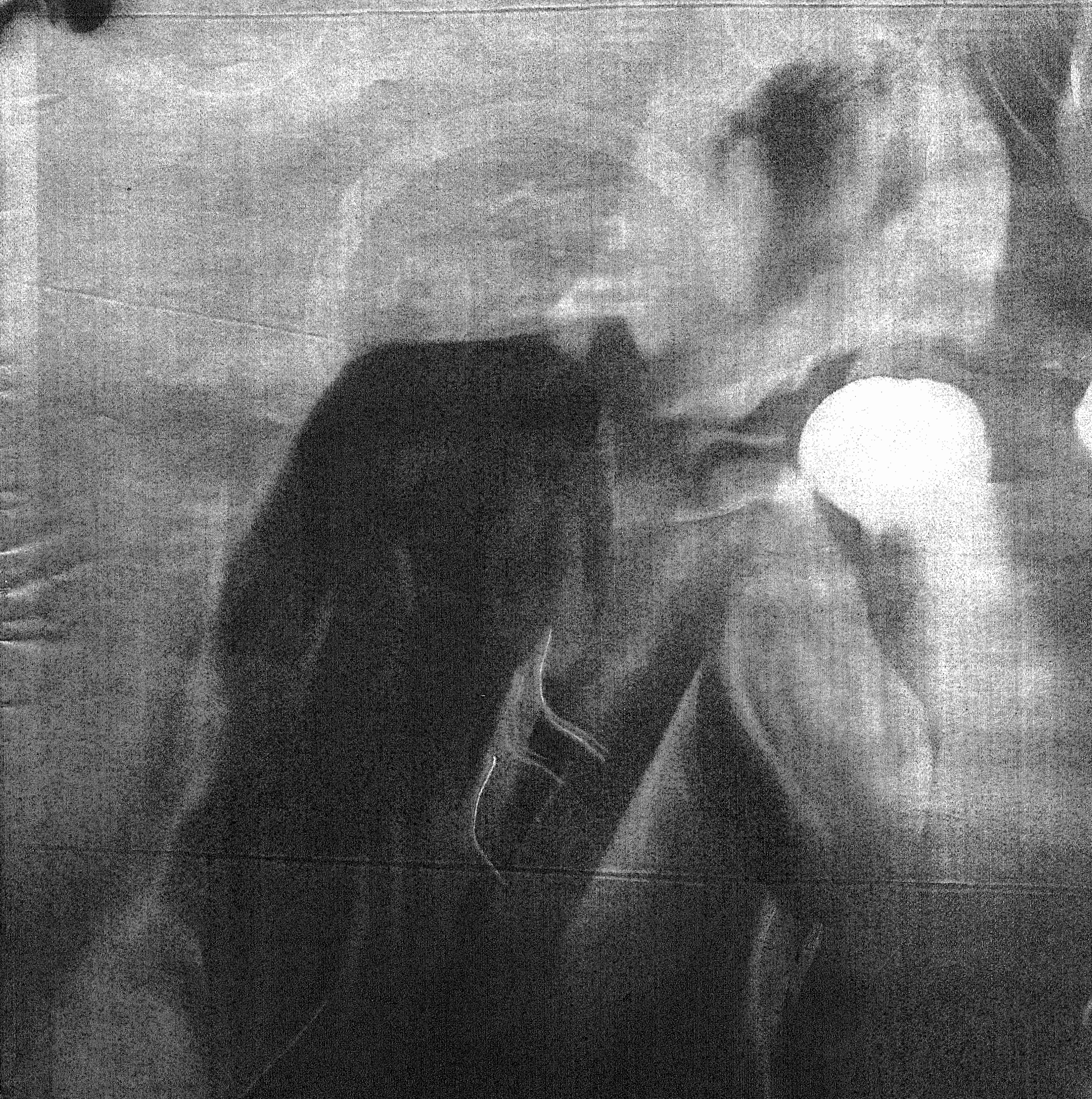


JK  
378.05  
05 c.2



# On Dit

The Wayward Student      Issue 2  
March 4, 1996      Volume 64



## Fringe/Festival Frenzy



THURSDAY  
FRIDAY  
SATURDAY  
SUNDAY



**CHEMISTRY**

THURSDAY 29/2  
G.T. & the Chem Crew offer you the perfect Thursday night formula.  
DJ's:- MPK, Noddy, GTB, Justice, James Ingram, BOF, Jayse.  
MC's:- Maestro D, PAB, Motion

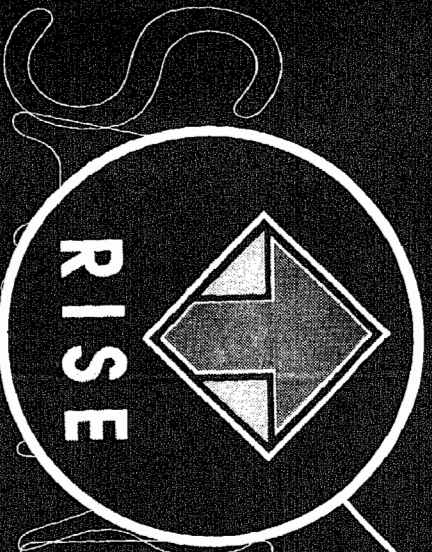


*Friday's*

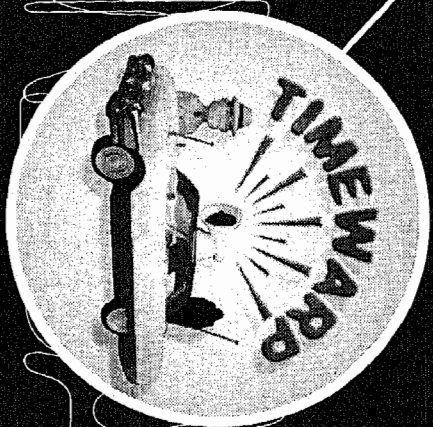
FRIDAY 1/3  
Imagination Dance Party  
Featuring Deni Hines  
G.T. & Scott Thompson



WEDNESDAY 6/3  
Revenge of the Mirror Balls  
Adelaide's biggest & best 70's & 80's party night.



MONDAY  
TUESDAY  
WEDNESDAY  
THURSDAY



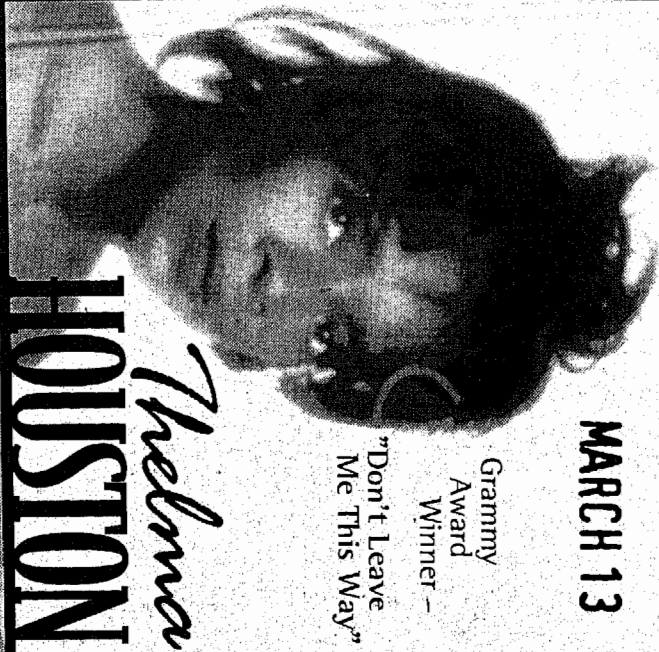
FRIDAY  
SATURDAY  
SUNDAY

**GLORIA  
IN HEAVEN**

Live in Timewarp

MARCH 13

Grammy Award Winner -  
"Don't Leave Me This Way"



*The Inma*  
**HOUSTON**



**BLACK SORROWS**

Tuesday April 16  
Tickets at Venue\*ix & CC Music



# Contents

Pages 5-6. Letters

Pages 8-9. Features. Includes a Paul McDermott interview

Pages 10-11. News.

Page 12. SAUA Page

Page 14-18. Wayward Student.

Includes stacks of Fringe Gear & Star Signs

Pages 19-20. Comics

Page 21. Visual Arts

Pages 22-23. Vox Pop

Pages 24-25. Student Radio Lift-Out

Page 26. Creative Writing

Pages 27-29. Literature/Creative Writing

Pages 30-35. Theatre.

Includes *Desire*, *Soltice*, *Lovepuke* & *Edward II*.

Pages 36-40. Music. Includes Crisp, Homebrew, Woody McBain & Nick Cave.

Pages 41-43. Film. Includes *Uncontrollable Animation* & *Dead Man Walking*.

Page 44. Video

Page 45. Sports/Classifieds

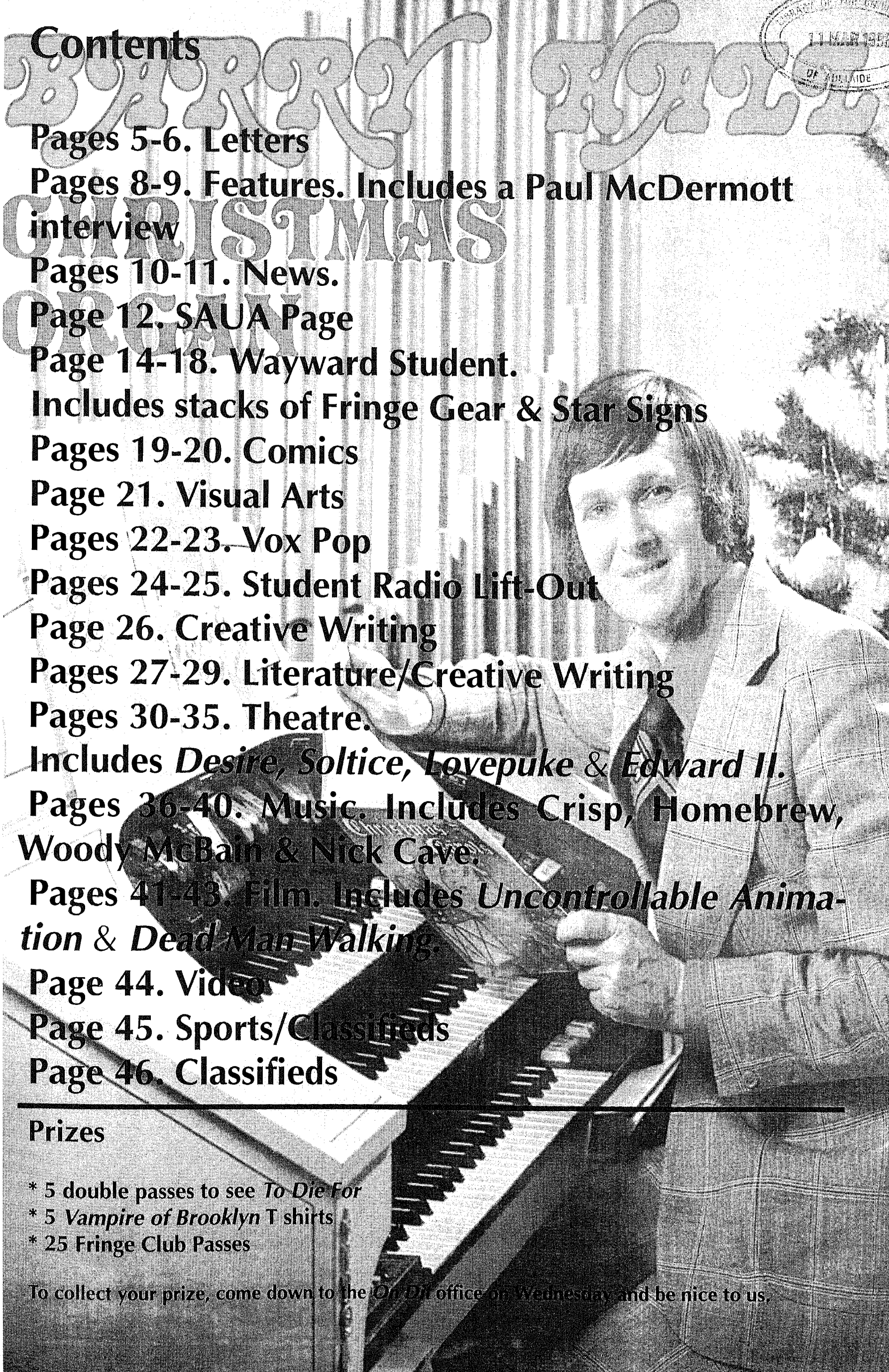
Page 46. Classifieds

---

## Prizes

- \* 5 double passes to see *To Die For*
- \* 5 *Vampire of Brooklyn* T shirts
- \* 25 Fringe Club Passes

To collect your prize, come down to the *On Dr* office on Wednesday and be nice to us.





# GET AMONGST IT!

CHEAP THRILLS  
FRINGE CLUB

open from midnight  
entry \$6/\$3 conc

HANG OUT  
FRINGE COURTYARD

the heart of  
all the action

1996

adelaide  
fringe

festival 13 february - 17 march

TICKETS ON SALE AT VENUE \*TIX (08) 223 7788  
FRINGE INFORMATION HOTLINE 1300 362 351

FRINGE INFORMATION CENTRE OPEN DAILY - FRINGE COURTYARD, OFF RUNDLE STREET, EAST END

Enjoy being healthy  
Foundation SA

## Editorial

Happy Happy Joy Joy!!!

For those of you living under a rock this weekend (not that it wasn't a nice place to reside to escape from the election, mind you) we are now living under a Howard Government. Well not technically because he hasn't been sworn in yet, but regardless of this, by a landslide victory Little Johnny "small Fanta please" Howard is our new PM. While some of you are probably dancing in the streets with this news, it has struck fear into the hearts and minds of others. For Labor thirteen years in power is a long time, and some have said the result was a delayed reaction from the 1993 election result. And after the massive swing, chances are that the Liberals will be in power for some time. Nevertheless, the victory of the Howard Government leaves some pretty big questions to be answered. The deal for the average Uni student in regards to upfront fees, VSU, funding for universities and prospects for employment are issues which many will seek answers to, including us. With John Howard's conservative stance, will issues like the Republic be relegated to the backburner? Stay tuned for further developments.

In the meantime, check out all the squillions of things to do at the Fringe and Telstra Festival. (Hasn't Adelaide gone all "big city" all of a sudden?)



LET'S GO  
**Oktoberfest**  
WILL GLANE ORCHESTRA  
16 FAMOUS OKTOBERFEST PARTY TUNES

Greetings  
from  
Kerina,  
Frank &  
Christina.  
Look out  
for our  
forthcoming  
album  
**Oktoberfest.**

## On Dit Wants You!

We need:

- writers
- photographers
- artists

If you're interested, and don't mind a bit of hard work, then come down to our office and express your interest. Chat to us and our Sub Eds (check out *On Dit* to see what sections you're interested in) and get involved! If you'd like to see how *On Dit* is actually produced we'd also love some weekend helpers for production work eg sticking down and proof reading.

## Production Notes

*On Dit* is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control, although the opinions expressed in the paper are not necessarily their own.

120Y who can't drive.

### Where we are:

The *On Dit* office is located opposite the Barr Smith Lawns, in the basement of the George Murray Building (next to the mens toilets).

### How to Contribute:

You can drop off your copy at the office or in the contribution boxes situated in the Barr Smith Library, the Mayo Refectory, the SAUA office and other assorted locations.

Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA 5005, phone us on 223 2685/303 5404 or fax us on 223 2412.

### Deadline for the next edition:

March 6th (out March 11th)

### About the Cover:

This week's cover is Donna Matthews from *Elastica*, taken during their recent tour by Christina Soong, who incidentally took last week's cover photo (concept by Frank Trimboli).

### Correction:

The information given in the *O'Guide* for the Swimming Club and the Mountain Club was incorrect. The contact for the Swimming Club is Gary Hill - 339 6362, and the President of the Mountain Club is Paul Moffet - 018 823 246.

### Editors:

Kerina West  
Frank Trimboli  
Christina Soong

### Advertising Manager:

Josie Simpson

### Freight:

Fiona Sproles

### Typesetting:

Sharon Middleton

### Printing:

Cadillac Printing

### Kickin' goals:

The ubiquitous Mark Scruby, Ching Yee, Fontella Koleff, Anthony Paxton, Sharon & Jane, Bryan Scruby, Natasha Yacoub, Shelley Kulperger, Rolos, Budgeto Export Cola, Clouds, Pulp, Suede, the 1980's, The Select Tapes, The Connection for even less than last week, Kerina's Grandparents and you, the readers of *On Dit*.

### No Thankyou:

The dickhead in the orange Datsun



Got something you've got to get off your chest? Want to tell us how much you cherish *On Dit*? Either way, this is the place to do it. We'll need **YOUR NAME, YOUR CONTACT DEPARTMENT AND A PHONE NUMBER** (not necessarily for publication). Drop your lines down to the *On Dit* office (basement of George Murray building, opposite Barr Smith Lawns) no later than 5pm Wednesday. Easy peasy.

## The God Squad

Dear University Students,

I was reading the letters section in one of last year's editions of *On Dit* and I noticed a letter from a reader asking how God helps people who are suffering. I do not know if this letter was responded to as I myself am only a first year student but I am compelled to respond to the letter.

In regards to suffering there is no direct answer as to why God allows it. All that the Bible really tells us on the subject is that the world we live in is a fallen world, and in this world people will suffer. That does not mean that God does not care for those who are suffering, I know that as I have been in that situation. I admit that I have never experienced the horrors of a broken family or sexual abuse but I am sure there are many Christians out there that will be very happy to tell you how God helped them through their trauma (my mother is one such person).

As I have previously said, the Bible has no clear cut answers as to why we must suffer. What the Bible does tell us though is that Jesus died on the cross so that there will be an end to all suffering. Jesus never wanted us to suffer, even though we will still suffer even if we have given ourselves to the Lord. What we do know is that if we have asked Jesus into our hearts he will be with us always through both good times and bad times. We know this because Jesus took the ultimate sacrifice and died in our place to take the punishment that we deserved. Jesus wants to help us, he wants to guide through those times when we feel that the world is against us. So please consider, even if life may

seem good at the moment, it won't always be. Ask Jesus into your heart, he wants to help you and he will change your life. I know this because he has definitely changed me.

David Sarkies.  
Arts

## Sandy Bites Back

Dear Eds,

Just in case anyone was wondering, it was me, Sandy Pitcher, that 'The Beast' (Dave Matthews) was referring to in his letter ('Verbal Diarrhoea') published in *On Dit* last week.

Dave, yet again, has got the story completely wrong. Bit of a habit of Dave's actually. Firstly, Dave described my personal 'Mount Everest' as the day Paul Keating told me and other students to "Get a job". Well, I say Dave, "Get it right". The incident I actually mentioned was when myself and then SAUA President Haroon Hassan managed to attend the Keating Press Conference at the Terrace. The highlight was twofold: (1) catching the Prime Minister out on the issue of Upfront Post-grad fees on camera (he had no good answer) and (2) having the Prime Minister ask Haroon "are you asking me a question or giving me a speech, boy?" Anyone who has worked with Haroon will understand why this was so funny.

I also thought calling me a "prominent member of Student Focus", apart from being irrelevant, was misleading as I was speaking as the former Women's Officer, a position I was elected to independently, i.e. I ran alone, not with any ticket. (Dave just doesn't seem to be able to get over branding people with labels). But while Dave (The Beastie Boy) brought it up, I might just discuss the "Get a job" comment. From my memory, Dave wasn't there when the comment was made. Sorry Dave, but I don't count chanting "No fees for degrees" as abuse. What level of abuse you're referring to, I don't know, and again your letter was, well, wrong.

I find it disappointing that Dave has even written this petty letter about a function to farewell student reps who had served in the SAUA for the year.

So Dave ... get it right!

Yours,  
Sandy Pitcher

## Let the games begin...

Dear *On Dit*,

I thought that the election coverage in last week's *On Dit* was pitiful. There were no articles about the Democratic Socialists, the Women's Party, the ALP Government (!) and no independent analysis of the major issues of the campaign. Students need this information to make an informed choice and they aren't going to get it from most of the other biased sources. I hope *On Dit* improves its political content.

Yours sincerely,  
Kiley Rogers

Dear *On Dit*,

I think it is unbelievable that Klay Brown of the AU Liberal Club lambasted the Government for all the dodgy things they have done to education when *they* (the Liberals) are the ones who have promised to cut \$171 million from University programs if they get in.

I can't understand why neither this, nor any other left wing information made it into *On Dit*. Why didn't the Labor Club or the Democrats write any articles?

It's not like students are going to find this info out for themselves, just for kicks. It's a shame only part of the picture appeared.

Michelle Doherty  
Biology

It seems that last week we (the Editors of *On Dit*) came under considerable fire for supposedly creating a paper that favoured the Liberal party, only one week before the federal election. For most people the story begins Monday morning, when the president of the Adelaide University Labor Club, Kate Callaghan 'went off' at us about ten minutes after the first edition arrived. Exclaiming, "well I think it's appalling, there's one week to an election and that's just not good enough" whilst slamming down a copy of *On Dit* on the table was rather hard to cope with, especially considering we had only had a few hours of sleep during the weekend.

The facts are that we would have loved to publish a serious article by the Labor club, but one never arrived; the only article that made it to us was

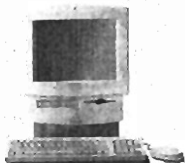
a "humorous" one called *John Howard's Campaign Diary*. It comprised of many rather cheap shots directed at the leader of the Liberal Party, including a section where John Howard marvels at his own new hair style(!). What we really wanted was a constructive, informative, factual article. When the time to lay-out the paper came, we had the Liberal article but nothing useable by the Labor club. We took a moment to consider our options. Should we relegate the Liberal article to the letters page? Should we dump it altogether? We concluded that it would be unfair to punish the Liberal Club for a mistake they didn't make; if we had than surely we would have been biased! (Additionally the "Liberal" article appeared opposite two articles slamming VSU and the Liberal Party.)

As far as we knew the only article the Labor Club sent was the one mentioned above, but when we heard Kate's screeching at our O' Week table we thought we'd better get to the bottom of it. We inquired at the SAUA, where we receive our faxes. As it turns out another fax was received, but a copy did not go into the *On Dit* pigeon hole. Perhaps if we had known that there was another article we would have made sure it got to us. The SAUA president, Kym Taylor received a copy but we didn't. We have since seen the fax and it wasn't marked "for *On Dit*," and, as far as we know, had no cover sheet, so it is easy to see how the mistake occurred. So there you go, it was nothing deliberate, it was no communist plot and we have no hidden agenda - it was just a mix up. The blame can not be put on any one person, especially considering the fax was not labelled. Any accusation of us being politically biased is totally untrue; our editorial was the only election comment written by us, expressing our political opinions and all it did was encourage people to make an informed decision. That's all.

To all the people who are still under the misapprehension that this year's *On Dit* and the *O'Guide* are somehow connected:

If a mistake was made in the *O'Guide* regarding your club you can bring down a correction to *On Dit* and we will publish it. However, it is not our responsibility to "fix" up any mistakes.

The Editors, *On Dit*.



### Macintosh Performa 580

8MB RAM, 1MB VRAM  
800MB Hard Drive  
CD-ROM Drive  
inbuilt 14.4Kbps Modem  
with over 350\* hours of Internet access for only \$2789.

#### Includes

- MacOS System 7.5
- ClarisWorks 3.0
- Mavis Beacon Teaches Typing
- Click Art
- Spectre Challenger
- At Ease
- Hypercard Runtime
- Grolier Multimedia Encyclopedia CD-ROM
- Guinness Disk of Records CD-ROM
- San Deigo Zoo Presents the Animals CD-ROM
- ClarisWorks Made Easy CD-ROM
- Netscape Navigator 2.0
- Legendary Macintosh ease of use
- 2 year warranty for University of Adelaide Students

\* Includes 1 hour of Internet access per day for 1 year, additional hours 5.00 per hour.

## The Power to Communicate



### StyleWriter 1200

720 x 360 DPI Inkjet Printer  
3 pages per minute  
only \$369 with Performa 580 purchase



### Microsoft Office

Microsoft Word  
Microsoft Excel &  
Microsoft PowerPoint  
only \$199 (limited offer, students only)  
Windows versions also available



CAMITECH  
(SA) Pty Ltd

Campus Computer Shop • Hughes Plaza • University of Adelaide • Telephone 303 3320 • email: info@camtech.com.au



Mmm, nice

Dear Eds,  
Give me offensive self-mutilation over sucky Liberal sap any day.  
Darren Ferrari  
Arts / Law

Well Dazza, for your personal gratification were going to re-create a self-mutilating Liberal, but our good taste got the better of us - Eds.

Maybe we're not so bad after all...

Dear Editors,  
I want to congratulate *On Dit* for its article "Trust Me - I'm a Politician". I thought that it covered the views of several politically aligned students on campus (as well as Natasha Stott Despoja and Steven Spence!) in a fair and balanced manner, providing a useful outline of the policies and perspectives of different political parties in the upcoming Federal Election.

I hope that it is this sort of open-minded treatment of political issues that we will see more of in the future from *On Dit*.

Susan Colyer  
3rd Year Information Science

Dear Editors,  
Finally, for the first time in several years, an edition of *On Dit* was published that actually covered the Federal Election in a balanced and fair manner.

There were several articles, some pro-Labor and others pro-Liberal, appearing together to provide students with a comprehensive outline of the policies of the major (and minor) political parties.

I hope that *On Dit* continues to give equal voice to a variety of views on important political issues as the year continues.

Robert Underdown  
Honours Politics

Skullduggery '96 - The Facts

We would like to advise people who bought tickets to Skullduggery '96, held in the Union Cloisters on Wednesday February 28, of the reasons for the early closure of that event.

As many of you will know, at last year's Skullduggery there were serious problems with beer delivery to patrons. This year the Skullduggery Organising Committee sought to ad-

dress those problems through a series of measures designed to increase the size of the event and the rate at which customers were able to be served.

Unfortunately for us, these measures resulted in a crowd the size of which was beyond the capabilities of the venue. This, combined with technical difficulties involved with the beer reticulation system, resulted in an unacceptable crush in front of both the main bar and the smaller bar, serving Strongbow. The second bar actually collapsed, meaning that we were unable to continue serving from that point because of concerns for customer safety.

As a result, all service was restricted to the main bar; because of that, it became extremely dangerous in that area. At that point, undercover officers of the Police Liquor Licensing Unit entered the event and deemed that we had broken several conditions of our license. They advised us that we were required to shut down the

event immediately. We had no real choice in the matter.

This is why Skullduggery was abruptly stopped at 10pm, despite the fact the event was supposed to run from 7pm to midnight. It is also why many customers were left with partial or whole drinks tickets. Unfortunately, we are unable to refund those tickets.

We apologise for any disappointment, inconvenience or confusion which this unusual end to Skullduggery '96 may have caused. We hope that you understand that we are as disappointed about what occurred as you are. We also apologise for any injury, however minor, which may have occurred because of the conditions on the night. We designed the venue as best we could for the conditions we anticipated on the night. We never expected so much demand, and it seems we were ill-equipped to cope with it.

Skullduggery will return next year, probably in a very differ-

ent format. We hope that you do not hold the disappointment of this year's event against us when O'Week '97 comes around.

Skullduggery '96 Organising Committee.

Everyone's A Winner, Baby

Dear Eds,  
Regarding last week's *On Dit*, is it true that Blur, Oasis and Pulp are touring? My friends reckon it's bull, but I've heard some rumours and I wanted to know if it's true.

Yours Sincerely,  
Brett Snyder  
Arts

Dear Brett,  
We're happy to announce that yes, the tour is in the planning stages and we'll pass on the details once it's decided whether they're playing the Mayo Rectory or the Unibar - Eds.

PROSH '96

If you are energetic, enthusiastic, exciting, entertaining, eager, etc ...

APPLY NOW  
for the following positions

ONE PROSH DIRECTOR

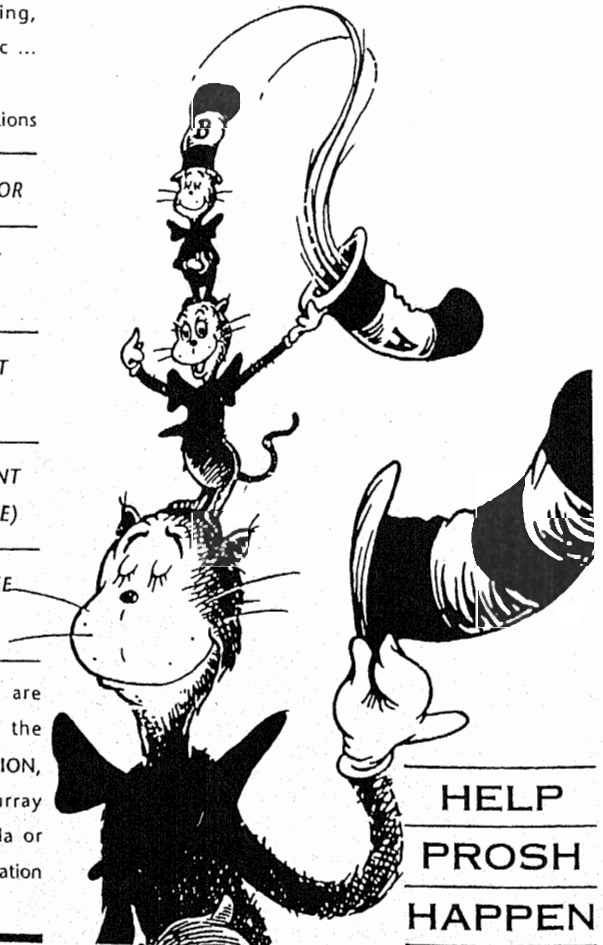
TWO AFTER DARK DIRECTORS

ONE PROSH STUNT DIRECTOR

MAJOR PROSH STUNT COMMITTEE (THREE)

STUNT COMMITTEE (TWO)

Application forms are available from the STUDENTS' ASSOCIATION, Level 2, George Murray Building or call Nelda or Brigid for more information on (08) 303 5406.



HELP  
PROSH  
HAPPEN





# FOOD COURT

**FOOD FOR EVERYONE on Level 4**

## ***"CISCOS"***

Tacos, Nachos, Burritos

## ***"HOT POTATO"***

Hot spuds with your choice of filling and now -  
'home made' wedges!

## ***"SALADS, SALADS, SALADS"***

Experiment with your own mix

## ***"BAGUETTES"***

Freshly baked baguette rolls with your very own choice of  
yummy fillings

## ***"VEGO'S"***

You've got to try the great new range of hot dishes  
(changed daily)

## ***"ORIENTAL EXPRESS"***

Steamed Dim Sims, Baos and all your favourite dishes

## ***"TARTS ARE US"***

Freshly baked pies, pastries  
sweet and savoury hot Donuts

# GALLERY COFFEE SHOP

Level 6 still has the best value gourmet foods on  
campus as well as daily specials

.....and don't forget the new

## **DIAL-A-PIZZA**

check the menu in the "EQUINOX", Level 4 -

\$5.50 to \$9.00 (small or large)

Phone 223 5432 or 303 5858 for your orders





# Kosky Has the Key

Since his appointment as director of the 1996 Telstra Adelaide Festival, three years ago, Barrie Kosky quickly became its public face. With its opening last Friday, the man with the unmistakable black rimmed glasses, has finally received his chance to show Adelaide just what he has been talking about for the past few months.

With his reputation as an innovative director in theatre, opera and music theatre, Kosky has firmly stamped his unique style on the Adelaide Festival and he believes that the public has responded well to what he has on offer.

"From when I launched the program last year there have been elements in it that people have found exciting and if ticket sales are any indication it shows that the people of Adelaide are prepared to try it out," he said. "It shows that Adelaide is no exception and that like anywhere else in the world there is always a hungry market for anything that is new."

Kosky has described the process of organising the 1996 Adelaide Festival as an organic process.

"Concepts grow as you see various performers and as time progresses

things develop and change," he said. "It doesn't seem like two-and-a-half years ago that I began to sit down and seriously think about how I was going to put this Festival together."

"The most challenging thing (with the program) was finding a balance between the various art forms and audiences. Weaving these audiences together has been difficult because we live in an age where there is a wide variety of choices."

While much has been said that as a factor of Postmodern culture (and specifically Generation X) we have developed a shorter attention span as we constantly continue to be on the lookout for the new and exciting. However, Kosky denies that he considered this theory while putting the Festival program together.

"No, I don't think that this (belief) is necessarily true," he said. "I believe however that what is happening is people are now able to disseminate information quicker and on many levels. There are many things in the Festival that would be considered to be long, slow and difficult, but still appealing, while we have also included multimedia productions. What I had to do as director was to include the full gamut of choices available."

Despite the international success of the Festival, which has been compared as being second only to the Edinburgh Festival, Kosky admits that even now he has been surprised at how local audiences have underestimated its impact.

"The Adelaide Festival has always had a reputation for being new and challenging, but the people of Adelaide have always been the last ones to realise that," he said. The only difference between myself and previous Festival directors is that I have stated

the obvious [the Festival's reputation]. However having said that I must add that not all of the program is challenging and that there are very accessible events for all people to enjoy. You would also think that after 36 years the Festival would be on safer ground."

While the Festival's reputation has helped him to lure various artists to Adelaide, Kosky believes that despite the debate over the frequency of the Festival, that it should remain a biennial event.

"From the outset all the artists that we approached wanted to come to Adelaide, however like with all things, nothing is easy and with some groups it did take a while to organise their involvement," he said. "It is for this reason that it is a good thing that this Festival does have a two year organisational period. The biennial aspect of the Festival has been a factor

behind its strength in programming and I believe this Festival would die if it was to be held annually."

While much has been said about the rivalry between the Festival and the Fringe, Kosky believes that both events have their own role to play and can co-exist.

"The Fringe is a very important and vibrant part of the city and it must be remembered that we do share audiences with the Fringe," he said. "However the most important thing is to make sure that the city is taken over by art and artists. Hopefully during the next few weeks Adelaide



Director of the 1996 Adelaide Festival  
Barrie Kosky



will be hot!"

Now that the Festival has arrived, Kosky hopes that most of the excitement and debate that will surround it will come from the theatres and concert halls.

"It is very important that this Festival is using theatres and venues located throughout Adelaide and not just confined to the Central Business District," he said. "As a result I hope Adelaide is a place of fun and creativity and I hope people experience it. Every show and every concert will have something pleasurable and valuable to experience."

Fontella Stuart Koleff

## Red Square - A Feast of Free Festivities

If you have been walking past Torrens Parade Ground and wondered why red shipping containers have been piled high, welcome to Westpac's Red Square, the Adelaide Festival's free venue after 11pm.

Similar in concept to the Fringe Courtyard, Red Square will most likely be the venue where comparisons will be made between the Festival and the Fringe. Here, even the poorest university student will be able to sample Barrie Kosky's Festival offerings and more.

Essentially the re-creation of the old Fezbah that provided the late night entertainment and gossip of Festivals in the 1970s and early 1980s, Red Square is the brainchild of Kosky, who along with producer John Pinder and director Nigel Jamieson (also director of next

year's Come Out Festival) have combined their talents. The trio hope to create a venue that doubles as an arena for serious performance, a social space, and a place to eat and drink, with the free entertainment to spice up the atmosphere.

Following last Friday's Festival opening (March 1), Red Square will be the venue in the early evenings for such acts as The Whirling Dervishes, Ota Taiko Drummers and the Singing Map concerts. Then from 11pm the area will be open to all Festival revellers, with free entertainment while performers from both the Festival and the Fringe will showcase their talent, along with other local groups.

According to Red Square producer, John Pinder, there will be

launches each evening using local talent, with on some nights up to 200 performers involved. Special theme nights revealed so far include a "Howdy Cowdy Night", a Singing Map preview night and "A Hunka Burning Love".

The Torrens Parade Ground is being transformed into a container terminal gone wrong, based on architect Steve Grieve's design. According to John Pinder, up to 2000 people can be entertained at the complex, with stage set-ups being able to be changed around during the Festival.

"What I was looking at doing with the Red Square was to move people into an industrial setting and not to do the Womad thing of having trees under the park," he said.

Nigel Jamieson said Red Square

was initially devised as an aerial show and although the final program was vastly different from what was originally conceived, it points towards his own plans for next year's Come Out Festival.

"Essentially what we are doing is taking high art and by mounting them with such things as Morris Minors, fireworks, bulldozers and motorbikes, we hope to produce spectacle and entertainment," he said.

"The Festival is meant to be a party as a celebration of the arts and therefore it is a political necessity to get people together and share that excitement. What you want to do is to excite people about what their own imagination can do."

Fontella Koleff



# Paul McDermott - Hardcore Style

**Paul McDermott is a man of all trades. Best known for his associations with the bad boys of comedy DAAS, he returns soon to our fair City of Churches with his new show for the Fringe, MOSH. The brainchild of McDermott, MOSH promises to be a full frontal musical/dance explosion. Kerina West caught Paul during lunch to share his thoughts.**

**OD:** MOSH is described as explosive music / dance theatre. Where did the inspiration for your new show come from? Was it something you had wanted to do for some time but just never had the opportunity?

**PM:** I've wanted to do heaps of things for a long time ... this is just one of them. I wanted to do a real 90s' musical...hard-edged and aggressive with a bit of spirit, rather than the pissy fodder that is served up by most musicals. Most of the stuff you see on stage is fairly insipid. There's no crossover between what you'd see at a rock and roll concert or a dance party into the stage area. Nothing else has that power or that passion or intensity, it's all watered down and anaesthetised and had the balls cut off of it. Pissy ... it's all Holly Hobbie ... it's not Caterpillar Boots. MOSH hopefully will change that.

**OD:** MOSH is set in the seedy world of the nightclub - are we talking the Rios / Jules type night-

clubs of the world?

**PM:** I don't think you would have the equivalent in Adelaide. Jules and Rios aren't the real places that it's set. It's not your leaning at the Rios Bar on the saddles at 5 o'clock in the morning, when the last dregs of humanity have managed to wolf down a yiros and hop into the Creme de Menthe in white sling-backs ... a couple of soiled white handbags on the floor as they dance around them to old 1970s' a n t h e m s . We're doing a show centred around the microcosm of the nightclub.

To be contemporary you constantly update. This is a show that I hope will continually evolve every week on stage, change - put new songs in and take others out.

**OD:** You worked within a group for many years. Now with MOSH you have a new team of six vocalist / performers. Do you anticipate this working relationship going be-

yond MOSH or do you have lots of ideas you wish to pursue alone?

**PM:** I think the people I'm working with at the moment in MOSH will be one aspect of the things I am doing. I'm also doing a television show for the ABC shortly with Judith Lucy and Mikey Robbins, amongst others, to start in April.

You're just going to have to watch it for yourself. I'm doing some solo work on radio with Triple J and I'm also doing a book later on in the year called "Serpents Tail". I'm always going to,

do things by myself, with the Allstars I did things for myself over that period of time ... a lot of individual projects. I like the group dynamics but I enjoy the solo aspect as well. The book I am publishing is a photographic book, which is a different thing again. All the music for MOSH is extraordinary because

it doesn't use any instruments at all, it's just the human voice and various body sounds - everything from punching to crying to farting. There's an incredible array of noises there. It's fantastic. I'm working on some poetry - modern poetry, not your namby pamby poetry gear. Not your Holly Hobbie type poetry. With a bit of an edge to it.

**OD:** So what can audiences expect from the live experience that is MOSH and will there be any opportunity for audience participation?

**PM:** I think they will be surprised by it. It is quite a new style in my way of looking at it. It's gutsy, it's intelligent, it's funny. It's a good crossover between the worlds of theatre and music, which will hopefully have people up on their seats dancing.

**OD:** Just like a Christian Revival meeting?

**PM:** Yeah, like a really sexy one! Like a Dirty Dancing Christian Revival meeting. Dynamic, powerful, interesting, cosmic! I'm quite pleased with it ... should be a good show. It's going to be a lot of fun, the cast are amazing, I think they're fantastic! They work like this really sexy machine. Too good for words.

**Experience the hardcore world of MOSH live at Headlines Theatre, Fringe Courtyard from 5-10 March and 12-16 March.**



I don't care what people say - Nora Wilde is here to stay! For those who don't know - Teá Whathername from Ten's "The Naked Truth" is an early favourite for my 'Best Looking Female on TV' Award.

Two things - one? Why build a dunny block in the middle of nowhere if it'll 'never get used' (West End ad) and two, did you know they use white paint in the place of milk for the Cadbury ads? Well, it goes to show that there is truth in advertising .... For those of you who love high camp check out "Glam Metal Detectives" on SBS Saturday nights - a good cack and great music!

Anyway, back to "The Naked Truth" - why do I like it? Easy. It

uses leftover sets from Cybill as well as a lucky dip of the reject jokes from any moderately successful sitcom (name anyone) - although the gag about the size of camera lenses was good, even if only for putrid Freudian humour ....

I hate hair ads - I really hate them. All that flouncing around must give those girls whiplash. The *truth* - the chemicals in shampoos (and other products) do *not* soak into your hair - none of them do - at best, they coat the strands. See! You can learn something from Oprah! Now you know the truth, buy the cheap stuff and spend your money on something more useful.

Bugger Meaty Bites, who cares if

your dog has bright eyes if it dies of malnutrition? Feed the damn thing meat - real meat - buy a couple of sheep and let it rip them apart. It beats having them rip apart the neighbours - but that does get your face on TV, so there is a brighter side to stupid ignorance after all. Actually, for *that* just watch "The Price is Right" - for the models, not just the contestants.

Ban silicone implants! You use silicone on your roof, that's where it should stay. All this talk about the natural female body and we still have Pam 'Bouncy Bouncy' Anderson. They should stick her on "SeaQuest DSV". That way they can enhance her chest using digital animation - it may look unreal but what's real about them now? Or she could be on the "X Files" as a woman whose genetic code has been altered by aliens to use her breasts to strangle people - which sounds more like a Russ Meyer film than respectable drama. At least it could give Fox Mulder some good double entendre jokes.

The Jackie Chan Summer continues on SBS and I'm glad. Alexi Sayle has disappeared from the

ABC and I'm sad. Nikki Dwyer and George Donikian still read "News for Ten" and I'm mad!! But there is still "The Simpsons" which gets better and better. Woo hoo!

**Joltman**

P.S. Long Live Disinformation.



Dodgy hair care advert #34

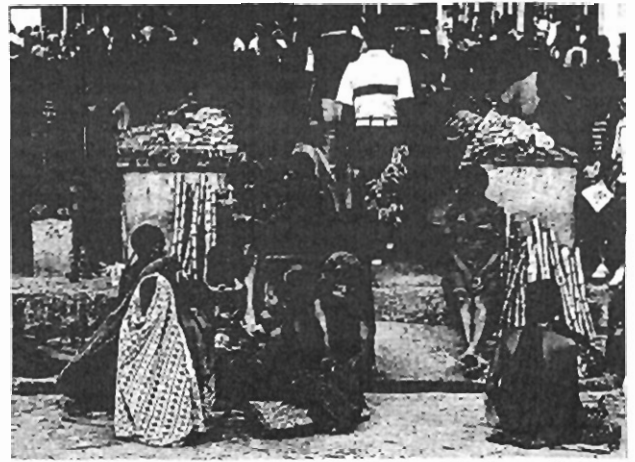
# Irian Jaya - Independence?

For almost two months, the Organisasi Papua Merdeka (OPM) or the Free Papua Movement, in an attempt to gain more coverage for their cause, took hostage of a group of Indonesians and Europeans in the Indonesia's remote and eastern most province Irian Jaya. While the East Timorese cause has had the argument that we, as Australians should be aware of repression and human rights abuses happening on our doorstep, no likewise movement has grown in defence of the Papuans. In relation to Australia, Irian Jaya lies directly north of Australia, occupying the western half of the island of New Guinea. The division of New Guinea no way reflects any ethnic or geographic considerations and is only another legacy of European colonialism of the late 19th/early 20th centuries.

The name *Irian* comes from a local language meaning 'hot land rising from the sea', while *Jaya* is Indonesian for victorious. The Papuans bear no physical, cultural nor linguistic similarities with the rest of Indonesia's inhabitants. The sole

historic bond was that Irian Jaya was part of the Dutch East Indies. While Dutch New Guinea remained Dutch following Indonesian independence in 1945, Cold War politics and Sukarno's anti-imperialism politics brought Irian Jaya into the limelight. On the insistence of the UN and the US, the Netherlands withdrew from Irian Jaya in 1963, with the promise that a referendum would be held on independence or integration. The Indonesian authorities insisted that village elders vote for everyone, which, through corruption, resulted in the status quo. By 1969, Indonesia had full control of their part of New Guinea, following massacres and a general reign of terror of the local inhabitants. Resistance groups sprouted immediately, although they have yet to experience any wholesale success.

The subsequent "Indonesianization" of Irian Jaya has included the appointing of Javanese over Papuans in official positions, the transmigration program of bringing peasants from crowded Java to Irian



Inhabitants of Irian Jaya, dreaming of independence

Jaya and the destruction of the environment in the name of progress. The new migrants, sceptics claim, are all part of a giant campaign to eventually have Javanese outnumber Papuans. Discontent breeds the spread of the OPM's legends of courage and victory and a constant trail of refugees into Papua New Guinea.

Relations between Indonesia and Papua New Guinea are at freezing point, especially since 1986, when Indonesian troops crossed the border into PNG and massacred refugees at a

border camp suspected of harbouring OPM fighters.

The current hostage saga has not produced much of the media attention wanted by Indonesia's Papuans. Without foreign attention and assistance, the ultimate dream of the peoples of Irian Jaya for independence and eventual reunification with the east of New Guinea, along with the dreams of the other freedom movements within Indonesia (such as East Timor, Makassar and Aceh), will remain just that - a dream.

Nick Nasev



"Western hand buzzers? Funny joke comrade"

Will the heir apparent to the Communist throne of the Democratic People's Republic of Korea (DPRK) live with his movie star mother in the decadence of Amsterdam, while his homeland crumbles amidst the hunger and floods? Find out as the Workers Party of Korea (WPK) makes their own decision whether to pick Brooke or Taylor?

The last remaining Stalinist country in the world, the secretive DPRK has been tight lipped recently over the supposed defection of the 'Great Leader of Party and People' Kim Jong Il's first wife Sung Hyung-Nee to the west with

July 1994. Allegations include coup attempts by the army and infighting amongst Kim Il Sung's relatives over who will get to be boss of the country. For over a decade, Kim Il Sung's eccentric eldest son Kim Jong Il had been groomed to take over, however there yet to be an official "crowning ceremony". For nearly two years, as far as the West knows, the positions of General Secretary of the WPK and President of the DPRK have been officially vacant.

Adding to the political problems, last year Korea was devastated by floods, leaving an estimated million people homeless. Despite their propaganda machine exhaulting another bumper

## North Korean Soap Opera

rice harvest, North Korea asked its enemies South Korea and Japan for aid, going against the country's ideology of *Juche* or Self Reliance. With the end of subsidised food and petrol imports from China and the former USSR, the Koreans in the north are believed to be starving. Some disastrous campaigns to counter food consumption launched by the authorities include the "Let's Eat Two Meals" plan.

Now to the soap opera. Kim Jong Il, if the North's propaganda is to be believed, has successfully taken over government with no troubles. With his ascendancy to power, more glorification has been bestowed onto him. Apparently, when he was born, his father was foretold about the birth by a dove and a double rainbow appeared from the top of the sacred mountain of Paektusan. Kim Jong Il even helped his father drive out the Japanese imperialists during World War II even though he was only 4 years old when the war finished. Kim Jong Il of course is the most distinguished scholar ever to have graduated from the Kim Il Sung University. In 1968, through his extensive

involvement in the media industry, he fell in love with the then married female actor Sung Hyung Nee. The marriage didn't last long and eventually the Dear Leader married again. It is believed that the second wife is jealous of the first wife and vice-versa. The position of being the lover of the greatest man alive is something to fight for. But, the shock and the whole story came out when the ex and the son, while holidaying in Switzerland at a North Korean owned chalet, defected to the Netherlands. So far, they have remained tight lipped, but news is coming out that the Foreign minister, the DPRK's ambassador to Finland, Kim Il Sung's wife and half a dozen other relatives of the Kim family have either tried to suck up or knock off the Dear Kim Jong Il.

Did Hyung Nee and her son leave because of the other wife or because of the absence of sausages at the local shop? Stay tuned after these messages.

Nick Nasev



# Cuban Exiles in Trouble

Cessnas being shot off the coast of Cuba has now become a major election issue in the United States. Whoever thought that would ever happen. The crisis in relations between the home of capitalism US and its close, socialist neighbour Cuba reached another high when the Cuban Air Force downed two unarmed light aircraft belonging to the Miami-based Anti-Castro Cuban exile group *Brothers To The Rescue*. The Cuban government defended their actions by saying that the aircraft had illegally entered Cuban airspace, while the "Brothers" and the US government claim otherwise. Equally confusing were the descriptions of the activities of the *Brothers To The Rescue*. While the Cubans claim they are a CIA funded para-military group which has on occasions done propaganda leaflet drops over Havana, they devote most of their work to picking up Cubans who make the attempt to flee to the United States.

Considering that the large Miami-based Cuban community wield such influence, next week's Florida primaries for electing the Republican President Candidate has focussed more on punishing Fidel Castro

than anything else. US President Bill Clinton, who is also courting the Cuban vote, announced a tightening of sanctions against Cuba by preventing any further charter flights to Cuba and upgrading the US propaganda radio station Radio Marti. However, these measures do more to hurt the Cubans of America than the Cuban government. Last year alone 120 000 Cuban-Americans flew to Cuba. In fact, these sanctions won't help in achieving the US goal of a capitalist Cuba. The propaganda level of having Cuban-Americans going to Cuba and showing off to their poor Cuban relatives their flashy clothes and pictures of their large houses no way competes with boring Radio Marti. But... those trips to Cuba are now gone.

The Cuban "refugees" crossing the sea to Florida are mainly economic, and not political exiles, as how the Americans consider them. Cubans are entitled to a passport and can leave Cuba freely. However, the US (the most preferred destination) is quite stingy in handing out visas, leaving no other choice for the desperate Cubans but to risk their lives provides

gather at the shrines, for they are always on the "in" side of the chest high wall ruthlessly dividing haves from have-nots.

All supplications to the Beast by the public must be transacted across the counter. Clients (and prospective clients) approach the counter by way of queues. A good queue will display an almost mystical ambience to the initiated, each fragment of the crowd a still point of silent contemplation awaiting audience. Shuffling forward from morning till night, the most popular queues can stretch out of the doors and into the street. Devotees of those shrines with the longest queues claim them to be a sign of the Beast's special favour. Sometimes the Beast hears these cries, grants an airport lounge as compensation [Visit the Currie Street Shrine if you don't believe me!].

From the public's point of view, however, long shrine lines are only the first of a series of ordeals. Even veteran visitors occasionally get the shakes as they reach the head of a queue. Ahead of them lies the counter, behind them the street. There is little option and the Beast knows it.

Time stands still at the front of a queue. Veterans will at this stage recite their story to themselves, check that all their documents are present and correct, take a deep breath. "Next please," intones the devotee at the counter. The queue shuffles forward.

Across the counter are passed pieces of paper, letters, documents. Questions are traded, information exchanged, stamps stamped. The devotee might briefly retire to secret



the world a false picture of a prison-like Cuba.

But there is a twist! Apparently, a former Cuban Air Force pilot, who defected with his MiG jet to the US 3 years ago and was later a member of *Brothers To The Rescue*, was a Cuban agent who tipped off the Cuban authorities AND the CIA about the Brothers' activities. Parading on Cuban television, the Air Force pilot declared his joy in returning to his homeland as well as detailing the Brothers' plot to destroy Cuba.

As yet, the punitive measures placed on Cuba by the Americans shows that the Cold War has yet to leave the minds of many Americans, and especially that of the Cuban-Americans. In the name of helping their compatriots, the Cuban-Americans in their insistence of keeping trade sanctions on Cuba are doing more harm than help. *To save the country, we had to destroy it* never is justified.

places, return triumphantly bearing illuminating knowledge. If a good citizen's story is of interest to the Beast, or if this is its first moment of acquaintance with a new client, the devotee will issue a specially numbered piece of paper to the supplicant (who must nervously clutch it in their right hand). Those not granted a number are expected to promptly leave the building. Those clutching the special numbers are expected to sit in the seats provided.

Sometimes there is a disagreement at the counter over a decision of the devotee. If the parties involved actually listen to each other there is a chance that a moment of connectedness might arise, leading to warm fuzzies and smiles all round. If, as is more usual, no one listens and both parties try to talk over each other, voices will become raised, stances rigid, faces flushed. Ripples of excitement will run through the snaking queue if its head bays for blood. Moments such as these are the stuff of legend, will be recounted avidly by all who bear witness.

After the police have carted off the angry citizen, and the devotee behind the counter has been replaced by a substitute, the shrine returns to more mundane rituals. Papers are passed and people processed. Numbered citizens arise as summoned, vanish from view into booths where seated devotees mutter in subdued tones over incandescent green screens, emerge with dazed expressions and stumble knowingly out the door. The Beast dreams on as the queue shuffles forward.

Mark Kernich

## CLUBS COLUMN

### Adelaide Uni Labor Club

On Friday, 8th March at 5 pm in the UniBar (this Friday), the Labor Club will have its first meeting. Whether you joined in O'Week or are still wanting to join, come along, meet other people and get involved in the Club.

The Labor Club is dedicated to running progressive campaigns. Please get involved. AU Labor Club - Socialism. Feminism. Solidarity.

### Funny Funny Ha Ha Dept.

Adelaide Uni club Parting Company presents its new comedy revue, "Milk, Milk, Lemonade" as part of the 1996 Festival Fringe.

Parting Company is one of the Uni's most consistently entertaining troupes, selling out at last year's Fringe with a production of Shakespeare's "The Tempest". Since then, they've successfully staged their original revue "Hoo-Ha" and presented "The Taming of the Shrew" in association with the Theatre Guild.

So, for a night of satire, send-up, music and mayhem, don't miss "Milk, Milk, Lemonade". The Gerard Theatre, Tavistock Lane (runs off from Frome Road by Amalfi's), 11th - 17th March, 8 pm. Tickets available at the Students' Association on 303 5406 or Venue\*tix.

### PRIDE

Pride meetings start this Thursday in the Rainbow Room, Lady Symon Building 1pm. Contact Michael ph: 258 0245.

### MEET EDDIE!

The Adelaide Uni Edmund Rice Camps Club is holding an informal dinner at Hindley Street Pizza Hut this Friday at 7:30pm. We're a social club, involved in organising and running camps for youth at risk. Bring a friend and check us out! Come and watch Pete "The Machine" in an attempt to eat 24 slices of pizza and break his own all-you-can-eat record!(I've been training all week). All newcomers welcome - we promise we're a friendly bunch!

### LitSoc AGM

Monday March 18th, 1pm. Canon Poole room, Union House Positions Available - President, Secretary, Treasurer, TLS editor(s), Play Readings Co-ordinator, First Year Representative, Writer's Group Co-ordinator, Publicity Officer. New members welcome.

### Anglican Society

Anglican Society - Meetings Mondays, 1pm in the Chapel. Everyone welcome (Taizé music - time for reflection).

ARE YOU A CLUB WITH SOMETHING TO ADVERTISE?  
WELL HERE'S THE PLACE TO DO IT. BY 5PM WEDNESDAY PLEASE.

GET  
A  
JOB

The Department of Social Security is a most curious Beast. Servicing clients in passionless blue boxes, it looms quietly over the lives of millions. Always dangerous, it can be terrifying in the extreme. Its wrath once aroused is relentless to behold. Yet for most of us, most of the time, it lies dreaming in fitful slumber, entombed in bureaucratic shrines scattered across the land.

Suburban incarnations of "Your nearest DSS Office" differ from rural varieties. Distinguishing features of the urban shrine include its reflecting glass doors and bomb proof architecture. Rural shrines tend to be more cramped, less accessible. All shrines are served by devotees, giving of their time five days a week. Using electronically hallowed doorways, devotees may be seen hurriedly arriving in the wee early hours. They depart late in the day, shoulders bowed by their long labours.

Each shrine has its own gang of devotees, between thirty and fifty in number. The gangs provide a work environment within which individual devotees dedicate themselves to pursuing the Beast's desires. Devotees are easily identifiable amongst the throngs that daily



Kym Taylor  
SAUA President

I hope you've all recovered from O'Week and the O'Ball. If you had a great time at any of the fantastically organised Orientation events you have the following people to thank for it...

BIG thanks

Josh, Yuko, and Jonty for their great organisation of O'Week. All their helpers who turned out to be a legendary team - Martin, Roo, Tyson, Matty, Troy, Will, Bevan, Mardi, Alicia, Amrita, Sophie, Tom, Zoe, Anna, Jucha, Lizzie, Toni-Marie, Ritchie, Jeremy, Kate, and Kerryl.

Viron and Simon for putting together the O'Ball. All the O'Ball crew (all 50 of the volunteers who made it happen on the night and too numerous to list here) and Sacha.

Fiona, Jodi and all the O'Tour leaders for helping 600 first years find their way around uni.

Mike, Maddie, Megan, and O'Camp leaders for being brave enough to take 100 first years away for five days.

Kate and Kerryl for putting together the Counter Calendar.

SAUA Office bearers and staff for organising events, being patient and for all their help. And everyone else I've accidentally forgotten. THANKYOU!

ISSUES

The Election - At the time of writing this the results are unknown. However, I hope you cast your vote wisely, and regardless of who gets in we will be keeping you up to date on any changes or issues that effect your education.

Grievances - Please come in and see me if your having any hassles with your studies. It's really easy to be given the run around at this time of year so if you're getting frustrated we can probably help you.

Happy Birthday to Sandy and Warwick.

Friendly tip for first years: Don't worry about walking in late to lectures. You'll be used to it by the end of the year.



Gareth Higginson  
Education V. Pres.

OK, so you've survived the pleasures of Orientation and now you must somehow motivate yourself to get into study mode again. For some this may prove to take a mere week, for others a few weeks longer and yet for others, by the time they do finally reach this state, the year will be over!

Whatever the category, I hope that this year will bring you immense satisfaction. And to help you on your way, I will briefly run over what my role as Education Vice President is.

My office, first of all, is in the SAUA so please come in and chat whenever you feel the urge. The main part of my job is handling student grievances and representing you in which ever way I can. So if you ever have a problem at Uni with regards to anything academic, don't hesitate to come and speak to me about the problem. The other part of my job is to represent you against the University and the Government, so if there is ever any issue which is raised in either of those particular areas which affects us as students I will make sure that we as students are not the forgotten people.

In conclusion I would like to remind you all that:

"He that laughs last, did not get the joke!"

See ya next week  
Gareth.



Brigid O'Neill  
A/C V.P.

I've always wondered just how close insanity and genius really are. For example, one could be so superior in intelligence to the remainder of society that the general populous (and more importantly, the lesser intellectuals) become threatened and demeaned by the supra intelligence and so seek to ostracise the genius through labels of insanity. On the other hand, one could be quite plainly stupid, but to the point that others find your imbecility quite refreshing and thus revel in it.

What to say.

Its Thursday afternoon and we of the SAUA are all in a tizz as the ramifications of Skuldug start to pour in. And we're not even the organisers! By the time you read this O'Ball will already have been, or not. An emergency meeting of the liquor licensing board tonight will decide the fate of the Union licence and thus O'Ball.

Orientation per say, in my opinion, measly may it be, was a success. Understandably though that after four years at University, Orientations all seem to blur.

I'd like to thank all the helpers who, really, made it all happen. Its fine to organise and schedule but its the people on the ground that set the tone. If you see someone in an Orientation T around the place...buy them a beer.

Yours ever loving  
Brigid  
Miss Demeanour and Activities / Campaigns Vice President



Kylee Smith  
Women's Officer

INTERNATIONAL WOMEN'S DAY

Saturday 9th March.

March leaves from Victoria Square 10:30am and goes to Parliament House where there will be speakers. From 1-3pm there will be a festival and picnic in Rymill Park and in the evening a dance party at Brighton Town Hall. This year the theme for IWD is *Feminists for a just world*. So come and join in the fun and celebrations.

More information from Kylee Smith, 303-5406.

WOMEN'S COLLECTIVE (WOMEN ON CAMPUS)

What is a women's collective?

A group of women who get together on a regular basis to campaign, lobby, discuss, review, analyse, activate, support, listen, yell, scream, sing, drink-coffee, organise, and generally have a lot of fun doing it.

This year I will pigeonhole the date of the first meeting and from here....., well we shall collectively decide!

If you haven't already signed up for the women's collective (women on campus) and wish to do so, contact me in my office 303-5406. All women are welcome to join (and I would love you to do so!)

WOMEN'S ROOM

Newly renovated and looking damn fine. Check it out.

PEARL BIRD

The wimmin's show on Student Radio @SUV every second Tuesday from 10:50 to 11:40pm. Tuesday March 5th featuring interviews with Annie Sprinkle, spdfgh, The Australian women's party and more.

STIMULATING RADIO

SA-FM YOUR HOMOPHOBIA SUCKS!



Wendy Telfer  
Environment officer

Friends. Most importantly...the first meeting of the ENVIRONMENTAL COLLECTIVE, this Thursday 1pm in the Clubs Common Room, Level 6 Union Building, everyone's welcome, in fact please come.

Thanks to everyone who got involved in our GREEN O EVENTS. Rufus, the platypus, was successfully saved from the polluted Torrens. Australia was successfully cleaned at Clean Up Australia Day

on Sunday. Thanks to all those who helped.

For those yet uninitiated with the joys of RECYCLING on campus.... the bins with the red tops are for bottles and cans, those that are blue with yellow tops are for white paper. Please don't dispose of the plastic plates from the refectory (they are reusable and recyclable), place them in the crates provided - Ta.

Green Hint for the week... turn off your tap while you brush your teeth - water is a precious resource in South Australia, don't waste it.





# Autumn/Winter Catalogue 1996

available in store now.



YOUTHWORKS  
RETAIL CO

124 Rundle Mall. Adelaide. S.A. 5000. Ph: (08) 223 7887. Fax: (08) 232 0340.

Mail order: Country and Interstate clients phone or mail us for a free catalogue today.

# Mansions...Mmm

DOES ANYONE REALLY GO TO THE MANSIONS TAVERN?

The Mansions Wants You!

On a Friday afternoon, unlike any other, two intrepid connoisseurs of fine food ventured down into the Mansions Tavern. Filled with anticipation, we descended the flight

of stairs, only to be met with what one could most aptly describe as a "dive". It was as though we had been removed from the sometimes yuppie domain of restaurant Adelaide to a land where no rules of cafe culture existed.

The atmosphere of The Mansions had a certain 'front bar' feel to it. You know, shonky red carpet, locals in their cor-

ner, dingy lighting. No TAB though. It is a very spacious place with pinball machines and other frivolities down one end and a restaurant area with table cloths down the other.

We found the menu to be quite reasonable for a pub. With a student menu at the low price of five dollars, including a beverage, The Mansions is certainly trying to draw in the uni crowd. Ranging from fish and chips at \$3.50 a pop, to oysters, The Mansions answers all discerning taste buds.

The copious amount of food on arrival looked okay. Michelle's roast of the day was lamb with three vegies, bread and lots of fun looking gravy. All up it tasted pretty good. Tam's schnitzel with gravy and chips was quite delectable. Not the best she's ever

had but certainly not the worst (ever been to the Bayview in Whyalla?) Our meals were offset by the presence of a salad bar which boasted a range of six fresh looking salads.

We must say that the service was excellent with the staff being particularly friendly and chatty.

All in all, we sojourned a pleasant afternoon in The Mansions Tavern. We particularly recommend that you mosey on down on a rainy, bleak afternoon, or when you want to escape from the worries of the world/ that next essay/Yuppie Rundle Street. The manager sure as hell wants you to!

Michelle Alsbury  
Tamara Griffiths



The friendly staff at Mansions want your consumer dollars

## CHALLENGE TO THE CHICKEN TOM-KA PART 1.

### Ruby's Cafe Restaurant Review

It all started in Croydon. It was here, way back in 1994, that I had a restaurant experience which changed the way I dined forever. The meal was called 'Chicken Tom-ka' and the flavours of this dish were so awe-inspiring, so mouth-wateringly good, that I truly believe my tastebuds never fully recovered. Not only this, but the presentation of the meal, the atmosphere, the service and all the other aspects which go into making a restaurant what it is, were so equally awesome that I believed, at the time, I had discovered The Place To Go. Consequently, since that time, I have been on a quest; quest to better that dining experience. So began my Challenge to the Chicken Tom-ka.

In the years since I started my challenge, few meals have even come close to the beauty and perfection that is the Chicken Tom-ka. Last Sunday night, however, myself and a group of friends experienced food which could safely claim to be a close rival. The place: Ruby's Café on Rundle Street.

If the pretentiousness of its location has you perturbed, don't be mistaken. Ruby's Café is one

of the most modestly underestimated café-cum-restaurants in Adelaide. As Rundle Street expands and it eateries acclimatise to the popular trends of al-fresco style dining, Ruby's Café remains faithful to the Rundle Street of old, changing little in the time it has existed in the heart of one of Adelaide's trendiest streets.

Like its exterior, the decor of Ruby's Café has obvious art deco influences. With rounded bar and linoleum surfaces, the interior offers a distinct contrast to the exuberant varnish appearance of so many of Adelaide's popular eateries. Whilst the furniture and general layout of this modestly sized café are nothing special, it is the ordinary nature of the interior which gives Ruby's its relaxed feel. Furthermore, the modestly numbered staff (there was one waitress and a chef present the night we were there) compliments the casual, laid-back atmosphere of the café.

With atmosphere and setting having successfully passed the test, the next challenge was to the food. Would it pass the stringent testing of tastebuds over which the flavours of the Chicken Tom-ka had passed? The meal I ordered sounded promising; chilli-cooked chicken with rice and black bean sauce and whilst I was ini-

tially dubious about the presence of pan-fried banana, there was no need for such uncertainty. The meal was delicious and perfectly proportioned and, at just \$10.80, reasonably priced considering the style of food and restaurant location. Having sampled my companions' orders of vegetarian lasagne and char-grilled fish, I can safely say that these, too, passed the 'yum' and 'how much?' tests with flying colours.

My criticisms of Ruby's Café may appear to some complimentary as opposed to insulting. Whilst the meals were delicious, they were also extremely rich. Too much black bean sauce can, in my opinion, be detrimental to an otherwise superb meal and it was this which prevented it from replacing the illustrious Chicken Tom-ka as My Favourite Meal Ever.

My other complaints, whilst somewhat pedantic, involve features which, when eating in a restaurant, are nevertheless vital to its success.

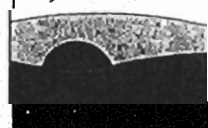
Firstly, whilst obviously not a vegetarian myself, several of my companions are and eating at Ruby's offered them little in the way of choices.

Secondly, I found the lighting in Ruby's to be somewhat bright (but this complaint of course reserved for only the true pedant).

Overall, my eating experience at Ruby's Café rated highly in the challenge stakes. Whilst not conquering my beloved Chicken Tom-ka, for those of you who have not yet experienced the wonders of Your Favourite Restaurant Experience and enjoy relaxing with good company and good music, Ruby's Café on Rundle Street might just be the place for you.

Anna Smith

### REDBACK Char Grill



#### STUDENT DISCOUNT

Present student I.D. card and get a meal + a drink for \$5

Catering for all occasions

MYER CENTRE

T41 Terrace Eats, (Rundle Mall)  
Adelaide, South Australia 5000  
Phone/Fax: (08) 212 1617



# STAR SIGNS

**Aries** (March 20 to April 19)  
You will attend a lecture this week. But none other for the rest of the year. Like a typical Aries, you lose momentum so quickly although your initial intentions are so good.

**Taurus** (April 20 to May 20)  
You will lecture some people this week. Looks like the domineering bull rears her ugly head again and wants to be the big boss. What else is new stinky Taurus?

**Gemini** (May 21 to June 20)  
You will think about attending a lecture this week. Clear your mind of such pie in the sky ambitions. This is a time for a reality check, a time to get your feet back on the ground. Jeesh, take it easy.

**Cancer** (June 21 to July 22)  
You really want to attend a lecture this week but won't be able to find

the building. Typical Cancer, such a daydreaming bumbling fool. Expect some trying times where things aren't going according to plan. Then again, what plan?

**Leo** (July 23 to August 22)  
You will fall asleep in a lecture this week. Like a true lazy lion, your sheer lack of gumption will become apparent to a lot of people. None will be impressed by your antics nor by your long string of drool.

**Virgo** (August 23 to September 22)  
You will deserve to be lectured this week. Prone to outbursts of sheer brattery, this week your manipulative tactics fall flat as someone with a bigger mouth than you puts you in your place.

**Libra** (September 23 to October 22)  
You will whisper with your best friend throughout an entire lecture

this week. Why you bother going, nobody knows? You Libras are true show-offs and believe that popularity is proved by whispering like a pratt. Try to hold your ego in check and stop dressing like it's a fashion parade.

**Scorpio** (October 23 to November 21)  
You will attend lectures that you weren't meant to this week. Why? Your over achieving ways are likely to dampen the spirits of someone close to you.

**Sagittarius** (November 22 to December 20)  
You will make fun of your lecturer this week. Like a true Sagittarius, your weasly ways, funny for some and painful for others, is in full force during this time. You're still not going to score this week and will probably be pushing your luck in a big way.

**Capricorn** (December 21 to Janu-

ary 19)  
There's no lecture predictions in the charts but I see a tutorial attendance in the near future. Try not to be so bloody opinionated, can't you pretend you don't know everything for once.

**Aquarius** (January 20 to February 19)  
You will panic and sweat profusely in a lecture this week. Like a fish out of water, you won't know what hit you. Stop watching the clock and stop craning your neck all over the place. You're making everyone else nervous.

**Pisces** (February 19 to March 19)  
You, sitting next to your sweating Aquarius friend, will fart in a lecture this week. Boy are you a couple of losers. Get it together, eat healthy, get to bed early; you're going to need plenty of reserve for the upcoming activities.

## Fringe Film Gear

**Walk-In Cinema:**  
9:00 and 10:30pm screenings \$2  
Basketball Courts, Rundle Street (across from Exeter)

**Shoot the Fringe II**  
starts March 10 until the 16th  
9:30pm  
\$2.00

### WALK-IN CINEMA

When you get sick of the throngs of people at the pub, the overwhelming stench of Patchouli in the Courtyard, and paying through your nostril to enjoy a bit of 'art', it's a good time to hunker down in the basketball courts opposite the Exeter for some homegrown entertainment. Some of you may have already seen the large screen and noticed the cuddly, comfortable looking people in front of it and wistfully wished you weren't hurrying off to god knows what.

Heather Croall, organiser of Walk-In Cinema and Shoot the Fringe II, and woman with a beautiful husky voice, is bringing you a nightly selection of locals' old family films before the time of the camcorder. Outside the gate there's a board listing what's on and the showings include

such classics as: 'King Boys do KISS', 'The Birdman Rally 1976', 'Girls doing the Madison' and '70's Fashion with the Meoli Family'. Because these films are pre-eighties, they're destined to evoke nostalgic memories of the bad fashion we all once wore and I mean you'd have to be a real hillbilly

### SHOOT the FRINGE



if you never got up in Paul Stanley gear or did the Madison. And who hasn't got a batty old Aunt Helga or an obnoxious Uncle Hector in the family? Well... here's your chance to laugh at someone else's. These films have so much more style than the mod-

ern videos we've become accustomed to today, probably because they're silent and you don't have to listen to people say stupid shit. The collection is wrapped up at the end of the night with old propaganda newsreels, classic black and white stuff and, if you're lucky, 'The Three Stooges'.

Underneath the stars, in fresh air and with old car seats to lounge on, an intimate drive-in feel is created at the Walk-In Cinema. It's a relaxing spot to sit chill out, sit back and reminisce.

Arrive early to secure a good car seat; bring a picnic and a bottle of wine to complete the setting. And how much for this unique experience? \$2.00! Shit man, even students can afford that.

### SHOOT THE FRINGE II

But wait, there's more. As a continuation of this filmfest, Shoot the Fringe screens from March 10th until the March 16th. A selection of novices and amateurs alike

have been let loose on Adelaide's Fringe equipped with a Super-8 cameras to shoot the Fringe as they see it. The filmmakers were selected on the basis of their fifty-words-or-less ideas, so expect some originality. Super 8 cameras, for those of you who *don't* know, are those little cameras that produce a surreal, soundless and kinda flickery vivid effect. (I think). So, after the Fringe is almost over and done with, you'll be able to watch Super 8 interpretations of it all and support yer local and burgeoning artists.

**The Phoenician Cuisine**  
*Ageless & Timeless*

**EARLY BIRD**  
5:30-6:30pm Mon-Sat  
Banquet style platters from \$8.95 per person  
Main Courses \$6.95

**The Phoenician Restaurant**  
Lebanese & Vegetarian  
47 O'Connell St. North Adelaide  
Tel. 267 4076

# Student's Guide to the Fringe

## "GUILT AND HOW TO AVOID FEELING IT"

**Guilt:** *The fact of having committed a breach of conduct, esp one that violates the law...feelings of being at fault or to blame, esp for imagined offences or from a sense of inadequacy.*

Throughout the year, you'll be hitting days when guilt and remorse will plague you like an abscessed ingrown toenail. Days when you, after much intense and deliberate procrastination, finally wake up to the realisation that you have, collectively, over 8,000 words in pure bullshit to sling in the next 24 hours. Then: that livid feeling of dread; that sickly sinking festering ache in the guts; that high strung, anxious high-pitched laugh and that sudden addiction to Marlboros will overcome you. For now, what the hell are you worrying about? Save your teeth-gnashing remorse for when it really counts, right now you've got some serious bludging to do. We expect nothing less for at least the next five weeks.

During the Adelaide and Fringe Festivals and all its associated revelry, feeling non-committal about studying, looking at or even buying a book, or bothering to find out where your lectures are can be easily justified. If you're a drama student, you're laughing; you've got the strongest case. Arts students, bullshit artists extraordinaire, can waffle their way through tutorials in Australian Cultural Studies and the like with convoluted interpretations of the representation of the Australian art scene in the Fringe. Anthropology students are particularly lucky because they can fall back on the ol' investigating subcultures such as ferals, artists, peo-

ple who live at the Exeter line. Those in Women's Studies can give the first term a miss what with all the important and high calibre material happening. But, don't despair economics, biology and other people who actually study. We'll find a way.

Look through your Fringe and Festival guide. Read the descriptions. Are the words post-modernism mentioned? Good. How about 'psychological exploration'? BINGO, psych students! Studying is a lot more than the drivel you ingest in your five kilo reading books.

Apart from actually going to the shows, which isn't a bad idea, you'll want to engage in a fair amount of post-show activities usually revolving around the Fringe Courtyard or the Star Club or some other celebrated, atmospheric (licensed) establishment. Naturally, the discussions will vary from the confronting nature of such and such act and the sheer genius of so and so playwright/actor/director/ musician. These post show discussions can turn into vital and voluminous sessions of verbiage running into late night episodes, so if you can't quite make your 9am 'Civil Unrest in Albania' or even your 1pm lecture that NOBODY was meant to miss, don't feel bad. You've probably got that covered anyway somewhere between your silly dissertation on bodily functions and your debate on how bad patchouli smells. (You'll be whiffing heaps of it over the Fringe.)

Here's a sample of Fringe and Festival stuff that basically covers course curriculum.

Biology students: **ANNIE SPRINKLE:** She'll have us all covered. She is a "can't miss" for biology and

medicine students. This woman, banned in America, will be showing on stage her cervix and she'll be having a self induced (is there any other kind?) orgasm. This, for medicine and psychology student, is like having your own little Masters and Johnson's experiment. She's also been described as "postmodern". Pay attention students of "Questions of Post Modernism II." We ain't too sure what it means other than something like anyone can say and do anything anywhere with whatever.

**FREUD LEFT HIS FLY UNDONE:** Did I spot a magic word or what? (Psych I). This is a frisky little number put on by local artists about the various mishaps and headfucks of house sharing. Some strong performances. Director's notes read: "A fellow director always advised me to always include the words Poignant, Zietgeist and Juxtaposition in any programme notes..." I feel relieved all ready! They'll be a lot of juxtapositioning, conjunctioning and dichotomising going on all year long throughout your studies, so if you can take in a show that actually juxtaposes why suffer through readings one to four?

**MODERN PROBLEMS IN SCIENCE:** For applied science students. These three nutbars prove any hypothesis thrown to them by the audience. Now, isn't that what happens in yer basic science prac in today's university lab? Tuesday night's performance proved that People with Hairier Butts are more successful through E=MC2 and Elton John. This show offers insight into the most probable ways in which the great thinkers of our time came up with their theories and inventions. Parallels "Problems in Agricultural Business A and B." At

## No Worries Mate!



least in title.

**DECADENCE:** Apart from being one of the most fantastic shows I've ever seen, it is the English student's first semester ticket to freedom. Forget Shakespeare and any other poetry/ drama segment of your course. Stephen Berkhoff's mastermind play, written entirely in verse, is stunning and mind-boggling in its sheer genius. Now that could be more an indication of my pea-sized brain than anything else, but the rest of the audience was fairly gushy too, so go figure. English I students doing the poetry option will find that The Golden Gate looks like high school mush next to Decadence. Besides being absolutely brilliant in dialogue, Alison Whyte and Rhys Muldoon pull off ripping performances that leave you breathlessly in hysterics. There's appeal, too, for our Social Science / Politics students as British classism, racism and society is exposed. Psychology students will appreciate the "woe is me, it's all my parents fault I'm so fucked up" spiel and just about everyone has to dig the hilarious and very physical sex and booze acts.

Shelley Kulperger

# Fringe Underground Events



Fringe Underground is a group of happening under 26ers who are presenting a variety of acts for the Fringe Festival.

**Pictures from the Web** is an attention grabbing total sensory experience. It features live and recorded music from local bands including Aunty Raelene and brings awareness to issues surrounding the destruction of Australia's forests and promotes the beauty of untouched wilderness.

Fringe Underground also

presents **Facade Offerings** - music, dance, theatre and other performances by young people on the balconies of Rundle Street including Exeter and Miss Gladys Sym Choon. **Facade Offerings** is happening every Thursday, Friday and Saturday night of the Fringe from 9-11pm. Featuring talented local and interstate acts.

**Beat Route** will be a night of poetry and jazz in a kaleidoscope of rhythm, music and spoken word. Happening Thursday 14 March 8pm.

**Live Locals** takes the stage at the Crown and Anchor Hotel on Mondays 4 & 11 March at 8pm. Featuring a line-up of top local bands including Jaded, The Sleepover, Cornerstone and Tao. Check gig guides for details.

**In Your Face** is an exhibition of paintings, oil pastels, sculptures, ceramics and photography - completely now and in your face! Until March 17, 9am - 5pm, Mon - Fri & 10am - 4pm, Saturday in the Ballroom, Carclew Youth Arts Centre.



# FUNNY BUSINESS @ FRINGE

Venues: The Sin Bin /The Loft, 211 Grenfell Street.

The Garage, 27 York Street (Laneway behind Hungry Jack's and the Austral).

Reviewing comedy is probably the easiest thing to do. One merely has to consider: did I laugh? did I laugh loudly? was my stomach hurting? did I titter gleefully and embarrassingly? were tears running down my face? or did I wear a confused expression on my face and was I angry that I had wasted both time and money when I could've enjoyed myself more making shadow puppets on the wall? That's about it really. No, real in-depth analysis. Comedy is primal and that's what I like about it. According to Cosmopolitan edition number 909, a sense of humour in a man is the next desirable thing to a big ... heart which is why I decided to check out some funny guys with lovely lilting accents last week at The Loft, The Sin Bin and The Garage.

**Phil Kay:** hails from Scotland and is described as a "master of improvisation". Very true, as the show we saw centred on the minor misfits of the audience including a couple who were married (but not to each other) and had just met the night before. They were invited, and actually attempted, to consummate their affair on stage. The next victims were the four "synchronised youth", as Phil Kay aptly put it, a group of plaid shirt-wearing, simultaneously beer-drinking suckers who learnt to walk in a row with their thumbs hooked in each others' pockets. Phil really knows how to make a fool of somebody and *that* is admirable.

Apart from being a "master of improvisation", he's also a master of facial gesticulations. For ten minutes straight he can stand up there and pull faces without saying nary a word - while everyone in the audience goes completely mental and delirious. He is ridiculously funny and if he's like the way he is without drugs, then I'm really envious. The show was highly interactive (buzzword of the Fringe, had to throw it in) as Phil basically uses the people in the audience to feed his demented mind and spur spontaneous, frenzied moments of hilarity. OK now I'm raving. My stomach hurt, tears rolled down my face, I tittered unashamedly when nothing was

happening, I howled with gusto and we all begged for him to stay. Some people up front even asked if they could hang out with him. (How desperate can you get?)

**YOU GOTTA GO SEE HIM!** He's at The Loft on 5th and 6th March at 9:45 pm and then 7th and 8th March at 11:15pm. Prices: Thurs to Sat- \$19/\$18; Sun-Wed- \$18/\$17.

**Sean Lock:** is another UK comedian with a more mellow, sardonic wit and style. Actually, the guy is completely twisted if the truth be known. I saw him last Saturday night at The Garage and sitting by myself I almost laughed as loud as Jimeoin, who sat two seats down from me, but not quite. There's something about being alone at comedy acts that's a bit unnerving as you

keep wanting to nudge the person next to you and say: "G o o d one, eh?" I couldn't do that which was hard because as mentioned before Sean Lock pulled off some pretty deranged stuff which appealed to my base mentality and I had no one to share it with. Go see him so we can discuss sex with Polish forks and how stupid children are and how shitty their drawings are, and oh yeah what happens when your parents 'out' you and turn dinner (snags) and footy (players) into endless double innuendos. Overall, a highly entertaining performance from a slick and sick performer.

## Tom Miles Quartet:

Richard and Heindrick put on a show that was entertaining but slightly over my head. If you're a muso, go see this show as it's rife with references to Bach and Leeder and other classical music stuff which, although I got, would be a lot more funny to someone who actually knew music. No offence, just that I'm an uncultured clod. Memorable moments came with their parody of "The Musical" which they compacted into four minutes with the essential "Catchy Tune", "I'm So Sad", "I've Got a Real Nice Voice" and "Sing Your Ass Off!". Would've made Andrew Lloyd Weber cringe.

The show displayed two serious musical and singing talents who obviously preferred wearing leotards and singing songs like "Nob, Nob, Cheesy Nob!" and performing 'synchronised piano playing' than taking any of it too seriously. You gotta respect that.

## Modern Problems in Science:

It has been proven that the reflection off William Shatner's Hairpiece is the cause of Global Warming. Uh huh. Three professors, played by Americans Dick Costelo, Phil Granchi and Rick Fulcher, prove any hypothesis that the audience throws them. These guys bring improvisation to new heights and every show is guaranteed to be original. I was lucky because the night I took part in the experiment the hypothesis was: "People with hairy butts are more successful." This wasn't such an easy one for them and at times they faltered, which is, in one way, part of the entertainment: seeing them squirm. Other times they really got rolling and managed to connect Van Gogh with E.T. and theories of government. Discussing everyone from David Hasselhoff and Pamela Anderson to Michael Jordan and Elton John, the theory was ultimately proved by Einstein's E=Mc<sup>2</sup>. I can't remember exactly how, just that the M represented a hairy butt. Hmm.. The three professors will be familiar to all of us: the vague, pipe-smoking muser, the eager, long-haired young one and the loud, cantankerous, intimidating buffoon. Their rambling "intellectual" debates are real pisstakes. If you go make sure you've thought up a real tricky and obscene conclusion. Shows from the 10th until the 16th at 8:15.

## The Sin Bin:

Low ceilings, blood red walls splattered with depictions of the seven deadly sins, twisted sickos hanging out in mobs in dark corners....Welcome to The Sin Bin! This is yer basic underground, late night, alternative drinking hole where yes, low ceilings create an intimate, basement feel, glowing red walls are adorned by

local artists' take on the seven deadly sins and groups of comedians, along with audience members, lounge in post-performance heckling mode.

I hate to quote the (B) Advertiser but they got it right when they said the Sin Bin atmosphere provided "the type of audience interaction that comedians seemed to be hunting for." Indeed. It must have something to do with the loungey, laid back feel of the room that makes the audience feel free to participate. On Wednesday night when local comedian Hoot mused that movies would be so much more interesting if only they had the word 'nob' in the title and then asked for suggestions, the audience was unstoppable. Some good ones, too: Dead Poets' Nob, 9 1/2 Nobs, Journey to the Centre of the Nob, Nobbing Ms Daisy, and my fave, Nob Without My Daughter.

The Sin Bin provides an open environment for its cabaret style shows. Bringing together headline acts from Funny Business and the Fringe such as Phil Kay, Sean Lock, Desire, Hoot, Simon Pegg, and Annabel Giles amongst others, the Sin Bin is a good showpiece of the Comedy Festival. So, if you miss any comedian at the Loft or the Garage, chances are you can catch a repeat, condensed performance at the Sin Bin. Between laughing your guts out, you can drink, eat, take in live music, seventies disco nights, DJs and other stuff. And it's cheap! Entry is \$5 or \$3 concession, for Sin Bin cardholders: \$4/\$2. Anyone from musicians to firebreathers who want to get in on the Sin Bin act and perform their mighty and talented hearts out should call Nick on 223-6888. Check the board outside 211 Grenfell St, or at Funny Business Headquarters on Rundle St, for who and what is on at The Sin Bin, or call Nick. Pick up your Sin Bin card from On Dit for discount entry.

Shelley Kulperger



Ha Ha

## FOUR ROSES BODY PIERCING STUDIO

104 Hindley Street, Adelaide

Open Mon - Thur  
11am - 6pm  
Friday & Saturday  
Open 24 Hours

Up Stairs • 2 Private Piercing Rooms  
Total Sterilisation • Large Assurances  
of Body Jewellery • Clothing & Gifts  
Genital Piercings also Available

Phone: (08) 212 2254

# VRMM VRMM !!!!!

**FROM THE SUB-EDITOR....**

In 1996, On Dit is proud to present Motoring for your reading pleasure. Presented in alternate issues, this will become your definitive resource to keep in touch with all that burns petroleum products. This section will contain any, all or none of the following :

Road Tests of New Cars;  
Road Tests of Used Cars;  
The Motoring Advice Column;

Classified Ads for Students selling their wheels.

In Fact, if you are selling your car, then why not let our very able team of Car Thieves, Stunt Men and Experts take your wheels for a spin. Nothing moves quicker than Cars in On Dit!!!! And we're not talking about sales either!!!!

All letters, classified ads and miscellaneous contributions can be handed into the On Dit Office before 12pm Wednesday.

Mr. Ed Revhead.

**ROAD TEST - The Mazda 808**

Have you ever picked up one of those large sea-shells, put it to your ear and listened for the sound of waves crashing on a beach? Well, when I sat in this car, I swore I could hear the dumpers and smell the salt. I put the key in the ignition, and turned it one notch. The AM radio blared to life, and the Beach Boys pumped through the only working 4W speaker out of the pair. I took in the vivid imagery before me. Closing my eyes I could imagine a board on the roof racks, the zinc cream on my nose and the endless Summer to come before me. Cruising to find the waves or wind in this little baby, Oh Yeh, Summer Perfection. Alas, the Summer is all but gone, and the hard slog of yet another University year is

upon us.

So what I do, is I turn the key. The raw power of the 4 cylinder burst to life. Now that does sound nice and nasty. Unfortunately further inspection put it down to a rusty muffler. Depressing the clutch, I slide the 4 on the floor into First. It revs well, and even idles by itself with the choke only half way out. Not bad.

The Speedo goes up to a very modest 180 km/hr. The Japanese do have a sense of humour, don't they. The only people who would believe that this car would reach that speed are the same ones who believe that it has only done 87,000 kms in 20 years. More likely the clock has been around a few times. Despite being racing car red, I think that the only way this car could reach 180 km/hr is if it is dropped from 10,000 feet. Mind you, with the aerodynamics of a brick wall, I think that terminal velocity might kick in first.

The Front has plenty of room for both driver and passenger. The bench seat in the back is a little different, as the back gets cramped when someone over 5 foot 6 inches is in the front. There are only 2 seat belts, but there's room for at least 3 or 4 people in discomfort. There is plenty of boot space, more than enough to fit your grandmother's 2 bags of shopping. The back seat folds down, and then there is ample room in the back, enough even to fit a Shopping Trolley to go with the

groceries.

Running at around 10 km/litre, this little beast of a car is a cheap way to get from A to B. The Gear changes are smooth, but the acceleration is modest. Oh, well, who needs grunt when you've got style? No oil burning.

This machine is a true testa-

VALUE: About 3 Snickers and a Can of Coke. Bargain at twice the price!!!!

**THE MAZDA ROTARY ENGINE**

The Mazda Rotary Engine replaces conventional pistons with three-cornered rotors which have rounded sides. The rotors are mounted on a shaft



ment to Japanese Styling and stunning good looks. This has been enhanced with the addition of a set of Mags from an RX7, and the recent respray it has received. It also has some potential. Throw in a Rotary (any of the RX series are compatible), and this baby is ready to rock and roll.

**TECHNICAL BULLSHIT:**

Make: Mazda  
808  
Year: 1976.  
Type: Station Wagon.  
Colour: Red.  
Engine: 1272 cc 4 Cylinder.  
Transmission: 4 speed manual.  
Power Output: 48 kW @ 5000 rpm.

Torque Output: 105 Nm @ 3000 rpm.

Wheels:RX7 Factory Standard Mags with 185x75R13 Retreads.

Maximum Capacity: 0 People and a rather large black spider.

Then 16 people and a rather large flat spider.

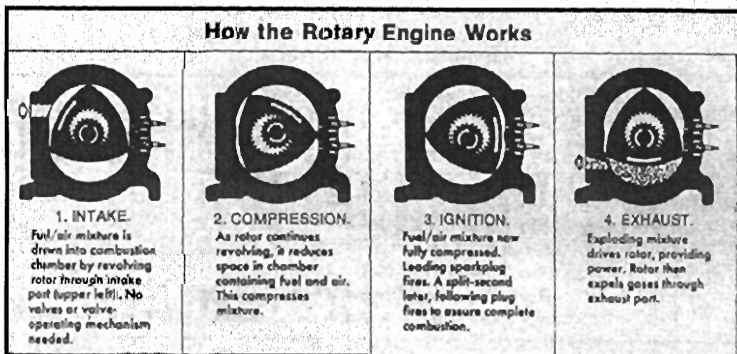
which has eccentrics rather than crank throws. The rotors rotate in a roughly oval shaped (2 lobe Epitrochoid) chamber.

The engine runs on the same principles of a conventional piston engine (Intake, Compression, Ignition, Exhaust), but the cycle stages are concurrently happening, rather than in distinct stages in the piston. As the rotor turns it exerts pressure on the cam of the eccentric shaft, causing the shaft to rotate.

There are 3 power pulses for every rotation of the rotor, so the eccentric shaft makes three revolutions for every rev of the rotor. To maintain this ratio, the rotor has an internal gear which meshes with a fixed gear in a 3:1 ratio. If it were not this arrangement, then the rotor would spin freely, and the timing would be lost.

The Mazda Rotary Engine has 2 rotors mounted 60° out of phase. This produces 6 power impulses for a full revolution of the two rotors, and 2 impulses for each revolution of the eccentric shaft. This allows the Rotary Engine to develop a greater amount of power for it's size and weight when compared to a reciprocating piston engine.

**How the Rotary Engine Works**

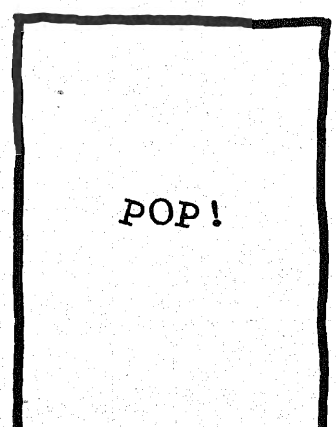
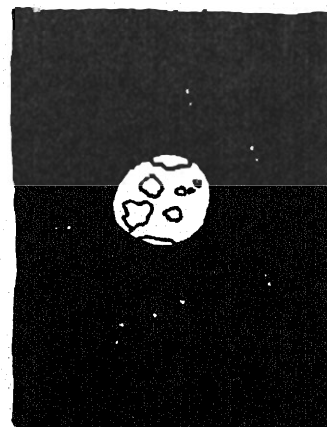
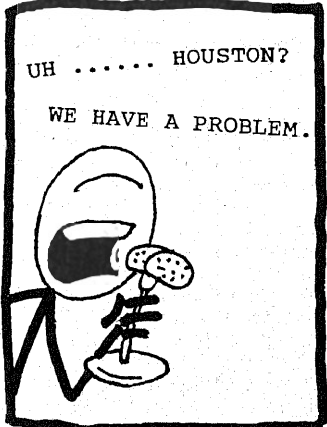
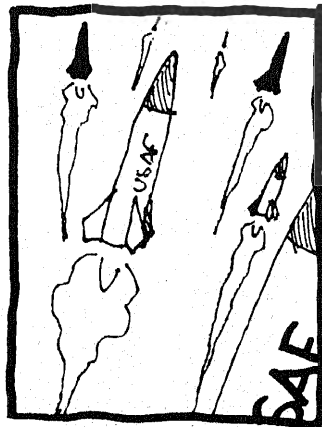
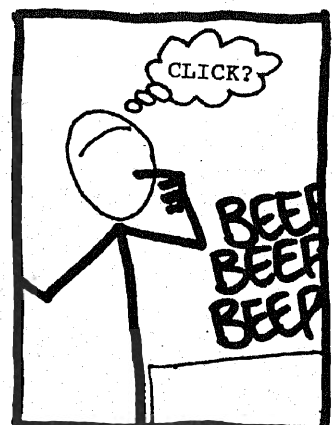
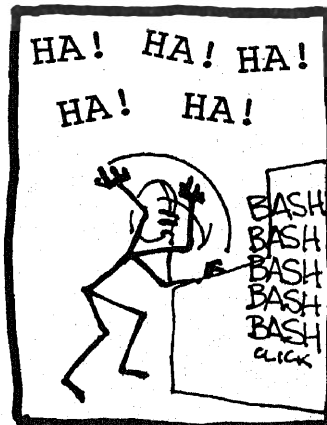
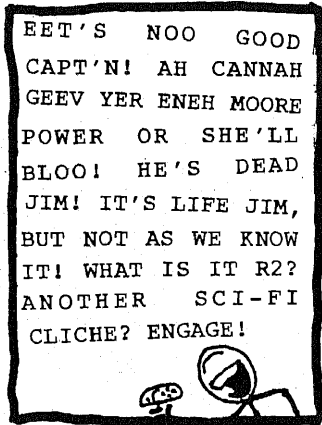
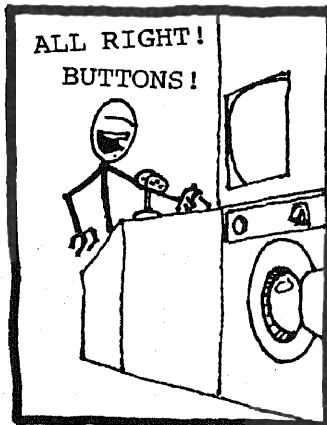
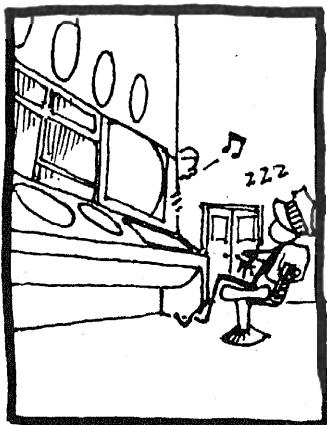
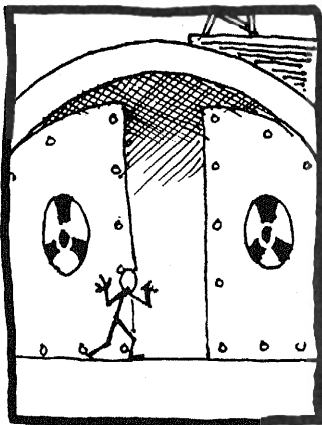
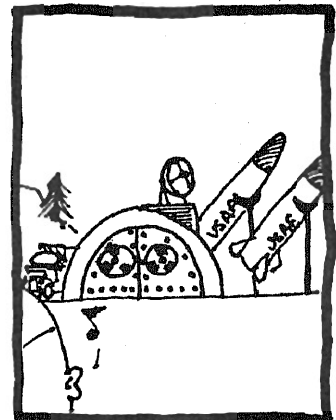
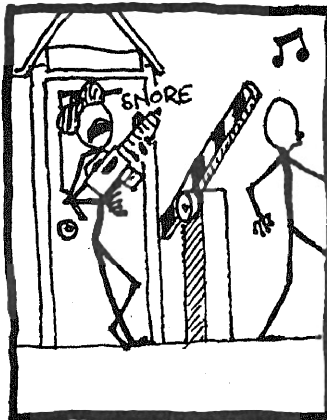




The Legion Of Anarchy  
Municipal Council  
Presents

# Mr. ANARCHIST

in  
"Mr. Anarchist visits  
North American  
Strategic Air  
Command"



# Looking for a good subject in semester 1?

## Try Modern Comic Texts II/III

### Preacher

Publisher: DC (Vertigo)  
 Writer: Garth Ennis  
 Artist: Steve Dillon  
 Latest Issue: # 12 (March '96)

Garth Ennis' *Preacher* is an almost indescribable comic. Its three central characters are Tulip, a hitwoman who's never actually assassinated anybody; Cassidy, an Irish vampire who spends the daylight hours hidden under a tarpaulin in the back of his pickup truck and the night satisfying his undead urges; and Jesse Custer, an ex-preacher from Texas who has unexpectedly found himself in possession of the Word of God, giving him the power to make anybody do anything he commands - he is also being haunted by the benevolent ghost of John Wayne. This bizarre trio is on a mission to find

*Preacher* drips with explicit violence, brilliant black humour and genuinely nasty horror elements, such as the Saint of Killers and Jesse's crazed fundamentalist grandmother. If Tarantinoesque wasn't such a tired description then I'd use it here. Indescribable perhaps, but a hell of a ride.

The series has just finished its first year and the opening seven issues have been collected in the book *Preacher: Gone to Texas*, which should be out right about now. Go forth, my people...

### Cerebus the Aardvark

Publisher: Aardvark Vanaheim  
 Writer: Dave Sim  
 Artists: Dave Sim & Gerhard  
 Issue Reviewed: # 201 (Dec '95)

*Cerebus the Aardvark* is a project

moptop 'Harrison', the thick-lipped 'Mick' and the repellently matronly Mrs Thatcher who all feature in issue 201), although Sim has in the past been criticised by some as a misogynist. That aside, *Cerebus* is an interesting and commendable experiment in writing with a large cult following. The black-and-white artwork is clean and attractive. Its one obvious flaw, however, is its long and complicated history. *Cerebus*' story is not an easy one to come into part-way through, full of self-references and in-jokes, and the collected earlier editions are an expensive proposition, particularly in this country, where they may cost upwards of \$60 each.

### Industrial Gothic

Publisher: DC (Vertigo)  
 Writer / Artist: Ted McKeever  
 Latest Issue: # 3 (Feb '96)

in worlds of looming machinery and dark buildings. *Industrial Gothic* looks instead at the dehumanisation of people at the hands of other people on the basis of appearance. His intricate, exaggerated artwork, beautifully and cleanly coloured, brings to life the crippled urban landscape into which Pencil and Nickel have ventured on their quest.

The issues of this series which have already been published should be easy to track down - it is well worth the time.

COMING SOON: Already out by the time this sees print (if the publishers' annoyingly erratic schedules can be trusted) should be *Death: The Time of Your Life* by Neil Gaiman (of *Sandman* fame) featuring the sexiest Grim Reaper you'll ever see; *Hitman*



### The Preacher

God, literally, since He seems to have gone on an extended holiday leaving the world to fall apart in His absence. Not a comic for the Evangelical Union, I'll wager.

Ennis, a brilliantly deranged writer from Belfast acclaimed for his work on DC's *Hellblazer* (where he also worked with the alcohol-crazed artist Steve Dillon) has described this book as "a rollercoaster ride of a story that's peopled by some of the strangest sons-of-bitches ever to draw breath. The bus is on fire and Jeffrey Dahmer is at the wheel. And he's freebasing. Climb aboard..."

Indeed.

pretty much unique in the modern comics field. His creator, Dave Sim, has planned the whole series out as a twenty-five year tale of *Cerebus*' life, from beginning to end. Already seventeen years in, what began as an anthropomorphic aardvark send-up of Conan the Barbarian has mutated into a sprawling, complex social satire with a staggering history. The back issues are collected together as graphic novels - phonebook-sized publications of up to 600 pages each.

*Cerebus* is an intelligent, well-written comic whose characters often bear suspiciously close resemblances to real-life people (ie the Liverpudlian

McKeever is a well-known and well-respected writer/artist for his cult comics such as *Plastic Forks* and *Metropol*. His current book, *Industrial Gothic*, is a five-issue mini-series from DC's alternative Vertigo imprint. It is the story of the institutionalised Uncle Pencil and his beautiful (but limbless) girlfriend, Nickel Pepper, who have escaped from their home into a bizarre near-future world of super-superficiality where the ugly are locked away. Surreal? That'd be one word. Very bloody good? Three more.

Ted McKeever's writing is subdued but perceptive, and tends to focus on the dehumanisation of people

a new, mainstream comic by the always entertaining Garth Ennis; and, for the Tarantino-obsessed who can't wait until the actual film turns up on these shores, the supposedly faithful comic adaptation of young Quentin's new vampire flick *From Dusk Till Dawn*. Don't blame me if this last one's a raging pile o' bollocks - comic adaptations, like the 'novels based on the film', should always be treated with a healthy degree of scepticism.

James Morrison



# Bargain Arts

## Art, Art and More Art

The Adelaide Festival of Arts and the Fringe provide everyone with the opportunity to engage in the Arts and overdose on culture. At this time, there's always so much to do and see - even on the average student's shoe-string budget. So take the time to let your eyes wander over the pages of the official programs and pay particular attention to the Visual Arts. Most exhibitions are free and don't require a whole evening or afternoon of viewing. This makes it ideal for those who are lacking either time, money or both!

A stroll around Rundle Street, in particular, could turn into a challenging experience that may lead you to question previously-held perceptions of what constitutes art. Be adventurous, bring an open mind and, above all, enjoy!

Also worth a visit, is the Art Gallery of South Australia, which re-opened on Saturday, after extensive renovations and extensions. At last, a contemporary environment for modern art, room for touring exhibitions and special functions.

## Rare Red Roo

Tandanya, the National Aboriginal Cultural Institute, translates as 'Red Kangaroo Place'. The Kurna people (who were the original inhabitants of the Adelaide Plains) used the name to refer to the Adelaide city region.

Tandanya's purpose is to serve both Aboriginal and non-Aboriginal people by teaching everyone more about the diversity of Aboriginal culture. This is often achieved by guided tours and preliminary talks, taken by Aboriginal guides.

Christine Abdulla, the Cultural Co-ordinator of

Tandanya, stresses the objectives behind the educational program.

"We're trying to raise the cultural awareness for the non-Aboriginal people and, also, we get groups in from the Aboriginal community as well."

Exciting times lie ahead for Tandanya, with plans to launch Australia's first indig-



enous art magazine, also of the same name. It is hoped that its release in July will coincide with National Aborigines' Week, and the corresponding festivities that will ensue. The Aboriginal and Torres Strait Islander Commission (ATSIC) has assisted with funding for the first two editions. However, as the Chair of Tandanya, Katrina Power, explains, more money will be required to ensure the success of the publication.

"We are hoping that we can attract some sponsors [and] that white and black Australians will get behind this. It's an opportunity for exposure. We have [so] few opportuni-

ties in the Press, unless it's negative, so we're going to be concentrating on the good stuff: the Arts Scene, the visual arts, performing arts."

Katrina also aspires to highlight other cultural institutes around Australia and hopes to create a network of community-driven cultural centres.

The Board she chairs consists of Aboriginal people with backgrounds in education and art, all of whom have a great future planned for this cultural institution, despite a shaky start, overcoming past financial difficulties.

"We have high hopes for Tandanya. Most people would be more than aware of our unfortunate history but the fact is that we have paid our debts."

Next time, it is hoped that Tandanya will be a part of the Fringe: the "affordable festival". Tandanya's contribution to the Adelaide Festival of Arts is an exhibition entitled Native Title Now, which has just opened.

Katrina also commends the work of Tandanya's new director, Paul Canet-Senior, who is not Aboriginal, conceding,

"I guess it's hard for a non-Aboriginal person to deal with an all-Aboriginal board."

At present, everything seems to be running smoothly, with many projects under way.

As most people are aware, Aboriginal art is distinctive, due mainly to its use of warm, earthy tones and unique patterns. Of greater significance are the legends and myths illustrated in Aboriginal works of art that are integral to the Aboriginal culture and spirituality. Many examples are to be found throughout the Institute and it is also possible to take works home, by making a purchase. As Katrina explains,

"It gives people the chance to buy Aboriginal art produced, marketed, sold by Aboriginal people; and money going back into Aboriginal pockets."

Retrieval of Aboriginal artefacts from the South Australian Museum is another of the Board's objectives.

Aside from being an exhibition space with an open stage theatre to seat 160 people, Tandanya also has its own cafe, where Aboriginal musicians and performers entertain on a regular basis. However, Katrina and the Board wish to take this concept one step further.

"We are really delighted that the cafe is up and running. I would hope that we can arrange an indigenous menu."

Situated in Grenfell Street, opposite the Garden East development, Tandanya is a must for both tourists and locals alike.

Marian Clarkin

## WANTED

### VISUAL ARTS WRITERS

No experience required. Leave your name, address, telephone number and faculty pigeonhole in the Visual Arts Editor's pigeonhole, in the On Dit Office.

In exchange for the fame, fortune and glory of seeing both your name and words of wisdom in print, you'll be invited to join our eclectic entourage of art 'experts', for evenings of free wine, convivial conversation, and maybe even a few paintings and sculptures. Adventurous? Apply!

# Recycled Furniture

## Recycled furniture competition

Furniture: Leather recliners, coffee tables and vinyl pouffes. Pretty dangerous stuff, huh. Say what? Well certainly, we've all seen some bean bags that probably breach 90% of public health laws, but dangerous? Victor Papanek seems to think so:

"There are professions more harmful than industrial design, but only a very few of them... By creating whole new species of permanent garbage to clutter

up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed.

"The environment is screwed up visually, physically and chemically. The best and simplest thing that architects, industrial designers, planners, etc., could do for humanity would be to stop working entirely..."

However, Jo Colyer from the D-Zone Exhibition Space at Industrial Creative Design Solu-

tions claims that it doesn't have to be the way....

Rather than continuing to line the pockets of evil waste disposal conglomerates, she suggests that we gather up our used dog food cans and drinking straws and turn them into good use as, well... as furniture. To that end, she's calling any budding designers, greenies, conceptual artists (or all of the above) to enter Adelaide's first Recycled Furniture Competition!!

All you have to do is design

and put together a piece of furniture- indoor, outdoor, home, office, functional or ornamental using at least 50% recycled materials. Make it funky, and you will either sell it, win a prize or a contract, or at the very least get that nice, warm feeling from doin' something good for the environment.

There's prizes for most ingenious design (ie. that which uses the most hard to get rid of rubbish) and the most marketable. Furthermore, a selection of the best entries will be exhibited off Rundle St. from April 17.

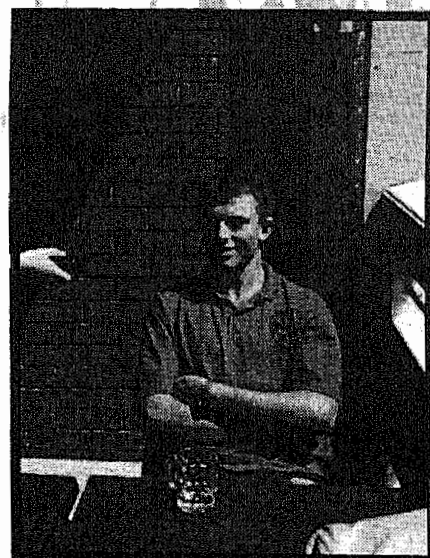
For more info and entry forms call Jo Colyer on 268 8908, and get designing!





QUESTIONS:

1. What has been the best and worst part of O 'Week for you?
2. Who do you think should win the election?
3. Who, other than current political figures, would you vote for to run the country?

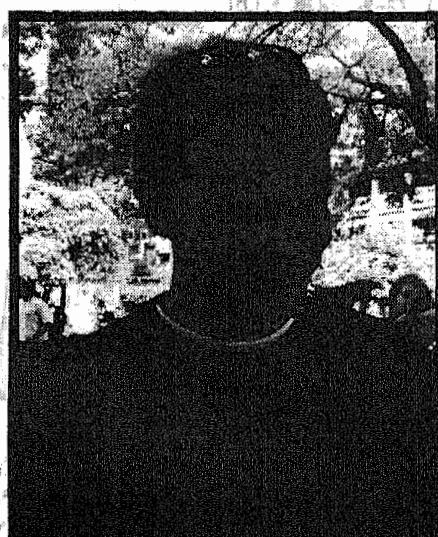


ANDREW

1. Definitely the opposite sex and the time spent together with old friends. The worst part's the hangover in the morning.
2. Most people would be against this but I'm from the country and I think the Liberals because I like their policies for small businesses. A lot of people can't see it but Liberals are honest about their policies whereas Labor spend a lot of time back-stabbing the opposition.
3. Tim Ford because everyone knows him and I think he'd make a good representative for Adelaide Uni politics. I'm sure he'd do a lot for Adelaide Uni.

SARAH & EMMA

1. Prince Michael Mikael Romanov came to visit us. We still have no idea who he was, but he wanted to join the army. The worst part is having to sit here and not drink too much, not being able to drink at all.
2. E: For the Senate I'd like to see Natasha Stott Despoja get in because she's fairly confident. I've heard her speak a few times and she seems to be one of the few people who is competent. It would be good to see someone younger get in. I still haven't made my mind up about the lower house.  
S: Natasha Stott Despoja for the Senate but I think the Lower House is pretty dismal.
3. S: Anyone from Mickey Mouse up would be better than who we've got at the moment.  
E: B1 from Bananas in Pyjamas.



ANGUS

1. Getting here every morning and seeing what's going on, I think. The noise has been a bit of a pain in the butt, trying to listen to the music.
2. The Coalition definitely because I'm a Liberal. I believe in the things they stand for, the founding principles of the party and more than anything I intentionally dislike the ALP.
3. Homer Simpson. I'd just like to see a country run by Homer Simpson.



JAMIE

1. Best part was probably the alcohol, the worst part was the rain yesterday.
2. Democrats because they're supporting the rave scene. It's about time someone gave us a chance and stopped talking about drugs.
3. Probably Ren and Stimpy.

BEVAN

1. The best part was the skulling competition but I'm a bit biased because I'm running it. The worst part, as far as a let-down, was Skulduggery because it was shut down too early.
2. The Hemp Party. I'm not really too fussed, I'm just sick of the scare campaigns from both parties.
3. Homer Simpson, but I'm not really happy with that.



LIZ

1. The recycled chip buckets in the Helen Mayo Refectory were the best part and getting to the bottom of the chips and finding there wasn't any sauce left was the worst.
2. The Democrats, because they "keep the bastards honest."
3. The Tea Party, because they rock hard!



NATASHA

1. Beach party was pretty cool and waiting around for friends was the worst.
2. The Labor party because they know what they're doing and the Liberals don't because they haven't been in power for long enough.
3. Ren and Stimpy and Rupert The Bear because I reckon they'd do a better job.



SCOTT

1. Skulduggery was both the best and the worst. It was the best because I haven't been to much during O 'Week and the worst because it ended a bit early.
2. Probably the Democrats because it would be a good change.
3. Tali White from The Locksmiths. I'm not exactly sure why but I think they'd make a good leader.





# STUDENT RADIO PROGRAM

# SEMESTER 1 1996

WEEK ONE (STARTS FEB 26)

WEEK TWO (STARTS MARCH 4)

**MON 10-10.50PM CYBER RADIO**

**MON 10-10.50PM SPANKING THE MONKEY**

**10.50-11.40PM POP SICK**

**10.50-11.40PM POLP!**

**11.40PM-12.30AM GUEST PRESENTER**

**11.40PM-12.30AM BABES IN BOYLAND**

**TUES**

**TUES**

**10-10.50PM PABLO FANQUES FAIR**

**10-10.50PM COSMIC WARRIORS FROM BEYOND INFINITY**

**10.50-11.40PM MARUTI AND THE ELEPHANT WATCHING SILVER II**

**10.50-11.40PM THE PEARL BIRD**

**11.40PM-12.30AM ENDLESS REFLECTION/THE ADVENTURES OF THE SMITH SISTERS**

**11.40PM-12.30AM CASM MUSIC**

**WED**

**WED**

**10-10.50PM RADIO SHAVEN CHICKEN**

**10-10.50PM G-SPOT**

**10.50-11.40PM NO VISA REQUIRED**

**10.50-11.40PM OCKHAM'S RAZOR: THE NEXT CUT**

**11.40PM-12.30AM ABSTRACT RADIO**

**11.40PM-12.30AM NUDE WITH SUNGLASSES**

**THURS-SAT**

**10PM-12.30AM**

**UNI OF SA STUDENT RADIO**

**SUN**

**SUN**

**10-10.50PM RIDING ON THERMAL ROCK**

**10-11PM CULTURAL COCKTAIL**

**10.50-11.40PM 24 FRAMES**

**11-11.30PM LOCAL NOISE/RADIO DRAMA**

**11.40PM-12.30AM RADIO ALPACA**

**11.30-12.30AM EXPERIMENTAL MUSIC SHOW**

MONDAY

WEEK TWO

TUESDAY

10-10.50PM

**Spanking the Monkey.....or something.** with Shane, Ky & stuff. Brought to you by the supercool International Playboy Association, we've got a quiz with fantastic prizes, interviews with very famous people, a talkback segment, comedy with the Jerky boys, Derde and Clive and lots of other famous guys who are funny and stuff, plus more cliches than you can poke a stick at.

10.50-11.40PM

**Polp!** World music with a difference! Tired of the African based "World Music" or the sounds of Bulgarian throat singers? That is not the complete and real world. Everywhere, people are listening to folk pop, which is churned out like pulp. This is real world music. The stuff which mixes accordions with techno, ABBA remakes and Siberian shamanistic heavy metal. The song themes reflect real issues of the day, such as war and homelessness along with a million recycled hits all titled "I Love You". The World's popular music is more diverse than you think, so try it out. Even the goss is good. Karaoke lives!

11.40pm-12.30AM

**Babes in Boyland** Riot Grrrl! You've heard her before & she won't go away - she's upfront & in yer face. This show rocks, loudly. A radical explosion of grrrls producing, playing & singing music, performing, challenging, screaming a lot & doing other cool stuff, just so that they can be heard. All those ready for a riot of gender confrontation, tune into the new grrrls of Babes in Boyland, Jessica & Kathleen.

10-10.50PM

**Cosmic Warriors from Beyond Infinity!** Attention people of Earth, I am Sargon, Lord of the Electromagnetic spectrum. It has come to my attention that your puny earth radio dares to trespass in my freedom. Rather than simply annihilate you all, I have decided to amuse myself by taking possession of the Earth Beings you call "Sergei Stable" and "Peter Byrne", whose feeble minds were no match for my Galactichypnometaray. They are now my mindless mouthpieces on Earth, broadcasting to your untold millions the will & opinion of Sargon. Shudder with dread as they opine on "SA". Cringe with fear as they wax philosophical on your "media". Soil shy bristles as they present the hard-hitting, infotainful, all singing/all dancing chat show format **COSMIC WARRIORS FROM BEYOND INFINITY**

10:50-11:40PM

**The Pearl Bird** This year the wimmin's show is going to be produced and presented by not one, not two, but MULTITUDES of groovy wimmin. Listen in for all the news and vews on wimmin's events in Adelaide & at Uni, wimmin's music, interviews and whatever else we come up with. Tune in to the Pearl Bird and expand your mind. Radio to stimulate your clitoris.

11.40-12.30AM

**casm music show** with glen scott and people he knows. a radio programme promoting aboriginal and Torres Strait Islander music. the show also exists to advertise existing aboriginal bands and music from students and to spread it amongst the student radio programme. tune in and keep up to date with the latest aboriginal gigs, interviews, live bands and giveaways.



MONDAY

WEEK ONE

TUESDAY

WEDNESDAY

WEEK ONE CONTINUED

SUNDAY

10-10.50PM

**CyberRadio** with Ben Woolven, Craig Patten, John Brazel & Nathan Close. If you want the real story of the Internet, without all the hyped-up mainstream media crap, listen to CyberRadio: it's what happens when the 'net meets AU Student Radio. Everything from Anime to Zimmerman and a mind-blowing time in between. Reach us at <http://student.adelaide.edu.au/cyber>

10.50-11.40PM

**PopSick** with Adrian & Josh. "Pop Muzik! Pop Muzik! Talk about Pop Muzik!" "Allright! Allright! We get the message!" "I'm so excited about this semester! Duran Duran, Bronski Beat, Ru Paul, Adam Ant all this excellent music. I can't wait!" "Yeah! Music to make you puke. The best thing about the 80's is that they're over!" "How can you say that? Pop lives! Pop Muzik! Pop Muzik...!" Tune in to Student Radio - Mr Pop & the Anti-Pop present an 80's music and trivia show for fans and cynics alike.

11.40-12.30AM

**Guest Presenter Spot.** Tune in as each fortnight we invite a different guest celebrity to programme and present the show. You'll be surprised just how many interesting music collections there are floating out there. You'll be even more surprised at the bunch of freaks we invite in. Only for the brave hearted and open-minded.

10-10.50PM

**Pablo Fanque's Fair** with Christian, Peter & Nikki. Do the lyrics of Silverchair songs leave you lost for words? Do you wish to see Ray Martin as President? When you think of an Australian landmark, do you think of the big orange and the like? Do you want to see America turned into a theme park? Would you like to hear music from the Smiths, Beastie Boys, the Beatles, Curve and Spiderbat? Yeah? Well listen to us 'cause we like you.

10.50-11.40PM

**Maruti and the Elephant Watching Silver II** Presenters: Leo Chandio, Rob Grzegorzec & Armin Mayer. Content: "Punk-focused program" "Indie sort-of songs" "Each program starts with a Cure song" "Interviews with local and international bands" "Make-shift radio plays and a whole lot of love" "And the occasional sex and mule live in the studio."

11.40-12.30am

**Endless Reflection/ The Adventures of the Smith Sisters.** These two fine shows will be alternating on a fortnightly basis. Tune in & take an active part in their adventures.

• Check for further details of all shows in the next edition of *On Dn*.  
• There are two vital changes that need to accompany the inner leaflet of this handout. .  
1. During o'week, you will hear stage one of the on campus radio project. We will be broadcasting from the barr smith lawns only due to delays in the arrival of our precious equipment. Thankx to 5UV who lent us the equipment to make it possible for us to make some noise on the lawns.

10-10.50PM

**Radio Shaven Chicken** with Stephanie Hester & Samantha Smith. Radio plays, live gigs, heaps of free stuff & much more. Complete decadence, anarchy & frequent use of the 'f-word'. Always on the lookout for new talents (of all kinds) & listener interaction. bugger off (cross out) do your inner child a favour & get in touch with the radio show that cares about ratings (cross out) you.

10.50-11.40PM

**No visa required** with Nikki Mars. Dance feely around the world on a wave of rythms as there is, "NO VISA REQUIREMENT". Join Nikki in the exploration of the movement of peoples and vibrations across the earth. The show will involve theme nights, on air workshops with local performers and present a wide range of global grooves to get your body shimmying.

11.40-12.30AM

**Abstract Radio** Listen to Adelaide University's own MARIJUANA LEGALISE as he brings you politics, music, guests, special reports, just where to get cheap food, and information about whats happening in the Student Union. Want to be a guest? Have a Club event to promote? Want to get involved? Call Abstract Radio on 303 5000, or leave a message in the AU Clubs' Association. Abstract Radio - whatever you want it to mean.

10-10.50PM

**Riding on Thermal Rock** A plethora of sounds will seduce your ears as you journey to the bubbling, frothing centre of obscure and burning rock. A splattering of interviews amidst updraughts of American music. Entwined with soulful and salubrious commentary on aspects of pseudo-Society. Musicians, local and world-wide will arrive live and digitally to your starved awaiting ears. Join Julia, Pete and Gus for a ride on thermal rock every 2nd Sunday at 10pm.

10.50-11.40PM

**24 Frames** With Craig and Karen, Student Radio's movie show. New, Old, Borrowed Blue. Join us in our quest to have Ben Mendelsohn assassinated. Oh yeah if the directors ever tell us when we go to air, we'll tell you.

11.40-12.30AM

**Radio Alpaca** with Suzy Russell & Robert Guy. Cool indie music, interwoven with sparkling repartee, biting social commentary and a sprinkling of gossip.

WEDNESDAY

WEEK TWO CONTINUED

SUNDAY

10-10.50PM

**G - Spot:** Mel and Cathy, Adelaide's hottest new radio stars hit the airwaves with funky dance music to die for, interviews to kill for and reviews to give you tips on where to rage away this semester.

10.50-11.40PM

**Ockham's razor: the final cut** A unique blend of vox pop, talkback and music enhanced by casual and informed banter. Jolts the mind better than a triple strength caffe latte! Get your fix!!

11.40-12.30AM

**Nude with Sunglasses** 3 nude men..... with sunglasses for protection..... bring to 5UV radio the wonderful joys of nakedness over the airwaves. Visualise what you will as we play our selection of Australian and Independent genre-based music. For much more satirical humour, current affairs and coverage of a variety of university events, tune in to **Zak, Ben & Michael**, nude with sunglasses.

STUDENT RADIO IS ALSO ON THE WEB AND VERY SOON THIS PROGRAMME WHICH WILL UPDATE ITSELF FREQUENTLY, WITH A LITTLE HELP FROM THE STUDENT RADIO TEAM OF NET GURUS, WILL BE AVAILABLE ON THE SITE, ALONG WITH LOADS OF GREAT LINKS AND SPECIAL FIBROPTIC-WRAPPED GOODBIES. DEFINITELY SOME PRETTY PICTURES.

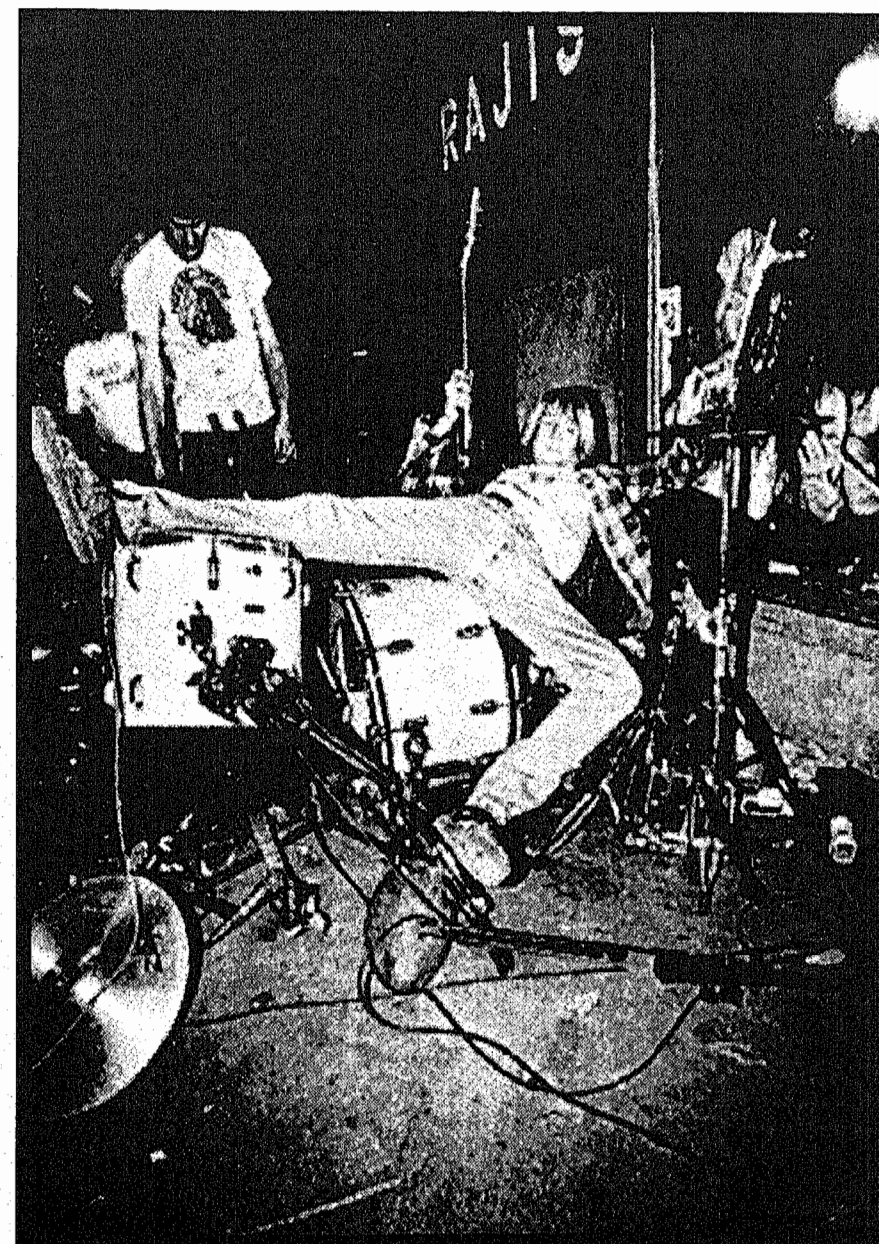
10-10.50PM

**Hot Bits.** Marian Clarkin, Lucy McGrath and Alice Ramsey present a 50 minute cocktail of art and contemporary culture - straight off the street and in your face. Tune in if you want to be challenged, entertained and shocked. The first show will feature highlights from the Fringe and a cornucopia of prizes. - not to be mentioned a special mystery guest. An enlightening experience.

**LOCAL NOISE/RADIO DRAMA** RADIO DRAMA: AN OLD MEDIUM, BUT NOT A DEAD ONE. IN FACT, STUDENT RADIO IS SO DRAMATIC THIS YEAR IT'S SURE TO KNOCK THE DAKS OFF OF MELROSE PLACE. MAKE NO MISTAKE OF THAT YES INDEEED. PLUS, WE FEATURE AT LEAST ONE LOCAL BAND PER MONTH IN THIS HALF HOUR SPOT. WE BROADCAST THEM LIVE TO AIR. WE CHAT WITH THEM. WE HARRASS THEM FOR AUTOGRAPHS AND ANALOGIES AFTERWARDS. IF THEY'RE LUCKY, READ ON Dn FOR DETAILS. watch out for the student radio fanzine as it floats around the place.

11.30-12.30PM

**Experimental Music Show** Antidote to corporate conglomerate commercial radio. The best contemporary experimental music from Neu! to Neubaten, Can to Coil, Tortoise to Throbbing Gristle. Plus interviews, news and more. With Peter Romaniuk, James Cameron and Jon Dale.





# MAD? OR JUST ABSENT-MINDED

"IT IS MY CONSIDERED OPINION," SAID CONSTABLE KEVIN DOBSON, "THAT THAT MAN IS AN ABSOLUTE BLOODY FRUITCAKE."

CONSTABLE NORM DAVISSON GRUNTED HIS AGREEMENT. THE TWO POLICEMEN HAD JUST LEFT THE SMALL MAN TAVERN AND THE STRANGEST CALL-OUT OF THEIR NOT-INCONSIDERABLE WORKING LIVES. NOT THE SORT OF THING THEY NEEDED AT ELEVENTH-THIRTY OF A SATURDAY NIGHT. OR AT ANY OTHER TIME FOR THAT MATTER. THIS HAD HARDLY BEEN POLICE BUSINESS. MORE A JOB FOR A BLOODY PSYCHIATRIST, THEY THOUGHT.

"FRUITCAKE," REPEATED CONSTABLE KEV, GETTING INTO HIS CAR, "ABSOLUTE BLOODY FRUITCAKE." AND WITH THAT, THE POLICE PRESENCE TOOK ITS LEAVE.

INSIDE THE SMALL MAN, THE TARGET OF THOSE COMMENTS RESUMED HIS SEAT AT THE BAR AND ORDERED ANOTHER *DEATH'S HEAD BREW*. THIS HAD NOT BEEN HIS DAY. WELL, ACTUALLY THE DAY ITSELF HAD BEEN ALRIGHT. A NICE DAY AT THE RACES. NO NAGGING WIFE. NO ROTTEN KIDS. NO DILAPIDATED HOUSE. HE'D EVEN MANAGED TO COME AWAY FROM THE TRACK WITH A MODEST BUT EXTREMELY PLEASURABLE PROFIT. THE DAY HAD ACTUALLY BEEN QUITE A GOOD ONE.

THE NIGHT, HOWEVER, HAD BEEN A COMPLETELY DIFFERENT KETTLE OF FISH. THINGS HAD STARTED GOING BADLY WHEN HE DECIDED THAT A LITTLE CELEBRATION WAS IN ORDER AFTER LEAVING THE TRACK AND STOPPED IN AT THE SMALL MAN FOR A QUICK *DEATH'S HEAD* OR THREE. THIS WOULDN'T HAVE BEEN SO BAD (IN FACT, IT WOULD HAVE BEEN QUITE THE NORM) EXCEPT FOR THE ONE THING HE'D FORGOTTEN. HE'D FORGOTTEN IT FIRST THING IN THE MORNING AND GONE TO THE TRACK. IT WAS THE SAME THING HE'D FORGOTTEN FOR THE PAST SEVEN STRAIGHT YEARS. THAT THING WHICH NO MAN MUST EVER FORGET ON PAIN OF DEATH OR, WORSE, CASTRATION. THAT THING<sup>1</sup> ABOUT WHICH HIS WIFE HAD BEEN NAGGING HIM FOR THE LAST NINE WEEKS.

HIS WEDDING ANNIVERSARY.

MORE SPECIFICALLY, HIS TENTH WEDDING ANNIVERSARY.

WHICH WAS WHY HE NOW WEPT INTO HIS ALE. PARTLY.

"COME ON, TREV," SAID LARGE DAVE, THE BARMAN AND PROPRIETOR OF THE SMALL MAN, "SPIT IT OUT. WHAT'S UP, MATE?"

"I'VE BLOWN IT. I'VE REALLY BLOWN IT THIS TIME," REPLIED TREVOR FLUBB, FOR IT WAS HE WHO HAD DONE THE FORGETTING, "MY MARRIAGE, I THINK, AFTER THE EVENTS OF THIS EVENING, CAN BE CONSIDERED AS BEING WELL AND TRULY BUGGERED."

"HOW SO?"

"IT STARTED AFTER I LEFT THE TRACK. I WAS CONTEMPLATING MY WINNINGS AND THE MOST APPROPRIATE WAY TO SPEND THEM. TELL YOU WHAT, SAID MY MIND, WHY DON'T YOU NIP DOWN THE SHOPS, PICK UP SOMETHING NICE FOR WIFEY AND HEAD STRAIGHT HOME AND SURPRISE HER?"

"SOUND ADVICE."

"INDEED. BUT DID I BLOODY WELL TAKE IT?" CONTINUED TREVOR BITTERLY. "DID I HECK! NO, I HAD TO COME TO THIS GOD-FORSAKEN PLACE. NOW, DON'T TAKE ME THE WRONG WAY, DAVE. AS YOU WELL KNOW, I REGARD THE SMALL MAN AS NOT ONLY THE FINEST DRINKING HOUSE IN THE DISTRICT, BUT ALSO AMONGST THE VERY BEST THIS NATION HAS TO OFFER. BUT WHEN A MAN SUCH AS MYSELF HAPPENS UPON A SPARE QUID OR THREE, A PLACE SUCH AS THIS CAN BE HIS RUIN."

"NO OFFENCE TAKEN, MY FRIEND, I COMPLETELY UNDERSTAND," RETURNED THE BARMAN AMIABLY, "PLEASE CONTINUE."

"THAT I WILL. BUT FIRST, ANOTHER *DEATH'S HEAD*, I SEEM TO HAVE FINISHED THIS ONE."

THE SAID ALE DULY ARRIVED AND RECEIVED A LARGE AND LOVING SAMPLE OF GOURMET ATTENTION FROM THE TELLER OF THE TALE.

"NOW," RESUMED THAT MAN, "AS I HAVE RELATED, AFTER HAVING LEFT THE RACETRACK, INSTEAD OF LISTENING TO MY MIND AND SEEKING TO PROCURE A PARCEL FOR MY BELOVED BETROTHED, I INSTEAD MADE MY WAY TO THIS CURRENT LOCATION WITH FULL INTENT OF EXCHANGING MY HARD WON CASH FOR LIBERAL AMOUNTS OF THIS PARTICULAR AMBER FLUID. THIS, WE HAVE AGREED, WAS A TERRIBLE MISTAKE. BUT, AS I AM ABOUT TO TELL, THAT IS NOT THE HALF OF MY PROBLEM."

"WHAT ELSE HAS GONE WRONG?" INQUIRED THE BARMAN, ALWAYS EAGER FOR MORE GOSSIP TO SPREAD DURING HAPPY HOUR.

"YOU REMEMBER THAT LITTLE BLONDE NUMBER WHO WAS IN HERE A COUPLE OF HOURS AGO, THE ONE IN THE LITTLE BLACK DRESS?"

"THE ONE WITH THE SIX-INCH STILETTOS AND THE MASSIVE BREASTS?"

"PRECISELY."

"NICE LOOKING BIRD."

"I COULDN'T AGREE MORE."

"MASSIVE BREASTS."

"YES, I KNOW."

"REALLY, MASSIVE BREASTS."

"MAY I CONTINUE?"

"PLEASE DO."

"THANK YOU."

"YOU ARE MOST WELCOME."

"WELL, AS I WAS SAYING, THE EXCITEMENT OF MY WIN AT THE TRACK HAD COMBINED WITH THAT WELL-KNOWN FEELING OF JOY THAT RESULTS FROM THE IMBIBING OF THIS VERY LIQUID BEFORE ME, TO PRODUCE AN UNCANNY SENSATION WHICH CAN ONLY BE

DESCRIBED AS A CROSS BETWEEN ENORMOUS SELF-CONFIDENCE AND EXTREME STUPIDITY. AND IT WAS WITH THIS SENSATION DOMINATING MY BEHAVIOUR THAT I APPROACHED THE AFOREMENTIONED YOUNG LADY AND MADE WHAT I NOW SEE TO BE A RATHER INDECENT SUGGESTION."

"YOU ASKED HER TO BONK YOU?"

"NOT EXACTLY, BUT THAT'S THE GIST OF IT."

"YOU DIDN'T?"

"I DID."

"ON YOUR ANNIVERSARY?"

"I KNOW. I AM INDEED A BOUNDER AND A CAD," TREVOR SIGHED.

"GOOD LORD! WHAT DID SHE SAY?"

"I SHALL COME TO THAT IN A MOMENT. BUT FIRST ALLOW ME TO RELATE TO YOU THE NATURE OF THE INNER TURMOIL I FACED AS THAT PARTICULAR MOMENT APPROACHED. IT INVOLVED ANOTHER OF THESE CONVERSATIONS WITH MY MIND. *DON'T*, IT SAID, *JUST DON'T*. 'LOOK, JUST BUGGER OFF,' CAME MY REPLY, 'THIS IS NONE OF YOUR BUSINESS. IF I WANT TO SPEND MY ANNIVERSARY IN SEXUAL HEAVEN, THEN I BLOODY WELL WILL.' I HAVE NEVER BEEN A GREAT BELIEVER IN LETTING THE MIND DOMINATE. BUT STILL IT ARGUED ON. *LOOK, DON'T BE A FOOL. YOU SHOULD BE AT HOME WITH YOUR WIFE, NOT HERE IN THIS PUB - ALBEIT A MAGNIFICENT EXAMPLE OF THE GENRE - CHATTING UP SOME TART. ALTHOUGH SHE DOES HAVE QUITE MASSIVE BREASTS.*"

"DID SHE EVER."

"SHUT UP."

"SORRY."

"ANYWAY, IT CONTINUED, WHAT MAKES YOU THINK A FUNKY YOUNG CHICK LIKE THAT WOULD WANT TO GO THE BONK WITH AN AGING SLOB LIKE YOU?' 'SIMPLE,' I SAID, 'I SHALL USE MY FAMOUS 'JOE WALSH' PICK-UP LINE. IT HAS NEVER FAILED.' THAT'S BECAUSE YOU'VE USED IT ONCE, IN 1979, ON SOME FLOOZY TOO STONED TO SAY 'NO'. IN FACT, I SEEM TO RECALL THAT WHILE THE DIRTY DEED WAS BEING DONE, SHE SPENT THE ENTIRE THREE MINUTES SINGING 'STAYING ALIVE' AND COUNTING HOW MANY CEILINGS WERE IN THE ROOM, IT SAID. WILL YOU KINDLY STOP SNIGGERING?"

"SORRY." LARGE DAVE PUT ON HIS SHEEPISH FACE.

"IT'S MY LIFE, I SAID, AND I SHALL DO AS I DAMN WELL PLEASE. AFTER A MOMENT'S INNER SILENCE, MY MIND PUT ON ITS MOST SERIOUS TONE AND SAID TO ME THESE WORDS: *IF YOU EVEN SO MUCH AS APPROACH THAT WOMAN, THEN I SHALL LEAVE AND NEVER RETURN. I SHOULD HAVE LISTENED. RIGHT FROM THE START I SHOULD HAVE LISTENED. INSTEAD, HOWEVER, I SQUARED MY SHOULDERS AND MARCHED STRAIGHT TOWARDS THE BLONDE.*"

"MASSIVE -"

"BREASTS, YES, I KNOW. ANYWAY, I WALKED UP TO HER AND LAID THE LINE ON HER."

"AND WHAT HAPPENED?"

"WELL, AFTER SENSATION RETURNED TO MY GROIN, I PICKED MYSELF UP FROM THE FLOOR AND TURNED TO FACE MY MIND. 'YOU WERE RIGHT,' I SAID, 'COME ON, LET'S GO HOME.'"

"AND DID YOU?" LARGE DAVE WAS NOW WEARING HIS STUPID FACE.

"I'M STILL HERE, AREN'T I?" TREVOR WAS NOW WEARING HIS 'YOU UTTER CRETIN' FACE.

"SORRY. I WAS STILL THINKING OF THOSE -"

"NO, DON'T TELL ME. I KNOW. BREASTS, RIGHT? MASSIVE ONES?"

DAVE RESUMED HIS SHEEPISH FACE AND NODDED THE ACKNOWLEDGMENT OF HIS GUILT.

"ANYWAY," CONTINUED TREVOR, "YOU CAN IMAGINE MY CONSTERNATION WHEN AFTER THUS ADDRESSING MY MIND, I FIND IT GONE."

"GONE?"

"GONE. VANISHED. ABSENT. DISAPPEARED. THAT'S WHY THE POLICE WERE HERE. I HAD TO REPORT IT MISSING."

"WHAT ARE YOU GOING TO DO?"

"WHAT CAN I DO? I'VE FORGOTTEN MY TENTH ANNIVERSARY. GONE TO THE RACES, SPENT ALL OF MY MONEY ON BOOZE INSTEAD OF MY WIFE, TRIED - UNSUCCESSFULLY! - TO CHAT UP A YOUNGER WOMAN - ON MY ANNIVERSARY, NO LESS! - AND FINALLY, LITERALLY, LOST MY MIND! ALL I REALLY CAN DO IS GO HOME AND HOPE DELORES CAN FIND IT IN HER HEART TO FORGIVE ME."

"I'M SURE SHE WILL. SHE'S A GOOD WOMAN."

"YOU HAVEN'T MET DELORES, HAVE YOU?"

"NO, ACTUALLY."

"YOU'RE LUCKY. SHE CAN BE THE MOST VINDICTIVE HARPY YOU EVER LAID EYES ON. THE SOONER I GET THIS OVER WITH, THE BETTER. IT IS TIME, I BELIEVE, TO FACE THE MUSIC."

"SHALL I CALL YOU A CAB?" ASKED DAVE AS TREVOR PEELED HIMSELF FROM HIS SEAT.

"IF YOU THINK IT'LL GET A LAUGH. IT'S A VERY OLD GAG."

"EH?"

TREVOR TRIED TO GIRDER UP HIS LOINS, REALISED THEY WERE GOING TO NEED A LOT MORE GIRDERING THAN HE COULD PROVIDE AND ABANDONED THAT PARTICULAR IDEA. HE BADE LARGE DAVE A FOND FAREWELL AND EXITED THE SMALL MAN TAVERN.

"FRUITCAKE," MUTTERED DAVE, "ABSOLUTE BLOODY FRUITCAKE." HE CLOSED UP THE PUB AND HEADED UPSTAIRS TO A WARM BED, SOFT PILLOW, AND DREAMS OF MASSIVE BREASTS.

PAUL BRADLEY



# See How They Run

## See How They Run.

**Peter Mapleson.**

Coronet Books.

\$ 13.95

How can I lovingly caress a knife in quite the same way after reading this book? To feel the sharp tang of a cold blade circumnavigate my body will now always feel different. This damn book is full of 'em and blind rats, sex and blood.

The introductory twenty pages provides a wealth of information about the sordid inner life of some of the most dazzling characters ever to have been explored. Here we have memories of an abusive cop - fire and brimstone - father, fond of referring to his sensitive son as "fat boy" (isn't that Silverchair) - whose crim' filled life finally ended in a burning Holden Kingswood. Of course his death caused all sorts of psychological problems for "fat boy" Smith. A dilemma, a conundrum; does the son mean it when he thinks, gee-whizz I'm ". . . glad that the bastard (is) dead", or do the pent up feelings of deeply rooted love show themselves? Please...

See *How They Run* is full of characters who delight in anti-life. Here is Greta, mother of two, clinging to the regret of having killed her former bastard-lover Paul. There was Paul, often (too often) referred

to, who after having just gained a good understanding of carnal knowledge with troubled hormonal step-daughter Ann, promptly drowns (whew). In walks Ann, trying to come to terms, (it takes the whole book), with bastard-lover-carnal-step-father Paul having had her give him a down the front of my boardshorts jobby. And poor pubescent son Ben, obsessed with keeping family peace, finding severed limbs and falling off dangerous piers into raging cold seas. Wow!

But, how about that Mrs Predd, of "Mrs Predd's Meat and Mixed Business". A big fat foul mouthed womble of a woman who likes knives, meat and circumcision. Robert, her son, also likes knives, rats and huge slabs of meat. How can one easily forget the cold-room sex with hanging meat scene:

"He felt the leathery toughness of the fascia coating as he licked it..."

And after reading one scene it occurred to me that poor penile Adrian Mole could have used a rats tail rather than the conventional ruler. For if "...his cold penis was as long as that rats tail had been - imagine how big his stiffy would be", and how happy Pandora would have been

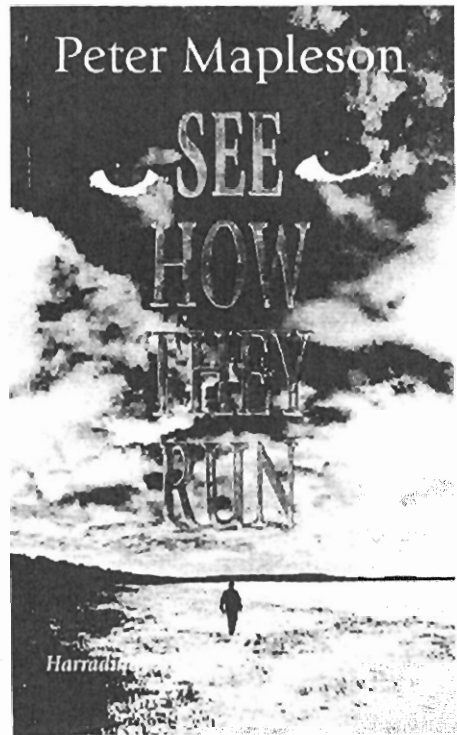
The characters are so much larger than life, I have neglected to say anything about the plot. But if I say, sharp knife in the adept

hands of a psychotic panty lover, do bring more music to the world. you get some idea?

The author, Peter Mapleson (professional musician, jingle writer) having grown up as the son of a commercial rat breeder, brazenly declares his love of rats and more rats in this, his first novel.

I found it difficult to read at first, but spurred on by a due date, I persevered. Some of the writing is good, some of it is too indulgent. The pace of the story does eventually quicken and the technique flows a little better, but I can't help thinking that rather than play with the knife-as-all-loving-penis-theme, Mr Mapleson may have been better advised to play with his instruments instead and

**Steve Payton.**



# Little Lies

## Little Lies.

**Hugh Mackay.**

Picador.

\$ 14.95

Have you read Julian Barnes' *Talking It Over*? Hugh Mackay has. In his first novel, *Little Lies*, the *Weekend Australian's* sociologist-in-residence employs a narrative device closely resembling the tripartite confessional utilised by the Englishman. Maybe these guys are both Catholic - you know, the trinity thing, the urge to confess, the obsession with guilt.

Cole Britton is an ABC radio broadcaster, the host of a celebrity interview show called *Metaphor*. He is a widely admired cult-figure, a dear sweet failure, or a deluded megalomaniac has-been, depending on whose version of events you believe. And this is the very point of the novel: three versions of Cole's history are told, and something approximating the Truth skulks darkly in the cracks between these accounts. The central premise is that people will seek, and almost always find, versions of reality which justify their desires, actions and opinions to their personal moralities.

Cole, his ex-wife's daughter

Georgina, and his former associate Keith tell their stories to an anonymous and nearly absent interviewer. Mackay rises to the challenge of writing convincingly in three voices, achieved in part through the use of overtly idiosyncratic speech patterns. Cole, for instance, is devoted to the cliché, especially when expressed as a nifty acronym, such as EWBA (Everything Will Be All right) or EJM (End Justifies Means).

In the Barnes novel the three narratives are divulged in parallel, with each character dropping juicy little morsels as the plot unwinds. It reads somewhat like a season of *Home and Away*, which is not necessarily a bad thing, at least in terms of structure. Mackay's story, in contrast, is told in serial, first by Cole, then by Georgie, and finally by Keith. His form has its weaknesses, the most pressing of which is its reliance upon a seductive plot which is able to excite interest in the underlying theme.

This is where the novel falters. Mackay's project is a noble scheme, his point is insightful and sound, and his convincing case is made with elegance and subtlety. The plot he has chosen as his vehicle, however, is insufficiently riveting to sustain

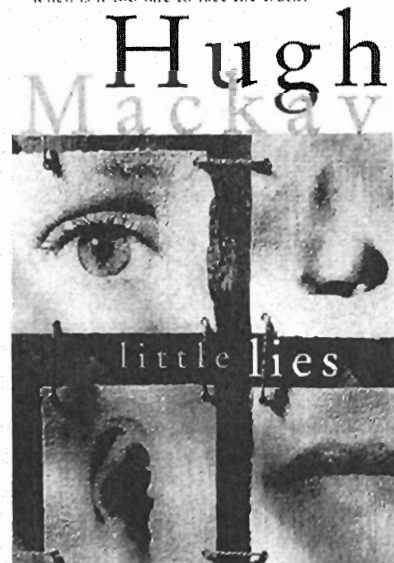
the close readerly attention that the underlying objective both requires and deserves.

The action centres more or less on a single day, when Cole choreographs the funeral of his not particularly beloved father. Cole's roving eye has lit upon Georgie, and he has chosen this day to rouse his smouldering lust into a raging sexual conflagration. It becomes apparent that all has not gone to plan. Between reminiscences of prior events that have attained mythical status in Cole's personal history, we eventually hear his account of the day's events, culminating in his physical and emotional collapse. He winds up in hospital, telling his story to an interviewer who is trying to find the Truth. The other two interviewees duly give their versions of the day and of Cole's previous exploits. Their accounts conflict considerably with the original, and each other. And that's basically it.

There is suspense and interest to be found in this novel, but it is found mainly on the meta-level: it needs a more substantial narrative skeleton upon which to hang its philosophical flesh. To be fair, *Little Lies* is Mackay's first foray into the world of fiction, if you

don't count the bullshit he must hear in the living rooms of Australian suburbia in the course of his research. It is an encouraging fictional debut, demonstrating an interest in the underlying motives which drive the typical (ie. deluded and devious)

When is it too late to face the truth?



human mind. This insight will stand Mackay in good stead on his next outing.

**John Byron.**

# Show us your pink bits!

**As Long as it's Pink: The Sexual Politics of Taste**  
**Penny Sparke**  
 Harper Collins Publishers  
 \$ 24.95

Sparke has presented us with her proposal that there is a feminine culture that has been pushed to the margins and criticised by the dominant masculine experience of modernity. Why is this so? According to Sparke, with the evolution of mass culture women have become more involved with commerce as they are the major consumers. Men have realised and become threatened by women's increased authority in the market place, and have felt the urgency to rectify the balance of gender command in this realm by depreciating and castigating the feminine aesthetic and commercial culture. This has been executed by creating a "high" culture that incorporates the notions of "good" and "bad" taste, based on the masculine model which aligns itself with the universal values and pure logic of function. As a result of this, stereotypically femi-

nine tastes have been portrayed as 'frilly', 'unnecessary' and completely 'trivial'. This has become less obvious as the integration between both masculine and feminine is becoming more blurred, however, this is not to say that both are one and the same. Western industrialised culture still promotes the said feminine culture, and still insists that the decoration of the body and home indicates the 'taste' and status of the individual. To obtain any respect in the public sphere, many women have felt the need to

abandon feminine culture, and succumb to the moralising pressure to 'aspire' to male 'good taste', which Sparke states is merely an entrance ticket to acceptance in our patriarchal state. Along the lines of Marxist Feminism, Sparke believes that this denigration of all things feminine is the direct result of patriarchy's lack of respect for the private sphere. Until private, public, male and female unite, taste will always have overtly gendered connotations within

AS LONG AS IT'S PINK  
 THE SEXUAL POLITICS OF TASTE



the sexual politics of everyday life. I never realised the strangle hold that the politics of taste difference has on society until I picked up this book. It is all too easy to say that the cultures are gradually integrating as we see women 'possessing' the 'license' to wear shirts, jackets and jeans which were once 'owned' by male culture. But why don't we see men in skirts, stockings, and blouses...unless they're in the 'safe zone of drag' (ZETLEIN, pers com)? One could say that it is because feminine culture is still seen as the inferior, hence the male who ventures into this No Man's Land is compromising his masculinity and subjecting himself to ridicule. Sparke's political arguments are quite easy to understand and she leaves a lot of room for the reader to form their own opinions. This is an intriguing read, a 'page turner' to say the least, which will see most readers nodding in agreement with each chapter. Yes, I recommend it, if only to further understand the politics of day to day living.

Fiona Sproles

## Honeymoon Snaps

**The Honeymoon Snaps**  
**John Foulcher**  
 Angus & Robertson  
 \$ 16.95

Sometimes poetry can seem like a complete doddle: clear meanings, simple rhymes, concrete images, and so forth. At other times poetry can be the most confusing, frustrating experience imaginable, making no sense and driving men (or women, of course) to drink. And then along comes a collection like *The Honeymoon Snaps* by Australian poet John Foulcher.

At first, the poems can be a little confusing - but hey, that's how it's supposed to be. It's poetry. You're not supposed to read it once and then understand it perfectly. You're supposed to re-read it, and with each reading comes deeper feeling and understanding. This is

eminently true of Foulcher's poetry.

Firstly, NO, they don't all rhyme. Hell, some of them don't even look like poems - forms range from the traditional sonnet, through prose-poems, to sort-of-lumps-of-words, seemingly distributed at random around the page. But if you pay attention, you'll find some real beauty.

It is extremely easy to identify with Foulcher's subjects, as they are the stuff of human existence, the things we all, at some point,

think and feel. He covers emotions ranging from the unspoken intimacies of love (eg. *Perfect Morning*, and *After The Stars* - as beautiful a poem as I have ever read) to fear. This latter does appear to dominate, though, as Foulcher explores the many fears that crowd his (and through him, our own) life. The fear of spiders (*Spiders*, *Asteroids: 4*), the fear experienced by the outsider (*Cooper Pedy* - exactly the place in which such a com-



monplace fear could be reasonably intensified), the general insecurity

ties bounding through us all, which only need the slightest provocation to expand and engulf us (eg. *Asteroids: 7*).

He also explores the physical world, particularly concentrating on the loneliness of the Australian landscape. *The Desolation Sonnets* and the grouping entitled *Centre* describe beautifully how the particulars of a place - its appearance, its shapes, its colours, and so forth - can affect the emotions of the observer, particularly in relation to the Australian pilgrimage to the centre, the hope of 'finding one's-self' in the outback.

As I mentioned before, these poems are about life, its hopes, desires, fears, joys and annoyances. But there is the occasional bit of fun, as in *The Picture Of David Bowie*: "It would have been / the essential photo, icon of an age, I if some bastard / hadn't strayed into the background".

It challenges. It interests. It relates. It's a good read, this book.

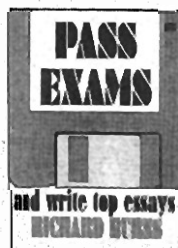
Paul Bradley.

## Some Handy Hints

**Pass Exams and Write Top Essays**  
**Richard Burns**  
 Stirling Press

So, you've just started at University and you need some help with you're work. Assessment is an evil god, and you constantly need advice about how to appease this malevolent creature. Assignments, essays and exams must be sacrificed regularly to this demon in the hope of that reward - the Credit,

the Distinction and (just possibly) the High Distinction. In *Pass Exams and Write Top Essays* Richard Burns presents the necessary information to help you on your way through the maze of deadlines and disgruntled tutors that beset you throughout your study. This book is more a motivational guide to encouragement. It acts as a



positive assertion of the reader's abilities. This appears to be (according to Burns) the fundamental requirement for successful study. One requires a clear and positive mind to forge the way ahead through the torturous quagmire of academic life. This book may seem like all good news, but it isn't. In discussing relaxa-

tion Burns asserts, "Don't use the day off for the pursuit of some debilitating excess". What!!!!!! Not get blind drunk at Pop by spending all of your Gin and Tonic credits. Doesn't this guy want us to have any fun? Really this book is just a lesson in common sense. No matter how much you want to deny it self-discipline is essential for effective study. If you need help getting yourself primed for the study year, or you just need someone to put you straight on study techniques then Richard Burns is the person for the job.

Anthony Paxton.

# Feng Shui

**The Feng Shui Handbook - How to create a Healthier Living and Working Environment. Master Lam Kam Chuen.**  
 Hodder & Stoughton Australia.  
 \$ 24.95

putting it on before you go to bed, and sleeping with nine grains of rice and a red ribbon 18cms long in your bedside drawer. Of course they say you have to wait 18 months, it's not a case of buying a Rice-a-Riso and

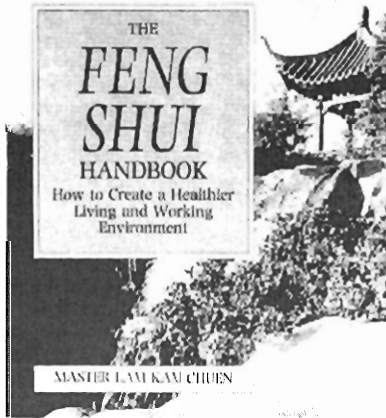
Call me a skeptic. I admit, I approached the life-altering world of feng shui with more than a little trepidation. I mean, what would happen if I discovered that my bad health was due to my lounge suite not only being the wrong colour, but located in the phoenix position in my living room? Or the reason that I failed maths in year 12 was because my bed was positioned opposite a mirror and adjacent to the door, meaning all the positive life force energy was beamed straight out of the door.

Feng shui - the art of a better life through clever interior decorating - is (rather misguidedly) enjoying a surge in New Age popularity thanks to regular coverage in that bible of popular culture, *Woman's Day*. Call me harsh, but there are better ways to attract a marriage proposal (like dating members of your preferred sex) than by buying a gold ring,

booking the church a week later.

Onto the book. If you consider the world of feng shui as the way to enrich your life, then Master Chuen probably knows what he's on about. But for the Doubting Thomases amongst you, don't touch this book with an extremely long stick.

Kerina West



# You're Dreaming

**The Complete Book of Dreams Julia & Derek Parker**  
 Penguin Books Aust.  
 \$29.95

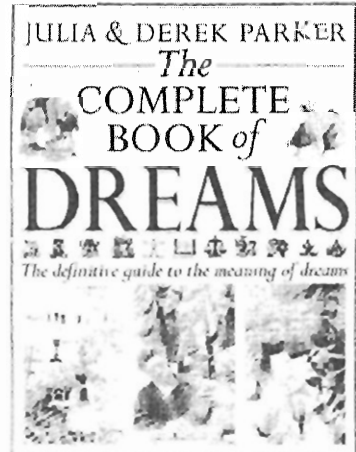
other bonus is the way it has been laid-out, it allows you to find specific information very quickly and not get bogged down with the meaning of someone else's irrelevant dream.

I guess the first thing you have to decide when you're writing a book about dreaming is whether to do it as a book book or as a coffee table book and, well usually when it's about dreams it's done in the coffee table book format.

Then once you've made that decision, you're faced with another dilemma. Should you fill the book, choc-o-block with the typical, airy fairy, dreamy graphics that usually accompany this sort of book? In the case of *The Complete Book of Dreams*, the husband and wife team of Julia and Derek Parker have said a big yes to both.

The book is subtitled 'the definitive guide to the meaning of dreams' and whilst this might sound like a pretty big call, the authors are well within their rights to refer to it as that. Their writing style may not be the most exciting I've ever seen, but the book is truly comprehensive. An-

*The Complete book of Dreams is*



the complete book of dreams. Wanna understand dreams completely? Then check out *The Complete Book of Dreams*.

# BULLSHIT BREAKER

The peculiar class of unnamed people converse in odd pockets. I know none. The largeness of the few that dominate the auditory space is not large enough to make minds wander into the place called unfamiliar. Only the venerable are ever familiar but never omnifamiliar.

The teach has arrived. I enter into focus factor 75 and all remains ordinarily new. Occasionally an empty loop emerges and it names itself. In so doing, twangs into place as my mind begins to erase any evidence of its occurrence. There is no antidote to the poison apple which in us all is ingested and is not invested in memory.

We step now into the plausible causes of the ordinary because the notion of enrichment entices and carries the undercurrent tones of temples pleasurable found within to without. No amount of conceptual configurations cannot make the truth not known so.

Always we hurriedly crawl toward the force of now so enraptured by the momentum of the moment in which it seems we are all captured. This symbolic logic which circumnavigates my mind is the art of numerical resplendence hung forlorn in the sky by strings that quick shift with the shadows. They are (those nominated characters which embody meaning) the very units of my experimental understanding that resonate through the circular envelope of experiential congress the shape of intuitive validity.

The unnamed faces take me to ponder upon them (I can do no less) and in reflection, though they know not who I am, nor I them, we will know who we are soon enough.

The Clandestine Cavalier



# He Bangs the Drum

Through the beating of his drums, Ichiro Inoue hopes to combine ancient forms of music to the postmodern world of the late twentieth century.

As part of this aim, Inoue and his drumming troupe Wadaiko Ichiro, are currently wowing local audiences with their high-octane combination of traditional Japanese drumming styles and western musical influences. On their first visit to Australia, exclusively for the Fringe, the troupe of eight men and four women, base their performance on the taiko, a set of traditional drums which range from 10 kg up to 400 kg.

In most cultures the drum has been one of the oldest instruments in the creation of music and according to Ichiro, it originally came to Japan from China more than 1500 years ago. Initially it (the drum) was used either for religious ceremonies, communication purposes or in times of war, but in the last 500 years it has evolved to become a purely musical instrument, especially used during festivals. Twenty years ago, saw the drum again evolve in Japan where it has now become a performance art and it is this use of the drum that interests him most.

However despite his passion for Japanese drumming, Ichiro's background is originally in classical music having been a timpanist in symphony orchestras including the Osaka Symphonica and the Kansai Philharmonic Orchestra. Feeling constrained by the emphasis placed on music, rather than performance, Ichiro was often told off by conductors for moving around while playing. Finally he decided to move into traditional Japanese drumming where movement was an important factor.

Having spent most of his training with one of Japan's most famous drumming troupes Ondekoza, Ichiro formed Wadaiko Ichiro five years ago, as part of his desire to create his own music. From the beginning his aim has been to create a mixture of traditional Japanese drumming forms with modern music.

"I wanted to create a faster tempo of music combined with traditional instruments and rhythms," he said. "I believe that it is quite important to use our own cultural background and traditional music, but to place it in a contemporary context. What I wanted to illustrate was that there is no need for us to rely solely on western instruments to create modern music."

Despite this move into traditional Japanese music, Ichiro believes that his classical training has influenced his aims for the company.

"In classical music, the quality of the sound and the instrument is very important while traditional Japanese drummers are usually not too interested in the sound," he said. "However with my work I aim for the sound to be an important aspect of the whole performance."

Along with the importance placed on music, presentation is a very important factor in the group's overall performance. Members often dance to certain drum beats and there are choreographed changes to the various set-up of the drums. For Ichiro, the choreography of a performance is just as important as the music.

"Performance is a live aspect, so you have to look at it as total art," he said. "I am always thinking about the aesthetic which I think comes from our cultural background. What I want to do is not only to make an impression with the music and sound, but to also create a strong video impression."

The music performed by Wadaiko Ichiro are Ichiro's original compositions, which he believes is a necessity for the group's survival.

"There are many drumming groups in Japan, so people are always looking for new pieces of music," he said. "At the same time there are increasing numbers of young people who are rediscovering this type of music, which is also leading to a demand for new music and I hope that ultimately I will be accepted as one of Japan's new musicians."

Despite the company's success in Europe, and now Australia, according to Ichiro the troupe was still little known in Japan, although the few performances they have presented in their home country have well received.

"The Japanese market will be more important for us in the future," he said. "As there are

other better known troupes in Japan, we wanted to get the company well established before we made our debut, but our performances are now becoming more stable and I think we will start aiming for local performances either later this year or early next year."

Ichiro says his music comes to him on impulse and it usually takes one day to create a new work ready for the stage.

"I like to have a new work being performed as soon as possible, with the other members often learning a piece during performance," he said. "One performance is never the same as the other, so I always hold meetings after each performance to discuss various changes and problems."

During the performance, the group present a variety of drum settings which Ichiro believes illustrate the versatility that can be created with the drums. "I like to think of my music freely," he said. "Therefore by having the different setting is a good way of illustrating the different forms of drumming. I believe it is important that in a performance there must be variety."

As part of this variety, Ichiro also uses other traditional instruments such as gongs and the horizontal bamboo pipe in addition to the drums.

"Drums can't make a melody so these instruments are used to introduce a melodic aspect to the music," he said. "People don't just want to hear drums, while it can take some time to change drum settings, so using these instruments also continue the flow of the performance."

With the size of some of the drums such as the 400kg Odaiko

drum, Ichiro acknowledged that without the support of one of Japan's drum factories, it would have been too expensive to form the group.

"Not only could I not have been able to form the group without this sponsorship, but we would not have been able to tour," he said. "While we have not been moving around here in Australia as we would in Europe, we always have to do quite a few performances while on tour to make it all worthwhile. "This can make touring quite physically difficult and as a result we have an agreement within the company that no-one is to ever to use the word 'tired'".

During Wadaiko Ichiro's performances at the Fringe Ichiro has welcomed the response from Australian audiences.

"Australian audiences are not only very diverse, but they are also very similar to American audiences in that they are very open minded," he said. "I am usually afraid to go to a new country but there has been no worries here."

Although on a tight schedule during this tour, Ichiro hopes to discover more about Aboriginal music during his stay.

"I already own some Aboriginal instruments, which friends have brought back for me, so I am very interested in discovering their music further," he said. "As a musician I am always open to new influences and I hope to meet some of the Aboriginal performers with the view of possibly doing a cultural exchange at some stage later on."

**Wadaiko Ichiro will be performing at the Star Club until March 17.**

**Fontella Stuart Koleff**



**Wadaiko Ichiro banging away at the Star Club**

# Station 2 - Red Shed

Late one night a taxi driver is stabbed, two suspects seek refuge in a nearby house, a young and inexperienced police officer finds himself in a siege without back-up. In the panic and confusion that follows, a young woman is shot. The question is not who has performed the heinous crime, but why?

This is just one of the questions raised by Red Shed Theatre in their Adelaide Festival production of *Station 2: Eye of Another*, written by local playwright Cath McKinnon.

According to cast member Syd Brisbane, the incident (the stabbing and shooting) are only instruments in the play to motivate the raising of various questions.

"As the narrative unfolds the audience is introduced to a community of characters who are witnesses to it, but the story does not unfold in a linear way with vignettes and fragments of the story being offered to the audience along with flashbacks, and one aspect of the story may be told in two different ways," he said. "It really is as though we offer pieces of the jigsaw to the audience, which they have to piece together."

According to Brisbane the aim of the production is looking at how truth cannot be absolute. It is a play that not only looks at how truth is perceived but how various people are regarded by society.

"So we have people inside the fence, outside the fence and patrolling the fence," he said. "An issue with truth is that often there are excuses and manipulation of facts and as a result we rely on what other people say. Justice is so much about what we can afford and therefore the play examines the whole legal and police system. People need to see the police force in a particular light, although that perception has changed a lot in

the last five to ten years as issues of corruption have come to the surface."

"The story takes place in a variety of different environments such as out in the street, in the police station and in the court. We are also look inside the home, although not the image everyone wants to believe all the time. However this is not a totally black play, there is some comedy."

Brisbane plays Bing, a homeless schizophrenic who is one of the char-

acters.

In addition to Bing, Brisbane also plays a series of minor characters including a police sergeant, a taxi driver and a court officer. He said that having multiple characters is a mentally demanding process.

"There are quite a few minor characters in the play which are used to fill out the overall scene, but they still have to challenge the audience and help them (the audience) to see some-



Leah Purcell and Syd Brisbane in a scene from *Station 2: Eye of Another*

acters who lives on the street. Although diagnosed as a schizophrenic, he feels that this diagnosis and the subsequently labelling by the public is incorrect.

"Through Bing the play raises the question of why people are pigeon holed," he said. "Because he is labelled a schizophrenic, people automatically distrust him. "It is quite interesting not only with the way that we are being defined but in the way people see you. "Sid wants to break out of the cycle he is in, his heroes are the sleek, business-suited type of person and he believes this is his way

thing from their viewpoint," he said. "When we have multiple characters to play it forces us to make decisions physically. "We must define each character so the audience does not think it looks like Bing in different scenarios. "Luckily the script is strong enough to ensure that this does not happen."

As composer for the production, musician Justin Posa has approached the music for the show from two different concepts.

"I think essentially what I am doing is a soundscape with motifs," he said. "Most of the music will under-

pin a scene, suggesting an atmosphere such as what it may feel like in the rain or in a court house. "Essentially it has more of a character aspect to it and I hope the soundscapes will be able to take an audience inside a character. "But there will be also pieces of music which you can say will be more easily defined."

As part of the writing process, Posa has not only read the script but has also been sitting in rehearsals.

"I have had to do a lot of character hunting on my own," he said. "A lot of my work has required interaction between myself and the cast but one of the benefits of working at Red Shed is that everyone is enthusiastic and willing to make suggestions."

As part of the production, the audience will be required to move around the theatre, which Brisbane believes will present a challenge for them right from the beginning.

"The audience we hope, will be as mobile as the play and will possibly see the play from different viewpoints," he said. "As they move around it will not be unusual for them to change their minds several times during the show."

In addition to the theatrical work, as part of the design the stage will also incorporate large film screens and television monitors which Brisbane believes will add to the stimulus.

"So the audience will also be subjected to a visual assault, so while it is not part of the narrative pattern it will add to it all," he said.

**Red Shed's *Station 2: Eye of Another* will be held at Red Shed Theatre, 251 Wakefield St, City from tonight until March 8.**

Fontella Stuart Koleff

## Feelin' Queasy

**LOVEPUKE BY DUNCAN SARKIES  
ACE THEATRE COMPANY  
PROSCENIUM, BLYTH STREET,  
ADELAIDE  
MARCH 6-9, 13-16**

If your diet consists of Mills and Boon and Sweet Valley High, then this won't be for you. Cynicism abounds in ACE Theatre Company's production of New Zealand playwright Duncan Sarkies' *Lovepuke*, part of this year's Fringe and Advertiser's Comedy Festival.

After being voted best amateur drama group last year by the *Advertiser*, this second season part of the Fringe has seen a change of venue from Grote Street to the Proscenium, creating a better chance for the actors to actually interact with the audience. Later this month, ACE will take *Lovepuke* to the Melbourne International Comedy Festival.

*Lovepuke* looks at the stages three typical couples go through in love in a very cynical way. The limited use

of props help in giving the impression that these couples are not unique and can be found anywhere from Mars Bar to Players Bar, the park around the corner or in Alice Springs. The dialogue is helped by the use of giant cards with words on them a la Bob Dylan. In the background hovers the married couple of Glen (The MC of sorts through the stages) and Hermonie (Anna Liptak), acting as a reminder of the usual end result of these young loves - married and hating it.

Glen (Brian Torry) introduces the various stages that the relationships go through, such as first meeting, sex#1, argument#1, sex#2, argument #2, games and so on.

Anyone who has been in a relationship can easily relate to any of the three central couples or the married one. Otherwise, you are bound to know of a couple like that. Laugh when you see yourself up there on stage. It's guaranteed.

Nick Nasev

## Strange Beings

**FOREIGN BODIES BY THE  
FANDANGO COMPANY  
HEADLINES THEATRE, SATURDAY,  
FEBRUARY 24.**

If you enter this show not knowing what to expect, you'll certainly leave wondering what hit you. An hour of action and energy combined with amazing costumes characterise this 'extra terrestrial Priscilla'. The most appealing thing about *Foreign Bodies* is that it doesn't just tackle the sometimes awkward topic of sex and sexuality, it celebrates it with colour, humour and dance.

Costumes rivalling *Priscilla Queen of the Desert* were most definitely a talking point after the show, and they alone push you through very occasional lulls in the action.

With the exception of the slightly over-exploited dancing rhubarb, which momentarily tested one's

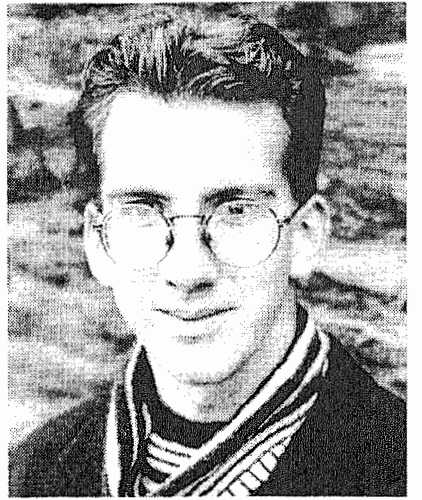
interest in pure dance, *Foreign Bodies* was very effective in stressing that relationships of all shapes and sizes are indeed alien to most humans, and that sex between any gender or race, not to mention the occasional encounter with pleasure giving armchairs, is full of both complications and thrills.

The narrator accompanying *Foreign Bodies* was incorporated well with the dance with humour prevailing at times.

One walks out at the end wondering which way to interpret *Foreign Bodies*. The initial interpretation may be of travelling to other planets and encountering foreign bodies. Another interpretation may be that everyone is different and alien to each other sexually. It is definitely worth spending the \$10 to go and see.

Josie Simpson.

# Solstice: 24 Hours In Adelaide



Matt Rubinstein - Author

As the Autumn sun of March sets over the Adelaide skyline during the Telstra Adelaide Festival, the Amphitheatre will recall the heady days of Summer with the State Theatre and Magpie's co-production of *Solstice*.

For local wunderkind author Matt Rubinstein, the production is the latest step in his meteoric rise to literary prominence. Following the publication of *Solstice*, his first novel at only the age of 19, which was subsequently shortlisted for the Vogel Literary Award, Rubinstein is relishing his latest challenge as a playwright.

"The process from author to playwright has been very gradual," he said. When the novel was first published many of the reviews kept saying that it should be performed to music and it has been something that I have kept in mind since, especially when I have conducted readings.

Although Rubinstein has been working on the play script for the past 12 months, he added that the development of the play can be traced back to the novel. Even before it was published Magpie Theatre had expressed interest in the story as a theatre production.

"Initially it was going to be Magpie's production at last year's Come Out Festival, but Barrie became interested in it and as a result it was saved for the Festival," he said.

"During this time there has been a lot of development on the script, especially in the last year. I have gone through a few drafts in an effort to ensure that the story is more

theatrical while not losing the nature of the sonnets.

"Theatre is largely about dialogue so while I have been working on the project I have had the opportunity to investigate the transformation that occurs from narrative to dialogue. In this undertaking this has been the challenge for me."

As a novel comprising of 504 sonnets it comes as no surprise that the theatrical version of *Solstice* will be set to music - a job left to Melbourne musician Barney McAll in his role of musical director for the production. According to McAll the transformation has not been difficult.

"I have found it interesting writing music to images via words as it can evoke so many types of music," he said. The chorus is probably the closest aspect of the production to the story and Kate

(Cebrano) narrating the scenes is a good way to incorporate the music with the words."

McAll has been involved in the production since the middle of last year and with just over five weeks to go before opening night at the time of the interview, was still fine tuning the score.

"It has actually been an interesting process for me, as for about a year before I became involved in this production I had been writing music to various poems, with the poem acting mainly as a compositional device," he said. With the poems I was finding that it often helps to delve out what you may not otherwise find with an idea.

"With *Solstice* there are so many types of music that can be used for this work, so therefore you have to be very intuitive."

So far Rubinstein has been more than happy with the musical interpretation of his story, although at the time of the interview he was yet to hear the final score.

"I was amazed at how Barney was so sensitive during the development period (last November) and many of his interpretations are, I believe, perfect," he said.

The decision to use jazz as the music behind the production, was one that was based on Rubinstein's own love for this musical form.

"I am a big jazz fan so it seemed the obvious style to do," he said. "At one stage Neill (Gladwin, director) was not going to have music but he eventually agreed that it couldn't be done any other way."



Barney McAll - Musical Director

## Best of the Irish

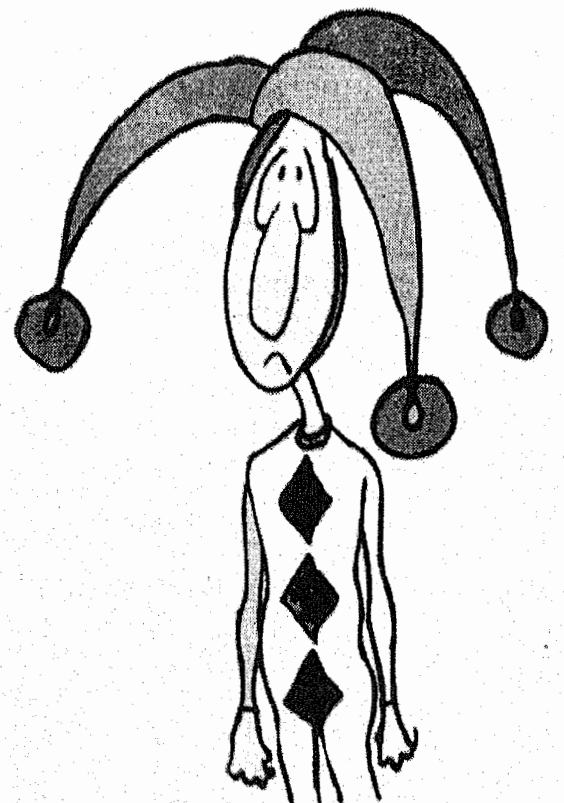
**Best of Irish Comedy:**  
**Young, Gifted & Green.**  
**Funny Business**  
**International Comedy Festival.**  
**Gate One Bar, Uni of SA,**  
**City Campus.**

"Har, har, giggle, snort, fart" is the noise you would hear if you wander past Gate One Bar during a *Young, Gifted and Green* performance. This show, consisting of two half hour stand-up comedy acts by two funny Irish blokes. Both managed to raise quite a few laughs, and in the sec-

ond act, quite a few eyebrows. Act One was genuinely funny, very relaxed and involved the audience without denigrating them. His amusing stories were supported by some commendable acting and the enviable skill of making them gently flow into each other. Act Two procured a lot of laughs from the crowd however, as his act progressed, his jokes sank further and further into the gutter, so much to the extent that he became offensive. Most of his jokes were centered around his ecstasy induced swollen

(and stuck) willie. Act Two also involved the audience, however he was quite rude and condescending at times. Put the crass jokes aside and his act was quite clever and witty. Yes, it was amusing and worth the cost of a ticket.

Fiona Sproles





# Sale of the Millenium

Game show hosts, Einstein, theoretical physicists, *The Curiosity Show*, *Oprah*, *Seinfeld*, the *X Files*, Barrie Kosky, the colour purple and even Lawrence of Arabia will not be immune from Crescent Company during the Fringe season of their latest production *The Four Game Show Hosts of the Apocalypse*.

Although in existence for two years, this production marks their first foray in the Fringe, although individual members have been involved in other Fringe productions in previous years. Despite being a Fringe production, director Nick Glynn said *The Four Game Show Hosts of the Apocalypse* would not be different in nature from earlier revues.

"As always we are aiming more for the university audience than specifically for a Fringe crowd, but if we do get any Fringe patrons it will be great," he said. "I think they will still be able to enjoy what we have on offer but we decided long ago not to cater the show specifically for them. "Although with this production we are branching away from the University, we are still uni based and we still have this core group of support that we must take into account."

While *The Four Game Show Hosts of the Apocalypse* contains

all new material, Glynn acknowledged that many of the ideas have been floating around since the company's formation.

"Up until now, it probably hasn't been developed enough to be presented or this has been a more suitable production for a particular concept," he said. "However when we were choosing most of this material, the criteria we used was essentially that if we thought a sketch was funny, it would be included."

The revue was primarily written by a team of four, consisting of Glynn, Sarah Burton, David Emery and Wendy Poulton with the occasional sketch being provided by other members.

Formed as a result of the 1994 law revue, Glynn said the basic concept behind the formation of Crescent Company was to meet a void in university drama productions. In addition to their own work, the company has been involved in Parting Company productions *The Tempest* and *Five Across*.

"Up until then Parting Company had been the staple group for comedy but they began to branch out and at the same time Footlights was trouble," he said. "We wanted to bring back the revue concept at uni and while we considered reviving Footlights, in the end it was decided to form a completely new company. "Essentially our aim is to have fun on stage."



"Another good aspect with comedy revues is that is a way of airing our philosophies without banging people's heads together."

So while revues have been traditionally associated with Crescent Company, Glynn said there had been consideration to branch out into other theatre forms.

"However for the moment we have decided to keep going with what our audiences know of us, which is revue work" he said.

"Notwithstanding that however we have quite a few writers who are chafing at the bit to do longer stuff, so we are thinking of doing three one act plays later this year."

Assistant director Sarah Burton said audience response was a big factor behind their work.

"We definitely do respond to audience reactions and regard them as an important part of the cast" she said. "There was stuff in the last show that we absolutely hated during rehearsals, but the audience loved it on opening night and eventually it has become our favourite sketch."

While most sacred cows are not immune from Crescent Company's warped sense of humour, Glynn acknowledged that although some political material had been included in this production it had been kept to a minimum.

"The polities are so funny by themselves so anything we do would only give them a bit of credibility and we definitely don't want to do that," he said. "Really they are doing our work for us."

***The Four Game Show Hosts of the Apocalypse* will be held at Little Theatre from Friday night (March 8) until March 16 at 8pm.**

Fontella Koleff

## Edward II - Raunch Style

**Edward II.**  
The Parks Community Centre.

Intrigue. Constant court conspiracies. The love of two men and the hatred they face from others. This is the rousing saga of *Edward II*, King of England, written by Christopher during the reign of Elizabeth I. Arden Productions have made a bold and valiant attempt to bring this intoxicating and exhilarating play to life in the twentieth century. There has been renewed interest in this play following the Derek Jarman film production of a few years ago. The unfortunate side effect of this is that any contemporary performance is heavily influenced by Jarman's work (perhaps enough to be branded derivative). At present the focus of any production is on the sexual politics of the relationship between Edward and his lover Gaveston. In my mind this representation of the play lifts the role of these two protagonists into the realm of social politics when the beauty of the play can be found

in the personal love affair between these two men.

Despite this criticism, this latest production by the Arden troupe is engaging and well done. The costuming is extravagant and the music superb (with a combination of Streisand and a soaring rendition of *My Boyfriend's Back* when Gaveston is repealed). Several roles are missing from the play and I believe that this does injury to the performance. The characters of Kent and Spencer are the most obvious exclusions. Kent's speeches are transposed to the Queen, Isabelle, and eventually to Lancaster. Due to the size and intimacy of the production it is obvious why this was attempted, but purists may very well cringe.

This production was highlighted by the marvellous performances of Brandon AhChong (playing a fabulous Chorus Leader in drag) and Karl Hansen (as the plotting Mortimer). There was only one minor disappointment in the cast in Matthew Carmody, as the forlorn King. He

seemed to lack the spark required for such a role as an Elizabethan monarch. Edward is a demanding role and it is best not to cast a demanding actor. Carmody did not seem to have an adequate understanding of the role, but he got the point in the end.

But seriously, if you like your theatre medium rare with a lashing of beautiful chests, then this new Arden Production for the Adelaide Fringe is for you.

**You can get along to see Edward II at The**

**Parks Community Centre from 5 -9, 12-16 March at 8pm. Tickets at Venue Tix, 223 7788 or phone 0414 911 302.**

Anthony Paxton



## ISLAND EXILES

**Multicultural and Indigenous Theatre Ensemble: *Island in the Sun*.**  
**Price Theatre, February 23 - March 7.**

Of all mental afflictions schizophrenia has to be one of the least understood, but the Multicultural and Indigenous Theatre Ensemble's (MITE) production of Nigel Bell's *Island in the Sun* shows an understanding of the illness that is very rare.

The story is based on the true-life experiences of Bell's wife Claudia La-Rose, who superbly plays the role of Marie, the mother in the production. Having migrated with her family to Australia from Mauritius in the 1960s, Claudia was forced to confront her mother's schizophrenia from about

six years of age. Due to language difficulties and her father's frequent absences from home working, it was some time before the mother actually received proper help and treatment.

In *Island in the Sun*, Marie's delusions threaten to tear the family apart. Not only do language difficulties and a lack of understanding over her problem isolate the family from others, but as the hallucinations increase, she ultimately destroys the dream that led them to Australia.

While adults playing children rarely work, in this case Sean Riley and Caroline Mignone make their roles believable, especially as the family members who not only have to deal with their mother's illness, but also their father's denial. Nigel Bell, as the

father, Robert, handles his role well but sometimes seems overwhelmed by the histrionics that the situation presents.

However the kudos lies with La Rose-Bell, who portrays the pain and fear of the schizophrenic with such intensity, while Justine Saunders as "The Woman" brilliantly illustrates Marie's hallucinations by gnawing on her thoughts and fears, urging her into the inimical world of paranoia and terror.

Director Andrea Lemon has handled the difficult story with compassion and understanding and while allowing the cast to express the full range of emotions, has managed to maintain control. Nigel Bell's script may seem heavy at times, but a good sprinkling of humour not only helps to lighten the message but also cleverly depicts the rapid changes of mood as Marie heads from manic

highs to the paranoid lows. As the first production of the locally-based MITE, the standard of the script and performance augers well for the future.

Fontella Koleff



## HUMAN WRECKAGE

**Wreckage by Hilary Bell**  
**Theatre Guild**

Brilliant, magnificent, evocative, passionate. These are but a few words to describe the Theatre Guild's production of Hilary Bell's *Wreckage*. This memorable fusion of theatre, dance, opera and percussion moved and disturbed the audience as we were taken back to 1857 when an unidentified ship crashed into the Northern Head of

the Gap, as a result of a severe storm. The drama in this play commences the next morning when Sydney awakes to be confronted with the carnage of the shore. The different reactions, from different sections of society are represented by three characters: Reverend Wragge, grieving for his deceased sisters, a heartless whore, excited by the abandoned cargo, and a curious, melodramatic young girl, wonderfully portrayed by Thea

Meadows. All three characters come together when they discover a visionary/lunatic strapped to a bed that floated to the shore, thus saving his life. The young man, convincingly portrayed by the manic Simon Butters, shows us, through his own tragedy how people are always threatened by what they don't know, and how we need to control or eliminate what we fear, much to our own detriment. The dancing was divine and relayed all the emotions of love, grief, and fear with great vigour and zeal. The latter was strongly supported by a ten piece orchestra; composed, orches-

trated and conducted by the genius of Julian Ferraretto. The score, specifically created for this production, was enchanting, soothing and effective in bringing the audience back to the nineteenth century. Libby O'Donovan injected passion into the performance with her haunting and sensuous voice that could easily be mistaken for the voice of the angel that she was portraying. I do not have any criticisms, only praise for Chris Drummond (Director) for staging this unforgettable experience.

Fiona Sproles

## DESIRE, DESIRE

**Desire**  
**Proscenium, until 16 March**

Now there is huge potential to fuck up a theatre work concentrating on the whole Generation X doo-da. I mean, for starters, it's all just a load of bollocks isn't it? Anyway, *Desire* promised to "explore the world of Generation X, zeroing in on the world of designer drugs, music, sex and fashion that has become the inner city club scene."

Written by award winning Sydney playwright Alex Broun, the play is set in Sydney and centred around the lives of four twenty-somethings. Lara is a perennial nightclub Queen stepping out with Gerald who is an arrogant Mr Cool. He lives with Patrick, who is easily the most likeable character being shy, intelligent and a huge Smiths fan. The fourth character, Kate, is Lara's friend from, surprise, surprise, Adelaide, who's getting over an ex and who goes to Sydney to "forget."

Sure, the characters are slightly stereotyped, but isn't that almost inevitable when dealing with the whole issue of Generation X? What makes *Desire* stand out is that the conversations that the characters

have are easily identifiable as ones you'd have with your friends/lovers. Additionally, the characters are believable and you probably know some people who resemble them. From being shy like Patrick to being self-destructive like Kate to being totally unsure like Lara, each character struck a chord.

The actors were generally good, apart from some early overacting by Bridget Kerry who played Kate. The actor who stood out was Peter Webb who did a fantastic job portraying the insecure, awkward Patrick.

Playwright Broun (who himself fits into the Gen X tag) is obviously a huge Smiths fan; from the direct Smiths references & songs being played, to Mozza quotes being worked into the dialogue.

The costumes were apt, ranging from Op Shop gear to CyberChick nightwear. Similarly the sets had that second hand look that flats/houses/clubs of the young set invariably have.

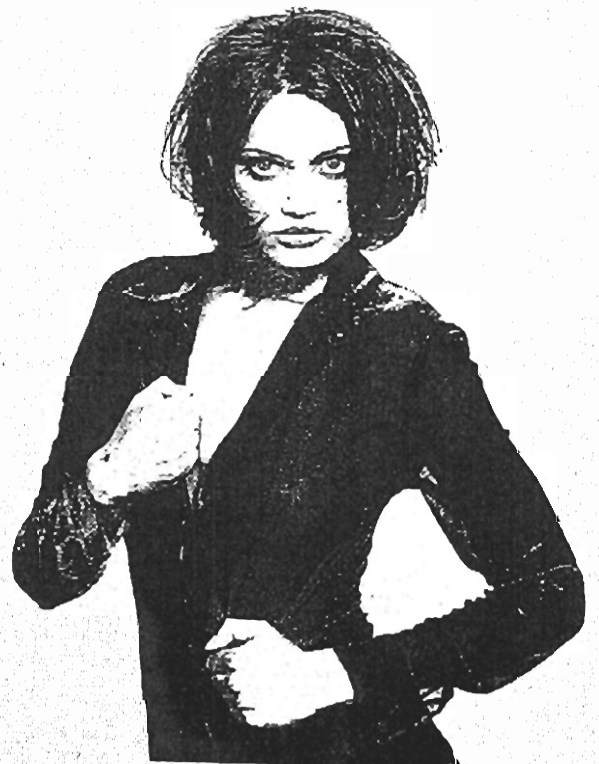
Because of the closing of Synagogue the play was moved to Proscenium night club, which actually worked quite well as the play was set in a nightclub, coffee shop, flats

and the like.

The Bottom Line: *Desire* delves into Love, Sex, Drugs, Rock 'n' Roll and is an intelligent attempt at examining the lives of the Gen Xer.

**Desire plays at Proscenium on Blyth Street until 16 March. Tickets are \$16.80/\$12.80.**

Christina Soong





# FESTIVAL NEWS

With Hills Hoists aflame around Adelaide and with people wearing pegs in the strangest of places, the Telstra Adelaide Festival finally kicked off on Friday night (March 1). With some shows already sold out and tickets becoming a rare commodity for others, Festival organisers are ecstatic over the public response to this year's biennial arts feast. However if you haven't bought a ticket for anything yet and are thinking of Festivaling in some ways, here are some international performances who are making their Australian debuts during the next week...

American dancer Meg Stuart and her company Damaged Goods, will return to the The Space from Wednesday for her second season with the production **No-one is watching**. Now based in Brussels, despite touring the work choreographing her own works and teaching workshops in composition and improvisation, Stuart's Adelaide Festival appearance marks her Australian debut. **No-one is watching**, a love story for six dancers, will be at the Space from March 6-10...

For all you film and music buffs French composer Pierre Henry, regarded as one of the most innovative sound composers in the world will perform live to two silent films, **The Man with a Camera** (1929) and **Berlin: Symphony of a City** (1927) at Her Majesty's Theatre as part of his Australian debut. A student of Olivier Messiaen and Nadia Boulanger, he founded "mystique concrete" and has composed many radio and ballet works and electro-acoustic scores. **The Man with a Camera** will be performed on Wednesday and Thursday (March 6 and 7), while the production of **Berlin: Symphony of a City** will be on Saturday and Sunday (March 9 and 10)...

As the sun slowly sinks over the Adelaide skyline, renowned choreographer Angels Margarit will create 12 minutes of performance into an intimate experience within Suite 1109 at the Hilton International Hotel. Originally created in Barcelona, Margarit's solo production has been adapted and performed in hotels in Hamburg and Montreal and makes its Australian premiere at the Adelaide Festival. **Hilton 1109**, which captures the changing moods and emotions of a person in transit before an audience of only 10 people, will be held at the Adelaide Hilton International tomorrow (March 5), Wednesday (March 6), Friday, Sunday and Saturday nights (March 8-10) and from March 12 until 16...

**Nits**, a tale of desire and jealousy, survival and robbery, seduction and war will be created by famed French theatre company image Aigue as part of its Australian debut. Artistic director Christian Verciel has a policy of supplementing the normal company with local children from different racial backgrounds and after a series of workshops in July last year, six South Australian children were selected to perform with the company at the Festival which involved a rehearsal period in France in January. The remaining performances of the world premiere season of **Nits** will be at the Royalty Theatre from Wednesday to Sunday at various times...

The Centre for Performing Arts will be involved in one of the Festival's world premieres, **Excavation: The Last Days of Mankind**. Drawing upon fragments from Karl Kraus' monumental and rarely performed epic "The Last Days of Mankind", **Excavation** explores the sermon of history and links technology with propaganda and the mutilated body with biblical judgement, fire, embers and ash. The remaining performances of this apocalyptic vision at The Vision Warehouse, 28 Adam St, Hindmarsh, are tomorrow (March 5), Wednesday (March 6), Thursday (March 7), Saturday (March 9), Sunday (March 10) and next Monday (March 11) nights...

Another world premiere involving local performers is **The Ethereal Eye**, which through music, dance and image evokes the ideas and architectural spaces of Walter and Marion Burley Griffin, the designers of Canberra. A collaboration between choreographer Nanette Hassall, composer Jonathon Mills, sound designer Steve Adam, stage designer Mary Moore and lighting designer Margi Medlin, the production features soprano Jane Edwards, Synergy Percussion and Leigh Warren and Dancers. **The Ethereal Eye** will be held at the Norwood Concert Hall on Saturday and Sunday nights and from March 13 to 16.

# FRINGE GEAR

**Ole** are a multicultural melange of juggling, flamenco guitar, comedy and opera. Until March 15 (except March 11) at the Star Club.

**Wadiko Ichiro** are the demon drummers of Japan who are described as Stomp + The Tokyo Shock boys. Until March 17 at the Star Club.

**Dance Elixir** presents **Passion Fruit**, an original dance piece embracing the exquisite and delicious taste of existence. From March 7-10 at the Adelaide Zoo.

**Lightning Strike Theatre Co** are presenting a number of works also at the Adelaide Zoo including **The Taming of The Shrew** (March 5-9) is performed in the rotunda. **Classically Weird**, which is two monologues; **Call Me William** which deals with some of Shakespeare's most famous dialogues and **The Tell-Tale Heart** which is Edgar Allen Poe at his most chilling. Plays from March 12-16.

**The Fandango Company** (of the '94 Fringe Festival Hit **Dancing the Gay Fandango**) are back with **Foreign Bodies**, a nonsensical, supersonic Sci-Fi comedy adventure. Until March 10 at Headlines Theatre

Fresh from a sellout Edingburgh Festival season, Scott Carpuro presents **Risk Gay**, a hilarious one man show which combines standup and theatre. From March 12-17 at Gerard Theatre.

You will recognise your own pain, your own lust and your own moments of pure beauty with **The Love Collection**, presented by Adelaide "anti-choir" Before You Were Blonde. March 9, 10 & 15, 16 Upstairs at Boltz Cafe.

Dangerously Safe presents **"dancing bear!"** which is a multimedia performance piece encompassing music, poetry and visual arts. March 10 & 14-17, Willis Court, Adelaide Uni.

Junction Theatre presents **Blockes**, a comedy by David Ross which promises to be a hilarious night with three nice guys and a slab of beef. Until March 16 at Junction Theatre.

Junction Theatre is also offering cheap tickets to **BardMOO** (see interview last *On Dit*). \$5 tickets on Tues, Wed and Thurs Nights and \$10 tickets on Friday and Saturday nights. Season ends March 16.

**Stay Black and Die** is the story of a young girl growing up in Winnipeg's North End. Written by award winning Canadian playwright Addena Sumter-Freitag, it had a sell out season at the Winnipeg '95 Fringe. Until March 13 at the Landanya Theatre.

**94 Digital Images** is an exhibition containing a collection of images that are a combination of architectural knowledge, high technology and imagination. They showcase the highest resolution and computer graphic capabilities available.

**Adelaide CyberFringe 1996**. The Virtual Artists cyberfringe web site (<http://www.va.com.au/afringe>) is now on line. It is a truly interactive event incorporating up to the minute information on all Fringe shows and activities. It also offers users the opportunity to become cyber journos and will recommend shows based on your user profile. From March 8 - 17.

**In Love (No One Can Hear You Scream)** is an attempt in short scenes to capture the essence of love in the 90s. Excruciating, compelling and unless you've lived in a cupboard, horrifically familiar. From March 4-10 at Fresh Fruit Theatre.

**Dearest Mother**, Bangkok weird. Defrauded of \$4000, kidnapped and had life threatened with axe - weather fine. Crossed illegally into Burma, currently holed up with rebel forces, hopelessly outnumbered, surrounded by government troops - would make a great show.

**Love Fleety**, PS Send money or guns.

Greg Fleet's **Thai-Die** plays at Fresh Fruit Theatre until March 10.

Sue Ann Post presents **Is Anyone Out there?** which has some useful tips on dealing with the afterlife. A must see for all who find blasphemy amusing. From March 4-10 at Gerard Theatre.



# FUNKENGRÜVEN

## The Scene of Cool Grooves

### Crisp - The Word and the Deal

I had a chat to Sam (raps), Jeremy (bass) and Jesse (guitar) from Crisp about their new independently released CD *Word and The Deal* and the direction that Crisp is headed, musically and as a band.

Crisp released their first EP last Sunday at The Stag to an immensely supportive and excited crowd. Their EP consists of seven of their best tunes they felt appropriate to lay down in a studio. The Stag was "chock-a-block" as Jeremy put it on the day. The crowd made for a brilliant atmosphere which certainly made the whole affair really pumped up. Crisp were quite blown away by the whole day and the support they received. Jeremy said that "the launch gave us real confidence that what we are doing is right and that we can now take our music interstate knowing that we have such a following in Adelaide".

The CD signifies a few steps for Crisp that were definitely needed at this stage in time. Having played the live scene in Adelaide for two years and got to a live performance level that has given them a very strong following, the next step was to take their music into the recording studio and experience sound recording. Sam spoke for Crisp saying that the "studio is completely different from a live performance and that we are learning the art of recording which will develop over

time". Crisp decided to make their CD independently which for them has more pluses than minuses. Jesse made mention to the fact that "releasing independently gives the freedom and choice that Crisp need. We don't want to be restricted by record companies forcing us to do what they want us to do. The only real minus recording independently is the cost, which means that you don't get as much time in the recording studio as other bands get when the label is paying for it." Jeremy commented that "a record deal is like a bank loan and that you have to pay it back".

Crisp are looking to take their music to Melbourne and Sydney as the next step following the CD release which will precede them in the cities. Sam explained that "all the important people are around Melbourne and Sydney and that is where most Australian bands are recognised". Crisp hope to develop themselves interstate but still keep Adelaide as their home. They all agreed that there are a lot of con-

nections to be made over there and that will take a bit of time but it will still be developing the band. Crisp are going over for an east coast tour in April which, by then, will herald the return of their resident sax player (who was back for the CD launch) and their bone player soon after.



Although Crisp have been in a bit of disarray with regards to a horn section over the last couple of months which has let the band down, they hope that as soon as their resident sax and bone come back the music is gonna fly (no reference to Rocky). With some new ideas and new passion, Crisp

will start to write a lot more, using new ideas and influences.

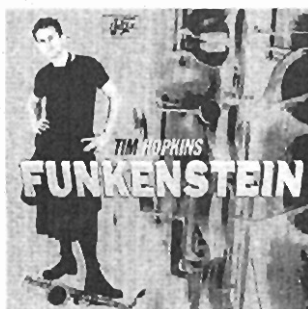
Sam, Jeremy and Jesse are really on top of what is going down in music and really know their shit. It was great to talk to them about trends and music and how they use that effecting the band and their music. Jeremy said that "we take note of trends but do not necessarily follow them. We are always listening to

new ideas and concepts that we hear in a variety of places and think of ways in which we could incorporate them into our music". Crisp are consciously trying hard to be original and to have their own sound which is incredibly commendable when so many bands just fall into the copycat routine. A variety of influences within the band help to enable each person to keep honest to their influences and fuse them to form Crisp.

They told me that they are definitely looking to record before the end of the year. They seem very interested to get involved with some DJs to release some re-mixes of their tunes from this EP and to work with DJs in the future. That will certainly be worth waiting for. They are also interested in writing some tunes that are more suited to a studio recording than a live performance which will also add another interesting element to their music.

I think, personally, that Crisp are an intelligent band that should rise from the level they are at with hard work, good management and patience. Aspects of the band which I thought were lacking and holding Crisp back, Sam, Jeremy and Jesse seemed to agree with and had a hopeful remedy on the horizon. If they keep true to what they are and realise what they are capable of they should make it as a band.

George Nisyrios Jnr



**Funkenstein**  
Tim Hopkins  
(ABC Jazz/EMI)

This will blow your mind. Tim Hopkins and the musicians he has on this album are brilliant; Tim Hopkins (tenor, sax, perc.), James Greening (bone, tuba), Mike Nock (piano), Jonathan Zwartz (acoustic, electric bass) and Hamish Stuart (drums, perc.). The music style, as the title suggests is jazz-funk fusion. I include the jazz element because of the type of free playing in the tunes, not because they swing.

This is Tim Hopkins' Funk. It arranged to varying extents but de-

votes a lot of space to mind blowing solos. The playing is powerful, melodic, dynamic and syncopated. The energy arising from the rhythm section gives a powerful and incredibly solid groove for the head and solos to play over. The tunes are all composed and arranged by Tim Hopkins and they all have a brilliant edge to them which you will not find in mainstream music.

Tim Hopkins has written some powerful songs with incredibly tuneful and solid melodies. The tunes are arranged perfectly capturing the whole essence of *Funkenstein* and of the individual tune. The accompanying musicians just melt in with the music, playing perfectly suited music.

The tunes vary from harder grooving tunes to cool grooving tunes to 'different' tunes (there are eight tracks on the album). Throughout the tunes you can feel the music and what it is trying to achieve. You can almost see the band just sitting there and playing. The third track in particular is a haunting track with tuba blowing long notes in the background and a steady and rhythmic groove all

the way through.

Tim Hopkins' playing is both hard and warm. It is melodic and dynamic with perfect timing and freedom in his playing. He produces a beautiful tone from his Selmer which makes his playing so incredible. His chops are brilliant and he blows some amazing solos. He plays tastefully and to the tune, adapting his style and sound.

James Greening plays some very impressive bone and tuba. He has powerful attack on his playing which again adds an edge to his playing and the tune. His playing is melodic and solid. Mike Nock is Mike Nock. His playing is brilliant and once again not often heard around the traps (only as a special treat). His use of somewhat bizarre but perfect placement of chords and notes and then falling back on the groove makes an incredible sound. He uses a wide range of notes on his keyboard with a lot of fat bass sounds. He builds his solos up to some powerful and grooving heights and then takes it through changes and progressions. He has the ability to stay on his high for quite a while and not lose any energy. Brilliant.

Jonathan Zwartz is another brilliant player. He locks his playing in so well with the drums and piano that he makes such a solid groove. His playing grooves and is placed perfectly around the groove as well. It is rhythmic and melodic and progressive. Hamish Stuart is quite amazing. His playing is just so with it. He can play on, around, in between the groove. It is powerful, solid and very skilful. His playing is not orthodox but rather experimental or, in other terms, quite musical. He listens and changes his playing in accordance to the music. A real pleasure to hear a drummer like this because this is another style that is so brilliant but few drummers have the capability. His playing makes, to a large extent, the quality of the tunes and the way they fall.

This is an amazing album and definitely worth getting. For those who are familiar with Tim Hopkins' playing or have seen him, this is a brilliant recording of his stuff and for those who have yet to discover Tim, what are you waiting for?

George Nisyrios Jnr



# Cookin' Up A Homebrew

## Homebrew Playing throughout the Fringe Festival

Homebrew has been put together for the Fringe. It has quite an impressive line up of musicians: Sophia MacRae (sax, flute, clarinet); Chris Soole (saxes); Nick Mulder (bone); Judd Niemann (guitar); Sam Willoughby (guitar, perc., vocals); Tim Bowen (acoustic, electric bass); Roderick Greig (vibes, perc.); Simon Rigby (drums). They call themselves a contemporary jazz/funk ensemble, which I feel does not completely describe their music. I would say that they are an ensemble that has come together for the love of the music and to have the opportunity to play with each other in a larger ensemble which, under normal conditions, is difficult.

They play a range of styles from Latin, to jazz, to warm rock ballads, to light funk-jazz fusion, to contemporary world music. Each tune is relatively well arranged and composed with a lot of room given for long brilliant solos. Some of the tunes are percussion oriented, others are horn oriented and others are guitar oriented. The musicians work well together and give an exciting performance.

Chris Soole on sax blows some amazing so-

los that are built up and stay up for quite a while. His playing is melodic and skilful and a great pleasure to listen to. Nick Mulder plays a mix on his bone. Sometimes he is not particularly articulate and powerful but other times his playing comes across quite well. His solos tend to start a bit muddy but have more bite by their climax. Judd Niemann plays some nice guitar and soars beautifully through his solos. He gets quite a lot of feeling across in his playing which adds to the quality of the music and his solos. Sophia MacRae plays some well constructed music on her clarinet which is impressive to see and something that is not often seen live. The sound of the clarinet is not often used in the live scene now but it's tone and quality sounds very good and

adds a touch of difference to the tunes. Tim Bowen's bass playing is quite solid and melodic which helps to set a good bed for the rest of the band. Simon Rigby's playing is quite orthodox and nothing too special. He plays well and can groove which is essential as a rhythm instrument but his playing is not very musical. Too often he loses the groove as well. Roderick Greig played some great vibes which added a touch of class to the music. Unfortunately, the mix was quite bad and the vibes could rarely be heard. Percussion and drums worked with each other and enjoyed soloing together but I must say that some of the time it didn't work well. This was because there was no direction in their solos, which I feel was needed and can be effected so well on percus-

sion, just by developing a rhythm at a dynamic level. The groove was lost too often between them and this let some of the tunes down. Sam Willoughby floated between his guitar, congas, bongos and the microphone. His has a soft, sweet voice which is quite pleasant but unsuited for the music he was singing. He sang the standard *God Bless the Child*, which I thought sounds much better with a stronger voice (e.g. Blood, Sweat and Tears). Sam also scattered through a tune which was very impressive and very well done.

Homebrew are trying to bring their music to the people on the street. They are playing high quality music that is a special treat to see live. Usually an ensemble like this only comes together for a music festival or a Uni recital. It is certainly worth seeing for those who want to see a high quality jazz, etc. gig and for those who want to experience something different that will open your ears and your mind.

They are playing every Sunday, Tuesday, Wednesday throughout the Fringe at Boltz Café, Rundle Street at 11.59 pm sharp. It only costs \$5 at the door, so don't miss out on this opportunity.

George Nisyrios  
Jnr



# Maestro Magic

## Sierra Maestra Star Club, February 23.

While Rundle St was in celebratory mode outside, the Star Club kicked off its 1996 Adelaide Fringe season in true party style with the rousing rhythms of Cuban son music provided by Sierra Maestra.

Having fought our way through the opening night party and parade on Rundle St East we finally made it to the Star Club and while the action was very hot outside, things were not proceeding at a rapid rate while we waited for the masters of son music to appear. Even once on stage, due to technical problems, it was some time before Sierra Maestra got under way but once under way delays were rapidly forgotten by the

sheer energy of the music.

Son is the style of music that is best known as the basic structure of the salsa, with its 3/2

were added to in the 1920s when the sound reached Havana.

As the masters of this form of

quickly reminded revellers just why they were one of the hits of last year's Womad. Although the logistics of making it to the performance and the heat had initially subdued the audiences in the Star Club, before long they had the audience in the palm of their hand, grooving away to the Latin rhythms.

Before long the infectious nature of the music had the whole crowd jumping with people dancing on the stage, on their chairs and on their seats by the end of the set. The only disappointment of the evening (as had been the case at Womad) was that the performance was all too short, with the band disappearing the stage after only just over an hour of marvellous fun.

Fontella Koleff

clave beat dating from the original trio of clave, bongo and tres from the mountains of Eastern Cuba, the trumpet and bass

music, Sierra Maestra played a rousing selection of material from their recently released *Dundunbanza* album and





**Exit**  
Barney McAll  
(ABC Jazz / EMI)

This is a very good album with quite an interesting and amazing line-up of musicians. Both Australian and American musicians are used on this album: Jimmy Cobb (US); Scott Newman, Andrew Gardner, Allan Browne (drums); Tim Reis, Dale Barlow, Tim Hopkins (tenor sax); Vincent Herring (US), David Rex (alto sax); Andy McLeod, Lloyd Swanton, Phillip Rex, Jonathan Swartz (bass); Jim Seely, Scott Tinkler (trumpet); James Greening, Russell Smith (trombone); John Barrett (bass clarinet, flute).

Barney McAll has composed eight of the twelve tracks on the album and plays piano on all tracks. His compositions and playing varies from tune to tune, which is to be expected with the variety of musicians being used for different tracks. Barney's compositions are contemporary and interesting. He uses a lot of jazz phrasing and syncopation throughout his tunes. His tunes vary from faster rhythmic jazz, to highly arranged tunes, to slower more peaceful songs. There is an added element to his music which makes it unique to match his playing. His use of musicians and instruments makes his tunes stand out and sound high quality, making you listen and concentrate for all the changes and developments.

His playing is melodic with an interesting edge to it. His right hand in the higher octaves plays the emphasis of his solos. As with his compositions, his playing spans a variety of mediums. Playing with more than four musicians in most of the tracks, he has little room for movement except through the solo sections. His accompaniment on piano is quite syncopated, contemporary and is very good. He uses his piano melodically to accompany others during their solo, which stands out in his playing and adds to the quality of the tunes.

This album is brilliant and a real fight through different styles and different musicians. The quality of the playing and compositions is amazing and there is a lot of mind blowing playing. For the jazz man it is a very good audio asset that will have you concentrating your ass off to try and keep up with it all. Also if you like Vince Jones' recent stuff, this should also appeal to you (Barney is his musical director).

Another brilliant album.  
George Nisyrios Jnr



**Word and The Deal**  
Crisp  
(Independent)

After two years on the live scene, Crisp have independently released an EP. It has seven tracks, a mix of old and new songs that will impress you with their quality. Crisp are a five piece: Sia Furler (vocals); Sam "Muskrat" Langley (rhymes); Jesse Flavel (guitar); Jeremy T Glover (bass); Steve Rooney (drums, perc.) and have five guests sit in on the album on horns and reeds.

Crisp have managed to capture their live sound in the studio and make it work. Sia's vocals are incredible and suit the music very well. Through her vocals one can hear the emotion of the song and feel the strength of the lyrics. Her voice also gives Crisp a slight roughness which cuts a good edge in the tunes.

Muskrat's rhymes are very, very good. They have the clarity, rhyme and style that make the tunes really groove. Muskrat's style of rhyme is unlike any I have heard before and quite impressive. The rhythm section is solid throughout. Jeremy's bass playing is more rhythmic than melodic which is effective in setting a groove. Jesse's guitar playing is incredibly effective and well placed; his sweet little melodic chords around the place give some tunes a very cool accompaniment. Steve Rooney on drums sets a skilful groove that solidifies the rhythm section. His playing is musical and well suited to the music and the other players.

The tunes are very well put together and arranged. The only element that somewhat lacks on the album is a strong horn section. When the horns play, they play timidly and not with real attack which detracts from the energy coming out of the rest of the band. The rhymes and the vocals work very well together and in the same tune complement each other well. The funk and hip-hop grooves that are set in the tunes are solid and work well with the line-up of musicians. There are a variety of grooves and tunes that gives a good coverage of Crisp's ability.

This is certainly a very impressive EP. The album is being sold around Adelaide, so if you haven't heard Crisp yet or the album, get into a shop soon and grab it for only \$15.

George Nisyrios Jnr  
P.S. I love the cover and inside slip.



**Damn!**  
Jimmy Smith  
(Verve)

The incredible Jimmy Smith - and this is incredible. This is Jimmy's most recent album, which marks his return to Verve after a twenty-three year absence. Just looking at the line up of musicians on the cover makes this album undoubtedly brilliant. The tunes groove incredibly hard with powerful horns and the brilliant organ of Jimmy. The tunes are all jazz classics, which Jimmy has never previously recorded.

The album was recorded over 24th and 25th January, 1995 at Power Station, New York. Unlike much of Jimmy's other recorded sessions in the 50s for Blue Note, many of the tunes are arranged (and very well at that). But, even so, Jimmy and others are given plenty of room to blow and blow they do with some fine solos which sit beautifully on a solid groove.

The first track, *Papa's Got a Brand New Bag*, has a three-piece horn section of Roy Hargrove (trumpet), Nicholas Payton (trumpet) and Tim Warfield (ts) belting out an accompaniment the JBs would be proud of. Roy Hargrove also blows a funky solo in this tune. Mark Whitfield (guitar), Christian McBride (bass) and Bernard Purdie (drums) complete the rhythm section.

Art Taylor is introduced on drums on the next track and plays on all but one of the following tracks. Art Taylor died two weeks after this recording and the album is in his memory. Art Taylor is brilliant here; swinging very hard and playing hard. Abraham Burton also pops in to play some alto. Ron Blake pops

in as well as Mark Turner to blow their tenors.

The tunes are incredible. Most are swinging tunes and a couple are straight. The tunes Jimmy picks just suit the musicians and the line up very well. The tunes are played powerfully and with brilliant grooves. The solos are hard and build up to a climax which leads on to the next solo or the head.

*Sister Sadie* by Horace Silver is track two and swings like hell with some great solos by Abraham Burton and Mark Whitfield. *Woody N' You* by Dizzy Gillespie, features the Dizzy-style of Latin-Jazz which is so effective and solid. Nicholas Payton and Roy Hargrove both blow their horns in solos and trading eights. Their playing works very well together and is so effective in the tune.

All three tenors feature on the next tune, *The One Before This* by Gene Ammons. Some beautiful playing is heard here. *Watermelon Man* by Herbie Hancock grooves incredibly as the next track, featuring Bernard Purdie on drums again. *This Here* by Bobby Timmons, swings in six eight on the next track. *Scrapple From the Apple* by Charlie Parker flies along after a cool introduction by Art Taylor. Two trumpets and two tenors are on this track happily trading some fine solos. Jimmy Smith blows a brilliant solo, using his whole keyboard. *Hi-Fly* by Randy Weston features Mark Whitfield playing some beautiful guitar and is a more mellow tune with Art Taylor using brushes. Nicholas Payton and Jimmy Smith play some great solos. *A La Mode* by Curtis Fuller is the last track. It features two tenors and an alto. Jimmy once again is playing some beautiful organ.

This quite an amazing album with a brilliant line up of musicians and tunes. Jimmy Smith is his incredible self and seems to be playing as brilliantly as he always has. The horn playing is brilliant and this album allows different players to play together and be heard on the same album. The arrangements by Don Sickler are powerful and very good. The grooves are incredible and solid. This is a brilliant album and should not be missed.

George Nisyrios Jr

ST. PATRICK'S DAY  
Whiplash  
Sunday March 17th 1996  
At Dragon Arena  
Diment Road, Burton 3.00 pm - midnight  
THE CHRIS FINNEN BAND!  
FIREWORKS !!  
Details 011: 280 6895



Woody McBain



Woody McBain  
Anything is better than nothing...  
(Independent/Shock)

Of course, you've read the interview with Woody McBain in last week's paper and you know that they specialise in two-minute pop thrills of the punk-tinged variety. Well, to be more specific, they cram five songs into ten minutes and twenty-nine seconds. The first track, and obvious choice as single/film-clip-song, is given the rather honest title of *Pop Song* and it rattles along at a hectic pace with all the charm of Ratacat at their best (that's no piss-take, Ratacat had some cool songs). Then an unreal little guitar lead crackles through and elevates the status of the song from 'enjoyable guitar pop' to 'wow-[I-d-like-to-listen-to-that-one-again-please-pop]'. The other four songs are all pretty damn cool too but don't ever reach these dizzy heights. That's not a criticism: The songs are good but *Pop Song* is a real cracker. Yes, Sir. Not too shabby at all.

Mark Scruby



McAlmont & Butler  
The Sound of McAlmont & Butler  
(EMI)

Bernard Butler belongs to an extremely elite club. The Brilliant Songwriters' Club. Other members include Kevin Shields (for services to ground-breaking guitar sounds and use of feedback) and John Squires (for playing Led Zeplin riffs better than Jimmy Page ever did and almost as well as Hendrix would have). However, as a pure songwriter, Butler stands alone. His perfect playing, arranging, attention to detail and - most importantly - judgement are all qualities that most of today's music lacks. Three chords and the truth is all well and good but nothing can compare to a musician with natural ability and feel who loves their craft so much that they refuse to rest until their creations are absolutely flawless. Bernard Butler is such a person.

Think of the fuzzed-out guitar solo in *Metal Mickey*, the delicate piano playing in *The Next Life*, the guitar-work in *The Big Time* and the subsequent horn solo, the whole of *Stay Together...* the list is endless (well, almost). And then Bernie left Suede. Sure, some of you may hate Suede but you probably haven't listened to them properly. The next-big-thing stigma, coupled with Brett Anderson's rather androgynous mannerisms and a few of his all-too-quotable interviews, prevented a lot of people from understanding exactly what they were all about. And now it's too late. At least, that's what everyone thought until McAlmont and Butler turned up on Hut Records.

And that's where we are today. Two (multi-formatted) EPs combined on one full-length album plus a previously unreleased track. The Sound of McAlmont & Butler. A strange kettle of fish, indeed. It starts off with the UK Top Ten single, *Yes*. And what a sensational start it is. Feeling down? Just been dumped? Just dumped someone? Just crashed your Volkswagen? Listen to *Yes* and you'll feel fine. You'll feel better than fine. It's really that good... but it takes a few listens to give the most benefit. McAlmont's unbelievable falsetto just climbs higher and higher. And higher. 'Uplifting' is the only word I can think of. Oh, and 'arrogant' - all the way from the 'get-outta-my-way' drum intro to the wig-out guitar/strings/choir/hand-clap ending.

The third track is another highlight. *The Right Thing* is as dark a piece of music as Butler has ever written and, as such, harks back to *Daddy's Speeding* from *Dog Man Star*. Edgy slide guitar, plenty of tom-tom action and vocals that prove McAlmont is more than a mere falsetto-machine. The term 'moody' must have been invented for this song. And then it gets all loud and angry. And then it goes soft again. Then loud. Then soft. You get the picture. Of course, it ends with loud stuff. Coolness to the extreme. The fifth song is another good one. *Don't Call It Soul* swaps between acoustic strumminess in the verses and a rather eerie chorus complete with a distant bell ring. Then comes *Disappointment / Interval*. Classic Butler arrangement... and it's got a saxophone. *How About You* (one of the *Yes* b-sides) is yet another cracker. Have I used the word 'moody' yet? Oh. What about 'eerie'? Hmmm. How about 'very enjoyable'? Uh, that's two words. A cover of the "soul classic" *You'll Lose A Good Thing* breaks up the guitariness of the album with its lone organ accompaniment of McAlmont's vocals. And it all sounds quite nice and provides a perfect lead-up to the superb final track. *You Do* is the album's other Top Ten hit and grows from a quiet string orchestra beginning, through some really nice vocal bits (close to McAlmont's best for the entire record) to full-blown guitar madness at the end. A really cool song that, according to Butler in a recent *Guitar* magazine interview (his first since he left Suede), was written before his departure but was

deemed not up to par by "Major Anderson" (his words). Interesting.

And then the CD ends. Just like the McAlmont/Butler partnership did before *The Sound Of...* was even released. Never mind. After all, the only thing that let them down was the tendency of McAlmont's vocals and lyrics to move into the overly-melodramatic realm of American Top Forty soul music. Admittedly, this was only a very slight concern but you can't help but think that the far more tense and far less predictable lyrics and vocals of Brett Anderson would have lifted most of these songs to a higher plane. It's hard to tell. Who cares, anyway. It's all water under the bridge. One thing I do know is that I couldn't imagine how a song like *Yes* could be improved by anything. The bottom line is that *The Sound of McAlmont & Butler* is a really cool album that should be enjoyed by all. Now all we have to do is wait and see what Bernie will come up with next (the rumoured collaboration with Tim Booth of James could be rather interesting). All I hope is that it's as good as this.

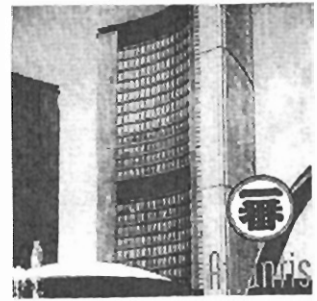
Mark Scruby



Dead Man Walking  
Soundtrack: Various Artists  
(Sony)

I haven't seen the film yet, but after listening to this CD, I'll be rushing to the theatre just to find out the context of the songs. Tim Robbins searched everywhere for appropriate music to convey the 'universality of the emotions and issues raised in the film, and he has succeeded. The CD is kicked off with Bruce Springsteen's *Dead Man Walking*, a very moving narrative of the issues in the film. No particular mood is set, as the songs are so varied i.e. Suzanne Vega creates a cacophony of drums and cymbals in *Woman on the Tier (I'll see you through)*, yet straight after this we are soothed into contemplation by the gentle crooning of Lyle Lovett's *Promises*. Eddie Vedder and Nusrat Fateh Ali Khan have thrown in the sounds of world music, with their song *The Long Road*, this is full of soul and passion. Johnny Cash has injected a shot of the American country twang with *In your mind*, and Tom Waits wakes you up with his incredibly rough, grating voice with *The Fall of Troy*. All in all, this CD covers nearly every genre of music that is appropriate for this movie. It's good, good stuff.

Ching Yee Ng



Sidewinder  
Atlantis  
(Polygram)

*Sidewinder*, like *Swirl*, are a bit of an anomaly as far as Half A Cow bands go. They are a Tight Unit. They give the rough-around-the-edges recording and production process a wide birth. Thank God. This album's other anomalous characteristic is its similarity in sound to *Tumbleweed*. The vocals are just like *Tumbleweed* but not quite as rocky. The music is just like *Tumbleweed* but not quite as rocky. Sort of like a slightly indie-kid version of the Weedsters with slicker production, fewer dope references and better artwork. And it works quite well. Unlike their more generously coiffured friends, they show a greater sense of light and shade and use a far broader range of tempos. If you enjoyed their rockin' out performance at the Big Day Out then you should appreciate *Atlantis* - if not for the music then for their nomination in the Best Song Title of the Year awards for *Avant Gardening*. Nice album, lads.

Mark Scruby



Various  
Why Should The French Have All The Fun?  
(Polygram)

Okay, so this CD has some cool songs by some cool bands but why would you want to buy it? Surely you'd prefer to buy your favourite band's own albums. Then again, who cares? It ain't my job to tell you what to do. Ammonia? Crap. Bad Seeds? Way cool (but not as cool as their actual BDO live set). Custard? Fun. Dirty Three? See Bad seeds' comment. Magic Dirt? Cranking. Etc, etc.... Sidewinder? Not too shabby. Single Gun Theory? Very cool. Spiderbat? Good stuff. TISM? Garbage. *Tumbleweed*? Yes. And, before you know it... it's all over. Just like the real BDO.

Mark Scruby



**Jack Frost  
Snow Job  
(Karmic Hit/ mds)**

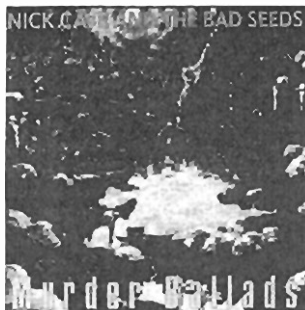
Grant McLennan and Steve Kilbey. Need I say more? I mean, I know I shouldn't harp on these guys' past but The Go Betweens were probably one of 'the best Australian bands ever' (or so far, at least) and The Church aren't far off themselves. So logic dictates that *Snow Job*, despite the questionable title, should be an absolute blinder of an album. Well, it ain't too bad at all.

It starts off with the darn catchy *Jack Frost Blues* and doesn't look back. One of Grant McLennan's

most admirable attributes has always been his knack of sounding very Australian without sounding Very Australian, if you know what I mean. And the tradition continues. One of the few weak points on the album is *Shakedown* - it's riddled with that 'we're-getting-a-little-old-but-we're-really-keen-to-write-some-music-for-The-Kids' vibe (listen to the backing vocals for verification and the last few Hoodoo Gurus albums for a reference point). Strange, really, considering that it's never been an issue with G.W. Maybe it's the Kilbey influence. Whatever. The rest of the album is cool. Especially *Weightless and Wild* and *Cousin/Angel*. All slow moody stuff. Not the sort of thing you'd want to play at a meeting of Melancholics Anonymous.

This could be the most obvious thing I could say but, if you've liked the work of Kilbey and McLennan in the past then there is no reason why you won't like *Snow Job*. It doesn't really cover much new ground but it doesn't have to. It's an album of good songwriting and, when it's good, it's very nice to listen to. Ignore the few little bits of rocky stuff and this could be a classic.

Mark Scruby



**Nick Cave And The Bad Seeds  
Murder Ballads  
(Polygram)**

Well, this album hasn't had much publicity, has it? Blah, blah, blah, blah, *Where The Wild Roses Grow*, blah, blah, Kylie, blah, blah, blah, Minogue. Most of you will be happy to know that the first single is close to the worst song on the album. I know it's all too easy to slag off The Collaboration so I won't. It's just that the rest of *Murder Ballads* is a lot better. Everyone at the Big Day Out would remember the song that The Bad Seeds started their set with. *Stagger Lee* could be one of the most lyrically intense songs I've

heard for quite a while. *She saw the barkeep, said, "O God, he can't be dead!"* / *Stag said, "Well, just count the holes in the motherfucker's head."* And the music is even better.

The new single, *Henry Lee*, is what *Where The Wild Roses Grow* should have been. Maybe it's just the song. Then again, maybe there's a little more common ground between our Nick and Polly Harvey. Who really cares? Not me, that's for sure. The rest of the album continues in a similar fashion - trademark Bad Seeds rumbliness, scary lyrics about people murdering and being murdered and even scarier Nick Cave vocals. It really is quite disturbing how He makes you believe that He's really there. It doesn't take much to imagine His blood-stained shirt and vacant stare.

Sure, this probably ain't Nick's best work but it's still very good. And even if it was a total bag o' shite, the murder stories album concept would be enough to make up for it. Oh, wow! The Blur album is about the rotting suburbs of London. Golly! The Pulp album is about sex. C'mon. Let's get real. Why watch *Degrassi* when you can watch *Ripley's Believe It Or Not?*

Mark Scruby

## The Grifters and Flat Stanley at the Big Star Basement a couple of Thursdays ago...

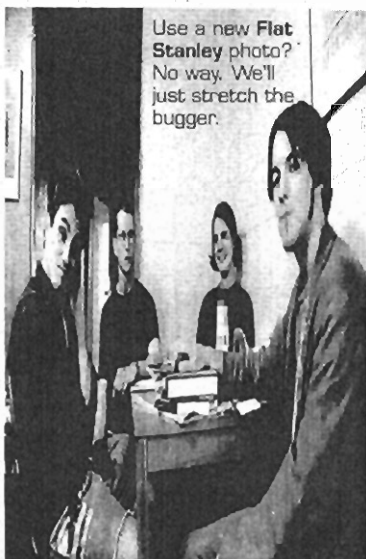
Wow. It was so damn hot. Really hot. Seriously hot. Too hot. The lack of air circulation transformed the basement into a fucking oven. And I was struggling. The solution? Go bananas on the two dollar VB cans. As the Flat Stanley set flew by I sank lower into the drink/climate induced haze that would later engulf my perceptions of The Grifters. Anyway, back to the local lads. I'm going to be honest with you. Flat Stanley played the best set I have ever heard from them. In the past I've found it a little difficult to understand exactly what they were trying to do but their knack of picking out really nice melodies over slightly angular chord progressions and similarly edgy riffs has developed to the point where - well, I was genuinely disappointed when the set ended. Especially since the last song was an absolute cracker - the best one of the night.

Actually, there *was* one good thing about Flat Stanley finishing. FRESH AIR. Oh, thank God. After a brief respite, we were forced to plunge ourselves once more into the sweat box below. Eventually The Grifters appeared and let fly with a bunch of slow-to-mid-tempo rock numbers that were really quite enjoyable. To my ear (I hadn't heard much of their stuff before) they came across as a different model of Guided By Voices. If GBV write flash floods then The

Grifters tend to cover the whole storm in their songs - from the initial bruising of the skies right through to the inevitable downpour.

Hang about. That last paragraph was a pile of over-the-top wank. They *were* pretty cool, though. It's just that I was getting more intoxicated, more over-heated and more disoriented as the night went on. And the presence of Mr Raunch-On-Legs (aka Jeff Buckley) was a bit of a distraction. But, all in all, I really enjoyed myself. Thumbs up, Grifters. Thumbs up, Flat Stanley. Thanks for a jolly good time.

Mark Scruby





- 1 Be My Lover - La Bouche
- 2 Movin' Up - Dreamworld
- 3 Fee Fi Fo Fum - Candy Girls feat. Sweet Pussy Pauli
- 4 Sex - Sleazesisters with Vikki Shepard
- 5 Wrap Me Up - Alex Party
- 6 Get Down On It - Peter Andre
- 7 Best Things In Life Are Free - Luther Vandross & Janet Jackson
- 8 Happiness - Pizzaman
- 9 Break The Chain - Motiv8
- 10 Automatic Lover (Call For Love) - Real McCoy

Compiled by James Ingram





# 3 Wishes

Wallis Cinemas

Wanna see Patrick Swayze cry some more? No, I didn't think so....forget this film then. This is one of those 'outsider comes into unaccepting town, shows what love and acceptance is, and leaves, having made the locals better people all around', they may as well have called Swayze 'Jesus'. Swayze, looking pretty gorgeous, is a saint (literally), who walks in front of a car and is taken in and cared for by the owner, played by Mary Elizabeth Mastrantonio (*Class Action*) and her two sons who adopt Swayze as their Father, since their's was supposedly killed in Korea. Their household, previously full of prepubertic angst, kiddies' tears, and a mother's grieving, is soon overwhelmed with love, happiness and fun all around, thanks to Swayze who sunbakes in the nude, meditates constantly, and bonks Mastrantonio. Uh, huh, this is a feel good movie that manages to trigger a few tears and encourages a few smiles, it wasn't that bad once you accept that it was never meant

to be a piece of memorable theatre. I wouldn't be surprised if Cottee's will be giving away free tickets to this one on their cordial bottles. Mastrantonio was quite good as a mother who has to bring up two troubled children in the conformity ridden fifties, and pulls off a couple of very moving scenes. Swayze didn't really stretch himself at all, and was easily outshone by Mastrantonio. Swayze brought his knowledge of Eastern culture and philosophy into the movie, and applied it in his relationship with his adoptive family. An example of this was when he taught Mastrantonio's son to hit a ball with a bat, using the theory that if you aim to miss, then you shall succeed. The underlying moral being that you will hit the target more often if you are relaxed. Not surprisingly, his hints led to success, and left the audience that wee bit wiser for it. Frankly, I'm sick to death of Swayze's all loving, caring S.N.A.G roles, this was another *City of Joy*, move on Patty, move on. Yes, it was a nice movie, but that was it.

Fiona Sproles

## Dead Man Walking

Greater Union

"Dead Man Walking" are the words called out when a condemned man enters the execution chamber to meet his fate. This is also the title of the film written and directed by Tim Robbins. Tim has taken on the prison system again, however, another *Shawshank Redemption* it certainly is not.

*Dead Man Walking* is an irony, we all know a dead man can't walk. This is where the film begins the process of examining how dead men walk.

Susan Sarandon is Sister Helen Prejean, a nun, a real nun, one who makes mistakes and tries her damndest to do her best. Sean Penn is the rough, tough, tattooed, "I ain't beggin' for nothin'" criminal in probably the performance of his career. This film is not, however, your typical guy on death row story. This film does as I've seen no other do. It presents all sides of the story fairly.

Essentially, the film is about humanity and society and the way we deal with death. Tim Robbins, however, does not ask us to like the characters because we can all find our own character to take sides with. He



asks us to understand each person and the situation surrounding them and then ask ourselves whether or not we can accept that.

Nominated for four Academy Awards including Best Director, Best Actor and Best Actress, "*Dead Man Walking*" is definitely the film to see. Five syringes.

Jarrod Rowett



## THE ART OF CINEMA ON VIDEO

Before we start, I'll like to thank the manager of Kino for his generosity in sponsoring this column. Kino is a special film library (sections include international, cult and Australian) which caters for those of us who years for more than the usual mediocre Hollywood fare. It also has some great deals at reasonable prices, a relief for student budgets.



*'A real knight should come and go... He does not need the recognition... Only his actions are important... He will often sacrifice everything, even his life for justice, loyalty, for love and his country... His life is like a cloud, it could disappear in an instant... Even if there is only one beautiful in life it is worth if just for that'*

This philosophy of legendary film director John Woo, a combination of ancient Chinese chivalry, Samurai loyalty, and the French Romantics, is that which drives his image of the lone knight, to an inevitably tragic conclusion. His characters seemingly kill without emotion and yet they simultaneously feel grief, anger, pain as they are caught between loyalty to their organisation and a desire to break free from a never ending cycle of violence. The dichotomy of the killer and the cop whose paths must inevitably cross is a characteristic of Woo, as are the trademark bloody operatic shootouts, in which revenge drives the knight into an all consuming violent frenzy. Yet, unlike Hollywood, there is purpose and there is character. Despite the influences of Sam

Peckinpah, Francis Ford Coppola and Stanley Kubrick, Woo's distinctive style is best eclipsed by the slow-motion shoot-out, the hero's contemplative musings, trademark overcoat, R a y - B a n s ,

ominipresent toothpick, a persona immortalised on screen by legendary actor Chow Yun Fat. Together, this director/actor team have combined to create some of the most electrifying films ever, smashing Hong Kong box office records, and reaching cult status in the West. Most notable, are the films *A Better Tomorrow* (1986), *A Better Tomorrow 2* (1987), *The Killer* (1989) and *Hard Boiled* (1992), the last film, managing to create uproar in not it's content, but rather it's poster, depicting Chow in a black cop suit, shotgun in one hand, and a baby in the other. But then again, this is the essence of Woo, violence and tenderness, mutually exclusive, united only through death, the ultimate sacrifice of the 'lone knight'. For those uninitiated into the world of Hong Kong action cinema, the aforementioned titles, are available at Kino. Woo has since gone on to the States, to direct believe it or not, Jean Claude Van Damme's *Hard Target*, and more recently *Broken Arrow*, starring John Travolta and Christian Slater. However, Woo's work in Hong Kong, remains by far his best, and a tribute to a cinema form, far superior to many current mainstream genres.

Kanesan Nathan

John Woo's new film stars John Travolta as a stealth bomber pilot. Look out for the funky "cock pit" dance number.



# Uncontrollable Animation

Mercury Theatre

With ten animated shorts, each ranging from just three minutes to twenty-three minutes, *Uncontrollable Animation* can best be described as an eclectic collage of animation in the '90s. Watching the collection is as fun as Saturday mornings used to be when watching cartoons was the priority, and sleeping in was unheard of. To say that they are cartoons for adults, while correct (hence the M rating), is unfair as animation can possess appeal on many different levels. As the name *Uncontrollable Animation* suggests, the concept of animation is shown not to exist exclusively in just one form of animation but to exist in almost any form, and the medium's ability to twist any part of reality as little or as much as imagination will allow.

From Canada, the 1995 Academy Award winner for Best Animation, *Bob's Birthday*, is a cartoon in a sort of *Simpsons'* two dimensional format. Revolving around Bob, who is a dentist, and his wife, who is planning a surprise party for Bob's birthday, the story focuses on Bob's frustrations with the direction of his life.

Weird Al Yankovic's *Jurassic Park* is a claymation satire

of the movie sung to the tune of Macarthur's Park. It was so hilarious it got me chuckling all the way through to the next animated short, *Chariots of Fur*, directed by the legendary Chuck Jones, a name you'd no doubt recognize appearing before each Warner Bros. car-

Contrasting almost to the point of clashing is Academy award winner, *Mona Lisa Descending a Staircase*, an eight minute lesson in art, and Oscar nominee *The Big Story* which features a cast of Kirk Douglases facing off head-to-head and chin-to-chin.

*Babe* did for pigs. Australian director Nick Donkin translates William S. Burroughs' *The Junky's Christmas* in an American produced (Francis Ford Coppola) short that is brought to life with some amazing claymation. Nominated for an AFI award, *The Junky's Christmas* is a very moving story and captures the same feel that Burroughs captures so well with his books. I'm also a sucker for anything that has Burroughs' unique drawl and his narrating a story that came from his own pen makes this short outstanding.

All the shorts are of equal brilliance, each with it's own brand of surrealism, and for those with a short attention span, the collection constantly mutates into something different yet just as undeniably cool. The only clinker was *Baroque 'N Roll* but by no means does it bring the whole show down. *Uncontrollable Animation* shows that animation is all about freedom and the ten cartoons all contrast smoothly and demonstrate well some of the freedom available. Anyone who has ever enjoyed a cartoon from Mickey Mouse to Itchy and Scratchy should definitely go check this collection out before they become close to inaccessible.

Nick Goode



toon. *Chariots of Fur* is the first *Roadrunner / Coyote* cartoon since the '60s and is backed by a 70 piece studio orchestra. Tex Avery's 1949 cartoon, *Bad Luck Blackie*, is the only rare classic of the bunch and should also be familiar in style.

*Great Moments in Science: Falling Cats* features Triple J's Science Show presenter Karl Kruszelnicki and was nominated for a 1995 AFI award. Also hailing from Australia is *Redback*, which is unlikely to have the same kind of impact for spiders anything like what

# Vampire in Brooklyn

Greater Union

If you're looking for something exciting, fascinating and original, then this is the last film you should see. Eddie Murphy from *Boomerang* and *Beverly Hills Cop* stars in this flop, alongside Angela Bassett who is recently starring in *Waiting to Exhale*. If you're a perceptive type, you would have picked up from the title, that Eddie Murphy is a Vampire in Brooklyn, yes, he has recreated his fish out of water theme that he adopted with *Coming to America*. This 'comedy' is centered around Maximillian, a charismatic vampire, who has been searching for Rita (Bassett) for decades, and when he finds her he sets about preparing the great seduction, with the aim of making her his Vampiress. According to director Wes Craven, "Rita is rocked between choosing eternal life of riches and supernatural powers or going for the real power of

owning her own soul". What crap. The fact is, she never chooses to be a vampire, as she has no idea that Max is one, and as for owning her own soul - she was only really making a choice between which man she wanted to bonk more. The term 'original' does not come into this movie, as the story line jumps and weaves between *Interview with the Vampire*; *Bram Stoker's Dracula*; *Count Duckula* and *Buffy the Vampire Slayer*. Murphy was quite impressive with the multiple characters he portrayed, yet all of them were as superficial as the next, and none produced the laughs that he has been capable of in the past. Angela Bassett is not suited to the comedy genre, and admitted this herself when she stated "I'm associated with drama. I realised this film was a great opportunity to be in a terrific comedy

yet not have to be responsible for the laughs." Bassett should stick to drama, as these are definitely where her strengths lie, as was proved in *Tina: What's love got to do with it?* Unfortunately, she chose the wrong comedy to open any doors for her, one must produce a giggle if one is to be respected in the field of chuckles.

Fiona Sproles



Eddie Murphy: An example of the sad effects of sustained marijuana abuse



## Still Cinema

18 February-2 March  
Ripening Room Gallery

After Australia Post had issued a series of stamps commemorating the Centenary of Cinema, those ingenious people at the Fringe, decided to present an exhibition of film stills, presented in the format of large stamps, to promote the local short and independent film industry. Despite the exhibitions dark musty surroundings in a cellar somewhere in the East End, cluttered with sculptures, stills, a super 8 film screening section and a t.v. lounge screening local films, this exhibition is a tribute to those artists attempting to find recognition in an industry dependent on community support but short on community awareness. Full marks to curators Sam Oster and Christianna Psaltis, and for shame those pseudo film goers who missed this rather fine exhibition.

Kanesan Nathan

## FESTIVAL NEWS FLASHES

### SBS Outdoor Film Festival

Part of the Adelaide Arts Festival will be showing a whole lot of groovy films including a rare retrospective of Michaelangelo Antonioni films (now you will be able to impress friends by revealing your in depth knowledge of Antonioni films. Ha! Ha!) So don't miss out and it's free for goodness sake!

Screenings starts at 10.30 pm each night at the Bank SA amphitheatre.

Dates: March 5-10,  
12-16

### 1996 Telstra Adelaide Festival Film Program: In Spaces Unsuspected March 7 -13 1996 Mercury Cinema

*In Spaces Unsuspected*, presents new landscapes of contemporary international cinema that will both mesmerize and challenge. This international program of over 40 films, including those from Japan, Russia, Eastern Europe, Britain, China and Australia have taken the theme of architecture and used it to explore the idea of structures as they are used within the cinema. Also featuring *New Territories* an exhibition of recent award winning electronic art from France.

## Cinema Reviews

### ACADEMY CINEMA Hindmarsh Square

This cinema complex houses 4 cinemas which seat approximately 241 people (cinema 4) to 741 (cinema 1). The ticket prices are pretty standard, \$8 for those of us who fit into the concession category, el cheapo Tuesday tickets \$7 and \$5 for seniors on all days.

There are plenty of movie-dinner deals offered, as well as the Cine-Saver (\$70 for 11 movies) which may appeal to some of you.

Academy shows the average Hollywood blockbusters, certain small Australian films as well as some rather surprising choices of films for a commercial cinema eg. *Eraserhead*, *Hotel Sorrento* and *The Piano*.

The atmosphere is laid back and undemanding and the running season for certain films can be quite long (good for busy people).

The service and picture/sound quality matches that of its competitors and it is also one of the few theatres in Adelaide that screens late night Chinese films on the weekend.

### HOYTS REGENT CINEMA 101-109 Rundle Mall

We all know the Regent, it's the cinema divided into two in the Regent Arcade. There are three cinemas at the Regent and they show all the main-

stream movies, it's pretty much the same as G.U. and the Academy. The munchies are at cinema 'delve deep in your pocket' prices and the atmosphere is very relaxed and relatively friendly. Cinema 1 has a rather posh feel to it due to its wide Victorian-like architecture, large seating and crystal chandeliers, which is usually used for movie premieres or *the* film of the moment. Hoyts also offer movie-dinner deals as well as savings on group bookings. The seating at all the three cinemas are quite comfortable and the ticket prices are the same as the GU, this includes the Tuesday special.

### TRAK CINEMA Green Hill Road, Toorak Gardens

Situated at 375 Greenhill Road, Trak Cinema has recently added a new cinema (capacity 130) to its premises. Synonymous for being one of the few cinemas in Adelaide that screens really cool foreign/cult/independent films, the new addition means that we may be getting films at the same time

as the Eastern states (Yeah!). Trak may not have the picture/sound quality which is as flashy as the other big cinemas but it has that familiar intimate feeling of knowing you're settling down to a good film.

Tickets are \$7 for everyone on Mondays and Tuesdays and \$8 concession provided you flash your luvly mug on your Id card.

Drawbacks: Running seasons for certain films are quite short, so see them while you've got the chance!

Oh, yes. It's still the only cinema in Adelaide that screens *A Clockwork Orange*.

### GREATER UNION Hindley St Adelaide.

Everyone's been to Greater Union at least once. There are 5 movie theatres in this complex, all ranging in size to complement the audience base.

The Greater Union is 100% Australian owned! The prices are: a concession ticket costing \$8.50, an adult ticket costs \$11.50 and a children's ticket is \$7.00. They have some pretty good deals, including Tuesday specials where adult and concession tickets are \$7.50 and on long weekends they throw in a \$5

movie special. If you're an avid movie goer, you can purchase 10 movie dollar tickets for \$70, or \$55 if it's for a kiddie. This is a great saving. The cinema largely promotes big time Hollywood films and popular Australian films.

### MERCURY CINEMA 13 Morphett St, Adelaide

The Mercury is famous for its support of art house, cult and local films (screened with features) and for its film festivals. The Mercury contains two theatres, the smaller seating approximately 45 people, and the larger seating up to 186. The prices are: student ticket \$8 per film and \$6 on Mondays. If you know you're going to see two or so of their movies in two months, you can save money by purchasing a MercTix, which allows you to view two movies for \$12 if you're under concession, or \$16 if you're an adult. Other offers include the double feature on every Sunday, and late night shows. The Mercury produce a calendar every 3 months which advertises all the films to be shown in that period. The latest calendar is centered around their International Films Festival, for the Festival of Arts. Keep an eye out for their next calendar which advertises their Queer Film Festival. Once you've been to the Merc, you'll want to come back.

Fiona Sproles  
Ching Yee Ng



*Icehouse - The True Story.* Appearing soon at a cinema near you

# Have We Got A Video?

## Carrington

Columbia TriStar Home Video

This is the true story of the 'unconventional' relationship between two members of the famed Bloomsbury Group, Dora Carrington (Emma Thompson) and Lytton Strachey (Jonathon Pryce).

The story concentrates on the forming and maintenance of the passionate bond between these two as they hold onto each other through the inevitable battles and broken relationships that occur between the first World War and the early 1930's. This is a film about life, love and relationships, there's no moral or pinnacle, and it does tend to wind on a bit. It's the kind of film where you have to kill all distractions, get comfortable, have munchies nearby and a partner to fully enjoy. Being an avid fan of Emma Thompson, I was not disappointed with her performance, and was very impressed with Jonathon Pryce. The soundtrack is typically Nyman, chock full of passion and directly related to the emotions and themes present in the scenes for which he is writing the score. His trademark, blunt conclusions, devoid of any hint of the latter via a decrescendo is also present. This is refreshing, but takes some getting used to. Yes, this was a great video.

Fiona Sproles

## Century

21st Century Fox

This movie had real potential - the storyline was there: a passionate young man and young woman in a time of societal flux and exciting discoveries in the world of medicine. There was very little character development, and completely two dimensional acting on the part of Charles Dance and Miranda Richardson (*Tom and Viv*) in the leading roles. Charles Dance gave a weak performance as the enthusiastic physician in the face of the moral dilemmas of the Eugenics movement in Medicine. This film was a weak attempt at a discourse on the ethics of "playing God" in medicine, and a horribly pretentious attempt at a cultural experience, which fell flat on its face, right down to the undisguised stage makeup, and overdone acting. This was a pity, really, as the script obviously, not to mention frustratingly, was not done its justice.

Leonique Swart

## Circle of Friends

Columbia TriStar Home Video

This film, based on Maeve Binchy's novel of the same title, is all about relationships. surprise, surprise. Chris O'Donnell portrays a young, popular Irish jock who falls in love with the intelligent, down to earth, yet somewhat frumpy Benny (Minnie Driver). Both performances are commendable, particularly that of Driver who has the uncanny abil-

ity to make everyone in the audience fall in love with her. There are many moments when you feel that you are invading the privacy of this young couple, and their friends as they all experience the ups and downs of relationships including the jubilation of first love, the pain of betrayal, and the urgency to consummate their affections. This is a poignant and enchanting film, however it does not rate high in the originality stakes.

Fiona Sproles

## The Englishman Who Went Up A Hill But Came Down A Mountain.

Roadshow Entertainment

This is one of those utterly charming, spirit lifting, amusing flicks that neither challenge you or remain in your memory for a very long time. It's a 'moment' film that you enjoy while you're watching it, but when asked what you thought about it later, you'll most probably flatly mutter "yeah, it was pretty good", instead of "cor, was it great, I could see it again and again". Hugh Grant (*Four Weddings and a Funeral*) and Tara Fitzgerald (*Sirens*) have paired up yet again on their third film together, and like their last two flicks, Fitzgerald has easily outshone Grant. While Fitzgerald's character portrayals have changed and progressed with each film, Grant has not developed from his tedious performance as the bumbling, stuttering, feather brained English man. The title pretty well gives you the commencement and conclusion of the film, you'll just have to rent it to find out the middle...it's worth the money.

Fiona Sproles

## The Hunted

CIC

If you want lots of blood, guts, guns and swords, then this is the video for you. Christopher Lambert stars as Paul Racine, a high flying American executive working in Japan, who is thrust into a battle between Samurai clans after witnessing the decapitation of his lover (Joan Chen).

I've never been a fan of action movies, but this film did manage to maintain my interest, if only for the intriguing study of Japanese culture. Lambert hasn't really moved away from his role as Conner McLeod from *The Highlander*, as he undergoes another course of sword training, all to prepare for a dual with the murderer of his lover, Kinjo (John Lone). Their are a lot of very well choreographed fighting scenes, all of which fitted neatly into the shallow, but stable story line.

Fiona Sproles

## Robert A. Heinleins: The Puppet Masters

Roadshow

If you love the X-Files, you will enjoy this film. To put it in a nutshell, this story is centered on the entrance of an alien slug into our atmosphere. This slug, which breaks into millions of replicate slugs, is a parasite in that it attaches itself to the backs of humans, and with the aid of a penetrating tentacle, it takes over the nervous system, thus having total control of its host. Andrew Nivens (Donald Sutherland) is the commander of the mission to eradicate this pest that is quickly taking over Iowa. With the specialist aid of Mary Sefton (Julie Warner) and his son Sam Nivens (Eric Thall), he sets out on a battle against something no one knows anything about. The first three quarters of this film are exciting, but then it starts to become repetitious, and tedious as it dribbles to its long winded conclusion. Sutherland seems stifled by the script, yet still manages to put in a pleasing performance, particularly when he applies his dry humour. Although the story was intriguing, it was very predictable and contained a few pointless scenes that were made to pad out the movie. I won't be rushing out to watch it again, but if a friend wanted me to see it again, I would by no means balk at the suggestion.

Fiona Sproles

## Show Girls

Roadshow.

Elizabeth Berkley (*Saved by the Bell*) is Nomi Malone the star of this Las Vegas tale, which really wasn't as bad as I heard it would be. This young lass, with a dubious history, travels to Vegas to fulfill her dream of becoming a Show Girl at the biggest venue in town. The only way to describe her character would be to say that she's the naive, lap dancing, feral bitch from hell, with a burning desire to be the best, and a body to match. This film does not, by any means, glorify the life of the Show Girl. In fact, it sets out to portray how amoral and artificial it is, this is enforced by some very disturbing, gut wrenching scenes. Unfortunately, the plot is wafer thin, and the acting isn't Academy Award winning material. Being the kind of gal that prefers a more subtle approach to movie sex, this flick was way too overt, it's all out there, and absolutely nothing is left to the imagination. Do you remember that scene in *Basic Instinct* where Sharon Stone writhes around on top of Douglas, then throws herself back in ecstasy? Stone emanated passion, Berkeley, who tried to do the same, appears to be having a seizure...either you've got it, or you haven't, and Berkeley couldn't even buy it. Despite all this criticism, there were some commendable aspects, such as the dancing. It wasn't the Bolshoi Ballet, but it was still pretty impressive. It wasn't the best movie I've seen, but then it wasn't

the worst either.

Fiona Sproles

## The Jerky Boys

Roadshow Video

Some of you may remember the soundtrack, which received quite a bit of airplay last year, waaaay before the film was released. Well the movie has finally arrived, not that it was anything worth waiting for. Badly written and acted, this lame movie consist of a mish-mash of jokes by the Jerky Boys (Johnny and Kamal), famed telephone pranksters. I hope they made some money out of the soundtrack which incidentally was hardly used in the film 'coz they are sure as hell not going to from the film. Perhaps the only thing that is interesting to the viewer in this irrelevant piece of celluloid is their array of colorful New York profanity, which I assure you is present throughout the movie. Sample dialogue 'Fruityass, liverlips, milky lickers etc...' Watch it at your own peril.

Ching Yee

## Losing Isaiah

CIC

This is, undoubtedly, one of the best videos I have watched for years. The story is centered on a drug addict played by Halle Berry (*The Flintstones, The Last Boy Scout*) who dumped her 3 day old 'Crack baby' named Isaiah in an alley way, only to be rescued and nurtured by a social worker, portrayed by Jessica Lange (*Rob Roy, The Blue Sky*). Berry, convinced that her child is dead, eventually 'dries out' and subsequently discovers through a councillor that her child is in fact alive and well. With the help of a government appointed lawyer (Samuel L. Jackson), Berry lunges into a battle for custody of her son. This movie is pack full of issues, the most prevalent being "Who decides what makes a mother?" No one is the goodie, or the baddie in this fight. This is where the strength of the movie lies, as the producer Howard W. Koch Jr. (*Wayne's World, Sliver*) emphasises the fact that each character is a human with many faults and many strengths. As a result of this, the viewer is constantly pulled around during the movie, as arguments for and against each mother are put forward. This is a gut wrenching drama, that plays on every emotion, particularly those of frustration, anger, sadness and jubilation; while the only desire of the viewer throughout the whole film is to step into their television to comfort Isaiah.

Fiona Sproles



Peter Bice who is an up and coming cyclist and vice president of the Cycling Club has just completed a gruelling 5 day altitude camp at Mount Buller in the Victorian Alps. From the 16th to the 21st of January this year he was lucky enough to attend Phil Anderson's cycling training camp. The camp was held at the ABOM resort at the top of Mount Buller in Victoria.

Participants were required to fill out a form, which assessed the amount and type of riding experience each rider had amassed. Accordingly training groups were assembled ranging from the elite club riders (including Australian Institute of Sport riders), down to the keen recreational riders. It was a great experience to ride with some of the big guns and to share in their stories of past battles and struggles on the road racing circuit.

Apart from Phil Anderson, present were: Phil Liggitt, Stephen Hodge, Patrick Jonker, Neil Stephens as well as some of the up and com-

ing young Australian riders. Kathy Watt was also seen wandering around in preparation for the Mt. Buller Cup (she went on to win the women's race).

After recovering for a week he managed to explain to On Dit a few details of his experiences on "the Mount"

O.D. Peter you've been described as one of the most promising young riders to come through the ranks of the A.U.C.C. in recent years, do you think this is a hard reputation to keep up?

P.B. Well, people do expect you to take the lead on quite a few occasions, but my experiences on Phil Anderson's camp taught me to save my energies until the right moment and then to strike.

O.D. It was heard that your fellow riders in the A.U.C.C. found it hard going when you would leave them standing on the club's hills training rides, does this mean you'll now stay with the pack a bit more rather than use your superior fitness to put them to shame?

P.B. Well I wouldn't describe it as superior fitness, more a superior state of mind, when you're on a steep road with the crest nowhere in sight you have to not only select the right gear but also select the right frame of mind, in my case I'm able to "click" into the right gear and off I go.

O.D. Some of the stories we've heard indicate that you've become firm friends with Phil Liggitt and Phil Anderson and were able to pick their brains for racing hints and a few yarns about past battles and struggles on the road racing circuit.

P.B. Describing us as firm friends might be somewhat of an exaggeration but we were able to have quite a friendly chat over a few drinks and I would imagine they would remember the name Peter

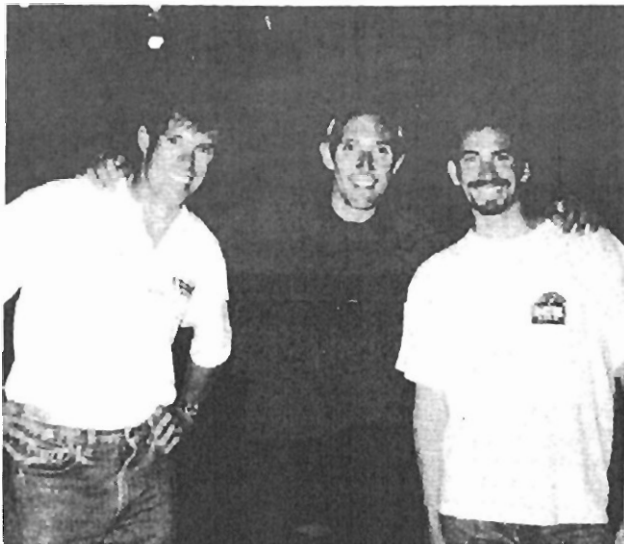
Bice for a while.

O.D. The Mt. Buller cup is described as having one of the steepest stretches of any Australian race, how did you cope with some stretches of about 35%?

P.B. The Mt Buller race is 16km in length with only 2-3km's of really steep work, the 35% stretch was only about 100m in length although it was nothing to sneeze at. Although we rode practi-

A.U.C.C. some time after the start of term.

P.B. Yes, the club wants to introduce its newer members to competitive cycling in preparation for the Uni Games in Canberra in October. The knowledge I gained about strength training and conditioning as well as stretching was fantastic and it'll be great to pass this along to the other club members. We have the chance to have a really competitive team



Peter Bice, chillin' with the pros.

cally every day most people climbed Buller only once or twice, and I must say my body was screaming for the spa both times I climbed it.

O.D. The news is that you'll be running a similar training camp for the

at this year's games and are hoping to place in the top 10.

O.D. It's great to hear that cycling is making a come back at the Uni and we wish you and the club all the best in your future training and racing.

## Classifieds

### The red ones go fast

If you need a car to buzz around in, I'm selling a spunky red Mazda for just \$900. I'm moving overseas and the car needs a good, safe new home.

If you're interested, phone Tash on 212 7317.

### International Women's Day

March 8th 1996

Special Guest: Irene Krastev OAM

In 1995 Irene made her 4th trip to China to attend the Beijing Women's Conference and this will be the focus of the discussion.

5pm

North South Dining Room  
4th Floor Union Building  
Dinner will be available from the Equinox

All Welcome

To assist in catering please RSVP to Pene on 303 5403 by 5th March

Presented by the Women's Officer: Clubs Association

### Do you have Asthma?

#### Do you have Asthma?

Volunteers wanted at the Nutrition Clinic, CSIRO.

Are you aged 20 - 65 years, currently taking bronchodilators or inhaled steroids (but not oral steroids) and interested in participating in a CSIRO nutrition study?

The study aims to examine the effect of different fats on Asthma Severity when superimposed on a low fat diet.

You will be asked to maintain a low fat diet, maintain stable weight and take daily test foods such as biscuits containing margarine and butter.

Regular attendance at the Nutrition Clinic, Kintore Avenue, Adelaide, is necessary for monitoring of diet, blood lipid and cholesterol levels and respiratory function tests.

The study is due to commence in early April and will last 16 weeks.

Pre-study cholesterol checks are available over the next few weeks.

If you are interested, please contact Rosemary McArthur, Anne McGuffin or Alison Morris on (08) 303

8926.

We look forward to hearing from you.

### Taizé music: Time for reflection.

Anglican Society - Meetings Mondays, 1pm in the Chapel. Everyone welcome.

### Heaps and heaps and heaps of information about heaps and heaps of different organisations.

Do you need to find contacts for assignments, work experience or employment?

Do you want to be up-to-date with the services provided in South Australia?

Have you ever needed to find your nearest health service, counsellor, child care centre or community recreation

centre?

THEN THE DIRECTORY OF COMMUNITY SERVICES IS FOR YOU!

It contains information about more than 1300 government and non-government organisations in the areas of:

- information and community action
- accommodation
- personal and family assistance
- health services
- civil and legal services
- education, employment and training
- recreation, arts and cultural activities

Essential information about each agency is provided including address, contact person, hours of operation and services offered. Free supplements keep the information current. Subject and agency name indexes make the directory quick and easy to use.

Copies are available to students for \$28 (including binder) or \$23 (without binder) from Community Information Support Service of SA Inc. (CISSsa).

You can find us on the 1st Floor, 122 Kintore Avenue (next to the State Library), Adelaide Tel. 232 0123, fax 223 1992.

Got something to sell?  
Want somewhere to live?  
Looking for a friend?

On *Dit's* Classifieds page is for you!  
Classifieds are free, just bring 'em  
down to our office by 5pm Wednesday,  
and keep 'em short. Enough said.

## Work and Play in the USA

**Hurry!!**

Applications to work at summer camps in the USA in 1996 will be closing in 3 weeks. Don't miss this chance to experience the USA and it's culture through working at a Summer Camp in the USA.

Camp Counsellors USA is the largest Summer Camp organisation within Australia and pride themselves on being the summer camp specialists. Guaranteed placement at a US Summer Camp; More placements at more US summer camps than any other organisation; Guaranteed the lowest airfares in writing - \$1,350 return to USA - east coast of Australia to the west coast of USA, 6 month validation; Guaranteed seating availability from 25th May - 30th June; The most pocket money for counsellors up \$US1,000; Free room and board while at the camp; Free night in LA or NY; Lowest most comprehensive insurance cover - with a Nil excess; To mention just a few of the highlights that Camp Counsellors USA offers. Go with the company that people trust!

Camp Counsellors USA still has a large number of positions available for people from all walks of life, from swimmers to sailors, artists to archers, teachers to tennis instructors, rockclimbers to riders, nurses to nannies and from many other skill areas. If you are over 18 and available June - August 1996, then Camp Counsellors USA needs you. To find out further information about the Camp Counsellors USA program, contact the staff in the Sydney office:- CCUSA Australian Director, Alan Perry; CCUSA Program Co-Ordinator, Samantha Allen; CCUSA Counsellor Liaison, Kellie Sparkes - Telephone: (02) 241 5200, Fax (02) 241 5201.

## Speak for Pleasure and Profit

Attention Would-Be Debaters

Easter's 1996 Intersvarsity

Debating Tournament (very prestigious) 5th - 8th April, 1996.

The Adelaide University Debating Society (AUDS) invites all students to enter the Easter's 1996 Intersvarsity Debating Tournament. University students from all over Australia will be competing in this tournament so it is a great opportunity to learn the skills of intersvarsity debating as well as meet lots of new and hopefully fun people. The tournament is a beginners' tournament and entry requirements stipulate that the majority of entrants are new and inexperienced debaters. Having said that, the quality of debates over the last two years has been excellent - especially in the later rounds as debaters become more comfortable with debating (the last two tournaments were held in Monash University and Sydney University in 1994 and 1995 respectively).

No debating experience is required as AUDS is also going to be running debating training sessions in the weeks leading up to Easter. People wishing to learn adjudication skills are also welcome.

The tournament runs over the three days of the Easter long weekend and registration covers most meals and accommodation. Residents of Adelaide may receive a discount on their registration if they do not take advantage of the set accommodation. Also included is a Black Tie Dinner on the Saturday night and a Bar Night on the Sunday night.

Debates are in classic Australian three-on-three style - kind of like debating in high school except a little less formal as interjections from the floor are allowed. The aim of the competition is more to enjoy oneself rather than to compete for some magnificent trophy - but this is not to say that the prizes offered are not amazing (prizes have been generously donated by the National Australia Bank and Hungry Jacks, among others).

I have been to two Easter Tournaments in the last two years and have enjoyed both of them tremendously. I strongly recommend that anyone looking for some fun activities or to develop public speaking skills register to enter this Tournament. Enter as teams of three friends or individually and we will allot you into teams.

To get an entry form or more information, please contact me (Rob Koh) at any of these contact details:- Fax (08) 223 2412, Telephone 018 814 022 (mobile), Email -

ROKO@student.adelaide.edu.au

It's on the 5th - 8th April, 1996 (Easter Long Weekend) at a cost of \$120 per person (includes most meals and accommodation). No experience is necessary (we provide training. Adjudicators or trainee adjudicators also welcome).

## Make Money from going to lectures

### Notetakers Wanted

A number of students who have a disability require notetaking services in a variety of subjects at a variety of year levels. Students interested in providing such a service - for which there is training and payment - should make contact as soon as possible with the Acting Disability Liaison Officer, Teresa Marshall, Counselling Centre, Ground Floor, Horace Lamb Building, telephone: (08) 303 5220. The first training session for notetakers will be held in the ACUE Teaching Room, Level 6, Hughes Building on Tuesday, 19th March from 1.10 - 2.00 pm.

Further training sessions will be organised on this day. Please make contact with the Acting Disability Liaison Officer well before this date, however, as students will need notetaker support from the beginning of semester.

## But would they swap it for my Leyland P76?

Computer for sale  
IBM compatible 486 DX 4 Mb Ram, 170 Mb Hard, Mini Tower. Warrantant until March '99. Word 2, Excel 4. \$1300. Phone 363 3535.

## Oooh, I can feel it throbbin'

Headache sufferers needed for research into moods and headaches. You will be required to complete a small mood checklist every 2 waking hours for two weeks. Phone Dr Don Pritchard 303 3172 or Stuart Cathcart 333 2380.

## Wine, cheese and the meaning of life

University of Adelaide Phi-

losophy Club invites you to the first talk of 1996.

On: Thursday 14 March at 7:45pm

At: Room 527, Hughes building, Adelaide Uni.

Speaker: Professor Gregory Currie (Flinders Uni).

Topic: The persistence of things past: can fiction tell us anything about time?

Abstract:

There is a tradition within literary theory according to which fictional works, especially novels, have the capacity to tell us something important about time. I argue that, on the contrary, fiction cannot help us learn anything about time and that we must look exclusively to the philosophers and the physicists for instruction.

The fictional work most often cited as conveying something important about time is Marcel Proust's great cycle of novels. I argue that Proust is confused about time and that anything interesting he has to say is about memory, but not about time.

Everybody and anybody is welcome!

Wine and nibbles will be provided (free of charge to members and by gold coin donation to non-members).

## Born To Be Live...and Local

The Student Radio Local/Live show bursts right up through the underbelly this week to bring you All Flight Crew Are Dead, live to air from the studios of 5UV. Tune in to the first station on your am dial from 11pm-11.30pm this Sunday and we'll rock your socks off. Rather the band will. This show is run by an extremely talented collective of students (we're all freaks) and aims to support and promote local activity of the musical nature. If you want to get involved or are in a band/act and interested in being featured on this segment, or any other show on student radio for that matter, contact Katrina on 014470805, come and see us at 5UV or leave a message for us in the saua. We would love to hear from you.

## Sing, Sing a Song...

Adelaide Uni Choral Society. Come and sing African Sanctus this semester. Rehearsal 7pm this Wednesday in the Concert Room, Hartley Building, Kintore Avenue. No previous experience required. No auditions.



# ADELAIDE UNIVERSITY UNION CRAFT STUDIO

Our popular \$10 haircuts are back AT LAST

See Sherry in the Studio on Level 4  
or call 303 5857 for more details or an appointment

Revamped Salon under new management !!??!!??!!

# ADELAIDE UNIVERSITY UNION ACTIVITIES

Thursday March 7th

1pm Barr Smith Lawns

“THE SNUFF PUPPETS in SCARY”



7pm UNIBAR

Rowing Club Show

“DROPLET”

“SMELLS LIKE SEATTLE”

Friday March 8th

1pm Games Room, Level 5

JUDITH LUCY

Tickets \$5 for AUU students

\$10 others

Tickets from Union Admin. Office, Lady Symon Bldg

8pm WOODY McBAIN

GOOFY FOOTER

RASH

FLAT STANLEY

THE MILTONS

ALL FLIGHT CREW ARE DEAD

THE MOONIES



Saturday March 9th

3D Radio Fundraiser

GT STRINGER

ASHTRAY BOY

BLINDSIDE



THE PLANET  
ADELAIDE

ONE FRINGE,  
ONE PLANET

@ The Planet

THE PLANET  
FRINGE CALENDAR

- 06/03/96 **BOOTS & ALL** (11.00pm)  
(Wed) Dance Collective
- 08/03/96 **NATHAN CAVALERI** (10.30pm)  
(Fri) Internationally recognised  
guitarist.
- 09/03/96 **SNUFF PUPPETS** (9.00pm)  
(Sat) Part spectacle, part ballet.
- 09/03/96 **DJ PEE WEE FERRIS** (1.00am)  
(Sat) Special guest DJ direct from sydney
- 11/03/96 **BITE MY CHILLI** (9.00pm)  
(Mon) A comedy, a cabaret, a cappella  
with jazz. Contemporary pop,  
traditional music influence.
- 15/03/96 **ERTH** (7.00pm)  
(Fri) Dance, stiltwalking and puppetry.
- 16/03/96 **FRINGE FUSION CLOSING PARTY**  
(Sat)

Free entry, Thursday to Saturday door charge applies  
after 10:00 pm

77 Pirie Street Adelaide 5000 Telephone (08) 359 2797