted Hair which incorporates a magical and surreal choir of voices that are the sounds of crickets turned way down, underneath the operatic voice of Bonnie Jo Hunt.

Some may find Robertson's attempt at 'rediscovering his roots' as tiresome but in my view his album represents a very important step in recognising this almost forgotten culture.

Raymond Ali



Dance Now 2
Various Artists
Columbia

At first glance, this looks like an unprepossessingly typical dance compilation, albeit from the high quality Dance Pool label. The featured tracks are all highlights from the commercial dance scene: The Grids' *Swamp Thing*, The Prodigy's *Voodoo People*, Southend's "The Winner Is..." etcetera. The music chosen is all pretty familiar and you could be forgiven for not buzzing with unrestrained excitement at this point.

But Dance Pool have managed to inject new life into this type of compilation by featuring remixes of many of the tracks rather than the originals. Obvious anthems like those named are left untouched, but tracks like C & C Music Factory's *Do You Wanna Get Funky* have become unrecognisable (but brilliant) dance floor stormers. The Rapino Brothers' treatment of Corona's *Rhythm of the Night* - which seemed destined to hold the number one spot on the Italian charts forever last year - is almost guaranteed to shake some butts at your next party.

Paris Red's *Ain't Nobody* is given a slightly dodgy reggae treatment, but apart from that this collection is surprisingly low on turkeys and great value at over 75 minutes running time. All the mixes here probably appeared on the singles of the tracks, but unless you own about half of them, this album should be a well worthwhile look at commercial clubland from a left-field slant.

7/10

Isaac Bridle



Souxsie and the Banshees

The Rapture
Polydor

It's been a while, but now gothy-types everywhere can rest easy, for the new Siouxsie album has arrived - and, actually, it's pretty good!

While *The Rapture* (for thus is its name) is nowhere near as slick and commercial as its predecessor *Superstition*, it still remains a good dose of pop sensibility, seen on tracks like the bouncy "The Lonely One".

Fall From Grace is anything but, with an almost gospelly clapalong chorus featuring an angelic backing of multitracked Siouxsies and album opener / first single *O Baby* is a maddeningly catchy little tune, based around a skifflesque drum shuffle, that will lodge itself in your brain whether you like it or not!

The Rapture also features a return to the darker, quasi-psychedelic feel of earlier work like *Peepshow* and *Kaleidoscope*. Indeed, songs like *Sick Child* and *Not Forgotten* could have been taken from the latter, with a moody, bass and drum heavy sound. At times this album is slightly reminiscent of the Velvet Underground in its feel - more than likely due to the presence of ex-VU man John Cale on production for half the album.

I can't finish without mentioning the title track, an epic 12 minute opus spanning several style changes, acting as a showcase for Severin's basswork and Martin McCarrick's eerie strings. Spooky!

If you've never liked Siouxsie before, I doubt *The Rapture* will change your mind. Otherwise, have a listen. It's worth it!

Gerard van Rysbergen

General Grant

Stand Tall

Festival Records

General Grant, a mellow black man who hails from some 'tropical oasis' near Jamaica (man!), blends Reggae with pop in this recording. It is a mix in which he combines the reggae type of rap with some smooth melodic lines following. The background harmony adds nicely to the overall sound.

In an era in which Reggae seems to be making a big appearance in Australia through groups such as Innercircle and Big Mountain, General Grant seems to be a one-man version of Chuka Demus and Pliers. While I don't think this CD will go number one, if you are a Chuka Demus and Pliers fan, you should like this one. Personally, I didn't mind this mix of Reggae, pop with good beat, it could almost be described as a mellow groove.

Three star rating. The sort of music that will grow on you!

Adrian M. Hunt

Quiz Me, Quiz Me, Quiz Me

Think you're on the cutting edge of cool? A musical know-all? This scientifically designed and tested quiz aims to prove credibility levels, successfully trialed on laboratory mice. So just how alternative are you?

1. Complete this song lyric: "You need to be yourself/You can't be no-one else/I know a girl called Elsa she's into:

- a) Hot Milo slammers
- b) Whips and belts
- c) Alka-Seltzer

2. Who in some circles is referred to as our Lord and Saviour, and/or the Messiah?

- a) Jesus Christ
- b) Kurt Cobain
- c) Morrissey

3. Which one of these famous women has not been linked with Evan Dando from the Lemonheads? (we're sure it's not her fault)

- a) Juliana Hatfield
- b) Courtney Love
- c) Kylie Minogue
- d) Adriana Xenides

4. Who muttered the immortal line: "On the escalator we shoot paracetamol?"

- a) Greg Anderson (The Crows)
- b) Brett Anderson (Suede)
- c) Michael Bolton

5. Which of the following publications do you read religiously to keep in touch with The Kids?

- a) Parenting magazine
- b) New Musical Express(NME)
- c) Smash Hits/Hit Songwords

6. Sitting on the train/bus/tram you wouldn't be caught dead without:

- a) A cool band t-shirt
- b) Doc Martens
- c) A ticket
- d) a walkman with SA.FM pumping really loud

7. Which up-coming concert tour are you most looking forward to?

- a) Dinosaur Jr
- b) Foreigner and the Doobie Brothers
- c) The Eagles

8. Spot the odd couple out:

- a) Bob and Blanche
- b) Damon and Justine
- c) Kim and Thurston
- d) Morrissey and Marr



Hey, I'm Alternative. What The Fuck Are You? To Find Out Just Do The Pigeonhole Test.

9. Exeter is to Falafel Housewhat Reading is to:

- a) Writing
- b) Arithmetic
- c) Rock festivals

10. If you could see any band in the world reform you would choose:

- a) The Smiths
- b) The Pixies
- c) Bros

11. A group/artist is alternative if:

- a) They wear corduroy and have English mop top hair cuts
- b) They have long hair, scary beards and body odour
- c) They win Best Alternative Artist at the ARIAS
- d) They are played on Triple J

12. Joe Velocity...

- a) Ate my cat
- b) Stole my drugs
- c) Is the name of a new Star Trek character
- d) Is the name of the new Daisygrinder album

13. Grunge is...

- a) Cool as fuck
- b) The name of a clothing collection at K Mart
- c) An over-used and out-dated term used to describe anything from hair wax to music

14. The Seattle sound is:

- a) Full of crap
- b) Like the Adelaide sound, only louder
- c) Those strange, unexplainable noises you hear in the night
- d) Lots of cars and trucks driving along a freeway

15. Link the thing with the artist(s)

- | | |
|-----------------|--------------------|
| gun | Velvet Underground |
| banana | Silverchair |
| hole | Kurt Cobain |
| mummy and daddy | Hole |

16. When you heard that Nice Cave and Kylie Minogue were doing a collaboration you said:

- a) "He's sold out!!"
- b) "She's sold out!!"
- c) "Oh joy! oh bliss! - my two fave artists together!"

17. Who is/was...

- a) Described as "the best British band since The Smiths"?
- b) Crowned "1st sex kitten of grunge"?
- c) The oldest virgin on the indie scene?

18. Name and count how many song titles are in the following paragraph.

Kathy, I said, I'm losing more than I ever had 'cos my cartoon boyfriend has gone driving south down the venus/vapour trail. Heaven knows I'm miserable now, so be my light be my guide 'cos everybody loves me, everyone but my own personal Jesus. But the statue got me high and it's about time I rode the wave of mutilation and became frail and bedazzled.

19. When Pearl Jam was recently in town you were:

- a) Moshing in the front row MAN! and/or waving your cigarette lighter in the air chanting "Eddie! Eddie!"
- b) trying to scrape up \$500 for a ticket
- c) mellowing out in my candle-lit, incensed-fragranced bedroom inblack PJs and listening to Mozza
- d) Who are Pearl Jam?

Those looking for the all important answers to this quiz have missed the most crucial point of all. The truly alternative souls of the world would not have wasted their all-important brain cells answering such trivial questions in the first place.

So how alternative are you? Turn to page 49 for all the answers.

cranberries

Thebbie, March 5

Dolores O'Riordan certainly made the most of the spotlight that was placed firmly upon her during her Saturday night sojourn with Adelaide, romping about on stage with an acoustic guitar and singing furiously to a crammed audience that she *knew* loved her.

I speak, of course, of the front woman of the Cranberries, who stood relatively still whilst their leader sung her heart out, enticed front audience members to sing along with her and performed a happy little Irish dance during the course of the beautifully executed hour-and-a-half set. She even climbed up onto a speaker box, with her back to the audience and her arms outstretched as if to fall backwards into the outstretched arms of that lucky front row, only to turn around and smile knowingly.

This is the way, I suppose, the life force and saving grace (in the beginning, she auditioned for *them*) of the Cranberries laps up all that success.



This is not to say that the male counterparts of the Irish lassie never made good music; they just never had a decent vocalist or songwriter until Dolores came along. The Cranberries are musicians extraordinaire - they may not have looked very exciting but what came out of the amplifiers was a wall of masterful, shimmering ambience, making the audience swoon and sway with a nearly complete rendition of their new album, memoirs from their first and some obscurities such as the launch of a new song entitled "I.J.S. (I Just Shot) John Lennon". The obligatory highlight from his setlist was (inevitably) "Zombie"; which roared. This was one of the most powerful songs that could ever be heard live, and the Cranberries completely pummelled the audience with it. Aside from some poor sound mixing, which made lyrics and in-between song announcements nearly impossible to hear properly, the show was technically spec-

tacular also with the small stage lit up theatrically and constantly highlighting our heroine.

Stephen Cummings, the support act, with his young guitarist cohort, played a half hour acoustic set nicely enough, but there was none of his interesting in-between song banter like he had with his last audience at the Tori Amos concert; in fact, he didn't acknowledge the audience at all. However, he can still sing and I did feel inspired when he played the ghostly "September 13", one of my favourite Cummings songs.

I only feel sorry for those who missed out on this event, who will have to wait until the next time the Cranberries come - when they will play a crappy venue like the Entertainment Centre. One of the keys to this concert was the intimacy the band shared with the audience, something that can only be achieved in a small venue.

Ben Dehoedt

reckoning

Sunday nights are curious things. Because they're the last remaining hours of freedom before the weekends really DO end, it seems quite logical to go out and party 'til you're blind. But the thought of surfacing for a 9:00 tute on Monday morning with an angry stomach and an aching head, isn't that appealing. On Sunday March 12th, Shelley threw caution to the wind, abandoned young Brandon Walsh and happily strolled along to Boltz to see Reckoning for their acoustic tape launch.

Upon arriving at the Rundle St Cafe, I was promptly reminded of the two contrasting scenes that occur between the street and upstairs levels. Tables, food and couples overflowed onto the footpaths at Boltz The Restaurant, whilst Boltz The Nightclub/Venue had been subtly transformed to accommodate both the band and its audience. Dimly lit and mysteriously inviting, the rising staircase beckoned towards this better place. The cheery door girl displayed Reckoning tapes for sale at a minimal fee, which punters eagerly grabbed upon arrival and then sat with friends, downed a few drinks and absorbed the atmosphere.

Even though it was only the third performance of Reckoning's

acoustic material, it was clear that they had succeeded in establishing a relaxed mood for these gigs. A white parachute hung down from the stage ceiling where a slide projector displayed images onto the ripples of the material. People hung lazily from the bar and those who hadn't a chair sat on the floor. Reckoning's set began with vocalist Seamus meandering on stage and proceeding to go solo, singing a few numbers with only his acoustic guitar as an accompaniment. After some casual banter, the other band members Peter and Matt took their seats and joined him in creating a delicate blend of acoustic timbres within a variety of songs. Deserting the electric guitars and effects pedals that lay behind them, the band opted for pure guitar sounds and simple, percussive rhythms for their stripped-back versions of older material such as *Naked* and *No. 38*. Matt adopted a Peter Buck/Dylan-esque stature

with his mandolin and hands free harmonica, whilst Peter became Tambourine boy and bongo player as Seamus crooned into his microphone.

There is a unique core of sincerity that develops and unfurls within Reckoning songs through both the reflective lyrics and careful instrumentation and it is through their acoustic work that this essential element shines the most. The mournful and imploring lines from Eve: "I can't find the words or the courage that I need / but I'd draw sweat blood from my Eve" and self-searching words from *I am Stone* ("I need a reason...") were all conveyed with new emotion as Reckoning bore their souls before an appreciative audience. Even the more up-beat tunes such as *X or Y?* and

ity of the arrangement and the instrument used.

In the break preceding Reckoning's electric set there was a guest appearance by a human-sized elephant named Stanley (the band's mascot) who did what all elephants in bars do and mingled with the crowd. He then proceeded to get up on stage and join Reckoning on the drums as they cranked the amps up and decided to rock out. Through some strange metamorphosis, Stanley shed his grey skin and became Peter - but the audience didn't seem to worry as they were too busy dancing or nodding in time with the music. Although Reckoning played some of the same songs from the acoustic set again, it was interesting to hear the radical changes made for their electric versions and their fans' responses to these contrasting styles. Sure, it was a 'Sunday-night-crowd' who had jobs, lectures and DSS queues to face come Monday morning, but for a few hours we all escaped into a little retreat of our own, and were spellbound by one of Adelaide's finest young bands.

Reckoning perform with The Falling Joys on 25th March at our Unibar.



Planet America had a light, fresh quality because of the simplicity

HUNTERS & COLLECTORS

Heaven, March 14,
Support: Presto

Hunters and Collectors plus *who?* Presto's unfortunate personality crisis (metalhead bass player, Custardesque singer who wishes he was Bono, nondescript guitar-playing-type person and I think there was a drummer...I mean, I could hear him, but...) led me to the conclusion that it wasn't only their music that stank. I'm sure Molly Meldrum would've loved them.

Anyway, they disappeared and the excitement mounted in anticipation of H&C (that's industry-talk for Hunters and Collectors). Suddenly a loud noise was heard across the land. In fact, it was a very loud noise. A lion taking turns between gnawing on a piece of corrugated iron and growling. Gee whizz... will H&C ever stop innovating? If that

wasn't enough to blow my mind, they played a programmed synth (that's industry talk for synthesiser) intro (that's industry-talk for introduction)... and they weren't even on the stage yet!!! Woo hoo!!!

Of course, I have to be fair. The old Hunters (that is also industry-talk for Hunters and Collectors) classics come up pretty bloody well in the live-performance-type situation. *Say Goodbye. 42 Wheels. Do You See What I See.* There were others but you get the idea. They played *Throw Your Arms Around Me* and

When Hunters and Collectors made an effort to rock out

rocked

...They should just forget about all their

hand-clappy slow ones.



it was bloody boring, as were all the other slow ones. Doesn't anyone get tired of overdone melodrama? Even worse was the pseudo-unplugged encore. Pretty funny when you consider Mark Seymour's earlier reference to H&C endeavouring to "grow musically."

This may seem to be a pretty damning review but it wasn't that bad. When H&C made the effort to rock out, they rocked out and, as far as rocking out goes, it was pretty good. Some of their stuff is pretty close to the pin-

nacle of popular Australian music (wow!) and it's not all straight down the line either. They should just forget about all their hand-clappy slow ones and their unplugged numbers (the almost acoustic version of *Head Above Water* transformed what is normally a very cool song into an absolutely disgraceful quagmire of embarrassment). A bit more feedback and a little less of the thigh-slapping heart-string-pluckers would give the Hunters what they need, but I can't see it happening. Then again, the Roger David clad lighter-wavers who surrounded me for most of the show seemed pretty content. I don't know - maybe that's the idea.

Mark Scruby

Throwing Muses

U Tivoli Hotel, March 5, Support: The Fauves

Well, it's about bloody time, Kristen!

After missing Adelaide out for both the last Muses tour and her solo sojourn last year, Kristin Hersh has finally brought the Throwing Muses over here! But was it worth it? ... Damn, yes!

I arrived late and therefore only caught about half of the Fauves' set, but what I caught was surprisingly entertaining, considering I've never had much time for them before now. I still don't like them very much and stand by my opinion that "Thin Body, Thin Body" is one of the worst songs ever, but the Fauves played well and kept the crowd entertained, which I guess is what they were there for. Pretty bizarre last song, too! (I think it was called "Lglgglghhhghhh", or some such thing...)

The Muses were supposedly on next but, in reality, things were a little different. The crowd was kept waiting for over an hour as the Throwing Muses gradually put it all together. Despite some excellent background music (Stereolab, Pale Saints and other brilliantly uncool stuff), the wait really seemed to drag on and on, passing the point where we desperately wanted the Muses to emerge and

into a severe state of limbo where feet didn't seem to exist (i.e. they went numb).

Finally, the torture was over. To the wailing strains of Kristen's son Ryder (sampled from the new album "University"), the Throwing Muses were on and ready to let rip. Well, almost, anyway - just a few more technical difficulties to sort out on Kristen's guitar, apparently.

Then suddenly, just as we were all beginning to think the show was over before it began, the Muses were off and running (yay!), tearing into "Shimmer" and a whole bunch of other ace new songs, plus a couple of relative oldies and b-sides thrown into the mix for good meas-



ure.

The band played around 18 songs in all, in the course of just over an hour - compact, value-packed entertainment. Kristen, new bassist Bernard Georges and veteran drummer, David Narcizo, kept the energy level up throughout, never losing the pace or slackening once; this is one tight threesome!

Highlights in an already excellent set included new single *Bright Yellow Gun* (although that final guitar solo isn't quite there yet) and past should-have-been-chart-toppers, *Firepile* and *Counting Backwards*. Of the material from the new album, *Start* was powerful and emotional and

beautiful, *Hazing* spooky and mesmerising and *Snakeface* funky and fun. Other points of interest included the dragging out and dusting down of the obscure but brilliant *Ellen West* from *The Real Ramona* album, a truly manic version of *Mania*, the airing of my two favourite b-sides *Jak* and *Cottonmouth* and a fantastic, unnamed new song.

Hardly anything can be said against this band and their choice of material, however, it would've been nice to have had at least one representative from the first two (classic) albums. Sadly, there wasn't one. Other down points have to include the said overlong wait, slightly crappy sound (ah, good old Tiv) and the pair of knobends down the front who insisted on going 'woooo' or calling for *Hate My Way* at the top of their voices at almost every opportunity (I've never met them in my life, honest!!). The venue itself and the smallish crowd were a bit of a letdown, too. However, all said, the Throwing Muses' first Adelaide concert was a great experience, well worth the wait. I only hope they don't leave it too long to come back.

How about it, Kristen?

Gerard van Rysbergen

"I'd like to see little Johnny Junior Supporter ask for this guy's autograph."
- Shaw

Shaw Drafts Cantona for Crows

"Que?"

- Cantona

Are sports fans becoming too fanatical? Obviously this can be considered a tautological statement, as "fan" is simply an abbreviation of "fanatic", but there is a school of thought which says they are becoming too extreme and need to put their actions into some sort of perspective. Johanna Whelan, with help from Nigel Percy, looks at the arguments.

Over the past few years there has been a lot documented about the behaviour of sports fans and the extent to which they will go to either praise or criticise professional sportspeople. Some of this has gone so far that fans have to be reminded (sometimes virtually on a daily basis) that the sport to which they devote their at-

tentions is not a matter of life and death, but simply a game. Or is it?

It is probably a good idea to begin with what I'll call simple fanaticism - that is, fanaticism which touches the sportsperson concerned in only a positive way. This tends to elevate the person being idolised to the level of a demigod, heaping him or her with praise and managing to ignore any failings. A good example of this is the behaviour of England's "Barmy Army" at the cricket this summer. Here I mean the original Barmy Army, who numbered about twenty or thirty and followed their team across the country, and not all the hangers-on who were attracted to the group by their notoriety. This bunch of dedicated Britons drank, chanted, sang and, by their obvious through-thick-and-thin support, actually managed to help lift the morale of the English cricket team.

Another example of simple fanaticism, though in a different sense, is the praise heaped upon the Crows (particularly one forward who shall remain nameless) a couple of years ago. In 1993, the Crows could do no wrong. This case differs a little from the Barmy Army-type support in that it was not unconditional. A few losses in '93 were OK but, when they became a regular occurrence last season, all of a sudden the team could do no right, and the administration, players and, in particular, the coach were scrutinised for anything they may have done wrong. This is what Robert Shaw was talking about in that much-publicised

and much-maligned interview he did which labelled South Australian football fans as uneducated and immature. It wasn't a criticism of the people themselves, but the superficiality of their support.

A more extreme version of supporters turning on players - though, admittedly, these are usually from opposition teams - and, to a larger extent, umpires, can be seen in American basketball matches, where spectators are ejected from stadiums on a regular basis due to their excessive and repeated verbal abuse of players and umpires. This is a bit of a change from Australia, where ejections are usually due to public drunkenness, although it must be admitted that there is often a correlation between the two.

Occasionally the abuse that spectators heap on players goes to greater extremes, where the player concerned is provoked into retaliation. This happened in English soccer in January, where Manchester United striker Eric Cantona physically attacked a spectator who had run down to the fence from the eleventh row to hurl verbal abuse at the Frenchman. The spectator in question has since been charged with two violations of the public order act in provoking the attack, which has seen Cantona banned from competitive soccer until October.

There have even been cases of sports fans physically attacking both players from other teams and umpires, to the extent of causing injury. One example of this was the knocking out of a goal umpire in a South Australian League football game a couple of years ago, simply because he miscalled a goal during the match. At one American basketball match a spectator began throwing punches at a player who fell into the crowd, and recently, Australian cricketer Ian Healy was attacked by an English fan, apparently for the sole reason that he plays for Australia.

Many sporting fanatics, however, don't stop at abusing players and umpires, and in many parts of the world it is not uncommon for riots to occur. This happens a lot in soccer matches, where in many European countries English fans, notorious worldwide for rioting, are ac-

tually denied entry to sporting events because their behaviour is so bad. Reports say that recent crowds at Italian games haven't been much better. A more severe example occurred in cricket-mad Pakistan, where sections of the crowd threatened to kill security guards if a rained-out one-day match was not played anyway, despite pitch conditions. The Australians very diplomatically lost the ensuing game.

The last angle to the fanaticism of many sports followers is the merchandising aspect. Buying official team or individual paraphernalia has always been popular with sporting fans - hence all the football scarves, cricket shirts and basketball singlets worn by many followers. Merchandising has, however, recently gone over the top, particularly with regard to American sports, to the extent that items of clothing like NBA singlets and caps are now regarded as fashion items and status symbols rather than simply items of clothing bought to express support for a particular team. It is probably not far wrong to suggest that half the people seen wearing American baseball, basketball or football caps have probably

never seen that team play, and possibly cannot even name what sport it is they are endorsing. They are not addicted to the sport as such, only the image associated with it; they are not fanatical about following sport, but about appearing to.

With all this in mind, it's increasingly difficult to remember that sports are simply games. It is possible to live without sport (no matter how difficult that sounds!) and it certainly isn't necessary to spend your time abusing umpires, opposition players or even your own players. They are only human after all, and it is the nature of human beings to be fallible. Obviously, the extremists to whom I have referred seem to devote all their energies to following their chosen sport - but it certainly appears that many sports fans are definitely becoming too fanatical, and need to calm down a bit. However, they should try to limit their fanaticism so that it hurts no one, either verbally or physically, and use it solely for positive support of the team or individual which has captured their attention.



Cantona warms up for the trial against West Coast

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Rugby League Uproar

Moscow Maulers to Merge with Balmain

"It's a Wanda Jamrozik beat-upski," claims Yeltsin

Wanda Jamrozik directs a special gaze to sport in her musings for *The Australian*. Her focus as a writer has been honed by an interesting array of professional commitments; she has spent the last eighteen months as a staff writer at *The Independent Monthly* and prior to that she worked as Press Secretary for the Lord Mayor of Sydney. Since January she has concentrated on sports writing, turning her pen mostly to rugby league and cricket. As a woman, but more importantly, as an enthusiast and an insightful analyst, she brings an refreshingly original approach to this often dull forum of writing. David Raftery spoke to Wanda Jamrozik about the ever burgeoning business of sport, and her involvement with this process.

OD: The NSW Rugby League has expanded to a twenty team competition, the AFL has also expanded to include sixteen teams. Both codes are putting in big efforts to market their products; the NSWRL in Western Australia, South Australia and Victoria, the AFL in New South Wales and Queensland. Where do you see this process heading?

WJ: With Rugby League it would appear that there will be some kind of national super-competition and that the old district based clubs in Sydney will either drop into a second-level of competition or they'll amalgamate to form super-clubs. That's almost inevitable although I don't know how quickly it will happen.

OD: That's a very trying process for all those loyal fans of local clubs and anyone who has got affections for football.

WJ: That's true, but we have a situation where increasingly people's experience of sport occurs through the television and although bigger crowds are getting along to games, for the majority of people it's a television experience and not one that's bound by the district that they live in. If you go to Queensland for example, most of the people there are league supporters and follow a Sydney team rather than the Broncos or now the Crushers or the Cowboys. And that's because they watch sport on television and have a strong identification with Balmain or what have you. A similar thing happens in the Northern Territory, around Alice Springs it's stinking with Collingwood supporters. So I think it's fair to say that you don't have to have those local allegiances, they're increasingly irrelevant. People who feel strongly about the game will continue to follow the game anyway. By making a bigger and flashier national competition you do attract more supporters.

OD: We have seen recently that AFL teams and NSWRL teams run themselves a lot like corporations. Clubs spend huge amounts of money chasing players, with this type of approach often being effective for the short-term success of teams. Is there a problem though in that this approach tends to ignore longer term projects, like grass roots sports promotion and junior de-

velopment programs?

WJ: Well it certainly is a danger, but there are other factors that interfere with that more strongly. For instance if you look at teams like Souths and Easts which traditionally had really strong junior leagues, their numbers have just fallen away. That's a demographic movement, there just aren't the kids in those Sydney districts any more. Those inner-city areas have become dominated by people who don't have children. As a result their numbers have really dropped dramatically. No matter how attentive a club is to its local area and its junior division, if the kids aren't there then you can't play. That's another reason why those old clubs are up against it.

OD: What kind of clubs are going through processes of expansion then? Penrith? Any club out west?

WJ: Yeah, Penrith is doing well, but at the same time there are some real anomalies. For example at Parramatta, where they have got a really strong junior comp and where they are quite financial in terms of what they earn from their leagues club and yet they just can't put together a decent team, and haven't been able to do so for nearly a decade now. There's a bit of a question as to why that should be. I guess all these cause and effects aren't as straightforward as one might like to think.

OD: A topic that has caused a lot of controversy over the summer for the media and the general public was the Australia A experiment. What were your opinions on that topic?

WJ: It was clear that it had a function and that it did provide an extra team in the competition and no doubt it was a good way of bringing players to notice who would've otherwise been playing at Sheffield Shield level and not attracted a great deal of attention. But it was pretty stupid, wasn't it? It was also really apparent that the crowds were really quiet when they were watching Australia v Australia and the emotional element that is so important when watching a game was absent. It's as least as important to hate the other side as it is to like the team that you are supporting to enjoy the full emotional experience and that really wasn't possible with Australia playing Australia A. No doubt in similar circumstances they'll do the same thing again but it was a little silly.

OD: The cricket world has been rocked lately by bribery allegations. Do you think that sport and its players are compromised in this age when sport means big business?

WJ: I suspect that it's less often compromised now than it may have been

in the past. It was a lot easier to organize a fix when there was nothing like the same scrutiny that we have today, with games not being broadcast and when it wasn't possible to 'look again' at what occurred in the passage of play. But these allegations have been quite extraordinary, of course no one has admitted yet to accepting any money, not that they're likely to. But it's not just in cricket. I've been doing quite a bit of research on the situation in the soccer federation where it's not a problem of fixing games, but where there is certainly corruption within that arena. Last rugby league season there was an accusation that Souths had thrown a game against Wests because of some big bets that were on it—that was never proven either. But I guess it's a perennial problem; sport, by its nature, is difficult to predict and it's always going to attract a bet. As long as big money is riding on something it will be tempting to pursue a pre-arranged outcome.

OD: The AFL uses a draft system to determine which clubs get what players. Soccer clubs transfer players for varying sums of money. What system do you see working better?

WJ: I actually think the draft system in the AFL has a lot of virtues. While I can see it might be disappointing for a player to be sent to Perth or Sydney or Brisbane when they don't particularly want to go, it does present the chance for a more equal competition.

The situation in rugby league now is that for the last five years the same four or five clubs have finished at the top of the table and that's not healthy. When I talk to colleagues at the beginning of the season and they're already saying 'oh well, this team hasn't got a hope, this team will finish in the top four', the pity is that my colleagues are probably right. It's a difficult one to sort out; there is a salary cap in the league but there are question marks as to how strictly it's obeyed. The draft looks pretty good to me.

OD: You're a woman journalist working in the company of many other men; does this give you access to a position in journalism that others don't have?

WJ: It's an interesting position I have to say. There are some advantages, especially because I'm new on the scene. What I find is that I'm allowed to ask questions because I'm not seen as a threat by my colleagues or by administrators and players. That allows me a certain latitude to find things out that might be more difficult for a man to do. People aren't so automatically hostile. I guess I'm still a bit of a curiosity because there are so few women writing about sport. Then again, the reception varies a lot from code to code. For instance the Rugby Union is very civil and very welcoming and they make sure that I have all

the information that I need. The AFL is pretty good and I have to say the worst of them all is the league. The Rugby League is basically the most recalcitrant of them all. What tends to happen with them is they just ignore me: they leave me off invitation lists, forget to invite me to press conferences, they don't supply me with background information that gets sent out to other journalists. Also, if I attend a rugby league event it's not uncommon that I'm the only woman there.

OD: Is there a growing number of women working within sports journalism?

WJ: There is. Nicole Jefferies also works at *The Australian*, writing on Olympic sports. There's also Jacqueline Magnay at the *Sydney Morning Herald* so there's more and more. I was very happy when I negotiated my terms for *The Australian* that they didn't want me to concentrate on women's sport which has been the pattern: you can write about sport but only of you write about the girls. I specifically didn't want to do that. I think there's a realization that more and more people are paying attention to sport and they are not necessarily the traditional sports followers: there's more women, there's more educated people, more professionals. One of the ways to get through to that sports following is to have different sorts of writers— it is opening up and is not quite such a closed club.

OD: Do you have a background in sport or sports journalism? How did you get started?

WJ: When I realised that I'd been reading newspapers from the back to the front I finally decided I'd like to write about sport. I actually have to say that in the past, when I wasn't concentrating on sport I'd get a huge response each time I wrote about it. I think that's partly because people tend to be surprised if a woman knows anything about sport at all so they're pleased when you turn something out that they find interesting. That encouraged me a great deal to make sport my piece.

I think that sport is a fantastic thing to write about. Because it's so central to the culture in Australia, and so many people experience and care about sport in some way or another, it's a vehicle for exploring all sorts of issues in our society in a way that's very immediate and very Australian.

It's also very dramatic. For a writer its very dramatic and emotional so you can write about it with a great deal of freedom; there are no rules as to how you are actually supposed to describe a sporting event. If you look at the politics pages in a newspaper, you'll see that on the whole there's a very serious tone that you're expected to adopt as soon as you write about, for instance, federal politics. Some people are allowed to be satirical but it would be considered very out-of-order if a regular journalist wrote about politicians as if they were figures of fun. But with sport there are no rules, you really can write about it however you want. That makes it very interesting for a writer.



"It's Murdoch. He's saying, 'Go, go, go the Maulers.' Oh and he wants to buy a tractor."

Dark Places

Dark Places is the most recent book from Kate Grenville, the rightfully acclaimed Australian writer. Essentially, it is written as a 'prequel' to her first published novel, *Lillian's Story*. This word tends to bring to mind writers such as Virginia Andrews churning out prequel after sequel after prequel to novels devoted to exposing the weirdest and most disgusting family relations humanly possible. But do not fear! Kate Grenville is a truly excellent writer whose writing, although it does portray the shadowy areas of people's souls bears no resemblance to a book produced solely to take advantage of the success of a previous story.

Lillian's Story was the picture of a splendidly eccentric woman whose life was as large as her body and her spirit, despite the fact that her father raped her as a young woman. *Dark Places* is the story of "Father", Albion Gidley Singer, an exploration of his life and personality that probes the origin of his obsessive love for his daughter. Albion Gidley Singer - it is almost impossible to imagine him just as 'Albion' or 'Singer' - is almost the perfect manifestation of ruthless middle class respectability - husband, father and business man. Yet the main colour of his soul is the darkness that causes him to despise every person in the world, including himself. The main foci of his contempt are women, who he views essentially as manipulative, hungry and destructive flesh. He married as it was the 'right thing to do' and helped complete his picture of himself as an accepted member of society. His wife Norah, who he coldbloodedly chose due to her mastery of the social graces, becomes a source of hate for him as she vacuously dominates his life. However, the only person he truly loved, his daughter Lillian, unconsciously challenged every idea he held on females with her intelligence and unshamed masses of flesh. It is only when Lillian goes beyond the area of his control that his obsession to own her becomes apparent and expressed by violence. Yet he never sees his eventual destruction of Lillian as something wrong, rather as his right as her father, owner and of course as a male. The attitudes of Albion Gidley Singer towards women are frightening in their believability for a man of his times. These attitudes are not only displayed in the extremes of his behaviour to his wife and daughter but also in his continuing rhetoric on the indisputability of the fact that women are inferior to men. For example - de-

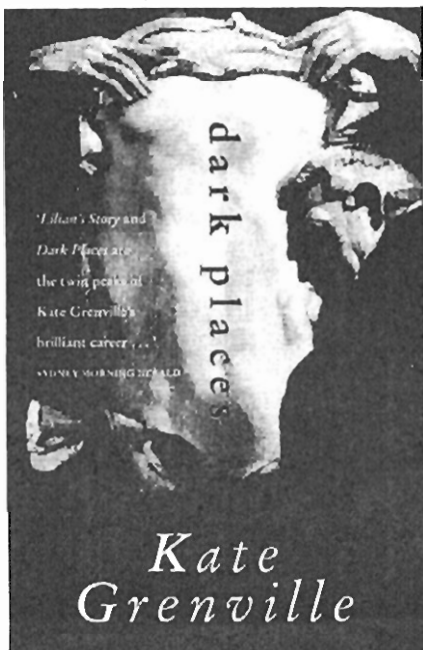
claring to his wife that of course women are more stupid because they have smaller heads and therefore smaller brains.

Perhaps the most tragic element of the book is Albion's resemblance to Lillian in many ways. Both do not really 'fit in' and in their youth

vince himself that it was her fault - she deserved it, as she was not what a young woman was supposed to be - therefore she was insane and should therefore be locked away in a mental institution as a result.

The true beauty of this book lies in Grenville's ability to involve your imagination and produce dense and intensely evocative images. Grenville has mastered the use of indirect speech to illuminate a description of a person's character. At times humorous (surprisingly perhaps), the picture of Albion Gidley Singer is perfect in its detail of his life and his world. Grenville manages to avoid excessive morbidity and revulsion although the book centres on a vile crime. All of her characters tend to be defined by their eccentricities. Lillian's were obvious, particularly later in life - jumping into stranger's taxis and reciting Shakespeare to them. Albion's chief oddity is less public - he is a collector of Facts - on everything from the mating habits of the male pig to the main rivers of the world in alphabetic order. These facts gave him a sense of stability and protection in an unstable world, yet also create the picture of the Victorian male cutting the whole world down to his size by assuming complete knowledge of it.

Kate Grenville is in my opinion one of the best Australian writers around and really worth reading. It is by no means necessary to read *Lillian's Story* before *Dark Places*, though both are highly recommended.



construct various defences to hide themselves and their deficiencies. However, whereas Lillian is able to eventually give the two fingered salute to the rest of the world and live in magnificent eccentricity, her father was always completely bound and tied by the conventional facade he had manufactured for himself. When he does commit the ultimate crime and attempt to destroy Lillian he manages to con-

BLACK AND WHITE COMES OUT BLUE

I would not spend \$15 on a magazine no matter what was in it. It was my brother who bought the premier issue of 'Blue' and I guess he found the boy on the front cover with a glint in his eye too good to refuse.

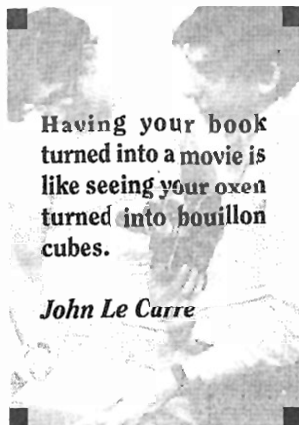
But when I got to have a read of this homosexual cousin to 'Black and White', I realised what a commendable and bloody alright representation of queer culture it is. Blue is a showcase of artists "whose work is an authentic representation of gay relationships, gay lifestyles and gay issues". From photographs to writers to rugby leaguers to drag queens.

Exhibited are, among many artistic images, a series of "frighteningly provocative" prints using an X-ray machine. The images are likened to those cross-sectional diagrams in

sex-ed and they "criticise society's reluctance to educate about any kind of sex, let alone gay sex".

Delving deeper into 'Blue', there's an article - "The Dykes of San Francisco", where women are taking over the existing scene, "topless, pierced and tattooed", celebrating their identity and proclaiming their own bodies. Lesbians can go to clubs and cafes and walk on the streets and feel really good about who they are and that they, "have a real presence in the world".

A large attraction of *Blue* is the exhibition of a number of prints by, "France's favourite photographic pair," Pierre et Gilles. Pierre photographs friends and acquaintances and Gilles overpaints the prints. Sounds ordinary enough but results



Having your book turned into a movie is like seeing your oxen turned into bouillon cubes.

John Le Carré

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The Adelaide University's Republican Association is conducting its AGM to recruit new members and elect a committee for 1995.
When: Wed 29th March 1pm
Where: WP Rogers Room Level 5
Come one, come all!

Guess your job!!!!
Make note of the areas in each category which most reflect you.

Career A

1. Are/Were languages, Science, Geography and History among your best subjects?
2. Is a major aptitude clerical, reasoning or methodical?
3. Is a major aptitude verbal?
4. Do you have literary interests?
5. Do you dislike practical interests?
6. Is conformity a major element in your personality?
7. Are you tough minded?
8. Are you a calm person?
9. Are you a self-contained person?
10. Is status a major value for you?
11. Is influence a major value for you?
12. Do you have computational interests?

Career B

1. Are your best marks in artistic or practical subjects?
2. Have you a creative and artistic aptitude?
3. Have you a practical aptitude?
4. Do your interests lie in the Arts?
5. Are you interested in working with tools or materials?
6. Are you a self-contained person?
7. Are you an excitable person?
8. Are you an independently minded person?
9. Is fulfilment a major value for you?
10. Is autonomy an important value for you?
11. Money is not an important value for you?

Career C

1. Were your best school marks in Languages, History and Geography?
2. Do you have an aptitude for leadership?
3. Have you verbal aptitude?
4. Are you strongly interested in social service?
5. Are you a social person?
6. Are you a sensitive person?
7. Are you a calm person?
8. Is fulfilment a major value for you?
9. Is commitment a major value for you?
10. Is money not a major value for you?
11. Is status not a major value for you?
12. Is achievement not a major value for you?

Career D

1. Were your highest marks in science or technological subjects?
2. Mathematical aptitude strong?
3. Is practical aptitude a strong one?
4. Do you have strong interests in working with materials?
5. Do you have strong interests in science?

6. Do you have strong practical interests?
7. Are you a calm person?
8. Are you a conforming person?
9. Are you a tough minded person?
10. Is achievement a major value?
11. Is fulfilment a major value?

Career E

1. Were your best school marks in maths and science?
2. Is your best aptitude mathematical?
3. Do you have strong interests in science?
4. Do you have an aptitude for reasoning?
5. Have you an interest in working with tools and materials?
6. Are you a self-contained person?
7. Are you an independently minded person?
8. Are you a calm person?
9. Is fulfilment a major value for you?
10. Is money not an important value for you?
11. Is autonomy a major value for you?
12. Do you have a strong aptitude for memory?

Career F

1. Were your best marks in practical subjects?
2. Do you have a methodical aptitude?
3. Do creative and practical aptitudes rank among your best aptitudes?
4. Do you have interests in working with materials?
5. Do you have interests in helping people (ie. social services)?
6. Do you have artistic interests?
7. Are you a conforming person?
8. Are you a sensitive person?
9. Are you a calm person?
10. Is fulfilment a major value?
11. Is money not a major value?
12. Is time for personal life an important value?

Career G

1. Were your best marks in Languages, History or Geography?
2. Do you have a verbal aptitude?
3. Do you have social aptitude?
4. Do you have leadership aptitude?
5. Are your interests in persuading and influencing people?
6. Are your interests in words and ideas?
7. Are you a tough minded person?
8. Are you independently minded?
9. Are you a sociable person?
10. Is influence an important value?
11. Is status an important value?
12. Is money an important value?

Career H

1. Were your best marks in English/Languages and History?
2. Do you have artistic aptitude?
3. Do you have verbal aptitude?

4. Do you have artistic interests?
5. Do you have interests in persuading and influencing people?
6. Are you a sociable person?
7. Are you an independently minded person?
8. Are you an excitable person?
9. Is fulfilment an important value?
10. Is achievement an important value?
11. Is commitment an important value?
12. Is autonomy an important value?

areas which you think fit you the best.

Best fit _____

Second-best fit _____

Check your answers below to see how accurately you fit your career.

a-Admin b-Artistic c-Helping
d-Technical e-Scientific f-Practical
g-Persuasive h-Verbal

Now write down the two career

Job Board

Jobs available through the SAUA this week.

Baby sitting - Toorak Gardens
Mon/Weds afternoons. Exp preferred.

Baby sitting - Gilberton
Own car required. 2 days per week

Bar work - Unley/Kingswood
2-3 nights per week. TAB & Keno pref.

Care worker - City
Nursing exp. pref. Aged patients. Full nights.

Console Operator - Broadview
Cashier. Thurs/Fri afternoons, alternate weekends.

Delivery Drivers - Hampstead gardens.
Own car required. Various hours.

Delivery Drivers - All
Own car required. Various hours.

Dressmaker's model - Hyde Park
Trying on clothes for dressmaker. Spec. meas. req'd.

Drivers - Brighton/Glenelg/Torrensville.
Own vehicle required. Various hours

Gardening - Medindie
Mowing lawns/weeding/pruning etc.

Gardening - Myrtle Bank
Rubbish removal and general gardening.

Gardening - Mile End
Knowledge of gardening preferred. Provide own equipment.

Gardening - North Adelaide
Repairs/gardening/odd jobs. Prior knowledge preferred.

Gardening - St. Georges
Light gardening/mowing/clearing. 2hr/fortnight

Kitchen Hand - City
Making sandwiches/washing dishes/serving customers.

Labouring - various (city suburbs)
Assisting landscaper. Heavy digging etc.

Person Friday - City
Typing/Shorthand/Drv Lic. Irregular hours some week-ends.

Resident Tutor - Scotch College
Full board/all meals. No pay.

Sign Writing - On campus
Needs to be experienced.

Sports coaching - Brighton/Woodville
Mature persons preferred. Rates of pay negotiable

Tutoring - Newton
Grade '2' mathematics. Various hours

Tutoring - Wayville
Statistics for Psych II. Various hours

Tutoring - On campus
Macroeconomics/Economic Data Analysis II

Violin Teacher - West Lakes
Grade four students.

Waiting - City
Must have 1 year experience.

Waiting - Frewville
Dining Room. Evenings and weekends.

Waiting - Glenelg
A la carte. One day per week.

Waiting - Unley/Hawthorn
Wine and Food. Exp preferred.

For further information on any of the above positions, please drop into the SAUA office and fill out the response cards.

I've Always Wanted To Be A Republican

The Adelaide University Republican Association is conducting its AGM to recruit new members and elect a committee for 1995.

When : Wednesday 29th march 1pm

Where: WP Rogers Room Level 5

See you there!

Enquiries: Ring Cassie on 271 5848

Sex...Violence...

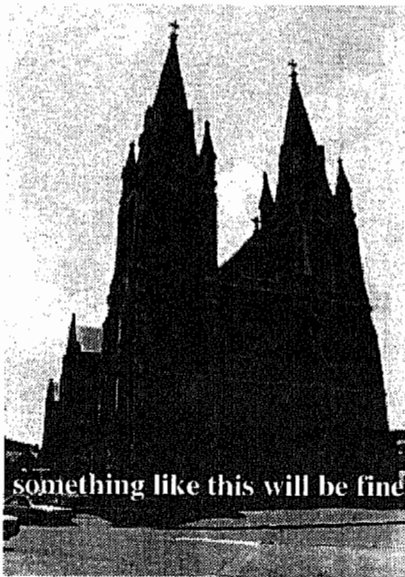
Free Beer

(only kidding)
AU Bridge Club meets to play bridge and discuss future directions for the club.

1:10pm Monday Clubs Common Room, 6th Floor Union House (next to Gallery Coffee Shop)

Are You Mature Enough To Live With Me?

Room available in a two bedroom share unit at Norwood. Share facilities with mature non-smoker. \$60 a week plus expenses (\$210 bond required). Please contact Marie on 361 2773.



I've Got The Cash If You've Got The House

Full board / accommodation for Year 11 female secondary student in Eastern suburbs / city area. Preferably with family or female mature age student or couple for May to December terms 1995 (student interstate during holidays). Own room required with or without furniture; friendly, tolerant atmosphere. Willing to pay \$100 + per week to the right person. Phone 364 2165.

You've Got To Fight For Your Right To...

Club meeting on Wednesday, 22nd March at 1.00 pm in the Margaret Murray Room. Be there if you care about human rights!

Jordan Out Of Retirement!

The Adelaide University Basketball Club invites anyone interested to attend the first training session of the year at Waite Playing Fields on 9th and 16th April at 11 am. We are a mixed club and accept players of all skill levels.

The AGM is to be held on 22nd March from 1 - 2 pm in the Irene Watson Room, Level 5 of the Union Building (western end). All welcome. If you want more info, call Simon Andrews on 331 3797.

You Can Sleep In The Trailer Out The Back

A garage or caravan cheap. Phone Ron on 269 5210. If cheap enough, could be a cheap holiday in KI for you!

Iron Mike Outed For 3 In Chess Uproar

The Chess Club meets during lunchtime (1 pm) on the following days:- Mondays, Canon Poole Room; Fridays, Margaret Murray Room. All are welcome.

Pre School Training Available For Prospective Future Quantum Mechanic Technicians

Any person seeking Childcare is urged to contact Sandy Pitcher, Women's Officer on 303 5383 or Ros Bailetti on 303 5429. There are some spaces available at certain times.

Que Pasa's?

All interested parties are invited to attend 'Que Pasa's' AGM on Thursday 16th of March at 1pm in G03 in the Napier Building. If you are unable to attend but would like to know more about the club or join, please contact Chris Bolland through the Spanish Department on 303 4657. Remember, you don't have to speak Spanish or Portuguese to become a member.

Say's Law... Supply Creates Its Own Demand. Here's A Textbook, Prove The Theory

2nd YEAR ECONOMICS STUDENTS

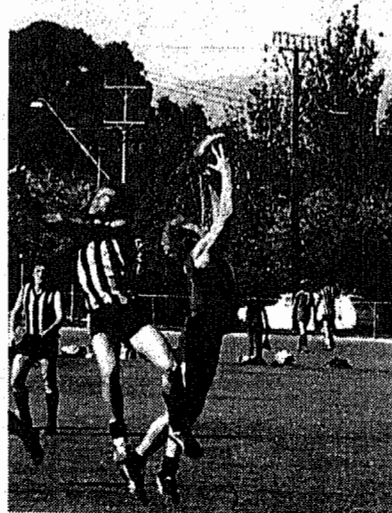
EDA textbook for sale

"Essentials of Econometrics", Gujarati \$15

Phone Tim on 2786453.

Who The Fuck Are The Travelling Footballers?

Want to make some easy cash? Handy with a football? Come play with the "Travelling Footballs"! If interested call Bill (239 2057) or Chris (49 8182).



You Too Can Join Those Who Scour The Land Selling Their Skills In The Name Of Football

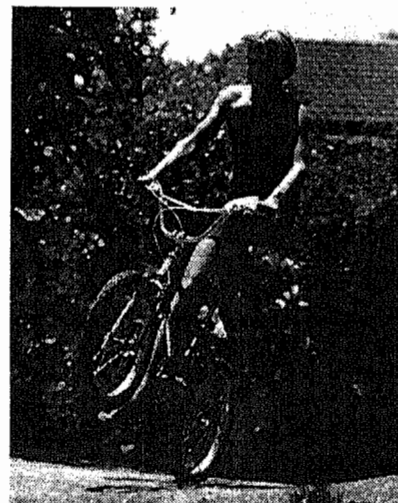
Decadence With The Lit. Soc.

If you like browsing in Mindfield, quaffing red wine and discussing pretentious French films, come to the Literary Society's Special General Meeting. We need a Treasurer and a Writers' Group Coordinator, so now is your chance to grab a piece of Committee power. Monday, 3rd April, 1 pm, Don Stranks Room (Union Building). We'll help you try a more decadent approach to life.

Oh Yes, Right There, Give It To Me Right There

Every Friday, massage for women is happening in the Women's Room. The charges are completely negotiable, but are currently \$15 per hour for students, \$20 part waged and \$25 full waged. Book in the SAUA now (303 5383) for a ticket to relaxation and stress relief.

This Is A Real Bike



This Is Not A Real Bike

Mountainbike For Sale
* Wheeler 5900, 16", oversized frame
* 24 speed grip shift
* Deore Lx (Shimano) group set

* 'Profile' Headstem
* less than a month old
* \$825
* ph: 295 1804 and ask for Tom.

Eat Me

Student desk, solid, much loved wooden desk with (wait for it) lockable drawers. \$50 o.n.o. Contact Jo'Anna, Students Association, extn.35383

Sounds Illegal To Me

MTG
Anyone from around Gawler interested in regular games of Magic, please contact Matt on (085) 22 5207 after hours. Also, set of Fallen Empires for sale - best offer.

So You Think You Need Half A Column - It Better Be Bloody Good!

The OSA is actively seeking items for an exhibition which will showcase the contribution and the participation of international students in the University of Adelaide through the decades.

If you think you can assist by allowing us to borrow your old photographs and other personal memorabilia for display, please contact Izwana or Zuli or leave a message for them at the OSA Office on 303 5852. This request also goes out to all faculties, departments, sports clubs and associations.

Also, if you have other friends or relatives who are former Adelaide Uni students, we would be most grateful if you could encourage them to approach us to discuss other ways in which they could lend us some of their memories for the exhibition.

O.S.A - It's All Happening

This Friday, 24th March at 1 pm in the Women's Room - Lady Symon Building (downstairs).

Come on in at lunch time to the Women's Room for a bite to eat, chat about how you're getting on and to meet new people. If you're unsure of the location of the Women's Room, ask at the OSA Office. See you there.

Katherine
Women's Officer

They Want Some More

The OSA will officially be launching its newly refurbished office and lounge area on 26th April in conjunction with our 10th Anniversary Celebrations.

As we would like this meeting area to have a thoroughly international flavour we would like to make an open request to all students and international student groups to consider contributing some decorative or other cultural items from their home countries for permanent display in the international lounge. These will be acknowledged with a plaque. If you are able to lend us these items temporarily for the official launch or would like to change them at regular intervals, that too can be arranged. Please do not hesitate to contact or leave a message for Justine Vaz or Dave Coleman to know more. OSA Office 303 5852.

Eddie Vedder Is A Corporate Rock Pig

HEY!!! Do you hate corporate rock? Well, gee... you must be a Pearl Jam fan. Wanna buy one of your idol's plectrums? Well, guess what? I've got one - with their name on it as proof - and I'm talking the best offer. Call 303 5404 or come down to the On Dit office and ask for Mark.

Performance Guild Goes The AGM Option

AGM will be at 3.15 pm on Friday, 31st March in the Drama Studio, 10th Floor of the Schultz Building.

It's All About Pride

For Lesbians, Gay men, Bisexuals and Friends. Meetings every Thursday from 12.30 pm to 2.30 pm. Margaret Murray Room, Level 5, Union Building. Any questions? Phone the female co-convenor Kym on 336 8925 or Damien (the male co-convenor) on 361 3016.

You're Looking A Little Smug

Student Machine Users Group

AGM Thursday 23rd March, 1pm, Little Theatre, Level 2 Union House

Agenda: Constitution changes, election of new committee, election of 1 replacement system administrator.

Committee nomination forms can be collected and returned to the Computer Resource Centre, Level 3 of Union House.

For more information please contact Ashley Kitto on (08) 298 4126 or Craig Westbury on (015) 713 088

Singaporeans Eat Pizza

Invites you to our Pizza Night. North / South Dining Rooms (opposite the Arts & Crafts Studio) Level 4, Union Building at 6.00 pm on Friday, 24th March, 1995. \$3.00 Members and \$5.00 Non-members. Join us for an evening of fantastic pizza, fun and games! Please feel free to invite any of your friends - Singaporeans or Non-Singaporeans, we would like to meet you!



**Socialist Worker's Student Club
Let Their Hair Down**

WP Rogers Room Sees Some Socialist Action

AGM Monday, March 20, 1pm WP Rogers Room (behind Tavern)

Level 5 Union building
Also Video, Video, Video.
'Technicians of Discipline' the movie of the ANU occupation against Fees followed by drinks and nibbles.

Calling All Technoheads

I'm a first year Uni student and I want to meet new people. I am really into clubbing and techno music (Hardcore, Gabba, Jungle, Rave, etc.) but the problem is most of my friends are not. I want to meet clubbers / ravers who are into techno / dance music. How to contact me: send letters or whatever to SM17 (the English Department, Napier Building). Write to "Technohead".

What's Happening In The Wilderness Society?

The Wilderness Society is committed to the protection, promotion and preservation of the wilderness. Amongst its recent successes are the passing of the Wilderness Preservation Act, the protection of several areas of Kangaroo Island and lobbying to prevent mining in Yumbarra Conservation Park. The Wilderness Society is a grass roots organisation and is run by a volunteer management committee of members of the society.

Students today need more than just degrees to get into good careers - they need experience. Helping to run an organisation such as the Wilderness Society teaches skills such as human resources, planning, budgeting, consensus decision making and campaigning. You learn the skills - South Australia's environment benefits.

Give the office a call today and find out what you can do for yourself and the planet.

The Wilderness Society
116 Grote Street
Adelaide, 5000
Ph. 231 6586
Campaign Meetings: 1st Thursday of every month.
Management Committee Meetings: 2nd Tuesday of every month.

18) Kathy - The Clouds
I'm Losing More Than I Ever Had - Primal Scream
Cartoon Boyfriend - Wonder Stuff
Driving South - Stone Roses
Venus Trail - 3D's
Vapour Trail - Ride
Heaven Knows I'm Miserable Now - The Smiths
Be My Light Be My Guide - Gene
Everybody Loves Me - Juliana Hatfield
Personal Jesus - Depeche Mode
The Stave Got Me High - T.M.B.G
It's About Time - The Lemonheads
Wave Of Mutilation - The Pixies
Frail and Bedazzled - Smashing Pumpkins

Cheers!

- | | | | |
|------|---------|---|-------------------------------|
| 1) c | 6) a/b | Alternative music quiz - Answers | |
| 2) c | 7) a | For those that are interested, here are our version of the answers. | |
| 3) d | 8) a | 11) none of the above | 15) gun - kurt |
| 4) b | 9) c | 12) a/b/d | 16) c |
| 5) b | 10) a/b | 13) c | 17) a-Blur, b-Evan |
| | | 14) b-hah | mummy and daddy - Silverchair |
| | | | Dando, c-? |
| | | | hole- Hole |
| | | | 19) c |

**God's Time -
Jesus Is
Still Alright
With Me**

Truth that will stand and not fall still stands untouched in its challenge to this University, just as the Bible has always stood and always invites. The Truth and Life Club continues its patient presentation of the exact and testable correspondence between Biblical prediction and historical fact, ancient and recent, in line with the declaration of Jesus Christ. All interested in factual evidence, life and purpose are invited at 1 pm, Don Stranks Room, 5th Floor, Union Building, Tuesday, 14th March. Opportunity for discussion will be given at this or the next meeting. Election for four club officers is planned for 28th March, at the end of the meeting.

**WOC Rhymes
With Clock**

The AGM of Women on Campus (WOC) will be held in the Women's Room (Anna Menz Lounge) at 1.10 pm on Monday, 27th March (Gender and Law Week). Anyone is welcome, whether you joined during O'Week or not! Any apologies / questions, please contact Sandy Pitcher 303 5760.

**Bohemian
Funsters**

Bohemian funsters one and all, come to the first meeting of the Literary Society Writers' Group. Meeting Thursday, 23rd March at 1 pm in the Don Stranks Room (Level 5, Union Building). The Australian Council says Australian writing's no good? Come along and help give the bureaucrats a run for their money.

**40-Hour
Famine's Coming
Your Way**

With the recent creation of a World Vision Youth Voice, 18 - 25 year olds have an opportunity to make a difference in the third world like never before. The group run almost exclusively by young people, will focus on promoting much needed third world awareness, especially among our peers. This is a brilliant chance to get involved and play a leading role in developing a group with unrivalled relevance to young people. Also, as a first step in getting an Adelaide Uni branch started, a group of people are doing the 40-Hour Famine, so if you're at all interested in getting involved, give me, Darren Sweet, a call on 278 3779 - You can make a difference.

**My name is Adam
and I'm prepared
to stand up against
men's violence**



Post to: White Ribbon Campaign,
Reply Paid 10,
PO Box 199, Leichhardt,
NSW 2040 (no stamp reqd)

Here's my: \$21 \$42
 \$84 \$252 \$ (other)

Please send me more information on how I can help.

My cheque is enclosed payable to White Ribbon Campaign, or charge my:
 Bankcard Mastercard Visa

Card No.

Expiry / Signature

First Name

Initial Last Name

Flat/St No. St

Suburb

State P/code

Phone Wk ()

DONATE BY PHONE
1800 620 029
 Post, or fax (02) 519 8940

Student Radio Week Two

	Sunday	Monday	Tuesday	Wednesday
10:00	Arts Marian Clarkin & Friends	University/ Sport (10:35)	Wimmin's Show Julia Davey & Friends	Environment Mystery
10:50	O.S.A & World Des Wee James Hafner	Live Band	Wimmin's Music Katrina Picossi Jo Daniell	Nostalgia : Rock Richard Seamark
11:40	Drancey/Trancey Kylie Samone	Indie/Grunge Tori/ Shelly Brunt	Indie/Grunge Armin Mayer Leo Chandiock	Indie/Grunge Nick Goode Tom Sutton

... gives you noise

ON DIT

UNION ACTIVITIES

Monday

Tuesday

Wednesday

Thursday

Friday

MARCH 22

MARCH 23

MARCH 24



D'oh, we still haven't
got a name for it....

UNION CENTENARY GRAND OPENING

OPENING CEREMONY

featuring
Wind Ensemble
& Choral Society
Barr Smith Lawns
Lunchtime

Breakfast Jazz
8:30-9:30
Union Cloisters
ANTI-FEE RALLY

Jokers UNIBAR

8-10:30pm
PGSA Welcome &
30th Anniversary
Celebration
Upper Refec 7pm

Lunchtime Jazz
12:30-1:30
Centenary Rotunda
12:15-1:15

Ex-Bistro Level 4
Republican Debate
1:30

Centenary Rotunda
WINE & FOOD
FROLIC

Jazz + Pyrotechniques
in Cloisters 6-10pm

MARCH 27

MARCH 28

MARCH 29

MARCH 30

MARCH 31

Gender and Law Week

Checkout the great
new ex-Bistro Level 4
opening Tuesday 21st

Jaded

Barr Smith
Lawns
Lunchtime

JOKERS

UNIBAR
8-10:30pm

Mark of Cain

Muff
Grunter
UNIBAR

APRIL 3

APRIL 4

APRIL 5

APRIL 6

APRIL 7

Clubs Week

Union Centenary Wine

For Sale

\$8

(available from the Union Administration Office)



JOKERS

UNIBAR
8-10:30pm

End-of- Term Show

UNIBAR

UNIBAR Saturday 25th

FALLING JOYS

exclusive (with Automatic)



NO FEES FOR DEGREES



RALLY

stop upfront fees

oppose HECS increases

increase education funding

THURSDAY MARCH 23

**Meet on Barr Smith Lawns 12:30pm
or at Victoria Square at 1pm**