

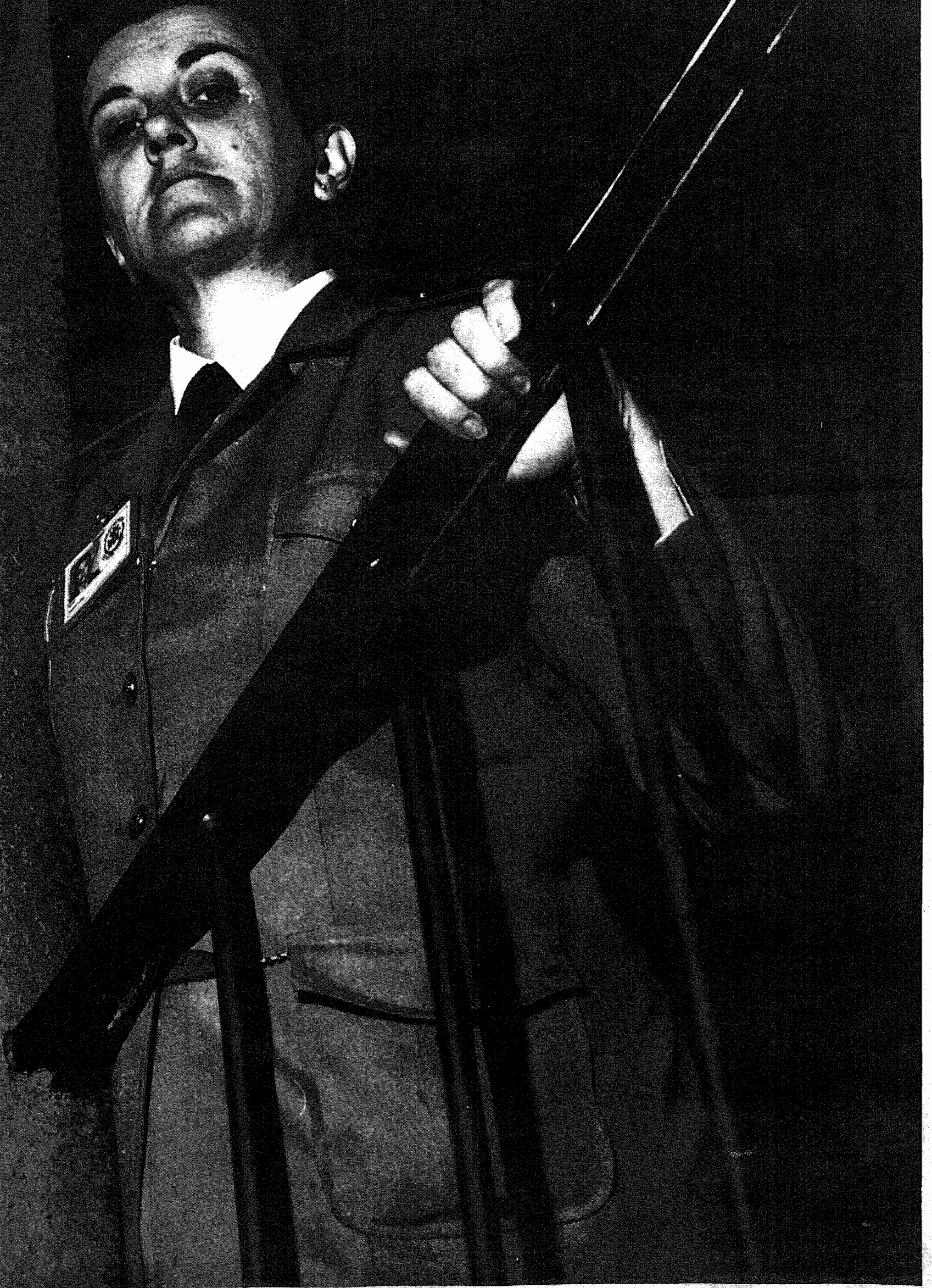
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# ON DiT

The Adelaide University Students' Association Weekly

Volume 63 Number 10 May 29 1995

UNIVERSITY  
- 5 JUN 1995  
OF ADELAIDE



**HEAVEN** The Club

Wednesday 31/5  
**Timewarp**



**Popeye the  
saibor man**

Thursday 1/6  
**Radius**

**Four Deck  
Mayhem**

Friday 2/6

**Sex & Violins**

Saturday 3/6

**The Club**

**POP GOES  
THE WEASEL**

A Night of Eighties Reflections

**LIVE**

Tuesday 30/5 **DIVINYLS**  
touring with  
**JOAN JETT**  
and the  
**BLACKHEARTS**



**main  
EVENT** featuring  
the  
**'BIG  
TOP!'**

**Friday 9/6**

Big Top  
Chocolate Starfish, Clowns  
of Decadence, Bliss and  
Numbsculls  
**The Club**  
Always Coca-Cola

**Saturday 10/6**

**BIG TOP**  
with special guests  
Babba & Maynard

**THE CLUB**  
EXTRAVADANCE  
The Gladiators

**Sunday 11/6**

Dance Nation 2  
International &  
Local DJ Line-up



Monday 12/6

**LaToya & Jackson**



Tickets on sale  
from Newmarket  
and CC Records

Tuesday 13/6

**Vika &  
Linda Bull**

all tickets on sale  
from Newmarket  
and CC Records



HM 4096

Probably one of the best aspects of editing this paper is the fact that I have met so many fantastic people. Our unpaid sub-editors spend hours in the office every week, so I figure that their dedication and hard work can't go without mention. They come up with all of ideas for articles etc or meet with groups of writers to plan their sections, set up contacts and sponsors and, obviously, do a lot of writing themselves. Sometimes I wonder what would possess someone to give up so much time and energy, on top of their study, for the student newspaper. But anyone who has worked on the paper will tell you what a buzz it can be.

Firstly, it's a real high to see your work printed for others to read and enjoy. I remember thinking in first year that I had nothing to offer *On Dit*. Sure I had ideas for articles, as anyone who reads the paper probably does, but I never thought they'd want help from someone like me. That's where I was wrong. I realize now that my ideas would have been welcomed. There are so many different people studying at Adelaide. If you find some issue particularly interesting, the chances are that someone else will too. More importantly, working with *On Dit* provides the hands-on experience that is unequalled by any course of study that you can undertake. You get to see how the newspaper is put together. People are bustling around all week to meet the Wednesday deadline and then the layout begins. As editors

we lay out most of the paper but if you're willing to learn, we're willing to teach. On Sunday nights everything reaches a climax. Final proof-reading and correcting is done and the pages are stuck down to send to the printers.

There are heaps of ways you can help in this process from providing constructive criticisms and suggestions to helping with the physical layout of the paper. You could help with cover design, photography, reviews (from CD reviews to theatre reviews), interviews, feature writing, creative writing,

cartooning, coffee-making... ok, so that's taking it one step too far. Also the womyn's edition of *On Dit* is coming up on July 31, so I'd like to encourage every womyn on campus to join the collective and to start planning and writing. The weekend before, we'll need all the help we can get. Apart from learning heaps, the will become one big party. We can all get down and boogie the night away. We'll show the world what we can do. In the meantime one final tip...

*Take up skateboarding. It will increase your sex appeal.*

Natasha Yacoub



**PRODUCTION  
NOTES**

ON DIT IS THE WEEKLY PUBLICATION OF THE UNIVERSITY OF ADELAIDE. THE EDITORS HAVE COMPLETE EDITORIAL CONTROL. ALTHOUGH THE OPINIONS EXPRESSED IN THE PAPER ARE NOT NECESSARILY THEIR OWN.

**EDS**  
NATASHA YACOUB  
MATT RAWES  
BRYAN SCRUBY

**AD MAN**  
MARK SCRUBY

**ON DIT CRUISER**  
MIKE DOWNING

**TYPESETTER**  
FIONA DALTON

**BROMIDE KING**  
PETER PSALTIS

**COVER GOD**  
FRANK TRIMBOLI

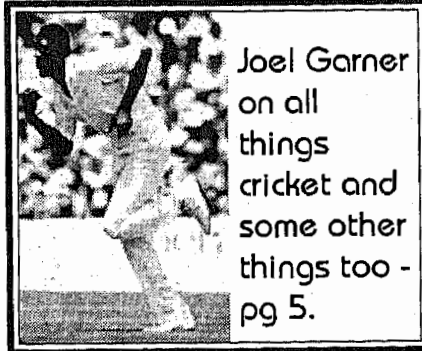
**DANKE SEHR**  
FRANKIE BABY, KERINA WEST,  
SIMON BIRMINGHAM, DAVE  
SHEPHERD, BILL GORDON,  
CHRISTINA SOONG, CHING  
YEE, DAVE RAFTERY, DAVID  
MILLS, NADINE RYAN, KYLIE  
STAINS, HAROON HASSAN,  
MARIAN CLARKIN, EMMA  
YATES, MADDIE SHAW, CHRIS  
PUGLISI, TAMMY OATEN.

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- 5 JUN 1995

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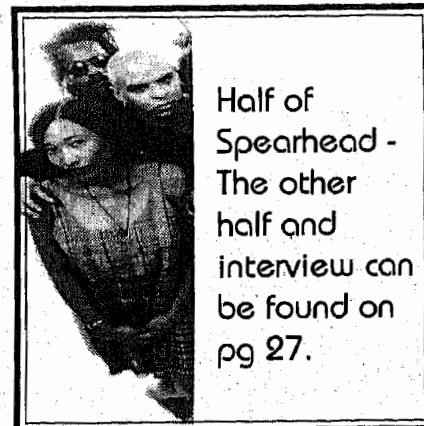
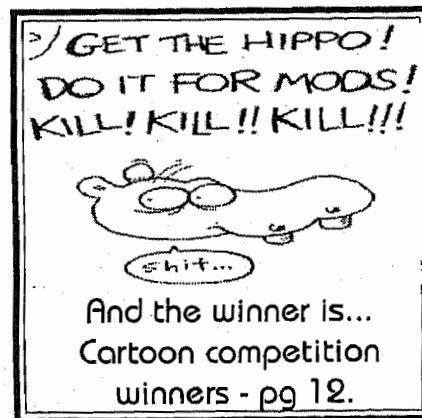
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Joel Garner on all things cricket and some other things too - pg 5.



Americans and their guns - pg9.



Half of Spearhead - The other half and interview can be found on pg 27.



1. 2 doubles to *Making Up* at the Mercury - first down first served Wednesday at 1pm.
2. "I stole my sister's boyfriend. It was all whirlwind, heat, and flash. Within a week we killed my parents and hit the road." Yes that's right it's a Sonic Youth giveaway. We've got 3 t-shirts and a copy of *Screaming Fields of Sonic Love*. If you didn't already know Kim Gordon has just had her first child. Think of any names? If you can, come down and let our music sub-eds know Thursday at 1pm and they might just give you the booty.
3. And last but not least we have 2 doubles to the 'Beat the Doldrums' tour coming to the Synagogue this Friday. Come down 1.30pm Thursday and tell Frank to give you the tickets. On the condition that there's any left, he will. S'easy.

# COMPETITIONS

ON DIT

# Shekhar Kapur

After approximately an hour and a half of dealing with Telecom personnel and the Indian telephone system David Bloustein managed to get through to eminent film-director Shekhar Kapur in Bombay...

**On Dit:** (relief and surprise) Mr Kapur?

**Shekhar Kapur:** How are you?

**OD:** Fine thank you! I've had quite a few problems trying to get through.

**SK:** I know, there is something very strange about, er, I have three telephones here and there's no dial tone on any one of them. This happens quite often with communications in Bombay, but sometimes calls do get through...

**OD:** I noticed (*Bandit Queen*) was produced by Channel Four in Britain, though it's very obviously not an English film.

**SK:** No the unit was all from India. The crew was mostly from Bombay. The actors were all from Bombay, from theatre groups all over, actually, it was the first time for all of the actors in the film. They've never done anything on video before.

**OD:** So what audience were you aiming at? Did you have the Western and European market in mind or was it primarily for an Indian audience?

**SK:** It's actually a very different film from both. It's a departure from the kinds of films we had in India so far and I would say that it's a departure from - not the kind of film that the West has probably seen, but I quite honestly didn't think too much about which audience. I suspect as the film is being made the audience that will most identify with the film is the rural audience in India. I know that the urban audience in India goes through a sense of trauma when they are seeing this film but that comes really out of knowing that the kind of things shown in this film are happening not very far away from you. But living in a kind of oasis it's like living in a little city in a desert. Of the people who *have* seen the film so far - it's not been widely seen yet - I find that the people who react most comfortably in a way, who feel closest to the film are the rural audiences in India.

**OD:** Could you give us some background as to the political situation that inspired the film.

**SK:** Well, there are two things that film talks about, one of which is the caste system. I certainly think that anybody who says that they can explain to you the caste system in India, they will probably be lying. It would be impossible to explain the

whole caste system in one film because it's amoebic in a way, you know it keeps changing and growing and adapting. For me it's almost every aspect of our society and a lot of times you don't even know it's there, you just forget about it and then something happens and you realise the tremendous presence of the caste system in India. So, it's something that even Gandhi when we went into independence said that we have to get rid of it but no-one's ever found a way of getting rid of it.

Of course you don't notice it so much in urban India, purely because everyone is thrown together so, like apartheid, for the caste system to operate totally freely it needs space so people can live separately, like in



This is Seema Biswas as Phoolan Devi in *Bandit Queen* - directed by Shekhar Kapur. Do you like the way we've presented it to make you forget that it's the same photo we used for the film review in a previous edition?

villages. In urban areas like Bombay everyone is thrown together in such crowded units that you soon forget the space between castes and so you forget castes. But if you open the matrimonial columns of say the *Times of India*, which is our premier paper, and you look down and you see that people advertise for brides and for grooms and you look down and see that each is mentioning the caste that they want. This is true in urban areas too.

**OD:** How is the film industry affected by the caste system? Is it predominated by the higher castes?

**SK:** Well, India is, in any form of power, predominated by the higher castes, not only because that is traditionally true. One thing that we understand in India is that you can't change it, that your great grandson is going to be of the same caste. So there is absolutely no escape in lineology. It is not like the class system where you can change your class, or even if in this generation can not, the next can. The lower caste

have been lower caste for generations and will be for generations.

So what happens is traditionally and culturally and now genetically there are higher castes and lower castes. And so the lower castes have always been economically backward people because the land is owned by the higher castes. The lower castes have even been trained to look upon the higher castes and to live with absolutely no hope. So there is no hope and no attempt. Therefore the whole country is ruled in every sphere, be it the government, the agriculture sector or the film industry. It's all ruled by the higher castes.

**OD:** It must be very hard, then, to produce a film that comments on the caste system this way...

**SK:** Well, that is why the caste system is so insidious, it doesn't assert itself dramatically. If you go anywhere in India and you ask if the caste system is still active, everybody will say no. Any high ranking official will probably give you a liberal answer. Traditionally the particular high caste sect that I have depicted is a group called the Thakurs in the film. And if you look at Indian film down the years, the Thakur is always the bad guy. The bad guys are the rich guys and the poor guys are the bad guys. And because the rich guys are high castes 99% of the time, the high castes are also the bad guys.

**O.D.:** Does that mean that the film is really attacking the caste system?

**S.K.:** No, because the film will never take it on. Nobody will actually want to say anything directly against the caste system. So we've seen one or two films before, but in 40 years of film making at about 800 films a year, ten films that attack the most

important system in India is nothing.

**OD:** I also understand that you had some problems releasing *Bandit Queen* in India.

**SK:** I'm still having problems.

**OD:** How come?

**SK:** Two things happened. Immediately the censor came down and said that this film is nothing but sex and rape. And they came down and, once again, like the caste system, they didn't say ban this film, but they gave it so many cuts that it really left nothing. Then, of course, Phoolan Devi herself got provoked into taking a case out against this film. Partly it was (the executive producer's) fault. They have an executive producer in India who went ahead and showed the film to people without showing it to her. And that must have hurt her very much which I can understand. He

had a large showing of the film for the upper echelons of the Delhi administrations and the upper classes and some of them went immediately to Phoolan Devi and said "you've got to stand up against this film".

They totally used and provoked her before she had seen the film. And then, of course, they made her make a political stand for their own ends and means. What surprised me most was that for six months the Indian press could talk about nothing else but this film and the Indian courts went for ahead six months. And the big denial by the courts was that they had made Phoolan Devi consistently say, "No I did not become a bandit because of my caste. My story was not about the caste war".

They kept on doing that and it was so obvious what was going on. Finally Channel 4 gave her some money and she said, "yeah, why didn't you do that before?!" She just took the money and said, "fine, let the film go".

And of course now the amazing statement that came out of the press was: "what do expect from a low caste woman." And I couldn't believe that the people who had been standing behind her the whole time saying, "look, this film is raping you all over again", when in fact they were enforcing their own sense of morality and modesty upon her. And in the end when she said that all she wanted was money, which is valid when a person has lead that kind of life.

You know, she doesn't carry those burdens of shame that the urban areas carry. Actually what they wanted her to say was that you can not show my shame and humiliation to the world. The argument I kept saying was that she is relevant because in India currently, a million people have been raped and no-one is put into prison because of it, especially if it is a lower caste woman. And one of the reason is because they have been trained to believe that the burden of shame belongs to them and not the rapist. Phoolan Devi's story, if you look at the film, is the story of a survivor - the story of someone who refused to accept that shame and humiliation. In fact she is famous because she is accused of going back and killing 32 men because they raped her too.

**OD:** I also wanted to talk about the role of religion in the film. I understand Phoolan Devi means "goddess of flowers".

**SK:** Religion is a fairly big thing in India and it's so wide. There are so many gods in India and everyone worships a different god. The bandits all worship her because she is the goddess of revenge. The caste system itself has a religious function. It is there in the religious books and so religion has been used over the years for economic exploitation

At this point I got cut off from Mr. Kapur thanks to Telecom Bombay. I do know, however, that his latest project is a feature film about a televised war which becomes so popular that the networks realise that they can't afford the outbreak of peace.

# Joel Garner

FEATURE

At 6ft 8ins, one of the tallest Test cricketers of all time, Joel 'Big Bird' Garner is not just a fast bowler but is the man that every young aspiring cricketer wanted to be. You'd line up at the end of the driveway and begin the approach to the wicket. Big long strides, an extremely high action, an attempted bouncer and then a menacing glare. Your actions of Marshall, Holding, Lillee et al would pale into insignificance as long as you could get your 'Big Bird' action right. Ah if only I was 6ft 8 and bloody quick. Playing for Somerset, South Australia and of course the West Indies Joel Garner is one of the most respected and well known cricketers of modern times. After spending his youth watching the Yallops, the Lairds and the rest of the past Australian top order wilt every time Garner took the ball in hand, Matt Rawes thought it time to get some back after Australia's recent destruction of the Windies in the Caribbean. All planned retribution quickly went out the door when I realised that Joel was still in fact twice as big as me and I was 22 storeys high in the Hyatt. Yes, he is a big man! I think I could have fitted three hands into the one he presented me for the greeting. With the Adelaide Oval as a fitting backdrop the interview went a lot like this.

**O.D:** You were a member of a closely knit and highly successful West Indian unit for over a decade. Were the current combination lacking in some of the attributes which were a feature of your team?

**Joel:** Looking at the game from the television you can see that they were having problems. I think that team selection had a lot to do with it.

**O.D:** So you think that the lack of balance and vibrance displayed by the Windies in the test series was due to bad selection?

**Joel:** It is difficult when you have two young openers who started off in India and New Zealand and they ended up dropping one and the one they dropped (Sherwin Campbell) was the more successful of the two. Then we have our most experienced player Desmond Haynes who was omitted from the squad. So you can see it was the selectors who were the main problem.

**O.D:** Richie Richardson has said that despite their loss to Australia the West Indies remain the world's best cricket team and that it was the worst Australian side he has ever

played against?

**Joel:** It was a sad comment. We should always be gracious in defeat. His interpretation of what he saw was not what we saw. I think the Australian team looked a more cohesive unit than their previous teams.

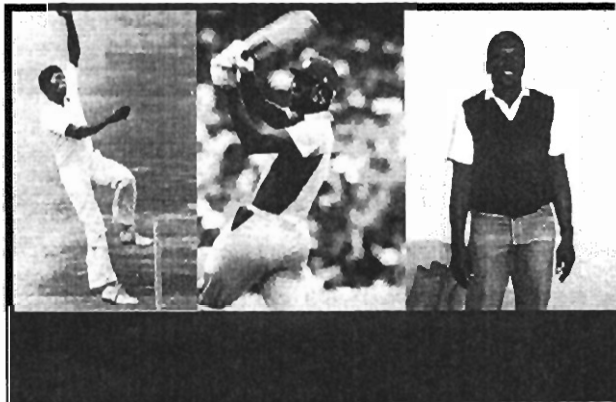
**O.D:** Do you think losing the series will merely be a dent to West Indian pride and they will bounce back or is it reflective of deeper problems in the structure of West Indian cricket?

**Joel:** It's not really a dent in the pride at all, everybody lies to win. You get used to winning but at the same time you've got to know that you can lose. I think that we have problems with the make up of the team. If you look at our cricketing

had a problem with the Australians. Most of the racism came out of county and league cricket in England. I never had any problems here in South Australia. Racism comes out of ignorance. It is something I don't really worry about. If someone called me a black so and so I'd just say I'm black, so what? It is something you have to combat but how do you deal with it? The only way to really deal with it is to educate people.

**O.D:** Did Rastafarian culture play any part in West Indian cricket?

**Joel:** I think the public's perception of the West Indies is different to our own. I don't know if you've ever drunk alcohol and then tried to perform. I suppose it is the same sort



structure over the last 20,30, 40 years it hasn't changed a lot. All the other countries are catching up.

**O.D:** What is T.V coverage of other sports (e.g. basketball) doing to the interest in cricket for the young in the West Indies?

**Joel:** You must remember that we have had cricket for really only 60 years in the West Indies. We don't have an archive section in the T.V. studios (of old cricket footage) so all the American sports get shown on a Sunday. You have the Shield and other games being televised while only test cricket is televised in the West Indies.

**O.D:** Who was the best quick of your time?

**Joel:** It is difficult to start rating people. I had a ten year period and played with a lot of great players. I mean I played World Series Cup where 50 of the best players available played.

**O.D:** Which batsmen did you find the most difficult to bowl to?

**Joel:** I always found Ian Chappell difficult. He was tough. Never did he worry what you'd send down at him and then he'd be the first in to have a drink at the end of the day.

**O.D:** What was the extent of racism in cricket when you played?

**Joel:** When I played I never really

of effect. While we were playing at the top level none of the fellas got involved in the smoking or drinking. We were a professional bunch. Personal pride had a lot to do with the way we approached our cricket. We were not only playing for ourselves but we were representing six and a half million people. I suppose that is the difference between getting involved with drugs and not getting involved. We knew when to switch on and switch off.

**O.D:** If I offered you a slab of beer to come and play cricket for the Uni B grade side would you?

**Joel:** (Hearty laughter) I've got a bit of a problem. I coach a first XI side. It's a little bit difficult because all the youngsters still want me to play.

**O.D:** What has been your fondest cricket memory?

**Joel:** That is hard to say. I had a good ten years at the top and I had more good days than bad days. I have been very fortunate to be able to travel the world, meet different people and understand different cultures. It is something that wouldn't be possible without cricket.

**O.D:** Finally, how would you describe yourself in three words?

**Joel:** Fun-loving, man.



ON DIT

5

MAY 29

## Arts comeback

We would like to respond to the recent letter by Micheal Goulding which defamed the Arts students at this wonderful institution which recognises the role we play in society. Without the combined contribution of all graduates from all faculties, society would not function. No Micheal, we know you would like to claim all of the world's problems can only be solved by Engineers, but quite frankly that is a naive assumption. As for your claim that Arts students cannot develop "new technological breakthroughs that could raise the Third World out of poverty" - maybe not, but have you ever heard of improving the position of underdeveloped nations through implementation of political policies? The Politics Department denotes an entire subject (Third World Political Economy) to this fact. Without the study of political regimes and development politics (both from an historical and political standpoint) the world would be in a much worse condition than at present. Remember 1984? In Australia we enjoy political freedom (along with religious, cultural and personal freedoms) which are taken for granted. Without the understanding of political regimes we may not be living in a society that accords all its members such freedoms.

It has been suggested to us by other Engineering students (yes, Micheal does have supporters) that an Arts degree contributes nothing to society. Only in an Arts degree does the study of languages, societies and cultures occur. Without the study of languages, allowing people to communicate with other nations, the spread of technology would be greatly stunted, if occurring at all. Marie Curie, a French woman, discovered radium but without linguistics only the French would know about it. The same can be said for many great minds - without translations, their discoveries would only be known of in their countries. Without being able to communicate with other nations and understanding their social and cultural practices, war would be a constant in our world. Xenophobia would be endemic. We would not be able to enjoy wonderful international cuisine, music or fashion.

Arts students have the communication skills necessary to provide information about the new developments within science and engineering so that the general populous understands, becomes aware of, and can support these developments. Without journalists, (yes, they come from Arts) there would be no daily newspaper or nightly news report to inform you of current events both internationally and nationally.

As for the generalisation as to the number of hours Arts students spend studying, you have obviously never heard of the untold hours spent doing research

in the BSL for essays. We understand that some Engineering students have many contact hours and have assignments to do also, but Arts students are not given credit for the many hours they spend doing research for the numerous, large essays they have to do throughout the year.

We would like to reaffirm that Arts students do contribute to the advancement of society in many and varied ways - we have only mentioned a few. Remember that society will only function if all disciplines work together, because they all have their own important contribution to make.

Two Arts students who are deeply saddened and angered by the ignorance of many non-Arts students.

## The world according to Roussy

For the Attention of the Prime Minister Personal position paper by David Roussy - proposed modifications to the Higher Education Contribution Scheme.

Unless the Government acts to modify HECS it will continue to lose support amongst students. The idea that students who are educated at public expense should make a contribution back to the community is a good one, but students cannot accept a lifetime of debt in return for a university degree.

1) It is unfair for a student who enrolls in University, knowing what his or her HECS obligations will be, to have the Government change the repayment rules. If HECS needs adjusting, fairness demands that people who already have a debt should continue to repay it under the conditions that existed when they undertook the debt.

2) I believe that people who are educated at public expense do have a responsibility to contribute something in return. The major failing with HECS is that it only measures this contribution in one way - money.

I propose that students be given a choice. Either you pay your HECS debt off through the tax system (as happens now), or you are required to perform some sort of community service in return for your education. Some possible forms of this community service are:

1. Forming an Australian Conservation Corps and a Drought Relief Corps.

2. Training emergency service volunteers (Ambulance, Country Fire Services, Disaster Relief, Sea Rescue Squadrons) These organisations will require not only emergency personnel - people can be trained in administrative support, publicity, fundraising and so on.

3. Other volunteer organisations - either existing ones, or groups of students can be encouraged to submit their own proposals to do work that they know needs to be done.

The Government should make small grants available (up to \$1000) to these groups to provide a starting base. All else should be left up to our own initiative.

This scheme could also be extended so that people on JobSearch/NewStart Allowances can participate.

If this proposal is implemented correctly, it will be both cheap and simple. The idea is not to spend a lot of money setting up an expensive infrastructure in Canberra - the initiative will come from people on the ground. If that sounds idealistic, you must remember that this proposal has only come about through the actions of a dedicated group of students who are determined to build a better

Australia. This scheme will come about through our leadership and that of the Prime Minister.

David Roussy  
C/- Adelaide University Clubs'  
Association  
Adelaide University 5005  
ph: +61 8 303 5403

## Bike gutters update

Dear Celia,

Thanks for your letter in regard to gutters for bikes down the Barr Smith steps as I was unaware of any proposal to build these (although as a fellow cyclist I think that they would be an excellent idea). I have followed the matter up with the Director of Property who was completely unaware of any suggestion to do this, so unfortunately it looks as though the matter has not seriously been considered by the University. If you would like to contact me to talk about how this could be done that would be great as I have not actually seen this done elsewhere in Adelaide. Input from enthusiastic students is always appreciated!

Susie Brown  
SAUA  
Environment Officer

## You can bag away

Political Correctness

This letter is regarding the Dominic Capsa monologue in the May 22 edition of On Dit. More specifically it refers to the "You are plenty enough to make us sick" comment. In the words of Rage against the Machine, "Fuck you, I won't do what you tell me!". Although personally there is (sic) many points I cannot accept in the article, it is my view that the editors have NO PLACE to offer that comment at its conclusion.

Dominic, and every other redneck in the world have as much right to put across their views as everyone else. If he chooses not to accept the views the everchanging society rams down his throat, then good luck to him. In fact, his article is infinitely more respectable than some yuppie, politically correct hypocrit, (sic) phony in their convictions of equal rights for all, yet obvious to (or actively ignoring) the injustice on a global scale. What a sick joke you all are.

Their (sic) is nothing on Earth more screwed up than phony politically correct tosspots- HOW CAN YOU SLEEP AT NIGHT, DENYING YOUR CONVICTIONS AND LOWERING YOUR SELF RESPECT!

Anyway, that is a tangential argument to what I started with as I trust the On Dit editors are genuine. My point is, It (sic) is OUR decisions wether (sic) or not Dominic is a tosspot, NOT THE EDITORS. Maybe in an editorial, but not a few lines at the end of it.

Bellringer Extroadinare (sic)  
aka Big Cam  
1st year Science

We thought that p.c.stood for pretty cool - Eds

## What is this Sub-Lumen?

Dear Greg Bowering,  
Are you serious about 'new electronic music society', Sub-Lumen? If so please leave some details in the next On Dit.

I have been in the scene for a while and this sounds interesting.

Thanks  
Anon.



A tree

## O poo deja vu

I'm getting a feeling of deja vu. Every year after Pride Week we get the same kind of letters, rehashing the same arguments. So I'm going to go through it all again, and I have no doubt we'll get the same arguments again next year - maybe next year we won't bother to reply.

First and foremost, no-one is asking for your approval. No gay or lesbian person - or bisexual or transgender person, or anyone else, for that matter - needs your validation for how they choose to celebrate their sexual orientation. Pride Week is not a begging exercise. Personally, I don't give a hoot in hell whether you condone homosexuality or not, and I don't think many Pride members lose much sleep over it either. Your opinions are your own, and while I disagree with them entirely, and will always argue with you about them, I respect your right to hold them. I have many disagreements with Students for Christ too, but I would never question their right to hold any public function they choose as long as they don't force me to participate. I expect the same basic courtesy from others.

What I do fight, and all gay and lesbian organizations fight, is the enforcement of what is nothing more than a personal opinion through the institutions of society - the law, the government, the media, etc. I could finish this letter now, but there may be people who need to hear the other side of the argument. Firstly, what kind of an argument is "homosexuality is unnatural?" Talk to an anthropologist - homosexuality has existed in one form or another since people have lived in a social grouping. Then talk to a biologist for some examples of homosexual activity in the animal world. As for the "religious" side of the argument, if you think sex is just for the purpose of reproduction, well, you won't get much fun out of it, but that's your problem.

And where did the idea come from that that gay men only have anal sex? Of all the silly areas to make generalizations, sex is one of the silliest.

As for the argument, "if we were all homosexual...." when has any Pride member - or any spokesperson for sexual liberation, for that matter -

claimed that we were trying to make everybody homosexual? For the last time, we are not advocating or promoting homosexuality as a lifestyle choice, we are struggling for the rights of people who are gay or lesbian not to be oppressed or discriminated against. We know what it's like to be forced into being something we're not - why would we wish that on anyone else? Do you really think we have so much power that we could brainwash people into "turning" gay, even if we wanted to?

As for the assumption that gays and lesbians don't look hard enough for the "right" partner, well that's just ridiculous, both because it assumes that a homosexual relationship is "easier" in some way than a straight one, and because it also assumes straight are the only ones who find the "right" partner, whatever that is. Have you checked the divorce statistics lately?

Finally, Blue Jeans Day has two purposes. One is to remind you that gays and lesbians and bisexuals are not essentially different from straights, and that it's not easy to tell who they are unless they tell you. Your best friend, your relative or even your sexual partner could be gay. The other reason is to get you to think, for five minutes, one day out of the year, when you get dressed, about the issues involved here and to make a decision, god forbid, about where you stand. If you don't want to support the movement, don't wear blue jeans.

No one would be happier than Pride if Pride Week was unnecessary, if we didn't have to keep reminding people of our position, if we were truly free. But because we still do suffer from discrimination, prejudice, oppression, stereotyping, ignorance and bigotry, Pride Week will continue to go ahead, and we don't need your permission. We are not begging for "tolerance", we are struggling for justice and freedom. Whether you like it or not, we're here and we're

Queer as Fuck!  
Paula De Angelis  
Secretary AU Pride

Edited for length

## Tolerance = Key

Dear Eds,

Just what is up Dominic Capsa and Plain's asses? You guys (or is it the same guy???) should just chill out and be cool like REAL Arts students. OK, what is this shit about seeing homosexuality as "wrong, unnatural and utterly disgusting?"

Hey, Dom, or Plain or whatever you like to be called, you have only one thing in your brain - sex, sex, sex; is that all you think about? Aren't you getting enough, Dom? What are we talking about here? Anal penetration, right? I hate to break it to you but us straight guys do that as well - you know, with our girlfriends. Don't worry, you'll get one too one day. Wow, you might be thinking - what? A straight guy standing up for gays? No way. Hey people are people and no one should be treated like shit for who they are. One of my closest friends came out to me while at Uni and you know what, he is still one of my closest friends. I agree with you that homosexuals are no different

from the rest of us so I can't understand why you are bitching behind their backs and calling them "sick shit."

As far as I can see, the only difference between me and my friend is that I have a girlfriend and he has a boyfriend. No, they don't hit the town in high heels and lipstick or walk around in chains and leather. The most outrageous thing they ever did was to pay \$200 each to see Madonna.

Now let me tell you a story. When I was in Year 11 one of my classmates was found hanging from his family garage's roof beam. Everyone was shocked because you would have thought this guy had everything going for him - he was getting good grades, had quite a number of friends, including a girlfriend and was always mucking around. And then one day, he just went home early and hung himself. Of course no-one was told why - the official reason was that he was deeply troubled by religion (heaven and hell and all that stuff). Well, years later, I found his diary which detailed his anguish and torment and his discussion with a teacher who told him to repent for his sinful thoughts. Now I understand why that teacher was particularly upset at his funeral. But I still think he got off lightly for his intolerance. Now I understand why this guy killed himself, although I don't agree with it; it was a cop out to his family, friends and finally to himself. I just wish I could have done something then. I guess this is where Pride Week comes in to spread awareness and acceptance in homosexual people themselves. And this is just my personal story amongst all those teenage suicides you see in the statistics.

How about when you were younger, Dom? Didn't you ever get that feeling of "Wow! What a terrific guy. I really enjoy his company. I wouldn't mind hanging around this dude," and then thought, "Oh Shit! I'm not turning gay, am I?" Well, that has happened to me and I thought about it and thought about it and finally said to myself, "I may like the company of guys but my dreams are with women - I can only get intimate with them." So if some yobbo came up to me and called me a poof, no worries as I know what I am and he might as well be calling me a mullet faced martian.

So the point is there isn't that much difference between "us" and "them." We are not here on this planet to make someone's life difficult just because they are different. Coming from an ethnic background yourself, Dom, I'm sure you would agree with me.

Peace, brother.  
Paul, Arts.

## Left-handers unite!

Dear Eds,

I would like to thank you for an excellent paper this year. I have found the all the sections very readable and more importantly informative. Well done!

I would like to raise with you and the rest of the campus that there is a

certain and designed discrimination at campus directed towards a very large minority. I would like to express my contempt for this University in marginalising left-handers. The discrimination has been long standing and overt. Examples are the chairs that have self-contained writing desks attached to them that, because of the absence in most cases of left-handed ones, cater only to those of the 'Right.' I would also like to pour scorn on the catering department for not providing left-handed chip scoopers so we of the minority must twist ourselves around in positions that those of the 'Right' seem to find funny. I say FUCK YOU right-handers!

We of the Left.

## Me and my suit

Dear Christian,

Why do you go to Uni? To get an education and then get a job. That may mean having to stop wearing jeans and t-shirts and having suits depending on the circumstances. I started going to The Austral as a 1st year Uni student in 1990. I am now about to get a job in the city that requires me to wear a suit. Why the fuck is it a bad thing for me to go to The Austral on a Friday night wearing a suit (which is what I've done in the past). Why should I stop frequenting a place I like going to occasionally just because I am no longer going to be a student. You are just as bad as those people who go to the Royal who make fun of all the 'leftie hippies' who go to The Austral.

Jamie Restas  
GCLP student

## Dolly doctor

Dear Editors,

I'd like to respond to Ricky Lee (Arts), 'You must read this letter'. You talk of sex and violence and moral judgements of right and wrong, e.g. the Pope, rape and murder, contraception, homosexuality, abortion, divorce, euthanasia and masturbation.

Love, family and relationships is important to me, particularly since I'm lacking in them. I believe in your idea that we need to correct the problems in ourselves, in order to make positive and constructive change to and for society.

On masturbation, I believe that most people do it and agree with you that it is immoral. However I personally have a masturbation addiction and am seeking professional help.

You may be a Christian, so I'll quote my favourite bible verse, John 13:35. Jesus said "If you have love for one another, then everyone will know that you are my disciples."

Yours sincerely,

Lino Spiniello (pensioner)

## Letters Policy

Got something you need to get off your chest? Then write to us by bringing your letters to the On Dit office or by placing them in the contribution boxes in the SAUA, the library, the Mayo refec or the Unibar. Try to get them in by wednesday 5pm, not too slanderous and under 500 words. (no one likes a greedy type!)

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# Like A Car Crash... The Wheels Are Turning But It's Upside Down

SAUA Legal Advice Service  
by appointment  
Wednesday Mornings  
Further info - Haroon Hassan

## Hit And Run Why Insure?

Even an accident which is mainly someone else's fault can cost you thousands of dollars. Someone claiming against you could obtain court orders that you hand over any savings or investments you might have, your car and other property, even including your house. If you have no assets they can try for an order that you pay monthly instalments.

Just because your car is only worth a few hundred dollars doesn't mean the car you drive into won't be worth more. The average repair cost for a minor supermarket carpark type of collision is around \$1500. A typical rear end collision would probably cost at least twice as much.

### What is insurance?

Essentially just an agreement that in certain circumstances the insurance company will pay out money on your behalf.

These circumstances are defined in the contract and will allow the company to refuse to pay for in various situations such as when the driver has admitted liability or was driving without a licence or under the influence of alcohol or drugs. Additionally the company may not have to pay if you did not disclose anything about yourself or your car that increases the risk of them having to pay - for example your medical and driving history, or any modifications or accessories fitted to the car.

### What Does Car Insurance Cover?

**Compulsory Third Party (CTP)** insurance is included in the cost when you register your car, it is an offence to drive a car without CTP and registration. This insurance covers the cost of injury to people, including other drivers, passengers and pedestrians. It does not cover damage to property.

**Third Party Property (TPP)** insurance covers damage to property caused by your car - (remember the 'Have

you checked the wheelnuts?' advertisement with the wheel coming off the car and causing half a dozen accidents before crashing through a shop window?) - it pays for repairs to anything you run into, but not the damage to your car.

(RAA's TPP insurance also covers up to \$3000 damage to your car if you have an accident where another driver is at least 50% to blame and you can identify the other driver.)

**Third Party, Fire and Theft (TPFT)** insurance covers the same things as TPP and also will pay for your car if it is burnt or stolen.

**Comprehensive** insurance covers everything TPP and TPFT cover and also covers the cost of repairs to your car - even if the driver of the other car is not identified or the accident is your fault.

### What Do They Want To Know?

The minimum you really need is Third Party Property Insurance which is available from dozens of companies, all of which set their own fees.

**CIC** - won't insure drivers under 25 years old unless they have a car insured in their own name with another company for four or five years. Costs around \$135 per year.

**Mercantile Mutual** - generally won't insure drivers under 25 years old unless they or their parents have other business with the company. This includes any car insurance or house or contents insurance, so swapping another policy across could make you eligible. Costs around \$80 per year.

**RAA** - no age limit, but you must be a member of the RAA. This policy includes the \$3000 cover for damage to your car when then other driver is at fault and is identified.

Cost depends on age and driving history:

Over 23	\$89 - 169 per year
23	\$97 - 177 per year
Under 23	\$139 - 219 per year

More Information?

The May edition of Choice magazine has an article on car insurance.

"I'd like to drop my trousers to the Queen, every sensible child will know what this means."

- The Smiths

To the majority of Australians the Queen's Birthday is just another welcome public holiday. A good opportunity to curl up on a wintry day in front of the tele with a good book. For those of us that study often the Queen's Birthday falls in swot vac, as it does this year, and it just means we have to go further to buy that Mars bar we need to keep going. This is all well and good but the fact remains that the Queen's Birthday holiday is just a meaningless relic of Australia's past.

The majority of Australians are in support of becoming a republic now. Most have come to realise that it is absurd that a country such as ours has as its head of state a foreign monarch. We are accepted in our own right on the world stage yet we have someone else's Queen at the peak of our system of government and what's more we take a day off work for her birthday!

While the Queen's actual birthdate is the 23rd of April in 1995 all Australian States and Territories will hold a public holiday on June 12th except for Western Australia. Western Australians, for reasons only known to themselves, will celebrate on the 2nd of October!

The whole situation is made even more ridiculous when it is noted that the British do not even have a national holiday for the Queen's Birthday. An article in the *Sunday Mail* (23/4/95) reported that this year none of the British newspapers ran her birthday on page one and that her three sons could not attend her 69th birthday bash as they were in Scotland, Canada and Florida!

So with the Queen's birthday on its last legs and Australian workers not keen to give up a public holiday (even if it is for the Republican cause) an alternative holiday has been suggested. The Australian Republican movement has suggested instead we

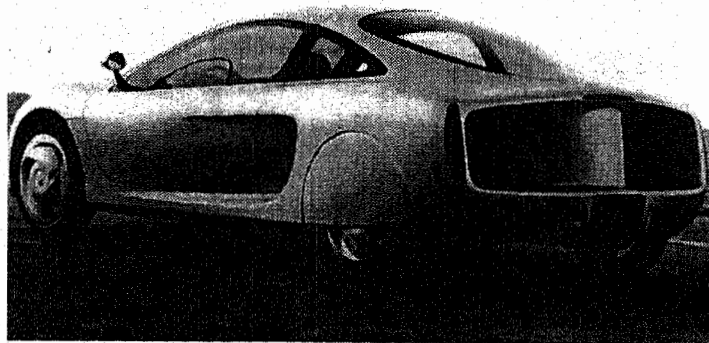
celebrate Wattle Day on the 1st September. The 1st Wattle Day was held in 1910 to honour our unique floral emblem and the tradition has endured to this day.

The Golden Wattle or Acacia Pycnantha was officially adopted as the floral emblem of Australia on the 1st September 1988. However since Federation it has enjoyed popular acceptance as a suitable symbol of Australia. In 1912 Prime Minister Andrew Fisher authorised the use of wattle as decorations surrounding the commonwealth coat of arms. Also wattle has featured prominently on our stamp designs and on honour awards. The wattle is where our national sporting colours of green and gold come from although those who have seen the Australian cricketers' blazers may rue this fact!

The campaign for Wattle Day to receive proper recognition and hence replace the Queen's Birthday brings together republicanism and environmentalism. Both these movements will play an important role in shaping Australia as we move out of this century and into the next. They have in common the aim of encouraging Australians to take stock of our present position and plan changes to ensure a positive future.

It is proposed that for Australia Wattle Day is a far more appropriate representative occasion to celebrate our national identity than the Queen's birthday. When we have our public holiday on the 1st September each year we will be called to focus on our unique identity, environment and people and not an outdated institution on the other side of the world.

Cassie White  
President of the  
University Republican  
Association.



So I said to the man, "what's the point in getting comprehensive if no one has a clue how to fix my car when it gets broke?"



The Queen of England  
and Alan Alda of  
M\*A\*S\*H fame...



...Have you ever  
seen them in the  
same room together?  
Hmmm, curious.



Washington correspondent, Matthew Pearce reporting.

In the aftermath of the Oklahoma City bombing, gun control has returned to the forefront of US political debate. Gun ownership is written into the American constitution and has formed a long-standing tradition in American society. The National Rifle Association is one of the most powerful lobby groups in American politics, along with business, and its membership numbers 3.5 million.

Investigation into subversive Militia groups, who see as their enemy 'big government', has shown that gun-ownership in America is reaching proportions where groups of 'like-minded' individuals would be able to take up arms and form a serious threat to the State.

President Clinton is calling for tougher powers to combat extremist right-wing militia groups in what could be a reaction against the claims that alleged Oklahoma bomber Timothy McVeigh was a member of the Michigan Militia group.

The potential force of militia can not be determined for sure because of their secretive nature, but members of the Montana Militia Movement, one of several survivalist organisations across the US, say they have stored large quantities of weapons and food in the mountains in readiness for a hit-and-run guerilla war. Their grievances with Washington seem to be more rooted in paranoia than reality. The Oklahoma bombing, they believe, will be used by the government to clamp down on their activities. Some have claimed that the bombing was a FBI plot.

A recent Gallup pole revealed that 27 per cent of the American population, about 70 million people, are prepared to take up arms against the Govern-

ment.

Gun ownership in America has been consolidated by the US Supreme Court which overturned a federal law that made it illegal to carry guns within 300m of a school. But President Clinton has taken the rare step for an American President of defying the Supreme Court, and struck the law down.

In San Francisco this February, the Supreme Court ruled, under "strict liability" laws, that manufacturers of guns could be ultimately liable for any deaths caused by their "dangerous products". The precedent has been set by the Court which has charged a Miami weapon company to appear in front of a jury. This opens up liability laws in America where guns are becoming increasingly lethal and sophisticated. Some newer guns are made from materials that possess excellent resistance to fingerprints.

These gun-control measures are rare however in the United States, with more and more States are voting to allow citizens the right to carry concealed weapons. Already 25 States have passed such laws and another 15, including Texas, will be voting on similar legislation in the coming months. This year alone, Virginia, Arkansas and Utah have all jumped on the bandwagon.

Concealed weapons legislation has become a top priority of the powerful National Rifle Association.

This is in a country of approximately 270 million where over 150 people are killed every day by the use of guns.

This is also in a country where, according to Mr Clinton, the rising tide of guns in the hands of high school students is a national crisis and has been largely responsible for 105 violent deaths in schools in the last two years. The President said a 1990 study found one in 24 students carried guns, and by 1993 the number was one in 12.

According to Chief Sal Rosano, of the California Police Chiefs Association: "In our opinion, the NRA has become increasingly strident and simply refuses to take any middle ground. In the case of concealed weapons they seem to believe that our communities would be safer if everyone carried a gun. For police, we believe that it simply increases problems if everyone's armed - we don't know the good guys from the bad."



**"This is for Blame It On Rio."**

The gun lobby would do well to use images such as this to argue for the benefits of a gun in every house.



Sometimes there's just no other way to secure a park on Victoria Drive.

Even former United States President Mr George Bush resigned from the country's most powerful gun lobbying group in protest against a fundraising letter that described federal agents as government thugs.

In a recent press conference Mr

Wayne LaPierre, NRA Executive Director, said: "I will not sit idly by while the media or the President . . . try to disgrace members of this great association by blurring the distinction between heroism and terrorism."

## Federal Budget 1995

SAUA President Haroon Hassan takes a brief look at how the budget affects students.

The Federal Budget was handed down on May 9th. Higher education rated about one sentence in the Treasurer's speech. Of that sentence two words were particularly significant, "budget neutral". Many people have breathed a sigh of relief that there were no major cuts to the sector. But you will still feel the impact of this budget as clever moves to hit your hip pocket have been woven into the budget strategy.

### Total Budget Outlays

The budget saw a slight increase in overall spending on grants to higher education institutions. However, this increase has been funded by savage cuts to the Open Learning Initiative (75% of its funding will disappear within three years). Without increased government funding in the long term the push toward up front fees will continue.

### HECS Repayments

A new proposal to allow people to pay back their HECS faster has the potential to undermine the compulsory threshold and this must not happen. The changes are geared to getting money out of students faster and when they can least afford it. (ie: a lower voluntary repayment threshold of \$20,000, discount incentives for early up front payments, and a new sliding scale for payments.)

### Expansion of Places

The government is counting on recovering HECS debts faster in order to create more university places nationally over the next three years. Students already currently "owe" **4 billion dollars** to the higher education sector, not counting the hundreds of millions they have already pumped into the system. You amongst many others will see that disappear out of your weekly earnings upon your graduation.

Whilst the expansion of places is a positive step, it is marred by the fact that there are few increases in public funding to ensure that added student numbers are adequately resourced. Instead students look set to bear the brunt of funding increases into the next century. Furthermore, the expansion is relatively small and only goes a small way toward ameliorating the present shortage of places (1950 places nation-

ally in 1996 and a further 3900 places over 1997-98). South Australia is not set to receive any additional places until 1999.

### AUSTUDY

AUSTUDY is already less than the dole and below the poverty line. However, instead of increasing the level of benefits to independent status recipients who live away from home the government reduced by \$20 the amount going to those who still live at home. One would assume this was done in a farcical attempt to make students living away from home feel that they are getting a better deal (yeah, right). As well as this, tighter controls on AUSTUDY will mean less money going to those in need and an increased reliance on the loans scheme to compensate, thus driving students further into debt.

### Lock Out of Permanent Residents

Moves to prevent PR's from receiving AUSTUDY benefits and forcing them into obligatory up front HECS payments will have a severe impact on migrants who already face considerable socio-economic disadvantages.

Whilst there is a need to prevent rorting of the system there must be a way to protect migrants who are PR's and genuinely wish to settle in Australia. Possibly the worst way to secure someone's allegiance to a nation is to do blackmail them into doing it by using a financial sanction.

### Postgraduates

There were some positives in the budget for postgraduates most notably the an additional 100 Australian Postgraduate Awards and a 10% increase to the Australian Research Council's funding of \$41.4 million. There will also be an increase in funding for competitive research programs of \$39.6 million over the next three years.

### Comments...

Essentially the budget is a very cleverly crafted pre-election document. It is prima facie a very reasonable one. However, this "budget neutral" package for higher education still leaves the climate ripe for the further introduction of fees & charges. Students will have to remain vigilant as an early election seems to be on the cards and we are not out of the woods by any means!





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The SAUA President is the Chief Officer of the Students' Association. So why don't you read on & find out what it does, after all... you pay for it.

**Why do we have a SAUA Page?**  
Some of you out there may be reading this for the first time and wondering why the hell it is included in On Dit



E  
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Michelle  
Giglio

Michelle Giglio looks after educational issues at University and is available to assist students with academic concerns.

**What it all means to you**  
The campaigns myself and the Education Standing Committee will be working on in the next few months include:

- use of student numbers as opposed to names on assignments and exams.
- defining the role of a student representative (faculty and departmental)
- quality of teaching and use of the student evaluations of teaching



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**RUBBISH STRIKE!!!**

From the beginning of this week until June 9th no litter will be picked up in the area outside the Wills Refectory outdoor seating area other than that in rubbish bins. The rubbish strike was inspired by the general strike by all University staff in 1993 which resulted in a sea of litter covering the lawns and the road - a graphic demonstration of just how slack some students can be when it comes to putting litter in the bin. A KESAB report has shown that the 18 to 25 year old age group are the worst offenders when it comes to littering. This is intended to be an educa-



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Jessica  
Boland

**The finances of the SAUA**

As part of my portfolio of Activities/Campaigns Vice-President, I report to Council on the SAUA's financial affairs and especially to the office bearers. I also work with the Office manager and office bearers to prepare the following

anyway? Good Question. It is not a gratuitous exercise in self promotion, nor is it simply to waste paper. It is about keeping you informed about what your Students Association does for you.

**Why have a Students' Association?**  
The Students Association of the University of Adelaide or SAUA (pronounced sewer - through no fault of our own) represents every enrolled student at the University of Adelaide. It doesn't matter whether you are at Waite, Roseworthy, Nth Terrace or Thebarton, an international student, postgraduate, undergraduate, mature age or an external student, it is your Association. Some of the key aims of the SAUA as outlined in its Constitution are:

- To represent students at the University of Adelaide
- To maintain and improve the collective and individual welfare of its mem-

bers

- computers - how to improve students' access

If anyone has ideas about these issues, or would like to get involved, please come and see me in the SAUA. We'd love to hear from you!

I want to fly high...

Being a departmental or faculty rep is a very rewarding experience. It involves attending meetings with the academics and general staff in your department/faculty, and discussing issues which affect students and other matters. It's your chance to act on the things that really piss you off at Uni. If you are interested, please approach your faculty/departmental office, or myself, for more details. Call for interest happens twice a year, in first term of first semester and second semester. But some departments are yet to appoint a rep. So crack your whip, and do something for yourself!

*To live for life is something in itself.*

tional campaign to highlight to students the effects of littering and will be backed up by a banner, educational posters, a display in the Barr Smith Library and an article in *On Dit* next week.

**Forestry Forum -Tuesday 1pm Margaret Murray Room**

A forum discussing the ecological, political and social issues involved in native forest logging.

**Environment Week - Wednesday May 31 at 1pm in the SAUA.**

Anyone interested in helping out with lots of groovy, green events in Environment Week come along on Wednesday or contact us in the SAUA any time.

**World Environment Day**

Badges are being sold at the SAUA Reception for \$2 each to raise money for the Wilderness Society in the week leading up to World Environment Day. Come in and buy one and support the campaign to save our precious wilderness.

**Green Living Series**

This is continuing weekly in *On Dit*. Check it out!

year's budget submission. Below is a brief outline of the way in which finances are handled in your Students' Association.

As an affiliate of the Union, the SAUA receives a significant percentage of the funds that are collected through Union fees. With this budget allocation the SAUA runs not only the SAUA and its services, but also *On Dit* and Student Radio, as well as Orientation and other activities throughout the year. Part of our budget also goes to the SAUA's National Union of Student's membership and to send delegates to the NUS National conference.

While activities such as Prosh and Orientation receive some funding, these

events are almost entirely self-funding. This year, for example, financially successful events such as the O'Ball and O'Week helped cover the more costly activities such as O'Camp. In the case of Prosh, sponsorship allowed us to run a financially viable week.

Much of our funding goes towards providing student services such as the accommodation board, photocopying and the legal service. In addition, we use our funding to run campaigns on such issues as tertiary fees, library hours, computing facilities and childcare on campus.

The aspect that makes all of the office bearers financially accountable to its members is the fact that all expenditure from our specific allocations must be passed through SAUA Council. Council needs to be assured that there is money available in the budget and that the money to be used is justified

ignored.

**Get involved!**  
You don't need to be a rabid political careerist to get involved in your Students Association. You just need to be interested in any one of the things I have listed above. As Barry Kosky (Director of the Adelaide Festival) said to recent graduates of the University: "Universities are... about producing ideas... Good Ideas. Bad Ideas. Shocking Ideas. Brilliant Ideas. Tasteless Ideas. Cynical Ideas. Witty Ideas. Revolving Ideas. But Ideas."

He was right. Your Students' Association needs them too.  
So next time you have an idea let us know on 303 5406, or come into the Office in the north east corner of the cloisters. Who knows? It could become a reality.



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**Zero Tolerance**

The *Zero Tolerance of violence against women* campaign had its life cut tragically short by severe funding cuts to the Domestic Violence Resource Unit. Unfortunately this means that although all of the poster and leaflet designs have been produced, the spread of the information throughout the wider community, is not going to happen on any great scale. Because of the extreme importance of the campaign, WSC, Liana Buchanan and myself have started to revive the campaign on a campus level. For six weeks during next semester, the message will be clear - Violence against women will not be tolerated!

Anyone who is interested in helping with the campaign is very welcome, as the SAUA needs men and women to poster toilet doors, bins, walls - anything and everything that doesn't move! Look out for the launch of the campaign during Blue Stocking Week (31st July) with a big feature in *Elle Dit*.

P.S. I have some limited edition Zero Tolerance t-shirts on sale for the bargain price of \$10, so ring up the SAUA to place an order.

**Women's Liberation Conference 1995 - Creating Space for Change**

If you're stuck in Adelaide for the holi-

days, don't despair! An Australia wide conference is being held at Adelaide High School from July 21 - 23. Entitled Women's Liberation Conference - Creating Space for Change, the conference is open to all women and the prices begin at \$15 for two days or \$8 per day concession. Ring 382 6709 for more information or get a registration form from me in the SAUA or the Women's Room.

**Sexist Language**

Use of non-discriminatory language is a University policy that was passed by University Council in 1992. Talking with past Women's Officers, and with my experience over the last few months, one of the most consistently common complaints is about sexist teaching and sexist language in particular. To gauge how big this problem is, I will be circulating forms in all faculties dealing directly with sexist teaching. There is official policy dealing with these issues and it can be enforced. Your complaint may be speaking for heaps of other students who didn't complain. Look out for the forms in the next few weeks and get active!

**Blue Stocking Week**

At this stage Blue Stocking Week is going to be bigger than ever! It's being held on the second week of Semester Two (31st July - 4th August) all over South Australia. Plans so far include an informal luncheon launch and an evening launch, a Comedy Night, a movie night, another Tank Girls Pub crawl, displays all over campus and a Cabaret evening to finish the week! Get involved by calling the SAUA and reading *On Dit*, or check if your club or group is planning anything for the week.

Til next week, study hard, try not to stress out, and start writing for *Elle Dit!*

**Final SAUA Council Meeting for Semester 1, 6pm Union Chapel (Lady Symon Building) Fri. June 9.**

before it will authorise any expenditure. Feel free to come and see me if you have any questions about your Students' Association and its financial procedures.

**Watch my shorts**  
Short films are now being accepted for the Melbourne University Film Festival: "Watch My Shorts". The festival will be held on the 20th September at the Union Cinema of Melbourne Uni. The festival will be extensively advertised in major daily and local newspapers, supplemented by radio advertising, posters and a wide distribution of fliers. There will also be a People's Choice and a Critic's Choice Award. So, in order for 8mm, 16mm or video short works to be selected, please submit a VHS copy to the Melbourne University Film-makers Group, c/o the Arts Officers, MUSU, Melbourne University, Parkville, 3052 by August 1st.

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## Green Living Part 3 LAUNDRY

Many students rarely see the inside of a laundry, preferring either the grunge look or the Laundromat. Still, for those who do their own, there are a number of water and earth saving hints worth knowing. For a start, don't buy expensive powders and liquids from the supermarket. Yes they have new "environmental" brands, but even if they lived up to their claims they still come in plastic containers and cost a fair sum. Secondly, be aware of the amount of water washing your clothes uses, and that all the water ends up in the sewerage system, along with anything you've added to it.

### Saving Water and Energy

\* Wash your small clothes in the shower with you. It uses a bit more water than a normal shower, but not as much as a load of washing.

\*always wait until you have a full load (or help your house mates out with their washing - with any luck, they'll do the same for you!)

\*if you are buying a washing machine make sure it has a suds saver facility as this will save both water and detergent.

\*wash in cold water if possible.

### Green washing products

\* Commercial washing products tend to use phosphates, which

add to the algal problems in our waterways. Try to minimise the problem by using only the recommended amount, and only washing with a full load. New products include enzymes and zeolites rather than phosphates, however enzymes don't work at colder temperatures and zeolites are combined with other chemicals to improve their action. Still, they tend to be removed in the sewerage system, unlike phosphorus (Choice, March 1993).

\*Handwashing with soap neatly avoids the problem of commercial products.

\* Using pure soap, such as Lux, can clog your washing machine after a while so use soap in rotation with other products. The occasional detergent wash will unclog it. Mixing the soap powder with hot water before adding to the wash will also help to avoid this.

\*If you're really keen, follow this ACF recipe: grate one cake pure soap (125g) (alternatively if you are not feeling quite so hardcore soapflakes are available), bring to boil in at least 1L water in an old saucepan, mash till gooey. In a bucket dissolve one cup washing soda in 1L hot water, strain the soap solution into this, divide this solution into 3 (9L) buckets and fill each bucket slowly with cold water, mixing with your hand or a wooden spoon. The gel will be useful for washing clothes in cold water (which saves energy), 2-3 cups per wash. It is also good as a pre-wash soaker.

\* Because hard water makes it difficult to use soap in a washing machine, soften it by adding half a cup of bicarb of soda to the wash and rinse cycles.

\* Too much foam from too much soap powder can be settled with the addition of a little vinegar.

\* Bleach is not that bad in itself, but

most people let it go down the plughole. It needs sunlight to decompose into harmless compounds, but the drains go to deep ocean outfalls which leave the bleach in its rather toxic state for quite some time. Instead of bleaching in the basin, use a tub or bucket, and then tip the bleach and water over your paths to kill moss and mould. The sun then breaks it down into salt, just be careful not to let it go down the stormwater drains. A good bleach alternative is half a cup of borax added to the normal wash, then drying in the sun.

### Drying

\* Sunlight is the best clothes drier, it also acts as a whitener when clothes are hung out in strong light. Remember to bring clothes in before they go stiff (in too bright sun or a lot of wind), or get damp at night.

\*If you need to use the clothes drier because it's raining, remember not to overfill as this will make drying inefficient. By the same token, wait until there are a reasonable number of items to dry - it's a lot of power to use for one pair of undies!

\*Don't put in clothes that are really wet.

\*Clean the lint catcher regularly as this can have a drastic effect on efficiency.

### Ironing

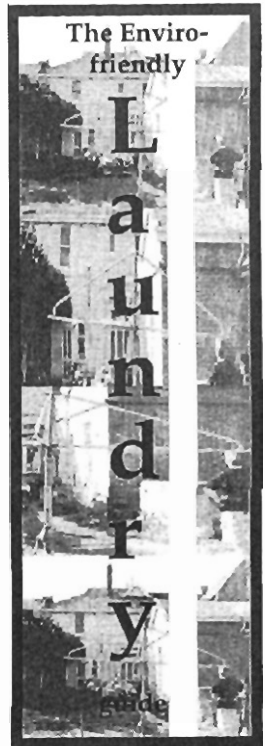
\* Fill a squirty bottle with water and use it in place of ironing spray. The difference between water and these products is starch. For most clothes these days starch isn't really necessary. If you're concerned about the

smell, add a few drops of perfume or vanilla to the water.

\* Ironing uses electricity. There, you knew there was a good reason not to bother.

### Acknowledgements

This is based on an extract from the University of Sydney Union Environment Handbook. It was edited and modified by Susie Brown.

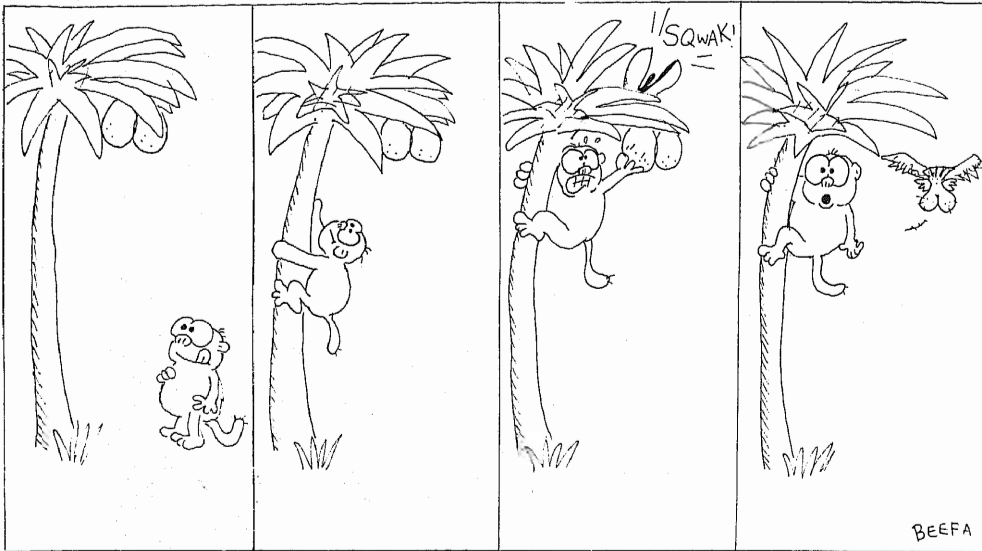


**ELLE DIT**  
for the grrls ..... by the grrls

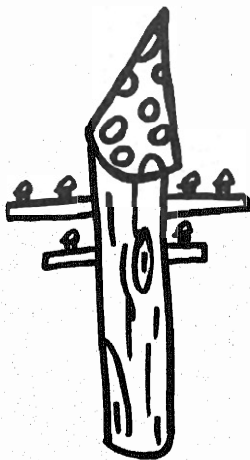
looking for contributions for the wimmin's edition of On Dit 1995 poems, articles, graphics, cartoons, stories, anything and everything.....

**Keep an eye out for contribution boxes or bring items down to the On Dit office before July 26**

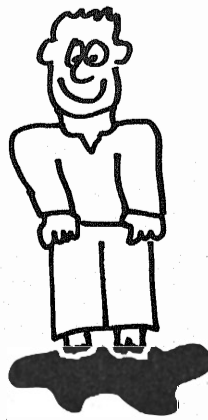
# Cartoon Competition



The People Magazine Award for bawdy humour goes to the cartoon about the goolies.

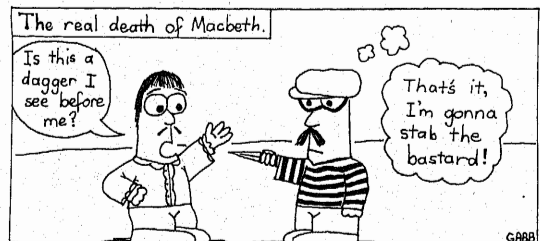


TELEPHONE POLE AT A PARTY.



Graham, who went dental - floss bungee - jumping.

his feet.

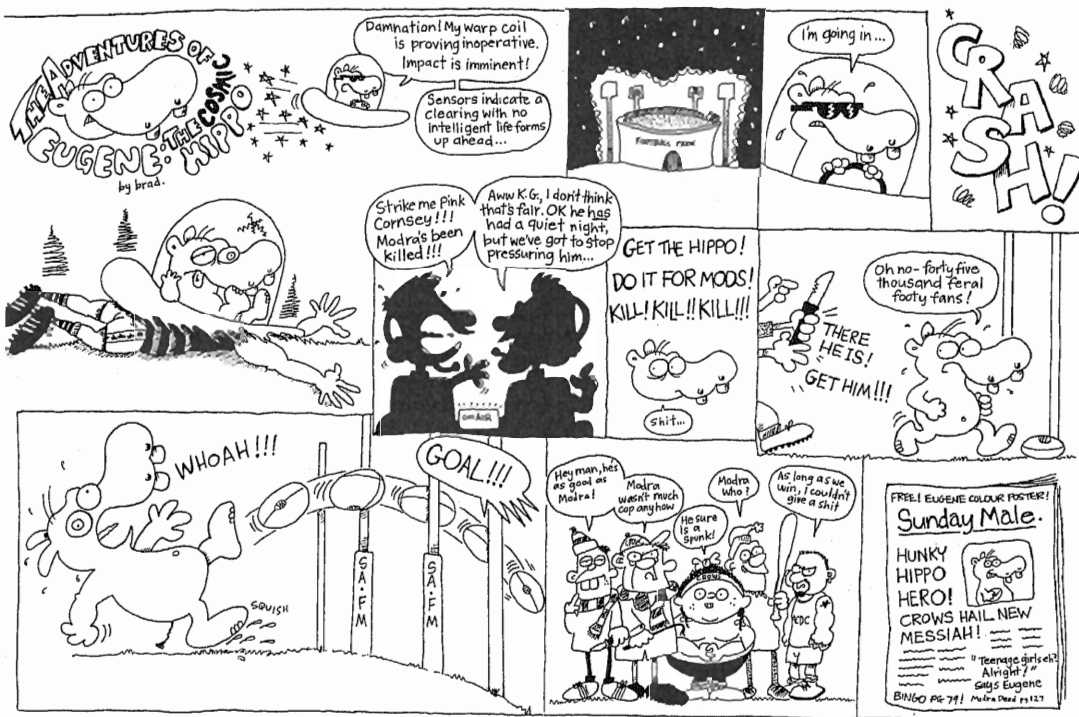


BIBLE JABS #1

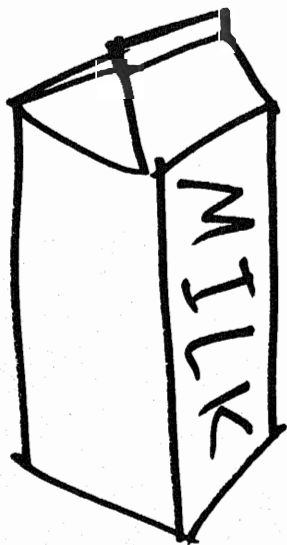


Thanks to all the entrants in our competition. These are a few of our favourites. Don't forget you can still submit your cartoons to us at any time. You can't win any more prizes but the campus wide fame that you'll gain has its own rewards.

# The Winners...



And the winner is...  
Brad Edwards of Norwood. Come down to the office and we'll discuss how you can collect your cartoon of Two Dogs.



cartoon of milk.



Runner up #1 is Samuel Phillips, an Environmental Engineer with a bubbly signature. He's won 2 bottles of Grand Champions.



Runner up #2 is David Bloustien. He is also the winner of 2 bottles of Grand Champions.

Look out for our soon-to-be-organised Cover Competition for the chance to win more prizes and see your name in lights.

# Pinball

If you were a reader of last year's *On Dit*, then you may remember that in the final edition a group pinnie freaks reviewed a number of the popular games of the time and some less popular ones as well. Well, thanks to the people at Meridian, on Hindley Street, we have the chance to update that report with a few words on the pinnies that this arcade has to offer. Before we start, it has to be said that rarely have we been able to hear the sometimes brilliant and well thought out sound effects as clearly as we could for this review. It must have had something to do with that funny shaped ceiling at Meridian. But whatever it was, we appreciated the chance to experience the full effect of each pinnie (other venues take note).

## Star Trek

Did for pinball what the Beatles did for music. Christians would do well to point to it as proof of the existence of a truly benevolent god. See last year for over-the-top reviewer waxing lyrical about the sights, sounds and infinite challenge of this part-machine, part-aphrodisiac.

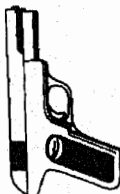
5



2

## Dirty Harry

Remember that climactic scene in *The Gauntlet* when Clint Eastwood drove that armour plated bus through a hail of bullets right up to City Hall? Remember the tension and the excitement? Well you won't be reminded of it when you're playing this pinnie.



4

## Theatre of Magic

The magic theme opens up a myriad of possibilities such as the imaginative use of magnets to trap the ball that this pinnie employs. Good sound effects, good graphics, good modes (if a little easy to start), good ramp action, good Lord! (gratuitous but random Neil Diamond reference). Holds your attention well and deserves to enjoy a long stay in the arcades of Adelaide before being relegated to suburban fish and chipperies.

2

## Popeye

You'd have to pack your pipe full of spinach to enjoy this game to the full. Split level pinnies usually present a challenge but Popeye lacks that special something that makes an average pinnie enjoyable. I recommend more lights, more sound, more speed and less potential for lost balls down the side.

4

## Twilight Zone

Sort of like that old footballer who keeps getting named in the back pocket on the strength of past achievements when everybody is getting a little sick of seeing them doing the same old thing. The lighter plastic powerball remains a great and (surprisingly still) unique feature. Rated highly by many a pinnie fancier.

2.5

## Fish Tales

Bubble, bubble.



2

## Terminator

I know there's a joke in here somewhere that ends with, "hasta la vista, babe," or, "no problema," but after playing this fairly lacklustre game, I couldn't be bothered looking for it. Some neat samples though.

4

Indiana Jones  
Movie specific pinnies have a lot going for them in terms of mode potential. This pinnie makes good use of vocal samples from the movie it's based on as well as in the general design and function of the machine. Still popular with us.

2.5

## No Fear

Broom, broom. Rev, rev. This pinnie is, at first glance, a winner. It's noisy, has great tactile flipper response and classy video representations. But its thrills are cheap and easy. There's no challenge. Take the various modes that you can access - any mode because essentially they're all the same. It's just a matter of hitting loops and ramps and loops. The talking plastic skull can rave all it wants, No Fear is like a very cheap wine - it gives you your fix but doesn't satisfy the palate.



Not well versed in the eating options this city offers beyond your standard cafe culture venue? Want a meal to adequately reward you for years of study come graduation day? Well The Oxford is such a restaurant.

Situated 4 or 5 minutes from the Uni, on the corner of Tynte Street and O'Connell, The Oxford's restaurant is the perfect place to enjoy a quality dinner at your parent's expense. The surroundings are most pleasant, going beyond the standard polished floor boards and wooden seats without alienating more casual clients. It's a bit noisy for a quiet dinner for a pair of privacy seeking love birds but I find background noise to be a good substitute for conversation when you've run out of things to say anyway.

The food barely requires comment beyond 'fabulous'.

From the starters of Tomato and Basil Risotto Cakes and the restaurant's specialty, Ox Fries, to the main courses that blend flavours in unique but highly complimentary ways, it was clear that the menu was of the highest standard.

Specifically, I was a particularly impressed with the Red Roasted Spatchcock with Mitzuna and Mint Salad served with a Pear and Cardamom Chutney (@ \$15.50). Matt Pearce was more enamoured with the Char grilled Fillet of Kangaroo with Bok Choy, Fried Daikon and Wasabi Butter served with a Light Soy and Sesame Dressing (@ \$15.50). But to single out only a few of the dishes above others that included a Rare Duck Breast Salad, Ginger Garlic Prawns with Pickled Roma Tomatoes and Fried Onions and Marinated, Char grilled Octopus with Tabouli Salad and a Tomato and Chilli Vinaigrette wouldn't do justice to the considerable variety

and quality of the available food.

If you're able to refrain from sampling more than a couple of the main courses and entrees, the dessert menu contains delights hither to rarely experienced by the palates of these reviewers. Miranda Lim adjudged the Warm Banana and Pepper Cake Served with Bitter Caramel Cream (@ \$7.90) to be a show stopper while Mark Scruby rated the Chocolate Resurrection (@ \$9.00) highly. In fact, he was moved to say, "yeah, man, it sounds wanky but it is definitely an eating experience." Interpret that how you will.

The house wine served under The Oxford label is produced by Tolleys and was described by Pearce as, "dry and peppery with a soft, fruity taste." That means that it wasn't a bad drop for a house wine but it is probably worth the investment to upgrade to one of the predominantly South Australian wines that feature in The Oxford's wine list.

If you're the type of person who skips to the last paragraph to see what the reviewer thought in a couple of sentences, here it is. The Oxford provides a range of exquisitely prepared foods combining tastes from a wide cross section of styles into a menu that would satisfy the most hardened critic but not over challenge the more casual diner. The setting is conducive to festive occasions and the waiting staff are as well informed as to the content and preparation involved in the meals as one could possibly ask for. As I've already stated, The Oxford is an ideal place to go when you want to spend that little bit more and if that's when you graduate and your parents are paying then all the better.

Bryan Scruby

# Pauls



Eating out on a budget is not the easiest thing for students, but we all like to treat ourselves to a meal once in a while, and Adelaide is abound with a diverse range of high quality eateries and restaurants to explore and relish. Most of them don't cost the earth and there are plenty that lack the pretensions that drive some of us more 'financially challenged' people away. Dressing up and splashing out for a meal can be ace, whether it be for a social event or just a quiet date, but sometimes the desire to go out for a meal doesn't correspond with the desire to groom oneself heavily and forego the next weeks rent. There are times you just want a cheap, pleasant meal, in a comfortable atmosphere to take you away from your own miserably depleted kitchen and its two hundred untidily stacked putrid dishes. There are some neat places to go for that spur of the moment 'I'm sick of cooking' dining, and Pauls Seafood Restaurant on Gouger Street has to be at the top of the list for unpretentious, inexpensive and ace quality eating in this little city of ours...

Paul's is one of those places that has been there since anyone can seem to remember. It is well and truly enmeshed in the culinary history of Adelaide and yet if you listen to its regulars, not all that much has changed. It still serves the best fish and chips money can buy, in a warm atmosphere and that's all that matters. If you want pomp and glitteratti with your fish and chips, go to Doyles in Sydney, but for appreciation of the

simpler things, a nice down to earth atmosphere (and antiquated fish shop decor), friendly service and great seafood, Pauls maintains a tradition seemingly long lost in many of the other restaurants of the 'fish cafe' genre. With a reasonably wide range of basic seafood dishes available, whatever takes your fancy is pretty well assured of being fresh and cooked well. Don't expect gourmet seafood delights, Pauls isn't really that kind of place, instead it makes a great meal out of what would be pretty ordinary fare down at the local chipper. Basic seafood done to near perfection and served with what are without a doubt the best big fat chips in Adelaide.

Whiting, schnapper and calamari all have a good reputation at Pauls, and having tried their Oysters I can vouch these are special too. The schnapper is, in my opinion the best feed, at only twelve bucks for a double serve of thick juicy fillets, but all the serves are big and leave you satisfied. Everything is roughly in the \$8-12 price range, which is cheap for what you get, and there are decent wines and beers available (the only gripe being there is no full strength Coopers). Tastes in seafood vary, so you're best going to Pauls and trying what you like, for its bound to be good, and its an ace little place to sit and eat with a friend, a group or by yourself for some quiet reflection. Next time you get that hankerin for some good seafood, and those fishfingers just won't defrost, checkout trusty Pauls.

# MANSIONS.

CHEAP FOOD. CHEAP DRINK

Line-ups, line-ups everywhere and not a spot to drink? Looking for a place you can settle in and drink the night away? Has your pub been infested by hordes of Royalites? Then The Mansions Tavern may well be the answer.

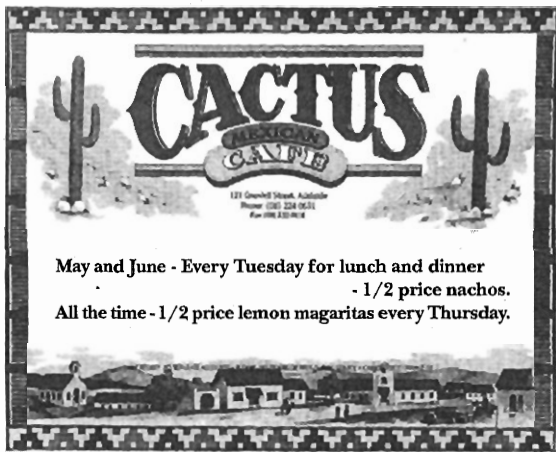
Situated on Pulteny Street below street level, part of the well-worn path between Adelaide University and Rundle Street it should be known to most. Once a pub on the lower end of the savoury establishment list, Mansions has emerged from its six months slumber with a new lease on life. The entire management and staff have been replaced and the new owners are looking to make it more attractive to the university market. All manner of special deals have been formulated to attract the thrifty uni

student. Everything from \$5 meal deals to drink vouchers are being used to encourage student custom.

During the day Mansions becomes quite a spiffy looking restaurant with prices reasonable enough to compete with campus eateries. The menu ranges from the simple fish and chips through to steaks, garlic prawns and the like.

On Saturday nights Mansions slips into club mode and where the resident DJ plays the latest commercial dance music. A fun, social atmosphere is anticipated here without stifling bar conversation with 1000 decibels.

Apart from Saturdays, nights at Mansions are a fairly mellow affair with the management trying to create a non-threatening environment for



May and June - Every Tuesday for lunch and dinner  
- 1/2 price nachos.  
All the time - 1/2 price lemon margaritas every Thursday.

The usual deal when one does a restaurant review is to ring up the participating eatery and organise a time and a date for the review to take place. Well *On Dit* being the crafty group they are planned it so the Cactus proprietors would be unbeknownst to their cunning plan. This time we would catch out those only eager to please for good publicity. Alas we were foiled. Cactus in their full glory provided good food, good service and a good atmosphere.

Greeted and seated by friendly staff we proceeded to take in the surroundings. As is the norm with Mexican fare the decor is somewhat lairy with bountiful offerings of Mexican hats, piñatas and the like. Drinks were ordered and menus were presented. One of the most striking aspects of Cactus was the extensive menu. The usual collection of burritos, enchiladas, tortillas and all things Mexican were spiced up with the inclusion of a few unique dishes. I can't remember too many Mexican restaurants offering yabbies, ribs or oysters (all of course with a definite Mexican twist.)

All things considered we decided on going for the Nachos Supreme as a shared entree. The usual nachos combination with guacamole, salsa and sour cream served on a bed of frijoles proved to be a real winner. Nachos is nachos I hear you say. Well sorry but you are wrong. How many times do you find yourself grabbing one of those last corn chips to scoop up the remaining salsa and sour cream only to find the corn chip to be about as useful as a wet tissue. Cactus seemed to have mastered the art of toasting the cornchip to perfection. No burnt or soggy C-C's here. Now for those mains. Such a selection. In a bid to be different I decided on the Blazing Saddles Chilli. A pan full of smoked

chilli served with a great big hunk of damper gave me the feeling of sitting around a campfire chowing down on some Mexican. With so much to lose because of the numerous choices Blazing Saddles Chilli came through with the goods. "If something is named Big John's Tostada, you expect something to challenge the stretch capabilities of the walls of your stomach. I doubt that the market garden they raided to fill the my plate will ever recover from so complete a harvesting. The meat (chicken and beef) was served in big chunks. Not bad. I struggled to finish but the fact that I kept cramming it down must mean something about how much I enjoyed it." says Bryan of his meal.

Another standout of Cactus' was the availability of a white San Gria. With an apple base and a slightly Two Dogs aftertaste the white version stands up to the red and I'm sure would get you just as plastered. As is the standard with Mexican restaurants tequila is the spirit whacked in with almost everything. Novel to Cactus is the lip, sip and suck routine accompanied by the stop watch and rewarded with a certificate and shot glass at its completion. A must do, for party groups in particular. By the time we arrived at deserts we were beyond the thought of consuming even something that was but wafer thin. Notable mentions though must go to the Flamin' Chilli Icecream and the Chocolate Nachos, enough to keep the most experienced Of Mexican eaters satisfied.

In conclusion you are sure of a class feed if you chose to dine at Cactus. You are looking at between \$7-\$13 for an entree and \$12-\$16 for a main course that is about right considering the quality of the food. Cactus, more than just a prickly plant.

Matt Rawes

beer consumption and commardarie.

Hopefully the crowds at Mansions will swell in coming weeks as Mansions begins to accommodate the overflow from the often overcrowded Rundle Street bars.

## Reflex

The opening of Reflex, a new night at the Duke of York, occurred last Saturday to an invite only (gag!) crowd. While numbers were moderate

the response from everyone was positive and it looks as if it might become a regular Saturday night event.

Aimed at 'lovers of fine dance music' the line up including Uzi and George delivered the goods. The layout of the Duke's upstairs area tends to force people into isolated pockets of the club but as numbers increase this should become less of a problem. It should prove interesting to see how well this new addition is received.

WAYZGOOSE

ON DIT

15

May 29

# EQUINOX

## SPECIALS

### Pork Piccanté, \$7.50

Pork Schnitzel coated with parmesan cheese and breadcrumbs, served with a tangy tomato sauce

### Nachos, \$5.00

Corn Chips with chilli beans, salsa, jalapeno chillies, guacomole & sour cream

### Fish Special, \$9.00

Grilled whole baby barramundi with lemon butter

### Yumbo, \$2.50

Hot ham & cheese roll

### Coffee & Danish Special, \$1.50

Carrington Champagne, \$1.50 glass

## FOOD COURT

LEVEL 4 UNION HOUSE...

### "The Hot Potato"

Hot spud with chicken & corn filling, \$3.00

## GALLERY

LEVEL 2 UNION HOUSE...

### Mug & Bowl Week

Buy a mug & get it filled with soup for 50 cents, or buy a bowl and get it filled for \$1.00.

**Soup will be:** Monday : Spicy Tomato & Lentil  
Tuesday: Chicken and vegetable  
Wednesday: Pumpkin  
Thursday: Potato & Leek  
Friday: Minestrone

# On Sculpture and Culture

His credits include a recent commission to create sculptures for the Sydney Casino, as well as being represented in major art collections, such as the Tate Gallery, London; Australian National Gallery; Parliament House, Canberra; and the University of Adelaide. He has won numerous awards in Australia and abroad, in addition to academic appointments. Marian Clarkin talks to artist, Clifford Frith, about his work.

The North Terrace campus has many public sculptures of varying styles and media. They range from the traditional bronze statues of influential people in Adelaide University's history, to avant-garde examples of contemporary art.

A work belonging to the latter category is Clifford Frith's *Floral Pasquinade*. It is difficult to walk through Hughes Plaza without noticing this huge, iridescent sculpture, made from welded and painted steel mesh.

Opened by Dame Roma Mitchell, on 24 October, 1988, it was commissioned by the University of Adelaide Foundation, as part of the Art for Public Places Program of the South Australian Department for the Arts and Cultural Heritage.

Its creator, Clifford Frith resides at Henley Beach, on the Esplanade, in a house which was originally a modest, single-storey dwelling, when bought. It has since been converted into a spacious structure accommodating an office, used by his wife, Stephanie Britton, editor of the national publication, *Artlink*. The renovations were designed by Frith, who has a studio with an enviable view of St. Vincent's Gulf, an ever-changing panorama which is the source of inspiration for the artist.

From the road, I enter the driveway. There is a large workshop on the left, used for creating sculptures. The garden features an example of Frith's work, *Balancing Act*, consisting of two figures: one standing on the other's shoulders, with the lower form on a unicycle.

The door is opened by Frith, a pleasant man who has retired from lecturing at the South Australian School of Art, but is constantly working, and receiving commissions.

Born in London in 1924, he studied under Victor Pasmore and Vivian Pitchforth. Frith came to Australia in the early 1970s. He was a finalist in the 1988 Doug Moran Portrait Prize, for his painting of Robyn Archer, and a

number of his sculptures grace the Adelaide Festival Centre.

The house is filled with examples of his work. Neon light sculptures of acrobats are suspended above the stairs. In the living room hang works on paper, in addition to several free-standing neon light sculptures.

I asked Frith about the background of *Floral Pasquinade*.

"Pasquinade is an edifice where the Greeks would post notices and poems to read; an edifice of some kind where art works were put on."

"The floral bit, for me, was the fact that I made it in a very decorative kind of shape."

He was instructed to create a sculpture specifically for Hughes Plaza, bearing mind that the area is actually the roof of part of the Barr Smith Library, and various weight restrictions would apply. However, Frith had to choose his medium with this in mind, without compromising his style.

"[*Floral Pasquinade*] is six metres high by four, and weighs hardly anything, and that's very crucial because [the University] wanted a large piece of sculpture but you couldn't put anything heavy there at all, and so I made it of mesh, extremely light."

He also wanted the design to be a focal point for the Plaza.

"The other quality that I wanted was the sense of vibrancy of light so that I put two meshes together and turned them, at something like ten degrees to each other, painted different colours...on either side of the mesh."

"So first of all you get a moirée...and then you get a colour change all the way around. So, as you slowly go around the thing, the colour changes, in the light."

"So that was the idea for that piece and pasquinade is a piece of poetry, pasted poetry."

*Floral Pasquinade* is like a coloured, cross-hatched pencil drawing, with three dimensions. Unfortunately, its exposure to the elements has allowed some of the colours to fade.

On the question of whether the specifications and budget were restrictive, I asked if he would have created something vastly different for Hughes Plaza, had the resources been available.

"One of the things that I wanted to do with that space [was] to put some kind of suspended roof on the area. So you could tie a large structure in the middle, which would have afforded some kind of shade, and also have been an interesting structure."

"I would have made a structure



an interview with Clifford Frith

FEATURE

with taut meshes, tight meshes and woven meshes, I think. Different colours. It was an idea I had but there was no money."

If Frith had a complete artistic licence to exercise, Hughes Plaza would be a unique sculpture environment, with the practical benefit of providing shade.

I brought up the sensitive topic of students throwing scoria into the upper reaches of *Floral Pasquinade*, and Frith's response was direct.

"Well, they're just idiots, the people who do that kind of thing. But one of the things that I've asked, over a number of years now, is for Adelaide University to fix those down. Just pour a little bit of cement in there..."

"It's nice to have a corrugated surface in there but they should never have been loose stones."

The acquisition of works of art has been the source of outcry from a few students who fail to see the point of purchasing art. In response to justifying the expenditure of thousands of dollars on art, particularly by the University, Frith said,



UPSTAIRS

Adelaide Booksellers  
6a Rundle Mall

## Book Sale 5-11 June

Your chance to win a \$500 book voucher for one of three \$50 book vouchers.

Commences 9.00am Monday 5th June, and concludes on Saturday 11th June (long weekend).

One quarter of all books on the shelves will be marked down to 50% (half price).

Shelf stock will be clearly identified and there will be low-price bargain trestles.

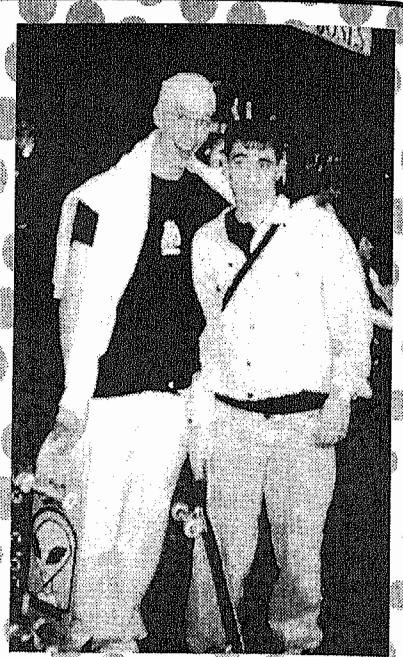




KYLIE STAINS AND NATASHA YACOUB HIT THE MALL TO FIND OUT WHAT PEOPLE REALLY THINK UNI STUDENTS DO WITH THEIR LIVES.

QUESTIONS:

- 1. DO YOU GO TO UNI?
- 2. WHAT DO YOU THINK OF UNI STUDENTS/ HOW DOES SOCIETY STEREOTYPE STUDENTS?



Dion and Raoul

- 1. Dion: I don't want to go uni. I want to work.
  - 2. Raoul: Uni students, they smoke neaps of pot. Fucking oath.
- Dion: It depends. I think of alternative people all the time. Everyone does what they want, dresses how they want, acts like they want.
- Raoul: It's totally rad, yeah, for sure.

Megan, Greta & Claudia (from 3D):

- 1. Megan: No.
- Greta: No.
- Claudia: No.
- 2. Greta: I don't really know.
- Megan: They're just uni students.
- Greta: They're the same as a lot of my friends, really. Yes and they do drink a lot.
- Claudia: They work in bars. They get treated like shit but they're really intelligent.
- Greta: They're into politics. We're generalizing, really. There are a lot of Arts students going leftie.



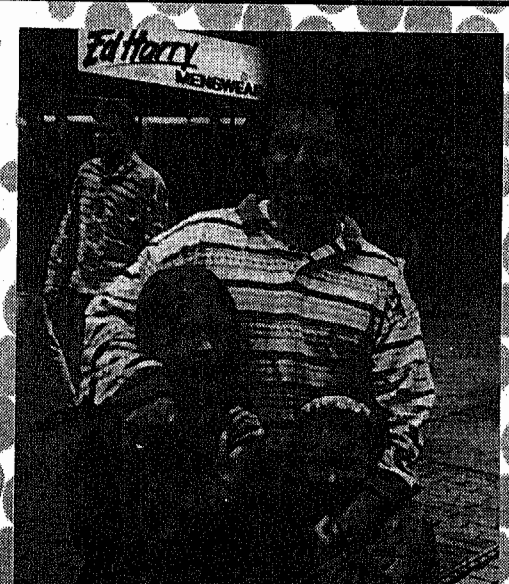
Elder Hansen, Elder Fesolai, Elder Larsen (from the Church of Jesus Christ of Latterday Saints):

- We're from the Church, oh yeah.
- 1. Hansen: No.
  - Fesolai: No.
  - Larsen: Yes. In America.
- What were you doing?
- Larsen: Studying.
- Yeah, what course?
- Larsen: General education.
- 2. Larsen: (Long pause to think) It's just school. It's just a bunch of twenty year olds going to school.
  - Hansen & Fesolai: No real preconceptions of uni students. Lots of brainy people.



Shiralee & Dee

- 1. Shiralee: I did Conservation and Parks Management at Salisbury. I was really glad to do it. It was right at the time.
- Dee: I went to the school of Art in Paddington. It was a good party.
- 2. Shiralee: I've never really thought about the stereotypes.
- Dee: I don't know.



David

- 1. Yeah, I've been to uni: flinders and the uni of SA.
- Why did you go? It's better than doing nothing.
- 2. Uni students in general have a bad image. It's because of the negative coverage they get, like with the protests.

Anna & Glenno

- 1. Anna: No.
- Glenno: No.
- 2. Glenno: Yeah, uni students are alright.
- Anna: General freaks. They stick together, though.
- Glenno: Really smart.



Glynn & Warwick (Skunkhour):

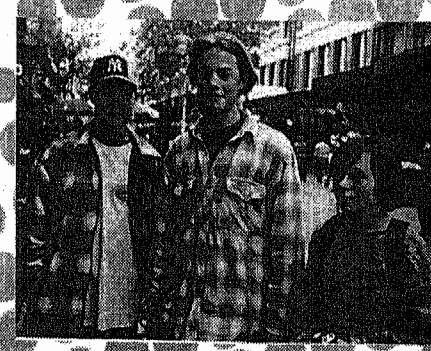
- 1. Glynn: No.
  - Warwick: Yes, I did Economics at Sydney Uni. Yeah, I liked it at uni.
- Why?
- It gave me enough time to learn to be a musician.
- 2. Warwick: I don't know.
  - Glynn: I don't know. I guess it's not that kind of 60s hippie thing any more. It's a lot more conservative now.
  - Warwick: Yeah, they're more conserservative. Not like in my day!



(After a long pause for them to work out their names)

Michael & Slinkie

- 1. Michael: Rich. Quite well off.
- Slinkie: What was the question? What do I think?
- Geez, you guys are more stoned than we are.
- Michael: Yeah.
- Slinkie: They're white collar people. They really can't understand anything in the real world. Really.
- (They run away from camera)



Ted, Kim & Ben

- 1. Do you want to go to uni?
- Ted: Not really because I spent a lot of time at school and I don't really want to keep on going. It's too boring and I've spent enough time at school already.
- Kim: Yes, I want to go to uni, so I'll have a better chance of getting a job when I get out.
- Ben: Yeah, I'll be going.
- What do you think it will be like at uni?
- Ben: Pretty good. I don't know why.
- 2. Ted: I don't know what uni students are like. I haven't met any.



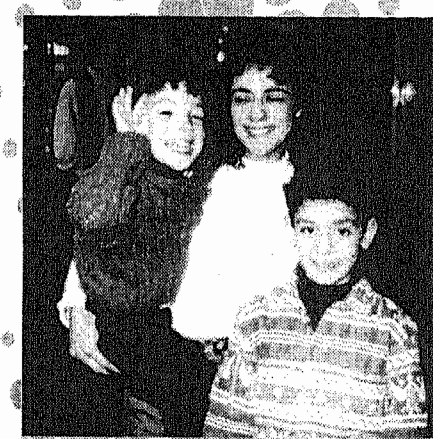
Todd

- 1. I've already been to uni.
- 2. Stereotypes of uni students? A lot of people... partying very hard. That's what society would see.



Sarah & Alison

- 1. Sarah: I've never been to uni. There's nothing I really want to do.
- Alison: I go to TAFE. I'm doing a fashion course.
- 2. Sarah: Uni students are yuppies, basically.
- Alison: I think everyone sees uni students as intellectual, whereas they see people at TAFE as the stupid ones who can't do uni. I guess that's a general impression because there's a lot of tradespeople at Tafe and uni is based more on intellect than hands on.
- Sarah: I don't think of uni students like that. It's just a general stereotype that they're smarter than other people, like at TAFE.



Julie, Johnny & Joseph

- 1. Julie: No, I've never been to uni.
- Do you want to go one day?
- Joseph: Yes...What is it about?
- Julie: Remember Sue-Allen went to uni?
- Joseph: O.K.
- What do you want to be when you grow up?
- Johnny: I want to be a policeman.
- Joseph: I don't know (kisses the dictaphone).
- 2. Julie: I think uni students are just people trying to make a go of their future. Good luck to them. They need it.



Eleanor

- 1. No, but I will one day. Eventually.
- 2. I'm not really sure. I've worked with some students on the No Fees Campaign and from Resistance. The people I associate with uni are really nice and intelligent.

# Couldn't be stuffed going out?

Do you head straight for the new releases? Are you the type of person who has seen them all? Have you spent hours in the aisles of a video store only to come away with a schlocky horror film a smarmy comedy and a splitting headache? Well fret no more. The On Dit film crew have plumbed the depths of Video Star Norwood (63 Magill Rd, Stepney) to find some pretty good flicks.

## The Linguini Incident.

Roadshow. 1991.

Lucy the Ethereal (Rosanna Arquette) must have Harry Houdini's wife's lucky wedding ring but it costs \$5,000. Monte the Smooth (David Bowie) must marry one of the Dali waitresses by Friday but he needs \$10,000 to do so. Vivian the Lingerie Designer creates potentially lethal bras. It might all seem a bit confusing on paper but the over-all plot comes across brilliantly on celluloid.

This "romantic comedy" has so many twists in the tail that it looks like a pig. It is also a fairly slick production, photographically, directorially and editorially, but somewhat surreal. When the main set is a restaurant named Dali's and its interior recreates a Dali painting (even the bread rolls droop) what can you expect? Dali's is the hippest restaurant in New York, the waitresses have to wear frightful alfoil dresses and the proprietors (Cecil and Dante) are the kind of guys who laugh just a bit too long. Cecil and Dante are bounding cads, social mosquitoes, eccentric squillionaires and they're getting richer. Cecil and Dante are irresistibly lovable.

There are many "magic" moments: Lucy's near death experience involving a slice of pineapple, seeing David Bowie going potty and assaulting the contents of a walk-in refrigerator with a chicken, the basketball... ah, there are so many. While Bowie's music has gone downhill since the advent of the eighties, his acting has remained remarkable. Of all his triumphs (*Starman*, *Merry Christmas Mr Lawrence*, *The Hunger* *The Linguini Incident*), although a comedy, is no exception. He even looks quite spunky for a dodderly old has-been. I'd go 'im. Rosanna Arquette plays a great character - obsessed with Harry Houdini. As an escapologist she's pretty bad, but her acting is great. There is a great dynamic between Arquette and Bowie. Amusing, engrossing and cool.

Peter Gravestock

## Welcome Back to the Five and Dime, Jimmy Dean, Jimmy Dean.

Dir: Robert Altman  
Columbia. 1982

I picked up this video because it is Robert Altman's first film and I'd never heard of it. Having enjoyed *The Player*, *Short Cuts*, and



*-I think it's a video night!*

*Pret-a-Porter* (by the same director) I had good expectations. The action during *Welcome back...* takes place during one day (in one set) a tiny country town in the Mid West of America. A group of women have planned a reunion of the "Disciples of Jimmy Dean" on the 20-year anniversary of his death. As they start arriving at the town's five and dime store, we are treated to flashbacks from the 50's when the women were teenagers. Don't get put off! It's fairly nostalgic but never sappy or boring.

The sequences are spliced together beautifully and the actresses (including Cher and Cathy Dennis) have not been falsely made to look younger or older. Although it's a bit hard to follow at first, hints soon surface about the main elements of the plot. The stories (which are topical as well as surprising) are actually

## Withnail & I.

Handmade Films. 1986

What a wonderful fellow is Withnail, he gets in all manner of strife.

When the washing up is blocking out the light in your kitchen window and it looks like there is something moving about amidst the plates, what would you do? Well if you're anything like Withnail you would have a bit of an emotional fit, get shit-faced and drive to the country. "*& I*" is Withnail's gloomy but grinning pal - you never get to know his name for the whole movie, and I've forgotten the actor's name, but he was absolutely convincing as the paranoid narrator.

The film was made in 1985 but is set in 1960's London. The absence of floral, big-collared shirts and flares is a thorough blessing (but they wear over-coats to die

only cuter. Watch for the urine substitution device which allows you to drink drive without fear. Gasp at Withnail's utter irreverence in the tea room. And marvel at the Camberwell Carrot produced by the most frightening hippie you will ever see.

This movie is legendary. Cool your boots.

Peter Gravestock.

## Killing Dad.

Columbia. 199-

We chose this movie because it stars Richard E. Grant. He is Berg. Berg is the most neurotic, anal-retentive, drippy guy with a really, really bad hair cut. Grant's performance is superb, his supporting cast (Denholm Elliott and Julie Walters) were adequate but the script was disappointing. For us Withnail fans it is amazing to see Grant turn down a smoke and a drink (Berg is allergic to alcohol). This alone warrants viewing.

Berg begrudges his father for abandoning the family. Moreover - if your father vomited in a plastic bag and gave it to you the first time you met him, wouldn't you like to whack him about the head with a hammer? Berg plots to kill Dad. Enough said.

Sophocle's *Oedipus Rex* doesn't really translate well into comedy. It's slapstick, it's farcical - you might wet your self laughing, you might not. You'll never know until you try. Probably a better bet than the usual Hollywood pap.

Peter Gravestock.

## Dog Day Afternoon

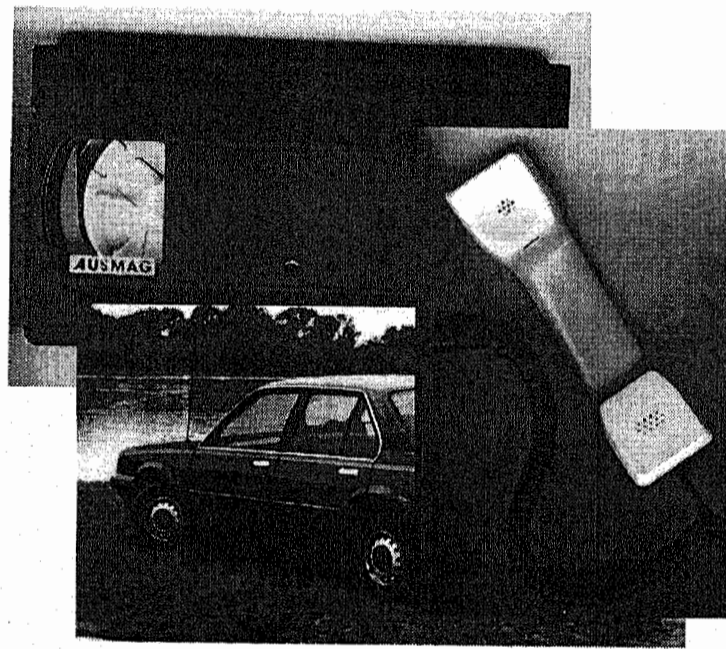
Dir-Sidney Lumet  
1975

*Dog Day Afternoon* is not only a brilliant and outstanding film it also contains Pacino's finest performance. *Dog Day Afternoon* is based on an actual bungled robbery that occurred in 1972. The hold up was staged to finance a sex change operation for Pacino's male lover. There was however one minor hitch, Pacino didn't have a clue how to rob a bank.

The acting, directing and screenplay are all brilliant, particularly the interaction between the hostages and the robbers. Then introduction of Pacino's lover comes as a shock both to the crowd in the film and the viewer and changes the tilt of the film from being hilarious to somewhat moving.

The ending is slightly predictable but everyone knows whenever you rob a bank it's going to end in tears. If you are looking for a comparison to draw, it reminded me of *The Three Fugitives* without the Hollywood ending. So, run to Video Star and hire this damn fine film as it's a lot better than any of the shit that's currently showing at the cinema!

Barry Montcrieff



In this consumer age, how long will we have to wait for the video store/pizza delivery hybrid? Write to your local MP today.

compelling, they mostly centre around a B-grade James Dean movie which was made near the town, and one of the character's supposed love-child. Tension builds physically (in the form of an imminent storm) and emotionally.

When the storm breaks, you can practically hear the clatter of skeletons being dragged out of the closet. It was then that I realised that I had begun to sympathise with the characters and was put through an emotional wringer. *Welcome back to the Five and Dime, Jimmy Dean, Jimmy Dean* is well made and has a good script which hasn't dated in thirteen years. I think it's definitely worth renting this video because it won't let you stay detached.

Rebecca Short.

for). No paisley in Withnail's world. It is an intensely gritty film, cloud covered and grainy - like the cover of a Smiths album.

Withnail and *& I* are two perpetually pissed out of work actors whose lives become overwhelmingly claustrophobic. Life is becoming all too hard so they go to the country for a fresh perspective a new start. Their departure is linked with the shot of a wrecking ball smashing a tall city building - symbolism. But the pair drag the city with them and this makes coming to terms with the country impossible, not mention outrageously funny.

Richard E. Grant (*Pret-a-Porter*) is brilliant as Withnail. He paces, freaks out, sweats alcohol and substitutes food with a three course meal of drugs. *& I* does the same

# Geoffrey Wright AND Aden Young

We talk to both of them

Film

A harrowing film about a group of hopeless youths living on the fringes of Melbourne called *Metal Skin* has recently opened in Adelaide. Writer/Director Geoffrey Wright (acclaimed maker of *Romper Stomper*) and rising star Aden Young (*Black Robe*) spoke to Ben deHoedt about violence, society and this strong film about how devastating irresponsibility can be.

"It's a bit like a nuclear explosion, like you split the atom and the fragments go in different directions and in all of a sudden you've got particles colliding everywhere and it results in an explosion, that's the theory. Basically we wanted a dramatic explosion. I would see it (*Metal Skin*) as heightened conflict which results in total catastrophe at the end. It's like when you look at a newspaper and somebody has shot themselves and their family goes down the street and shoots a neighbour, we asked 'what would be the lead up to this?', the cause effect and the chain reaction that takes place. We were trying to say that everyone is responsible for everyone else's situation, and it's no good resorting to black magic, or the iconography of hotrods, or anything else. None of these private little worlds are any good in the long term, the only thing that matters is how we treat each other face to face, and that is what the characters avoid and get wrong... People will gravitate to a meaning if you don't give them one, but it may not be a socially acceptable one."

A similar situation arose in *Romper Stomper* (1992), Wright's second film, which followed the self-destructive path of a frustrated neo-Nazi skinhead.

"There are a lot of politics, a lot of strategies that went on in the background to all that (the advent of *Romper Stomper*). In London, the Anti-Fascist league protested when the film opened in the cinemas and they attacked people with their placards when they went into the cinema. This is the Anti-Fascist league, they behaved like fascists. Whereas in Melbourne, we had protest from the local chapter of the National Front who said that Skinheads were portrayed badly in the movie. When they saw the Anti-Fascists (in England) coming down in favour of censorship and making such a fuss about the film they basically sat back and had a laugh. They didn't have to do anything. The Anti-Fascists were making such fools of themselves that the Fascists just sat back and rubbed their hands together in glee because their opposition was in total disarray and behaving like little kids. I mean, I took it for granted that the people who had set themselves up in institutionalised groups to oppose them were also prone to hysteria, and knee-jerk reactions. Its like one kind of passion attracting another, when some clear thinking was needed."

Wright later asserts that *Romper* was not as political as I assumed. "It's about feeling excited. We wanted to make a film that let the audience in on a secret, that being in a gang fight may be many things, but it's not dull. Therefore the difference between you and the Skinheads is actually quite narrow."

I asked Geoffrey what he thought about screen violence, commenting that his films hardly condone it, and form a harsh social commentary on the matter.

"I want to know why it's there... if I see a series of murders in a movie, I want to know why. I mean like, if I see it in *Hamlet*, or if I see it in *The French Connection*, I know why it's there. I understand the meaning. What I wonder about is when I see it in a film and I don't know what dramatic purpose it serves, I'm not sure what the point of it all is. That just adds to the sense of meaningless in our society, if you don't know what the meaning of violence is in a movie. I mean it's not just meaningless violence, it's meaningless anything. I'm against anything that doesn't have meaning. Because it just contributes to a sense of a lack of spiritual direction in life, which is a fundamental problem of Western civilisation at the moment. Our material needs are provided for but we have no sense of what other values there are outside of food, clothing and shelter. We haven't made that jump yet."

What of the violent nature of Joe's actions in *Metal Skin*?

"He (Joe) had a sense of propriety, of right and wrong. Dazey was in the wrong, was responsible for Savina's death and (Joe) in his own muddled way understood that... and at the same time he's actually in love with Daze, he's a very mixed up boy. It's based on that characters that were at the heart of the Hoddle Street massacre and the Queen St. massacre in Melbourne; that they were in emotional turmoil, in a state of trauma and they chose to solve their problems by an explosive release of energy."

I likened the character Joe to Travis Bickle, an equally disturbed, desperate soul in a film called *Taxi Driver*.

"I think Travis is a relative. There's no doubt about it, the only difference is that Travis gets away with it by a conjurous trick in the script. I mean, Travis would never, ever, have survived. I think Shrader (Paul, writer of *Taxi Driver*) at that point is actually letting you know that it is not really reality, you are entering into the realms of Travis' psychosis."

The parent roles in *Metal Skin* are all dysfunctional and hopeless and I asked Geoffrey if he thought this dysfunctionality is a major cause of youth problems in Australia.

"I think fundamentally the cause of any problem is not knowing that

you are loved, so we wanted to show parents who were incapable of love. The root of all evil isn't money. The root of all evil is not knowing if you are loved or not as a child."

How was this film maker inspired to make *Metal Skin*?

"This script was triggered by a personal experience. I was in a car accident in Melbourne and I had broken arms and legs, I couldn't get out of the car and I had a ruptured petrol tank. I don't know if there was any chance of the car exploding, probably very low, but it does happen. I was pulled out of the wreck by the Fire Brigade, but that sense of dread and horror never left me and I made a mental note to use it for material in the future. That was the initial idea..."

Closing the first interview, Aden



Ben Mendelsohn (as Dazey) being directed by Geoffrey Wright in *Metal Skin*. Broom, broom.

Young enters looking clean and handsome - a far cry from the slovenly and pathetic Joe whom he plays so perfectly in *Metal Skin*. In a slow Canadian accent he talks about his latest film calmly, as opposed to the enthusiastic verbal bursts of Geoffrey Wright.

"*Metal Skin* is a statement about society that is losing its ability to compassionate, to communicate. It's about people living on the fringes of the city, where the word 'Prozac' is now spoken like 'God'. If you want to be happy, take a Prozac, you know. It's a very operatic piece, it's almost like the Old Testament, you look at it and you say 'Good God, these people are paid off for what they do'. The only thing that stops it from being a moral sort of film is because they all have faults, there is no sort of great sit-com ending. These people were trapped by themselves. It's also what society has done to them by saying 'you haven't got a car unless you've got a V8, you haven't got a girl, unless she's Naomi Campbell'..."

"I haven't owned a TV for two years, and for two years all these people were saying 'd'oh!'. I thought, you sound like fools. I had no ideas that this was *The Simpsons*, until I saw television like six months ago. They're all imitating what seems to be an absolute idiot. I was in Broken Hill, making a film about Schizophrenia,

and I'm thinking, this is an amazing place, it must breathe itself. I'm in a restaurant with the crew and the cast and I look out the window and there's this little kid doing this (makes American 'home-boy' hand and arm gestures), and I thought, what, did you get your fingers caught in a mine shaft? He's seen this on television and he thinks its cool. What he doesn't realise is that this is probably saying, 'hey Jimmy, put the gun over there 'cos the cops are comin' and I don't wanna get caught for shootin' Billy-Bob yesterday'. I mean this is crap. I mean fuck that."

Aden goes on to slam the disposable nature of American films. "In *Metal Skin*, there are maybe three fight scenes and a car chase and people come up to me and say it's a violent film. Have you seen this shit called *Bad Boys*? This is violence without consequence.

That's why these stupid little fuckers pick up a gun and go 'I'm gonna blow somebody away' because they have no idea that when they shoot somebody, this person dies. People go to a funeral and mourn... they can't get over the fact that this person has just been shot by an idiot. *Metal Skin* says that if you're going to punch somebody, they're either gonna bleed, fall over or they'll punch you back. It talks about the consequences of anger and violence and frustration. American films are just cause (with no effect). More people die in a commercial for *Bad Boys* than in the whole film of *Metal Skin*."

"There's a scene at the end of *Broken Highway*, where my character Angel is confronted by this character who's been chasing him for whole film because he wants everything that I have... he starts beating the shit out of me, and I'm not fighting back. He's beating me and he's beating me and I just keep getting up, and he's still pounding the shit out of me... finally (he) runs away, quite scared - not that my character's goin to hit him, but just of what he's done. I was in Cannes, the night the film was shown ... and there was this woman getting punched in the face by a guy, and all these people were standing around watching, doing nothing, so I go up and grab this guy and she (the victim) runs away, and everything's cool. I turn away and WHAM, he kicks me in the side of the head, because I stopped the fight. So I get up and he does it again, and I think as I get up, I did this in a film, can I do it in real life? Do I have that in me? So I got up again, and he left me alone. The look on his face was so frightened, not that I was going to hit him, but just that he had hit me and I had just gone, 'what's that?' What does that mean? What do we do now?"

## Boys On The Side Academy

On the road again - but this time it's three girls not two. *Boys on the Side* for all its light heartedness, is at times remarkably serious and thought provoking in presenting three women and the relationship that unfolds between them.

With far from the adventure of a lifetime planned, Robin (Mary Louise Parker), a real-estate agent, and Jane (Whoopi Goldberg), a down and out club singer, come together with a common goal- they want to leave New York and head West. They do, but both with apprehension and secrets that are an entrenched part of their lives.

Along the way they visit Jane's outrageously irresponsible friend, Holly (Drew Barrymore)

who is involved in a relationship with Nick (Billy Wirth), a guy who likes to play basketball with her head. After disposing of Nick, Holly joins the group and it becomes a trek of discovery. A trek that sees them face many emotional and psychological mountains. Each woman isolated and lost at the start of journey relates to the others and gradually a family is formed, a family of friends. Looking out for each other, protecting each other and in the process shedding the barriers they had built up around themselves in the past.

Whoopi Goldberg (Jane), Mary Louise Parker (Robin), and Drew Barrymore (Holly) are all hilarious in their individual ways, each bringing heart to the

family. Whoopi is the one line wise-cracker, Mary the conservative, scheduled and spirited one who doesn't mind a rendition of any Carpenters song, while Drew is the

tion on the relationships between women, a topic which has been a part of many of his films in the past, such as 'Steel Magnolias'. As Steven Reuther, one of the producers says, "he has an uncanny understanding of the nature of women and is incredibly adept at articulating what he wants to express either to the actresses or through the actresses. He does it particularly well this time, helping each of the actresses to fully develop and become their characters."

'Boys on the Side' presents many serious messages but importantly keeps the messages surrounded by one-liners and humour, which gives the film an everyday, understandable feel. Really, what more could you expect when one woman is pregnant, one's a lesbian and the other HIV+ - than a growth in our understanding and a bloody laugh.

Marc Fullager



brash, carefree individual who brings excitement to the group.

For Herbert Ross, *Boys on the Side*, gave him the chance to once again centre his focus and artistic direc-

## Losing Isaiah Greater Union 5

If a drug-addicted mother dumps her newborn baby in a cardboard box, realises that three years later that her baby is still alive, living in the suburbia with a white family, does she have the right to claim back her child, now that she has been rehabilitated? This is one of the questions examined by the film *Losing Isaiah*, starring Jessica Lange, Halle Berry, David Strathairn, Samuel L. Jackson and Cuba Gooding, Jr. Director Stephen Gyllenhaal, who has a list of telefilms to his credit (eg. *The Abduction of Kari Swenson*) and a feature film (*Waterland*) has not added any revolutionary magic ingredient

to *Losing Isaiah* to lift it from its 'telemovie' plane except to inject some strong performances from the big name cast to maintain our interest, which it does quite well. It also raises questions like should a child be returned to its biological mother, should the child be returned because he/she is not being raised by parents of the same race ie. inter-racial adoption and of countless other issues if you choose to delve a little deeper, which I didn't.

Jessica Lange continues on her journey of seemingly outperforming all of her other co-stars except this time her main contender was a four year-old (!) Marc John Jefferies, who played Isaiah. His performance was deeply impressive and his timing impeccably accurate especially at the crucial scenes. Other actors are all very competent, Samuel L. Jackson, wonderfully sarcastic as the lawyer, Kadar Lewis.

Performances aside, this is still rather



standard T.V. fare, so those of you out there who intend to seek some sort of intellectual stimulation from this film will be disappointed, as it deals purely with emotions only. In short, this is just competent solid drama,

bound to be shown on a weekday timeslot on one of the commercial networks in the near future and so, this is not a film I would choose at the cinema to part from my hard-earned money.

Ching Yee

## Making Up Mercury

A sassy, offbeat look at female friendship forms the basis of *Making Up* (Abgeschminkt) a first time outing for German director Katja von Garnier. Von Garnier readily admits an American influenced attitude, "I'm virtually addicted to MTV" and "I've seen *Hair* tens of times" and this influence makes itself felt from the opening scene. To the movie's advantage though it runs for only 55 minutes. Advantage? Is this guy on drugs? Well it is one of those movies that had it run any longer then you would find yourself looking at your watch, moving around in the seat and basically getting bored. But it kept moving along pretty well, had enough one-liners and finished before it began to drone on too much.

He plot is basic, dealing with the tale of two women coping with life, work and in particular men. Frenzy (mmm, nice name!) is a cartoonist who uses the experiences and characteristics of her best friend,

Maischa (a nurse in a dead-end relationship) as stimulus for her comic strip. Well Maischa just isn't happy with boyfriend Claus' lack of bedroom bravado and Frenzy's editor thinks that her work is lacking. So out they go for a big night and Maischa falls head over heels for Rene. They agree on a date with the catch being that Rene has a friend in town and therefore Maischa has to set him up with a date. Naturally Frenzy gets roped in. As the story progresses it produces no great suppress with Maischa discovering dream date to be an egotistical pig (clarification - while having sex with Maischa he stares at himself in the mirror) and funnily enough Frenzy and mismatch date hit it off.

The strengths and highlight of this film lie in the viewer's ability to relate to the nuances of characters. Although predominantly a 'women's movie' laughs can be had by women and men alike at the 'make-up' that both sexes put on to cover their insecurities as they go about their one on one encounters. There is plenty of disheartened observations about the dating game ranging from the ridiculously cliched to the quite brilliantly comical. In essence though it gives us a chance to laugh at the acts of ourselves and of our friends.

*Making Up*, a 55 minute feature,

would not warrant an \$8 outing. What pulls it through are the two short films preceding it. Firstly *Stroke*, a New Zealand short film surreal in nature, is about a woman who seems to find security floating on her back in a swimming pool. Then a group of males resolute on training jump in and spoil her serenity. What follows is, well, weird. The second is the animated *Gorgeous*. It follows the tale of Hermoine (cartoon character in *The Modern Girl's Guide to Safe Sex, The Modern Girl's Diary* etc...) and her struggle with her inner voice in the form of the

fairy Deidre. Deidre constantly pesters Hermoine that she is too fat, ugly and everything else demeaning about her body. After much trauma Hermoine overcomes Deidre to feel comfortable about herself. *Gorgeous* asks women why they feel insecure and why they might become obsessed with trying to look perfect. Hermoine proves that 'modern girls' can stop feeling inadequate and regain self esteem. With voice overs by Judith Lucy and Mick Molloy *Gorgeous* just about steals the limelight from the main attraction *Making Up*

Matt Rawes.



I was intrigued by the title of this art exhibition and equally amused by the sponsor, The Museum of Contemporary Ideas- the World's First Global Museum, and the corporate sponsor, Cameron Oil. I had not heard of either of them before. This is hardly surprising, since both are fictitious! However, that's to be expected from an exhibition entitled, *Superfictions 2*.

One of the few truths regarding this exhibition is that it is an installation, constructed by Glasgow-born artist Peter Hill, and designed to appear as a film set for a commercial art fair.

Visitors can view the artworks by real and 'invented' artists. Alternatively, there are videos to watch about the non-existent Museum of Contemporary Ideas, located somewhere on Park Avenue, New York. It is possible to access *The Encyclopaedia of Superfictions* on a Silicon Graphics computer. The catalogue for the exhibition has been launched on the Internet, for surfers to peruse. There is even a false press office.

*Superfictions 2* is a suspended moment in time. It is two hours to go until the art fair is scheduled to open, and only the media have been allowed in to view the work. There is so much to be done, as some works have not been hung yet, and other works of art have not arrived, due to delays in Chicago and Frankfurt. Some of the gallery booths still have not disposed of crates and packaging materials, whereas those who are organised have already started to uncork bottles of champagne. This creates an atmosphere which is both exciting and frantic.

Hill is the Assistant Press Officer at the Museum of Contemporary Ideas. In 'real life' he is a lecturer, and International Program Coordinator) at the Centre for the Arts, University of Tasmania. His inspiration for the exhibition stems from his fascination with what is true and what is false, and how one can separate fact from fiction.

In Hill's own words,

"Over the past decade I have become interested (some would say obsessed) with a number of artists around the world who create fictions that mirror, and sometimes parody,

the 'real world' around them. I have called their artworks *Superfictions* and I would situate their work somewhere between the pages of a novel and the three-dimensionality of an installation piece."

"The theory which under-pins *Superfictions* is found within the notion of *synthetic modernism*, a cultural movement I fabricated in the early 1980s to bring together the most tenable aspects of modernism with the most tenable aspects of post-modernism."

"For example, in Cologne the Swiss artist Res Ingold operates a fictional airline complete with business plans and promotional videos. Since he was a child he had fantasised about running his own airline and, through fictionalising his desires came a step closer to reality when light aircraft bearing the logo of Ingold Airlines flew curators from Berlin to *documenta IX* in Kassel in 1992."

"I have been able to track down practitioners in almost every country - from Xu-Bing in China to Patrick Corillion in France - who have created fictive businesses, institutions, religions, artists, philosophies, situations, or complex organisations."

*Superfictions 2* is on display at the University of South Australia's Art Museum, Holbrooks Road, Underdale Campus, until 17 June.

Marian Clarkin

This image below is one of twelve to be used in *The Museum of Contemporary Ideas 1996 Calendar*. John Armleder and Sylvie Fleury, photographed by Peter Hill, who is working as the Zurich art collective Nouvelle Kunst Faction (NKF), at the 1993 Venice Biennial. John has ordered a mozzarella foccacia while Sylvie is waiting for a veal schnitzel. In the background Hany Armanious has discovered that a 'Venetian Blind' is what the local waiters throw when you try to catch their eye. Turning on their heels they disappear into the darkness of the trattoria and you wait, and you wait, and you wait...



*Lloyd Rees - A Centenary Tribute* is an exhibition of lithographs. Born in 1895, Rees died in 1988. Interestingly, it was at the age of 80 that he began to try his hand at printmaking.

The collection consists of every lithograph produced by Rees in the six years preceding his death. In total, 33 colour and black and white lithographs.

In 1982 Rees said,

"I've taken joy in the fact that I've got no time to exploit all the little fine things that the academic lithographer would be looking for; all I can do is rely on a lifetime given in the full measure to drawing on the one hand and tonality on the other, and the two come together. The more they are done on the spot, the more vital they are likely to be."

This is the first time that the lithographs are being exhibited as a whole.

*Lloyd Rees - A Centenary Tribute* is on display at Aptos Cruz Galleries, 147 Mount Barker Road, Stirling, until 18 June. A perfect excuse for a drive through the Hills, to put off studying for exams.

An exhibition of sculpture by *Paul Trappe* will be opened by Nicky Downer, Chair, Country Arts Trust, on 6 June at the Anima Gallery, enter via York Street at the rear of the Malcolm Reid Building, 2nd floor, 187 Rundle Street. The exhibition includes such works as *Puppet* (pictured), made from Harcourt Granite, measuring 1.4m high. The exhibition concludes on 16 July.

*Agnieszka Golda and Martin Johnson* are exhibiting recent sculpture, photography, paintings and textiles at BMG Art.

Golda was born in Poland and studied fabric design at the North Adelaide School of Art, going on to do a Bachelor of Arts in Textile Design at RMIT in Melbourne, between 1991 and 1993. She now lectures in Textile design at the North Adelaide School of Art.

In 1988, Adelaide-born Johnson studied Drawing and Design at the Central School of Art. The following year he studied Photography at the North Adelaide School of Art. In 1993 Johnson completed a Bachelor of Art Photography at RMIT.

BMG Art is located at Level 1, 94-98 Melbourne Street, North Adelaide (upstairs from Zambracca Café).

*Toward Graceland* are installations from the home of Elvis, Priscilla and Lisa Marie, by LE Young. I suspect it's a social comment on the western Mecca that pays homage to the King. I wonder if there will be a jungle room and padded walls? Well, there's only one way to find out! Opening on June 1 at the Experimental Art Foundation, Lion Arts Centre, North Terrace, it's a must for the Elvis enthusiast who's convinced of a sighting at Bi-Lo last Thursday night.

I'll be the one in the black beehive with heavy eyeliner, on the arm of a guy in blue suede shoes.

*From Tablet to Terminal*. I know it's not strictly Visual Art (despite the impressive calligraphy) but this is an exhibition at the State Library of South Australia that deserves a mention. It traces the development of communication in human history from an ancient Babylonian tablet to the information super highways of the 21st century. The display was put together for National Libraries Week, when Internet demonstrations were conducted. There are fine examples of handwritten mediaeval manuscripts and 19th century printing presses that were remarkably efficient. The exhibition is in the exhibition hall, beside the café, and worth looking at.

Marian Clarkin



ART IS SEXY, ART IS MONEY,  
ART IS MONEY-SEXY, ART IS  
MONEY-SEXY-SOCIAL-CLIMBING-FANTASTIC, ART IS...

*Three* BIRDS  
ALIGHTING ON A FIELD

Michael Eustice recently had the pleasure of speaking with Director, Cath McKinnon about theatre in Australia and her upcoming production of Timberlake Wertenbaker's play *Three Birds Alighting Upon a Field* with the State Theatre Company

Since graduating with honours from the Flinders University Drama Centre in 1987, Cath McKinnon has established a well deserved reputation for producing exciting, entertaining and intellectually stimulating theatre. She was a founding member of the Red Shed Company where her directing credits included highlights such as Frank McGuinness's *Carthaginians*, Melissa Reeve's *Sweettown*. Along with Daniel Keene's plays *Low* and *All Souls* and her own plays *Immaculate Deceptions* and *A Rose By Any Other Name*. She has been instrumental in the production of new Australian and, very importantly, new South Australian playwriting. Other directing credits include *Springs Awakening*, *Diving for Pearls*, *Barmoids* and *Morning Sacrifice*, all for the State Theatre Company.

When speaking with Cath McKinnon you can feel, almost see, the deep consideration and concern she gives to each question. Getting it right seems very important. There is a meticulousness which adds weight to her words.

*Three Birds Alighting Upon a Field* takes us on a journey into the world of modern art. A world in which the quality of art is judged by the price it can fetch. The play begins at an auction where the item on sale is a large blank canvas.

The auctioneer cries, "Lot 208, a painting by Theodore Quick, entitled *No Illusion*. As you can see: totally flat, authentically white." The painting is sold for over a million pounds. It is now worth a great deal

of money, but does that make it art?

I asked what it was about *Three Birds Alighting Upon a Field* that she was particularly drawn to. She began to talk about the play as a search and discussion about art, but art in terms of culture and identity. "Art and culture are expressions of our identity. We are living in a time in which Australia is philosophically analysing and considering its own identity. That search for an understanding of our national identity is being conducted not just politically but also culturally. The Keating Government's apparent increased interest in the arts is representative of that search. Hopefully, there will be some very big changes over the next 10 years."

I suggested that on paper *Three Birds* is a very English play, and appears to be making some acute criticisms of contemporary Britain and wondered, what does it have to say to contemporary Australia?

"Yes", she argues, "it's true that it is a very English play and yet it deals with aspects of contemporary English society which are in essence very much the same as Australia's. The play deals with people involved in the world of modern art who seek their true identities through American culture. Clearly, that's happening here too. Other characters in the play, aliens to England are also looking to British culture in their individual searches for personal truths and identities. People who look elsewhere often don't find truth. Its about a true search for a true Nationalism. That is, discovering who you are from within."

I suggested that her directing credits indicated that she was attracted to scripts that explore or confront socio-political issues. Can theatre in Australia really be a vehicle for social change?

[very long pause] "People are always saying that theatre must be entertainment. Well, yes, but we can still be talking and debating contemporary ideas". She talked of a theatre that "puts up ideas" and raises questions about our society and the way we live. "It doesn't mean that it has to be always serious though, laughter can also be an important tool in taking an audience with you on an emotional and intellectual journey."

She points out that the play and the production raise a degree of controversy because of the way it portrays the world and business of modern art. "That's good because it takes a critical look at something real about the world we live in. It's only by questioning and challenging that we can instigate change. It's not the theatre's job to change society, but one important function is to raise the questions."

I asked, what are your feelings about the current state of theatre and playwriting in Australia?

"Not healthy enough, but there's not a simple answer it's more complex than that." She argued that there aren't enough resources being put in. "There is some money being put in, but it isn't enough. We need new work all the time, its a part of developing our own cultural experience and identity. It's not enough to simply pour money into indi-

vidual projects. It must be more strategic than that, there has to be a strong plan. Resources need to be provided on an ongoing basis for developmental work and projects within the education system. We need to go beyond what Magpie is currently able to do now. New work is a very important element of that. Endless revivals of *South Pacific* is not really a cultural experience. If you look at the education department syllabuses, what modern Australian work there is happened 20 years ago. The education system is so far behind what is actually happening."

She points to the absence of the ensemble principle in Australian theatre. "They are rare. The principle of financial support for ensembles in dance is very much accepted, but deemed unaffordable in drama, why? Ensemble is a very important approach to the development of new and artistically exciting work. Instead, like this play, it all seems to be about marketing and what will sell. The question is, what angle will sell this play? It's out of proportion. The work should be exciting and theatrically valid not because it sells, but for its content."

*Three Birds Alighting Upon a Field* - an artful comedy opens Saturday June 3 in The Playhouse, Adelaide Festival Centre for an exclusive three week season.

The cast features the brilliant talents of Max Gillies, Vanessa Downing, Frank Garfield, Michaela Cantwell, Eileen Darley, Sally Hildyard, Tim Maddock, Edmund Pegge and Gina Zoia.

**Trim, Taut and Terrific**  
Junction Theatre Co.  
Junction Theatre  
17 May- 10 June

The saucepan man thought he had it bad before he went to the land at the top of the magic far away tree, well so did Christine played by Madeleine Jaine, a university student who visits a health farm in the Adelaide Hills to be, as the name suggests, "trim, taut and terrific". Instead of wallowing in the depths of her own self pity at the state of her appearance, or as she describes it 'lost in a sea of despair', Christine

soon realises that there is a lot more to life than being the all important three T's. She finds herself in the middle of an environmental dispute. The environment, she learns, is a subject that is very close to her heart and she wants to save it, don't we all. But set around aerobics? This play/musical with a hint of romance and a revolving stage does have a lot going for it. The show was written by a local writer and together the script and actors portray five very funny and almost loveable characters that grow and develop as the story line unfolds.

R. Forbes

# The Taming of the Shrew

**The Taming of the Shrew**  
University of Adelaide Theatre  
Guild  
Little Theatre  
until 20th May  
Directed by Cate Rogers and Gina  
Tsikouras

In Elizabethan England, theatre was pleasure. The Elizabethans knew when a thing was too good to be missed and when the players came to town they declared a holiday. Take a leaf out of their book and don't let this one slip you by. This is Shakespeare as he himself meant it to be - vibrant, energetic, riotously funny, and constantly familiar. It is full of the sort of people you meet in the street - lively, bigoted, stubborn, witty (or witless) and mischievous. Instantly recognisable people who both frustrate

and captivate you. And not only that, apparently in Padua they listen to Triple J, eat Barbecue Shapes and "Foccaci", and collect cans!

Directors Cate Rogers and Gina Tsikouras have succeeded in selling this very disturbing comedy in the present and making people laugh. Their astute and original interpretation of the text, down to the finest detail, incorporates every modernity, from video camera to talk show, and nothing seems incongruous or irrelevant. (Although the recurring audition theme left me thoroughly bemused, the amount of laughter it triggered was enough to justify it!)

The only thing (apart from the Induction) which has been left out of this production is the taming of the shrew itself. In fact, Caroline Mealor's shrew develops from a sullen, vengeful and frustrated daughter, to a audacious wife, whose marriage gives her the chance to outwit those around her with her railery and have a thoroughly good time doing it. In the final scene, Kate may be lecturing us on the duties of a good wife but she nevertheless has a noose around her husband's neck. This production does not moralise. It neither plays with chauvinism nor radicalism, but rather gives us a quick look at some

real, three-dimensional people, who are struggling to be themselves.

The production is slick and fast moving. Brant Eustice, as a manic Petruchio, and Emily Branford, as the quick and cunning Tranio, can take most of the credit for maintaining the pace, but the acting is consistently fluent, natural and lively. The characters have so much fun, even in their bickering, that as an audience member I felt unjustly excluded from the joviality. In fact, my one criticism of this otherwise flawless production is that the intamacy of the Little Theatre is not used to its full potential. Despite the familiarity that we were all drawn into, the barrier between audience and cast members was never broken, not even with a glance or a wink. (Perhaps we should have been a little more Elizabethan and thrown a few more almond husks.) Other than that, however, the space is used well. Michael Kumnick's set is simple, versatile and effective.

Thumbs up for the Theatre Guild's second production for the year. It is not only extremely funny but has both the polish of an eminently experienced cast and crew and the verve of youth. It is absolutely not to be missed.

Anita Butler



Despite the fact that good acting tends to lose a bit in still photography, these actors clearly exhibit the verve of youth.

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25

MAY 29

ON DIT

# Things of Stone & Wood

Things of Stone and Wood are currently touring the major cities of Australia with 'Plot Plot for the Beatnik Dole Drumstour' following the release of the brilliant 'Junk Theatre' album, which sees the band become more diverse in terms of folk music versus raw rock energy. Ben deHoedt spoke to drummer Tony Floyd and Bassist Michael Allen from a crowd. Mobile Phone: as the band travelled along the road to Goulburn, discovering a band that seems to be endlessly happy and exhibiting only a polite good music. It all sounds simple enough, and surprisingly it is.....

Tony Floyd has been drumming since he was eight, and was drawn to the band through friendship with the other members and the quality of songs (they produced).

"It started with Greg and Michael, they went to school together and they played in bands around school, and then I started going out with a girl who was Greg's girlfriend's sister, so Greg and I became like brother-in-laws. I'd known Justin from the Melbourne music scene and we did some gigs around town playing original songs, which were the (beginnings) of Things of Stone and Wood."

"We celebrated six years together last week, and we haven't had any real sort of artistic differences, the direction of the band and the direction of our music's always been something we've collectively gone pretty smoothly with. We do sort of come across differences of opinion with, say the record company and with people outside of the band, but you've got to stick to your vision."

I asked if the band had ever been pressured to compromise their style. "Vaguely, yeah, I mean we're always adamant that we're going to perform and play and write music that we all believe in and it's been the case of the record company going, well maybe you should try recording a cover and releasing that, which isn't really the way we want to work..."

It is here that Michael Allen takes

over after one of many phone-line break-ups. I ask him where the band is heading musically, given that 'Junk Theatre' was as exercise in diversity, taking two musical forms to their extremes.

"It's very hard to say, until we sit down and get into a rehearsal situation and start working over the new stuff to really say where it's going to go. I imagine it could sound a bit liver."

The band has passed the 'second album' test in 'Junk Theatre', creating an album that surpassed the debut 'The Yearning' in terms of musical diversity and strength. Have Things of Stone and Wood made it?

"naah, I sort of don't look at it like that, I mean thinking that we've made it, it's not the way we think about it. What we're trying to do is to make music that we like. The way I would measure success is if I can keep feeding myself...the live scene's extremely hard, it's alot harder than what (you hear) about the 'Glory Days' ten years ago. It's hard to make a living out of music, but we're fortunately in a position where we're signed to a major record company and our songs get played on the radio, so it puts us in a much better position than most bands."

This talented Australian band definitely is going from strength to strength, but are we going to lose them one day to a big overseas record deal?

"We do get support from Australia,

so there would be no point to go overseas. I mean, we've gone overseas a few times because the albums have been released there and because there's an interest, but I don't think we'd ever move overseas. I don't think there's much we could do over there that we couldn't do here."

Isn't it criminal how much air time is wasted on commercial radio on processed imported garbage, when a lot of struggling Australian acts need that kind of support?

"Oh, yeah for sure but I'm never gonna get life my way. I just know that radio is determined by accountants, it's not by music lovers, generally, and anyone in commercial radio will admit exactly the same thing. I mean you get people in there who do want to play more Australian music, but until commercially that's a viable thing it's like a strange catch-22."

Could Things of Stone of Wood become the new spokespeople for Australia?

"Oh...I dunno." It doesn't sound terribly interesting, really, but this band certainly know how to make damn good music. They've put the 'F' back into folk, and you can see them perform with Plot Plot at the Synagogue, Sunday night June 2nd (June 2nd). Tickets will be half price for students and unemployed, for this is the 'Beat the Dole Drums Tour.' Death to mobile phones!

Ben deHoedt

"Sugar's effects on mood are highly desirable. Caffeine blocks the lethargy and sleepiness, concurrently increasing vigilance. So the combination is good."

DEPARTMENT OF BRAIN AND COGNITIVE SCIENCES, DIRECTOR CLINICAL RESEARCH CENTER, MASSACHUSETTS INSTITUTE OF TECHNOLOGY.



**JOLT**  
COLA  
"Twice the Caffeine"

Things of Stone and Wood & Plot Plot join forces to cheer up the kids of Australia.



# SPEARHEAD

Music



**Michael:** "Why are you trying to hog all the cookies?"

**Ras I Zulu:** "I'm just trying to get the tape recorder in the middle.....see his eye's roll back."

**Michael:** "Hey you know, you can do a lot of things to me, but don't mess with my dessert."

So begins my afternoon with Jamaican, rasta chanter, Ras I Zulu and former Disposable Heroes of Hiphopcity frontman Michael Franti, who along with five others form the musical entity Spearhead. The band arrived in Adelaide on the 16th of May to play Heaven. I caught up with the boys at the rather plush Terrace Intercontinental.

**OD:** "Tell me about the album *Home*, and what was it like recording it?"

**Michael:** "We recorded it in Philadelphia with this cat called Joe 'The Butcha' Nicolo who owns rough house records, which has Cyprus Hill, Kriss Kross, House Of Pain, Urge Overkill..."

**Ras I Zulu:** "Billy Joel [laughs]"

**Michael:** "The whole record took about six weeks to do. We did about 3 weeks, took a month and a half off, then did another three weeks."

"We went in, recorded the songs and did some rough mixes and then we would sit there, lean back, smoke a spliff and say 'you know what, I don't think you can make it sound any better than this' and then Joe would say 'well, you can't polish a turd'. If it sounds good now it's not gonna sound any better later trying to remix it and do all kinds of technological sñit to it. If it sounds like shit going to take, you may as well burn the fucking tape."

**OD:** "Did the whole band gear up and prepare for the album, or did it just sort of happen?"

**Michael:** "We just went into the studio, I had too songs written, *Positive* and *Love Is The Shit* before we went into the studio and everything else I just wrote on the spot. We'd just get a beat up, get

some bass line happening, get a little guitar and keyboard happening, write some lyrics, put it down on tape and then come back, write em again and hone it some more."

**Ras I Zulu:** "That was pretty much the album cause Michael didn't write the album before the whole band was formed and during making the album, me and Micheal was down there and we run into Mary Harris and met Keith McArthur and we got home to San Francisco which is our home base and we got the rest of the band, so now we have a seven piece band. We have bass, guitar and drums, keyboards three vocal up front and saxophone.....and there goes Spearhead."

**OD:** "Spearhead's approach to music has some elements of rap and hip hop, but it's also very melodic. Rap music places a lot of emphasis on a songs message and is sometimes criticised for not being musical and melodic. Therefore how beneficial is it to have a melodic and musical sound as a vehicle for getting your message across?"

**Michael:** "Well I think people who say that today aren't listening to rap because all of the stuff that is popular today is very musical, it's the same as old R'n'B records, the music of our generation defined popular dance music, but what I say to that is that people don't understand the subtlety of our art form." [he snaps his fingers and breaks out into a rap to demonstrate]..."Nine to five, let me take you on a ride....." (then comes back to the question) "Just by the way that say the words on top of a beat, it can just be the beat and nothing else, you know, you don't need to have bass and drums

and saxophone and horns and a violin section and fucking twenty nine producers to do this and that, you can just have a beat and the vocals."

**OD:** "Nowadays, rock'n'roll music, which was once so alive seems to repeat itself, and whilst a lot of good product is still produced it has never been quite the same as the early days, how does this syndrome effect music styles such as soul and jazz and even funk and can these styles stay alive?"

**Michael:** "Well every thing goes through it's transitions, just today what you call rock music, I mean there was a point where you could have said rock music was Chuck Berry, Little Richard then you could say it was Elvis and then Jerry Lee Lewis then The Beatles then Jimi Hendrix and then Pink Floyd but today it could be Sheryl Crow or it could mean Counting Crows, it could mean Biohazard or Melissa Etheridge."

**OD:** "Well there's a whole world of kids hooked into techno, who's to say that that won't take over completely?"

**Ras I Zulu:** "Even twenty years down the line I still don't think so, they still have to have 'heartbeat' music because techno is shooting into all that jungle stuff,

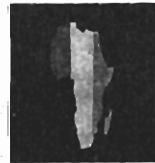
'heartbeat' is a different dimension. If you don't know where your coming from, your not gonna know where your going, as they say."

**OD:** "Michael, the last time you were here was with the Big Day Out '93 and you played Adelaide University, do you have fond memories of that?"

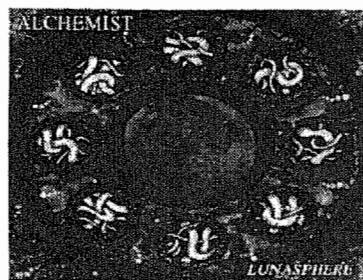
**Michael:** "I recall coming in from Perth and thinking man, it's like forty degrees, real hot, and thinking, I cant wait to get to Adelaide and get a break and we got here and it was forty five, it was like the hottest day in seventy six years or something. I came to do the show and this big fire truck was like spraying water all over the people and there was just mud everywhere and it was real hot. We did our show and when we did our show it was like the first of the darkness, it was toward the end and then Iggy Pop came and joined us on stage and we sang *Foxy Lady* together."

Spearhead's next gig is two months playing festivals in Europe and the band has plans for another album. For a run down of their Adelaide gig check out the gig review on page 32.

Frank Trimboli



ON DIT



**Alchemist**  
Lunasphere  
Thrust

Although Canberra-based band Alchemist has often been labelled a death metal group, about the only aspect of its music that could be regarded as typical of the death metal genre is the guttural, truly horrible, sound of the vocals. Aside from that, however, this group's music differs radically from that of any other heavy metal, let alone death metal, band I have heard so far. Lyrically, Alchemist steers away from the usual morbid topics favoured by more traditional death metal groups and the songs on *Lunasphere*, like those on Alchemist's first full-length album, *Jar of Kingdom*, all deal with subjects of a New Age bent: in this case, such things as reincarnation, introspection and even the Noon. Most of the tracks on the album, which numbers nine in total, are fairly long and much of their length is taken up by instrumental work. The music in all of the tracks is extremely unusual to say the least and really has to be heard for its originality to be appreciated. Although some of it is quite fast and heavy, at other times, it mellows out and becomes surprisingly calm and tranquil, capable of soothing the savage beast in all of us. One track that stood out in particular was an instrumental piece titled *Luminous* which had a distinct Middle Eastern feel to it. This track had the potential to get quite interesting but regrettably was over all too quickly, its duration being less than a minute. All in all, I found this album quite enjoyable to listen to. Although I initially found myself comparing it somewhat unfavourably with its predecessor, the aforementioned *Jar of Kingdom*, it is a good album in its own right and those wanting to listen to something completely different should definitely check it out.

James Brazel



**Autohaze**  
Magneto  
id/Mercury

"...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-description crud. Boring. Boring. Boring. Boring."

So says the intrepid Mark Scruby's review of Autohaze's support set to the Underground Lovers at the Synagogue about a month ago (On Dit no.6, 1995). And, being at that particular gig myself, I would have to agree - it was a boring pile of crud; in fact, I think Mark's comments are being a little bit too nice.

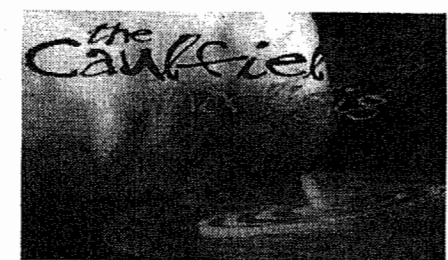
So how is the album? Well it opens with a little violin/cello introduction: usually a sign of some depth and atmosphere to follow. Wrong. While it is not quite the cliched rock'n'roll they were live, it never rises above boring. The tracks are all capable songs in themselves, but there is nothing that grabs and commands the attention of the listener.

The particulars: all of the tracks have a standard lead/rhythm guitar arrangement. Boring. All of the attempted choruses are one or two word phrases, sung repeatedly with bad harmonies. Boring. Vocalist Tim Jackson has the most dull, uninspiring, lifeless voice I have heard in a long while. Boring. The lead guitar riffs are all half hearted attempts at playing the simple indie-guitar-with-traces-of-feedback genre: they are very poorly executed, and like the vocals, lifeless. Boring. In fact, the album usually sounds like Autohaze cannot decide whether to play indie-guitar music or contemporary adult garbage.

The album picks up a little on the final track, which has a little more character than the others, but it is a little too late. It probably only sounds good because you subconsciously know the album is near the end anyway.

Thank God they were not signed to Creation. The image of Australian music they would have presented would have been disastrous. Do not buy this album. Even if you (miracle of miracles) like this album initially, it will soon be collecting dust on the back of your shelf.

Christan H.



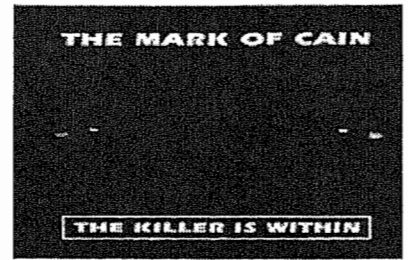
**The Caulfields**  
Whirligig  
Polygram

Any group who takes their name from the lead character of J. D. Salinger's classic novel *Catcher in the Rye* must have the right idea. Maybe. Hailing from Newark, Delaware (where I hear you ask? Is that near Seattle?), not well known as talent headquarters of the United States, The Caulfields' *Whirligig* is not a bad effort in the alternative college band mould.

The first single, the Triple J heavily rotated *Devil's Diary* is a hummable ditty leaving many to ponder "are these guys Christian rock dudes?" Nevertheless it's got some great lines ("It's never good to be understood/By a girl in acid wash"), sounding vaguely like Elvis Costello and Squeeze. Other tunes express the frustration of small

town college life (*Awake on Wednesday, Rickshaw* and the rock tune *All Of My Young Life*). Weightier issues like death (*The Day That Came and Went*), racism (*Disease*) and our existence on this planet (*Fragile*) all get a guernsey, amongst the lighter pop tunes. Intelligent concise song writing and tight pop melodies make for quite a good listen.

Kerina West



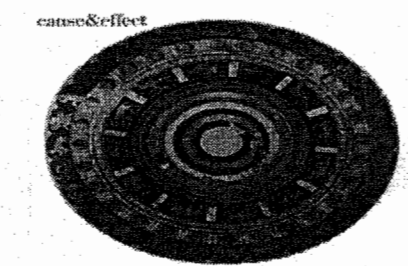
**The Mark Of Cain**  
The Killer Is Within  
(Dominator/Shock)

No one can really deny that The Mark Of Cain have been a strong, solid presence on the Adelaide music scene for years now. They have worked hard, and have remained vigilant, making sure that any release bearing their name be up to their standards and released on their terms. Their latest release, *The Killer Is Within* is both a high quality recording and a great collection of performances.

For those who aren't familiar with the style, it is a very rare and individual one. The influence of metal (including its extreme cousin grindcore) is evident, but so too are all the elements of hardcore thrash, punk and rock. The vocals are dark and smooth but some how still nasty. The live tracks are great and display great performance energy and whilst some may say that this band is too repetitive, there is still enough subtle variation to keep it interesting.

With the recording of their third full album soon to get under way The Mark Of Cain have given both old and new fans something interesting to think about until the next album is released. It also serves as a nice farewell to their days on Dominator Records.

Frank Trimboli



**Cause and Effect**  
Trip  
Zoo Entertainment/BMG

Whilst touring the US promoting their first album, Cause and Effect's keyboardist/founding member Sean Rowley tragically died. This sad incident became the main inspiration behind this, their second album.

Cause and Effect are an American trio with an English vocalist. Their music is synthesiser-orientated, with guitars added and real drums mixed with a drum machine. They are reminiscent of earlier English synth-pop bands, but with an up-

to-date nineties sound: they often sound like a slightly nastier New Order, or perhaps a less messianic. Depeche Mode. Singer Robert Rowe has a great voice that suits the melancholic atmosphere well; it sounds a lot like Caligula's ex-vocalist Ashley Rothschild, or Reckoning's Seamus.

The songs are easy to listen to, and are quite nice and radio friendly (although I doubt we'll hear them on the guitar-grunge moshpit network Triple J) but are not simply throwaway pop. The lyrics are moody and reasonably poetic, and work well with their keyboards and dancey drum rhythms, and have interesting topics, the best being schizophrenia on the tearful highlight "She Said".

The album is not faultless though. The first and second tracks sound too similar to be following each other on album, although this doesn't happen again. Occasionally the songs sound a little tacky, usually on the faster tracks, but the slow, sparse tracks are always very good. Cause and Effect's claims about always looking to the future are also slightly skew: there is certainly a fair share of eighties on this album.

This album is certainly not too bad, and if you are into New Order/Depeche Mode type stuff you may just like it a lot. Not a perfect album by any means, but definitely worth some investigation.

Christian H.



**The Boo Radleys**  
Wake Up  
(Sony/Creation)

Anyone who's heard "Learning To Walk" - a collection of early Boo Radleys E.P.s - would agree they've come a loooong way since then. Even so, I'm still stunned at just how good "Wake Up!" actually is!

Some people thought The Boo Radleys would never make a better album than "Giant Steps". They were WRONG! "Wake Up!" isn't as good as "Giant Steps", it's about five times better. It contains twelve tracks, alternating between three-minute wonders and longer, more innovative, yet still easily accessible songs. Of the first category, "Wake Up, Boo!" is a heartstoppin, horn-laced instant pop classic that should be number one forever. In fact, pick almost any track - "Find The Answer Within", "It's Lulu", "Reaching Out From Here" - and chances are it's got 'hit single' written all over it. "Joel" is both poignant and joyous, and "Martin, Doom! It's Seven O'Clock" is as hazy and mad as its title suggests.

"Wake Up!" is a generally more restrained album than its predecessors. The indulgent experimentalism of old has been replaced by a more hook-filled, tune-based approach, with fantastic results.

I don't mean to rave, but I can't find anything wrong with this al-

bum! It's as close to perfect as I've heard in a very long time. And though I've said it about every Boo Radleys album so far, this time I really, really mean it - Album Of The Decade. No Competition.

Gerard van Rysbergen

At least until their next one . . .



**Duran Duran**  
Thank You  
EMI

Duran Duran are back with a new album and it's a ripper, but the songs aren't new. No, not another damn "best of" album, instead it's Duran Duran paying homage to all their favourite artists by performing covers. That's why it's called *Thank You*, it's their way of saying thanks to all the people who have inspired them to do their thing.

Hopefully you've all heard *White Lines* on the radio by now and can judge it for yourself, I love it, and there are plenty of other great songs on the album too. Probably the bravest track is their version of Public Enemy's *911 Is A Joke*. Duran Duran interpret this song (and all the others) in their own way to give it a more funky feel and no they don't sound like black wanna-be's. Simon's voice is divine in their beautiful version of Lou Reed's *Perfect Day*. I will dare to say that, Duran Duran's version of Elvis Costello's *Watching The Detectives* is as sensational as the original.

They change the song to give it more of a jazzy/funky feel that just oozes cool. Also worthy of note is the gutsy version of *Ball of Confusion* by the Temptations.

The other songs and original artists include *Lay Lady Lay* by Bob Dylan, *Thank You* by Led Zeppelin, *Success* by Iggy Pop, *Crystal Ship* by the Doors and more. Overall, a great album worth a listen for anyone who ever liked Duran Duran in the 80's, watch out because I think that they are going to get big again.

Scott Berry



**Tank Girl Soundtrack**  
(Warners)

The Post-Feminist, Post-Apocalyptic, Gun Wielding, Psycho-Bitch from hell (also known as the London Underground comic scene) is coming - and she isn't very happy). *Tank Girl*, the Hewlett and Martin Comic has been turned into a full length feature movie starring Lori Petty, Ice-T, Naomi Watts and Malcolm McDowell, and hits the

cinemas here on June 8. But the soundtrack is here now, and it is ready to explode.

The Executive Music Coordinator is none other than Ms Courtney Love-Cobain, who has pulled together a whole heap of her favourite artists to help her out. The first single *Let's Do It* the Cole Porter classic, here done by Joan Jett and Paul Westerberg is one of the high lights, but the entire CD is fantastic, featuring Stomp, Bjork, Devo, the Magnificent Bastards, L7, Hole, Bush, Portishead, Belly, Veruca Salt, and the Ice himself In fact Ice-T's rap *Big Gun* capitulates it all: She Walks Softly But She Carries a Big Gun."

*Tank Girl* is the Feminists friend, as she proves to the world than women can do it better, be meaner, stronger, more ruthless, and this is definitely reflected in the Soundtrack. *L7's Shove* and *Hole's Drown Soda* blister your Eardrums, while Veruca Salt's *Aurora*, Belly's *Thief* and Bjork's *Army of Me* blow you away through sheer emotion.

There is not a dud track on the CD and the whole collection is an admirable snack than will leave you longing for more *Tank Girl*. So stay alert, and check the movie out when it hits the cinemas on June 8. Also I suggest you go and hunt down a copy of one of Hewlett and Martin's *Tank Girl* comics which you can read while feasting on this brilliant soundtrack.

Dean Packard



**Radiohead**  
The Bends  
Parlophone

It's the end of the twentieth century and paranoia cuts through the air. Whereas bands like Blur, Oasis and their ilk have recently tended to tighten the blinkers and ignore reality in favour of jollity and mateyness, Radiohead have stopped, smelt the roses, and decided that they don't actually smell so good after all.

Popular wisdom has it that Radiohead may well become the next U2 - but if *The Bends* is any indication of where they're headed such comments fall well short of doing the justice. Certainly, their debut, *Pablo Honey* was somewhat mediocre, a mixed-up collection of juxta-posing pseudo cock-rock with self-deprecating twaddle. However, after (or perhaps in spite of) its success they've created a true masterpiece.

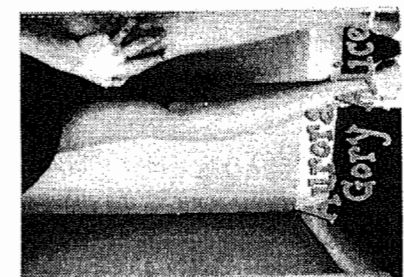
In fact, every other band should pack their bags right now and go on holiday, because quite simply this is the best album of the year. *Planetex* and the title track open proceedings with gusto, swirling and climbing, but still retaining a taut edge. Then just when things look like they're going to lose control, along comes the acoustic purity of *High and Dry* and *Fake Plas-*

*tic Trees*, before plummeting into the frenetic *Bones*. The remainder of the album oscillates from disarmingly beautiful through to searing six-string alchemy. And above all of this is Thom Yorke's exquisite voice. Sometimes vulnerable, other times strident, he is lost at one moment, before careering off again into Prozac-fuelled flights.

Ultimately *The Bends* displays just how good Radiohead can be. Impeccable dynamics and driven melodies perfectly complement Thom Yorke's anguished vignettes, covering an astounding breadth of emotion.

Claustrophobic, neurotic, cathartic. Balanced above a chasm of beauty; Threatening and fragile both at once. The soft radiance of uncertainty.

Michael Osborn



**Letters to Cleo**

**Aurora Gory Alice**  
Liberation

Take a large helping of Juliana Hatfield, mix in a liberal amount of Belly and a sprinkling of Luscious Jackson. Stir in a little Velocity Girl, garnish with a hint of Throwing Muses and - *et voila!* it's *Letters To Cleo!* Despite the obvious references, *Aurora Gory Alice* is something of a progression for a band who started off as pretty much blatant Muses copyists. Sadly it's all a bit dull.

It does have its high points, but this is a case of 'been-there-heard-that'. Listening to this, one experiences Major deja-vu and spends most of its running time playing spot-the-influence.

It's not all bad, though - some songs are pretty damn groovy. *Rim Shak* grinds away in cutesy-menacing mode, insistently asking: "Can't tear yourself away, can you?". Wasted is just that - gloriously so. *Get On With It* is a desperately pleading slowburner and *Step Back a Frenet!* when they're good style shuffler.

Best, however, comes first, with the bright, bouncy, brilliant *Big Stax*. This is fantastic, combining an up-beat, infectious melody with lyrics that just smack of obsession: "There it goes again, got a little habit/Stay away from him/Clinging, gnawing things locked away like secrets..." great stuff!

But the best comes early and the rest isn't as good or very original. If you want plagiarism, buy *Elastica* instead. But at least give this one a listen.

Gerard van Rysbergen.



**Riff Raff**  
with  
**Anne Of Green Gables**

Trio The Flamingoes single *Teenage Emergency* (Festival) is released with 3 other tracks. Extremely listenable punchy, power guitar pop.

Offspring's third single from their double-platinum album *Smash*, is *Gotta Get Away* and it's destined to do well. The band aren't that offensive but the lead singer is living proof that you don't have to be able to carry a tune to make \$.

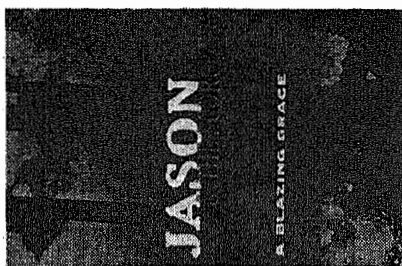
Known as the working class man himself or Father of the Tin Lids, Jimmy Barnes has just released a strictly limited edition 5 track which features his new single *Change of Heart*, as well as 3 unplugged (read keeping up with the Jones') and 1 live tracks. My Mother told me that if I don't have anything nice to say than not to say anything at all so I better stop right here.

*All the Way* is Pray TV's second single from their album *Swingers Paradise* (produced by Ed Kuepper) and comes with 3 other demos and an interesting version of Prince's *We're n You Were Mine*.

Wasn't K7 a robot dog? Oops - that was K9. A robot dog could probably make more inspired music than this. Anyway, K7's single *Move it Like That* is out and au naturel, it comes in 5 different versions. The only problem is that a crap song doesn't sound any better the 5th time. The dub version is good mellow out music - it's monotonous, unthreatening and would sound better if you were stoned.

"This is the Rhythm of the Night/ The Night/ Oh Yeah/ The Rhythm of my Life." Surely Corona's *Rhythm of the Night* needs no intro? Well you've heard the song - now buy the album and you can listen to about a dozen songs which have about 5 lines repeated 6 times in each of them. I guess I could say if you're into dance you'll probably like this but that's a lame cliche.

Riff Raff's pick has to be the *Might As Well be Gone* 4-track from Aussie trio Knievel which includes Wayne Connelley (producer, Welcome Mat). I can see a lot of discriminating indie kids spinning this disc with glee; Knievel play quality melodic guitar pop/rock and are one of the better bands on the murmur label.



**Jason and the Scorchers**  
A Blazing Grace  
Festival

Back after a 5 year hiatus (did you miss them?) Jason and the Scorchers have a new offering for you fans of Country Metal (?).

If you don't remember Jase and the boys think back to circa 1986 to the hit tune *Golden Ball and Chain*. No?

Anyway, *A Blazing Grace* is a hard, pub rock style album with 'scorching guitars'. And that's pretty much the best I can say for it.

The vocals have such a bad country, nasal twang that you'll keep checking to see that your cat isn't being interfered with. Lyrically it sounds like the boys at Demtel accidentally mixed Tammy Wynette and Garth Brooks vocals over AC/DC rhythm tracks.

There are some pretty funny moments (eg. *Take me home, country roads*) and some chunky riffing but it's more likely to become your dad's favourite metal album.

Chris Puglisi



**Moby**  
Everything is Wrong  
(Warner)

Any of you who've ever been pushed out of a city nightclub by the 1015 6 bpm, nosebleeding assault of a song called *Thousand* will know just who this guy Moby is. Who could forget the anthem *Next is the E*, or the equally danceable *Ah-Ah*? Well, it seems Moby might just have forgotten himself - it's about the only excuse for releasing an album as bitty and aimless as this.

The dance tracks are worryingly bad: samples are clumsily looped and run out of time in places. *Feeling so Real* - the current single - is almost painful to listen to. Then, Moby returns to his days with the 'Vatican Commandos' for some punk rock, occasionally dropping in a bit of ambience or a ballad, or just some dodgy keyboard playing.

And the whole exercise takes just over 45 minutes. Moby could have included previous triumphs such as *Go* or *I Feel It*, and made *Everything is Wrong* worth buying as a 'greatest hits' album. Moby uses his music to push his own environmentalist and Vegan ideals, which is quite admirable, but this strange offering seems, especially to his dance fans, - destined to disappoint.

Isaac Bridle



**Ten Foot Pole**  
Rev  
(Epitaph/Shock)

With a name change to Ten Foot Pole, American thrashers Scared Straight have effectively released a debut album because, well you see, even though they have released plenty of stuff before, it's their first as Ten Foot Pole, get it. So anyway this new band, which is really an old band, has recorded what is a really good thrash album.

The one great thing that you notice immediately about this album is how well they have mixed the smooth vocals with some real' abrasive punk-thrash. The other is the amazingly cool artwork, both inside and on the cover.

The sound of *Rev* is very sharp and the production is excellent, the performances are very energetic and a great sense of humour is displayed throughout the album - without being totally inane and meaningless. No one track stands out, it's a pretty solid album, but if you get the chance, check out the last track, it's a cool collection of chicken sounds.

Ten Foot Pole have definitely recorded a great album, but what will be interesting to see is whether this bands use of catchy pop vocals wins them a greater following in mainstream circles, without alienating punk and thrash music fans.

Frank Trimboli



**MC 900 ft Jesus**  
One Step Ahead of the Spider  
BMG

Poetry meets jazz on this most soulful of CDs. MC 900 FT Jesus have blended the beauties of words and music in what is certainly a very palatable collection.

*One Step Ahead Of the Spider* opens with *New Moon*, which could easily be the theme of the current "Think About The Impact" Anti-Speeding campaign. It describes a woman's obsession with driving really fast, with somewhat predictable consequences. This eleven and a half minute epic contains the classic line "If she got home a few minutes early on any given afternoon, it gave her a thrill, as if she had stolen a little something back from death..."

In fact this CD contains a lot of stories which contain some very funny quotes. They have even tried their hand at anal humour, in *New Years Eve*. "I resolve to stop smoking, quit drinking, and to lose

180lbs' he mimicked ' I also resolve to spend every waking hour doing my utmost to promote peace, love and universal understanding amongst all my fellow man; No matter what their race, religion, or natural origin may be'. And then, in order to emphasise his total conviction to the matter, he lifted on of his immense buttocks and let out a loud fart."

*One Step Ahead of the Spider* has many great acid-jazzish tracks. But *If You Go* has got a reasonable amount of airplay on the ever increasingly commercial Triple J, *If I Had A Brain* is an intentionally stupid song, and *Buried At Sea* is a little strange, partly due to it being the only wholly sung song. All of the other songs on the album are just spoken word put to music, and this track makes a cool contrast on this CD of great sound diversity.

Sax, Clarinet, Flute, Trumpet, Drums, Piano, Keyboards, Bass, Guitar and even the Tablas and Tamboura make up the grooves behind and brilliantly blended with the lyrics. Up to 10 people contribute on some of the tracks, giving the CD a real big feel, yet still sounding as smooth as Swiss Chocolate.

MC 900 FT Jesus have a great album on their hands, and *One Step ahead of the Spider* is a must for any Jazz or Acid Jazz lover.

Master Christian



**Mal Eastick**  
The Southern Line  
Festival

This is the debut album of a man who has become regarded as one of Australia's best blues/rock guitarists. He has played with notables including stars Glenn Shorrock, Max Merritt and Hoodoo Gurus, just to name a few.

Not only that, but he has opened for some of the blues greats like Johnny Winter and Buddy Guy.

After reading the bio I was veritably chomping at the bit to have a listen.

My initial listen was quite enjoyable, soulful vocals, guitars and funky rhythms.

However the second and third times did not prove to be anywhere near as satisfying. Although I'm not saying it became boring either.

Instead this well produced, executed album just became 'nice'.

The musicianship is good, the production is good but the songs aren't memorable. Once played they are soon forgotten and only recalled once the track is played again. Even help from Tommy Emmanuel on the instrumental *Double E Boogie* does little to turn this album from something 'easy to listen to' to 'hot'.

This is obviously a personal opinion from someone who likes a little more dirt and edge, so if you prefer clean, 'free' style blues/rock,

take a listen.

These guys are talented and deserve recognition even if the album is only 'nice'.

Chris Puglisi



**Mad Season**  
Above  
(Columbia 1 Sony)

Mad Season is John Baker Saunders, Layne (Alice in Chains) Staley, Mike (Pearl Jam) McCready and Bauett (Screaming Trees) Martin.

Need I say more?

Well in case I do, these four blokes have decided to get together and jam. They recorded what came out, and the result is a guaranteed big selling CD. Does reputation speak louder than a grunge guitar? The charts will tell.

The songs are mainly written by Layne. Put this with his distinctive voice, and it is very hard to pick the differences between *Mad Season* and Alice in Chains. McCready, Martin and Baker do bring some of their own style to this album, but one must ask, how different can new Bass, Lead guitar and Drum players play what is essentially an Alice in Chains song? But this hasn't detracted from the overall worthiness of *Above*.

The songs all average at about 6 minutes, and it really seems that *Above* is an attempted album of epic proportions. Some songs even have a shade of Led Zepplin to them, and it does, at times, sound like they are trying to record 10 new *Stairway to Heaven* type classics. One instrumental track is called *November Hotel*. Is that a cross between *November Rain* and *Hotel California*. it even goes for just on Seven minutes, reminiscent of it's name sakes. This track has definite shades of McCready, sounding suspiciously like Pearl Jam's *Indifference*.

Not that I am pulling down this CD. The true class of the performers allows *Mad Season* to avoid the Try Hard tag ailached to some bands. *Above* does, as a whole, com over very well, and is very palatable to the ears. The title track, *I'm Above*, which has a very cool Beatles-esque sound, is a very credible song. So is the opening track *Wake Up*, which is a moody travel through Layne's subconscious. In fact, this whole CD is very addictive.

Other stand out tracks on *Above* are *River of Deceit*, *Artificial Red* and *Long Gone Day*. There is no abundance energy on this release. Most of the songs roll along in a very mellow pace, and it is very much as if the guy's are taking a little break from the usual frenetic intensity which is synonymous with the grunge scene. This makes *Above* a refreshing change to the stereotype.

Overall *Mad Season* is a definite class act, as is this release - *Above*.

# elastica elastica



# elastica elastica

Elastica - are they really the Next Big Thing or are they just a lot of pouting poseurs who've hit on the formula for perfect punk pop? Hailing from the UK - the same place that brought us in a blaze of flash-bulbs Suede, Blur and Oasis, plastered over the covers of such publications as the *NME*. Add to this the fact that vocalist/guitarist Justine Frishmann was once a member of the aforementioned Suede (before they made it big) and she steps out with Damon Albarn from Blur, doesn't hurt either.

Celebrity connections aside, the troop of Frishmann, Donna Matthews (vocals, guitar), Annie Holland (bass) and Justin Welsh (drums) have been christened the New Wave of New Wave with their bold and brash pop blasts.

The foundations of Elastica were cemented after Justine's departure from Suede, with the recruitment of old chum Justin who had drummed with Suede for a short while. Next to line up was bassist Annie, having never played bass in her life and knowing only that it had two less strings than a guitar. Spying an ad in *Melody Maker* for "Guitarist wanted. Influences: The Fall, Wire and the Stranglers", the final member was found in Donna, the cool punk girl.

The birth of Elastica was a low-

key affair as the foursome spent their first six months rehearsing, writing and producing a demo. But a copy escaped and did the rounds of music circles at a frenetic speed. By the time of their first gig in mid-1993 word was out and a dozen record company types were chomping at the bit to snap them up. The debut single *Stutter* of which 1,500 copies were pressed sold out in two days. Their huge reception signalled to the press that here were a group to get fired up over.

Naive newcomers with stars in their eyes and air in their heads Elastica were not. The fickle nature of the press and their habit of hyping a group to unrealistic levels before snuffing out their light unceremoniously is the nature of the beast, and has claimed or very nearly claimed many talented groups. So far Elastica, aware of the dangers of over-exposure have been fortunate.

With the release of their debut self-titled album, can Elastica survive the hype and come out unscathed? Said Justine of the album,

"This is music to be brave to. Some of it is borne of frustration, but not sadness or depression. It's celebratory, a reaction to the darkness of other forms of music popular the last couple of years". Some of the album rings a familiar bell,

with influences proudly worn on their collective sleeves. Raw but still sounding perfectly executed, each noisy guitar riff in its place, each morsel in short two to three minute bursts.

Lyrical Elastica is sex, rock n' roll and the dull bits of everyday life in between. The album fires with *Line Up*, an ode to a groupie as Justine venomously spits "Drivelhead knows all the stars/Loves to suck their shining guitars/They've all been right up her stairs/Do you care?" The single *Connection* is a highlight, and *Car Song* is about, well you figure it out ("You could call me a car lover/Cause I love it in a motor/Every shining bonnet/Makes me think of my back on it") with saucy "Ooohs". *Smile* and it's jealous tone, the aggressive *Hold Me Now*, and *Waking Up* is about just that. *Indian Song* is a looser, less intense track flowing into *Blue*, before the noise returns. The perils of brewer's droop is fodder for *Stutter*, before the album draws to a close with *Never Here* and sing-song *Vaseline*.

So where to for the Elastica star now? With whispers of an eastern states tour of Australia scheduled for the end of July, start saving. In the words of UK radio guru John Peel, "Right now Elastica is just about perfect". Who am I to argue?

Kerina West

# THEY MIGHT BE GIANTS



**They Might Be Giants**  
with The Kym Purling Trio  
at Synagogue  
18th May

With the advent of the *John Henry* album, They Might Be Giants went from duo to band status. The drum machine was ditched and with the addition of several new musicians, a new, full sound emerged. With their new entourage, the 'Giant's John Linell and John Flansborough played their first Adelaide show in five years, reinventing two hours worth of singles, favourites and covers directly in the faces of a sweaty and ecstatic audience of die hard TMBG fans.

Before the fabled 'Giants made life worth living, the Kym Purling Trio played a very cool set of jazz numbers, with a slick group of musicians. They created a fine before-show mood and were well accepted by an obviously appreciative audience.

Opening with a loud and fast rendition of *Why does the Sun Shine* (a cover of an educational children's song), TMBG proved that they can sound better live than any of their studio work, transforming trashy sounding gems of old into pure magnificence and surpassing the brilliance of songs from *John Henry*. *Spy* was performed with perhaps the longest improvisational ending in history, and *Ana Ng* became a dark pounding opus. It was so damn good to hear

those old synth classics played with real instruments that I just about pissed myself with adulation.

The nightclub became a sea of adoring fans reaching for their idols, who acted the part perfectly - holding out their musical instruments to be stroked lovingly by dozens of crazed TMBG freaks, after playing two encores. The show was spontaneous, imaginative and often improvised, with an intimate atmosphere. What other band would get the audience to form a conga line? This was the case when *No One Knows My Plan* was played, with the jubilant crowd squashing themselves to form as much of a line as they could.

This was something to treasure. It could be another five years before TMBG come back, and they played as if they know this. All we can do now is savour the memories of this amazing experience and pray that they live forever.

Ben deHoeft



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CLOUDS

**Clouds**  
with **Sidewinder & The Miltons**  
at **Tivoli**  
20th May

I woke up the next morning with a sore back and neck, strained muscles, bruises, and cigarette-perfumed and smelly clothes. *Souleater* still whirled in my brain and my brother was jumping up and down repeating "Dave is so cool!"... Ahhh the joys of a good gig.

Unfortunately I missed local faves the Miltons but by all accounts, they were their typically good selves. Down from the Half-A-Cow Stable in Sydney, Sidewinder played a pretty good set, including material from their CD, *The Gentle Art of Spoonbending*, which has been attracting some airplay. They're one of the heavier HAC bands, being fond of layered vocals and noisy guitars. Although I didn't find them extraordinary, they're competent musicians and most people seemed to like them.

Having seen Clouds numerous times, including two times at the Tiv, I was in a state of breathless anticipation by the time they came on stage. Back for a brief spell from touring in the States, they seemed relaxed and fresh. Clouds have traditionally been Jodie's and Trish's band, with the other two guys being more in the background, but this gig showed how Clouds have become more of a "band" with nice guy Dave on guitar and new drummer Raphael.

Clouds played a good assortment of material from their many albums including old favourites like *Souleater* and *See you Leaving*. Favourites from *Thunderhead* were also played including *Domino*, *Universal* the incredibly sexy *Bower of Bliss*, (which I have to say was not performed as well as I've heard it) and *Red Serenade*. They also played us a few of their new songs including *Boy of Air*, *Wibbly* and *Blade*.

Meanwhile, down in the mosh pit... Now I, for one, enjoy a nice clean mosh, especially to music that I really like, but really, some of the absolute wankers who insisted on stage diving deserve a kick up the date. Admittedly, I thought the sign which stated: "No moshing. No stage diving" was a bit like saying "Please don't drink beer here" but if the Tiv is going to have a sign up like that, they should at least support it, rather than ignore it. One bouncer, seeing a front row

female getting trashed, helpfully suggested that she move to the back if she was getting moshed on. Yes I know, I know - if you can't stand the mosh, then stay out of the mosh pit, but as she pointed out, she'd paid for her ticket and dammit, why should she have to move?... anyway, enough griping and back to Clouds.

Their last album *Thunderhead* marked a change in Cloud's trademark gorgeously eerie pop/rock into something a lot harder, faster and distorted which I liked just as much as their earlier works. With the *Beetroot* ep and their new songs, Clouds have gone even further into breaking free from their "dated" (some reviewers seem to think - I don't agree!) sound circa *Cloud Factory* and *Penny Century*. While their new stuff is winning them oodles more fans, and it's still good, I miss the old Clouds.

Christina Soong



Do you remember when they made videos with lots of coloured balloons? Now they sing, "you can smoke my hair, you can drink my piss." Ooer!



**Spearhead**  
at **Heaven**  
16 May

Last November I was lucky to get a taste of Spearhead on their brief promotional tour. At The Lounge in Melbourne. It was a spoken word gig reminiscent of beat poetry sets of the late 50s. Front man, Michael Franti and Mary delivered their messages to a keen crowd of wannabe Beatniks. They promised to be back with the rest of their band in 1995.

The Chocolate Superhighway Meltdown Tour sees Spearhead sticking to their promise. The band opened the show at Heaven with an Afro-American spiritual anthem. The audience was a mixture of serious Hip Hopsters and Cargo Clubbers. For Disposable Heroes of Hip Hopricy fans (the Hip Hopsters) the first set was fulfilling. Spearhead pumped out about 8 songs from their debut LP *Home* with a harder edge than the recorded ver-

sions. The single *Hole In The Bucket* sounded completely different to the album track, taking on a hardcore rap feel.

To open the second set, Michael Franti proved that as a singer he makes a damn fine rap artist. He came on stage with headphones plugged into his Discman singing *You Make Me Feel Like a Natural Woman* - errr... don't give up your day job.

Then he accompanied himself on the guitar with The Disposable Heroes of Hip Hopricy favourite - *Television...* From this point on Spearhead got the crowd participation they tendered so hard for in the first set. The show finished with *People In The Middle* and an upbeat, funky version of *Hole in the Bucket*.

After the show, Michael Franti and his band sat at the front of the stage chatting and signing autographs for their fans.

Kay Minogue



1. Lifting Me Higher - Gens For Jens
2. My Children - Moseph Cat
3. U Sure Do - Strike
4. The Bomb - Bucketheads
5. Push The Feeling On - Nightcrawlers
6. Do You Want To Party - Dj Scott / Lorna B
7. Passion - John Pleased Wimmin
8. Forever Young - Interactive
9. Take Me Up - Purple Kings
10. Move Your Body - Eurogroove

compiled by James Ingram & ATB



# Harley's OK at Croquet

First-year science student Harley Watts has been named in the Australian training squad for the 1996 World Croquet Championships. This achievement is especially brilliant considering the age which croquet players normally peak. At twenty, Harley is the youngest player named in the squad, although he does admit croquet is "easier to pick up when you're young".

If Harley takes the next step and gains selection in the Australian team he will score an all expenses paid trip to the World Championships in England, where the croquet powers-Australia, New Zealand, the United States and England will do battle.

Harley's performances in recent times won him selection in the Australian squad. He was a semi-finalist in Singles at the Australian Open in

March, and also at the Victorian Open at Christmas. At these tournaments Harley represented Victoria; his move to Adelaide this year qualifies him to now represent South Australia. I'm told an intense rivalry exists between Victoria and South Australia-will Harley 'the defector' Watts be caught in the middle. If so, the powers that be may be forced to introduce a State-of-Origin concept.

Harley has been playing for ten years, during which time he has developed his game to the point where he now trains for up to five hours a week. The opportunities for a professional career in croquet are quite limited-nevertheless it is something that Harley (and I'm sure many other players) wouldn't mind pursuing. Until then, though, he conceded that he'll have to "go to uni or work just like everyone else".

# How the Blacks Fared in Round Six

**A1**  
University 10.16 lost to Brighton District and OS 14.10

Best: GP Cragg, WMS Chapman, GE Bagshaw, SC Tamke, SC McGahan, SR Bache.

**A1 Reserve**  
University 20.14 defeated Brighton District and OS 11.7

Best: MD Price, AJ Wallace, AJ Cassidy, MP O'Donnell, DW Smith, PJ Rugari.

**A5 South**  
University 8.13 lost to Adelaide High OS 9.10

Best: SM Clark, AP Roediger, VR Pisani, I Miller-Smith, MP Aplin, PA Goodwin.

**A5 South Reserve**  
University 27.14 defeated Adelaide High OS 9.8

Best: MJ Chase, BBT Scruby, MR Hurn, DG Bywater, PD Garson, BN Kennedy

**A6 South**  
University 9.19 defeated Brighton District and OS 11.2

Best: RW Foster, MS Chambers, AR O'Dea, II Kuchel, SL Reynolds, TD Treseder

**A6 South Reserve**  
University 17.7 defeated Brighton District and OS 5.8

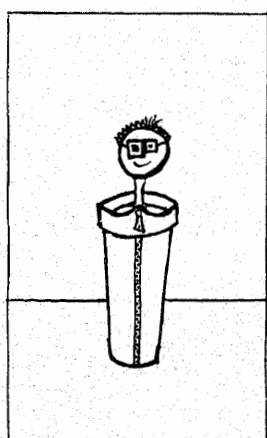
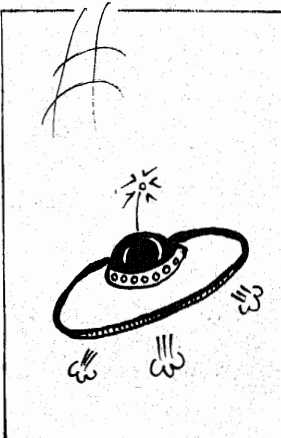
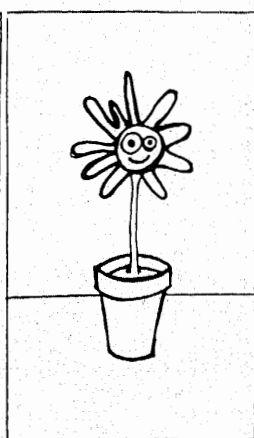
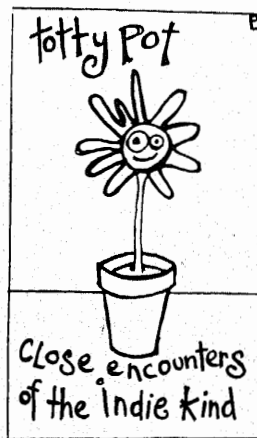
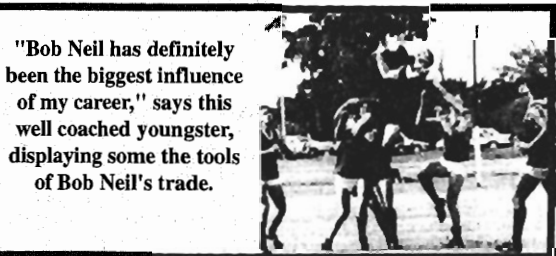
Best: MTHuppatz, WC Jobbins, CG Congdon, AD Parkinson, RA Robinson, DJ Kennedy

**A7 South**  
University 17.15 defeated Colonel Light Gardens 14.6

Best: GM Davis, PJ Wildy, RB Harvey, MP James, RW Pick, BM Redden.

# PREMIERSHIP TABLES

<b>A1</b>	Hertley-Greek, 6 Flinders University, 4 Colonel Light Gardens, 4 Adelaide High OS, 2 Alberton United, 2 West Lakes, 0
Kilburn, 10 Broadview, 10 Port District, 10 Tea Tree Gully, 8	<b>A6 South</b>
Goodwood Saints, 6 Adelaide University, 6 Modbury, 4 Brighton District and OS, 4 Henley-Greek, 2 Gaza, 0	Port District, 12 Brighton District and OS, 10 Adelaide Uni, 10 Walkerville, 6
<b>A1 Reserve</b>	Rostrevor OC, 6 Goodwood Saints, 4 PAOC, 4 Seaton Ramblers, 4 SPOC, 4 Mitcham, 0
Port District, 12 Goodwood Saints, 12 Broadview, 8 Henley-Greek, 8	<b>A6 South Reserve</b>
Adelaide University, 6 Modbury, 6 Brighton District and OS, 4 Tea Tree Gully, 2 Kilburn, 2 Gaza, 0	Port District, 12 Goodwood Saints, 8 Adelaide University, 8 PAOC, 8
<b>A5 South</b>	SPOC, 8 Rostrevor OC, 6 Brighton District and OS, 6 Walkerville, 2 Seaton Ramblers, 2 Mitcham, 0
North Haven, 12 Ethelton, 10 Colonel Light Gardens, 10 Adelaide High OS, 8	<b>A7 South</b>
Mitcham, 6 Henley-Greek, 6 Adelaide University, 4 Flinders University, 2 Alberton United, 2 West Lakes, 0	CBCOC, 12 SMOSH, 12 Adelaide University, 8 North Haven, 6
<b>A5 South Reserve</b>	Scotch OC, 6 Mitcham, 2 Colonel Light Gardens, 2 Adelaide Lutheran, 0
North Haven, 12 Ethelton, 12 Adelaide University, 10 Mitcham, 8	



**Even too cool for Jimi to play**

Gibson Les Paul Standard USA, cherry sunburst, in immaculate as-new condition - never gigged with. An amazing guitar with rich tones in the neck and biting bridge pickups. Genuine all-American made with Gibson flight case. Bought in January '95 in Sydney, very reluctant sale to pay for car repairs - only \$1850 (retail \$2,995). Call Christian on 015 794440 or 271 8477 (leave a message please).

**We'll give you nasi goreng if you come**

The Inaugural General Meeting of The Indonesian Students' Club will be held in the Margaret Murray Room Level 5, Union Building at 1.10pm on Wednesday June 14 1995 for further info contact: Sri Tumuyu ph.371 3908 Abdullah Usman ph.363 3323

**Some of my best friends are museums**

Friends of the South Australian Museum  
GRANTS TO THE VALUE OF \$2000  
Grants totalling \$2000 are being offered in open competition to persons wishing to undertake projects based in the South Australian Museum and related to the State Collections of Natural History and Anthropology. Projects can also be carried out in the areas of education and communications.  
Grants are intended to encourage people with a potential interest in Museum related disciplines to pursue a Museum based project.

Application forms and enquiries:  
FOSAM Office  
South Australian Museum  
North Terrace  
Adelaide SA 5000  
Telephone 207 7389

APPLICATIONS CLOSE 30 JUNE 1995

**Get down and boogie**

Learn Rock and Roll Dance Classes Mondays and Wednesdays 7:30pm. Learn Latin / Modern 8:30pm. Concession on courses \$35. Danceland 650 South Rd. Glandore Ph. 415 7718. (run consecutive weeks)

**Amnesty is ace**

Amnesty Club meeting at 1.00pm on Wednesday in the Margaret Murray Room. Use your lunch hour to help stand up against human rights violations.

**Hoon Heaven**

This is a once in a lifetime opportunity to purchase a piece of Australian motoring history. Complete with sunroof, stereo (with overhead speakers) and short throw gearbox, this 4-speed red coupe is being offered for only \$1200. Contact Michael Duffy on 278 4466 for a viewing appointment.

**Teach English Now- Ask Me How**

Interested in teaching English Overseas? Holders of the Certificate in Teaching English to Speakers of Other Languages conducted by Adult Migrant English Services, Adelaide Institute of TAFE, are now working in Japan, Taiwan, Korea, Vietnam, Indonesia, Thailand, Italy, Spain, England, Hungary and the Maldives.  
Dates for next courses:  
Full Time: July 3 to July 28, 1995. Interviews in May  
Part Time: August 14 to November 19, 1995. Interviews in June  
Previous Teaching Experience is NOT required.

For more information contact:  
English Language and Literacy Services  
5th Floor, Renaissance Centre, 127 Rundle Mall  
Adelaide SA  
Telephone 224 0922

**I wanna be a Superstar**

FOOTLIGHTS are holding holding general auditions for their upcoming production in second semester. No preparation is required. Simply turn up at WP ROGERS room, 5th floor, Union Building, on Wednesday 31st May sometime between 12pm-2pm. All students welcome. Enquiries: Jeremy Storer Ph. 332 8195

**Save our trees!**

Forestry Forum  
On Tuesday May 30th 1-2pm the Environment Officers will be holding a forestry forum in the Margaret Murray Room, Level 5, Union Building to discuss the ecological, political and social issues involved in native forest logging.

The speakers will be as follows:

- Hugh Possingham- will look at the biodiversity issues involved and the development of regional forest plans by Commonwealth and State governments;
  - Doug McEachern- will look at the political motivations for native forest logging; and
  - Jo de Silva- will look at the alternatives to native forest logging in Australia.
- We look forward to seeing you there.  
Thanks,  
Tia Nairn, Environment Officer.

**Someone made a boo boo**

Environment Week  
Bad news: There was a mistake in the diary.  
This is not Environment Week (in case you hadn't noticed).  
Good news: Environment Week will be August 7-11 (week 3 of semester 2). If you would like to get involved in organizing lots of green and groovy events come to a meeting in the SAUA on Wednesday at 1pm OR contact Susie or Tia on 3035406. Ideas include:  
eco-fashion parade  
-campaign on public transport  
-green poitics in the pub  
-band night  
-environment edition of On Dit  
(contributions welcome)

**Get into Elle Dit**

Elle Dit Collective  
ELLE DIT is having the first official collective meeting on Thursday 1st June at 1:10pm in the Women's Room. This is a great chance for women/ wimmin/ womyn to learn about layout, contribute graphics, stories, articles, cartoons, and to make editorial decisions, like the size of the paper, as well as cover and content ideas.  
Come along and contribute or just be a part of making Elle Dit '95 happen. Call Sandy on 303 5383 with any questions or ideas!

**Painting is fun**

Women's Room painting  
The general meeting to discuss the painting of the Women's Room is being held on Tuesday 30th May at 1:10pm in the Women's Room. All ideas are welcome and women with artistic abilities are even more welcome!

**Noone can pass up a massage**

Massage for Women  
If you're feeling stressed, (and who isn't at this time of the year?) book yourself in for a massage in the Women's Room. Prices are negotiable, starting at \$15 per hour, and bookings can be made with Vicki in the SAUA.

**The Queen is actually the original BMX Bandit**

The Adelaide University Republican Association is holding a tongue-in-cheek Queen's Birthday Cake Stall on the last day of term, Friday June 9th, between 11am-2pm in front of the Union Building. Buy a piece of chocolate cake for 50c and receive a free party hat!  
Be there to help Liz celebrate!!

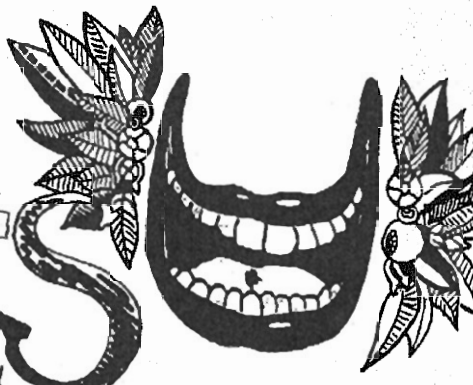


Lizzie helps Andie perfect his pancake

**If hockey is your thing**

Wanted: players (especially someone willing to play as goalie) for the division 6 mens team at the Adelaide Uni Hockey Club. Good social environment, cheap fees and top class facilities (including an artificial surface). Enquiries to Craig Smith, telephone 303 4248 (uni hours), 3773045 (after hours) or drop into room no 111 (first floor) in the Badger Building (north west corner of campus).

# UNION ACTIVITIES



**FRIDAY JUNE 2ND**

from 8pm in Unibar

**NUMBSKULLS**

Rash - CD Launch

Goofyfooter

**Strongbow Specials**

**WED JUNE 7TH**

Lunchtime Market with

**MIRACLE FISH** playing

**EQUINOX**, 7pm **JAZZ DUO**

**TUESDAY JUNE 6TH**

1pm **VIDEO** in **UNIBAR**

**THURSDAY JUNE 8TH**

1-2pm Pianist in **EQUINOX**

& **ETYPE JAZZ** in **BACKSTAGE CAFE**

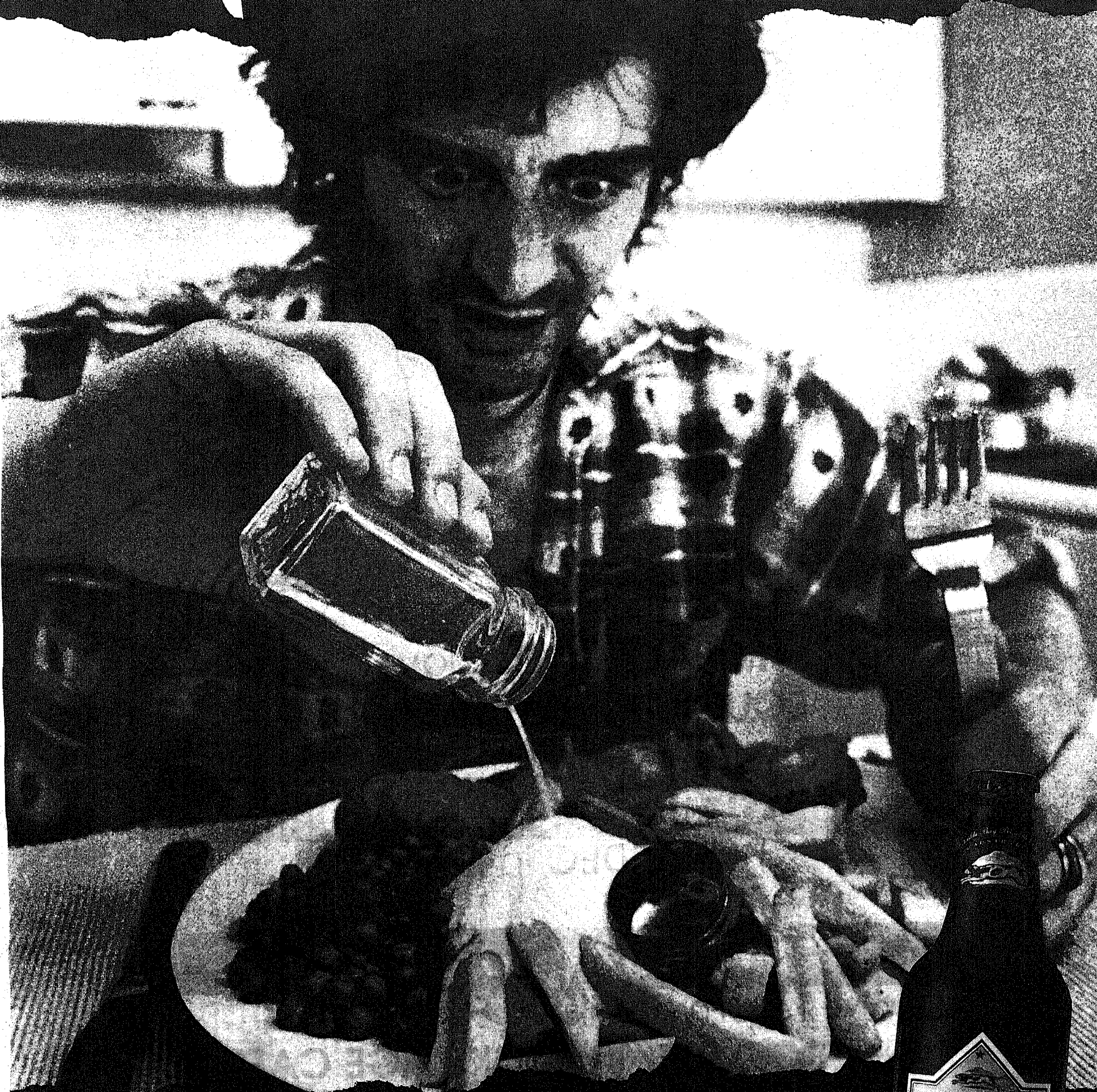
**FRIDAY JUNE 9TH**

1pm, **VIDEO** in **UNIBAR**

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Life's a bitch



Then you drink one



375mL