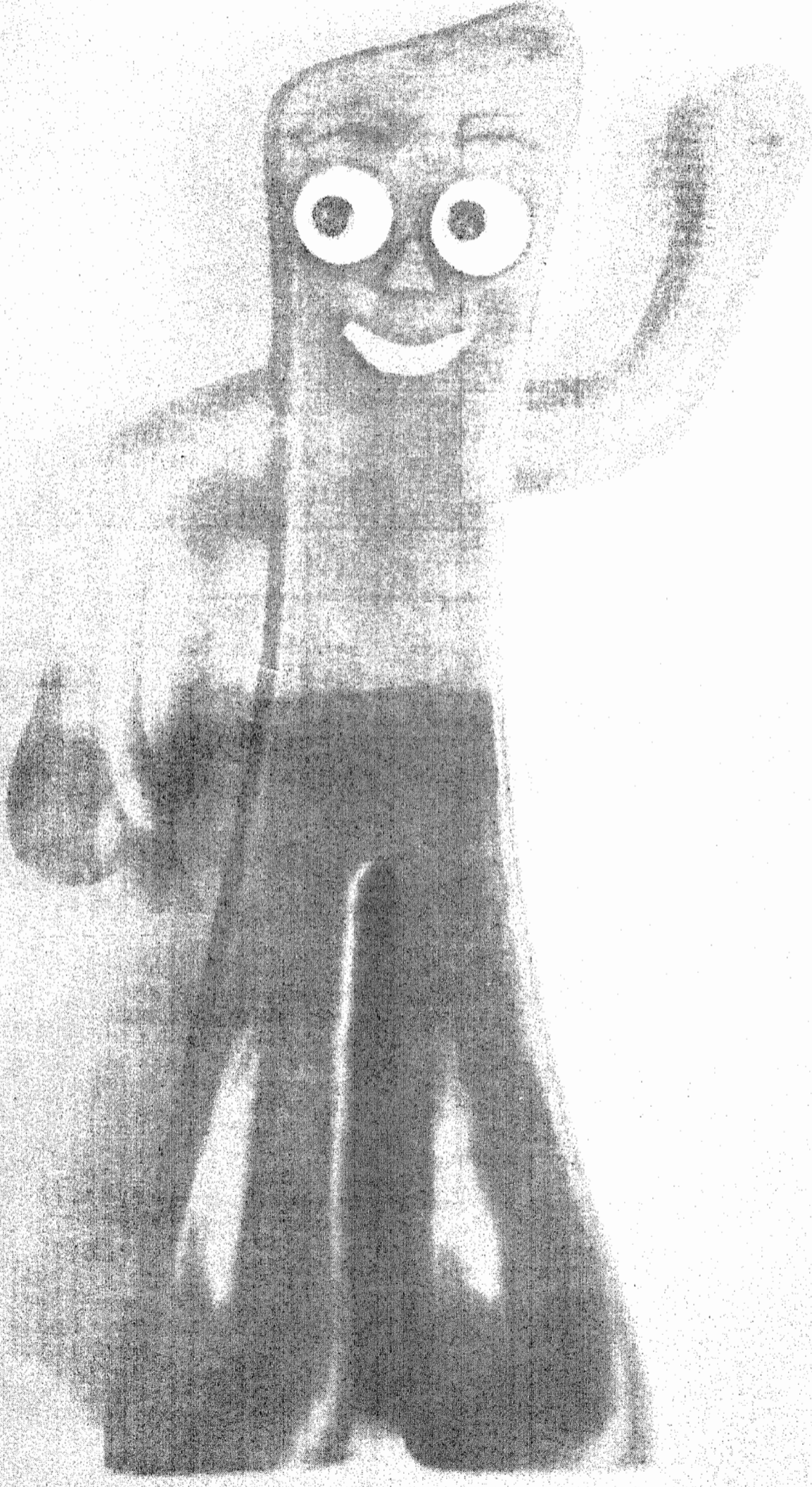


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The Adelaide University Students' Association Weekly
Volume 63 Number 6 April 3 1995





JOPLINS

Monday 7 pm till late 20% Off All Drinks
Every Day 5pm - 7pm 1/2 Price Drinks
Sunday 5 pm - 8pm 1/2 Price Drinks

JOPLINS BANDS FOR APRIL

- Saturday 1 17 Red
- Sunday 2 Shake
- Monday 3 Smack
- Tuesday 4 Ronnie 3 Chords
- Wednesday 5 Polly/Flesh & Wood
- Thursday 6 Polly/Shake
- Friday 7 Bodybeat/Fullhouse
- Saturday 8 Fullhouse
- Sunday 9 Shake
- Monday 10 Headfunk
- Tuesday 11 Flesh & Wood
- Wednesday 12 Polly/Flesh & Wood
- Thursday 13 Shake
- Friday 14 Fullhouse
- Saturday 15 Fullhouse
- Sunday 16 Bodybeat
- Monday 17 Absolute
- Tuesday 18 Flesh & Wood
- Wednesday 19 Polly/Peal
- Thursday 20 Shake
- Friday 21 Threesome/Fullhouse
- Saturday 22 Undercover
- Sunday 23 Shake
- Monday 24 Radio Ga Ga
- Tuesday 25 Flesh & Wood
- Wednesday 26 Ronnie T/Shake
- Thursday 27 Shake
- Friday 28 Groove/Radio GaGa
- Saturday 29 Radio GaGa
- Sunday 30 Shake

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
					The Club National Final Saturday Night Fever Dance Competition Win A Trip to New York 1	Genesis II SUSANNE GENESIS 2
	 He's Back! 4	Timewarp The Return of HOPS Plus HIGHER LEARNING Movie Preview 5	Radius Reel 2 Reel M.C. Stuntman & DJ/Producer Eric Morello from Reel 2o Reel 6	 LIVE tickets at door 7	The Club Dumb & Dumber Win Tickets to exclusive screening & Shampoo CD Promo 8	Genesis II GENESIS GENESIS 9
 10	 L7 plus Mark of Cain Tickets On Sale Now 11	Timewarp Psychedelic Night Cuervo Tequila Party 12	Radius Easter Party Free Entry Doors Open 8pm 13	Good Friday Midnight Opening Free Entry Dark & Stormy 14	The Club Oakbank Fashions in Heaven with ATTITUDE 15	Easter Sunday Madonna Bedtime Stories Parade limited edition stock to be won Baileys Promo 16
 17	 18	Timewarp Fun with Ken & Barble 19	Radius Special Guest Force Mass Motion (from UK) 20	The Club Dark & Stormy 21	The Club S U A V E (men only on stage) Midori Bright promotion 22	The Look Of The Year Quest Heat 3 Melrose Place Party 23
Anzac Eve Timewarp presents M.A.S.H Southern Comfort promotion 24	 25	Timewarp Love Boat Malibu Caribbean Cocktail Night 26	Radius Special Guest Derek May (from US) 27	The Club Vivianes Collection Winter Wardrobe Miss Heaven Sam Reynolds Dark & Stormy 28	The Club Prince Promo 29	Genesis II GENESIS GENESIS 30



editorial



On Dit has long been regarded as an independent and free voice of the students of Adelaide. The key to maintaining this reputation in both theory and practice has been and always shall be the degree of autonomy that On Dit enjoys. Free from the influence of vested political interests, On Dit can and has acted as the most important and most effective watchdog available at this Uni. How else can you find out just how your money is being spent? Warrick Teague, Students Association Councillor has prepared a draft policy to take to the SAUA Council that addresses concerns he has had over SAUA publications. (This includes On

Dit, SUV and the Counter Calendar.) After careful consideration of Teague's proposal, we feel that it poses a considerable threat to the long standing tradition of On Dit editors having complete editorial control over the paper. The SAUA constitution guarantees that editorial control and quite rightly so. Perhaps this is most evident when compared to one facet of Teague's proposal. Under his plan, if On Dit editors have doubts as to the legality of publishing certain articles, letters or indeed anything at all that goes into the paper, then the editors would take that piece to the SAUA President. But what happens if this material concerns the President or any of her/his affiliates? What then? Where is the objectivity? Rather than a watchdog, the paper would be in danger of becoming a tool of whatever political forces dominate the SAUA. Rest assured we are not about to give up without a

fight. The autonomy of On Dit must be preserved if any student politician's claims about a truly accountable Student's Association are to be taken seriously. The proposal will be put to the SAUA Council at 5:30 pm on Tuesday the 4th of April. We hope that they'll make the right decision in the interests of all students.

YEEHAH! Congratulations to the University A Grade District Cricket Side on taking out the flag. Special mention: Jamie Baker and honourable mention: Ben David (legend). Commiserations to the D Grade who were fucked over by bad umpires.

Tash, Matt and Bryan

production notes

On Dit is the weekly publication of the University of Adelaide. The editors have complete editorial control, at the moment, although the opinions expressed in the paper are not necessarily their own.

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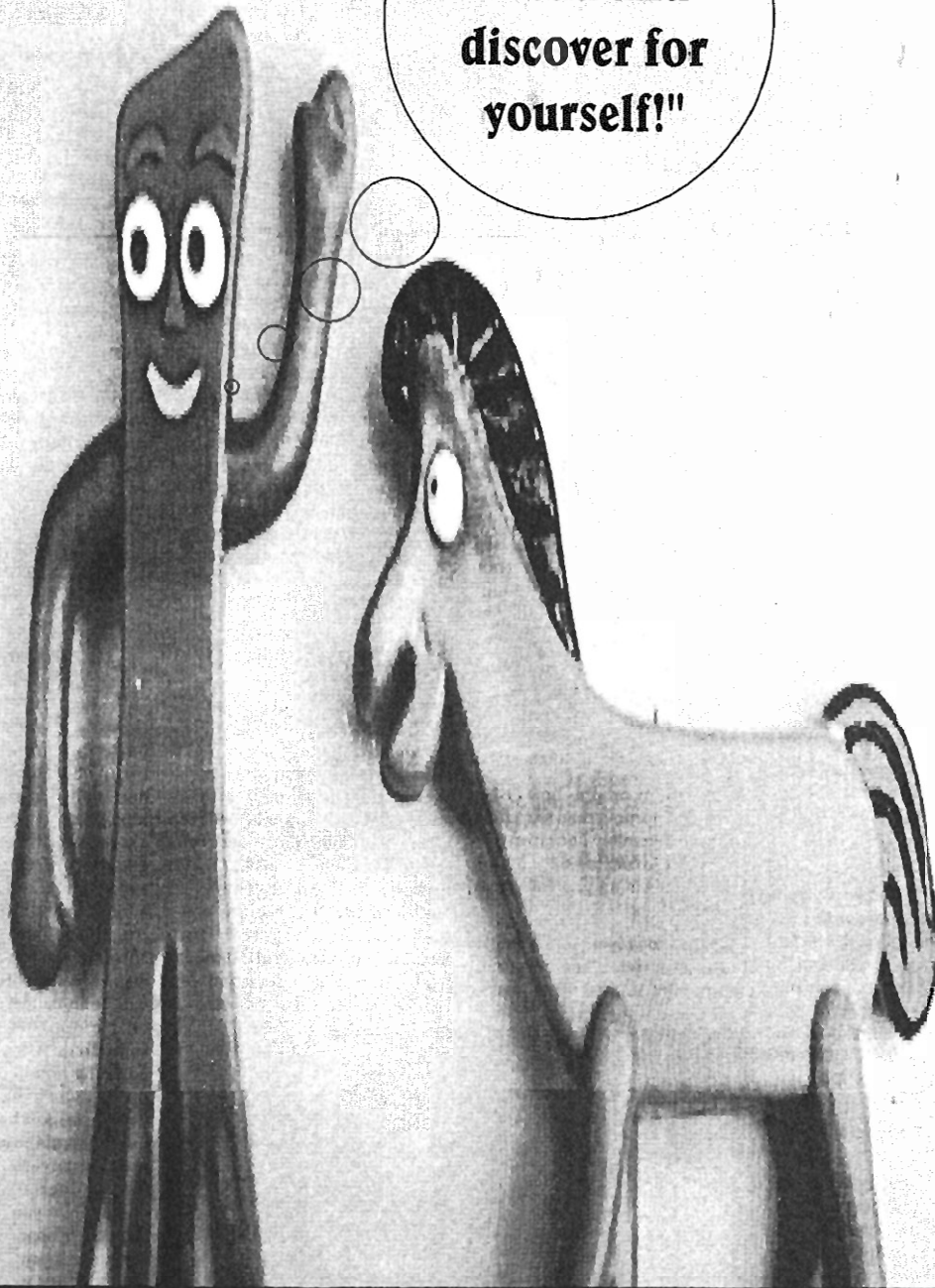
CONTENTS



CONTENTS

Gumby Says:

"Read and discover for yourself!"



COMPETITIONS

1. We have two single tickets to **The Queer Film Festival** to give away to the first people to come to the On Dit office and tell us the name of the eighties cross-dressing mega-star who came from overseas to attend the Mardi Gras this year.
2. There are twenty free tickets to the **Clubs Association Bar Night** for the first people into the On Dit office on Wednesday at 1pm, who can tell us the name of the current Clubs Association President.
3. If you have cracked lips from the cold April winds, excessive pushing, overindulgence in drugs or whatever be the first person in the On Dit office on Thursday after 4pm to pick up one of four **Body Shop Honey Sticks** we have to give away. All you have to do is tell us one of the ingredients in either of the two **Body Shop Body Butter** deep moisturisers.
4. Thanks to the generosity of **ARKABA HOME VIDEO** at 175 Glen Osmond Rd, Breville, all Adelaide Uni students can hire a video and get one free to an equal value. This offer is available Mon - Thurs, if you just tell them you read the review in *On Dit*.

3

April 3

ON Dit

drug fucked interesting people

Some advice on how to
spend your next holidays.

The biggest problem with University is that sooner or later it all gets a bit too much. At which point, usually part way through the first week of lectures, you decide you need a break. A holiday. Forget images of sun soaked beaches in the Caribbean, skiing the Swiss Alps or whatever. This is the 90's. A 90's student budget would collapse screaming at the mere suggestion of such frivolity. Besides, how would you handle life in Adelaide afterwards?

So your wish list must encompass something more realistic. Somewhere close enough to be cheap and accessible while still exotic enough to be interesting, different enough to give you something to do, big enough to get lost in, anonymous enough to be able to do really stupid things and not be recognised. And not so wonderful that you want to stay forever...

It is here that extraneous circumstances come into play. Try casually remarking to friends and relatives that you are thinking of taking a holiday - with a bit of luck you will discover someone going somewhere on a business trip. If they drive they can claim it as a tax deduction, and hey - cars have passenger seats don't they? Not to mention that there is a lot to be said for driving in shift. You would make the trip a lot more interesting (this can backfire), keep said driver from falling asleep, and it would broaden your horizons.

At this point your luck either holds out or runs out. If the latter, you will likely end up in some one horse town in the middle of the desert for weeks on end, unless you take steps to prevent this from happening. With no transport, no air conditioning and no running water. If the former, you might just end up in some cosmopolitan wonderland more or less confirming to your stringent criteria.

Like Melbourne. Now that can be a big and scary place for one accustomed to the large country town which is Adelaide, so you decide to take a travelling companion. Preferably they should have the same name as both or one of the conference delegates and the only one of Melbourne's three million and something people you have the pleasure of knowing by name. If not, use the drive over to stockpile sleep to offset the intense sleep deprivation inevitably resulting from too much Melbourne nightlife, as you are unlikely to have any interesting conversation

It is advisable to book your accommodation before reaching Melbourne. Especially if you arrive

at 1:00 in the morning. Even more especially if you somehow manage to lock yourself out of the hostel 3 minutes after arrival. Mind you, you still may end up finding your 'accommodation' equates to a couple of mattresses behind a screen in the dining room. This is not altogether a bad thing - its cheap and gives you an opportunity to meet every one of the other guests who has a penchant for shift work, late nights or coffee and cornflakes at 4am.

So you've found your hostel, after a scenic tour of every street within 20k's of the CBD and intense consultation of your hundred or so (slightly different) maps. You've also learnt to beware of streets bearing names and numbers, the most obvious sign of a tourist district. The next step is to do as everyone else in the hostel seems to be doing, and hit the midnight munchie trail. Forget all night delis, Maccas', Coles, etc - ensure your sleeping address is a couple of streets over from an all-night fruit and veg shop. Then get some sleep...

One of the things you have to do in Melbourne is shop, and who are we to argue? Unique Melbourne Shopping Experiences are as follows:

- **Markets** (any or all) - how better to spend a morning than searching out some incredibly juicy mangoes for brekkie, scouring \$2 clothing racks and avoiding souvenir shops like the plague?

- **Record shops** (every one you can find) - experience the corporate commercial side of Melbourne's

music scene. Express your individuality by not buying anything, just remember, mailing lists are free!

- **Shops with neon signs** of people smoking, weird names and even weirder contents - spend hours in these, deciding if Adelaide really needs one...

Just remember, if you were going to buy it (or something like it) anyway, it doesn't count as holiday spending money. And walk everywhere - you will find all sorts of stuff that you would miss going by tram - just avoid at all costs getting run over by one as you will look like a complete idiot lying splattered in the middle of the road by something which can't swerve to hit you. Which is entirely possible, given that the usual reaction of pedestrian crossing to the touch of a human hand is to go into meltdown, delaying the walk signal for some minutes and encouraging innocent little Adelaideans to do as the locals do and jaywalk...

By this time you are probably ready to check out one of those places which gives Melbourne its reputation as the culinary capital of Australia - hey, hundreds of McDonald's franchisees can't be wrong! And if the thought of half a page of the great "Family Restaurants" in the metropolitan White Pages doesn't have your mouth watering, remember that a number of them encompass a McCafe, in which 'coffee' and 'apple pie' are transmuted into 'cappuccino' and 'fruit Danish'. Macca's goes high society. I can hardly wait for this one to take off

'west of the border'.

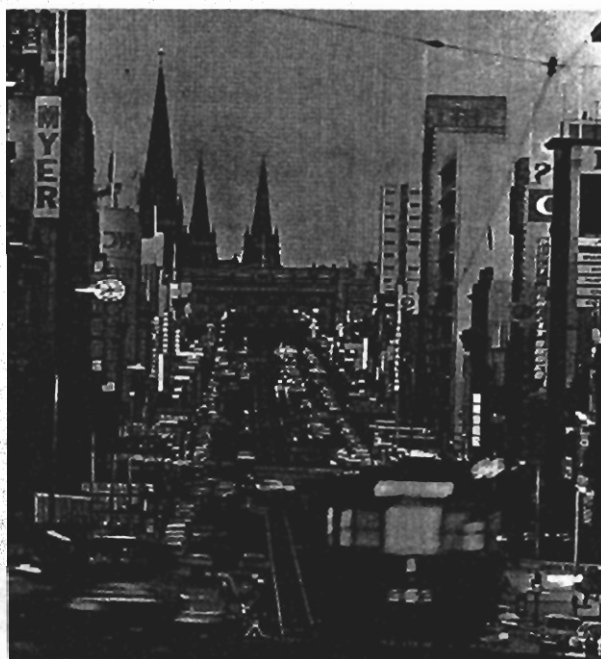
But blatant consumerism and gastronomia aside, you go to Melbourne for the nightlife. Or to look up some Adelaide band you have never seen before, so you can convince them you are such huge fans you 'just happened' to plan your pilgrimage to coincide with their gig - just make sure they absolutely kick the ass of whichever Melbourne band they are supposedly supporting, or your street cred may be severely damaged. Incidentally, one of the more reliable techniques for finding Adelaide bands in Melbourne is to check cars parked out the front of pubs for Adelaide street directories ... and hope the band isn't lost!

Once you've had your night on the town, you still have to find your way home. There are a number of entertaining methods of attack, from cramming six complete strangers into a taxi whose driver doesn't know where he's going, giving you an over-inflated sense of your own grasp of Melbourne geography; to getting on as many trams as possible in the space of 5 minutes attempting to find one actually going in the right direction.

And no trip to, or mention of, Melbourne would be complete these days without a token reference to Albert Park and the GP. If your official holiday photographer has decided to avoid resembling a tourist at all costs, and kept her camera hidden away for the duration of the trip, you will suddenly realise, about half an hour after you should have embarked on the return journey, that you have absolutely zero snaps of anything vaguely resembling Melbourne, and will be in danger of forgetting the entire journey if this is not remedied. A frenzied search of anything remotely 'photogenic' (ie not a traffic light, a rubbish bin or the hostel kitchen) will probably culminate at the foot of a tree which could be anywhere, apart from the "Save Albert Park" ribbon... At which point you may discover that the people opposing the GP4AP are a vocal minority - the rest are just jealous of our social life. Maybe they think a Grand Prix will stop them having to make some comment on cheap dope every time they encounter a South Australian...

Which brings us to the title. Which is a euphemism for the extremely stoned (among other things) person who gives you a tour of the Flinders St (ie very big) railway station one night and can't remember anything about it afterwards (among other things). Which is my most outstanding memory of the place, and a definite 'must do' for your next trip to Melbourne.

Loira & La Rubia Loca





Everybody get hungry and get ready to rip, L.A. heavy-metal, hard-rockin', punk thrashers L7 are soon to return to Adelaide. Initially set to tour with the Red Hot Chili Peppers, the band will now be playing a series of headlining shows without the Peppers as well as joining The Alternative Nation tour along with Ween, Body Count, Faith No More, Violet Femmes, Andy Prieboy and a Host of others down the east coast of Australia. Our music sub-editor Frank Trimboli spoke to guitarist Suzi Gardner who was in her L.A. home last Tuesday.

On Dit : When you get to Australia you will be playing a few festivals, do you like playing festivals?

Suzi : Yeah, I basically enjoy playing shows, I like the live aspect of the band. I mean I also like recording but not as much, it's not as immediately gratifying.

Sometimes festivals can be kind of weird because you don't have control over what sound does outside, like if the wind's blowing or what the stage is like where as you will have more control over that kind of stuff when you're in a club, but you know.....sometimes festival sound can be quite remarkable.

OD : Do you play a lot of festivals?

Suzi : We have, we did Lollapalooza last year, last summer and we've done a lot of festivals in Europe.

OD : When you made *Hungry For Stink* did you do a lot of fiddling about, knob twiddling and just general experimenting with the guitar sounds?

Suzi : You kind of go, "Ok, we're gonna do this song and I want this kind of sound" and then you mess around with all sorts of different amps. Sometimes that part can take a long time, trying to get a particular sound, sometimes it just comes instantly so you go cool, wow!

OD : There is a lot of fuzz used instead of distortion.

Suzi : Oh yeah, Donita is a big fan of the fuzz, so am I, but she is probably the big user of the fuzz. Are you a big fan of the fuzz?

OD : I'm a big fan of the fuzz although I don't own one myself.

Suzi : You got to find some of those old funky, made in the 60's boxes that are hard to find and they're really expensive.

OD : Did you feel that there was a big difference between *Hungry For Stink* and *Bricks Are Heavy*?

Suzi : Yeah I did, because I think the guitars finally got heavier and I think the production was a little more radical, not as glossy. We didn't really intend for "Bricks" to be as glossy as it turned out, even though that was a dang good album I think that it wasn't exactly what we were shooting for.

We want each song to sound different and stand out on its own and stand apart from each other, like two different songs shouldn't just blend into each other they should stand apart, and I think we did that.

OD : Tell me about Rock For Choice, the organisation L7 founded to raise awareness of civil liberties, women's rights and the right to a safe and legal abortion.

Suzi : Well we haven't been involved directly that much lately. You know they work with the Feminist Majority Foundation and now Rock For Choice has a life of its own without L7 now because it's run by volunteers and we kind of consult with them when they need help.

We started the whole thing by contacting musicians and setting up gigs and stuff and now it's doing it itself because, you know we had to move on and make records and stuff and that's very time consuming. What they're doing is a wonderful thing.

I'm sure you've heard how gnarly it has become in the United States with the bombings and killings of doctors and I get angered because I think of the organisation and the time people are contributing and stuff and I just kind of get pissed off that this is still an issue. I mean think if we had this kind of thing but you had these people volunteering and it could help feed people or they could help people with AIDS or some other issue. It just pisses me off that this is still an issue and that we're still doing this, I mean

there are so many things that you could donate your time to make a change. It just irritates me that this is still going on.

OD : Still you must be very proud of your efforts.

Suzi : Yeah, indeed I am, I think it's amazing to watch something like that develop and grow and then have a life of its own, without us. I mean we're

to be a woman, I'm proud to be a woman and it's just like that is not why I started playing rock'n'roll.

Our first thing was to play music, before Rock For Choice, before anything and it was just this desire to play loud, gnarly guitar music and express ourselves through the music. I don't want to make a big deal about it, it seems to be getting less and less - maybe some day people will even stop asking that question. I just have a different set of genitals and I don't play guitar with my genitals.

OD : How much would you consider L7 stuff to be serious and how much is tongue-in-cheek?

Suzi : There's both, I'd probably say it's an equal mixture. There is a definite sense of humour running through this band and I'm not sure if everybody catches on to that, people focus more on the serious side.....but a sense of humour is very important to us.

OD : Do all these interviews and media stuff really become a drag, especially when you're touring?

Suzi : Well, OK I do have to admit that sometimes it does get a bit much because you're already working, but I don't want to sound like I'm whining or complaining because I'm dang glad somebody wants to ask me questions basically. If people didn't want to ask me questions then something would be wrong, so you have to persevere.

OD : What are your plans for the rest of the year and when will you record again?

Suzi : I think we will record in a few months from now. I wish we could do just a bunch of recording. We got to do some more touring in Australia and then we're going to do a little bit more in Europe and stuff, and we should get down with some recording and see what happens in the summer and then come back and starthopefully we can record and release maybe beginning of '96.

I'm looking forward to moving on to the recording cycle, you know it sort of happens in cycles now. It's like make a record, tour, make a record, tour and I'm ready to go back to the make a record part and make a new record I think that would be cool.

L7 play Heaven on Tuesday, April 11, Together with Mark Of Cain.

"There is a definite sense of humour running through this band."

still involved, but not as directly. It's like one of those things where you go, wow I can do anything I want to, you know one of those kind of things. You just have to follow through, you know, have the idea and then take action on it, so that's really cool, but I'm still very irritated. But I guess, you know, as long as there's a left and there's a right, there's gonna be this kind of shit.

It's just flabbergasting that these people are like 'we wanna save life' but they're willing to kill people to do it, it's so hypocritical, it doesn't make any sense - it's looney. Hopefully things will get better.

OD : Does it ever bug you that journalists and the media are quick to point out that you're an all girl band instead of just saying you're a great rock'n'roll band?

Suzi : What do you think, put yourself in our shoes, would that irritate you?

OD : That would irritate me to no end.

Suzi : I find it highly irritating, but at the same time I just go oh well, they're working for a magazine and usually the magazines that do that are really square and they're usually funded by a lot of advertising and they're trying to do an angle or perhaps the writers have a lack of imagination and they just go along those lines.

I mean, don't get me wrong, I'm glad



Mmm, green Nah, nah I told you so.

Fellow Students,

Some of you may have thought that you were smoking too much of the "green stuff" (shamrock, that is), if you were on the Barr Smith Lawns last Friday and saw a large group of people in weird clothing clutching large glasses of an evil looking black brew. You may have spun out even more if you witnessed the men in "skirts" wailing in terror as they were attacked by octopuses (octopi? whatever).

But fear not, you needn't give up smoking. It was simply the Uni's newest and fastest growing club, the Irish-Australian Students' Association (aka Irish Club) celebrating our first St Patrick's day.

The day was a great success for the Irish Club, which has only been in existence for one month, as we signed up quite a few new members (no doubt enticed by the cheap Guinness). The club received generous support and sponsorship from Carlton United Brewing of export Guinness 440 ml cans, cheap green beer and lots of "goodies" to raffle. The assistance and encouragement of the UniBar Manager, Roger Clarke, and his staff were invaluable in helping us secure a great deal.

Music was supplied by Melbourne band, "Anyones", whom I am informed were very good, but unfortunately, I was too busy (some say too drunk) to appreciate this at the time. The men with the pet octopi (octopuses?) were from the Irish Pipe Band. This music was courtesy of the Clubs Association and I must thank CA President Joe Aylward and Paul Sykes for the massive support they extended to our new club.

Food was supplied at a very fair and reasonable price by the Union Catering Department and many thanks to Pat Venning, Kevin Cunningham, Jan Hunter and staff.

Helping us transform the lawns to something Irish for the day, were the Stewards. Thanks to tireless John O'Keefe and his happy helpers. I would also like to thank the dedicated team of workers who arrived early to set up, to serve food and beer all day, sell raffle tickets and to clean up the considerable mess. You've all done very well!

The Irish Club has a full agenda of coming events and functions planned for the rest of the year (some in conjunction with other clubs). Watch the notice boards! Our next is an Irish Quiz afternoon (and Irish joke telling competition) with great prizes to be won.

We are purely a social and cultural club aiming to promote all that is good in Irish-Australian culture, we also intend to have a bloody good time doing it. As the Irish saying goes, "You're a long time dead!"

John Murphy
President
Irish-Australian Students'
Association

Dear student politicians, members of that group of infantile dickheads who can't think of anything better to chant than "waddoo we wan, no fees, wennoo we wan it, now" (like some barely nappy trained spoilt eastern suburb child asking for lollies, expensive clothes or a new car from their parents) and also members of that other group of assorted suckers who voted Labor in the last election:

It is ironic to see the protests presently encouraged by our student politicians in light of events during the last election campaign. Prior to the last election, we were subjected to a barrage of anti-Liberal propaganda by student politicians based on the Liberals' Higher Education policy. Much of this barrage was funded by the union fees of all students, regardless of their political affiliation. In fact, Labor received even more direct assistance from you. The National Union of Students, supposedly a representative body of students, donated \$100 000 of student money to the Labor Party election fund. Sorry, I missed the vote asking whether we wanted that money to go to a particular political party. The donation was okayed by the Labor sympathetic NUS; I hear you say - that explains it then. While our student politicians sought to disguise these advertisements as "information", they somehow forgot to provide any information about the policies of their (apparently) beloved Labor Party. As it is a compulsory union, we cannot choose to opt out if the NUS executives' political affiliation is incompatible with our own. As such, shouldn't NUS be, at least, an apolitical body. Sure, you may argue that the reason it is compulsory is to ensure high membership, but if NUS cannot attract members on its merits does it deserve to have any members at all?

In the last campaign, very little was said by anyone at all about the Labor policies on education (real policies that is, not lies and bribes), no doubt because the Federal Labor politicians would not tell us what they were. The only indication we were given was that Labor would not include and policies similar to those of the Liberals, as was stridently claimed whenever otherwise was suggested. In effect therefore, all those who voted Labor as a response to this (sic) issues did so "blind", with no knowledge of the package that they would receive, trusting in the vain hope that Labor would be true to its limited and evasive word.

Well, to the surprise of only those gullible enough to listen to Labor, student politicians are complaining about changes to HECS and fees prices and payments.

Ultimately, Labor must be revealed as a cynical and manipulative lie machine. Promises that can't be kept, promises that weren't made so can't be broken, aggressive attacks that turn into backhanded acceptance after the event - these have now become the stock in trade of Australia's political scene. Labor very cleverly attacked the Liberals' policies without laying out any substantive policies of their own. They and their minions in NUS conducted an essentially negative campaign ("We will not introduce any form of GST", "Not even Ripley can save you", and sundry statements about how bad the Liberals' education policy is) thus relieving them, in the most part, from having to formulate any policy of their own.

So to all those who voted Labor (without attempting to pin them down on what exactly they were offering), to those student politicians who so vocally (and generously with student money) supported Labor: take what they are giving you - you deserve it you fools.

Matthew Gray
Adam Stapledon

Shuttlecocks are cool and cheap!

Dear On Dit,

The reduction in the budget to the Adelaide University Sports Association has caused more hardships and less service for the students. The Union is supposed to relieve the stress and promote the health of students, but the Union Board has increased the stress and lowered their standard of health, services and finances.

For those at the Adelaide University Badminton Club, it means fewer facilities, fewer competitions and less service for the money. Currently, a student pays \$95 for practice and will turn up 20 times on average in the term year (holidays and exams take weeks out). Each competing student also pays \$40 for 20 games in the metropolitan competition. The total cost per student comes to \$135 for a year. This would include better shuttles at practice than other clubs and high subsidies in competition to offset the high practice cost.

Other clubs charge \$130 per player for 20 games in metropolitan competition and \$40 for 20 practices held at high school gyms. This is \$170 per player for a year.

The Sports Association, last year cost each player around \$55 a year but now that is decreased by 25% to about \$30. This means that a student last year received a better service for more money but now the club will provide ordinary service at the same cost other clubs provide, but the decrease in the Sports Association budget does not go to the students but other users considered politically better by the Union Board.

This means No savings for the student, just a decrease in service!

This withdrawal of money is a hindrance to our current level of running the club and this hindrance will result in a lower standard of shuttle used at practice and a decrease in the subsidy to offset the expense of the gym fee forced upon us. (Other clubs use the cheaper schools' gyms with the help of a teacher.)

This hindrance will only decrease the participation of our sport, which will effect the health of students who drop the sport. If this hindrance in-

creases, our club will become more expensive for student than other clubs and will fold rather than offer an expensive, substandard service to the students of Adelaide University.

Sincerely,
Ashley Larsson
President

You're all a bunch of virgins

Dear Eds,

Who the fuck wrote that self-righteous, ignorant, prudish sex shop shit last week? In a so-called article that tried to disguise itself as an exploratory foray into the mysterious and seedy world of sex shops, it promised insight, details and maybe even a bit of gossip. All it delivered was a wankful of anal retentive condemnations which reminded me solely of Fred Nile and his blue rinsed, hand-bag welding brigade.

It's so obvious that the writers are virgins. Who else would admit they ho-hummed (quaint) through the aisles of a sex shop and snuck inconspicuous (ala Mr Bean) glances at other browsers. They seemed genuinely surprised that the sex shops they visited actually did sell porn. Were they seriously expecting literary delights? Yeah, I've read "Mouthful of Muffs" by Tolstoy too! They referred to the magazine covers as "distasteful pictures of men and women in very lude (sic - it's correctly spelt lewd) positions". Let me hazard a guess - they were having sex, right? Fuckwits, pornography is not supposed to be tasteful. Otherwise they would be art. They are the graphics of sex acts and pretend to be nothing more. People buy it for various reasons, so where do the writers get off by telling them that they are perverted for doing so. And this intolerance dribbled from some geeks who admitted to looking at "about 20,000 porno covers". What a bunch of wankers! Get a fucking life and lobotomy and stop wasting our time with your illegal gibbering. And then they went on to toss "not only is it disgusting and demeaning but it's very boring". After 20,000 look-ins, who wouldn't be bored!

And why did the thought that "there must be some large private collections of this stuff under the floorboards of some Adelaide homes" keep recurring in their minds? Is that because they're paranoid that Mummy and Daddy are going to find their hidden stash?

And they went on tossing - "people who shop at these places aren't necessarily sexual deviants". What made you think that any of them are? You obviously went on this assignment with a lot of presumptions and prejudices and misconstrued every fucking thing that happened, i.e. most of the browsers were "sneaking dirty little glances at us". How would you know that if you weren't looking at them?! To them, you might have just looked like a sexual deviant! And of course everyone at a sex shop is just dying for a root (with a nubile thing like you presumably). Is that why you didn't buy anything when you "went to the sex shop the other day"? Just hoping you will get

lucky, eh? Dream on, suckers!

As it was On Dit and not the Advertiser, I was expecting something well informed and relevant, not this juvenile drivel. Perhaps an interview with the various shopkeepers would have provided a broader perspective.

Non-hypocrite
Commerce

Sabina says...

Dear Eds,

Geewillickers! The amount of personal attention I have received recently in On Dit has been quite mind blowing (not to mention flattering!). Maybe we can start a regular column!! (Ugh!)

To save space, I will address the three most recent references at once:-

Meredith - even though your letter is not directed at me, I would like to respond to it. Personally, I agree with the editors' decision to include Artie's letter. From what I hear, a particularly offensive sentence was edited out, although this did not mean that the rest of the article was not offensive. I personally would have found it more offensive if the letter had not been printed. When arseholes are censored (sorry, Artie, that is the impression you gave), it frequently makes them feel all the more justified for keeping their opinion, especially in the face of discrimination and victimisation by the "thought police". Besides, it gives them the opportunity (in the face of criticism) to rethink the issue.

Incredulous heterosexual - I probably should have expected some of this, too. Hopefully, I can spell it out so that you are not quite so incredulous. My statements you referred to were based on a few basic assumptions. Firstly, homophobia and biphobia exist. "Lesbian", "Gay" and "Bisexual" (et al) are still seen as terms of derision by Straights (note: Straight not het, I believe there is a difference, but that's another point for another day). Secondly, non-heterosexual people are largely invisible. Unless individuals state otherwise, they are assumed to be heterosexual.

I wrote that heterosexuals should not feel obliged to correct people

who mistakenly assume them to be gay or bi and I stand by this statement. Most of the time it won't do you any harm if someone thinks you are a friend of Dorothy's. Most of the time it is totally irrelevant - but if you call yourself open minded or pro les / bi / gay and find the terms so offensive that you take pains to point out your straightness, then I think you are the one with the hypocrisy problem. This doesn't mean that you must stay in a het closet, it just means you should relax about it.

I do not believe that my other 'controversial' point - that les / bi / gay people should correct people who assume they are straight - is a "howling error in logic" either. In, in fact, continues on from my first point. Because of les / bi / gay invisibility, many people assume that anyone they speak to is straight (a rather ridiculous assumption when you come to think about it). Telling them they have made a faux pas brings them back to reality - a reality that includes people from diverse sexual persuasions.

As for the supposed furore for a club for heterosexuals and their non-heterosexual friends (yawn!). Who cares? If it didn't infringe on my right not to be heterosexual, I would not be bothered. Somehow though, I can't see it becoming much of a success. I know very few heterosexual people who feel so isolated in a sea of ever prevailing homo / bisexuality that they need or want a space where they can meet other hets without the threat of narrow minded non heterosexuals.

And last, but not least ...

Artie - I must admit I found your letter pleasantly surprising. It is not often that one finds someone as open minded as yourself to accept criticism so willingly. I probably do still disagree with you on a number of issues - but, hey, we would be fools to expect otherwise. Two final points: (1) I have lots of friends and I do a great job; (2) you still haven't given me a way of "dropping you a line". I have a pigeon-hole in the SAUA - put your money where your mouth (pen) is! I double dare ya!

Sabina Nowak

A reply to the incredulous heterosexual

I don't understand the deal this year, but it looks like a new person is going to have a bash at Sabina each week. To the 'incredulous heterosexual' - at least you were not as offensive as 'Artie' - but you still seem to miss many of the points made in Sabina's article.

Sabina told us - for those who don't know / remember - that straight people should not correct people who assume they are gay, but dykes, faggots, etc., on the other hand, should always correct the assumption of heterosexuality people impose on them. While I personally do not agree totally with Sabina on this one, at least I understand (I hope) the point she is trying to make. Non-heterosexual people are constantly assumed to be straight - ask any lesbian how often she is asked "do you have a boyfriend?" or "is he your boyfriend?" and not always is she comfortable or even able to correct that assumption. Sabina believes that more non-straight people should smash such assumptions.

On the other hand, how often are straight guys assumed to be poofers? The point Sabina makes here is that if the above assumptions were made about a breeder then it would definitely be corrected (and often is done so violently). So, just imagine you, 'incredulous heterosexual', next time (if ever) someone assumes you are not straight, that this is the type of thing that queers have to put up with on a daily basis.

While I would not follow Sabina's advice myself, as least I can think about it and see what assumptions and inequalities it is highlighting.

Other points you mention include Pride being a club for 'non-heterosexuals and their friends'. You have made (another) assumption that 'friends' only means partners and assumed that Pride does not offer membership to het students. You are wrong! Straight students who endorse the objectives of Pride can obtain associate membership - in fact, our secretary this year is a straight student. But while we are on the

point, all clubs are set up for a restricted market - you can't join all clubs - men can't join Women on Campus and non-heterosexual students definitely can not join Students for Christ (who believe homosexuality is a sin / disease). Pride is probably one of the most accepting clubs on campus as far as variety of membership goes.

Finally, you ask where is heterophobia in all this. Well, I agree with you - any lesbians and gays have a phobia with straight people. We fear being bashed / rejected / ridiculed (this list goes on) by straight people. Perhaps this fear is justified. Homophobia on the other hand is (usually) not justifiable - at least no one can give me a valid explanation for it.

Bi for now,
Michael
Treasurer for Pride

Ripe with a gripe

Dear Technoheads & Eds,

May I guide you to the information that whilst you were writing your pathetic whingeing letter, you could have been out writing a review about your boring club (or even the petrol, I mean central station). If you aren't a first year (and I apologise to all for the next bit), then you would have seen last year's On Dit review of the clubs, with your clubs on it (I didn't read it so I can't tell you the clubs). Please do not give away free advertising to these clubs, though, through the letters (do what normal people do, "get a job" in promotions).

Also to the Eds, please do not put black print on black pictures as it makes it very difficult to read (but then it's sponsored by Heaven, so who'd want to read it?). Guys (and wimmin or women or wymmin or whatever) did you get copyright allowances on the Star Wars, etc. shots?

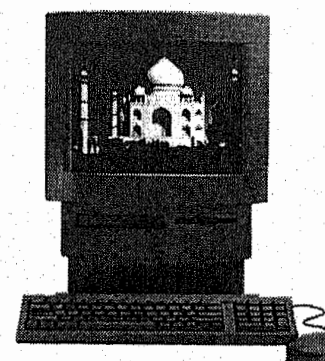
A. G. Ripe

P.S. What about an Email address so the letters would already be typed in?



Look closely A.G.

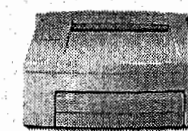
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'Scuse me while I kiss the sky

Dear Eds,

On behalf of all of the Hendrix fans at Adelaide Uni, I would like to request that James Morrison be formally castrated and hung from the Cloisters flagpole by his scrotum.

I urge all other Hendrix fans to write in with their thoughts on the comments made by the aforementioned J.M. on the immortal Jimi.

Yours sincerely,
Alex
Engineering

P.S. All other contributions by this Wanker should be burned on principle like the sacrilegious slander it is.

Seasoned coffee quaffers

Dear Mark Johnson,

We'd like to draw your attention to the standard of the coffee in the Gallery, which we find to be unacceptably disgraceful. It is weak as shit from a bear with diarrhoea. Being seasoned coffee quaffers, we know a good cup when we taste one and we have not tasted one at the Gallery. The only black mark against the great café that is the Gallery is the coffee itself - remedy this and you will provide us with, without a doubt, the best café in Adelaide.

Yours in anticipation of great coffee matching great surroundings.

Mark Iato

Righto who's got a lecture at 12 on Thursday?

Dear Eds,

Firstly let me thank everyone who has so far supported the national No Fees Campaign, especially those who striked and attended the rally through town last Thursday, and I hope to see your continued support for the rest of the campaign.

But to those students who were in the Horace Lamb and Flentje lecture theatres on Thursday at 12 pm, who wouldn't strike when I came to encourage them to do so: I was disappointed in your apathy and have to question your priorities.

While we had a fantastic turnout of over 4000 students on the streets, you have to wonder at the overwhelming apathy of the student body (we have over 40 000 students in SA.)

Universities have the honoured place in society of leading society in its knowledge and ideals. Upfront fees, among other current proposals set out by our Federal Government threaten to destroy students' own back pockets, and more importantly, affect society in unimaginable proportions.

It appears to me that some students seemed more concerned to stay in attendance in the lecture than to strike with the thousands of other students to defend

their status of uni students.

I advise those students in those lecture theatres to consider if they would be here next year if they had to pay upfront fees, or drastically increased HECS.

I hope that you will consider showing your opposition to the government's proposals on May 3, our next National Day of Action.

Ritchie Hollands
Law

Dexter The Robot's compatability rating is 64%.

Dear Technohead,

SM17 stands for the English Department pigeonholes on floor 6 of the Napier Building. Look for the pigeonhole that says "Technohead" at the top. Thanks for your interest.

Technohead

Some people have so many problems

Week four marked a monumental occasion in gastronomy at the University. Equinox (otherwise known as the remodelled old Bistro), opened it's doors. Apparently it was designed to rival Rundle Street. Set to rival Scoozi I heard.....Perhaps they were just teething problems but when my friends and I headed up there last week for an afternoon coffee and sustenance break, we weren't overly impressed.

The design is supposed to be 'contemporary' and yet I have a fear that started at my little toe and worked it's way up to my heart in the hour we sat there. That fear being that this style was so contemporary that it's time passed while it was still on the drawing board. Perhaps they were trying to find a way of incorporating the kitsch stained glass windows. One will never know. I must say that the ceiling bears a striking resemblance to the bean bags in *Clockwork Orange*. Couldn't the Union have approached the Architecture School and set up a design competition. No prize needed. It would have given a talented student a head start on their portfolio.

In all the editorials I have read this year, the Union defends its prices and actions under the guise of needing to run the union as a commercial venture. Let it be thus. Read on for a quick run down of the good, bad and worse points that stood out during our adventure; and it was just that an adventure into the absurd.

AESTHETICS:

- light fittings are fantastic
- needs a clock (perhaps above the bar)
- chairs are a plus...very comfortable
- pool tables are a nice touch
- paintings border on the edge of sublime. Pro Hart and Gustav Clint on a bad trip.
- bar looks swish
- ceiling is 'vomitescue'. Will it date quickly or become a classic?
- Plants are plastic. Bad for aesthetics but admittedly good for maintenance.
- need a sign stating opening hours.
- music was too loud. What happened

to the 'jazz bar' theme? No one can eat to ENYA.

GASTRONOMICS:

-need napkins with all coffees in a glass

-Stolis needs to be kept in the fridge at all times.

-food needs to go out as soon as it is ready, not left waiting until someone happens to notice it.

-ditch the salsa sauce for the chips and use Thai sweet chilli sauce (as seen at Boltz).

-focaccias need to be toasted, they're not sandwiches.

-the lollies should be for sale.

-coffees aren't strong enough.

HINT cutlery is often required for eating.

-need to sell lemon meringue pie.

-excellent to see that all the wines are available by the glass. The glasses are a tad too small though. Amalfis sell wines at the same price but in a glass twice the size.

-the pizza was tasty- even though it we waited 45 minutes for it.

STAFF:

-are friendly and approachable but not very experienced.

-Equinox needs a manager of sorts or at least someone who has worked a cafe and can teach the others how to make a coffee.

-HINT if you're taking an order-don't sniff. Blow your nose before you approach the table....it really puts people off their food.

BOUNCER:

-must lose the bow tie and shirt. If they must wear a tie then try a long sleeve shirt with a tie- none of this tackiness.

-HINT wear a white or black t-shirt

-bouncer is too Hindley Street-esque.

-bouncer needs to blend in more and stop this intimidation bullshit.

-Apparently the bouncer is present in order to prevent a rough element from taking over and to keep an eye on the pool tables. The question arises though...Is a bouncer necessary at mid-day?

All in all it was a fair meal. Service was shocking though. On Dit wrote a wonderful review because Equinox knew they were reviewing and piled on the vino and freebies. As 'normal' diners I felt the need to tell the rest of the Uni population what it is really like to eat there.

yoursMoragin the Celt.

Long walk for durries

Dear Students,

Last year, one of the planks of platform in the elections to the Union Board was to obtain a cigarette machine in the UniBar. As I was elected, I am now working to fulfill this promise.

I brought a cigarette machine proposal to the Finance Committee of the Union Board in early March. I reluctantly agreed to let the matter lie on the table for another month, and agreed to inform students about the issue (I already had been talking to students since Orientation Week). I agreed to place ads in *On Dit* and put posters up around the Uni. I submitted an ad to *On Dit* for last week's edition, which was not published,

and put posters up around the University. six people turned up to the next Finance Meeting last Wednesday, one to argue against the cigarette machine.

At the Finance Meeting, the chair of the Finance Committee, Suzanne McCourt, called me Irresponsible and accused me of not getting out amongst students and informing them of this issue.

It is interesting to note that at a meeting of the Union Board last November, which Ms. McCourt attended, approved spending \$90000 of student money to refurbish for the Union Bistro (now the Equinox). This decision was approved by the Board under serious pressure from senior managers of the Union, even though most Board Members did not know that this was being discussed at all before the meeting. No Board meeting has ever been advertised in student media or by posters.

Is this a double standard?

The cigarette machine issue will be discussed at the Board meeting of Monday April 3rd at 6.00 pm (Check with the Union Office for venue).

Yours sincerely,
David Roussy

But I can change that

A proposal to place a cigarette machine in the Airport lounge of the Union Building will be considered at the Finance & Development Standing Committee of the Union at its April meeting.

Written submissions may be made to Suze McCourt, F&DSC Chair, c/- Union Administration, 1st Floor, Lady Symon Building(Union Building).

Your friendly Union

LSS Breaks - We are corrupt

To all members of the Law Students' Society,

The Committee of the LSS acknowledge that during the days preceding the LSS Book Sale and on the first day of the sale itself, four committee members gained access to purchase books prior to the commencement time. We acknowledge that an advantage was therefore bestowed upon those persons at the expense of other LSS members, and for this we sincerely apologise. We pledge to make every effort to ensure that no similar incident happens again.

LSS Committee 1995

NB: The President denies making the comment alleged in the letter of March 20, On Dit.

Our letters policy is the same as always - brief, not too slanderous and in by Wednesdays at 5pm.

PAUL DAVIES

FEATURE

universe? Does space go on forever? Will there ever be an end to the universe? These are the sorts of questions we lie awake in bed wondering as children, they are ideas taken up in cartoons and movies, that have fascinated people for generations, but many of these such questions have moved from the phase of fiction to being well defined research projects. Professor Paul Davies, professor of natural philosophy at the University of Adelaide, has just been awarded the \$1.4 million Templeton Prize for his investigations into areas such as the possibility of other life forms, the origin of the universe, the nature of time and ideas about the end of the universe.

The Templeton Prize, which is considered the religious equivalent of the Nobel Prize, is awarded annually for contributions to progress in religion. The very first winner of the prize was Mother Teresa of Calcutta in 1973, however from time to time it is awarded to a scientist. Professor Paul Davies does not consider himself a religious person in any conventional sense, it is science that inspires him "To see a place for our species in the grandeur of the universe". "The point is that the Templeton Prize is given for progress in religion, new ideas that will change old theological thinking. Science shakes up the theological establishment and makes it think in new ways about the world, themselves and their religion", said Prof. Davies.

In 'Are We Alone?', one of his most recent books, Professor Paul Davies discusses his conviction that we are not alone in the universe. Life's origin has always been a mystery to us, however Professor Davies adds that there are scientific and philosophical principles which suggest the probability that life is far from being a trivial accident. He discusses the various explanations for life and concludes that "if consciousness is a basic phenomenon that is part of the natural outworkings of the laws of the universe, then we can expect it to have emerged elsewhere".

If other lifeforms were discovered Professor Davies believes it would be the greatest discovery of all time, transforming our view of ourselves and the nature of the universe like no other discovery. He does not view this impact as being immediate, but as taking generations to infiltrate into life as we know it. His prediction is that people's reaction would differ greatly depend-

ing on which kind of life form was discovered. "Supposing that tomorrow we open the paper and the headlines say 'Germ found in meteorite', I think that would literally be an earth shattering discovery, however I think the impact would be muted," said Professor Davies. The majority of people would not realise the dramatic impact of such a discovery, and not be particularly excited about the findings. In con-

trast though, if Project Phoenix, a research study which focuses on likely looking stars and listens to thousands of radio frequencies simultaneously in hope of a signal from alien life form, received any response believed to be an alien message the public's reaction would be significantly different. "If they got a message with deep dark secrets of the universe sent to us from some star cluster 50,000 light years away, I think it would be sensation of the week, people would talk about nothing else. Then I think what would happen is they would go on with the cracks or worrying about the weather or so on, it would take 100 years for the full implications to sink in," he explains. In Professor Davies' opinion, the discovery of the message would be the most significant piece of the advanced communication system as it could be proven that other life forms had a common origin with life on earth.

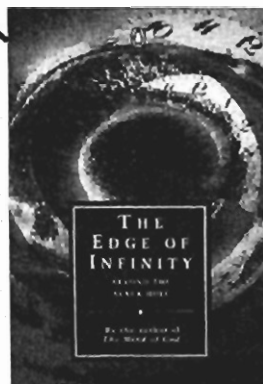
Technology like past, present and future, that are the very tense structure of our society, merely enshrine a linguistic and psychological confusion about the nature of time. This suggests that we have adopted the notion of time in a psychological sense simply as a useful convention for communication and that we have fooled ourselves into thinking that it has some basis in reality. Professor Davies acknowledges that it is hard to be human and believe that the physicist's view of time is the complete story. "This is one of the great unsolved problems of our time. Time as you and I know it seems to be of little relation to time as it enters into the equation of physics", said Professor Davies. The problem is the obvious mismatch between the physical and subjective (psychological) time.

The basis of Professor Davies' discussion is the concept that time, like space, is physical, and therefore as mutable and as malleable as other things in nature. On the idea of time travel Professor Davies points out that "Travel into the future is possible. We already do it."

He explains that in the laboratory, based on the concept of travel into the past, provides problems. "To achieve this we have to have something like a black hole. At the surface of a black hole time literally stands still relative to here on earth," says Professor Davies. "If the laws of physics will be adapted to permit something like a whirl hole, which is really like a tunnel or a tube connecting two points in space, providing a sort of short cut, and get through it and out the other side then a time machine would have been created. This would allow travel backwards in time as well as forwards into the future. "The very rationality of science is threatened by the possibility of travel into the past, we need to know if it's possible even in principle, and that's the reason why we've investigated it, not because they're hoping to make a practical time machine", says Professor Davies.

The Last Three Minutes', an earlier

The best science writer on either side of the Atlantic' - Washington Times



PAUL DAVIES



Davies tackles an issue which has been at the heart of physicist and theologian debate, that of the nature of time. His discussion is based on the notion presented by Einstein that "the distinction between the past, present and future is only an illusion". Professor Paul Davies explains, "We know on the basis of the Theory of Relativity that we can't talk about a universal now. There is a whole range of nows. This gives you the impression that time is somehow laid out...it spans eternity, if you like, it's not something that happens on a moment by moment basis". While famous philosophers, like Jack Smart, would argue that use of term-

ing like a whirl hole, which is really like a tunnel or a tube connecting two points in space, providing a sort of short cut, and get through it and out the other side then a time machine would have been created. This would allow travel backwards in time as well as forwards into the future. "The very rationality of science is threatened by the possibility of travel into the past, we need to know if it's possible even in principle, and that's the reason why we've investigated it, not because they're hoping to make a practical time machine", says Professor Davies.

book written by Professor Davies deals with the issue of the end of the universe. "Basically there are two ways that the universe might end, either with a Bang or a Whimper", argues Professor Davies. He suggests that if there is enough matter in the universe then it will eventually collapse in what is referred to as the Big Crunch, which is the Big Bang in reverse. The concept here is that if the Big Bang was big enough, the universe would escape it's own gravitation and therefore continue expanding forever. However if the power of the Big Bang was not so great then there will be enough gravitational force to ensure that everything will collapse to a final obliteration point where space and time will cease to exist. The determinants are; how big the initial Bang was and how much matter there is in the universe. Professor Davies believes that the answer to this question should be known within the next 5-10 years, with the aid of the humble telescope. "Or we may know that we will never know the answer, the reason is if you are exactly on the boundary line between the two, it's like projecting a ball into space that can travel zillions of miles before it falls back again. The moment of truth of which it turns around can be extended indefinitely into the future.... in which case the question will go unanswered", he said.

Professor Paul Davies confronts issues in his books that both explore questions that have always intrigued human curiosity and challenge issues that humans take for granted as fact. "I've tried to show that the most straight forward questions, which most people would accept without thinking about, immediately can lead to the most profound philosophical issues that go right to the foundation of science and scientific methods". The Templeton Prize is a wonderful liberation for Professor Davies, "It will enable me to pursue issues of interest, free of financial burden I think that is exactly how prizes should be used." Professor Paul Davies will collect his prize from Buckingham Palace on 5th May, 1995, where it will be presented by the Duke of Edinburgh.

Megan Brown



ON DIT

The New On Dit Eds?



SAUA President

The Year So Far...

Well, the first half of the semester is almost behind us which means that we are on holiday once again! I hope everyone enjoys the Easter break and returns to Uni ready for even more activities as well as the occasional dose of study. (it's character building so they say). To date your Students' Association has brought you:

- Orientation
- a free legal service (every Wednesday during the academic year)
- campaigns against adverse changes to AUSTUDY
- The No Fees for Degrees Rally & Student Strike
- The Republican Debate

as well as giving the Prime Minister the odd parliamentary headache or two. (after the "get a job" call I'd say he deserved it!). But that isn't all... in May be on the look out for:

- PROSH
- A Second National Day of Action (on Fees/HECS and the like)
- A look at the Federal Budget
- A new look SAUA Office
- Anything you decide to bring to our attention!

Changes in the University

As of late last week the Vice Chancellor has released documents which relate to radical changes to the structure of the University. The SAUA will be examining these proposals closely and will be advocating on behalf of all students to ensure we are not disadvantaged or overlooked by these changes.

These changes follow hot on the heels of the Review of the Arts faculty. The Students' Association has been participating in the review process and Michelle and myself will be making a detailed submission to the Vice Chancellor including student perspectives on proposed changes. If you would like to know more or to make a comment please come in and see us in the SAUA Office.

Library

Once again the Library is being forced to make cuts to its collection. Although the situation is not quite as severe as it was it certainly warrants concern. Cuts to the journal collection of about 11% have been proposed and I will be actively seeking to oppose these cuts and to compensate for any unavoidable losses in library resources. I will keep you informed as things develop. However, on the bright side, the Barr Smith Library has invested

in a significant amount of computer hardware which should make finding information and resources in the Library a lot easier. The new Woolhouse Library at Waite has also been completed and is up and running.

National Day of Action (Part II)

Planning for the next NDA commences at the first official *South Australian Education Network Meeting (SAEN) on Thursday April 6th*. The next phase of the campaign against up front fees, increases to HECS and funding cuts promises to be even bigger than the last! Come along to the *Barr Smith Lawns at 5pm* and get involved.

Happy Holidays!

Dear Andrew "Wolfy" Wolfmeyer,

In response to your comments on the "occupation/sit in" that was attempted after the National Day of Action on Thursday March 23rd. I think you raised a very valid point about the "sit in" at the University of South Australia. Unfortunately, I believe as you do, that a tremendous opportunity was missed by students to occupy the Chancellery and to make a strong statement about GCLP fees in particular.

After emerging from discussions with the Po Vice-Chancellor (Equity) and Deputy Vice-Chancellor (Research) about the GCLP course, I had to go to Channel 7 for an interview about the days events. I am sure that you would agree that publicising the campaign was a crucial part of staging the rally in the first place. To that end the media coverage we received was outstanding. (the rally and the PM's appalling comments were headline news in radio, TV and the print media nationally). However, these commitments made it difficult for me and other representatives to stay at the USA. Upon returning to campus I was informed that the proposed "sit in" had been called off.

I think there is a lesson to be learnt from this. Firstly, the rally was a huge success and has provided a tremendous window of opportunity for students in the lead up to the May 3rd National Day of Action. You are obviously misinformed if you thought the campaign ended after the rally (this is only the start!).

Secondly, I think the opportunity for the "sit in" was missed by not suggesting it far earlier when the USA Chancellery was effectively full of protesters. I find it curious that the leaders of the "sit in" chose to initiate it after the momentum of the rally had been lost. I would have been more than happy for everyone who had stormed the Chancellery to have taken a vote on the issue then and there. Why wasn't it suggested at the time?

Thirdly, as you would know Andrew, many student representatives spent well over 6 weeks co-ordinating the rally through meetings of the South Australian Education Network (SAEN). It is a shame you and other leaders of the "sit in" chose to attend so few of these meetings. Perhaps if you had, the "sit in" could have been organised properly and involved hundreds may be thousands more.

Finally, after discussing the matter with students from the ANU, Sydney University and Western Australia who have staged successful occupations in the past, they advised me that they require a great deal of preparation and organisation. Furthermore, the support of the University of South Australia Students' Association (City Campus) was not sought. This would have been crucial in ensuring that students had not only the support of democratically elected student representatives from the USA, but a vital and supportive resource base as well.

I think all the participants in the rally (including you Andrew) are to be congratulated. Special thanks to office bearers of NUS(SA): Tammy Franks, Ritchie Hollands, Lisa Reid, Gordon Knight also to Michelle Giglio, Jessica Boland, Sandy Pitcher, Emma Webb, & all the other volunteers from the SAUA, Francis Manning from USASA, Rob Houghton, Graham Hastings, Michael Guttenberg from Flinders & Craig Pett, Katherine Dellit & Beverli Newbold from the LSS & BLLG.

I hope to see you at the next SAEN meeting. Andrew, I think a "sit in" is a great idea.

Haron Hassan



Education V.P.

Michelle Giglio looks at educational issues within the University and is available to assist students with academic grievances. She also convenes the Education Standing Committee which is responsible for co-ordinating the education & welfare work of the SAUA.

Arts Faculty's Long Ride Through Hell

The long awaited verdict of the experts has arrived, and many 'interesting' views are set forward which discuss what is seen as the best future for the faculty. Comment is invited from all parties, and the SAUA is forwarding a submission. Please see my article in this week's *On Dit* for more details.

Access and Equity For All!

One committee I am on, the Access and Equity Group, has only just been resurrected after it went into hibernation a few years ago.

The Group deals with issues like the Review of the Fairway Scheme, and participation of women in non-traditional study areas, all really relevant and interesting topics. I suggested we investigate the need for support groups for mature age and country students, something practical and beneficial to students. I'll keep you updated.

Union Equity Grants

These are available out of \$13,000 of a trust created years ago by the University for students who are in genuine financial need. It is distributed once a year in March by the Union, and aimed at 1st years who cannot pay their Union fee, or need money to buy books.

All applicants are interviewed by the EWOs, and rate students on a needs basis. The Education Vice President is on the selection panel, and it was nice to be able to provide some financial assistance. Look out for it next year if you think you might be eligible.

See you next week.



Environment Officers

SAUA CUPS

Great news! The Union (Mayo refec) is now selling soft drinks purchased in SAUA Cups for 60c. Anyone who has not bought a cup yet may buy them from the Students' Association for \$2. Remember that discounts are available at all SAUA functions with your SAUA Cup.

WOODCHIPPING FORUM

Most of our week has been spent organising the Woodchipping Forum for Clubs Week. The Woodchipping Forum will be in the **Union Cinema on Wednesday April 5th 1-2pm**. The speakers are as follows:

• *Tim Doyle* (Environmental Politics Lecturer) Tim will speak about the po-

litical aspects of woodchipping in Australia.

• *Hugh Possingham* (President, Native Vegetation Society) Hugh is unable to attend in person but will have his paper on the biodiversity problems with native forest woodchipping presented on his behalf by Susie or myself.

• *Jo de Silva* (past SAUA Environment Officer, plantations advisor) Jo will present the alternative to native forest woodchipping - plantations. She will speak about the viability of plantations now and in the future.

We hope you can make it on Wednesday lunchtime to become informed about the actual issues involved in the woodchipping debate.

SSS CONFERENCE

The call for papers for the conference has been sent out to a wide variety of groups and interested persons around Australia.

Sponsorship is now being sought for the conference in the form of money, food, product and entertainment. If you have any ideas about companies that may be interested in sponsoring an environmentally based student conference in any way we would love to hear your ideas.

CARPPOOLING

The Carpool Register is gradually being developed in the SAUA. Not all people who applied during O'Week at the SAUA table for the programme had their applications registered. If you applied at that time could you please come to the Students' Association and fill in another form (provided) to ensure that your details are recorded on the Carpool Register.



Women's Officer

Women's Studies fights back!

If you've read the articles in last week's and this week's *On Dit*, you'll be aware of the threat of dis-bancement facing the Women's Studies Department at Adelaide University. Petitions and form letters are available in the Student's Association, but student's are particularly encouraged to write to the Vice Chancellor explaining how Women's Studies is important to them, and why they feel losing the departmental status would be detrimental. Remember that all submissions must be in to the SAUA or Women's Studies Department by the 25th April, 1995. If you need further info please call me on 303 5383 or pop into the Women's Studies Resource Centre in the Napier Undercroft. Get writing!!

Club's Week

The first day of Club's Week (3rd April) is the "Women's Day". The Women's Officer, Karen Willoughby is hosting Women's Officer's drinks in the Gallery from 5pm. Check out posters for the full program of events.

Women, Culture and Universities a chilly climate.

No, it's not a new book, it's the name of a conference that's coming to Sydney in the April holidays. I've got heaps of info on the sessions, times and other vital info. It's only \$70 for student registration for the two days, so please give me a call if you're interested.

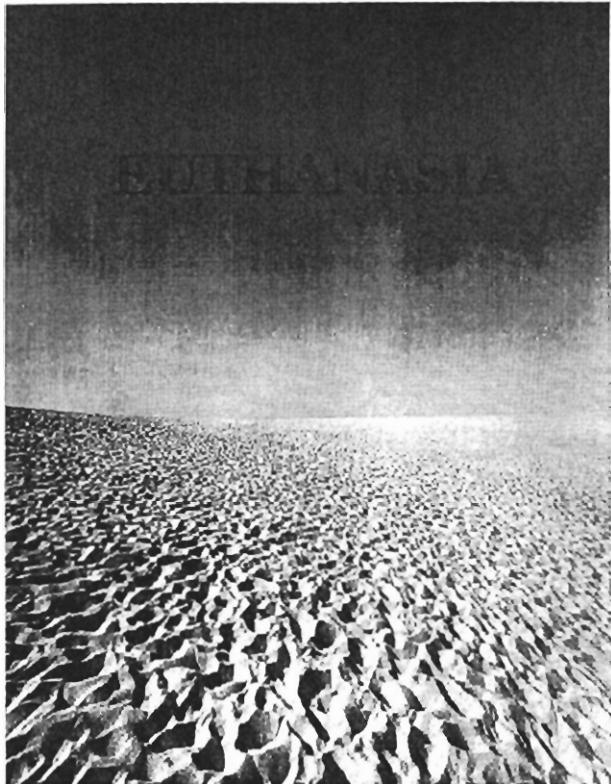
Women's Noticeboard

A new, purple addition has been made to the SAUA noticeboards in the Cloisters. There is now a Women's Noticeboard to spread info about women's events on and off campus. If you have any posters or info that you think would be relevant, please come and see me in the SAUA.

Stop Violence Against Women Day.

Wednesday the 26th April has been designated National Stop Violence Against Women day by the Commonwealth Government. We have received a video, which I hope to show on North Terrace, Waite and Roseworthy campuses, but the more events are being planned. Any input would be appreciated.

Thanks to those who helped with Gender and the Law Week...edited for length.



Mr John Quirke, the Labor member for Playford, introduced a Voluntary Euthanasia Bill to the South Australian Parliament on Thursday 9th March. "I think there was a pretty strange silence on the whole issue. It is actually debated out there in the community in a whole range of different ways...but I can't find any example of anyone raising it in here (South Australian Parliament)", Mr Quirke says.

The proposed criteria for euthanasia as addressed in the bill are;

- persons must be over the age of 18 years
- person must be terminally ill and likely to die within 12 months
- patient must have been diagnosed by 2 medical practitioners, one involved in the day to day management of the case, the other not
- the medical authorities believe that this is an appropriate response
- the patient desires to end their suffering and are deemed by medical authorities to be of "sound mind" to make that decision
- it is carried out by the self administration of lethal drugs or by the help of a willing medical practitioner

Mr Quirke emphasises "It is a totally voluntary bill". This means that the terminally ill patient is able to change their mind at any stage if they want to, both practitioners are doing it of their own choice, with no compulsion on them at all to be party to the situation, and the institution where it will take place has the same rights to opt out of the provisions. It follows the broad thrust of the Euthanasia

Bill introduced into Parliament by Northern Territory Chief Minister, Mr Marshall Perron, which provided inspiration for Mr Quirke, being a clear signal that this issue needed to be addressed in South Australia also.

Treatment of terminally ill patients is an issue at the heart of much debate at this time, with The Consent to Medical Treatment and Palliative Care Bill in its final stages before Parliament. This bill allows people to decide in advance the level of medical treatment to be provided and the decision of when life support machines and drugs should be withdrawn, but is restricted to individuals over the age of 18 years. As well as the Bill introduced by Mr Quirke, a second bill dealing with euthanasia is being planned by Labor Legislative Councillor, Ms Anne Levy. Her proposal widens the scope of the "right-to-die" bill at its present state, including issues such as allowing people to make "advance requests" for euthanasia if they were to become ill in the future (e.g. victim of a traffic accident where the patient will not be capable of making a decision at the time); allowing "incurably ill" as well as "terminally ill" people to request euthanasia and not restricting euthanasia to people who are expected to die within 12 months. However if Ms Levy decides to introduce her bill, which is only in draft stage at present, into Parliament it will be treated as separate to that of Mr Quirke.

Despite a tremendous amount of support for the voluntary Euthanasia Bill out in the community, there does exist strong pockets of opposition to it. The Anglican, Catholic, Lutheran and Uniting churches have released a joint statement to oppose the attempts to legalise euthanasia in South Australia. Euthanasia, presented in whatever guise "strikes at the basic level of

human life and destroys the fabric and trust and solidarity essential for life in our society", said the Anglican Archbishop, Dr Ian George; catholic archbishop, Dr Leonard Faulkner; Lutheran president, the Reverend David Paech; and Uniting Church Moderator, Dr Dean Brooks. Arguments for euthanasia "presented as a kindly solution in tragic situations" are "misguided and wrong", they say. They warned that legalised voluntary euthanasia would probably lead to non-voluntary euthanasia, citing the situation in The Netherlands as an example. The heads of the four churches, which represent SA's largest religious denominations, while opposing Mr John Quirke's bill urged Parliamentarians to ensure the passage of the Medical Treatment and Palliative Care Bill.

Mr Quirke criticises the religious leaders for not respecting the rights of others to choose euthanasia. "The concept of life being God-given and only God being able to take it away may well be the guiding principle...(but) in our society, in a spirit of toleration, not everybody is of that opinion", Mr Quirke said. "People are sick of being told how to live their lives and, indeed, how they must die".

Mr Quirke also challenged the Australian Medical Association, which has opposed active euthanasia, to more accurately reflect the reality faced by many of the people it represents. "I cannot understand the official position of the AMA...I say to the AMA it should consult much more widely with its members who face this legal minefield regularly, and some may even be facing it today", he said. "what about the doctors who are begged by terminally ill patients to speed up the inevitable end?".

Right to Life Australia is another group showing strong opposition to the Voluntary Euthanasia Bill. "I believe what we are seeing is the

ultimate manifestation of the disposable society", said chairperson Mrs Margaret Tighe. "The right to die eventually can become a duty to die or an excuse to kill", she says. The concern is that patients would be subjected to psychological pressure from relatives and doctors to take this option if it became legalised, with people becoming "immune to the killing".

Mr Quirke describes this an "an argument of convenience", explaining that the Bill includes strict guidelines and that if these are not adhered to, it will be considered murder and therefore treated as such. "All that you are doing is legitimising what is already happening in a number of incidences. There is plenty of anecdotal evidence to suggest that there are persons out there who are asking medical practitioners now to help end their lives and there are instances where that help has been forthcoming", Mr Quirke says. In response to the claim that the Voluntary Euthanasia Bill will place pressure on patients from relatives to end their lives, Mr Quirke states "To suggest that someone would want to put pressure on someone to do this for convenience or whatever just misunderstands the nature of relationships, when they are in those trying times".

Euthanasia takes a great bravery, it is a terrible choice that the individual must make and not one that any person would take lightly. Mr Quirke's philosophy towards life has motivated him to introduce the Voluntary Euthanasia Bill, "I think it is an important issue and it's to do with choice, I've always supported people having, under most terms in their life, a choice". This Bill does not impose the decision on any member of the community, what it does provide is an alternative to suffering when there is no quality of life to look forward to. Why should this be denied?

Megan Brown.



PEACE WEEK

May 13-16

Coming soon to Adelaide University is an event of global importance. Adelaide University's PEACE WEEK is our chance to express our yearnings and needs for Peace, in our own lives, in our communities and on this planet. Peace Week comprises multifarious activities aimed at connecting people from different backgrounds by sharing a common love and need. Peace Week also aims at increasing international awareness for Peace, starting at a grass roots level.

Peace Week - Inspired by...

Peace Week is inspired by the Sri Chinmoy Oneness Home Peace Run. The global relay is a huge event and aims at expressing and promoting the universal need for Peace. The Peace Run is for everyone, regardless of race, culture, religion or any other difference we could create. Passing through over 70 countries and 7 continents, the Peace Run is not just an athletic event of unprecedented proportions. Innovative grass roots programs, like Peace week, inspire and encourage politicians, schools, community groups and all others who come into contact with the run to focus on Peace. The Peace Run uses a flaming Olympic-style torch as its dynamic and inspiring symbol for Peace. The Peace torch is passed from one Peace runner to the next forming a bridge between peoples hearts and their need for Peace. The total distance covered by the run is twice the earths circumference and as this event grows so does its potential for creating a tremendous world change.

In Australia this year, the Peace run will cover the distance from Adelaide to Brisbane and will include ceremonies in ALL the states and territories of this land. The Adelaide ceremony will be held in Rundle Mall on the Friday of Peace Week (May 19).

The Peace Run creates bridges between all levels of human contact, including politics, and the Nation. *Person of the Australian Actor is Prime Minister Paul Keating who states "The Peace Run demonstrates most clearly that the search for Peace is not a static dream, but a dynamic commitment paving the way to a brighter future for all the people of the world."*

Australia is in a unique country in many ways. The slogan for the Australian peace run is "Australia - the World in One Nation.", emphasising the fact that the term 'Australia' covers many races and cultures. Our actions and desires of today are like seeds which grow tomorrow and will one day bear fruit. Australia has a unique chance to lead the world in the pursuit of World Peace, especially now as the world spotlight is focused more and more on Australia. Up and coming events, especially the Olympics 2000, give us a unique opportunity to lead the world into a Peaceful 21st century.

The Peace Run was founded by Sri Chinmoy, who states "There shall come a time when this world of ours will be flooded with peace. Who is to bring about this radical change? It will be you. You, You and your sisters and brothers. You and your oneness-heart will spread peace throughout the length and breadth of the world." Sri Chinmoy has been recognised as an international Ambassador of Peace by many world leaders. His



multifarious activities for the promotion of world Peace culminate in an extraordinary life dedicated to establishing Peace, both inner and outer; including leading the "Sri Chinmoy - the Peace meditation" group at the United Nations in New York for over 25 years. 1995 marks the 50th anniversary of the formation of the United Nations bringing to our attention the significance of this world body and its message of Hope and Oneness.

"World Peace," says Sri Chinmoy, "can be achieved, revealed, offered and manifested on earth when the divine power of love replaces the undivine love of power. Peace is the harmonious control of life. It is a power that easily transcends all of our worldly knowledge yet it is not separate from our earthly existence. No price is too great to pay for inner Peace. If we open the right avenues within, this Peace can be felt here and now."

Every day you should try to set a personal record in your unconditional self-giving.

WHAT YOU CAN DO FOR PEACE WEEK.

So here is our chance. Peace Week has many activities planned for it, including art exhibitions (any Peace artists out there?), Peace poems in On Dit (Peace Poets?), articles on Peace, a ceremony on the Barr Smith Lawns (Want to get involved?), a Peace-Fun-Run organised with the Gym, Music, Talks, free Meditation classes and in fact anything YOU can think of.

Peace Week is everybody's event. Participating in this event could mean many things. You could write an essay for Peace, compose music for Peace, draw, paint or in anyway create a Peace of art.

Peace Week offers a unique opportunity to us. Our involvement in this week has the potential to send a wave across the whole world renewing, strengthening and feeding the ancient cry for a world truly at Peace. The best poems, art works and essays will be presented to Prime Minister Paul Keating at the close of the Peace Run. The potential is enormous, it is truly up to YOU!

So if you have any ideas, comments, poems, etc. please call Robin on 269 1985 or Karen and Fiona on 344 2907. See you at: PEACE WEEK,

Robin Beecher

"Peace does not mean the absence of war. Peace means the presence of harmony, Love, satisfaction and oneness."

Sri Chinmoy.

Now is the time to make good use of time. Today is the day to begin a perfect day.

CLUBS WEEK

April 1-8

To commemorate the one hundredth anniversary of the Adelaide University Union, the Clubs Association is holding the first ever Clubs Week, which is being held from the first to the eighth of April. The association is one of the five major affiliates on the Adelaide campus, the others being the PGSA, the Sports Association, the OSA, and the SAUA.

The Clubs' Association came into existence in 1971 in order to cater for the needs of non-sporting clubs as it was felt that the then Student Representative Council was inappropriate for this function. Today it has grown into an organisation that caters for over one hundred Clubs and Societies on all of the major campuses. The association provides information and administrative support to clubs, as well as assisting clubs financially in the pursuit of various activities.

Clubs reflect the diversity of campus life- from politics to religion, chess to comedy, cultural groups to theatre production groups. Clubs give the students the opportunity to pursue the activities they wish.

Clubs Week this year has come about as a result of unprecedented cooperation and goodwill between the Association and the Union. The union has come to the party in their support of the 'Club Of The Year Quest', in which the winning clubs will receive large cash prizes and trophies. Special mention must go to the following people for all of their support; Sam Bowler, Paul Manning, Emily Wilson, Susie Brown and Julia Nairn, Simon Hall, Pene Bartlett, Andrew Wolfmeyer and Chris Jacquiel.

Just to not least, I'd like to thank the CA Executive, whose hard work and dedication have made the following events possible: Dave (Campus Legend) Roussy, Connor (Just me, I'm an economic rationalist) Burke, the wonderful and sensitive Karen Willoughby, Kate (the divine Ms Mc Messarah and Paul (There's the Beer?) Sykes. It's those people who have made the Clubs Association the best and most vital affiliation on campus. "Sorry Hahahaha but I'm kidding".

On the next page is an itinerary of the week. It is an invitation for more information about any club or society you wish to start your own club, drop in and see us in the back of your building (far end of the Cloister) or give us a ring on 0543 1254. See you at Clubs Week!

Clubs Association President

What's on....

Mon 3 April -
Clubs' Association Council
Official launch of Clubs
Week, North/South Dining
Room 1-2pm
WOMEN'S DAY Women's
Officers Drinks
Tue 4 April -
Exhibition - "Clubs On
Campus" Union Gallery,
Level 6
Drinks and nibbles - All
Welcome 11-1pm
Wed 5 April -
Market day, Recruitment
Day, Big Band Dance at
Smith Lawns at 12pm
Environment Forum
Cinema at 1pm
Thur 6 April -
AUESA
Pub Crawls culminating
with Jokes Comedy Club
From 8pm
Fri 7 April -
Union Officers and Queen
show featuring "Egg"
Sponsored by
From 7 pm Unibar

Republican
Debate

Ale or draught? Chocolate or strawberry? 9.00am lecture or more sleep? Constitutional monarchy or republic? Questions all worthy of in depth debate but judging by the lack of attendance on the Barr Smith Lawns it would seem that the last one was the least important in the minds of Adelaide University's students last Wednesday afternoon.

The thirteen-odd-thousand students who didn't turn up missed the chance to see a couple of politicians and a bigwig from each of the constitution movements debate the republican thing. Sure, there are more fun ways of spending an afternoon but it was more likely lack of publicity and not lack of interest that kept everyone away. With only two speakers for each side, each given only five minutes, the debate didn't tend to drag on as events of this kind often do.

Overall it was quite a good event and hopefully the SAUA will present similar debates in the future and next time publicise them a little more widely. So who won the debate? Well you should have been there to decide for yourself.



Get A Job

Students' Association President Haroon Hassan checks out just how well our political leaders understand current student protests over Government Education policy.

In the wake of his now infamous "get a job" jibe to student protesters in Adelaide last month, the Prime Minister and his party have been under intense parliamentary pressure. A number of questions were put to various members of the government with regard to the National Day of Action on March 23rd and the PM's unfortunate remarks.

The first question raised was by Opposition spokesperson on Education, Senator Robert Hill, to Senator Gareth Evans (Senate leader) on March 23rd. Senator Hill asked if the government could justify its broken promises to students and questioned Senator Evans about the National Day of Action that was about to occur. Senator Evans' response was, "...I cannot remember every goddamn thing...". After failing to find the right briefing paper Senator Evans went on to explain that the government had expanded the number of Commonwealth tertiary places (note that tertiary includes TAFE). Strangely enough this did not seem to answer the question at hand! Senator Evans' response to further questioning was, "You do not like that information; you will have to live with it and lump it because it is true." Not particularly inspiring stuff is it?

Upon being questioned about the charging of up front fees for undergraduate courses through University commercial fronts and the decline in the quality of education for students Senator Evans once again failed dismally. "I do not accept the premise of that question.....". Yeah right, get a grip on the issues Gareth!

If you thought that was bad, it gets worse. Dr. David Kemp (the man responsible for the Liberal's horror education policies at the last federal election) then took the issue straight to the PM in the House of Representatives on March 27th. Dr. Kemp challenged the

Government's record on youth unemployment and asked the Prime Minister to apologise to all young Australians for his "insensitivity" in making the "get a job" comment. The Prime Minister then launched into a tirade on University places (he was probably using Senator Evans' briefing paper) and the operation of the HECS scheme. When Dr. Kemp tried to point out that this was not what his question was about he received the following response:

"I was being abused about HECS at the time I made the comment. That was what I was being abused about."

Firstly, I believe the Prime Minister was heckled by students because he chose to run away instead of confronting his critics. Sure we were vocal, but you would think that for Mr. Keating to claim he was being abused is just a little ridiculous. After all, this is the same man who refers to his parliamentary colleagues as "scumbags" and "unrepresentative swill" on a good day!

Secondly, it demonstrates the Prime Minister's complete lack of understanding of the issues. Students were protesting over up front fees for post-graduates, funding cutbacks to universities, and many of the regressive proposals outlined in the Resource Allocation Paper (see On Dit vol. 63, no. 1, February 20, p.17) including detrimental changes to HECS. Students were objecting over the gross inequities and financial barriers to education created by fees and radical increases to the amount of HECS that students will owe at the end of their degrees under current proposals.

By this stage Labor Party staff in Canberra must have been feeling pretty damn silly. It was not until last Thursday (March 30th) that Simon Crean (the Minister for Education Employment & Training) restored some semblance of

credibility to the Government benches with a speech which turned the spotlight back onto the opposition. Quite rightly, he pointed out that at the last election the opposition's policy were far more regressive than anything the ALP has presently introduced. (That might change after the May budget though). The opposition was quick to respond however, when Trish Worth read out a letter from the SAUA expressing our disappointment over the PM's handling of student concerns and challenging the PM to a national televised debate on Youth Education, Employment & Training policies.

So at present the situation remains somewhat ambiguous. Whilst the Coalition is being tremendously supportive of the student cause one has to wonder just how much of this is motivated by the desire to gain political advantage over the ALP in the lead up to the next election. Although Senator Hill has taken a far more moderate and "student friendly" approach than his predecessor Dr. David Kemp, students will have to reserve their judgement until the Coalition's education policy materialises.

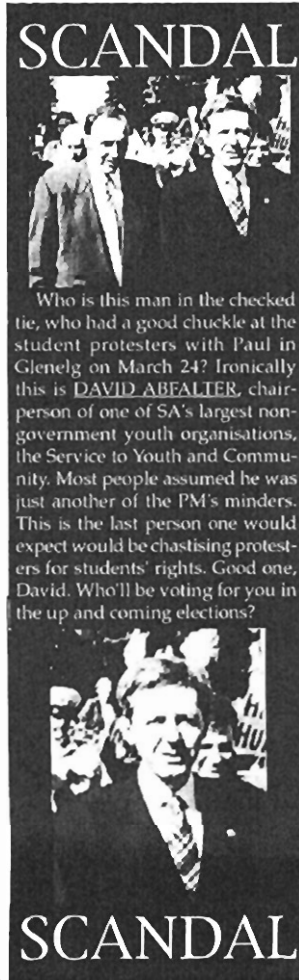
As for the government... Paul Keating has yet to apologise and neither he nor Simon Crean have taken up the challenge to debate students in an open forum. If students continue to voice their protests as effectively as they did on March 23rd then no parliamentarian will have an excuse not to understand the issues that are currently of concern to all Australian students.

See you on May 3rd for the second National Day of Action.

*NOTE - all direct quotes were taken from the relevant Parliamentary HANSARD.

Who is this Fiend?

NEWS



Who is this man in the checked tie, who had a good chuckle at the student protesters with Paul in Glenelg on March 24? Ironically this is DAVID ABFALTER, chairperson of one of SA's largest non-government youth organisations, the Service to Youth and Community. Most people assumed he was just another of the PM's minders. This is the last person one would expect would be chastising protesters for students' rights. Good one, David. Who'll be voting for you in the up and coming elections?

On ya Bike, Mate City Stops as People Reclaim The Road

The usual Saturday morning sea of cars was held back last week as about 400 cyclists and pedestrians became the traffic, reclaiming the road for a sustainable transport future.

Shoppers and motorists looked on bemused as the vibrant and noisy alternative transport procession took over city streets.

Mark Pamell from the Australian Conservation Foundation opened the rally at Victoria Square. "We're not blocking the traffic," he said, "we are the traffic."

The colourful march of people, bikes, skates and crazy 'bike-cars' made its way through the city centre to Rymill Park where the festival continued with food, more speakers and the groovy music of Puck and Raelene Bros.

PRAXIS speaker, Laura Bahnisch, said, "With privatisation of public transport and further cuts to community services, it is becoming urgent to work collectively for change ...

"We demand environmentally sustainable transport options. Until

there are realistic transport choices, people will be forced to drive, put up with inadequate facilities or simply stay at home."

Other speakers included Nicky Page from the Unley Bicycle Users Groups and Peter Clements from the Greenhouse Association.

So why should we reclaim the road?

Adelaide is one of the most car dependent cities in the world.

Private motor vehicles come with a huge ecological price. Cars are a major source of air pollution, noise pollution, greenhouse gases and road deaths. And then there's the social cost of mining and burning fossil fuels. Remember the Gulf War and the Timor Gap?

The government has an international responsibility to actively decrease greenhouse emissions, yet this rally came just days before the Brown Liberal Government released plans for a new \$112 million (!) freeway -

the third arterial road project).

But alternatives do exist! We need to demand transport options which will increase quality of life and decrease car use, fuel consumption and pollution.

- Person-Power: Walking and Cycling - even though almost everyone has access to a bike, conditions are so fucked that less than 3% of journeys are made by cycle or on foot. We need incentives like adequate bike facilities, safe conditions and better driver education about the rights of cyclists and pedestrians.

- Public Transport also helps reduce consumption of fossil fuels and the space wasted by cars and car parks but in case you haven't noticed Adelaide's public transport facilities have been continually cut back and with privatisation looming things are not going to get better.

So what can I do about it?

Heaps!

There's stuff you can do on a personal level like using ecologically sustainable transport, shopping locally and buying locally produced

goods and writing letters to MPs and the Advertiser.

But an even more effective way of making an impact is to join together with other people to pursue change.

The Reclaim the Road rally was organised by PRAXIS, just one example of the kind of group you might like to join or form. PRAXIS is a grassroots, action-based group that focuses on issues from an ecological perspective. As well as organising this action, we are involved in a community organic garden and the movement to save Australia's native forests. If you're interested in finding out more, come to a meeting at the Box Factory on Thursdays at 6.30 pm or telephone 274 1749.

Other related contacts include People for Public Transport which can be contacted through the Conservation Centre, 120 Wakefield Street, telephone 223 5155. The Bicycle Institute of South Australia, who helped to organise Reclaim the Road can also be reached through the Conservation Centre. BISA can direct you to your local Bicycle Users Group.

On Dit

Bloody Jeff

Jeff Kennett is cloning himself more and more into the mould of Britain's former Prime Minister, the now Baroness Margaret Thatcher, as he continues with privatisation plans of Victoria's assets despite the extreme unpopularity of the move. In short, Kennett's privatisation plan means private sector involvement in what have previously been long standing public services and industries.

His government has resorted to a \$2 million advertising campaign to win public support for the privatisation project.

Bloody Jeff intends to first sell off Victoria's State Electricity Commission before he moves to the state's other major public utilities. To apparently counter the possibility of private monopolies then occurring, Jeff and his 'New Right' conservative friends have claimed that they intend to break up the major facilities in order to give the impression of competition.

This will only succeed, however, in creating an illusion of competition. Monopolies will not be discarded under the new system. The Kennett break up will only result in regional monopolies rather than the present state-wide monopoly and the regional monopolies will not even be controlled by the state as the system is now. The practices of private companies have not always held the public's interest - and moreover their health - as top priorities. They are there to make profits. And with the amount of capital they will be putting in to pay for the purchase of the utility, they will no doubt be looking for large profits that all Victorians will be paying for.

Maggie Thatcher, during her



He's
at
it
again

Prime Ministership of Britain from 1979 to 1990, unleashed a stingy privatisation policy that not only marginalised interest groups with her single mindedness in effecting her policy, but significant concessions were made to the managements of the privatised companies in the policy-making process so that there was and will continue to be lim-

ited competition. The Thatcher Experiment succeeded in undercutting any growth in democracy. Even Thatcher's staunch advocates concede the program could have been improved.

As ideologically unsound and inherently contradictory to democracy as Thatcher's policies were, Bloody Jeff is sadly continuing to move to-

wards that neo-liberal style of politics.

Hey Jeff, how about opening up the utilities to competition *before* you sell them. It seems to have worked in the Optus / Telecom example so give it a go. We already have seen in Britain that your method of politics will only fuck-up and seriously damage democracy and the pockets and health of your constituency!

Matt Pearce ... Melbourne

On Monday, 20th March, *The Australian* printed an expose into Australian television current affairs and in its findings recorded that ... wait for it ... it's tabloid!

To even the most ignorant people, this is not new information. Nor is the fact that the highest rating current affairs show, *A Current Affairs*, is the worst offender for running glossy human interest stories that have little to do with the day's, or even the week's events.

The point here is not a lamenting of the masquerading of trivial information as 'news', moreover the trivialisation of news. Rather, it is the breakdown given in the said article about the content of the nation's three prime time current affairs programs. It is becoming increasingly apparent



that people are relying more heavily on spoon-fed TV news for information than broadsheet press and this, in turn, affects our world views and public debate.

A Current Affairs, the nation's tenth most watched show, had only one 'hard' story (according to *The Australian's* definition) during the whole week of analysis: Aboriginal Justice. A fine and important topic indeed, but they did not even break that story, 7.30 Report did four nights' before!

Today Tonight fared a bit better in

the comparison with a 'hard' story every night, but that was counterbalanced with 'soft news' on each occasion. Obviously, a more socially responsible program tackling issues of current political and social importance but one that loses to *ACA* in the ratings war.

The best and fairest award for current affairs integrity goes to *7.30 Report*, which, according to *The Australian*, did not run one 'soft' story, only a few 'squashy around the edges'. Most of the 'hard' stories it aired



were followed the next day by the press. Pity its ratings are less than half those of smiling Ray's.

A Current Affairs' executive producer, Peter Meakin, defended his show by saying: "Any current affairs program in a prime time slot is going to rely on getting the mix right between hard and soft stories, but if Ray thinks a story is important, he'll run it even if for some of the audience it's a turn-off." When, Ray? When?

I guess we'll have to rely on re-runs of *Frontline* for an accurate picture on our TVs of what's happening in society - we'd certainly be more informed!

Matt Pearce ... plagiarising for *On Dit News*

Tabloid TV Exposed

An Inside Look At the Bosnian War

This is the second installment in our expose into the Bosnian War. Last week we featured Serbia and first edition next term we conclude with the Muslim perspective. Remember, don't complain until you've read all three articles because they are meant to be biased.

PART TWO: SERBIA

THE WAR AGAINST CROATIA AND HERCEG-BOSNA

This is the second week of a special three-part report on the causes of the war, which offers the different viewpoints of the three combatants (Serbia, Croatia and Muslim). In this way it offers you the chance to experience the mentality of the region as well as making up your own decision as to who is the aggressor, the victim or what. Warning! these reports are meant to be biased. Don't complain until you have read them all.

The 5 million Croats claim to have a history which has seen them the most oppressed people in the Balkans. As a result of the split between the East and West Roman Empires, the area where Croatia lies in the sphere of influence of the Vatican, therefore Croats are Catholics, use the Latin Alphabet and cross themselves with their whole hand (yes - very important).

The Croats see the events leading up to the start of the conflict in Croatia and Herceg-Bosnia (the Croatian way of saying Bosnia) differently from the Serbs. Unlike the Serbs, the Croats were ruled for centuries from Hungary, while the Croats in Bosnia were ruled from Turkey. Many Bosnian Croats fled Turkish rule and some opted for con-

version into Islam, becoming the Bosnian Muslims of today. Prior to foreign rule, Croatia was an independent kingdom, founded in 924 AD by King Tomislav. Foreign rule did not end until the defeat of Austria-Hungary in 1918. However the result was not independence for Croatia but forced incorporation into a Serbian ruled "Kingdom of Serbs, Croats and Slovenes" (Yugoslavia). This new nation came about from Serbian demands from the Paris Peace Conference of 1919 (Serbia was on the winning side) and not out of a mutual agreement. It is really Britain and France who designed this ill-fated and corrupt kingdom. The Croats felt that they would lose their identity under this Serb-dominated system, especially since the Serbs hated the Croats for their religion. Such sense of loss gave rise to the Croatian Peasants Party, whose leader Stjepan Radic was later assassinated. Following this, in 1929, the ruling Serbian Karadjordjevic Family imposed a Royal Dictatorship.

The 1930's saw the rise of the Ustasha, an independence group which formed an independent Croatian state during World War II. The Ustasha came in response to the Serbian Chetniks, a fascist guerilla army which terrorised the non-Serb

population of Yugoslavia. While much guilt and publicity were given to the Ustasha, the even bloodier Chetniks' crimes gained not near the same attention. Such was the attitude of the Pro-Serb Communist Yugoslavia of Tito.

While Croatia's seaside tourism economically kept alive Yugoslavia, Croats complained of how their wealth was being used to prop up inefficient Serbia and other Muslim Republics. When Tito died in 1980, support for the Communists dwindled so much that future Serbian Strongman, Slobodan Milosevic promoted Serbian Nationalism to boost the ratings, while still claiming to support Yugoslav "Brotherhood and Unity". While Serbia and the Armed Forces grew on nationalism, the Croats sought to protect their own unique identity. It was obvious that the Serbs wanted Croatia dead when they illegally occupied one third of Croatia's territory, proclaiming the pseudo-state as "Krajina".

In free elections in Croatia in 1990, Croats en-masse voted for Franjo Tudjman's HDZ (Croatian Democratic Union), which produced a likewise positive result in the referendum for independence. After some hopeless final minute discussions, Croatia finally had enough of Yugoslavia and declared its independence on June 25, 1991. The Serbs, with help from the third largest army in Europe - the Yugoslav People's Army at-

tacked defenceless Croatia soon after.

In Bosnia, Catholics and Muslims co-operated to separate from Yugoslavia on 25 November, 1991. Fighting didn't start until after Herceg-Bosna was recognised by Europe on April 6, 1992, when heavily armed Serb-gangs attacked Sarajevo.

Independence of Croatia, Herceg-Bosna etc. to the Serbs means no more control of non-Serbian regions of Yugoslavia like colonies.

As fighting continued, the Catholics and Muslims fought united against the Orthodox Serbs. That was until the idea of a Bosnian identity infected the minds of the Muslims. Croatia recognised Herceg-Bosna and helped the Muslims, however while the Croats allow the Muslims a go at this independent Bosnia thing now, in the future, the Muslims must all realise that they are Croats and that Herceg-Bosna is really Croatian land. The Croats believe that this will come true, for why else would the Muslims join Croatia in a confederation, agreed on last year.

Above all, this war to the Croats is for the defence of their unique culture, identity and independence which Serbia, Britain, France and Russia have denied them for so long.

Don't forget to look out for the follow up article next edition - Bosnia Muslims

Persian Gulf Update

A military build-up in Iraq has been photographed by American satellites claimed United States Defence Secretary, Dr William Perry, in what has amounted to a pulling of resources by America against Iraq, the vanquished nation in 1990 / 91 Gulf War.

Dr Perry handed the photographs showing a major rebuilding of Iraqi military infrastructure to Saudi Defence Minister Prince Sultan Bin Abdul-Aziz. The buildup included artillery production, chemical warfare and rocket engine plants that were destroyed in the Desert Storm conflict.

The response has been increased support from the Gulf Co-operation Council for increased military preparedness. Support is now being rallied within the six Gulf Arab states grouped in the Council to support Dr Perry when he argued for "the necessity for having a unified coalition military capability for dealing with that."

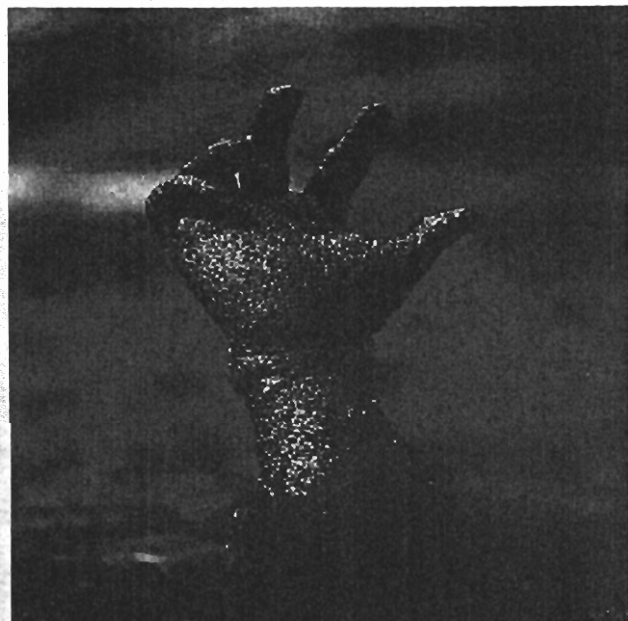
Dr Perry called for guarantees of American access to ports and air

bases in the Gulf to counter potential threats. He in return assured the Gulf Council of US commitment in case of a repeat of Iraq aggression that the world witnessed just four years ago.

This has come at a time when Kurdish spokespeople are claiming a joint Turkish-Iraqi plot to wipe out Kurdish separatist strongholds. Up to 35,000 Turkish soldiers, backed by air power and tanks, have moved 40 km inside northern Iraq into the Western-protected "safe haven" for Iraqi Kurds.

Dr Perry is also pissed off with Iran as he has claimed during his whirlwind tour of the Persian Gulf that they have deployed chemical weapons near oil shipping routes and that they have moved 6,600 troops to islands in the area. "It is a deployment that is far beyond any reasonable defensive requirements that Iran has and it can only be regarded, I believe, as a potential threat to shipping in the area." He has called for "dual containment" of both Iraq and Iran.

The US State Department has said



meanwhile that Washington considered the Gulf to be of vital strategic importance and wanted the oil shipping route through the Straits of Hormuz to remain open.

Let's hope that Bill Clinton can re-

member that winning a war against an Arab state didn't help George Bush in getting re-elected when he plans his strategy for re-election for next year's American poll.

Matt Pearce ... Baghdad

Winning a war against an Arab state didn't help George Bush in getting re-elected.

Back off Buster, or I'll Call Security!

Campus security is an issue as old as the trees well, a long time anyway! Despite Adelaide's image as a sleepy city of churches, it's not as safe and happy as it seems. Unfortunately rapes, sexual assaults, attacks and stalking do happen in Adelaide, and Uni campuses aren't exempt. The sexual assault on the North Terrace campus during the O'Ball is just one example of our Uni not being safe. Remember, you have a right to feel safe, all of the time! The University has a number of services to help you exercise your right to be safe on your campus.

Campus by campus

The North Terrace campus has a twenty four hour, seven day a week security service, and you can find their happy, helpful faces on the north western corner of the Hughes Plaza. The hours of the Roseworthy Security service vary, so head on into the office at the left of the main building and find out when they're open for business. Unfortunately Waite and Thebarton campuses don't have Security Officers, but all student's are welcome to purchase "Walk alone" personal alarms at cost price form the main office at North Terrace.

A study distraction.....

Why not memorise these numbers (it beats studying), 'coz you never know when they'll come in handy.

North Terrace Security - 303 5990

Roseworthy Security - 303 7999

An all purpose, all hours University emergency number - 303 5444

And the really hard one (not 911) but 000 - the emergency number for all occasions.

Open doors - open hearts.

Security on campus is a student service, so the only way it's going to meet our needs as student's, is if we tell them what we think. Bob Lewis is the director of security on North Terrace, and he's really keen to hear about: any concerns and ideas you have about your security service. Alternatively, contact me (Sandy Pitcher, the SAUA Women's Officer) in the SAUA to let me know how you feel about our security service.

In tune with the rally chants of last week

What do we want?
A safe campus.
When do we want it?
Now!

Sandy Pitcher, SAUA Women's Officer.

Security Escorts

A free, twenty four hour escort service for all Adelaide University students (women and men). Who offers such an amazing deal? you guessed it - the Adelaide University Security Office! An escort to your bus stop, car, between buildings, or your residential college any time of the day or night, with no reasons needed, and no questions asked. But you want more ... any women who prefer to be escorted by one of the female security officers just needs to ask, and it will be arranged whenever possible. It's easy to use as well. All you need to do is find a phone and call the Security Officer on 303 5990. But there's more

You can ring my bell!

Last year the Women's Officer and Project Research Officer in the SAUA managed to get quality audit money for the installation of security phones. They've been plagued with the usual delays - orders from interstate, mis-quotes, under-quotes, people resigning, people on holidays, but they are likely to be ready and operational

within the next month or so!

What this means for you is

1. All you need to do is push a little button, and you will automatically be connected to the Security office in the Hughes Plaza. (You will be able to speak to them as you can on a two way radio).

2. Access to the great services that campus Security offers will only be the press of a button away!

3. Lighting will be improved around the areas where the phones are to be located (see the groovy map available from the SAUA office) so that the phones are a reasonably safe place to wait for a Security escort, friends or taxis.

4. The phones will be numbered, so that even if you don't know where you are, security will be able to find you.

5. The locations of the phones were carefully selected by representatives from Security, Property Services, and me from the SAUA - so they're (hopefully) in practical and logical locations.

6. Your Union has provided you with another great service (a gratuitous Union plug for the Centenary year!)

Men a 'Disadvantaged' Group at Uni?

"The tide of female achievement overwhelms" belief that women are a disadvantaged group at university and in the professions, says a new national study released by researchers from Monash and La Trobe universities.

The report of their findings was published in the journal 'People and Place' and claimed that on the basis of this tidal seeming wave, "men are going to have to get used to the existence of many more senior women in the workplace of the near future".

In 1994, almost 55 per cent of students starting university were women and in the highly competitive faculties of medicine and law, women's entry rates were 48 per cent and 53 per cent respectively.

It is a tradition that will perpetuate and may see men the disadvantaged group in higher education says the report. The academics argue that many of the factors precluding women from higher positions today, such as lack of education and professional qualifications, will be no longer relevant by the end of the decade.

"Men are going to have to rethink lingering traditional notions concerned with male-female roles in the workplace and the home," said the report.

Matt Pearce ...
Monash



HUMAN RIGHTS ARE WOMEN'S RIGHTS

In the politically sensitive nineties most people have heard of Amnesty International (AI). For all those who need reminding (ie: the many people who have joined the Adelaide Uni AI group but have not, as yet, attended a meeting!), AI is a worldwide voluntary organization that campaigns against the grave violations of people's fundamental human rights that systematically occur in many countries. It is a non-political, non-religious movement, independent of all government and economic interests. This organization DOES make a difference and YOU can be a part of the difference by simply joining (and actively participating in) the AI group right here at University (AUAG).

The main focus of AUAG has been a letter writing campaign to free all political prisoners of conscience; ensure fair and prompt trials for political prisoners and to end extrajudicial executions and 'disappearances'. This year we hope to continue this worthwhile activity but would also like to extend beyond this into 'campaign awareness' activities such as guest speakers, video showings and social events. The main focus of our campaign will be human right violations against women with an emphasis on Sudan.

The first step to 'awareness' was the launch of the SA branch campaign entitled 'Human Rights are Women's Rights.' A small group of AUAG members attended and found it a very valuable and interesting evening.

The first speaker to address the audience was Nawal Hassan Osman, founder of the women's organization in Sudan, 'Yed El Marra', which literally means 'Women's Fist'. Nawal spoke about the treatment of women in her country and the devastating effects of the civil war. She described how organizations such as Yed El Marra can transform the lives of women by giving them access to economic independence, skills and literary training. Through such a transformation comes empowerment which in turn enables women in traditional rural societies to play a greater role in changing the male societal attitudes that have been the constant source of oppression for centuries. Nawal and her organization are an inspiration to women to strive for justice and the realization of women's human rights against the tide of traditional male dominance.

Professor Hilary (Adel. Uni. Law Dept.) in-aims of AI's campaign on man rights. Her speech that women are the invisible nineties; most casual-women and children, most refugees are women and children.

expressed her about the cir-stances in women be-target of hu-abuse under 'Cultural Au-tonomy'.

ments often use this term as an excuse to condone the persecution of women. The idea that human rights are universal and indivisible, not merely MEN'S human rights is the main argument of the campaign.

Throughout the year there will be many more similar forums and speech presentations on human right issues. The movement is aimed at forcing government organizations to listen and to ensure that they take action to protect and promote UNIVERSAL human rights. If anyone wishes to become involved in AUAG we would love to hear from you. Meetings are held every Wednesday at 1pm in the Margret Murray Room (level 5 Union building). Remember: Amnesty DOES make a difference.

Sarah Slade (Law)

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Women's studies is a relatively new discipline, whose value is often undermined by the myths and misconceptions that surround it. As a modern, progressive field of study it is constantly challenged by the patriarchal norms that dominate traditional approaches to higher education. Women's studies is an interdisciplinary field of knowledge, within which feminist and post-modern theory and practise challenge boundaries set in place and often blindly accepted by society. It is about rethinking how the individual is constructed, how one's subjectivity depends on the way in which cultures organise their ideas about masculinity and femininity, and challenges the current sociological, political, psychological and cultural theories about the status of women. In examining the role of high and mass culture in constructing networks of power, knowledge through representations of difference and marginality, it enables us to realise the power operations taking place and therefore deconstruct them.

Students who have taken Women's Studies subjects know the value of the courses provided by the department as can be seen by responses to course evaluations;

- "Issues were very contemporary and relevant to problems of the individual and national identity in the 90's in Australia, which made the subject interesting and challenging."

- "Stretched our minds to issues not thought about before. It educated me further in exploring, and has given me the tools to further research matters dealing with the Aboriginal community" (written by an Aboriginal student)

- "Very interesting and relevant, introduced different interpretations, encouraged us to question what is normally accepted".

- "Subject relevant, up-to-the-minute, very far reaching, well thought out, it required re-thinking of many aspects of culture from the students".

Sandy Fitcher, the SAUA Women's Officer says that Women's Studies made her life at University bearable, knowing that other people shared her beliefs and that all attitudes were not dominated by the "old boys' club mentality". Etain Daniels, a student of Women's Studies, believes that it should have a major place within the University. She argues that Women's Studies opens new ways of thinking, presenting ideas that are overlooked or ignored by mainstream media. University is about knowledge, challenging accepted tradition and therefore is an important environment within which these subjects should be studied.

While the need for equity and access problems to be overcome by the University structure and teaching is being recognised, the Women's Studies department is under threat of being disestablished due to the Arts Faculty Funding Crisis. Many people recognise the need for change in our society, to move away from the stereotyped norms affecting power relations, to providing opportunity for previously restricted groups in society to contribute their skills and initiatives, for the benefit of the whole community. Isn't education the opportunity to start deconstructing these power relations, without understanding them or their impact maintaining the dominance of patriarchal values is inevitable. They are issues very much debated in the wider community, therefore they need to be reflected and confronted in our education systems. By disestablishing the Women's Studies department it is destroying the identity, autonomy and status of Women's Studies and is a sign that the University is not dedicated or committed to equity in education. Is the University of Adelaide progressive or is it more concerned with maintaining tradition?

MYTHS ABOUT WOMEN'S STUDIES

- ONLY WOMEN STUDY THESE SUBJECTS

FALSE!
11% of first year women's studies subjects are male. Males have taken the subjects, found them to be interesting and challenging.

- WOMEN'S STUDIES SUBJECTS ARE JUST MALE BASHING SESSIONS

FALSE!
These subjects do analyse society, including the way in which categories of males and females are constructed, but are concerned with awareness and deconstructing of stereotypes, rather than reverse misogamy.

- THAT STUDENTS TAKING WOMEN'S STUDIES SUBJECTS ARE ALL AGGRESSIVE, RADICAL FEMINISTS WITH HAIRY ARMPITS

FALSE!
Women's Studies attracts a diverse group of students, both males and females, and doesn't just appeal to a narrow section of the community. Demand for women's studies is high and many subjects have strict quotas because teaching staff are unable to keep up with student demand.

Prosh



Prosh is a coming

PROSH MAY 3-5 1995
(second week of second term)

Prosh Week is nearly upon us, with all the action beginning in the second week of next term. Your Prosh and Prosh After Dark directors for 1995 will be Ritchie Hollands, Nick Nelson and Jessica Boland, so contact either or all of us with any ideas and suggestions.

THE NEXT PROSH PLANNING SESSION WILL BE ON WEDNESDAY 5 APRIL AT 4PM IN THE UNION CINEMA.

All events will be finalised over the holidays by the respective directors, and the official program will be published in the Prosh Rag (Prosh edition of *On Dit*). Feel free to come and visit us over the holidays in the SAUA if you have any ideas for stunts or activities you would like to see happen, or to lodge your entries for the Prosh Parade. **Remember, Prosh week is all about having fun while raising money for a worthwhile cause.**

PRELIMINARY PROSH PROGRAM

WEDNESDAY 3rd MAY

12.30pm Official Opening and BBQ

-Speaker from the Prosh charity

Second National Day of Action- No Fees For Degrees

Launch of the stunt competition

-Bonus points for stunts promoting "No fees for degrees"

THURSDAY 4th MAY

8.30am Prosh breakfast

1.00pm Lunchtime activities with food, drink, music and more

7.00pm Awards ceremony for the winners of Redneck Radio's "Silverchair Awards"

8.00pm Jokers Comedy Company in the Unibar

-Free entry for Adelaide Uni students

8pm Prosh After Dark

-Featuring The Strange and Adelaide bands, plus door prizes, giveaways and drinks specials

FRIDAY 5th MAY

1pm Prosh Parade through the CBD

-Enter your own car/truck/float or ride on one of the SAUA's special commissioned vehicles. Enter now at the SAUA.

2.30pm Skydive onto the lawns by Adelaide Skydive

5pm Pub Crawl

Plus other daily activities to be announced including free giveaways, competitions, a possible live to air Triple J transmission and the kidnapping of some of your favourite celebrities.

Get plenty of rest over the holidays, as PROSH is guaranteed to expend all accumulated energy.

Crazy Prosh scenes in the mall



You Beauty Uni!

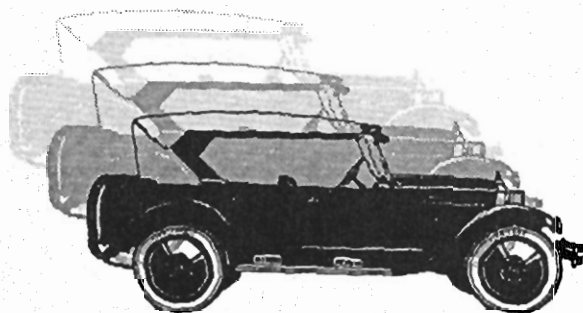
Adelaide University 6/230 d
West Torrens 229

18 You can go and stick your ideas of kicking us out of the competition up your collective arses - two premierships in three seasons! Go the Blacks!!!!

April 3

ON DIT

PROSH PARADE



FRIDAY 5TH MAY
1.00 - 2.00 PM

* ENTER NOW *

Forms available in Students' Association or contact Jessica, Ritchie or Nick, Prosh Directors on (08) 303 5406 for further information



PROSH PLANNING SESSION
This Wednesday, 5th April, 4 pm
Union Cinema, Union Building

Fasta Pasta - The Next Generation

Last Friday, a unit of dedicated and highly trained crack WAYZGOOSE reviewers were deployed to O'Connell Street to check out the fruit of Pasta Pasta's prolific loins: *Kwik Stix*.. Here's the away team's findings to help you make up your own mind.



It seems *Kwik Stix* is a soon-to-be chain of cloned fast food restaurants created in the successful mould of the Fasta Pasta empire. But the similarities don't stop at the names. The decor, layout, even the staff uniforms get that good old deja vu flowing freely.

The only difference is instead of Italian style dishes to delight the palate, the menu offers a diverse array of Asian cuisine at affordable prices, including a section catering specifically for Vegetarian tastes. And talking about vegies - most of the non vego main courses are complimented with stir fried vegies, and I don't know if you're aware, but it ain't easy for the kitchen staff to cook those vegies so they are crisp yet hot, and the vegies test is often a good indication of the freshness of the meal and the professionalism of the kitchen crew. *Kwik Stix* did not disappoint in this department, serving favourable combinations of carrot, onion, capsicum, bamboo shoots, celery, broccoli, and mmm...baby corn... And it was pretty busy the night they squeezed us in, so we were quite impressed. Now for a few of the individual opinions from the review crew;

Captain Natasha Yacoub wasn't quite as positive in her analysis, pointing out the oiliness of the Vegetarian Singapore Hokkein Noodles as the only area of concern. Seems the vegetarian within our ranks wasn't quite as happy as the rest of us. Not very surprising though, vegos are just loopy, hard to please types who always criticise perfectly good food....ho ho ho....only kidding Nattol

Chief Medical Officer, Dr. Bryan Scruby (when he got over the fabulous multi-directional swinging doors that leave no "do I push or do I pull" dilemma) was thrilled to observe the chef's skilful use of alarmingly large flames to sizzle the food in the entirely visible spotless kitchen area (wow). Oh - and he enjoyed the Sizzling Mongolian Lamb, group consensus declaring this item a (perhaps *the*) highlight.

1st Officer, Commander Shauno Mc Clelland selected everyone's favourite, Cantonese Lemon Chicken. The big danger when ordering this dish is the potentially fatty batter. But *Kwik Stix* produced the dish with lean fillets and thin crispy coatings. Full Marks. Shauno also observed that while there seemed to be a distinct lack of those cool little red and gold paper lampshades one tends to see adorning the ceiling in restaurants of this orientation, though this may not necessarily be a drawback.

Lieutenant-Commander Iron Mike Duffy was stoked by the selection of local and imported beers. Being conservative in his tastes, Mike stepped out of his comfort zone to test out the Lamb Sze-chuan, a tangy little number that he found "rather smashing". However he did recommend that big eaters opt for one of the entrees to thoroughly fill up that tum tum.

So if you're not already a fan, and you don't mind the odd Dim Sim, do have a peek at *Kwik Stix* located at 42 O'Connell Street. Mains for about \$6-8. Entrees in the order of \$3. You'll love that vibrant Pasta Pasta-esq atmosphere, and you get to look cool hanging out at North Adelaide. Bonus.

Matthew Goodwin



Drink 'O' The Week

Here's a drink of gigantic proportions that is good for parties. We have called this drink *Alien's Piss* because of the fluorescent green colour it turns out. It tastes really sweet - like cordial - so it is really easy to drink lots of. But be warned - it's a deadly little bastard.

You will need to mix together:-

- 1 litre of Midori
- 1 litre of Vodka
- 2 litres of Sprite
- 2 litres of Lift
- 2 litres of lemon / lime / mineral water soft drink.

The mixture looks great in a glass bowl (it glows green - hence the name) but you have to remember to mix and stir it really well. Some

people like to add Bourbon to it (but not more than 1/2 a bottle). If it starts to taste gross (because of the Bourbon) then add a squirt of Vanilla Essence.

Enjoy!!

Michael Guarna



Lizzy says: "It's top draw"

On Dit Recommendations

On Dit recommends Honey Stick, the Body Shop, retail \$5.50. We like it so much that we have four of them to give away.

This is a sassy and neat product from the Body Shop.

Honey Stick is a lip balm, sunscreen and moisturiser for the lips.

We like it because it looks good, even though it does not taste like honey. Main ingredients: honey, aloe vera, beeswax and babassun nut oil.

Kissibility Factor:

A real smooch enhancer; none of that polyurethane-on-the-tongue experience. Has a lubricant waxy feel without the paraffin clumps. Maybe Honey Stick would like to sponsor the Inaugural, Unofficial On Dit Kissing Competition?

For the girls, there's no point wearing lipstick over this product. However, it would make a suitably emollient base for lip-liner. For the boys, feel the satisfaction of having your parents ask, "What flavour is that? Is it honey?" - a charmed switch from good ol' strawberry.

The Body Shop in the Myer Centre, Rundle Mall, has provided four lucky On Dit readers with a Honey Stick each. All you have to do is...

Snakecharming

In England it is very much a tradition of a Friday night to follow a good session at the pub with a good session in a curry house, in much the same way as we might go for a Yiros or a Falafel - well here in Oz, Indian fare has not quite penetrated the culinary mainstream, and remains for many people something that is tried occasionally for 'something different'. It's often perceived that you can only eat Indian if you have taste buds of iron, but the truth is that Indian food is wonderfully diverse in tastes and styles and on any decent Indian Menu there should be something to tantalise everyone. In search of one, we popped into the well reputed Snakecharmer Restaurant on Unley Rd.

The Snakecharmer has been on Unley road for about fifteen years now, making it one of the grand daddys of this popularly developed strip. In that time it has undergone quite a number of facelifts, gradually having evolved from a quaint little one room budget eatery into a considerably larger, more flashily decorated and 'trendy' restaurant. Whilst it probably had a more 'authentic' Indian feel in its early days before it developed such a reputation, the quality of the food at the Snakecharmer hasn't declined with the success of the business. Meals are reasonably priced, with a good range of predominantly Northern Indian fare, ranging from very mild meat curries (beef, chicken, lamb, seafood) to the infamous bottom burning vindaloo curries edible for only the most hardy of punters. Indeed The Snakecharmer does wonderful chicken and beef vindaloo, but it's a good idea to give your own directions as to how hot you want them. If you're the type of person that *has* to writhe in hot body flushes, sweat and pain to really savour the full taste of a curry then its worth telling them so they don't cautiously lay off the chilli. On the other hand, if your palate just isn't up to a Calcutta type assault, tell them - nothing is more embarrassing than bawling your eyes out, clutching your mouth frantically and asking to take back a dish that you just ordered in spite of the chefs warning (this is a common occurrence with those wishing to prove their culinary bravado and 'amazing' capacity for chilli). If you're not a big fan of curries mild or hot, then The Snakecharmer has quite a good selection from its 'Tandoori' kitchen - a variety of meals cooked in the special clay tandoori oven with their distinct taste and array of special sauces. Tandoori style food if done properly is delicious and Snakecharmer does pretty well - Tandoori chicken should satisfy just about anyone and at around seven bucks it rates as good value. This restaurant caters more for the carnivorously inclined so the vegetarian range probably doesn't represent the variety of Indian vegetable dishes around, but there is a special vegetarian platter with a yummy assortment of sauces and veggie dishes which are pretty good. I suggest, if you have a few people, to ask for a selection of dishes to be brought out banquet style and be shared around - that's the best way to taste the variety of the food on offer.

Apart from being a pleasant place to eat with great food, the Snakecharmer has to be

given bonus points for being inexpensive and unpretentious. Whats more they do home deliveries, which is a nice alternative to pizza on a Saturday night, and about the same price. Munjula, the manager, understands the financial plight of we students and believes that we need to broaden our culinary horizons, so in extremely generous consideration she has offered a 50% discount for all Adelaide Uni students (on presentation of I.D.) on all meals. There can be no excuses now. The next time you feel like a change from mass produced Rundle street pasta and pizza, give the Snakecharmer a thought - we use and recommend it.

Rowan Campbell

JERUSALEM SHESHKABAB HOUSE

Jerusalem Sheshkabab House

It's late. You're hungry. The fridge and cupboards are empty. Besides, it's the end of the weekend and you're hardly in the mood for cooking anyway. Tired of the pizzas and burgers and looking for an interesting alternative? The Jerusalem Sheshkabab House in Hindley Street is a restaurant that has Lebanese and Middle Eastern food that is both inexpensive and tasty, and take away is also available.

Having found ourselves trapped in the on-campus dungeon that is the On Dit Office, we surfaced in search of a snack. What we brought back was more than this. It was quite a feast of surprising delights.

The best part about it was that all of the different items were separate, enabling everyone to pick and choose as they pleased, piling it all on to a piece of pita bread, satisfying both vegetarians and meat-eaters alike.

An assortment of hummus, tabouli, stuffed potatoes, sheshkafita, falafel and rice with lentils, stopped the hunger that was induced by the pressure of putting On Dit together, which is akin to that of essay deadlines and exam pressure. Amply seasoned with herbs and spices, it was nothing short of delicious.

Jerusalem Sheshkabab House is very reasonably priced. Entrées range from \$3.50 to \$4.00, and main courses from \$5.00 to \$8.00. Upon presentation of your Student ID Card, you will be entitled to a 10% discount. Groups can take advantage of the function room upstairs, which has low tables and lots of groovy cushions to sit on. The restaurant has a BYO licence and is open every day from 12 noon until midnight. Just the place for a scrumptious lunch or late night binge!

Marian Clarkin

CIRCUS OZ

The larrikin lunatics
of the circus are back!

BRAND-NEW SHOW

See Australia's wackiest cultural export defy the laws
of theatre and physics

Preview April 19 8pm, April 20 - 29 at 8pm, Sat Matinees April 22, 29 at 2pm. Kids Matinees April 25, 26 at 1pm
& 3.30pm (1 hr). Book at BASS 131 246 (Service fee may apply)

Tickets \$14.90 to \$29.90 Family 4 - \$75



April 20 - 29 Her Majesty's Theatre



20

April 3

ON DIT

Cruisin' for a bruisein'

I'm writing to correct or elaborate on the ordinary attempt to list Adelaide's street circuits "Heaven's in the Back Seat of My Torana". I'm not a whinger and I'm too busy to write in letters to complain about who does what and politics and protests and Paul Keating's (legendary) comment (say what you like, it was funny and hell quick, Ford Fairlane style!), since I'm an engineering student who's trying to finish a degree and get a job and I have an eventful life outside Uni, full of friends, interests and work. Consequently, and living deep in the hills, I'm usually running late and since I drive a half decent car and have nailed some serious hills roads I believe I can set the record straight on Adelaide's hot laps.

"Then try and get across the Melbourne Street lights quicker than your mate in the left lane so she hits a parked car."

Anzac Highway's okay for a drag on the way to the Bay, but for similar three-laned action, try taking North East Road into town on a Saturday night. It's a hardcore drag strip where Rotaries, Escorts, Japcars, Torries, V8s and Fast Italian Fours battle for off-the-line honours and then do it all again at the next set of lights. (Then try and get across the Melbourne Street lights quicker than your mate in the left lane so she hits a parked car!)

The Freeway's fast but unchallenging, since overtaking is easy. Try the Greenhill Road (try Haller Road to Summit Road inside 4 minutes!). The second right hand hairpin is a cool overtaking spot (look up the hill for traffic) but watch the blind left handers for slow bikes and cars and don't tailgate car-fulls of shoppies (no hoper who hangs around the deli) with baseball bats (better still, do, then try and lose them!).

Old Norton Summit Road starts promisingly with 150 km/h sweepers then tightens slightly with limited overtaking.

Alternative route to Norton Summit: the Bullock track (Woodland Way, Teringie). This is a steep speed testing track, any top speed above 110 km/h is respectable and you can also play spot the rocking Gemini or dutched-up Cortina.

Once at Norton Summit, the Lobethal Road begins. Montacute (Marble Hill) Road joins on just a few ks up (a tight road, good for Motorkhanal) and many roads join Lobethal and Greenhill, particularly Tregarthen Road (the Dippers), a 170 km/h roller coaster ride and Deviation Road (tight and tricky). But why not say the word and stay on until Lobethal? The road improves exponentially! The Gorge and North East Road are hardcore sprints and the gateway to the

Birdwood, Gumeracha, Chain-of-Ponds, Lobethal Road network. A bit like the advanced level on Daytona and probably cheaper!

Once you're through the foothills and into the hills proper, the options are endless. The roads get more open with more sweepers and less hairpins and you can make your own laps to take in as many or as few towns as you like. Be sure to try the Balhannah to Bridgewater to Stirling road or get airborne on Greenhill Road between Carey Gully and Uraidla.

A few tips for beginners: Your car will run best on a cool dry night and high revs on hot days spell head gasket carnage. Roads are most slippery after the first minutes of rain. Don't stove your parent's car into a tree when you're on your Ps but if you do and you're pissed, leave it there and leg it (you're in enough trouble already, you eediot!). If the cops are chasing you, turn off your lights (so they can't see the number plate) and don't go straight home in case they follow you or are waiting for you. Also be careful not to stove your car into the kerb while checking out the hot item at the bus stop or in the Corolla in the right lane. Finally, don't attract police attention by wearing a helmet (from experience) and next time anyone wants to write an article on road sport, ask the 4th year mechs or hire "The Cannonball Run", after all, "If you're gonna be a bear, be a grizzly!"

Dima
4th Year Mech Eng



"Yeehah." Barnsey seems thrilled at taking the second righthand hairpin on Summit Road at 170km/h.



Discovery Chapter II, March 24th

Venus, 69 Light Square
\$5 entry, free B4 11pm.

Welcome to the first (and maybe last!) club review in *On Dit*. This week we travel to DISCOVERY at Venus.

Upon arrival at 12, there were no long lines which gave us the impression that the place was dead. However, it was just warming up. The crowds poured in and within the next half hour the dance floor was packed to the sounds of DJ MPK.

Other DJs included ATB and Noddy, who all played wicked sets, well received by the appreciative crowd. MCs included Tim and Tree, who hyped the already enthusiastic masses.

There was a multitude of people ranging from the bogans and posers to the true hardcore lover (like ourselves). Much to the amusement of the crowd, one drunken BOGAN performed a breakdance special on the vacant dance floor! But he soon disappeared and was never seen again.

For a nice change it was good to see no try-hard thirteen year olds. Yeh!

The night began with pumping House, warming up the crowd but it wasn't until the harder toons that the dance floor became hot and sweaty. The cafe area provided a break from the heat of the dance floor and for those interested in billiards there was the pool comp.

Technically, the sound was clear and loud, with no major problems. However, we must say that the lighting was too bright for our comfort, especially on the dance floor so it sort of fucked the atmosphere.

But as dawn approached, die-hard hardcore lovers (including yours truly) kept dancing, until closing at 4:30 am. We were left wanting more so we ventured to another club.

DISCOVERY is a much needed Friday nighter and don't miss Unite 1 on April 7th - it's sure to go off!

We had a great time and next issue we will be reviewing "Genesis II Dance Party" at Heaven.

Love from the Hardcore Lovers
Mary Lee Ircam, and Paul Del Giglio (The Little Rave Gible)

Club Life



WHAT'S COOKING?

Adelaide University Union Catering Department

EQUINOX

LEVEL 4 UNION HOUSE * ALL MEALS AVAILABLE BETWEEN 10.00 AM - 10.00 PM



STARTERS

Homemade Soup with Fresh Bread Roll		\$3.50
Chicken Paté with Toast		\$4.50
Antipasto		\$5.50

PASTA

Fettucine, Spaghetti, Penne, Ricotta Ravioli

SAUCES

Bolognaise	Rich meat and tomato sauce	\$5.50
Pollo	Chicken and asparagus in a cream sauce	\$6.00
Amatriciana	Onion, bacon, chilli and tomato	\$6.00
Vegetarian	Sundried tomato, artichoke, tomato, roast capsicum, onion, cream	\$6.00
Marinara	Smoked mussels, prawns, selected seafood	\$7.00
Alla Panna	Ham, mushrooms, spring onions and cream	\$7.00
Siciliana	Eggplant, basil, tomato, onion and olives	\$6.50




PIZZA

		small	large
Hawaiian	Leg ham, pineapple, tomato, mozzarella	\$5.00	\$8.00
Marinara	Seafood, tomato, basil, mozzarella, chilli	\$5.00	\$8.00
Pollo	Chicken, capsicum, sundried tomato, mozzarella, oregano, basil	\$5.00	\$8.00
Vegetarian	Artichoke, eggplant, mushroom, garlic, tomato, mozzarella, capsicum	\$5.00	\$8.00
Gourmet	Prosciutto, eggplant, sundried tomato, mozzarella, olives, oregano, basil	\$6.00	\$9.00
Calzone	Any pizza filling in our pizza pastry with your choice of bolognaise or neapolitane sauce	\$7.00	\$10.00



Please allow a minimum of 20 minutes for Pizza

MAIN COURSE


	American Cut Sirloin, served with fries and onion rings	\$9.50
	Calamari, tender calamari rings served with salad, fries and tartare sauce	\$8.50
	Pollo Parmigiana chicken breast with ham, tomato, mozzarella, salad and fries	\$9.50

BURGERS

Uni Burger	250 gm of choice ground beef cooked to your liking, served with salad and fries	\$5.50
Steak Burger	As above only with layers of tender steak	\$6.00
Vege Burger	Grilled eggplant, zucchini, capsicum, onion and tomato on a toasted bun, topped with garlic mayonnaise and served with fries	\$5.50



ON THE SIDE

	Caesar Salad	\$3.00
	Garden Fresh Salad	\$3.00
	Chef's Salad	\$3.50
	Our own bowl of seasonal vegetables	\$3.50
	Fries with spicy tomato salsa, sour cream and chives	\$3.50
	Fries, tomato and parmesan	\$2.50
	Fries, Spicy BBQ	\$2.50
	Garlic Bread	\$1.50



BRUSCHETTA

Check for daily varieties from \$2.50

DESSERTS

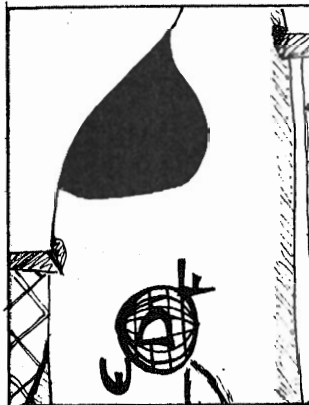
Please select from our display from \$3.00



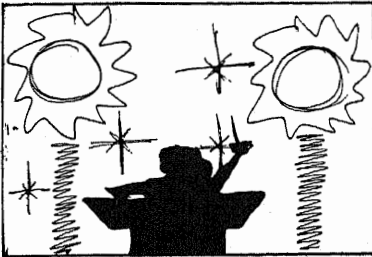
THE ADVENTURES OF CAPTAIN HEDGEHOG

INVASION of the ToyBots - Part 3

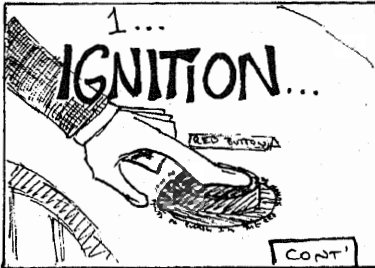
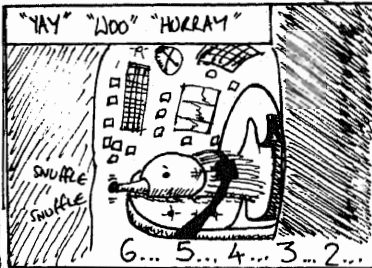
IT IS THE EVE BEFORE THE WAR... THE HUMAN POPULATION OF PLANET EARTH LISTENS WITHOUT BREATHING AS SPECIAL OPERATIVE 'MOTHER' RELAYS THE NEWS ON ALL TELEVISION CHANNELS.



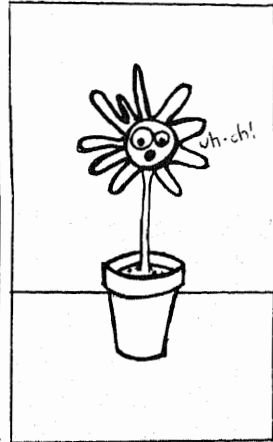
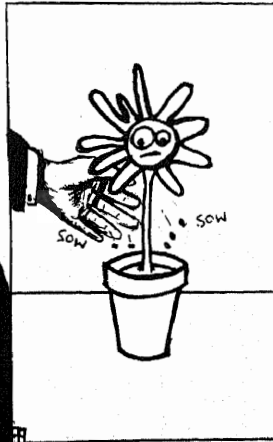
THE SPACE HOG!



"AND, OF COURSE, THE ONE BEING WILLING TO MAKE THE ULTIMATE SACRIFICE FOR THE GOOD OF HUMAN KIND...
CAPTAIN HEDGEHOG."
(10... 9... 8... 7...)



tottyPot meets
NICK CAVE And the BAD SEEDS



KAPTAIN KINKY AND THE PHALLIC PHANTOMS PART 1



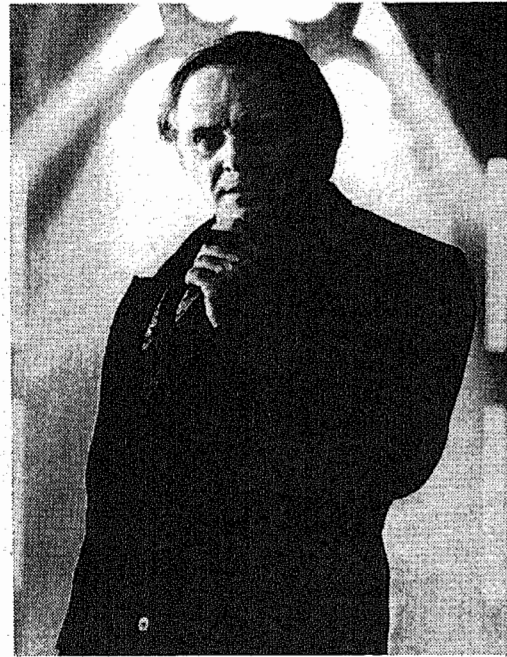


QUESTION #1. Do you believe in freedom of the press?



Barbara Streisand

- 1) In Australia... um, Memory...
- 2) You could write, star in and direct your own movie or stage show, but you would need some info to base it on.
- 3) What did you say about my nose???



Anthony Hopkins

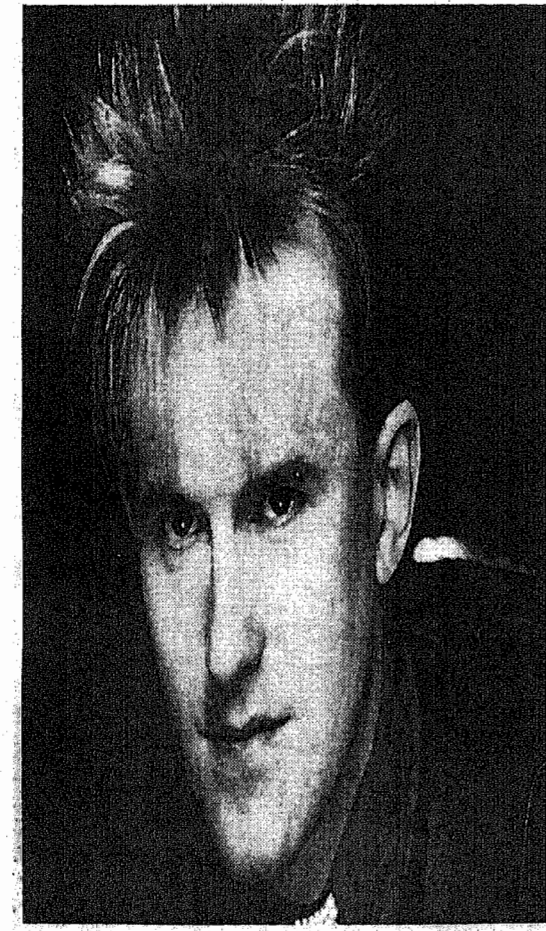
- 1) Why, most certainly I do. It is imperative to allow the press freedom to express itself totally unhindered. Most propitious!
- 2) The politicians should be suitably auditioned and given appropriate roles. Then the politicians should make it (and their manager's) responsibility to have their work seen and heard in such cultural icons as Student Radio and *On Dit*.
- 3) Brad Pitt may be the drawcard for *Legends of the Fall*, but he is not so great. I still command a higher fee and he doesn't have a 'Sir' before his name.



Van Halen

- 1) Sammy: Freedom of the press? Yeah, that's what dreams are made of. F.U.C.K. censorship!
- 2) Eddie: Tune into Student Radio and don't 'fret'!
- Sammy: Check the press, man. Don't trust those politicians, man.
- Mike: Yeah, no 'party' is complete without a copy of *On Dit*.
- Alex: Make an effort to find out! Don't sit in your room beatin' the skins all day!
- 3) Don't let anyone put brown M&M's in your bowl!

QUESTION #2. Name 4 ways students can stay informed as to how their money is being spent by student polities.



Howard Jones

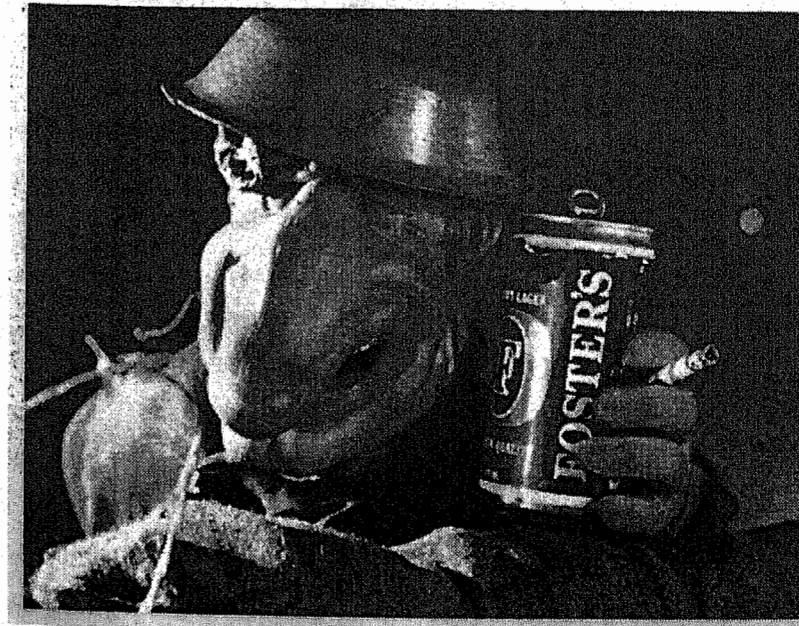
- 1) What is freedom of the press? Is it a new column in Rolling Stone? What is anything? I believe in freedom of hair spray. Freedom of press - no one ever is to blame.
- 2) Through *On Dit*, by taping my hits off Student Radio and then playing them backwards 2 1/2 times slower, reading the Howard Jones homepack hair spray kit's manual and eavesdropping.
- 3) Don't laugh at my hair (my hairdresser is to blame).

QUESTION #3. Is there anything else you would like to say to the students of Adelaide University? (but we would have to clear it with council first!)



Roy & H.G.

- 1) Roy: It's all very well talking in sombre tones about such abstract concepts as 'freedom of the press' but all the best publications of the world are those that unashamedly promote themselves as propaganda arms of particularly fascist regimes.
- 2) H.G.: Word of mouth, word of boot, word of date & the section of *On Dit* between the cover and the back page.
- 3) Roy & H.G.: Yes



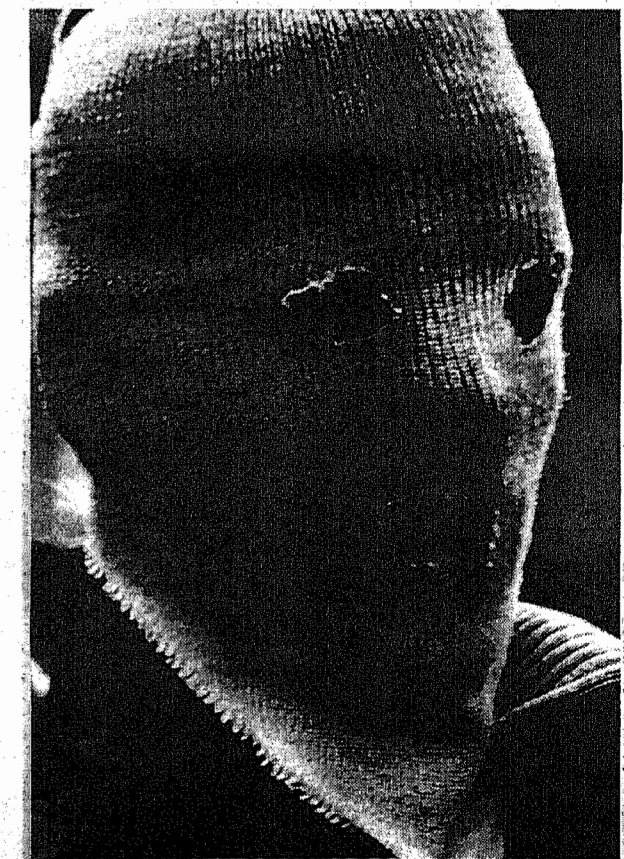
John Elliot

- 1) Freedom of the bloody what?
- 2) Pig's arsel (belch!) Fuck the student polities. Bring in the VSU.
- 3) Mob of layabout hippies. Get a job!



Jessica Rabbit

- 1) Without it, I would be consigned to doing Barbie doll commercials.
- 2) Well I really can't think of anything else except for the *On Dit*'s that Roger Rabbit brings me.
- 3) Boom, boom, boom I want Haroon.



Terrorist

- 1) What is question? Yes-Freedom, yes. Very much...much freedom.
- 2) a) By *On Dit* or Student Radio.
- b) Thumbscrew your Polities.
- c) Stage a revolution.
- d) Blow up an aeroplane (this wouldn't accomplish much but it's a lot of fun).
- 3) Infidels Beware! For when the revolution comes, you will be the first ones up against the wall.

1. How many sexual encounters did Carrie (Andie McDowell) from *Four Weddings & A Funeral* claim she had, what number in line was Charles (Hugh Grant) and how did she rate his performance?

- a) Never heard of the movie.
- b) 28, he was no. 26 and she thought he was the best fuck of the century.
- c) 33, he was no. 32 and she said he was lovely.

2. 'Oh, aye, Aunt Annie made the bomb and Mother Theresa planted it...' was a line from one of the most powerful and intense films of 1994. What was it and who was the lead actor?

3. The Lemonheads' video clip of *Mrs Robinson* took extracts from which old film which starred a very young Dustin Hoffman?

4. Which actress said, "You can see through to Nebraska!" when describing her most notorious 'erotic' scene?

- a) Mae West
- b) Sharon Stone
- c) Olivia Newton-John

5. Who did not make an appearance in *The Blues Brothers*?

- a) Ray Charles
- b) Miles Davis
- c) Twiggy
- d) Aretha Franklin

6. Which band which has recently become ridiculously famous played the fictional *Citizen Dick* in the movie *Singles*?

- a) Pearl Jam
- b) Nine Inch Nails
- c) Silverchair
- d) Offspring

7. Which former star of *Happy Days* is now a Hollywood director?

- a) Proprietor of the Mercury Cinema
- b) Director of *Pulp Fiction*
- c) Film critic for ABC
- d) Latest *Beverly Hills 90210* cast member

9. Why was *Jean de Florette* so

- a) Because he comes from a town called Florette
- b) Because his mother's name is Florette
- c) Because he grows flowers (carnations, in fact) for a living

10. Why was he on the run in *Breathless*?

- a) He kidnapped a girl
- b) He killed a police officer
- c) He was living out a French bohemian fantasy

11. What drove Betty to gouge her eye out in *Betty Blue*?

- a) She lost her boyfriend
- b) She lost her baby
- c) She lost her mind
- d) All of the above

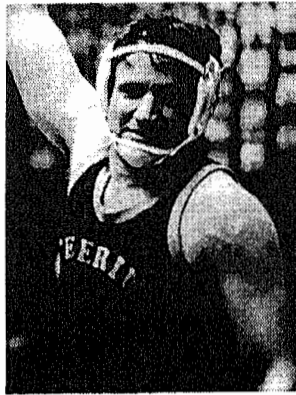
12. Which Roman Polanski film has scenes based on a real life massacre responsible for the death of his pregnant wife?

- a) *Frantic*
- b) *The Texas Chainsaw Massacre*

FILM QUIZ



Tom(4) & Nicole(222) relive past glories at their California ranch.



HINT: Robin Williams is not the answer for any of the 25 questions.



This is a photo that you might associate with question 12... not that it is the answer. But then again it might be....

17. What role did *Reservoir Dogs*' Mr Pink play in *Pulp Fiction*?

- a) Buddy Holly
- b) The Gimp
- c) Vincent Vega

18. What film features Sting, in his Police days, as the forbearing Ace Face?

- a) *Quadrophenia*
- b) *Dune*
- c) *Spinal Tap*

19. What does the word "Manga" literally mean?

- a) Irresponsible Pictures
- b) Manga is a fashionable cocktail
- c) Big Fish Eyes

20. In *Proof*, Hugo Weaving plays a man who has been blind since birth. What is his excuse for driving a car?

- a) "I forgot"
- b) "I was drunk"
- c) "It wasn't me, officer."

21. What does James Dean wake up looking at after a drunken night out in the opening scene of *Rebel Without a Cause*?

- a) A crack'd mirror
- b) A clapping monkey
- c) A smashed up Porsche

22. Why does the vampire get to frolic in the daylight in the original 1922 B&W *Nocturne*?

- a) Because they did not want to pay double rates for actors at night
- b) Because the sensitivity of the film exposure did not allow filming at night
- c) The makers did not want to make it too scary for the audience

23. In which movie does Brad Pitt play it?

24. Who is the lead actor in *Guess Who's Coming to Dinner*?

- a) Dustin Hoffman
- b) Brad Pitt
- c) Quentin Tarantino
- d) Sydney Poitier

25. *Stargate* — why?

ANSWERS

- 1. c
- 2. In the Name of the Father; Daniel Day-Lewis
- 3. Mike Nichols' *The Graduate*
- 4. b
- 5. b
- 6. a
- 7. Ron Howard (Richie Cunningham)
- 8. c
- 9. b
- 10. b
- 11. b
- 12. c
- 13. c
- 14. c
- 15. b
- 16. c
- 17. c
- 18. a
- 19. a
- 20. b
- 21. b
- 22. b
- 23. b
- 24. c
- 25. Bad acid trip.

Just Cause

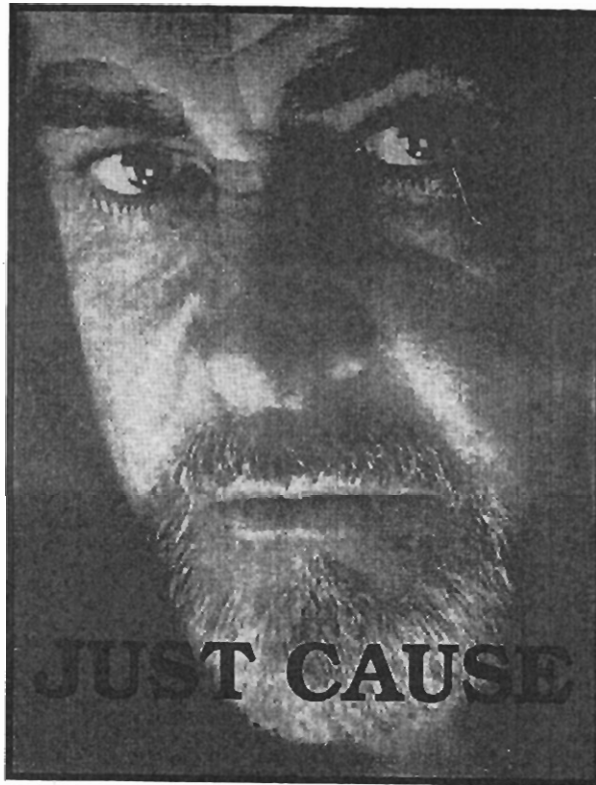
Greater Union

Do they still make films like this one? I thought that we, the audience of the '90s, were a more sophisticated lot. So — how did they (the makers of *Just Cause*) expect us to swallow this?

I had high expectations of this movie. For one, it stars Sean Connery, the Legend. For another, the synopsis sounds intriguing enough: Harvard law professor (Connery) tries to save the life of a young black man called Bobby Earl Ferguson (Blair Underwood of *LA Law* fame) who has been sentenced to the electric chair. The crime: the brutal murder of a ten-year-old white girl in the Florida Everglades (clue: some element of red-necessary). The convicted man swears his innocence. The clock is ticking, can the good professor gather enough evidence in time? Will the young man's life be saved, despite the local residents who support the verdict? The media promo notes hint that, "Someone is the lethal mastermind of a deadly game...." Who is the mastermind? What is the game? Who killed Laura Palmer?

So far so good.

Then, about halfway through the movie, things start to look a la *Silence of the Lambs* when a Hannibal Lector-type character is introduced. This twisted psycho, Sullivan (Ed Harris), represents some antithesis of the soft-spoken, personable Ferguson. Sullivan is vicious, evil and adequately sadistic. He presents to Professor Armstrong



certain options, leads and herrings (red or otherwise). Not an original idea, true, but I'm willing to sit through another bout of intellectually challenging mind-gaming. Instead, this is where the story begins to falter. The investigation is resolved TOO smoothly, justice is gained too quickly. This is where I start to get suspicious. Why is the conclusion so neat? My thoughts

are answered shortly: Like a bad Demtel ad, the audience is ushered into a curtain call of, "But wait, there's more!" There is a TWIST in this movie, if not fairly predictable. I was very disappointed with what they gave me. Maybe novelist John Katzenback, on whose book this film is based, took his cues from *Witness for the Prosecution*, a B&W starring Marlene Deitrich.

From a potential A-grade hit, the plot of *Just Cause* quickly degenerates into a B-grade schlocker. With such an illustrious past including winners like *The Name of the Rose*, movie-goers surely have the right to expect more from Connery than what *Just Cause* offers? Sean, Sean, Sean, were you *really* the exec producer of this movie?!? I won't go so far as to call it "shit"; the actors put on a good job — credit goes to all, except Kate Capshaw as the hapless (albeit el-pathetico) female — get her off! She cannot act! Most of all, it is the screen playwrights that ought to be shot.

Sadly enough, the makers of *Just Cause* had every intention of producing quality drama with a certain amount of depth. According to the overtly glowing production notes, Professor Armstrong is supposed to find himself 'entangled in an intricate web of deceptions that threaten his beliefs...' and what nought. The Prof's presence is meant to represent to the arresting officer Tanning Brown (Laurence Fishburne) 'all that is wrong with the country's system of justice.' Really? The film never let on to the audience about such insight. All Tanning Brown seemed to be was an overbearing bully, and not much else.

Overall, *Just Cause* is a regrettable piece of work. The direction is suitably vast, however the plot is overextended to include heart-stopping action and seat-gripping suspense. Failed. My advice: stick to one angle and work on that. Remember what is said about too many cooks....

Miranda Lim

Little Women

Chelsea Cinema

I felt slightly intimidated at the thought of watching this film, thinking I'll have to sit through two hours of homespun philosophies about sisterly love and female bonding via a family of four sisters alla the Brady Bunch (without the men) in 19th century Boston. I was pleasantly surprised to find this film adaptation of the 1868 American classic by Louisa May Alcott endearing, occasionally funny, and rather amusing to look at the 19th century Boston society through the eyes of the four March sisters, particularly those of Jo March.

Directed by Australian Gillian Armstrong (*My Brilliant Career*, *The Last Days of Chez Nous*) and with a cast of so many big names, I just don't know where to start (but here I go anyway) - Susan Sarandon the all important matriarch, Marmee, Winona Ryder as the rebellious Jo, Samantha Mathis as the older Amy and Gabrielle Byrne as Professor Bhaer (O.K., O.K., not as many as *Pret-a-Porter*).

Armstrong and co have done extremely well in updating this third film adaptation (enough already!!) of the novel, making it very watchable, with no overt sentimentality shoved down your throat. Perhaps this is because Armstrong retained the important elements of

the book - family love, the effects of war and the inevitable first steps into adulthood (ughh!!!), things that are easily identifiable for us, unlike the book where the girls spend most of their time knitting and praying.

Another strong point of this film has to be the cinematography brought to you courtesy of Australian cinematographer Geoffrey Simpson, making the scenery look so incredibly lush and, damn it, the fake snow just looks soooo... good. Most of the cast excelled themselves in their parts, bringing a sort of ...um... warmth (I grudgingly admit) to their characters and applause goes out to the casting of

the relative (complete?) unknowns, Trini Alvarado as Meg, Claire Danes as Beth and Christian Bales, who was wonderful as Laurie.

Alright, now for the drawbacks. Having read the book, I know the book ends at the first half of the film, the second half where a love triangle develops between Jo, Laurie and the older Amy (hence the requirement for Samantha Mathis) is utterly made up. Me thinks it wasn't such a good idea because after this point, it became a Jo March, or shall I say, a Winona Ryder film. Although she gave a better performance than some of her recent performances (it is a meatier role, af-

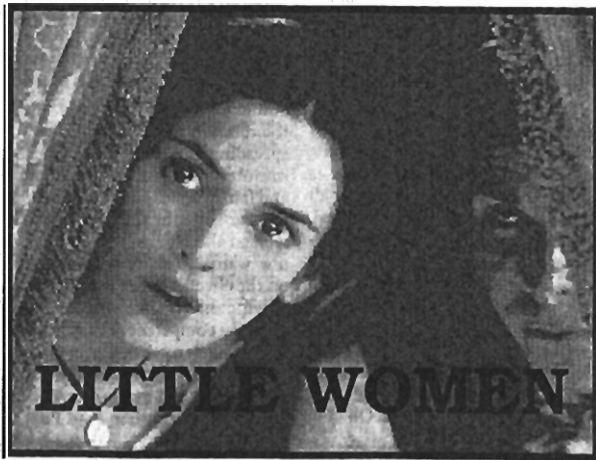
ter all), I can't help but feel some of her contemporary American-ness creeping into some scenes. Stretching the love triangle for the whole second half of the film also becomes a tad too tedious and it just doesn't seem to click with the first half.

The initially vain and selfish character of Amy was given the full on treatment by Kirsten Dunst, turning her into this irritable, spoiled brat, and making her seem worse than she really is. Samantha Mathis, who played the older Amy, didn't fare any better. Amy ends up being this odd and somewhat distant ice-queen, who didn't seem to fit in with the rest of the rambunctiously happy family.

Ignoring these flaws, however, *Little Women* is quite enjoyable (most of it, anyway) and a refreshing change (Phew! After *Natural Born Killers*, *The Crow*... you know what I mean), not to mention a highly admirable effort by Gillian Armstrong. Note however, that this film carries a G Rating, G for Genuine, goody-goody-yum-yum warm fuzziness, so if a two-hour period drama about the trials and tribulations of four sisters doesn't sit too well in your bowels, then don't torture yourself. Watch NBK or something.

Score - 3.5/5

Ching Yee Ng



4TH ANNUAL QUEER FILM & VIDEO FESTIVAL

April 6-12

Hot on the footsteps of the divine and absolutely glorious Sydney Mardi Gras comes the 4th Annual Queer Film & Video Festival, presented by Mercury Cinema. This is an international program put together by the Melbourne Queer Film & Video Festival and touring to Adelaide, Perth and Hobart.

You don't have to be queer, or that way inclined, to enjoy this festival, although if you *are*, this just might be THE film event of the year for your diary. You can go down to the Mercury to celebrate being queer or get educated about all things queer. There's something in this for everyone except homophobics and rednecks, in which case these types of people should just go back to their small towns (and minds) and STAY THERE.

This year's program is an eclectic mix of shorts, comedies, docos and three feature-length dramas. The work has been sourced from the USA, Canada, UK, the Philippines, Hong Kong and Australia. It offers local audiences an entertaining and challenging program that reflects queer culture and lifestyles around the globe. Most of the films and videos were made in the last two years and as such they indicate the current state of play in gender politics, representation and the issues most affecting the gay and lesbian community.

Programs are available from the Mercury Cinema. To comply with censorship and custom regulations for film festivals, each patron must be over 18 years of age and is required to purchase a Festival Pass for 3 films.

Prices: Full price for 3 film pass \$30 or concession \$25.

Early Bird prices for purchase of passes prior to festival.

Full price for 3 film pass \$25 or concession \$20.

Additional single tics are available to festival pass holders only for \$11 and \$8 concession. Contact Mercury for additional info.

Mercury has generously offered two 3-session passes to any keen reader. How keen? Just tell us which famous '80s singing sensation could be spotted at this year's Sydney Mardi Gras. Drop your answers into *On Dit*.



ON DIT

video

ATTACK OF THE 50 FT WOMAN

HBO

ligent feminist lilt my curvy shaped butt...

This intergalactic atrocity was obviously written and directed by a bunch of small-minded men who felt so guilty and apologetic about 'the female oppression thang' that they decided to make a movie where all the men are oppressive, small-minded assholes and all the women are intelligent, maltreated and passive, except, of course, for the token deputy police-woman who is, naturally, the only flat-chested tom-boy in the entire movie. I mean, by God, Hollywood! Live in the now! It is possible to write a piece of provocative socio-political satire without going berserk and upending the scales! It is rubbish like this that drains credibility from important socio-political doctrines (eg: feminism).

A bit of background: the original 50ft woman story is about a drunken middle-aged loony whose immense wealth keeps her philandering husband from running away with the town tramp. An encounter with an alien race of giants sees her transformed into a towering psychopath who squeezes her husband to death in a fit of animal rage. Compare this to a ditz and down-trodden Darryl Hannah - the perfect image of the innocent, blonde, bland and misused young thing who evokes little more

sympathy than a maniacal, depressed lemming. Hannah does her usual job of simpering around for the camera and her whispering attempt to act angry is almost laughable... almost. To make matters worse, her main purpose in this pseudo-intellectual garbage, seems simply to serve as a megatonne sex-object to draw in those two-dimensional sexually repressed cable watchers who desperately need this dose of female liberation that the film aspires to provide.

Alec Baldwin's chubbier and notably less talented brother (Daniel) is no better as the patronising husband (as distinguished from the patronising father, the patronising policeman or the patronising male doctor). And after the poor viewer has been beaten to a bloody pulp by a message which is blunt as a message can be, we find that all that the newly-empowered Hannah really wants to do, is a roll in the hay with her teeny tiny hubby, and it is not until she has been rejected as a "freak" that she attempts to correct her situation in the time-honoured method of "grab-the-under-sized-cupie-doll-and-head-for-the-hills".

As for comedy... Forgive me for being naive, but I had always associated comedy with a sense of, you know, humour or laughter. The closest I got to a giggle in this charade was a snigger at the goddamnable chromakay(!). In fact, those few jokes (and I use this word sparingly) that were apparently entered into the script with some deliberation, only exist to wear away the already tenuous link that prevents the film spinning away from political correctness altogether.

David Bloustien



This so-called feminist "sci-fi spoof" is as subtle and clever as a bowling ball in a sock, not to mention about as "wacky" as a syphilitic rabbit. *Attack of the 50ft Woman* is the latest tele-offering from HBO, the American movie network. In the midst of the mondo retro phase surrounding the recent spate of re-makes of classic horror, HBO has attempted to recreate one of the most intensely stupid films from Hollywood's vaults with an intelligent feminist lilt. In the words of Homer Simpson: intel-



The Punk

Roadshow

A boy-meets-girl-film in punk clothing. The first half of the film, establishing the character of David the punk (Charlie Creed Miles) and the London punk scene in the '90s, is well worth watching. There are mohawks, safety pins and tartan pants aplenty. Not to mention impressive swashbuckling and choreography. The "establishment" is embodied by David's dad, an abusive, fascist, stamp-collecting, p.c.plod. Anger and tension mount and then David falls in love with Rachel (Vanessa Hadaway) ... steypooid! From here, what could have been a great character film, plummets into the predictable. A plot forms when Rachel's estranged biker beau (who was also beaten by our heroine in a game of pool) gets snotty and assaults David - resulting in a shlocky spurt of blood. The soundtrack is crappy and very sentimental (for all those lovey-dovey-smoochy-scenes), ridiculous considering the genre supposedly represented. Fortunately Charlie Creed Miles plays such an endearing character that the film is saved. Well... sort of - because he does spend quite some time being comatose. Hardly anarchic or challenging, watch this film at leisure and with perfect peace of mind. Oi!

Peter Gravestock



Sugar Hill

Roadshow

Be warned: the action doesn't come thick and fast as suggested by the cover. The story is the well trod story of a gangster who wants to go straight for the love of a girl but the drug world won't let him go. Sound familiar? The pace is extraordinarily slow with the director spreading this thin plot over 132 minutes. Contrived, predictable and fairly unpleasant, *Sugar Hill* is the sort of film that wouldn't do well in the cinema. After all, no-one wants to see a serious drama on the effects of drug use. It's a trip down morality lane with only one plus: the competent acting. Backed up by a relatively unknown cast, Snipes excels in his role. He shows great depth and versatility and he even cries better than Brad Pitt.

Barry Moncrieff



Highlander 3

This film, quite simply, is hackneyed tripe. Full to the brim with poor special effects, cliches and confusing accents *Highlander 3* is an insult to the original film. Despite this I loved it!

This film wasn't so much written as it was built from stolen parts lifted from superior films. There is one particular scene where the Highlander's mentor teaches him to use his sword with a blindfold on, allowing his spirit to control the blade. Does this remind anyone else of a certain jedi on the Millennium Falcon teaching his prodigy to use a light sabre while wearing a blast shield, relying only on 'the force'? Naaah, I'm sure no-one noticed that the writers stole a scene from such an obscure film as *Star Wars*.

Overall, probably worth a viewing just so you can complain to everyone that it wasn't as good as the original. It shouldn't be too hard to find in the video store, its crappy enough to be a certainty on the 'Manager's Choice' shelf.

Michael Duffy



Dazed and Confused

SEE THIS MOVIE WITH A BUD

"Once every decade or so, a movie captures the hormone crazed, fashion loving, pop song driven rituals of American youth culture. What separates this American teenage movie from the rest is the fact that this one is true to the young generation. It is so authentic. This is not the only reason why the movie is so good. The cast and their characters are like people you know... real people. *Dazed and Confused* has no BIG stars in it, so your attention is entirely on the characters and the story. It's set in an unnamed Texas town on a single day in 1976. The movie follows a pack of two dozen teenagers as they celebrate the end of the school year on the last day. The day is spent driving around, consuming huge amounts of beer and marijuana, playing pinball, flirting and making out and finally ending up at a woodside keg bash. Everything that teenagers get up to is in this movie. This movie belongs in the classic teenage movie top ten which includes *Breakfast Club*, *Ferris Bueller's Day Off* and *St Elmo's Fire*. Make sure you save a whole bag for this movie, it is defiantly worth it. Miss this movie and you have missed an all time stoned classic.

Simon Dunstan

THE OSCARS

(and why they make me a grouch)



The 1995 Academy Awards were in so many ways just like the previous 66. Glamour, glitz, and everything else that is of importance was there. Yep, the Oscars are a smorgasbord of human excellence with nothing but the most delicious delites. For example, Sharon Stone was there. Let's face it she is a top Hollywood actress. The only reason that she hasn't had a hit since *Basic Instinct* is because of her ever-increasing commitment to quality acting rather than churning out pointless formula movies that only want to make money...Hm. OK then, I lie. The sixty-seventh Academy Awards were more like, as *Forrest Gump* would put it, a box of chocolates. But not a small box of quality aimed to satisfy all. No, much more like a 5 kilogram bag of cooking chocolate which you can buy at Cunningham's warehouse for two bucks.

Why is this so? I know I may sound a little unfair but four hours of gumpisms was just too much, especially when *Forrest Gump* also won 6 awards. It is not that I think that Gump is a bad movie. In so many ways it depicts what the U.S.A stands for. But after all in fact it is nothing more than an condensed mini-series with a big budget to fluff it up a bit (see *Legends of the Fall*). Box office takings of over \$650 million alone suggest that it is bad judgement in saying that it is unfair that it won 6 awards. But let me remind you that *Jurassic Park*, *E.T* and *Star Wars* (which many would say are superior movies) never attained the same amount of acclaim at the Oscars as Gump.

I have a great amount of respect for Tom Hanks as an actor. His versatility is great and is illustrated by his broad range of roles from playing a kid in a man's body in *Big* to being a gay lawyer dying from AIDS in *Philadelphia*. He can be funny, serious, romantic and dramatic and retains a certain down-to-earth image. However, whether you like Hanks or not he is at present being smothered as the darling of Hollywood. When David Letterman, the moronic presenter, had to choose a member of the audience to come up on stage and watch a dog which could spin around whenever there was applause - guess who was called up? Apart from very much appearing to have greatly embarrassed Hanks, it gave the members of the crowd an opportunity to give him an extra round of applause.

Tom Hank's speech on winning best actor was definitely the winner of most emotional, but did he deserve another lump of gold? Morgan Freeman, John Travolta,

Nigel Hawthorne and Paul Newman were all extremely worthy contenders but they were all squashed by the *Forrest Gump* machine.

Rob Zemeckis picked up best director for the same reasons as Hanks triumph, although it was his first Oscars triumph. It was also great to see Rob's buddy Steven Spielberg present the award amongst great friendliness, showing the world how harmonious and friendly Hollywood is. This mateship was also well shown with Clint Eastwood receiving his achievement award from his Usona, Arnold Schwarzenegger. Yessiree, hollywood actors are nothing more than friendly competitors.

Another darling of the industry, Martin Landau, predictably won best supporting actor. Personally I cannot see any reason why Samuel L. Jackson couldn't win the award apart from the fact that he is black and his performance in *Pulp Fiction* is just too cool and his sideburns were just too big. And what about Gary Sinise? His portrayal of Lieutenant Dan in *Forrest Gump* was to many a highlight. And if you are going to give Gump awards then Sinise should at least be considered as a second to Jackson. But then again who really likes drunk, legless, abusive characters anyway? With regards to best supporting actress the same story goes except replace Landau's name with Dianne Wiest's and Jackson's name with Uma Thurman's.

Quentin Tarantino definitely was

the most honest when accepting the award for best original screenplay for *Pulp Fiction*. "I'm not going to win another award," is what he indicates. "I don't give a f**k, people like my movie anyway!" is what he probably thinks about winning just the one award.

There was no way that *Forrest Gump* was not going to win Best Picture even if every other movie nominated had either more substance, wit, humour, message, or drama. But I won't be sour and whinge about it for that's Hollywood!

What mentally disrupted me the most about the 1995 Academy Awards was David Letterman. Steve Vizard's American blood brother really did annoy especially when he demonstrated to one billion people that he knows that Uma and Oprah rhyme. If you missed out on watching the awards don't worry if you don't understand this logic because I didn't have a clue about what Mr Letterman was on about. (If someone does please tell me—if someone found it funny shoot yourself).

Finally, what angered and depressed me the most about the awards was what Bob Zemeckiasshole implied - *Forrest Gump* symbolises a hopeful future. What a lie. Only an idiot with an I.Q. of 75 would be hopeful that he/she could be as lucky as Forrest Gump. A worthwhile hope is that a sequel *Forrest* is not made.

Daniel Crane

HITS

&

MISSES

HITS

TO LIVE - EPIC

L'ACCOMPAGNATRICE - BRAVO

DUMB AND DUMBER - SIDE-SPLITTING

MISSES

NORTH - LOSER

COLOR OF NIGHT - BLEAK

LEGENDS OF THE FALL - CRAP

LIVE

circuit

LIVE. CIRCUIT. THURSDAY NIGHT

THURSDAY 6 APRIL

THE UNDECIDED

MONKEY STONE (MELB)

WHIMSY DRIVEN

THURSDAY 13 APRIL

The Miltons

Reckoning

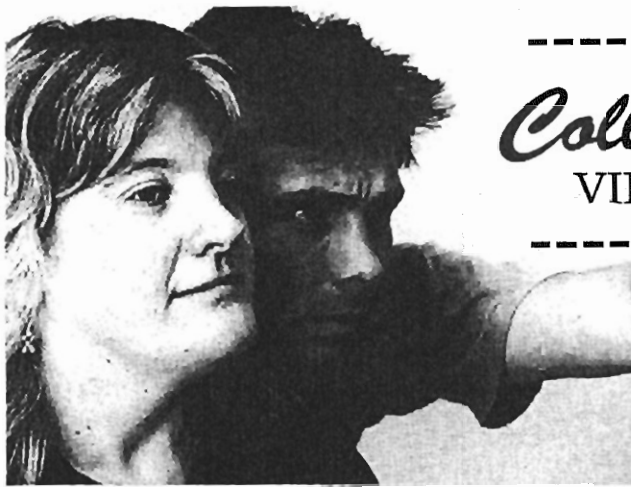
THURSDAY 20 APRIL

JAZZ ODYSSEY

DOUBLE WAMMY

Free Entry - Happy Hour 9-11pm

10-14 East Tee



Little Theatre

April 6th, 7th, 8th

Cheap Student Matinee:
Friday 7th at 12:30, \$6

The visually impaired performers otherwise known as VIP Theatre are performing at the Little Theatre as part of 1st Site. The company was created by two recent graduates from Adelaide University, Tom Coultas and Melanie Sander, director and administrator respectively. Asha Mayer spoke to Melanie about the company, its origins and aims and the production, *Colliderscope*.

Asha: Where did the name *Colliderscope* come from?

Mel: It's spelt that way because we thought it would represent a whole lot of different ideas and ways of seeing. Part of the thrust of the show is that everyone, even people with full sight, has a different way of seeing and all of these ideas and perspectives are colliding in this show. It's the first ever show by vision impaired performers. There just aren't any avenues in Adelaide for visually impaired people to do theatre. We got the group to give us their most happy, sad, tragic or memorable experiences and Tom and I went away and scripted it. The piece is a big mish mash of different experiences, with each person telling their own story, bound together by a common thread of determination. This is the common experience of people who live with these impairments.

Asha: What made you start up VIP?

Mel: Tom did a workshop with Augusto Boal, A Brazilian director from the theatre of the oppressed.

Asha: What's that?

Mel: The theatre of the oppressed is the name of Boal's technique. It looks at the different reasons for which people are oppressed in society, political reasons, gender reasons, because of disabilities. He uses his theatre as a political tool to lobby government by exposing problems in society. His technique focuses on other senses beside sight, like voice and movement and that was what gave Tom the idea to work with visually impaired people.

We got funding from the department of the Arts and Cultural Development and SPARK (Sport Art and Recreation Council for people with disabilities). And for the performance the Theatre Guild have very kindly helped us out in procuring the Little Theatre. And Carclew were very helpful, gosh they're wonderful - we just love them.

Asha: What is it like rehearsing with a visually impaired company?

Mel: Rehearsals are pretty intense, we have them at the guide dog centre. There are seven performers in VIP, two fully sighted, and five visually impaired, one of whom is totally blind. Rehearsing is fascinating because you're not only working with new actors who have never done anything but you're learning ways to express concepts that they're not familiar with. In other words, if I said to you, okay, I want you to act out Hamlet, you know that in this part you can be moving this way, your arms can be doing that. They don't have a repertoire of movement. They don't see the TV screen and see that this is tragedy and that is joy, so for them the physical movement is very difficult. We have to explain it to them in a number of ways. One is to get them to feel the emotion and let their body just do it normally. If they do a motion and it looks unformed we say okay, now clench your fist and that forms the motion, now that's anger... So it's a process of helping them to find and refine it, and also of accepting that some of their expressions aren't what we would use but they're what they use.

It's fascinating, you say to them lookout, there's a wall there and they'll say no it's okay I can see it. They don't think of themselves as blind or impaired, they're incredibly determined to be independent and just get on with the business of doing what they want to do.

Asha: Tell me about the actual production.

Mel: Because we want it to appeal to both a sighted and a vision impaired audience we had to be very careful. We don't want it to be all visual but on the other hand we don't want it to be talking all the time so that the sighted audience doesn't get that break to digest the

Colliderscope

VIP Theatre

visual information. So we've linked it with music. We've got local Adelaide composer Steve Lennox in who plays the guitar, he's ex Fabulous Fruitbats, we gave him the script and he's specifically composed the music for it, and that will be the common thread and will link the scenes.

The actual script itself evolved because we wanted to get their concerns out rather than just getting them to perform someone else's work. We wanted to know what was inside them and we had to convince them that what they have is drama. They were convinced that their lives were just boring and ordinary and that people wouldn't want to hear about them. I think in some ways they also wanted to see drama as an escape, which is fair enough.

Asha: What sort of backgrounds do the performers come from?

Most of them work at the Royal Society for the Blind or the Blind Welfare Association. They do sort of clerical work, factory work, that sort of thing. One of them is actually writing a book, she has cerebral palsy and she's writing this book called *I Can See Clearly Now*. We're hoping that VIP will not only be good as an escape but as a skills base, which they can take on to further employment. I think a lot of them who joined the group are quite shy and insular in their world, it's a dark world, and for some of them who have a hearing impairment as well it's a very disjointed world, and they're growing in confidence and in their perception of the world, and we're hoping it'll lead them on to bigger and better things personally as well.

Asha: Where do you see VIP heading after this show?

Mel: VIP is intended to be an ongoing thing, we want to do a show for the Fringe next year. Eventually we want to do a show and just act, without concentrating on the fact that they're visually impaired. It's like U2 they can't keep on doing protest songs about Ireland, sooner or later they've got to move on. We wanted this show to talk about it though because this is the world's introduction to them. This is the introduction to what they can do and their experiences and we wanted to make something of it. Some of them were reluctant to do that at first but we convinced them to and I think they're realising that they are unique and that's what we wanted to bring out in the show.

She Bangs the Drums

Zanpa Ufujushi Taiko

(Japanese Taiko Drumming)

Union Hall

Season Closed

An hour and a half of drumming, we thought as we walked over to Union Hall to review the Okinawa drummers. We could see ourselves becoming bored and irritated, after being subjected to ninety minutes of drumming. Alas, we were mistaken. From the first beat to the encore, we were entranced by the concert of traditional Japanese music.

Considering that we are more likely to be found at the upcoming Jesus and Mary Chain gig, we found ourselves more than pleasantly surprised by the powerful performance viewed at the Union Hall. To give you a brief run-down on what Zanpa Ufujushi Taiko drumming actually is would probably be helpful.

Consisting of four women and three men, with an average age of twenty-one, they are essentially a group of percussionists who play diverse and dynamic rhythms on drums of various sizes and tones. The largest drum is made of a six-hundred and fifty year old hollowed tree trunk. By playing these drums, the belief is that the holy spirits will bless their lands and the thunderous sounds resemble the rhythm of the sea waves that take merchant ships to China.

Now honestly, that all sounds like quite a wank, but the end result is sensational. The sheer ear-shattering sound produced by the drummers is the most captivating effect of the show. From the subdued beats in the critical few minutes, to the crescendos so frequently reached, the intensity is sustained. The Okinawa drummers held the attention of a mixed crowd of young and old for the full ninety minutes. At the end of each set and then the encore, the overwhelming applause was evidence of how impressive the drummers are.

Traditionally, Japan's taiko ensembles are generally an all-male affair. In Zanpa Ufujushi, the women are not only equal partners in the drumming but take the lead in soloing and controlling the overall beat of a particular piece more often than their male counterparts. Consequently, there are no gender distinctions (which is relatively rare in Japanese culture) and it allows the ensemble to function as a cohesive unit.

The encore saw the drummers march through the aisles and end up in the foyer. As a fantastic final touch to an exhilarating performance every member of the audience was farewelled at the door by all of the drummers. A dull hour and a half of drumming? Not!

Matt Rawes



DON

Amongst the things that Prague is famous for, apart from being the haven of American, Rich-Kid-wannabe "slackers", is its strong tradition of puppet theatre. This year's Come Out Festival sees a part of this tradition come to Adelaide in the form of Carouselle Theatre's quirky version of Cervante's earthy, red-blooded yet time-worn Spanish tale of *Don Quixote*.

Splendid - A whirling tour-de-force.

Having no idea of the format of this production and not having seen a puppet show since early primary school, we were slightly apprehensive at the thought of an hour and a quarter of Czech puppets babbling incoherently with only a bit of mindless violence to liven things up.

It's about you, it's about me ...

However, for a start, this is more than just a Punch and Judy type puppet show - rather it is a play with live actors using puppets as props to interweave ideas of perception and reality in a surprisingly innovative and humorous fashion. This creative production, described as the "Think Piece of Come Out '95" by our mentor Samela Harris (from that venerable publication the "Tiser"), has been brought to South Australia by the director of Prague's Drak Theatre, Josef Krofta to be performed by the predominantly South Australian cast of Carouselle Theatre.

I laughed, I cried, I farted.

The production explores the well-known Don Quixote story by presenting it within the scenario of a medieval psychiatric hospital. Taking place in a room of mind-probing torture instruments set to test the sanity or insanity of Alonso Quixano (a performer sentenced to death for his uncontrolled imagination) the play follows a series of vignettes in which Alonso adopts the persona of the Master of Mind Journeys, Don Quixote. As the Don, he attempts to draw his four hooded inquisitors into his world of the imagination and of differing perceptions of reality using his repertoire of wooden puppets ... presumably so that they would refrain from electrocuting him.

Heady stuff indeed!!!

The cast carry off this "journey of the mind" with one mindboggling piece of set - the only prop, which looks like some kind of medieval U2 concert stage - which they constantly run around disassembling and reconstructing into castles, wagons, stages - you name it, it became it. Top points for innovation but it did get a wee bit numbing after the twentieth reconstruction. Nevertheless, the play was still quite effective at times, with particularly atmospheric sound production and lighting. The puppets used were, well, interesting looking, though we were a little offended at Don's nude torso (not to mention tally-whacker).

Their acting was also a little wooden. Ahem.

The cast varied in their talents - the doctor (Christian Goldsworthy - he must have been an intern) was unconvincing much of the time but the others, especially the lead (Peter Green), managed to pull the production level up with strong performances.

If you see yourself as a dreamer, an outlaw, a "traveller of the mind" or just get off with dolls, do go and see *Don Quixote* - or perhaps not, since the season ended last Thursday.

Oh well.

Laura Grenfell
Jessy Kherra



24 March to 9 April

Feast



Part of the first appearance of 1st Site for 18 to 25 year olds, a spin-off of the Come Out Festival, was the inclusion of the 1st Site Club at Nexus Cabaret. With differing scenes each night, it included a vast array of performers, both artistic and musical.

On Tuesday 28th March was Feast, a plethora of gay and lesbian artists. These included a jazz/blues band, E-Type Jazz, who appeared twice, providing a cool and relaxed atmosphere. Also one of the highlights of the night was a dance and spoken word piece by Play Performance Group, Adam Horton, Anne-Marie Colebrook and Sarah Minney in which Adam's choreography continued to astound me. They're a group to look out for, as they'll be performing again in the near future.

Another great performer was Mel Watson, the lead vocalist of Emerald Sun, who also plays trumpet, saxophone and guitar in the band. Mel performed solo on Tuesday, the acoustic sound combining well with her captivating vocal talents.

The infamous Elektra & Ricky J performed with dancers (I hope the CD is better than the performance) and amongst the interesting were David Phillips and Jason Sweeney. Out of their three performances, the second was the best.

This was all gelled together by the hostess, Heidi Liscious. All in all, a great night was had.

Julia Davey.



ALAN DAVIES

British comedians Alan Davies and John Moloney will be performing at The Office at 8:30 pm on the 20 - 21 of April. Alan Davies is described by the Sunday Times as the 'talk of Edinburgh'. He was the recipient of the much sought after Critic's Award from the Edinburgh Festival last year, and recently nominated Channel 4's prestigious 'Viva Cabaret'. He is also about to go into production for his own one-man show on the BBC, also to be aired on ABCTV.

John Moloney is described in the Scotsman as a hilarious and quite unique exponent of Euro-comedy. He has been a regular on the London Comedy Circuit for the last six years, and his *Only Moloney* show also recieved rave reviews at Edinburgh in 1994.

Tickets \$15, through BASS.

toxic girls

Unley Youth Theatre
Season Closed

By the time you read this *Toxic Girls* all too short season will be over. I can only say that if ever Unley Youth Theatre put it on again, go and see it! It is the best amateur theatre piece I have seen in a long time.

Unley Youth Theatre commissioned ex- Adelaide University student and playwright Mardi McConnochie to write them a play dealing with teenage female sexuality, following their success in 1993 with *Teen Sex Scandal*, a play looking at budding male sexuality. The result was *Toxic Girls*, intelligent, dynamic and provocative.

It is the last year of high school for Miss Skinner's pupils, supposedly the most important year of their lives. In the demure, restrictive school environment, while their teacher talks of schoolwork, they are discovering unexpected passions. Through episodic scenes we follow the lives of two groups of girls. One are prefects and the other a tight knit group of friends.

One of this second group, Jess (Claire Charenton), has written a script for a film which she and her friends make during the play. The sci-fi film scenes create a balance with the realism of the rest of the play. It is about an irradiated spider, accidentally created in a school science project, which infects the girls and takes over their minds one by one. It provides opportunities for some very funny, highly stylised acting, as well as some inter-

esting meta-
p h o r s .
Throughout the film Jess is coming to terms with her attraction to her best friend Emma (Vernyria Neilson). She tries to hide her feelings, and in doing so blocks Emma out of her life, until in the tension is resolved when they finally communicate openly about their feelings.

While Jess and Emma provide a romantic story line, the resolution of which is the resolution of the play, *Toxic Girls* has a wide variety of characters, through whom it deals with a large smattering of the issues. There is one other lesbian couple, the head girl Juliet (Shar Camilleri) and her lover (Taruna McLean) who is not at school. Juliet tries to introduce her lover to the other girls at the senior girls picnic, and the short term result is disas-

trous, though in the long run, it opens the minds of the other girls, as they ponder experimental sex. Liss is dealing with keeping her relationship with Dan, a Uni student a secret from her parents and Miss Skinner, while he (Damien Bezzina) copes with the ridicule of his friends at his desire to wait for her for two months, till she turns sixteen, though he has been banned from seeing her. Sam is quite happy admitting that she is practising sex as much as possible, so as to be good at it, though she does not tell this to her friends who wouldn't understand.

Polly is tormented, for she sees sex as a political act which can never be about anything but male domination, yet when Juliet, her best friend, suggests to her that male-female sex is not the only alternative, she is disgusted and outraged. Celeste is happy in her assurance that she will remain celibate until she finds the perfect relationship.

Much of the credit for the production must go to Mardi McConnochie for an extremely well-scripted, tight piece (along with the cast who originally workshopped the script). What gives the production such conviction and appeal is that it is really being performed by girls of school-leaving age, which lends them an ease, playing roles they identify with, who speak their own language. Though some roles are more central than others, it is a piece which relies on ensemble work, and the whole company. Although the last half, especially the final two scenes, are overly melodramatic, and the piece suffers in Theatre 62, there is much to admire here.

Asha Mayer



Jesus Christ Malvern Star

Crescent Theatre Company revue, Little Theatre. Season closed.

Every time I see revues I don't understand why most of their material is so bland. Having made that point, it should be stressed that *Jesus Christ Malvern Star* did not fit that category, had some inspired moments, and made a worthwhile night out.

Commencing with two "plants" in the audience who sailed into the

audience, making the observation that no-one now suitably attires themselves for opening nights, the first half fluctuated from minor amusing moments to skits with genuine comic flair. The opening skit, "A Visit to the Doctor" dealt with a transvestite coming to terms with his condition, and while amusing, was not sufficiently punchy in the way it was played. Skits such as "Food Plus" and "Pimples" were mediocre filler material, while "A Couple of Snags," "Statistics," and "The Doorway to Paradise" demonstrated the cast's ability to switch from over the top boorishness to wit to social commentary with ease. "Countdown" was fairly amusing, but it would have been better to have seen Siread O'Connor in a more substantial role than merely railing against the

British for stealing one of her Tim Tams.

The second half moved at a faster pace, opening with the hilarious "Star Wars" in which Luke Skywalker met Christopher Skase. "Car Window E t i -quette" hit the mark, satirising the macho posturing of insecure young men (although it ran the risk of offending those who cannot distinguish between satirical treatment of certain attitudes and the attitudes themselves), and "Kaffeeklatsch" gave us three different conversations over coffee, the

highlight of which was that between the snooty and unscrupulous bank managers, and the unfortunate staff member who served them. "First Day on the Job" was another hilarious skit, and "Jesus Christ Malvern Star," in which the cast encircled a Malvern Star bicycle singing suitable lyrics, was a fitting finale.

Overall, *Jesus Christ Malvern Star* was a good comedy revue, although some of the skits were notable for being first-rate concepts that lacked something in the actual playing. Having a band (5 Hours of Cheese) present at all times was a nice touch, although the song Killer Sa-lami did not realise its comic potential, having instead a strangely mellowing effect.

Monica Carroll

AN INSPECTOR CALLS



It is an evening in the spring of 1912. The Birlings, a prominent family in the industrial Yorkshire town of Brumley, are celebrating the engagement of their daughter Sheila. They laugh, drink and generally make merry in their warm, secure drawing room, far removed from the chill rain and poverty outside in the street. The women discuss wedding clothes, and Mr. Birling expounds his philosophy of individualism to his son and prospective son-in-law. Into the midst of this family gathering steps Inspector Goole, the voice of retribution come to turn their world upside-down. He has come to interrogate them regarding the gruesome suicide of a young, pretty, working class girl, Eva Smith. At first the family respond to the Inspector's investigations with all the outrage and superiority appropriate to their class and confidence. One by one however the Inspector wears their defences down as he extracts from them admissions of the separate roles they all played in the downfall of Eva Smith. He then departs, as unobtrusively as he came, leaving the Birlings to gather the fragments of their lives, knowing that between them they have destroyed a young and innocent life.

Stephen Daldry's new, revamped version of J.B. Priestly's *An Inspector Calls*, which was enormously popular in England, is here on tour. Priestly wrote the play in 1945, and consciously intended it to contribute to a public understanding of the socialist ideals in which he was a firm believer, and which he hoped would play a major role in the post-war reconstruction of society. Priestly feared that British society would simply return to the point

it had left, the day before war was declared. "If you go back to the sort of world that produces Hitlers and Mussolinis then another lot will pop up somewhere and there'll be more wars", he said in *Postscripts*, his weekly wartime broadcasts during 1940. For Priestly the war was "one chapter in a tremendous history, the history of a changing world, the breakdown of one vast system and the building up of another and better one. ...Hitler and Mussolini have been thrown up by this breakdown of a world system. It's as if an earthquake cracked the walls and floor of a house and strange nuisances of things, Nazis and Fascists came running out of the woodwork. We have to get rid of these intolerable nuisances, but not so that we can go back to anything. There's nothing that really worked that we can go back to. But so that we can go forward, without all the shouting and stamping and bullying and murder, and really plan and build up a nobler world in which ordinary, decent folk can not only find justice and security but also beauty and delight. ...But we can't go forward and build up this new world order, and this is our real war aim, unless we begin to think differently and, my own personal view, for what its worth is that we must stop thinking in terms of poverty and power and begin thinking in terms of community and creation".

Though Priestly chose the decadent opulence of the Edwardian heyday before the advent of the First World War as an appropriate setting for his play, clearly he was addressing his audience on contemporary issues of social justice, issues which are equally poignant fifty years later. What Daldry has achieved through clever direction is to take a play often assumed to be dated, and by means of a surreal set and the use of two different time periods, emphasise its modern relevance.

Working closely with designer Ian MacNeil, Daldry has produced an extraordinary set. It is a drab cobbled street in the centre of which, raised on stilts, is a section of a house, removed and insulated from the street below. Its height lends it an imposing grandeur, and the audience watch the festivities within through the windows, catching glimpses only of the light and warmth, but hearing the laughter and conversation. The staging too is skilful. Slowly, as the play progresses the house opens up and the Birlings spill out into the street. By the time the Inspector finishes with them, they are left lying in the gutter, covered in drab blankets like street people themselves. In a way it is a pity that Daldry must resort to the double time period device to make Priestly's message obviously modern, but as a theatrical device it

is certainly effective. The play opens with three 1940s children wandering the street, the youngest of whom remains and watches while the drama unfolds. As the play reaches its climax, a 1940s crowd, a "jury", gather on the side to observe the humiliation of the Birlings. The play is full of Daldry's own quiet, sombre images, such as the old servant left sitting on stage with her knitting after the curtain falls, like a homeless old woman in the underground.

The cast themselves are superb. Barry Foster manages to seize the role of Inspector Goole and control the play as the character must. This is no easy task as the essence of the role is that he is characterless, without past, without future, a heavenly messenger of doom. Yet Foster brought to the role an important stage presence, though up against other very strong and well delineated characters. I would perhaps have preferred it had the characterisations of Mr. and Mrs. Birling been more imposing and austere. Though Helen Lindsay's entrance and opening scenes were indeed regal, both she and Edward Peel played their parts too much for laughs. At one point, when Sheila Birling tells her father not to interfere in a most un-Edwardian like manner, Edward Peel merely shrugs and rolls his eyes like any contemporary father, an action which gets him a laugh. It would have been more realistic and chilling had he been shocked and furious at her response, realising its full implications. Again, after the departure of the Inspector the true hypocrisy of the elder Birlings is not adequately emphasised. They have just unburdened the wickedness of their souls to each other, but all that matters to them is that they will not be discovered. Rather than being stately in their regathering of their dignity, they roar the about stage, laughing hysterically in clownish relief.

As a result the Adelaide audience laughed rather more than I think the play itself intended. This is also due to the current Australian republican climate. Priestly intended his audience to identify with the Birlings, to take upon their own heads the faults of the Birlings and to take to heart the lessons they learn. He constantly reminds us that we are all responsible for others and for the effects of our actions upon them. I had the impression however that the audience were disassociating themselves from the play. Australian audiences are naturally more self-satisfied, they do not leave the theatre and pass the homeless on the streets as those leaving the West End did. They see *An Inspector Calls* as a castigation of upper class British morality, something which they are happy to take part in, but not something which applies to them.



ASHA MAYER

ROYAL NATIONAL THEATRE
MARCH 29 - APRIL 8
1988
MRS MARYSMY S PENCE

Music legends The Violent Femmes are currently visiting our shores to promote their new album *Rock!!!!*, with a series of concerts around the country. Kerina West recently caught up with drummer Guy Hoffman from his Sydney hotel about life with the Femmes.

Guy Hoffman, who filled the shoes of Victor DeLorenzo in 1992, is about to celebrate his second anniversary as a member of the Violent Femmes. Hoffman, formerly with the BoDeans, got the position through his long friendship with Femmes Gordon Gano and Brian Ritchie. "We've known each other for about fifteen years," Guy explains. "We were playing in some bars and clubs and pubs in Milwaukee, we were playing the same places in the same neighbourhood, just in different bands. So I've been aware of the Femmes for a long time, and them of me. I happened to head back to Milwaukee about the time they were looking for a new drummer and I was the first one that they asked. So things worked out really well, things sound really great." The transition into the group he found to be very easy and natural, due to their long friendship.

Latest release *Rock!!!!* is the Femmes ninth album, and was released in Australia and New Zealand before the rest of the world to coincide with the national tour. So how has the tour been going? "The tour actually started in Brisbane three days ago. We were in New Zealand four days before that, and Japan for six days before that. Its been great so far, its been getting bigger and a lot better every gig." On the current tour the Femmes had their first taste of Japanese audiences. "Japan was very interesting, it was our first time there and we played to very, very small audiences. It was a very different experience because everything has to come down into proportion. It's kind of nice to hear the music at that level once in a while. The people who were there seemed to enjoy it all the way."

For those of you who already own *Rock!!!!*, the cover shot is not what Femmes fans would expect. Many might have scratched their head wondering what on earth has happened to the Femmes. "It was just one of those things!" Guy laughs. "It's probably the most unnatural photograph I've ever been in. Nothing on our part inspired the picture, but there were some pictures to be taken...We were told we would be wearing other clothes from a different period of rock, but as it turned out we were portrayed as the glitzy, glam rockers."

Setting a new record *Rock!!!!* took only ten days to record, during December of 1994. Was this effort pre-planned, did the group go into the studio with a head full of ideas or was it by accident? "We didn't have any ideas in our heads before this was going on. It was kind of sprung on us quickly. At the start it was going to be an e.p. but it ended up being a whole album. It was remarkable we did it so quickly. We were very clear and very fo-



Femmes not freaks!

cused when we made it, and a lot of the song writing has similarities to it, so the whole feel of the album tends to move and go along very quickly and really well like the first album. Neither Brian or I write lyrics, it's pretty much Gordon's pen on the album."

Rock!!!! was described by one reviewer as "acoustic punk" - what does Guy make of that description and how would he describe the sound of the album? "Acoustic punk? I don't know what that would be - like some guy stealing money from a 7-11 store with an acoustic guitar on his back. I don't really know what that means. So now you want me to describe the album? A few

The song *Dahmer is Dead* - someone once wrote that the two most famous people to come from Milwaukee are the Violent Femmes and Jeffrey Dahmer. So why write a song about an insane serial killing monster? "Because there are people out there who need to hear about it," he states.

The first single to come from the album is *Tonight*, a spontaneous sounding pre-party anthem, with the potential to become a Femmes classic, along the lines of *Add It Up* and *Blister In The Sun*. Does Guy agree? "I think it might. We've got a different approach to songs though - it's very short for one thing, it gets right to the point. Very simple, very direct, very easy to comprehend."

Songs like *Blister In The Sun* and *Add It Up*, over ten years after their recording and they are still regarded as classics by 90's youth. The question begs why is this so? Hoffman's theory is simple. "The reason is, because this new generation of young kids are still getting drunk, that's the whole thing. No matter what generation you're in there's always going to be some beer, there's always going to be something to help you push yourself through that part of your life. Sometimes things aren't as easy as you want them to be, sometimes you need a lot of

things you never thought you could, or wanted to do...drugs, alcohol, whatever. Something that people actually need.

know how to use it the right way. Some

people don't need it at all so their choice is very simple. I prefer that one...I prefer the simple choice, not doing it and not having to think about it."

Were there any groups in particular in his youth that had similar influence over his life or musical tastes? "I was really influenced by what you might know as the British Invasion, which was when a lot of the Brit bands came to America. I remember seeing The Who, The Beatles and The Kinks, through Saturday morning television rock shows. Those were always really cool bands...Later on I got pretty interested in the Stones too, so it seems like all the time my interests always link back to that particular time - the first half of the Sixties."

Seeing as the Stones are currently touring Australia also, does Guy have plans to see them live? "No, I think we're working those nights," he laughs.

So what can Femmes fans expect when they come and see you live?

"There are some new things that will probably be obvious to people right away. Our sound is a lot tighter in some ways. I remember reading a few things about how the sound of the band was rather loose and it became something that, I don't know if they tried to do or it was just natural. I think the sound of the Femmes now is a lot tighter. Come and see for yourself, I guess!"

Catch the Violent Femmes when they come to town, at Thebarton Theatre April 13 [Sold out] and April 14.

Violent Femmes

things come to mind...I think it hits hard for one thing. I think the whole attitude that tends to ring out of it is an up-mode, upgraded one. It's a good feeling, it gives you a lift. I think sometimes the songs might sound tougher because I think I'm playing the drums a lot harder, and using a smaller drum set. We do a lot of songs using the snare drum, with the brushes at the beginning of the show. It sounds really great of course!"

Some of the more interesting tracks on the album rate a mention.

I Danced was inspired by Australian poet Max Dunn and his poem *I Danced Before I Had Two Feet*. *Digeribluess* with its fabulous didgeridoo solo is a dark, almost murky track and one of the album highlights. "The song was a rather wide open idea," Guy replies. "Brian had an interest to do a song where the didgeridoo was more or less the lead instrument. I think Gordon wrote a little bit of the song...I'm not sure if he had any music for it when he came into the studio, it seemed to happen pretty quickly. We just found this slow, stripped back swampy kind of beat."

One of them is a freak anyway



The MUTTONBIRDS

Postcard From New Zealand

Anyone who produces music in New Zealand does it out of love. It is categorically impossible to make a living from music in New Zealand unless one can break into international markets, and breaking international markets is extremely difficult because it costs so much to travel anywhere from New Zealand. Despite all these difficulties New Zealand has provided the world with a stream of excellent bands over the last 10-15 years. The Chills, The Bats, The Verlaines, Straitjacket Fits, Headless Chickens and the brilliantly whacky Tall Dwarfs, all bands that have produced albums that haven't sold millions but hold pride of place in private collections in every corner of the world. A band that looks certain to follow this tradition are the Muttonbirds. Dominic Stefanson recently spoke to Don McGlashan, singer, guitarist and main song writer from his Auckland home.

DMcG: "There's a real fire in the bellies of New Zealand bands to get overseas and get people listening to their stuff purely for economic reasons. In Australia you can actually make a living by getting around and playing and building your audience at home. (Many Australian bands would question McGlashan's definition of "making a living".) That doesn't really happen here and the first place New Zealand bands can go is to Australia. I always thought that there was good music here, but then I'm biased because I'm making music here. One of the good things about living and working here is that there is a lot of good stuff to be inspired by. There is always some good songwriting down the road and people who are doing it because they want to do something unique rather than hit upon a winning formula."



OD: Everything from New Zealand seems to be released by Flying Nun Records, are there any other options for New Zealand bands?

DMcG: "We've got the full complement of major labels in New Zealand, but they don't tend to concern themselves a hell of a lot with New Zealand music because they've realised that it's not a money making proposition for them. Unless you can get New Zealand records sold somewhere else it's quite hard to break even unless you make records for just about nothing, and the major labels worked that out a long time ago. There are some independent labels that haven't worked that out, they haven't bought the calculator or done the fourth form mathematics required. That's great! There are some other indies, but Flying Nun is by far the biggest and strongest."

OD: In December of last year the band toured Germany and Canada, where the single *The Heater* had some success in the national charts.

DMcG: "It was kind of by accident that the Germans and Canadians got to hear about the album. We signed to EMI Australia and they decided to put back the release of *Salty* until now, it was ready to go about six months ago, but they didn't feel quite ready and they had some other things they wanted to get out of the way first. So in the interim somebody from the Canadian office and the German office got to hear it and they decided to go with it straight away. So we borrowed and begged and ended up over there touring, and it went really well. We've got a long way to go because we are so unknown, but a lot of the groundwork has been done by bands like the Chills and Verlaines. There is usually someone you'll find in a student radio station or a street mag that has New Zealand records and when our album came through they could listen to it and find similarities and they had a mental box to put it in."

OD: So why is there such a similarity of sound from everything that comes from New Zealand, it sounds like there could be some inbreeding going on.

DMcG: "Yes, insofar as I know and have worked with most of the people releasing records in this country and speaking for myself I tend to listen and am influenced by New Zealand groups. On the other hand, however, people tend to keep to themselves, because it is not really a scene. There isn't really an industry that is up and running with organised agents and managers, so the tone of the scene is really set by the people making the stuff, people writing the songs and playing in their bands. I think this leads to more of an acceptance of eccentricity. There are a lot of people in New Zealand making good records, that wouldn't be part of the *music scene* elsewhere, they wouldn't turn up to award ceremonies and wouldn't deal very well with agents and managers. Chris Knox (Tall Dwarfs) makes a living doing

all sorts of journalism and he has a cartoon strip in a local newspaper, anywhere else someone like that wouldn't be part of the music scene because there would be so much effort involved he just wouldn't have the time. The down side is that bands break up because they can't survive making music. That's what happened to the Straitjacket Fits and the various reincarnations of the Chills."

OD: So what are the wildest ambitions for the future?

DMcG: "The main thing is just to stay together to be able

to keep it going long enough to make the record that we think we can make. That may not be for a while, it may only be our fourth or fifth album. At some stage I think we can make the sort of record that stays in people's record collection, something that doesn't get traded in. There is not a lot coming out at the moment that is in that category, that's what keeps us going."

The Muttonbirds' self titled debut album was released on a very limited scale in Australia. The second album *Salty* was released in New Zealand in April of 94 with the first single "The Heater" debuting at #1. *Salty* has recently been released in Australia and the band has been promoting the album supporting the Indigo Girls and an appearance at Womadelaide. The Muttonbirds will be back in Australia doing 15 support gigs for the Violent Femmes as well as their own shows in pubs and clubs.

Dominic Stefanson

underground LOVERS

Underground Lovers

Autohaze

The Miltons

at the Synagogue

My heart was still racing as a piercing scream filled the crisp night air. The last wolf was dead. I knew it wouldn't be long before they came after me and I knew that if I was caught I would die. I would never tell them the location of the gateway. Never. But where could I go? What could I do to destroy the evil forces of the Decepticons? I was the earth's only hope for survival and I was hiding behind a stobie pole in Frome Road with *Green Left Weeklys* stapled to my shirt sleeves and a kranski-dog sticky-taped to my right trouser-leg as my only means of camouflage. "Ahh, bugger it," I exclaimed(!) to my caddy. "I'm heading 'Goguewards 'cos if I'm gonna die tonight I'd rather hear *Promenade* live just one more time than bust my gut creeping around trying to kill robots." And who wouldn't?

Anyway, the Miltons came on to an acceptably-sized crowd and left to a bloody good-sized crowd... and in between they played the best set I've heard them do for quite a long time. Simon drummed like a mad thing. Zac bashed like a mad thing, broke a string like a mad thing and then put a new one on like a mad thing. Renata strummed a *and sang...well, like a mad thing, actually.* And Jed played like a mad thing, too - always encouraged by the Fender Jaguar looking on eagerly from its guitar stand. Good show, team!

Which is more than I can say for Autohaze. I mean, these guys supported *My Bloody Valentine* a couple of years back and the rumour was that *Creation Records* were hot on their collective tail. If they were then I don't know what the hell for. Poppy, rocky, non-

descripto crud. Boring. Boring. Boring. Boring. Boring.

And then came the underground *LOVERS*. Sticklers for tradition, they opened up with *Eastside Stories* and I didn't complain - I just can't get enough of that bass intro. All the mellow ones followed as the 'Lovers (The Undecided are the Undies in this here town) set an atmosphere so tangible [read: obvious] that I could have laid it out on the floor and gone to sleep on it... not too say that it was bad, or anything. They just seem to be making a rather concerted effort to set some sort of ambience.

The set drifted by in a far from unpleasant manner - in fact, it was pretty bloody cool - but I just can't remember any of the song names. That is, until the encore when they played *Promenade* and we all know how cool that can be. God, that song is special when they play it live. The band walked off the stage again but the crowd wanted more. They went Wild, man. The punters roared and roared and one guy even tried to steal their Super Overdrive pedal before his plan was thwarted by a law-abiding citizen [good on him - I was just about ready to jump off the balcony and apprehend the guy myself]. The Lovers had to play one more song for the rather excited crowd so they finished off with *Leaves Me Blind...* and that was that.

So, just to tally it all up, round it all off and tidy up the loose ends: The Miltons played like mad things (thumbs up), Autohaze were alarmingly mediocre (thumbs down) and underground *LOVERS* were cool (thumbs up).

And two thumbs up to one means a pretty good night out, really.

Mark Scruby

Jamiroquai

Standing outside Liberty at around 10pm, I could have been forgiven for wondering whether I had turned up to the wrong venue. A second rate cover band churning out such hits as *April Sun in Cuba* and *Take Me Back* in the foyer just didn't seem like an appropriate introduction to a jazz-funk extravaganza that a lineup featuring Skunkhour and Jamiroquai promised to deliver. Once this first obstacle had been negotiated, however, surroundings became more appropriate. "The Stadium", the area out the back of Liberty that is used to accommodate major bands, is really just a converted movie theatre but it does the job admirably, the only gripe being that the acoustics in some areas aren't quite as good as they might be.

On this occasion, the place was packed out and Skunkhour, who were the headline act at this year's O'Ball, got things off to a good start with an energetic set that got the crowd moving. In between sets, the Huggy Bear Sound System kept everyone entertained, but it was the imminent arrival of headline act Jamiroquai that had everyone really pumped. By and large, they didn't disappoint.

Supporting lead vocalist Jason Kay was a nine-piece ensemble that included a horn section, two percussionists, a guitarist, bass and keyboard players and someone on turn tables. The highlight to the show was provided by the occasional introduction of Wallis Buchanan on didgeridoo, who laid down a deep, pulsating groove that the rest of the band played on top of, although his 15 minute solo at the beginning of the first encore did seem a bit wanky and repetitive.

Whatever the merits of the band, there was never any doubt that the focus of attention was Kay, whose strong voice played the role of another instrument for much of the time (even if it does sound a bit like Stevie Wonder). Prancing around in his trademark beanie with a characteristic British swagger, he also succeeded in getting the crowd inside almost immediately, earning PC cred by calling Paul Keating a wanker as well as throwing his support behind the HEMP movement, getting stoned off his brain towards the end of the show. It might have been this

which prompted him and the rest of the band to launch into a rendition of the satirical *Satan's Gism*, much to the amusement of their manager.

For two hours, Jamiroquai had the crowd dancing and cheering with a collection instantly catchy and interesting grooves. The band was tight, with the drummer in particular showing considerable virtuosity. The result was a big, full, powerful sound which really made an impact. Highlights were *Too Young to Die*, *Emergency on Planet Earth* and *Return of the Space Cowboy*. If a criticism were to be made, it would be that they were a bit repetitive in the way that they used highs and lows. It

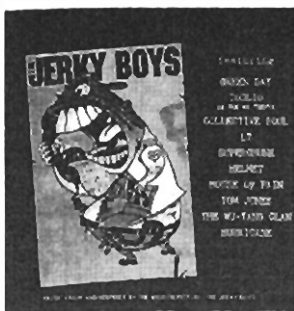


seemed that most of the songs followed the same pattern. Some members of the band also didn't really have the soloing ability to really carry off the buildups that featured in many tracks.



At the end of the night, though, none of this really mattered all that much. Whilst some might say that Jason Kay was a bit full of himself, it's also beyond dispute that he really got the crowd going, opening up to them and getting them involved in the energetic groovy music that his band was laying down behind him.

Jamiroquai photos by Stefan Panzack



Music From and Inspired by The Motion Picture: The Jerky boys

The Jerky Boys

Atlantic

Making a nuisance of oneself must be the national sport of America. The game is so popular that two arrogant and gutter-mouthed degenerates from New York can compile a couple of CDs of their own crank calls.

Somehow they got popular in the USA and seeing a bag of cash to be made, in swoops Hollywood and its respective film companies. Not being ones to let a quick buck from a bit of gutter comedy slip them by, they throw together a film and its soundtrack.

It's another one of those pseudo alternative records, kinda like *The Crow* soundtrack. They chuck together a few crowd-pleasers just to keep the kids happy. Stuff like all those corporate rock-haters such as Green Day and L7 or House of Pain to name a few. You could stick something like this on the cover. "Buy this record kids and just like all the film executives that produced the thing, you'll be sticking your thumb up at The Man!" See the soundtrack to *Demon Knight* for futher corollaries.

Despite all that, it scrubs up OK. Green Day's track "2000 Light Years Away" is not too bad a post punk pop tune. Which brings up the point, the record gives off that "hard & heavy" odour. It's better if it's more hardcore. So most of it strolls down grungey lane. Tom Jones' rendition of "Are You Gonna Go My Way" breaks away from punk city, but he sounds a bit retro so he's alright.

The Jerky Boys themselves do a few more of their calls in between. They're not as side splitting as the ones off their CDs *Jerky Boys I & II*,

but it's still the sound of verbal abuse so it's amusing.

The film will probably be just as amusing but with the way it's looking now it'll probably play like a cash-grab. One of those "came-and-went", faddy sort of things. Oh well, that's the harsh world of corporate rock for you.



In The Hand of the Inevitable

James Taylor Quartet

Acid Jazz/Shock

There is no other way I can put it - this C.D. absolutely hums. Funky, soulful tempo's and lovely combinations of drums, bass and guitars with sax, horns, flute and Taylors trademark Hammond organ makes great music to Hoover to, and great music to groover to.

"In the hands of the inevitable" is one of those C.D.'s that satisfies with every track. From the first track (and current single) *love will keep us together* guest starring the sensuous voice of Alison Limerick to their "Heavy Acid Jazz" cover of Led Zeps *Whole lotta love* (orthodox Zep fans probably won't like it) there is a rollercoaster of growling wah wah guitars, sax's, piano and clarinet sans vocals - the result is a thumping, funkincarnation of this classic that rips with the zeal of fast guitars and faster jazz. Alison Limerick, guest singer on several of the tracks is a bonus on this C.D. The three tracks on which she sings are all purring love songs that will have anyone with an ounce of rythm swinging. In fact I'm trying to restrain myself, but I can't help being very enthusiastic about this album. The compositions and vocals on these tracks reflect Taylor's move back to his jazz roots (having gone a bit 'poppy' in the 80's), perhaps a result of Taylors move back to the renowned (and quality) Acid Jazz Label with whom he hasn't recorded for several years. - if this is the result lets hope for more. The blends and rythms

on this C.D. will bring the sun out on a shitty day...but if you don't like this genre of music, you won't understand. If you do...check this out.

Rowan Campbell.



King for a Day/Fool for a Lifetime

Faith No More

Liberty

I think it's fucking great. The best thing we've done. So comes the cry from Bill Gould, bassist for Faith No More, when asked about their new album *King For A Day/Fool For A Lifetime*. And he could be pretty spot on.

After finally parting with guitarist Jim Martin, the FNM camp is settled and comfortable once more. Most of the album was written without a guitarist and this has allowed the band to work well as a unit without the hassles they had become accustomed to while working with Martin. Musically this has translated into a more coherent, flowing piece of work. *King For A Day..* draws together the finest moments of the previous albums, culminating in their strongest work to date.

Guitar duties for the album were handed over to Trey Spruance (Mr. Bungle) and he has filled the position well, to the point that Martin is not missed at all. He has however, already exited due to lack of interest in touring and has since been replaced by Dean Menta (Roddy Bottum's keyboard tech).

As far as the songs are concerned there seems to be a greater amount of experimentation and therefore a wider variety of sojids and styles. While the majority of tracks are heavy and loud with FNM's distinct marrying of keyboards and guitar there are a few quiet moments which are really the most interesting. These

tracks bring the keyboard to the fore with guitar adding colour or quietly doubling the riff.

With performances that range from soulful to maniacal, each individual member has been able to flex their musical muscles while rcmaiuing tight and focused. Credit must go to co-producer Andy Wallace (Slayer,Soul Asylum) for helping get this down with production that does the performances justice. This combined with some of their best song writing, equals one fantastic album.

So, *Introduce Yourself to King for a Day/Fool for a Lifetime*, get the *Real Thing* and discover why *We Care A Lot!* (Insert *AngelDust* pun).

Chris Puglisi.



Lets Ride

Front End Loader

Shagpile/Shock

After a successful run down the Australian east coast on the *Big Day Out* tour, and a self titled debut album, *Front End Loader* have found a new home at Shock Records.

Lets Ride! is 38 minutes of bone crunching, yet sweet sounding guitars mixed with thumping drums. The sound is similar to other Australian bands such as Massappeal, although overtones of other styles creep in rather effectively and infectiously. A prime example of this arrives only three tracks in with *Mandino Deluxe* which seems to borrow a great deal from early eighties pop and mixes it with some high energy. Likewise the opener *There is No Cure* is a very high energy offering, although, I will admit it's convoluted nature weighs it down and it can get a little annoying. Actually a few of the other tracks also suffer under this syndrome.

Despite the small problems *Lets Ride!* is a very solid, very well produced piece of work, it might not be as infectious as their debut, but it's still worth a listen.

Frank Trimboli

5UV Local Noise 531AM

What's the worst thing about seeing a band? Well, apart from an extortionate entrance fee there can be other major factors such as the crowd, the venue and lack of Cooper's Ale that can turn a fun night out with friends into a bad idea.

An unresponsive and enthusiastic audience is often daunting to both the performers and the odd people who want to bop along up the front without feeling stupid. But then again, a crowd that is too keen for their own good can leave the individual punter with a Doc boot in their face or a drunk, sweaty (and very heavy) stage diver on their head. The venue could be too small

and you could spend half the night trying to find your lost boyfriend amongst the throng of people and the other half waiting in the line to use the toilets. Or maybe the band doesn't draw enough people and... um... you're the only one who turns up at all. Whatever the case, there is a viable alternative to enduring these horrors and it's found with the flick of a switch on your radio.

Local Noise is the name of the live band segment on Adelaide Uni Student Radio and every second week an established or up and coming Adelaide group is featured in a fifty minute live to air set. On the alternating week, a pre-recorded band or

local music will play - usually demos or material from Uni gigs like the O' Ball etc. This is a great opportunity to hear the bands that your friends rave about and you don't know who they are or even to brush up on your own band name dropping skills. *Local Noise* broadcasts on Monday nights on 531AM, between the hours of 5:30pm and 11:40pm so it's a perfect time to listen whilst you study, do the late night dishes or whatever. Previously the lads from Reckoning played two twenty minute sets on 5UV which was broken up with a short interview with the band. This brief chat gives you the chance to

find out more about future gigs, band member's names and any other pieces of trivial info you can casually reel off next time the *Local Noise* feature band plays at your pub. The Undecided would have just played at 5UV on Monday April 3, but if you missed that (how could you with all those posters around!) then check the Student Radio guide to find out who the next band will be on Local Noise. If you're in a band and are interested in performing on the program, pop into 5UV on North Terrace and leave a message with the Student Radio directors.

Shelly

THE FAUVES

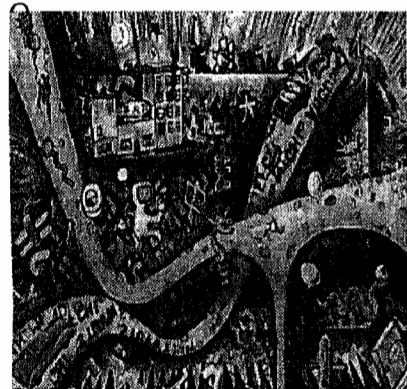


Caesar's Surrender EP

The Fauves

Polydor

The Fauves, who deserve much more recognition in regard to their tour-de-force second album, *The Young Need Discipline*, have produced a gem of a single with "Caesar's Surrender", headlining a new EP of the same name. f the most mature songs to come from this all-male, four-piece Victorian group, which includes two lead guitarists who both sing and one that plays the trumpet. Both addictive and mesmerising, this new single from The Fauves has proved that they can create music of uch more depth and refinement than most of their harder, grittier numbers would have one believe.



Tilt

Tall Tales & True

RA / WEA

Tall Tales & True are almost reaching veteran Australian Rock status now, having been together for 9 years and their new release *Tilt* is an album and a half.

Tilt is the third TT&T album and the first since the 1992 release of *Revenge*, which yielded such greats as *Summer of Love* and *Watching the Wind Blow*. For this album, TT&T have gone back to the basics and recorded *Tilt* basically as a 3-piece, which is the way that they started. The first single off the CD is *You Sleep, I'll Drive*, which was released to the radio stations and to a limited number of record shops late last year as a warm up to *Tilt*.

Tilt has a real live feel about it, which was totally intended by the band. They hired a warehouse for a month, set up the gear in a circle so that they could face each other whilst recording and then just wonder what would happen next. These things, together with the bands determination to record a great performance rather than a precise layering of drums, bass and guitars has allowed them to capture the intensity and edge on the CD that you

come to expect when you see them perform live.

The CD *Tilt* looks very impressive. In fact, the cover by Simon Alderson is one of the most aesthetically pleasing covers I've ever seen. One thing I particularly like about it is the fact that they have just put quotes (often just the chorus) from each song inside the cover, rather than the tiresome full words list.

There are a number of stand-out tracks on *Tilt*. *Moonshine* is the romantic song on the release, well, the one with the least angst. *The Shadow* is the opening track. It deserves the number 1 position and is the only track not written by singer Matthew de la Hunty, written instead by bass player Paul Miskin. Other greats are *Happy Birthday*, which contains some absolutely blistering guitar work from Matthew and the killer riff even got accreditation from the guys in Morphine. *It's Not Right* is the tale of a few people Matthew has seen willing themselves into oblivion.

All in all, this is an absolutely fabulous release and would make a great addition to anyone's CD library.

Simon Hunt



Sydney Gay & Lesbian Mardi Gras 1995, The Party Anthems

Various Artists

dancepool

This is the first Sydney Mardi Gras CD — anthems of the gay and lesbian community compiled by Mardi Gras and legendary DJ Stephen Allkins, considered to be one of the top gay DJs across Australia. The songs have been especially picked for their celebrative qualities.

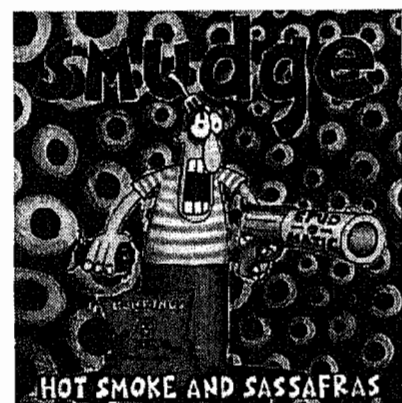
This is a glorious CD. Listeners can look forward to a collection of feel-damn-good boogie numbers somewhat akin to the anthems of the *Priscilla* soundtrack.

The event which started out as a political protest gives us old favourites like '70s Jacksons' *Can You Feel It* and all-time fave *It's Raining Men* by The Weather Girls. Lordy hallelujah! Remember popular '80s hits like Soft Cell's *Tainted Love*, Bananarama's *Venus*, Black Box's *Ride On Time*, to name but a few? I'll always get swept into dance euphoria by *Don't Leave Me This Way*. Unfortunately it is not the Communards'; this is Thelma Houston's version. Not much would sound new. The music is memory lane of a UV lighting - smoke ma-

chine - mirrored balls - type. Remember the high-heels, low-cut dresses, red lipstick and excessive 'sexy' perfume of yesteryear? Remember all the guys you snogged with on the circular couches in the not-so-discreet area of the seedy nightclub of which you were a die-hard regular?

Almost everyone has heard almost every song on this compilation, and compilation it is, for it has everything. A double CD collection, listeners can safely play *The Party Anthems* repeatedly to consistent fun and appreciation. Some dance numbers will NEVER date, especially when it sounds and spells P-A-R-T-Y.

Miranda Lim



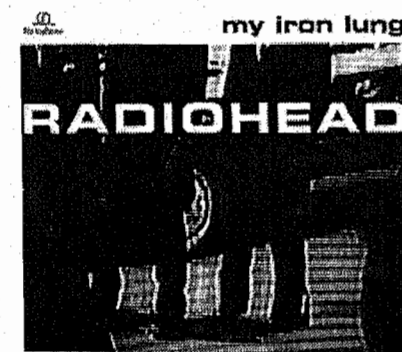
Hot Smoke and Sassafras EP

Smudge

Half a Cow

As part of the famous Foodland buy-one-get-one-free campaign, those tricky Sydney pranksters named Smudge haven't thrown in a tub of yoghurt but a new CD when you purchase *Hot Smoke and Sassafras*. This is why this EP is being reviewed even though it was released yonks ago (but you knew that, right?). It's still not quite clear if they've perfected the noisy-guitar technique or enjoy bastardising conventional chord progressions, but it's all beautiful anyway. Alison (that kit-hitting sweet thing) shines in "Coal Surge", another one of the token female-vocals songs that creep into a lot of Smudge releases but my faves are "My Bright Idea" and "All the Money in the World Can't Buy You a Near Death Experience". Chirpy cheap pop that's delicious.

Shelley



My Iron Lung

Radiohead

EMI

Not so long ago, a little ditty came and wheedled its way into the collective consciousness. Laden with angst and a spot of harsh language, it caught the imagination of the post-grunge masses, so beginning

Radiohead's rise to stardom, culminating in their dubious honour of taking pride of place in *The Advertiser's* "What's Hot For Summer 1994" column.

Nonetheless, Radiohead haven't let such accolades hold them back, with *My Iron Lung* being arguably one of the best singles to emanate from Britain this year. Whereas their last album, *Pablo Honey*, was bogged down with introspectiveness, *My Iron Lung* is less constrained, without sacrificing the paranoid edge of Radiohead's earlier work. *The Trickster* is driven, urgent and claustrophobic, with Thom Yorke's voice sounding more like Bono than Mr Vox himself. Conversely, *Lewis (mistreated)* sees the 'Headers in big and bombastic mode, while maintaining that persistent edge of uncertainty.

Unfortunately, from here on in, producer John Leckie gets a boot in, continuing his quest to let the world know that he once worked for rock dinosaurs, Pink Floyd. Consequently, the next three tracks are meandery and unfocused, before closing with a "very special" acoustic version of *Creep*.

Despite its faults, *My Iron Lung* perfectly illustrates Radiohead's ability to pen a damn fine pop song, with impeccable dynamics and driven melodies complementing Thom Yorke's anguished lyrics beautifully. While it may not scale the chart heights of their earlier work, *My Iron Lung* should at least win back the audience that the commercial success of *Creep* scared off.

Michael Osborn

Feed

Skunkhour

Sony

"An all over the world, stones are hurled at the ivory white towers of power.

The devil's milk's gone sour.

It's Skunkhour!"

Feed is Skunkhour's second album. Their music could be described as "Hip Hop" or even "Acid Jazz" but, unfortunately, I found 90% of the album to be 2 bar cliché blues funk. Skunkhour only break new ground with their lyrics. I could really relate to the whole of the first side after driving through peak hour madness on the way to Uni one morning. Their lyrics (well, the MC's lyrics) put me in a state of global awareness and also despair over our petty material existence and the hypocrisy of the church (any religion, they are only opinions) and the way religion is manipulated for economic prosperity.

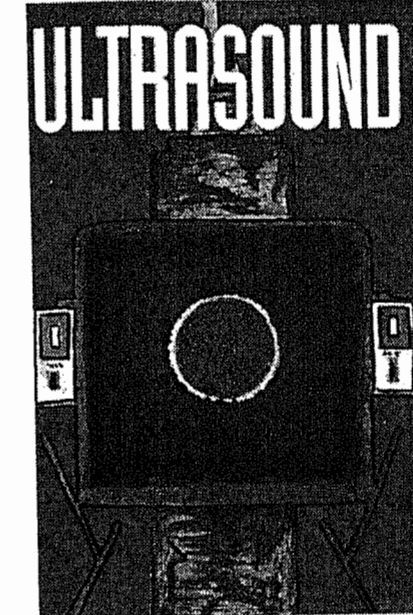
The best song on the album, "Up To Our Necks" is deeply spoken poetry that really touches the soul. The accompanying music flows but is a bit disappointing at the climax.

Skunkhour reside in Sydney, but have an Australia-wide following after being support act for Mexican American Dopesters, Cypress Hill. They are a six-piece band that can groove hardy and with a name like

Skunkhour, they probably smoke hardy as well. Numerous drug references float through their songs almost unnoticed as part of the package.

Overall, *Feed* is good background music and while being together, musically this album isn't revolutionary but with the rapping by Del Larking, Skunkhour are a unique Australian band that do deserve the recognition they are receiving, however, this is not the type of album that is comfortable bedroom music. I mean, it become tedious if you try to get anything out of the music, but the lyrics are fucking brilliant.

Ben Till



Ultrasound

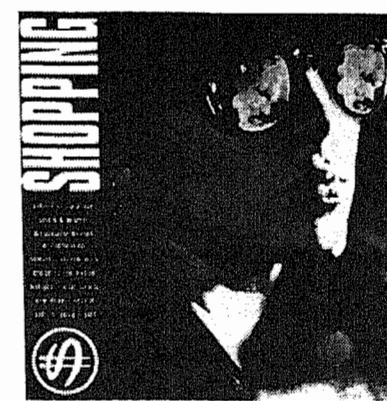
Mushroom

Ultrasound, comprising of Deborah Conway, Paul Hester, Bill McDonald and Willy Zygyer are hardly new faces to the music scene but have managed to create an album of innovative styles and occasional obscurity.

Essentially, there are nine songs on this record, the remaining six tracks are short 'fillers', musical interludes which form the obscure part of the album as they range from guitar effects / solos to atmospheric synthesizer pieces. The songs themselves do not stand out but instead form a part of the whole Ultrasound-scape, being produced with the use of electronically enhanced guitar sounds and keyboard effects.

Some of the songs do have a life of their own, such as the uplifting single "3 Love" and "By Then Dead" with its quirky guitar sounds and addictive chorus. In fact, most tracks on the album are catchy and infectious, almost formulaised, but what makes them different is the integration of technology with real instruments, creating some interesting atmospheric effects. This common thread of creating new dimensions within relatively placid pop songs make *Ultrasound* a curious but easily ignored concept album.

Ben de Hoedt



Shopping

Soundtrack

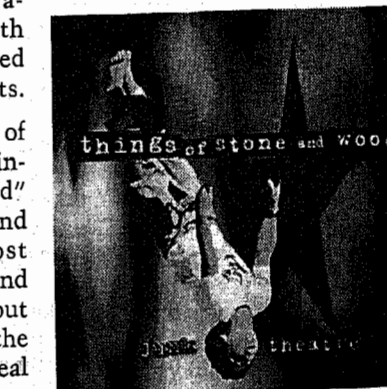
The Shopping soundtrack is somewhat better than its counterpart, being a very cohesive and well-organised twenty track compilation of the many dance, rock and brooding orchestral pieces from the film. The record features two tracks by Sabres of Paradise which, like much of the rest of the soundtrack, makes the listener feel as though they had seen a fantastic movie. They are two of many dark, moody dance tunes that create an atmosphere of depth and chaotic intensity which the movie failed to convey most of the time.

There are some nice car-chase reminders here, such as "No Complify" by Senser; fast-paced thrashy songs that were appropriately used in the film as a backing for those thrilling car chases. Evidently, all of the songs on this album were used ideally in Shopping, providing a modern, grimly industrial and undeniably British feel to the film. Not even Nirvana sounds out of place here, heavily sampled in "Credit to the Nation's Call It What You Want".

The most important and successful aspect of this collection is that it works just as well on its own as it does as a film soundtrack. The other impressive factor is that it has a good balance between 'loud' songs and 'quiet' and that it can be played either way.

So what are you waiting for? Get Shopping. (I can't believe I finished a review that way!)

Ben deHoedt



Junk Theatre

Things of Stone and Wood

Sony

From the very first notes of *Junk Theatre*, you can see that TOSAW (Things of Stone and Wood) weren't planning on just recording another *The Yearning*. Yet, they haven't forgotten the style that many of us have grown to love, such as folksy guitar and vocal harmonies. *Junk Theatre* shows a more mature

TOSAW not content to only sing happy songs but wanting to expand its style to include a more serious and dark side.

The beautiful ballads which TOSAW do so well can be found on this album too, such as "Lullaby", "Little Voices" and "Fingertips". The latter is a classic case of Greg Arnold writing personal lyrics, which this time are inspiring words of friendship to his sister.

"Wildflowers" was that catchy single released a while ago, it shows the new direction of the band in writing songs of social comment, in this case, concerning the rise of neo-Nazi groups. "Cruel Man Power" is another great song, this time regarding the abuse of political power,

inspired by the man all good Victorians love to hate, Jeff Kennett. "In This Thing Together", again demonstrates the addictive quality of TOSAW's style of folk rock.

"Hello Crazy Shadow", "Junk Theatre" and the unlisted track displaying an experimental side of TOSAW never seen before, it's quite intense, almost industrial, they use feedback and distortion - I love it.

Overall, an excellent diverse album displaying TOSAW's maturity while maintaining their personal style which is now more than just folk rock. I can't wait to see them play these new songs live, I expect Things of Stone and Wood will go off as always.

Scott Berry

RIFF RAFF
by
Wonder Woman

First up is a 3-track from English band Sleeper with single *inbetweenner* (BMG). It's (surprise, surprise!) English guitar poppish and a bit elastic(a). Nothing new but it's pretty good so spin it anyway.

The Chieftains' single *Have I told you lately that I love you!* (BMG) with Van Morrison on vocals is an experience. If you're into relaxation tapes, you'll love the "world music" instrumentals in this. As it was, I barely repressed a shudder. Van's vocals did nothing to improve my condition and I ended up quivering on the floor. Marianne Faithfull sings on the second track *Love is Teasing*. Something for your olds and/or the type of music your neighbours will play when at their parties when they're at the drunken melancholy stage.

I kinda liked American band Danzig's single *Cantspeak* (BMG) which is commercial rock. The other two tracks are harder edged grunge-drenched rock and were recorded live at the Seattle Centre Arena - need I say more? Moshers who like (pearl) jamming apply within.

The single *Piece of You* from her album *Bravado* (Festival) shows how well Penny Flanagan (formerly 1/2 of Club Hoy) combines sweet pop melodies with cleverly biting lyrics in her solo work. Includes 2 other tracks including *Dare* recorded live at JJJ.

Hailing from America, The Jayhawks' 3-track with single *Blue*

(BMG) is easy listening acoustic melodic pop with a slight twang of country. It's driving-along-on-a-Summer's-day-tapping-your-fingers-along-the-side-of-your-car music. With overtones of 60s groups like The Beatles, these

guys aren't half bad.

The groovy single *What's the time Mr Wolf* by Southside of Bombay (which has gone gold) from the soundtrack of *Once Were Warriors* comes with bonus track *Ragga Gold* by Upper Hutt Posse (BMG). I like.

NSW band Anti Anti's *Truckload of Money* (BMG) single starts off promisingly with heavy guitars...then the vocals kick in and the song progresses. ARRRRGHHH! A tortured, drug/drink-fucked voice which incoherently screams and strains in turn is well complemented by heavy unimaginative guitars. Shitty hard rock has been done to death, guys.

Plot Plot are a cheesy pop band with a crazy streak. They're from Melbourne, and musically a little like TISM. Their new ep *The Girlfriend Song* contains 4 catchy little numbers of heavy handed melodies. Worth checking out.

Escape to an Oasis...lovers of Oasis will be happy chappies now that Oasis' new album *Definitely, maybe* (Sony) which came out earlier this year has been re-released with a bonus 3-track CD. Other re-releases are *L7's Hungry for Stink* (Festival) which includes a bonus live 5-track CD to coincide with their Alternative Nation gig and Smudge's *Hot Smoke and Sassafras* (Polygram) with a bonus 8-track CD.

Finally, On Dit recommends you get yr bods down to the Adelaide University Stompl on Sat 22 April with 3 stages and 19 bands (incl Screamefeeder, Silverchair, Smudge and locals Numbskulls, Lizard Train and The Mark of Cain.) Tickets are \$15 in advance for students and their guests or \$20 at the door.



Junior Citizen

Poster Children

WEA

Oh my ghhod...here is the fifth CD by Poster Children, an Illinois band which - until now - I knew virtually nothing about and it has completely blown me away! The dubious manga style pop-art and cartoon sanskrit translations on the album sleeve set me in mind of inane dance music, but on popping the play button I was greeted with raw distorted guitar power which reaches right down your throat with both hands.

The music waxes from indie pop to brash loudness, without ever quite breaching the container into punk or looser new-wave, such as early XTC or The Clash. Poster Children define themselves as "Post Wave" which is apparently what happens when punk and new-wave hit the charts. (Mind you, I precious little of that happening at the moment.) All in all, this is great stuff.

The opening track, *Get A Life*, is loud, but gripping and a wonderful introduction to the PC sound. (If you have trouble understanding the lyrics, they've been included in the inside cover.) *Wide Awake* and *Downwind* have this same overdistorted sound, as opposed to some of the softer, more coherent songs such as *One of Us* or *He's My Star*; but it is in the title track, *Junior Citizen* that the full musical and lyrical quality of the band emerge.

The band itself functions more as a complete theatre company than a collection of four musicians. Poster Children make their own T-shirts, do their own artwork, and haul around their own equipment in their own van which they drive themselves. They are their own roadies and promoters. It's no wonder then, that despite having gone through eight years and six drummers they remain fairly unheard of on the Adelaide music scene. Go have a listen. I liked it.

LONDONBEAT



Londonbeat

Londonbeat

RCA / BMG

Do you remember the song, "I've

Been Thinking About You"? Have you been thinking about the guys that released that and wondering what they've been up to? I certainly haven't. But they are back with a new release of some pretty good tunes.

With up to a dozen people contributing to the sounds on some of the songs, Londonbeat have put together a pretty cool collection of dancey pop songs. Despite the fact that they are from the UK (how did you guess?), the style is very American Motown and that is what really makes this a great album. Sure every song is about love and each has a similar groove, but they are each good to listen to.

I thought that I would be in for an arduous task when faced with writing this review, but I was pleasantly surprised when I got a listen. The songs aren't as painful on the ears as Henry Rollins and won't bring up your breakfast as fast as Shampoo. This is one of those CDs that, despite being fairly good, not many will actually go and buy, because there are no real stand-out songs that will give them the chart success that they got the last time around. The first single off of this CD is "Come Back" and that is just another background pop song that you might hear on Triple M or in some elevator but not even recognise. You might bop along to it, but it will not stick in your head. The lyrics are certainly not of a ground breaking nature as the song titles give away. With titles like "Hero in my Eyes", "Can't Help Wishing Back Yesterday" and "Be There For Me", there is support for the recycled lyrics argument. Londonbeat even try their hand at Blues / Gospel with "If Jesus Sang the Blues", which they pull off quite well.

This CD goes for almost 50 minutes, containing 11 songs, but I certainly wouldn't go and pay more than about \$20 for it. No, you won't find the answers to life in this CD and you may tire of it after a while, but at least it won't have the same effect as a bowl of Fibre Plus.

Simon Hunt



Vicious Circle

LA Guns

Polygram

Feeling somewhat apprehensive at the prospect of wading through an album of tired Glam Metal, I slipped *Vicious Circle* into the stereo.

Well, what came throbbing out of

the speakers was a dirty little riff that sounded like something between Megadeth and Seattle sound. The track was "Face Down" and I was pleasantly surprised. As one of the stand-out tracks on the new offering from LA Guns, it initially sounds like a typical metal rocker but reveals itself as having a variety of textures and ideas. This is really the feel of the album.

This album has enough in it to keep people sick of albums played with the same rhythms and three chords interested. However, it still sufficiently caters for those out there who prefer their rock guitar driven and rude.

LA Guns have experimented with hip-hop like rhythms ("Long Time Dead"), eastern-like melodies ("Fade Away") and folk (on the instrumental track, "Tarantula").

The album is laden with enough really good tracks to place it in the above average category for those who enjoy hard rock. There are Anthrax and Metallica-esque power chord stompers ("Kill that Girl", "Killing Machine") and healthy doses of lead-guitar pyrotechnics for the budding air guitarist.

At worst, there are tracks like "I'd Like to Change the World" and "Crystal Eyes" that sound like Bon Jovi at their cheesiest. But then there are cuts like "Chasing The Dragon" (reminiscent of Aerosmith's "Sweet Emotion") and "Nothing Better To Do" (a page taken from Kiss' book of 'Cock-

Rock' Classics) that make up for those little trips into the land of Rock'n'Roll Syrup.

Check it out and *crank it up!*

Chris Puglisi

Maxinquaye

Tricky

Island

Tricky hails from Bristol and has previously worked with Massive Attack co-writing three tracks on their *Blue Lines* LP. The music has a dance / rap / ambient feeling with a touch of world music thrown in. The album is interesting because of the use of a combination of natural instruments (flute, guitar) as well as electronic instruments. In fact, the strongest track on the album is a cover version of Public Enemy's "Black Steel", which is an interesting interpretation due to the fact that it was recorded using a live band. Several guest vocalists are used on the album and the track "Pumpkin" features Icelander Ragga and Alison Goldfrapp. *Maxinquaye* has received rave reviews from a number of music magazines ('Sky', 'NME', etc) and is an interesting and varied album which provides challenging listening.

7 / 10

Hubert J. Crinkleweaver

1. Learn to Say No - Level 42
2. I Can't Let You Go - The Mask Vibe
3. Loops and Things - Jens
4. P.A.R.T.Y. Urban Sound of Amsterdam
5. I Love You Baby - The Original
6. Yake Yeke - Mory Kante
7. You Sure Do - Strike 1
8. Pure Energy - Total Control
9. Rock Da House - Tall Paul
10. Raise Your Hands - Reel 2 Real

compiled by James Ingram & ATB

Searching for Charmian

Searching for Charmian is the account of Suzanne Chick's journey to discover as much as possible about her mother, Charmain Clift. Chick grew up believing her mother at birth died at her birth. Her decision to find the identity of her mother did not end as intended, by simply knowing her name. On discovering that it was Clift, Chick then set out to re-establish her own identity through knowing as much as possible about her mother.

When she gave birth to the daughter she gave up for adoption, Charmain Clift was a beautiful, vibrant talented nineteen year old. She became well known in Australia by the late sixties through her writing, particularly through her weekly essay column in the Sydney Morning Herald. However, a large part of her fame was not due to her writing, but to her marriage - to George Johnston (the author of *My Brother Jack*.) The Johnston's had fulfilled the traditional journalist's dream, living and working on Greek Islands for fifteen years and then returning to Sydney in 1964. Here they became well known and influential members of Australian artistic circles. Yet the Johnston's did not fulfil the image they projected. In 1969, Charmain Clift committed suicide with an overdose of barbiturates. By this time she was an alcoholic in a tormented marriage. Johnston had forced their marriage on to the public stage with the publication of his more than semi-autobiographical trilogy, beginning with *My Brother Jack* that focused an interest that remains in their personal relationship.

However, the book is intended essentially to be an account of Suzanne Chick's search for identity, rather than a biography of Charmain Clift. She finds this identity largely by knowing the name of her mother and the details of her life. Judging by the alacrity with which she seized the opportunity to become Charmain Clift's daughter, it is easy to conclude that Chick's relationship with her adoptive mother was strained. Re-identifying herself as the daughter of Charmain Clift could have been an escape from this.

The book also raises some interesting questions on the power of heredity. The close physical resemblance of Chick to her mother is one thing, but the non-physical attributes of Chick and her daughter that she immediately explains by the discovered connection is another. Can attributes such as artistic talent and an outgoing personality be inherited from a parent or a grandparent you never knew?

Chick also gives a brief account of her own life alongside the story of her mother. There are certainly very interesting comparisons to be made here. When Chick was not much older than her mother when she gave birth to her, she too had an unplanned pregnancy. However Chick had the option of abortion, which for her was an extremely painful decision, but meant she avoided the terrible agony of giving her baby away that her mother endured.

To me, the most interesting part of the book was the hitherto unwritten account of Clift and Johnston's life. The only biography of George Johnston, by Gary Kinnane, gave quite a negative view of Charmain Clift, portraying her as very much second to her husband despite her attempts to dominate his - and everybody else's - lives. It is nice to read something more positive that redresses the balance - Chick's interviews with friends and associates of her mother provide a wonderful insight into Clift's life.



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ON DIT

Backyard Bollocks

Anyone who is alive will know that sport, like many areas of life, is undergoing a process of marketisation and commercialization. The organisation of elite sport is being geared to suit the demands of sponsors and spectators; the design of many sporting events is in fact determined by the priorities of television coverage. The Grand Prix Triathlon Series (telecast on Channel Ten) are a perfect example of this. Competitors complete a criterium-style race, with each swimming, running, or cycling leg consisting of a number of laps. This format of course provides an exciting spectacle, with competitors' skills tested on an often congested course. It also makes it easier (and a lot cheaper) for television crews to package such a triathlon into a ready-for-air production. And, need I say, it provides maximum exposure for the sponsors, with as many athletes on the screen at once, displaying their sponsor's product.

This is nothing new. However it does highlight the point that corporate involvement in sport can not only compromise that sport, but can also *change* the nature of that sport. World Series Cricket is another obvious example. World Series Cricket grew out of an opportunity to exploit a huge cricket market that was not being satisfied by Test matches that produced draws too often, and that alienated many frustrated cricket enthusiasts, especially women and younger people.

For more local-level sport the commercialisation of sport is not a one-way process. Certainly, what sports are played and watched at the grass roots level, and the ways in which these sports are played have a great deal to do with what's happening at the 'top' of the sporting world. All cricket competitions have some kind limited over matches in their programs, hockey teams are increasingly playing on better surfaces, like elite hockey players. The marketisation of sport has in many ways *included* more people than ever before in the sporting experience. Ideally, there will be reciprocity in the sense that what we do on the grass roots level will influence sport at the elite televised level.

A number of ideas come to mind quite easily. Take cricket for example. Now for anyone who can remember those games of cricket in the backyard or at recess and lunchtime or at the park or beach, think back to that very elaborate legal system that evolved to police the cricket match. Tippy-go, sometimes known as tip and run, meant that the person batting was obliged to run upon hitting the ball. This rule developed good aptitude in placing the ball, but more importantly, kept the game exciting and highly-charged. With the introduction of tippy-go to international cricket, skills, and thus spectating pleasure, would be raised

to mammoth proportions. Imagine that. Below are listed other backyard rules whose introduction to the international sphere can do only good.

One Man Stand Why not? How many times has Steve Waugh been stranded with the bunnies whilst in the nineties. And of course the West Indian great Jeffrey Dujon remarked that seeing Allan Border remain not out on 98 in the West Indies in 1984 was the saddest experience of his cricketing life. And it would mean that Glenn McGrath or Phil Tufnell would actually have something to do after they get out first ball. They would have to run for the not out player.

Electric Wickets For those who have grown up with basketball backboards instead of cricket stumps, this was when you could be run out by the stumps being broken at the other end. Hence the 'electric' metaphor, as though the wickets were connected electronically. Has any one seen the photo of the run out that produced the first Tied Test in 1960-61? Now if the electric wickets rule was in place for that game there could be no doubt about the dismissal, even in the pre-Third Umpire age.

Retirement. Remember being retired when the captain had to give someone else a go? Football coaches can drag players, even cricket captains can take bowlers off when they're getting caned. Imagine if Matthew Hayden was retired in the Australia v Australia A games. A different result. Maybe not. A more entertaining spectacle? Most probably.

Six and out This law I am not lobbying for, however it does warrant analysis. The six and out rule was invariably accompanied by special 'target incentives'. I.e. five runs for hitting the fruit tree, eight runs for hitting the base of the water tank (note the gratuitous Bradman reference), a spare life for hitting the cat or being caught by the dog. Notably, this rule has already been taken on board in the Mercantile Mutual competition. Big money jackpots for hitting the sponsor signs are offered. Sure, there have been some great victories in backyard cricket, but this is the game's greatest.

We only need to look at the world cricket situation to see that countries with strong local and grass roots cricket tradition are the most successful at the elite level. Pakistan, the West Indies and Australia all have thriving local playing interest-from district cricket to 'windball' (a Caribbean incarnation of cricket). Not surprisingly, England's cricket system is struggling, with cricket looking like becoming merely that antiquated sport that only the old public (private) schools play. They need more backyards and parks and beaches.



It's Mary Mac Time



An exhibition celebrating the life of Mary MacKillop will open on April 7th, at the Art Gallery of South Australia.

Mary MacKillop: A Tribute, is a once-only national art award, which was conceived by the sisters of St Joseph to commemorate the beatification of Mary MacKillop, co-founder of the Sisters of Saint Joseph of the Sacred Heart.

Included in the exhibition are portraits, genre pictures or subject pictures in a variety of styles and media.

Earlier this year, the exhibition was blessed by His Holiness, John Paul II, at the Powerhouse Museum in Sydney.

It is appropriate that *Mary MacKillop: A Tribute* will be exhibited in South Australia, given the work she performed here, namely in Penola and Adelaide.

It will be exhibited at Parliament House, once it leaves Adelaide. Therefore, the exhibition will only be shown in three venues.

Mary MacKillop: A Tribute is being sponsored by Optus Communications, who will also fund a people's choice prize of \$2,000 to the winning work and voter,

whilst the exhibition is in Adelaide.

The Chief Executive Officer of Optus, Bob Mansfield, said of *Mary MacKillop: A Tribute*,

"Optus was encouraged to be part of this project because we see the beautification of Mary MacKillop, who defied authority to raise the living standards of the disadvantaged and whose pastoral work served anyone who needed help, as an occasion for all Australians, regardless of religion or country of birth."

"The opportunity to make an art competition depicting her life and times possible was very appealing to us, as the competition is open to professional and unknown artists alike, and it will enshrine a very interesting period in Australian history."

The forty-nine works include the winner of the *Mary MacKillop Art Award* by Jiawei Shen, *Mary MacKillop of Australia*, featuring Mary MacKillop seated in a Cobb & Co. Coach.

Mary MacKillop has been the subject of books, a film and now an art exhibition. I wonder what we'll see or hear next? A Sainthood, perhaps!

Marian Clarkin

Da Vinci: More Than Just a Pretty Picture

Leonardo da Vinci was the ultimate Renaissance man. He is most famous for his portrait of a noblewoman with an intriguing smile, *The Mona Lisa*. It is again causing a stir in the art world, with an American critic reviving the theory that it was in fact a self-portrait. This would account for the anonymity of the model.

Da Vinci was accomplished in many diverse fields, apart from art. He was also an engineer (although I admit it's difficult to imagine him downing beers on a pub crawl, or the fifteenth-century equivalent!), architect, musician, anatomist and inventor.

Under the patronage of Cosimo de Medici and Lorenzo the Magnificent, da Vinci worked in Florence, a city rich both culturally and commercially. The generosity of his patrons enabled him pursue his investigations of science and art.

Da Vinci's observations of birds and their wings led to his designs of helicopters and other flying machines, to merely name a few of his inventions which were technologi-

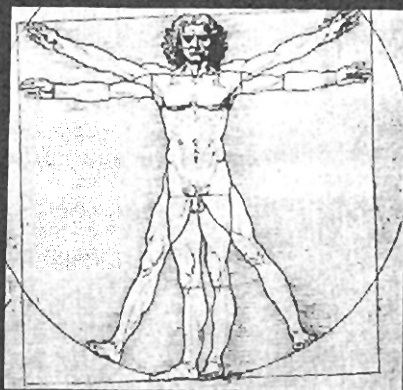
cally advanced by five centuries.

The likelihood of an exhibition of da Vinci originals in Adelaide, therefore, seems remote. However, *Leonardo: Models of Genius* will open on April 6th, at the University of South Australia's Art Museum, located at the Underdale Campus, where the South Australian School of Art is also situated.

The exhibition consists of twenty-three models of his inventions, which have been made from wood and bronze on the basis of his sketches. The models were drawn from the International Business Machines Corporation collection and include inventions for measurement and traffic control. There are also flying machines and weapons. Some of the models are interactive, unlike many exhibitions where touching is neither encouraged nor permitted.

Leonardo: Models of Genius is presented by the University of Technology Sydney in conjunction with IBM Australia. It will be on exhibit in Adelaide until May 6th.

Marian Clarkin



da Vinci: More than just a pretty picture

Turn it up to
11!!!

Peavey PA 600 watt with speakers \$1,000 ono. Small Fender 50 watt amp \$180 ono. Montez 3/4 classical guitar \$90 ono. Boss ME-10 guitar multiple effects board and manuals \$850 ono. Parrot trumpet in case \$160 ono. Panasonic personal word processor and typewriter KX-W1000 80 chr x 14 line display disk drive. Manuals and tutorial disk \$295 ono. Telephone 362 5031.

Tom Hanks ain't
in it, therefore
it must be good

ANFE has organised the screening of the well-known Italian film, "Johnny Stecchino" with English subtitles at the Piccadilly Cinema, North Adelaide on Sunday 2nd April at 3.30 pm. This film is an hilarious comedy and will have you in stitches. All profits will go to support the welfare services of the ANFE (Italo-Australian welfare organisation). Booking are essential because there are limited seats. For information, telephone 346 1317.

They don't make
cartoons like the
Mutant Ninja Tur-
tles anymore...
but that's got
nowt to do with
this ad.

For Sale
4 cartoon film strips originally used in a magic lantern. Any reasonable offer considered. Telephone 265 4028.

Can Windsurfers
hang 10? I don't
know.

Did you take the opportunity to join the Windsurfing or Sailing Club during O'Week? If so, cool, if not, you missed out on your free Tequila layback. Regardless, you are invited to join us for the 1995, totally laidback windsurfing weekend. Last year's damage bill was in excess of \$125.

When: Friday 7th til Sunday 9th April (first weekend of mid-semester break).
Where: Lakes End Caravan Park, Goolwa. All windsurfing equipment and boats provided, bring your own tent. Provide own transport. Costs: \$10 per night (includes breakfast); \$3 BBQ Saturday night; \$10,000 for alcohol (just a little joke, \$500 should suffice). Pub crawl on Friday night with bistro available. For further information, call Adam De Ruyter 270 2049. It'll be fe@#sing awesome!!

Club newsletter out now.

Unpack the Deep
Heat - it's time
for a kick.

Attention All Women
The Kilburn Women's Football Club requires players for the coming season. If you've never kicked a football it doesn't matter, we'll teach you. To learn more about the club and training sessions, call Angela (Hm: 269 2894, Wk: 303 7881).



Nothing happening

And only a drop
punt from Footy
Park.

Flat to Let
In Royal Park, modern. 2 bedrooms with carpet floor coverings and built in robe, slate lino in air conditioned living area, close to West Lakes Shopping Centre and other facilities.

\$105 per week negotiable
Ring 353 6211 week days
after 6.00pm or any time on
weekends and ask for Michael.

Complete the following: Hydrogen,
Helium, Lithium....

Department of Chemistry Quiz Night
Friday 28th of April, 7:30pm in the north/South Dining rooms. Doors open 7pm, bar facilities available, BYO food. Tickets (only \$3) available from Craig Smith (Lab 5 Badger Building) or at the door on the night. ALL WELCOME.

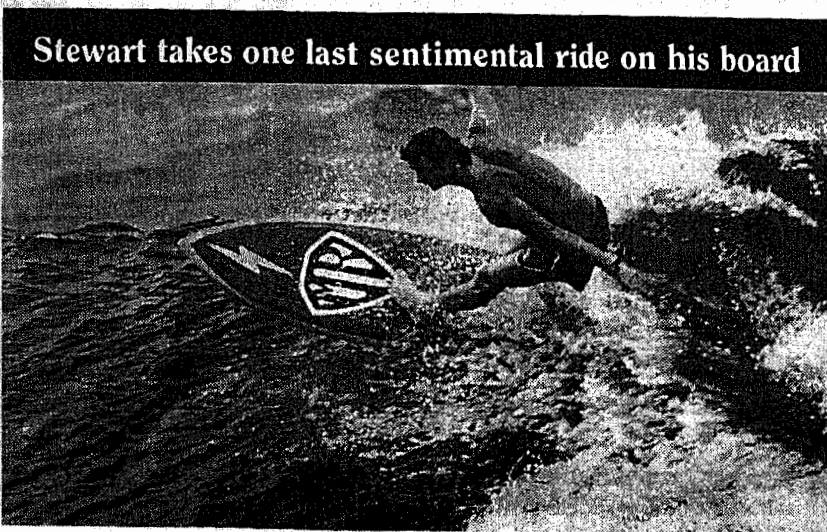
Batter, batter, batter... swiiiiing
batter.

The AU Baseball Club invites anyone interested to attend the first training session of the year at Waite playing fields on 9th and 16th of April at 11am. We are a mixed club and accept players of all skill levels.

If you want more info call Simon Andrews on 331 3797.

Gnarley board, dude

Surfboard - Pacific Designs Thruster
- 6ft in good condition
- \$140 o.n.o
- Call 336 3803 and ask for Stewart.



Stewart takes one last sentimental ride on his board

I take 1, 1, 1
cause you left
me...

Nic Shinnick wants to sell a ticket to the sold out Violent Femmes show for (April 13) for \$32. You can contact on 357 8423.



Nothing goin' on

There's no other
way

Wanted

The following singles by Blur ... (1) She's So High; (2) Sunday Sunday; (3) For Tomorrow. Plus any rare stuff in any format. Also, any rare Stone Roses stuff. Contact Michael on 379 1070 or fax on 379 8948.

Fulham retro

Fulham Primary School past students, parents and teachers reunion.

Also official opening of the Reedbeds Community Centre. BYO drinks and plate to share. Tea and coffee available. Saturday, 22nd April, 1.30 - 5.00 pm.

A cup of coffee,
some friends and a
few 3rd World issues
to thrash out...
what more could you
want.

AU Community Aid Abroad's discussion/information group this week is Women's Rights in Sedan. The discussion group meets every second Friday in the Gallery Coffee Shop at 2pm to talk about 3rd World and related issues. So if you know anything about women's rights in Sedan, want to know something or want to meet others with similar interests, WE WANT YOU! All welcome. For more info about AUCAA discussion groups or meetings phone Sally on 379 3456 or Marina on 532 7716

Proud as punch

PRIDE is a club on campus that caters for people at uni who are not heterosexual. These people may choose to label themselves in a variety of ways (eg lesbian, bisexual, queer, gay) or may prefer to just be who they are without sticliing a name to it.

Other things that PRIDE do, apart from generally raising issues of non-heterosexual students on campus, is to make life at uni a lot more interesting. Apart from our weekly meetings, we arrange many social activities which cater for everyone, such as pub crawls, picnics & BBQ's, movie and restaurant nights, guest speakers and anything else members feel like doing.

A major event each year is Pride Week, which has been highly successful for the past two years. This year (May 8-13) will be no exception, and we plan a better week this time than ever before. The whole week will be set up differently and sellout events like the dance party will even change, with a female DJ set to run the event this year. There has even been talk about free beer, which is always guaranteed to draw a large crowd to the Barr-Smith lawn

Anyone on campus can become a member of PRIDE - even straight students who support our objectives can become associate members. If you are interested in joining PRIDE or helping out with Pride Week you are free to come along to our weekly meetings (Margaret Murray Room, level 5 Union Building, Thursdays 12:30-2:30). Alternatively, call our female co-convenor, Kym (338925) or our male co-convenor, Damian (361-3016) if you would like someone to talk to first.

AUSTRALIAN MODEL UNITED NATIONS CONFERENCE 1995

This International Conference is held for uni students, in commemoration of the 60th anniversary of the UN.

It will give students a chance to stimulate four bodies of the UN: the Security Council; the Economic and Social Council, the Commission on Human Rights and the International Court of Justice.

WHERE: University of New South Wales
WHEN: 12-16 July 1995
COST: Registration: \$80, four days accommodation with breakfast: \$140
For more info contact:
AMUN Conference Committee of Law Faculty Uni of NSW, Sydney NSW 2052
Ben Zisper: 02 581 7673(w)
Joachim Delaney: 02 969 3458(ah)
E-mail: Benjamin.Zisper@ag.usgovgov.telememo.au

The Faculty of Law School of Social Studies
The University of Adelaide University of South Australia

Graduate Certificate in Mediation

Applications are invited from professionals working with interpersonal, family and organisational conflict to take part in the Graduate Certificate of Mediation (Family). The course is a joint initiative of The University of Adelaide, Faculty of Law and the University of South Australia, School of Social Studies.

Lawyers, counsellors, social workers and family therapists are among those for whom the course has been developed.

Equivalent 6 months full time study, the course is offered on a fee paying basis in intensive teaching periods over one year part time and will consist of three subjects: *The Mediation Process: Concepts, Strategies and Skills, Family Law for Mediators and Advanced Family Mediation Theory and Practice.*

The first subject will be offered intensively between 16 June and 21 June 1995. The second and third subjects will be offered over a one or two week period, in February 1996 and April 1996. It will not be essential for people doing the course to be ordinarily resident in South Australia but attendance during teaching periods is obligatory.

Intending students will be able to enrol at either University and will undertake subjects at both. Those completing the course will receive the Certificate from the University at which they were enrolled. An information leaflet and application form may be obtained from:

Ms Sarah Anastassi, Secretary Faculty of Law, The University of Adelaide, Adelaide 5005, (telephone: (08) 303 5545), (fax: (08) 303 4344) or Ms Dale Bagshaw, Head, School of Social Studies, The University of South Australia, Adelaide 5000, (telephone: (08) 302 4376 (fax: (08) 302 4344).

Applications close on 2 May, 1995. Applicants must hold an appropriate first degree or its recognised equivalent.

STUDENTS'
ASSOCIATION

PROSH
SARAJAO

3RD - 5TH
MAY 1995

'YOU COULD
SAY UNILEVER'S
GREAT FOR
UNI LEAVERS!'

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- Ponds • Sunsilk • Bushells
- Impulse • Jif • Domestos
- Ormo • Rosella • Rexona
- Flora • John West • Pears
- Continental • Lipton • Drive
- Robert Timms • Café-Bar



20-22 Cambridge Street, Epping, New South Wales 2121
Telephone (02) 869 6400 Telex 20646 Facsimile (02) 869 6430

The Guys At The Faculty

Hi Everyone!

How's campus life treating you?

As you can see from the stationery, life's a whole new kettle of fish for me. (Especially since I've just joined the John West Marketing Department?!) Working for Unilever is an absolute mind blowing experience.

It's hard to believe but being a 'sult' really suits me. The money's great and so is the travel, the training, the social life...hell, you name it, I'm living it!

Unilever's a worldwide company too, with 6 operating companies in Australia marketing and manufacturing the kind of brands that get knowing nods from people at parties.

It's not all Marketing grads here either. There are heaps of opportunities for everyone. In fact, you could say Unilever's great for all Uni Leavers!

I'm good mates with some Arts, Science, Economics and Commerce majors and we're all going through the excellent Unilever Management Training Scheme together.

It takes up to 3 years to complete and the idea is that you get a really solid grounding in different company functions. For instance, Marketing's always been my bag but the company's also had me try my hand in Logistics and Sales as part of my 'development'.

Then there's things like working in New Zealand, followed by big kahuna management positions and beyond...

But heh, I'm starting to sound like a real salesman here?!

So let me wrap up this splot by saying that you guys better start thinking about where you're going and which company's best equipped to help you get there.

Word's out that Unilever's looking for top notch grads from all disciplines, so do yourself a favour and call a lady I know in Personnel. (That's her number at the bottom of the page.) Or talk to your Careers Adviser if you don't want to fork out for the phone call.

Wish you were here!
Cheers,

N. Smith
Nipper Smith

CHANNELLE JACOB*
(02) 869 6442

*Unilever Management Trainee Recruitment Officer



Ever wondered what opportunities await you at the end of your course? Well, I found the most useful book that tells you exactly what you have to look forward to once you graduate. Here's just a taste of some of the professions that are covered:

Accountant

After a period of strong demand and growth in the number of accounting positions during the 1980's, demand slowed considerably as the recession impacted on the occupation. The more difficult labour market has forced graduates to consider a broader range of employment options. The improved economy has made only a slight impact on opportunities for new graduates and it is anticipated that further growth in recruitment will be slow in South Australia.

Chemical engineer

Lack of economic activity and consumer confidence depressed employment opportunities for chemical engineers during the recent recession. The current upturn should slowly improve prospects. The very diversity of chemical engineers and their training ensures that they are in demand when the economy is sound. Some of the areas that have attracted recent interest and opened up new avenues of exploration include: the demand for cleaner production in manufacturing, the application of non-pollutant petrol, exploring the limits of processing and the end-use of products to create new material (like ceramics and polymers) and an increased involvement in the food industry. An area of particular relevance to South Australia is the increasing participation of chemical engineers in the wine industry. This is an expanding industry which may be able to absorb a limited but significant number of chemical engineers. The career prospects may improve over the next 24 months but not for experienced chemical engineers. Although chemical engineers are trained to work across a variety of industry sectors, once they have worked in a particular area it is very difficult to transfer to another sector. The very limited number of companies in South Australia which manufacture the same products results in chemical engineers receiving very specialised training and being unable to transfer their skills to another company in this State. Chemical engineers who have overseas qualifications and experience often find it difficult to find full-time employment in South Australia because of the reluctance of industry to employ experienced engineers.

General Medical Practitioner

Currently, some medical graduates of South Australian universities move interstate to gain an internship. A medical graduate must serve at least 12 months as an intern with an approved hospital before being admitted to full registration as a medical practitioner in Australia. At present, there are geographical differences in employment opportunities for general medical practitioners in certain rural areas,

When I grow up I wanna be...

including promoting university medical courses to students of rural areas. However, the shortage of general medical practitioners in certain country areas of South Australia is expected to continue at least in the short term. In the metropolitan area, employment opportunities appear to be reasonable, and are not expected to change significantly over the next one to two years.

Geologist

Career opportunities depend to some extent on which areas of the industry are expanding. For instance, it is difficult for geologists who have specialised in one area (such as petroleum geology) to suddenly switch to a different one (such as gold exploration). Currently there are more opportunities in the gold mining industry (particularly in Western Australia) than in the petroleum industry due to low oil prices. Employment for geologists is very much determined by activity in the mining industry, and opportunities have been adversely affected by the level of world commodity prices and

normally associated with commercial transitions in periods of higher economic activity. During the recent recession, some restructuring of larger firms occurred. However, little unemployment of lawyers resulted, as most lawyers affected found alternative employment or established their own practices. Opportunities for graduates are currently limited and the number looking for work has been increasing throughout the recession. A Law degree provides graduates with an appropriate background for a range of related careers including management, public and private sector administration, policy development, and law reform. Some graduates work in areas related to their non-Law degree, for example in commerce, economics and science. However, some graduates seek employment outside areas of legal practice because of the lack of opportunities currently available in the field. This situation is likely to be exacerbated when graduates from Flinders University enter the labour market in 1996.



Once upon a time I wanted to be a lawyer too

domestic recession. An improvement in employment prospects will largely depend on an improvement in world commodity prices. At present the price of gold is more commercially viable than oil prices. As the current upturn in the world economy is expected to be gradual and, hence commodity prices can be expected to increase slowly, the outlook is for a slight improvement in job opportunities.

Lawyer

Employment opportunities for lawyers in private practice are influenced by the level of economic activity. In times of prosperity, the volume of commercial activity increases. In recessionary times, the volume on litigation and insolvency tends to increase but does not offset the loss of legal work

Mechanical engineer

The economic recession has caused a lower than expected demand for engineers over recent years, particularly in the manufacturing sector. A surplus of people has developed and many engineers (of all types) are unemployed. Mechanical engineers tend not to specialise at an early stage in their careers, allowing greater diversification during periods of low employment demand. The situation is likely to change as the supply of migrants reduces and the number of retirements increase over the next few years. This should make it easier for new graduates (and experienced engineers) to obtain employment. Demand will increase slowly as the restructuring of industry occurs and the use of new technologies such

as electronic monitoring and control processes becomes more widespread. Mechanical engineers will need to know more about computer applications and also develop team work and management expertise. The proportion of engineers represented by mechanical engineers has declined from about 24% in 1982 to less than 20% in 1992, and this decrease is expected to continue. However, the occupation will not be completely phased out but is expected to stabilise at about 15% of the engineering profession by the end of this century. The total engineering workforce is predicted to grow significantly during this time as it is the key occupation in the new technologies that all industries need to adopt, therefore ensuring employment opportunities for mechanical engineers.

Psychologist

Graduates of psychology courses find employment in a range of occupations apart from registered psychologist positions. General areas include management administration or sales/finance. More specific areas include personnel, research or non-registered counselling positions. A two year post-graduate qualification which provides full or partial registration status, provides a more secure method of entry to the psychological profession. A major problem exists for psychology graduates with four years training, to find an employer willing to provide the two year supervision necessary for registration in order to practice as a psychologist. While these graduates are employable in related areas, the two post-graduate courses provide a more secure method of entry to the psychology profession. The extent of career progression within the occupation depends on the size of the employer. Larger public sector organisations employ psychologists at various levels allowing for some progression to positions which involve greater responsibility and/or administration or supervisory duties. However, such progression depends on the availability of these positions and entry to these may be very competitive. Psychologists working in the education sector require two years of teaching experience in addition to their psychological qualifications. A new career path has emerged from growth in the private sector.

Generally, private practitioners commence their employment in the public sector, gaining experience, and later move into private practice. Private practitioners require marketing and business skills, and should be prepared to promote themselves to GP's and other health professionals. In some cases, psychologists may combine different types of employment, including working part-time in private practice.

If you want more info about these areas or the hundreds of others not mentioned check it out in the book called *Career Prospects: South Australia 1994-95* put out by the Department of Employment, Education and Training.

Victoria Bannon

UNION ACTIVITIES

APRIL 3	APRIL 4	APRIL 5	APRIL 6	APRIL 7
<h2 style="margin: 0;">Clubs Week</h2>				
<p>CLUBS CULTURAL DAY UNION CLOISTERS</p> <p>UNI BIG BAND 3 LUNCHTIME CENTENARY ROTUNDA</p>	<p>CLUBS ON CAMPUS EXHIBITION OPENING UNION GALLERY LEVEL 6 UNION HOUSE NOON</p>	<p>MARKET + UNI BIG BAND 3 LUNCHTIME CENTENARY ROTUNDA COCA COLA CAR AND DIARY VOUCHER PRIZES DRAWN</p>	<p>CLUBS PUB CRAWL TO JOKERS</p> <p>UNIBAR 8-10:30PM</p>	<p>End-of-Term Show</p> <p>UNIBAR The Egg Where's The Pope Goofyfooter</p>

CASM BAR NIGHT - UNIBAR Saturday 8th April

Highlights for 2nd Term : Non-Stop Action

- OSA Week 24 -28 April
- Prosh Week 3 - 5 May
- Pride Week 8 - 12 May
- Peace Week 15 - 19 May



Jokers

- Continues every Thursday at the Unibar, 8pm.

Lunchtime Markets and Entertainment

- Wednesday 26th April
- Wednesday 10th May
- Wednesday 17th May
- Wednesday 24th May
- Wednesday 7th June

Wanted

- Volleyball Players: April 27 - June 8th, 1-2pm. See Posters. Nomination forms in all Catering outlets.
- Potential Rock Stars: Campus bands, contact Maddy in the "Rat Hole" next to Unibar with a demo tape. Ph. 303 5856
- Acoustic Entertainers: For Equinox, Gallery Coffee Shop and Backstage. Contact Union Admin. Office, 303 5401.
- National Campus Band Comp: More information from Union Admin Office 303 5401, (heats begin term 2, First Semester.)



ARE YOU A SLACKER?

Q. At which of the following places do you spend the majority of your uni life?

- a) the Barr Smith Library
- b) the Barr Smith Lawns
- c) the Bar
- d) the pond in the Wills Building courtyard

Q. What's your favourite line from your favourite song?

- a) "there goes a narwhal," - *Rock Lobster* by the B52s
- b) "hey, Mary-Jane" - *Sundial* by Tumbleweed
- c) none... your favourite song consists of a series of high pitched electronic beeps and the DJ can't understand your drug induced mumbblings when it's perfectly obvious that you're asking her/him what it's called.
- d) "Good Lord," *Crunchy Granola* by Neil Diamond

Q. What is your most treasured possession?

- a) your bus timetable
- b) a nylon feather from the costume of an entrant in the 1981 Birdman Rally
- c) your lucky study gonk
- d) your collection of hand crafted South American pipes that are big enough to double as emergency mufflers for your '72 model Holden

Q. What is your most successful pick-up line?

- a) bubble, bubble, bubble?
- b) There's a great craft fair on at the Showgrounds...
- c) Wanna see my genitalia?
- d) Just you, me and a copy of Hogget and Edwards' *Financial Accounting in Australia* in a candle-lit corner of the library... baby.

Q. When you hit the town, what do you choose to wear?

- a) sandals, blue jeans and a patterned shirt
- b) newspaper with potato chip and lemon accessories
- c) a dirty, torn band T from the floor of your bedroom
- d) an imitation dirty, hand torn T from the racks of Chez Grunge.

Q. What's your fave weekend destination?

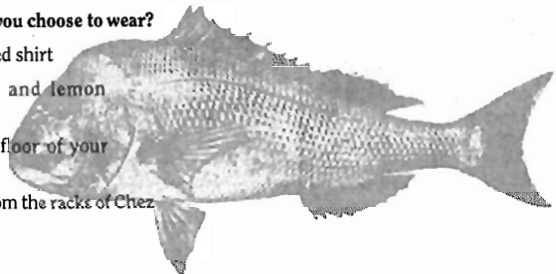
- a) Victor Harbour
- b) Pt Elliot... Victor is a tourist trap with no street cred
- c) Hindley St, City
- d) The tyre reef off Glenelg Beach

Q. What is your reason for undertaking tertiary study?

- a) to gain knowledge, friends and employment qualifications?
- b) to gain drug contracts and cheaper bus tickets
- c) to scare freshers
- d) to avoid capture

Q. What is your fave publication?

- a) *The Financial Review*
- b) *Cosmo*
- c) a beer bottle label
- d) none of the above... you're yet to master the art of reading



Q. What is your drug of choice?

- a) caffeine
- b) alcohol
- c) lighter fluid &/or red texas
- d) toxic Patawalonga sludge

Q. A graduation ceremony is...

- a) a chance to expose yourself to a large gathering of influential people... and their children
- b) a chance to have 3 or more years of hard work publicly recognised and to match the face of that back row hot bod with a name
- c) something to avoid at all costs... even if it means failing one or five subjects. After all, those gowns cost a fortune to hire even if you did have something to wear underneath.
- d) the first time you'll have to look up just what 'in absentia' means

ADD 'EM UP

0 points - You are not a slacker but in fact a snapper. An important commercial species in South Australia, you can be taken with a hook and line in moderately deep water and with age, can expect to develop a prominent hump on the top of your head and a pronounced lump on your snout. One suspects that you may have enrolled in the wrong school and should seek out a transfer application form for the Uni's St. Vincent's Gulf campus.

1-20 points - Seriously, you mature agers just can't get enough to read can you? But I guess you can only read a text book so many times and this quiz could be brought up in your next Anthro. tute.

20-40 points - You're probably one of 2 distinct sub groups.

a) you're a fresher with the ink on your last school report hardly dry. The challenge issued to you by your headmaster still rings in your ears... "you've worked very hard this year my girl/boy/snapperling and it would be a pity to waste it in the next few years. Head down and you'll have a fine career."

b) you're a final year student trying to decide upon which sensible hair style you'll be adopting for the next 40 years of your working life.

Either way you're that kind of career minded study-o-path that says to their friends on the last 2 weekends before swot vac, "no, no you go ahead and have a good time, I think I'll hit the books and have an early night... you understand."

40-60 points - You're a mid degree, "it's cool I got it covered," social butterfly. You live by the pass ethic and have been known to whoop for joy in the Napier Undercroft upon seeing 51 PASS after your student number because you know you've got the system beat. You're reading *On Dit* now as an excuse not to study.

60+ points - You're a liar and a cheat 'cause no true slacker could be bothered reading more than two consecutive words (usually FREE HOCH).

QUICK TEST

You've probably noticed that despite the fact that you need to add up your scores obtained in the quiz for the purpose of determining once and for all just what category you can be pigeon holed in, there are no scores allocated to each of a, b, c or d for any of the questions. The reason for this is simple. We scored exactly 50 points each. Having read the outline of a 50 pointer, you have to agree that completing the quiz page would have destroyed its integrity since, by definition, our kind only do what is required to 'get by' in life... no more and no less. But if you really must know just what kind of person you are then you're probably a 30 pointer and if you couldn't give a fuck, then you could be 50 pointer yourself. Failing that, check your skin. If it's all cold and scaly then you're probably a snapper... or a member of the Keating entourage.



We don't need no learnin' anyhow... we've got bad attitude