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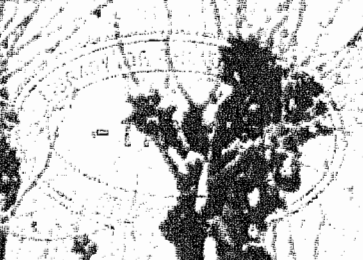
# On Dit

The Wayway Student

Issue 5

March 27, 1996

Volume 64







WEDNESDAY 27/3  
Adelaide's Biggest  
& Best 70's and  
80's Party Night.

**Fridays**

FRIDAY 29/3  
Heat 3 DMC DJ  
Championships



**DNA**



**CHEMISTRY**

THURSDAY 28/3  
Sweethouse

A night designed for  
everyone with a sweet  
tooth. Thousands of free  
lollies for all to enjoy.  
Plus some extremely  
sweet give-aways

**the club**

SATURDAY 30/3

The best party in town.  
Rise - A new drink  
with a new direction



RISE



**LIVE  
IN HEAVEN**

THE FABULOUS THUNDERBIRDS



MONDAY APRIL 1ST

FROM U.S.A.

New Album 'Roll of the Dice' Out Now

Things of Stone and Wood



TUESDAY APRIL 23RD

Tickets at Venue\*1ix & CC Music for all shows

# 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.

Editors: Kerina West, Frank Trimboli & Christina Soong

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You guys turn it up: Marky Mark, Dawsie, Bryan the original BMX bandit, titan haired Captain Jonno. Packer, Ching Yee, Fiona Sproles, The Connection, Kym, Olivia, Mother Soong, Kerryn Doyle, Natalie Whelan, Ivy &, Farmland Cola.

You guys turned it off...literally: whoever turned the power off on Saturday.

The On Dit office is located opposite the Barr Smith Lawns, in the basement of the George Murray Building (next to the men's toilets, just follow your nose).

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 27th (out April 1st)

About the Cover:  
This week's cover was taken by Rachel Earl.

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HAPPY WANDER  
 LILI MARLENE  
 ST SIBON  
 ANLIESL  
 THE CUCKOO W  
 PLACE  
 AND OTHERS

ne with  
 Prizes.  
 at "The Cuckoo"

2 passes to Homa. To collect, come down to the OD office on Wednesday 1pm and we'll get you to perform some act for our amusement.



Got something to get off your chest? 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 words of wisdom down to the *On Dit* office (basement of George Murray building, next to the men's toilets - just follow your nose). No later than 5pm Wednesdays, mind you. Simple.

### Put It all in a Blender ...

Dear Students  
Last week you may have noticed two strange but sexily dressed students wandering the campus. If you don't know what this means your eyes were obviously shut, but here's a hint: it involved bondage gear and a cloth penis.

So what were they doing? They were publishing the brilliant Student Radio launch at the UniBar on Saturday March 23. Bad luck if you missed it.

Student Radio broadcasts every night from 10pm on 5UV 531am (real music in real mono). On Campus Radio is also happening this year. To get involved, contact Student Radio via 5UV on 303 5000 or the SAUA on 303 5406.

Often students don't know what's happening on campus, which is why Student Radio were strutting their stuff. But there is lots of other stuff students don't know about. For instance, there will be a National Day of Action on Thursday March 28 on the Barr Smith Lawns at 1pm.

If you've ever wanted to be active in student issues like stopping the Government doing what it wants to our Student Union or just having some fun, stroll out onto the lawns on March 28 and find out:

- where your money goes
  - who gets to spend it (and when they do it!)
  - how to get involved.
- Cheers  
MADJ Legalise & Kym Taylor

### Jesus is alright with me

Dear Editors,  
*On Dit* reader. My name is Daniel Pringle. I am currently studying second year science. Eeeeee!! I have something to tell you and I have to tell you right now! I know this guy who used to have a mother who died of cancer. He didn't like the idea of having his best friend die in front of him. He didn't understand a lot of his feelings afterward. He felt really depressed and angry that such a horrible thing happened to him. So he turned to pornography and ... yeah. It took his mind off what he felt deep inside. He started smoking dope and carried out a few 'experiments' to rid himself of the pain and anguish. He tried to put his head into a wall in an effort to 'understand'. He treated his friends like dirt and they rubbed him in it in return to give a bit of an ego trip - a 'lift'. He ran and he ran and

on he went. He tried to squash all his feelings and hurt and guilt into a place where he could hide it and not have to look at it. The problem was that the place he tried to hide it was with him all the time. We each have a mind and conscience that we cannot hide from. This guy tried to find satisfaction in a whole lot of things that only temporarily nullified his senses. He ended up with nothing. Fortunately, this guy knew that there was something he couldn't pay for, he couldn't talk his way into, he had no right to but that he asked for anyway. He asked for love. He felt like a tired, filthy, used, unclean, self-pitying oaf but he asked for love anyway. When he asked, Jesus Christ came into his tired, filthy, used, unclean, self-pitying heart and told him he was loved. I should know!

Jesus Christ died on a Cross because he loves you and he loves me. It was no holiday adventure to hang from nails. It was no joke, the blood he shed was for you. The life he lived was for you. The love he has is for ... yes, you! John 15:13 "Greater love has no man than this, that he lay his life down for his friends". Christ has laid down his life. Are you going to be his friend or his enemy? Eternity?!

Daniel Pringle  
2nd Year Science

### No Way AA

Dear A.A. Mair (*On Dit* 11th March) and other like-minded fascist bastards,

Hasn't anyone told you? Fascism is dead, mate. Whilst the policies of the ALP are fundamentally socialist based, they can hardly be called hard line.

Your eyes are clouded with big sparkly dollar signs, A.A., and you're forgetting about people. It is the responsibility of any government, socialist or capitalist, to provide for basic human rights. These, I believe, include the right to food, shelter and an education. This is the reason behind your so-called "extreme income distribution measures". Would you deny an ill person affordable medical treatment, an injured worker compensation, or an unemployed person money to feed their family? Yes, you probably would. Let's face it, A.A., they may never have 'full' employment in this nation again if you had your way, I suppose all the unemployed would be lined up and shot.

And as for "substantial hardships for all tax-paying Australians"? Let me guess - you probably don't even pay tax and you probably don't work for an income because Mummy and Daddy pay for everything you need.

Look around you, A.A., at your fellow students. Yes, many of them may be recipients of Austudy (I even know some and guess what? They're really nice people!), but don't you think that most (if not all) of them will go on to make a more than worthwhile contribution to society in return?

While I acknowledge that a minority 'rot the system', I feel that this is a separate issue which was not distinctly addressed by your letter.

Wipe the dollar signs out of your eyes, A.A., and give everyone a fair

go.

Dave Trebilcock  
2nd Year Chem & Elec Engineering  
P.S. In response to I.N. Cognito's letter, what's wrong with shit stirring?

### Not all Paxtons are bad news...

Dear Anthony Paxton,  
I would like to express my thanks for your article on Terry Pratchett. Also my gratitude to you for not trying to portray him as wacky and zany (do I hear commercial television knocking?). It's nice to see the media taking such an interesting writer seriously. It seems the media thinks that the style of interview should reflect the person being interviewed (i.e. funny person = funny article). In future, I would find it amusing to see you do a story on a wild-eyed, bloody-thirsty screwdriver murderer and present it as a fluffy pink story with cute children (preferably as wall decorations). It might make a career as a mentally disturbed outpatient seem attractive.

I personally had a brush with The Man at Alex's Bookshop. It went something like this ...

**Terry:** Does anyone know where I can get a copy of Reckless Kelly on video?

**Me:** Reckless Kelly?  
**TP:** Yeah. I saw Young Einstein and I really liked it.

**Me:** Oh yeah. Reckless Kelly's pretty bad. Just a signature's fine, thanks.

**TP:** I haven't seen it available anywhere, not even here in Australia.

**Me:** Ah, yeah. There's probably a reason for that. Heh. Thanks very much. Bye then. Ahem.

**Yeah.** So there you go. Ahem.  
Thanks for listening,  
**Adam from C.S.**

### More of the same...

Dear Editors,  
What is the story with the Mr Anarchist cartoons? My four year old brother has got more ability in drawing the old "stick figure" than this crap. Why waste our student paper's valuable pages with such bullshit, (I mean it's obviously a space filler, I couldn't imagine that you consider it a useful deployment of your resources.

Love for ever and ever, or until this letter ends,  
Darryl Concuter

P.S. To quote my mate "someone smarter than Rob" - Adam, "Fuck you, fuck your friends, your friend's friends, and the fucking horse you rode in on." Or, to put it more succinctly - "Are you talking to me or are you chewing on a brick, because either way you're gonna lose your teeth."

### The story continues...

Dear sirs,  
I am trying to find out a bit more information about the Adelaide University Student Union. Firstly, is it supposed to be a proper union, i.e. an

elect body to promote and lookout for the well being of its members?

If it is a proper union why then is it compulsory to join as I thought compulsory unionism had ben outlawed? What ever happened to freedom of choice? Why does this 'union' shaft its members? What in fact do members get for their fees, apart from an empty wallet?

Why is one not allowed to use the library if one is not a member of this so called union? Did the Union buy the books? Did the Union erect the building? Does the Union pay the wages of the library staff? In an institute of learning, denying access to the lending facilities of the library is, to me, tantamount to blackmail.

Apart from library access what else does union membership grant one? Ah yes. If you are exceptionally lucky you receive a pathetic show bag. I, like hundreds of others, missed out on this wondrous of gifts. One would think that the organisers of the Bag could at least get the numbers right, but I suppose judging from past attempts and the lame contents (so I was told) what else could one expect.

During O Week I even spent a couple of hours being bounced from office to office in a vain search for a diary. Looks like I'll have to purchase a diary (at least it will have correct dates) from the newsagent. And from what I can ascertain, the icing on the union membership cake is being able to eat at the various food outlets on campus for a whopping 10% discount. BIG DEAL! What a con that is. 10% discount brings the prices into line with retailers off campus who have to compete freely with their neighbours e.g. the Gallery. There (the Gallery) is an example of healthy commercial competition. Prices are already cheap and then many places offer a genuine 10% discount to students. In comparison, the food outlets on campus would have to offer a 20-25% discount to get down to this level of pricing. I would have to guess that the food outlets here are making a very healthy profit. But where is this profit going? If this union was concerned with the wellbeing of its members it would be pouring this profit back into the refectories to reduce the prices.

This union is shafting its members. And it can get away with such behaviour because of the short term nature of its membership. In a real union in the real world membership is usually 0-50 years. Hence the management of the union is kept on a path which the members want to go, by the members. If the management of a real union tried to make a profit from its members then they would very quickly loose their jobs. The student union here has a high turn over of membership and as such the management can get away with some of the despicable things still going on today. This so called union appears to me to be a place for future politicians to learn the skills of embezzlement, graft, and ripping off their constituents.

If this union is truly operating for the betterment of its members let it lift the stranglehold on library usage and see how many members it retains. I think that many members would show their dissatisfaction by

terminating their membership. Then the union would be forced to re-address its goals and strategies so that it becomes a servant of its members rather than the other way round.

Peter M. Kelly  
Maths/Computer Science

### Episode #34

Dear *On Dit*  
I agree with Peter Caporaso (18/3/96) about discrimination against those yet to pay their Union fees i.e. against those who can't afford it. Can someone from the Union tell me why I don't have my borrowing rights? Is the Barr Smith Library and the Law Library funded by the Adelaide University Union?  
Shaylee Rose  
Law  
PS And no - I am not for VSU. Just against Very Stupid Union ideas.

### The good, the bad and Shotgun Jim

Dear *On Dit*,  
Now it's too fucking cold and why can't it just be normal and what the hell was last week's editorial about and Trans Adelaide strikes really annoy me and why didn't they give us more warning and now I have to walk home and it'll take me two hours and where were all the NightMoves buses Saturday night and why do taxis charge so much and why can't we charge them waiting time and I still can't get a fucken coke around here!! Hope you're all keeping well.  
Shotgun Jim

### No you've got it all wrong

Dear Eds  
You suck, the whole fucking lot of you suck with a greater magnitude than the model N480 Hoover and I'm sick of the shit you constantly try to shove in our faces and pass off as a newspaper.

Your editorials are bullshit and nobody on the SAUA ever has anything worth reading in their columns, except maybe Bridgid who at least spins some intelligible shit. Gareth, you are a fucking miserable bastard with a totally sad sense of humour and Kym, I suggest you are badly disillusioned if you think the SAUA exists "to enliven our lives" - yeah right! More like another excuse to bore us shitless with political crap.

Is it really necessary to have ads for Heaven in every *On Dit*? Can't we get away from the commercialised bullshit of the mediocrity and create our own culture? I don't know how much Heaven is paying to put their little ads everywhere and I don't care - just fuck them off please!!!

And why the hell doesn't *On Dit* have an Email address yet?? How fucking hard is it to set one up? This University has every resource available to set up email accounts, so obviously the reason why one doesn't exist is because you're all technologically ignorant fucking arts students who are scared of computer screens!!! OK I admit there are arts students who know how to use email but obviously *On Dit* would prefer to stay

back in the stone ages with snailmail, which is fucking bullshit because I HATE TECHNOPHOBES!!

I.N. Cognito you are a fucking legend, everything you say is true and our fucking *On Dit* editors are just conformist assholes who have no concept of free speech or alternative culture. If this letter is published I urge anyone with the time and resources to get a REAL student newspaper running without the totally fucked up restrictions *On Dit* has succumbed to.

Last but not least I can't believe anyone can justify the amount of money spent by *On Dit* or whoever paid, in flying some guy to Sydney so he can review a few bits of paper by Albert Einstein!! What a FUCKING JOKE!

You guys are screwed up totally. Sort yourselves out.  
CM  
2nd Year Elec Eng  
PS My phone number is classified so fuck off.

Dear CM,  
What we love most about letters of this calibre is that they're so damn easy to pick apart...

1. Let us acquaint you with two words you've obviously never heard of - Advertising Budget. We're not going to tell you how much Heaven spend on advertising, but if you'd like to match it...

2. *On Dit* is actually in the process of being hooked up to the 'net - we go on-line as soon as the SAUA does.

As for hating technology...the only reason we spend X number of hours a week behind glowing screens is because they took away our crayons and paper, (ie nearly every thing we

do involves computers.)  
3. Re. that writer who went to Sydney - you're absolutely right... THAT WAS A FUCKING JOKE YOU DICKHEAD! We don't know what kind of budget you think we have but it's not that big. We actually did point that out, ie "Not Really - Eds" but I guess that escaped your attention...like so much else. The writer happened to be in Sydney for a holiday which *On Dit* did not pay for.

4. The very fact that we printed I.N. Cognito's letter (and yours) kinda aruges against your whole free speech/conformists theory.

5. You obviously have no idea what is involved in putting out a paper but we await your efforts with anticipation.

6. We were going to close with an insult but decided that it's probably bad enough just being you.

The Eds  
PS We don't need your number - we've got your complete file. We're watching, waiting...and for everyone else's benefit, here's a photo of CM.



### The Last Word

Dear Ed,  
Whose idea of a joke is that jukebox in the Mayo? It's not funny. Jako

Like a STEAMTRAIN!!

# This FRIDAY!! - 29 March

# HOMMA

HUGE OZ MUSIC ADELAIDE

## The Mark of Cain

Clowns of Decadence +  
Sin Dog Jelly Roll + Rash +  
Kinetic Playground +  
Reckoning + Goofy Footer +  
Testeagles + Bearded Clams +  
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4 On Dit

On Dit 5



# THE POLITICS OF BOREDOM

## The Politics of Boredom or Why is Boredom Political?

Malcolm McLaren talked to Stuart Beaton about politics, culture, and the growing world media.

McLaren is best known as the manager and creator of the Punk movement, through the Sex Pistols. He feels that "The Sex Pistols were a combination of accident and design, that caused a disease in the global machine. They spread like wildfire - like a computer virus. No one has yet been brave enough to cry out "Why?""

Popular culture has been influenced in ways other than punk by Malcolm McLaren. He produced and performed the first commercial hip-hop, and commercialised "Vogueing" - both of which have been absorbed into mainstream culture. As he says, "Pop culture has been centred around - America since the Berlin Wall fell. It's created one point of view. This doesn't leave much room for artists but it provides a need for change. A culture only has worth if it produces change."

He sees the election of the Liberal Party as a step backwards for Australia - part of a global step backwards. "John Howard is living in the past - that's what the world's trying to do. We're all trying to go back to the safety of the past - which is why Clinton will be

re-elected, and Tony Blair (John Howard in a different suit) will take over in Britain. The world without Paul Keating is like a world without Aborigines - all possibilities for change are gone. Australia is heading back to the 50's"

McLaren was in town following his five hour slide show at the Her Majesty's Theatre for the Adelaide Festival. But he wasn't entirely sure why he'd been invited to attend. "The meaning's gone from the Adelaide Festival. Barrie Kosky is a sad man. He's the best in a corporate world, who can't honestly believe in the Adelaide Festival. But he's made a valiant effort. He's a smart guy trying to breathe life - not fake life - into the festival. But at the end of the day he can't make anyone think any deeper."

He feels that the media is destroying any attempts to change culture. We've got to try and fight the media world that tries to make the world available. It's just one damn Disneyland after another. If you put your head above the parapet with a point of view, it's immediately becomes an address to the global media. That's why there are no sub-cultures. Fuck me, that's why there's no sub text! Everyone sells fake dreams and desires. 'Cause it's easy - there's never been a generation so young, and so old at the same time. They're jaded by the time they're 21.

They're overfed and undernourished. It's the problem we have. It all comes down to the notion of beauty - lovely and naked. Now we have an industry that continues to exploit that naivety."

Perhaps one of the few sub cultures remaining is that of the "Drag Queen". Malcolm McLaren ran into a gaggle of them at Red Square after his Sunday night show. "I quite like Drag Queens, but I'm frightened they'll become cliché.

There were some very good

ones there, and this one tedious one calling herself 'Rebel' - but they were far more real than ordinary people. They're not afraid to show their emotions. I've not met a non-radical Drag Queen - tedious yes, radical, no. They use their personalities as a reaction against reality. They know adventures not for sale - it's more pure. And that's why I like them"

Special thanks must go to The Eros Cafe (Rundle Street), The Adelaide Hilton, and Jodie Davis.



A LITTLE KNOWN FACT: McLAREN WAS RESPONSIBLE FOR CLINCHING THE SEX PISTOLS THE FANTA ADVERTISING CAMPAIGN

# CLOSE ENCOUNTERS

## Flying Saucers no longer Sci-Fi Fantasy?

Most of us would like to believe that there is more to life than the tedium we put up with from day to day; the possibility of other worlds, experiences never even dreamed of. But do you seriously believe we will see flying saucers in our lifetime? The day we can jump on board for a weekend of surfing the galaxy may be closer than you think.

Lightweight, reusable flying saucers powered by microwaves - it's the stuff of X files. Even if such revolutionary technology was being developed, you'd think that it would be top secret, hidden from the masses - "We could tell you, but then we'd have to kill you". While that is probably the case for the majority of high tech defence / space technology, one group of researchers are so confident of their latest experiments that they were willing to share the results with the rest of the world.

The research of collaborating scientists Leik Myrabo (Rensselaer Polytechnic Institute, New York State) and Yuri Raizer (Institute for Problems in Mechanics, Moscow) was revealed in a

recent article by Mike Ross, Rider on the Shock Wave, (New Scientist, 149(2017): 28-31). The basis for all the excitement is a new device which promises to revolutionise space travel. Preliminary tests of the "air spike" have been a great success. NASA has expressed keen interest and it is possible the idea will be incorporated into the next generation of space vehicles. The Earth's first flying saucer could be in our skies within a few decades - in our lifetime!

Space travel poses a number of problems for serious scientists. In order for a space craft to leave the Earth's atmosphere it must travel at a tremendous speed. The rushing movement of air around the craft generates friction, and resultant heat. To protect aircraft from burn-

ing up they are provided with a strong, outer shell. Consequently, spacecraft are very heavy and require a great deal of energy to lift off the ground, let alone

travel at the speeds necessary to leave the Earth. Huge masses of fuel must be carried, leaving little room for anything else! The air spike promises to provide some feasible solutions to these problems.

The way the air spike works can be easily understood if we consider a model we are familiar with. Walking through still, deep water, takes a lot of effort. You have to push you're way through. Walking on land in air is a lot easier. If you could part the sea in front of you and walk along the sand you could get a lot further before you run out of energy. The

nose of a space craft or aeroplane forces it's way through the air, like the bow of a boat through water. In contrast, the air spike makes a path for the space craft to move through, splitting the air, "parting the sea". Highly concentrated energy, in the form of a beam of microwaves, is focused at a point in front of the aircraft. The energy rips the air molecules apart in a chain reaction (known to scientists as inverse bremsstrahlung).

Much less heat is generated because there is far less friction - most of the air doesn't even touch the sides. This means aircraft can be built of lightweight material. And if the craft itself is lighter, less fuel is required to propel it out of the Earth's atmosphere, so less fuel has to be carried on board. It may even be feasible to beam microwave power to the vehicle. The stereotypical flying saucer shape is particularly appropriate because it maximises the surface area available for collecting energy. This would eliminate the need for storing huge loads of power, allowing room for cargo - maybe passengers like you and me!

Claire Peddie





# Bike Week

## Drag your bicycle out of the shed this week

There are about 800 million bicycles in the world, which is double the amount of cars. At times though, it can feel like you are the only two-wheeled vehicle on earth, as you battle for your space on the road against psycho car drivers. But take heart, because Bike Week is here to highlight and celebrate all that is good about bicycles and riding them.

Firstly, cycling is a lot of fun. You can do it really fast, really slow, uphill, downhill, inside and outside, and even in circles. You can ride along Linear Park on the bike you've had since you were 13, or race the Superdrome on a bicycle that cost you more than a small car, or battle logs and rocks on a fully suspended mountain bike. Cycling is a diverse activity, which means there is a bike and a style of riding to suit everyone.

Cycling is an excellent way to get fit. Riding a bike is low impact and aerobic exercise, which helps to strengthen the heart and tones muscles in your legs, bottom, stomach and arms. Also, if you want to lose weight, cycling is a great way to do it, because the more you weigh, the more kilojoules you burn while doing it. It only takes four to six weeks before you will start to feel the benefits of including cycling in your lifestyle.

Another important aspect of cycling is the psychological benefit. Getting out on your bike can give you time out to think things over, or alternatively, it can help you clear your mind while you focus on the rhythm of keeping the pedals turning.

Cycling however isn't always tail winds and downhill slopes. For example, there is other traffic to contend with. Remember to ride defensively, to be clear to other road users what you intend to do (signal, create eye contact with drivers), be visible (use a light) and wear protective clothing (accessorise - helmets! gloves! sunglasses!)

There is also the problem of security, as bicycles, unfortunately, are easy to steal. Park your bike in an area where it will be difficult for someone with a pair of boltcutters to go unnoticed, and get a good lock (eg a U-Bolt).

Potholes are also another hazard. Some potholes in Adelaide roads are so big and deep you need orienteering skills to get out of them. Make your local council aware of any trouble spots or fill in a BISA hazard card. Punctures are a bit easier to deal with. (a) Learn to fix them (b) Carry a repair kit, spare tube and tools with you (they aren't big, heavy or expensive). Punctures are inconvenient and will delay you, but

being able to fix them is a valuable skill every cyclist should acquire.

Weather can also be a bit of a problem, but we should be thankful that, overall, Adelaide has rather a decent climate for bike riders. If the weather does turn nasty, ensure you have something light and waterproof you can wear, which preferably is bright enough for motorists to see. If it happens to be one of those days where the rain is coming at you horizontally, you are allowed to catch a bus.

So, next time you get stuck behind a bus emitting dreadful exhaust fumes and the car behind you wants you as bonnet decoration, remember that you are doing something good for yourself, not to mention the environment. Remember also that you definitely are not alone. Organisations such as Bicycle SA (who organise a variety of rides ph 388 8331) and BISA (who are mainly concerned with bicycle advocacy ph. 396 0328) are there to encourage and support you as a cyclist. Don't forget that we also have our own cycling club here at uni, for all types of cyclists (call into the Sports' Association for more info). It is always a good time to cycle, so make sure you get on your bike and go for a ride during Bike Week (23 to 31 March).

Brenda Masters



### 10 GOOD REASONS TO RIDE A BIKE

1. Cycling *saves money*. Purchase of a bike is cheap compared to buying a car. There are no fuel costs. There are no car maintenance costs.

2. Cycling is *good for your health*, reduced risk of heart disease & heart attacks. improved general fitness and quality of life. improved joint & muscle mobility and flexibility. increased life expectancy of people in good health.

3. Cycling contributes to a *cleaner environment*. bikes do not contribute to the Greenhouse effect. less reliance on fossil fuels - petrol, oil and gas. bikes require much less energy inputs in both their manufacture and maintenance.

4. Bikes are *easier and cheaper to park*. It doesn't cost you anything to park a bike.

5. Bicycles are *quicker over short distances and in the city*. They are faster than cars stuck in heavy traffic! You may be surprised how much quicker it is to ride than drive and park.

6. Cycling is a *viable and sustainable alternative to cars*. Choosing to ride a bike is a globally sustainable choice. Globally, it is not feasible to provide motor vehicles for the 92% of the world population without cars.

7. Cycling is a *cheap, fun recreational activity*. Have you cycled on the River Torrens Linear Park yet?

8. Adelaide is a *very bike-friendly city* in terms of its environment. It's flat and has got a mild climate.

9. Only 5 other cities in the world use more transport energy per person than Adelaide. We currently rate worse than both Tokyo and London! (Aust Railway Union)

10. Cycling puts you back *in touch with the outside world* and is a good, cheap way to make contact with the environment and the elements.

### BISA and what they can do for you...

The Bicycle Institute of South Australia is a voluntary community organisation for cyclists in SA. Just some of the benefits of membership: (just \$22 for students)

- Better facilities for cyclists
- 3rd party insurance
- Discounts at nominated bike shops
- Legal advice of cycling matters
- Receive the SA Pedal Update & Australian Cyclist a national publication

Join now!! BISA GPO Box 792,

Adelaide, 5000.

### BICYCLE HAZARD CARDS

BISA have created Bicycle Hazard Cards. If you come across dangerous spots (including potholes, glass, blind corners, sand etc) on the road, bike path or kerb ramp please fill a card and send it to BISA. Hazard Cards are available in the SAUA or get on to BISA. Lets make our streets safer and riding nicer.

### MAKING ADELAIDE A BICYCLE CITY...

The Adelaide City Bicycle Strategic Plan is under way and improvements are happening around the city. Relevant to Uni is the changes that are going to happen to fix up Pulteney St and Kintore Ave. If you have strong feelings about what should be happening on these roads or any other within the city please talk to me in the SAUA (303 5182) or phone Peter Goode (Adelaide City Council Bicycle Plan Implementation Coordinator) on 203 7676. Also please fill in our Bicycle survey that will be around next week.

Give Cyclists a metre

Wendy Telfer



### Ride to Uni Day

Wednesday 27 March, 1996

Free lunch for anyone who rides & can prove it.

1pm on the Barr Smith Lawns

### Bike South Big City Bike Ride

Sunday 31 March 9.30am

starts and ends at the start of King William Road in the city, raising money for the Heart Foundation





# Raising Dosh for Prosh

It seems to me that Orientation starts the year off with a bang only to have the Uni social scene slide into oblivion. Prosh is always a big one on the calendar but, in my book, if you take a good thing and make it bigger it can only get better. So what in Thor's name is this God dang Prosh thang? Because I'm not so lazy but really rather busy ..... (readings? It may be week 4, but who says I've even had time for homework) I've plagiarised my own lovely O Guide article, just for you.

Prosh is quite simply, short for Procession. It all began a long time ago when the world was divided into kingdoms, princesses had long milky white throats and princes would gallivant around on horses rescuing said princesses.

Once upon a time, some ninety years ago, when Uni students wore suits and sported handlebar moustaches, there started a procession down King William Street. Horses, carts, penny farthings and masses of students trundled down the dirt wayfare, soliciting money from bystanders for a local charity.

This event continued on an annual basis and eventually became a time honoured tradition known as "Prosh". Similar spectacles are experienced in the UK where it is called RAG, but the idea is the same. Lots of students go crazy and pull amazing stunts and pranks, both on campus and in the community in order to have

fun and raise funds for a local cause. In past years amounts as high as \$10,000 have been collected for such worthwhile groups as Freedom From Hunger, The Multiple Sclerosis Society, The AIDS Council, The Aboriginal Community College and AUSTCARE. Prosh is not just about raising money, its also about providing the public with evidence of positive student involvement in the community. Perhaps most importantly... its about students having a wicked time.

The procession has grown to include vehicles of all descriptions, floats, costumed students and bands, not to forget the beer trucks of course. Among the multitude of pranks pulled over the years are such events as the kidnappings and ransoming of personalities such as Archbishop Rayner, ex Lord Mayor Jim Jarvis, ex Premier John Bannon, past Vice Chancellors of the Uni and also media personalities (pre-arranged of course). 1995 saw a group of Labour Studies students arrange the 'mutiny' of the Falie Tall Sailing Ship Crew and solicit their co-operation in the kidnapping of other Adelaide personalities.

All events are popular among students, staff and the Adelaide Community. Some prank examples are:

\* Pizza deliveries in lectures

\*The dismantling of a lecturer's VW which was subsequently rebuilt inside the Mayo refectory in the dead of night.

I tell you, the cleaners got a shock the next morning.

\* T h e h i r e d handcuffers. You hire a handcuffer to the person of your choice for a set time limit. Said person must then either pay a release fee or put up with the company. (Very interesting when visits to the toilet are required.)

\* T h e capture of Ronald McDonald AND CHAIR from the Myer Centre....its fine not to have security

know the deal, but next time I suggest you pre-arrange it with Myer management guys...

\*The attempted bank hold up with water pistols.... ummm not such a smart move. Again, next time try arranging it with the media and BANK

O'Ball simply stunning then honey, Prosh will blow you away.

But I 'ain't no Jesus with a sex change. Miracles, I'm afraid, don't feature heavily on my C.V. So, get your butts into gear and register your name at



Please, please, don't take your Prosh gags too far!

MANAGEMENT and POLICE. T'was an interesting situation that will NOT be repeated.

\*The suspension of a large car above the Torrens from the Footbridge by Engies. (Unfortunately it cost the owner \$10 000 to have a crane remove it.)

\*The 180 degree turn of all the seats in a med lecture theatre, again orchestrated in dead of night. It cost the department a lot of money to have a profesh person turn them all back again. Why not just get the students to do it you ask? Something to do with insurance.

A word of warning is required here I believe. At one point Prosh was banned because of the extreme pranks pulled by certain students which caused a large amount of damage, both material and in terms of student reputation. The purpose of Prosh is to instigate fun, silly and harmless pranks, not stupid ones. A prank that causes damage (that we have to pay for ) is not fun and is definitely not helpful. All it does is spawn hatred and despair amongst those people with whom we need co-operation. Uni admin and academia and the community.

So, if you thought Orientation was fun. If you found pissing it up on the Popeye hilarious, grooving at O'Camp happening, O'Tours fantabulous and

SAUA as a Prosh Helper. Aid me in my quest to organise

- extreme sports on the Barr Smith Lawns. eg. bungy jumping, barfly, gladiators, sumo wrestlers, wall scaling etc. etc.

- a parade that shows up the John Martin's Xmas parade and that rivals the Mardi Gras....(there's no harm in fantasising)

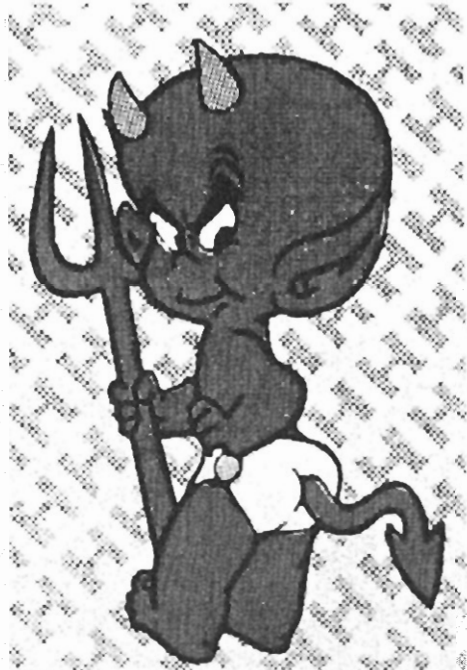
- stunts that titillate and embarrass. (How about a full body condom over the Colonel Light statue and a sign hanging from his finger proclaiming "S.A. going all the way!")

- an underground rave in the multi-level law school car park. Headliners such as Ritchie Hawtin, Derrick May and Thomas Heckman or Sven Vath have crossed my mind.

Prosh is an opportunity for AU to rumble. Lets show Flinders and USA how to throw a party. I'm sick of this campus sliding downhill after Orientation. Prosh will be as big as its helpers. So hop to it and put your name where your complaints are - on the list.

So, if anyone has any ideas or energy for Prosh, come down and say hi, rescue me out of the SAUA for a beer or a coffee and we'll chat, confidentially of course. A prank is not a prank if everyone knows about it. My message here is just to prank safe, ok.

Brigid O'Neill  
SAUA Activities & Campaigns





**\$1.20 AUSTURY DEAL**  
Your choice of soupproll  
in the  
**FOOD COURT-LEVEL 4**  
**UNION HOUSE**

MUNCH MUCH  
MORE FOR YOUR  
DOLLAR

MON 25<sup>th</sup>  
TUES 26<sup>th</sup>  
WED 27<sup>th</sup>  
MARCH



## "O" UNI N CATERING FOOD SPECIALS

(\*\*\*\*\* PLEASE PRESENT THESE VOUCHERS TO CLAIM YOUR DEAL)

**MAYO** → Chiko Roll and a can of soft drink \$2.50

Hot dogs and fries \$2.50 ← **GRILL BAR**

**FOOD COURT** → Orange Juice & iced donut \$2.00  
(We now sell cakes, rolls & salad as well)

Your choice of pizza ← **EQUINOX**  
A free schooner of beer or soft drink with a small pizza  
or two schooners of beer or soft drink with a large pizza

**CATACOMBS** → Hot Dog & can \$2.50

"Breakfast" bowl of cereal & free coffee \$2.00 →  
**GALLERY COFFEE SHOP**

**BACKSTAGE** ← Cookie and coffee \$2.00

REMEMBER - DIARY VOUCHERS FINISH ON 29/3/96



# National Day of Action, 25th and all that stuff...

You don't always need to march, scream or get arrested (please don't do that - it was just an example) to make your voice heard. This year for our National Day of Action we are focusing on a positive celebration of student organisations and the fact that you do have, and want to retain, control of your affairs.

**WE DON'T NEED AGGRESSION FOR THIS FIGHT JUST SOLIDARITY.**

The NDA is a crucial step in a larger fight against Voluntary Student Unionism (VSU). Your Students' Association, Union, Overseas Students Association, Post Graduate Students Association, Sports Association, Clubs and Societies and others offer you valuable, accessi-

Higher Education Amanda Vanstone's office to jointly present the postcards. On presentation of the postcards they hope to have a meeting with the Minister or one of her advisers. This will draw media attention to education issues and make it clear to the Minister that we want to keep "Student Control of Student Affairs"

Thursday also marks the launch of the Student Associations 25th Anniversary with the banner being placed on the Union building. So far the 25 birthday celebrations are as follows:

The exhibition of the SAUA 1971-96 starts in July and goes through August to include Adelaide Uni's Information Day (this year on a Sun-



ble facilities, activities and opportunities more than you probably realise. Without them uni life would be, for want of a better word...CRAP.

At lunchtime 12/1 pm on Thursday the 28th of March there will be displays of what your student organisation do for you.

An important feature of the NDA will be the postcards that have been issued to all of the universities. When you sign a postcard you will be clearly showing your support of your student organisation and your opposition to :

- Increases in HECS
- Faster repayments of HECS
- Upfront Fees for any course
- Any form of anti-student legislation

There will also be cheap food and drink for all. So make sure you and your friends meet on the lawns to relish in the festivities and prove by your presence to the government that you do give a shit about your education.

On Thursday afternoon students reps from all of the universities will be meeting at the Minister for

day so that the general public can attend)

The 25th Birthday Party will incorporate an O'Ball type atmosphere of street performers, bands' DJs, chill-out rooms and most importantly birthday cake.

A Time Capsule with significant items representing uni life in 1996 and an essay competition run in association with Unibooks to include in the Time Capsule of a students account of the year.

An awareness campaign on our other Adelaide Uni campuses highlighting to students the facilities that their Students Association offers them.

Prosh plays an important part of the uni's calendar as it involves students as well as the community working together to raise money for charity. The 25th Anniversary will play a part in Prosh through the history that it represents as a tradition at Adelaide University.

If you would like to get involved in any of the 25th birthday activities contact Olivia in the SAUA any kind of help would be greatly appreciated.



**Generation Hecs**



The latest craze sweeping the fashion world is Retro (at least, that's what it said in Marina's Flair) so the SAUA are gonna jump right onto the Seventies bandwagon by returning to the peace loving, hey-man-just-relax-and-throw-another-sausage-on-the-barbie approach of everyone's favourite decade (see below). No noisy rallies. No sweaty marches (see above). All you have to do is sign a postcard (it'll be taken, along with thousands of others, to the Minister for Higher Education), sit back, chomp on a snag and enjoy the rest of the afternoon. You have to admit, it's easier than foot-slogging to Parliament House for a bit of a shout.



**Living in the Seventies**





# Taiwan and China - The Story Continues

Taiwan is a part of China according to both Beijing and Taipei. To say in both "economies" that Taiwan is not is sacrilegious. Or so they thought. The idea that Taiwan is not a part of the current People's Republic despite its proximity is weird to outsiders. The mainland and Taiwan do not share common histories, nor have they been together under a single government for over a century. The population of Taiwan originally consisted of aboriginal peoples who are thought to have arrived from Indonesia centuries ago. Then, three centuries ago, large numbers of mainlanders from the province of Fujian migrated to Taiwan. Their descendants now make up 80% of Taiwan's population and the Taiwanese dialect of Chinese (known as Amoy) is identical to Fujian's. The rest of Taiwan's population consists of the Mandarin speaking Mainlanders who arrived with the Nationalists after 1949. They form the hierarchy of Taiwanese society, traditionally forming the national consensus on issues such as reunification. It is among the Mainlanders that the ruling Kuomintang recruits most of its members. Since Taiwan is a part of the whole China, the official language is the Beijing dialect of Mandarin Chinese, despite the fact that

for the majority of Taiwanese that is a second language. Following the near-totalitarian Kuomintang rule, true democracy eventually came to Taiwan with the legalisation of the Democratic Prosperity Party, whose policies include full independence for Taiwan. Even though there was a Kuomintang dirty tricks campaign, the DPP has managed to get their candidates to be Mayors of the two largest Taiwanese cities - Taipei and Kaohsiung. Previously, Taiwan's parliament was dominated by a geriatric bloc of deputies who were elected in the 1940s, but due to the war and Taipei's insistence that they still represented all of China, these deputies kept their positions for life. It was a retirement home, with wheelchair pollies all dying off. After their mass retirement in 1992, Taiwan's parliament turned into a habitual wrestling ring - making our politicians look like angels. The growing popularity for pro-independence parties in Taiwan and Beijing, Chinese Nationalism and pride still rules strong. Taiwan's first democratic presidential elections were held this weekend. Three of the four candidates were seen as independence supporters. This has frightened the mainlanders,

and especially Beijing. As intimidation, for the past week, The People's Liberation Army has been conducted live ammunition practices off the coast of Taiwan, showing that Taiwan can be easily overrun if it becomes too renegade-ish for Beijing. Optimism for reunification is high on the mainland, due to the Beijing proposal of having "Two Systems, One Country" and the return to Chinese rule of Hong Kong in 1997 and Macau in 1999. However, whether the Taiwanese people want unification with the rest of China, or wish to con-

tinue developing their own identity will all be decided now.



'Pretend you are China, and those bricks on your head are Taiwan'

# Turkey, Islam and Politics

The Whirling Dervishes, women with scarves around their faces and the wailing of Turkish music are give away signs that Turkey is an Islamic country. The modern shopping centres, modern fashions and the all out consumerism show also that Turkey is a modern and Westernised country. In fact, Turkey's shaky democratic system is older than Spain's or Greece's, with a multiparty system in use since 1946. However, since that time, the Army has stepped in three times (1960, 1970 and 1980) to correct things and to stabilise what were horrific times. Turkey has recently gone through more changes at the polls. The sudden and unexpected death of Turkey's president Turgut Ozal shocked the nation, especially because at the time Turkey was making so much progress in creating a regional powerbase for itself. Ozal's Motherland Party (Turkey's political parties have such crusty names) was really just based around him. Ozal helped Turkey in building its economy, leading many speculators from Europe and North America to look at this crossroad country as the next boom economy. The prospects of a market of 60 million consumers (the third largest market in Europe) and a cheap and plentiful workforce living in close proximity to Europe, Asia and Africa looks great. However, Turkey does still grapple with

high unemployment (which has lead millions of Turks to seek their fortunes in Europe), an enormous foreign debt and annual inflation at a rate of 84%.

Hope was raised with the appointing of the charismatic, US-educated economist Tansu Ciller (pronounced ChilLER). Ciller promised that she would improve Turkey's image overseas by improving Turkey's human rights record, that she would use her skills to exploit Turkey's possibilities to generally create a gentle and more human face to Turkey's politics. She consequently failed when her True Path party lost ground to the Motherland Party of Mesut Yilmaz. But a shock to the west came in the guise of the rise of the Refah Partisi (Welfare Party), whose confusing principles include secularism and a pro-

motion of Islam. The Welfare Party is seen by many as a pro-Islamic party which wants to turn the clocks back. Yet they do have supporters in the many immigrant peasants who have flocked to the big cities of Istanbul and Ankara in search of their "gold pot," finding nothing but poverty. The Welfare Party's es-

proposal of the 90's vogue thing of "Family Values" has gained it support in a still very traditional country, leading other parties to re-evaluate

their stand on Atatürk's reforms.

The Welfare Party is only part of a grander movement in a call for a more "Islamic" society. Already, many Turks feel betrayed by the European Community, an organisation Turkey has been dying to get into for decades. The Fundamentalists are using this dissatisfaction to their advantage by openly saying statements

like "The EC is just a club for Whites and CHRISTIANS". This fear is not exaggerated and is historical. Europe's fear of Islam and especially Turkey goes back centuries to the time of the Crusades and of the rampage of the Ottoman Sultan's army through Europe. Turks point out that current proof of this fear was the West's response to not helping the Bosnian Muslims; because they were Muslims and not Catholics, they did not receive help. Just like the Liberal Party in Australia in regards to Asia, the Welfare Party has criticised the other parties' attempts in forming ties with Europe to the detriment of keeping the historical ties with other Muslim countries.

The current uncertainty with Turkey's government has seen the formation of countless coalitions to no success. Mesut Yilmaz is now the current Prime Minister. But there has been some nationalistic diversions in the government. In late January, the rocky, uninhabited island of Kardak off Turkey's east coast had a Greek flag hoisted on it, sparking another cat and mouse game in Greek-Turkish relations. The resultant Nationalist wave from the incident in both Greece and Turkey helped their respective governments in diverting attention from the then political instability.

Next Week. Kurdistan, Turkey and the World.



Such images are commonplace in Turkey



## Women at Uni

**THE WOMEN'S COLLECTIVE**  
(Formerly known as Womens on Campus)

What is the Women's Collective?  
The Women's Collective is a club on campus for any women who is interested in meeting regularly with other women on campus.

What does the Women's Collective do?

In the true nature of a collective, it is for the collective to decide! Whether it is decided that the group meets as a social network to gather together, drink coffee, chat and generally have fun or to play an active role in confronting the issues affecting women students at Adelaide University, such as sexual harassment, gender specific language, safety on campus or the multitude of other issues that affect women in university and the broader community. Of course The Women's Collective can be all of these things and more!

Who can join The Women's Collective?

Any woman who is a student at Adelaide University, or any woman who is just interested in joining can; there are no other requirements, and it is in no way exclusionary.

When/Where does The Women's Collective Meet?

The Women's Collective will generally meet in the Women's Room unless otherwise specified. The first meeting will take place on Tuesday 26th March at 1.00pm. Henceforth an appropriate meeting time will be decided. How do I join or find out more infor-

mation? You can join The Women's Collective by coming into The Student's Association Office and enquiring at the reception desk or by contacting Kylee Smith on 303-5406 or by simply turning up to the first meeting on Tuesday 26th March at 1.00pm. There is a small joining fee of \$2.00 for the whole year.

Hope to see you all on Tuesday.

### SECURITY ESCORT SERVICE

A security escort can be booked through the security office in the Hughes Plaza, whether it be for an escort to the colleges of residence, to the bus stop or to your car. All you have to do is go into the security office to make a booking, or you can call them on ext: 35990.

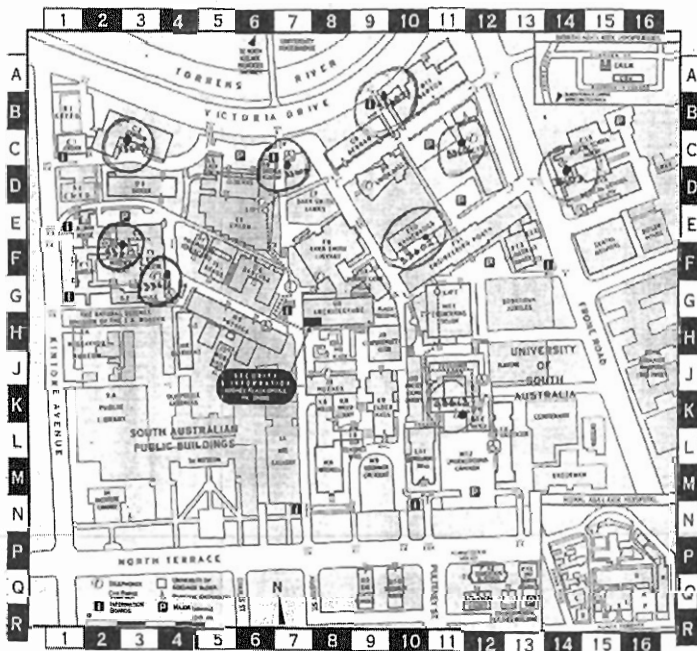
### SECURITY PHONES... WHAT SECURITY PHONES???

What are these security phones, you ask? They are those cream colored boxes that have appeared around Adelaide University Campus. If you are in trouble, or you need a Security Escort the phones are here for you to use, all you have to do is press the red button on the front of the phone.

Here is a list of where they can be found (see accompanying map):

1. Medical School
2. Inside Gate 8, on Victoria Drive (near Mawson bldg)
3. Fisher Building
4. Between the Mathematics Building and the North Engineering Building
5. Napier Building, Outside Women's Studies
6. Inside Gate 9, at the bottom end of the Barr Smith Lawns

7. Johnson Building (the building behind the CSIRO)
  8. Madley Dance Building
  9. Schulz Building
- If you have access to other internal phones to contact security please do so, because Security have requested that the new Security phones be used only for emergencies so the lines don't get jammed. For more information contact Kylee Smith in the Student's Association (ext: 35406), or the Security Office in the Hughes Plaza (ext: 35990).



## Women in April

Security Office in the Hughes Plaza (ext: 35990).

A short play written by Amrita Dasvarma, NUS SA Women's Convenor

Characters: any two women; the generic names of Fatimah and Ilse were chosen to facilitate reading of the script, but any two women would be suitable for the roles.

Note: Fatimah is a bit of 'know-it-all', and Ilse is a bit of a greenie.

Setting: anywhere at a university in Adelaide (barring the toilets - this conversation could not occur with the circumstantial disruptions that would occur if the two women were sitting in separate toilet stalls, conducting their bodily business). It is an average, 23 degree day, about two-ish in the afternoon.

**Ilse:** (heartfelt sigh) Now the Fringe is over, Adelaide is going to be dead again. What a drag.

**Fatimah:** Don't be silly - of course it's not! It's only going to get better! (quickly before Ilse can protest) 'Oh, don't get me wrong - I think the Fringe was great, but this Women's Worlds Congress coming up in April - that is going to be huge!

**I:** Women's Worlds Congress? What are you talking about?

**F:** Well, from April 22-26, the **Sixth International Interdisciplinary Congress on Women** is being held here in Adelaide! You know the one!

**I:** (slowly) Uh, no, I can't say that I do.

**F:** Oh Ilse, don't you pay attention to anything? These Congresses have been happening around the world every three years since 1981. The first one was held in Israel, then it was in the Netherlands, then in Dublin, then in New York, and the last one was in Costa Rica. Where have you been?

**I:** But - what do they do at these Congresses?

**F:** Oh, ideas and experiences are exchanged about the way women interact in the world in all different arenas - for example, women's achievements and understandings and experiences within international law. Practitioners, theoreticians, and researchers attend and share papers and presentations on various aspects of their work. The primary goal of these Congresses is - now what does this Susan Margarey say? - oh yes - 'to share insights, experiences and research, and to explore issues of importance to women throughout the world. They provide a setting in which participants from developing and developed countries can exchange information, ideas and experiences, and promote long-standing networks.'

**I:** Wow! Did you have to memorise all that?

**F:** (sotto voce) Yeah, it's part of this groovy script! (Normal) It's going to be so excellent! It's happening here in Adelaide - this is the first time it's actually been held anywhere south of the

equator, and sixty-seven countries will be represented at the Congress! Sixty-seven! This is truly a Congress for all women, especially all Australian women. Four of the eight Australian Keynote Speakers are Aboriginal Australians, and there will be a high representation of multicultural Australians. And during the Congress, participants can really get to know South Australia: all sorts of tours and various entertainment has been organised to allow people to get to know Adelaide and its environs ... I can't wait! (dreamily looks off into space).

**I:** (obviously puzzled) But - how are you going to get involved in all of this? I mean, you're not giving a paper or anything are you? You're just a student!

**F:** Humph - just a student! Didn't I say this was a Congress for all women? There's a special concession registration fee for students who would like to attend. (pausing self-importantly) But, of course, I won't be paying that.

**I:** (still puzzled) Why not? (getting stropppy) What makes you so special?

**F:** (Shaking her head ever-so-patiently) I'm not that special Ilse. I'm just helping out with the Congress. The Executive Committee need help with the running of the Congress, and they'd like students to do it because this is a great opportunity for students. We can get involved in a conference of international stature, meet people who are

experts in their fields, hear practice-based representations on a multitude of topics ... and the Executive Committee are making it possible for all of this to happen by waiving a day's registration fee in return for helping out for a day. So I'll help out one day, acting as a guide to the overseas participants, for example, and the next day, I'll get to attend the sessions I like! (Momentarily uncertain) I'm pretty sure that's how it works ...

**I:** (eyes widening) Oh. Wow! That sounds great! I want to do that too! How do I get involved?

**F:** You just have to leave your name with your campus Women's Officer, and she'll organise it for you. That's Terri at Underdale USASA, or Michelle at Salisbury USASA, or Kate at City USASA, or Shannon at Magill USASA, or Tina at Levels USASA, or Glenda at Flinders, or Kylee at Adelaide!

**I:** (with wrinkled brow) But - I don't come from all those campuses -

**F:** (heaving a patient sigh) I know Ilse, I know - but I have to say that it's part of the script.

**I:** Oh yeah, I forgot.

- with special thanks to Susan Margarey (Convenor) for her background notes, and Susan Sheridan of the Sixth International Interdisciplinary Congress on Women Executive Committee.

# GET A JOB!

Flicking through the job ads in desperation I came across a light of salvation, "be part of a team ... good pay and conditions .... be your best." My heart stops, my palms start to sweat, I hold my breath with hope that my life as a poverty stricken student will end. Until that is, I glance down the page to read the phrase "Army: Bring out your best!"

How cruel can life be? If your search for a job keeps coming back to the KFC delivery driver position in the front of your student diary,

then you probably are still searching for a perfect part-time job. Should I cut through the crap and tell you there is no hope?! Well the eds won't let me ( I have a word target I must reach) so it's out of the question. (Ha Ha Jamie - Eds)

The pro's and con's of part-time work as a student:

Positives: More money, "you can be part of a team" (crap)

Basically the only reason students engage in part-time work is because they need the money. Usually because it is impossible to survive on Austudy, if you are eligible to get it. People say work gives you self-esteem and so on. It probably does. But give

me more money for the work I do, and my self-esteem will go through the roof!

Negatives: Interferes with study, takes up a lot of free time, permanent tiredness, poor conditions and sometimes low levels of pay.

Students engaged in a part-time work often find themselves permanently exhausted from the added pressure. The work they do in order to live often comes at a risk. Many jobs young people take have dangerously low occupational health and safety standards. A number of the jobs on offer are crappy anyway.

Some problems with part-time work are exacerbated by students obtaining cash in hand work. Whether through choice, or because complications with Austudy make it difficult to earn a worthwhile sum of money without receiving reduced in-



Before he decided to make music his career, Damon delivered KFC for a cuppla pounds per delivery.

come support.

These cash in hand and black market economies often take advantage of young people; irregular payments for work and conditions not reaching regulatory standards, often leading to injury are common occurrences. A South Australian survey by the UTLC found that nearly half the amount of school students in part-time work had some injury sustained in the workplace. These ranged from dog bites and cuts to crushed limbs.

Other students are often engaged in the markets of drug selling, prostitution and stolen goods. A goodly number of people prefer to sell sexual services at a decent pay rate rather than work in Coles for \$6.10 an hour.

This brings to mind the public crucifixion that has been enacted recently. Three young unemployed people decided not to move a thousand miles, not to get a haircut and not to work with meat, even though doing so would guarantee them a job. The trinity is not evil, yet our caring Prime Minister finds the facts of their existence a weight on his soul. So the parliamentarians accept another pay rise while the Paxtons (the three youths) suffer national humiliation. Had they committed a major crime their names would have been suppressed. Had they bowed to The Beast their money situation might have improved - but what price is this for their souls?

Since the Paxtons have been driven into the wilderness of Prime Time, unscrupulous employers have taken heart. Female workers in crap jobs are being forced to wear dresses to suit the boss's "views". Nose rings are out. Hair must be cut. Don't answer back. Sieg Heil.

Enjoy life and don't support the death machine.

Stay Tuned!

Mark Kernich & Jamie Lowe

## Clubs Column

Adelaide Uni Catholic Community

The Adelaide Uni Catholic Community celebrates Mass every Wednesday 1.10pm in the Chapel, 1st Floor Lady Symon Building. All are welcome (We also have several events coming up including a BBQ on Monday 1st April, 12-2 BSL Lawns, an extraordinary general meeting for Tuesday, 2nd April, 1.10pm Catholic Community Room and a Film Night for Wednesday, 10th April, to see "Dead Man Walking". Look at noticeboards for further publicity). Our Chaplain is Fr Dustin King SJ who can be contacted at Aquinas College 334 5004

From Club's Women's Officer

This is the time of the year for many Club's to have their AGM. I would like to encourage Clubs to think seriously about including a Women's Officer on their Executive.

The more Women's Officers on campus the better. Women please nominate for the position even if you don't feel confident. I am willing to support and train you for the position.

Someone said to me "but our Executive decided not to have a Women's Officer because Clubs has one and if we need any help we'll go to her."

The reality is that the Club's Women's Officer cannot look after 70 Clubs by herself so the more Women's Officers on campus the more available help for women in Clubs.

If I can be of any assistance please contact me at the CA Office on 303 5403.

Karen Willoughby

Adelaide Uni Cycling Club

The inaugural 'Tour de Icecream' will be held on Sunday 31st March. This is a fun, social ride where we'll cycle, then stop and indulge in icecream, then do it over again. Meet at 10am, at Gate 9 (which is opposite the Uni footbridge). For more info phone Brenda 333 2172

The electronic music society, SubLumen is holding its AGM on Friday 29th March at 1pm in the Cinema. If you want more electronic music activity on campus, come along and get involved. Nominate for a committee position. New members welcome.

For details phone Greg on 290 6111

Community Aid Abroad - Adelaide Uni Group

AGM at the Cannon Poole Room, Union building level 5 (behind the bar) on Wednesday March 27th at 5pm. All new and existing members welcome.



SERVING THE NATION

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The Australian Army is looking for young university students to train for a part-time career as commissioned officers in its reserve component.

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- conducted in South Australia by the Adelaide Universities Regiment, and at the Royal Military College, Duntroon.

If you would like an obligation free information package on a part-time career as a commissioned officer in the Australian Army Reserve, you can :

- telephone the Adelaide Universities Regiment on (08) 305-7325; or
- fax a request to AUR on (08) 305-7314; or
- post off a request for information to :

AUR  
GPO BOX 1788  
ADELAIDE SA 5001



# STAR SIGNS by ASTRA ZOID

**ASTRA ZOID** and her friend the jet-setting Rob aka the gipper, aka the love "ronnie" king bring you your future as we see (fit in the lurid, cliched style of the astrologer.

**Aries**

(March 20 to April 19)

Toughen up, hold your head up high, spit at the petty worries life presents. This week holds good news, enjoy the vibes although you may find yourself bailing out a loved one from a tight position. Be a hero. Prepare yourself for a trip East in the near future. You certainly do have a horseshoe up your arse these days. How many windfalls can one guy have? Luck's with ya Aries.

**Taurus**

(April 20 to May 20)

How many times have things been running smoothly only to blow up in your face? Well, this week is no exception. Think you're on a roll do ya? Well, think again. This week is going to be both emotionally and physically exhausting and confronting. Taurus will have to bolster her courage and strength to get through this one. You will take a much-needed break next week, possibly a road trip out east.

**Gemini**

(May 21 to June 20)

Compliment a stranger and you

will receive strange compliments. Laugh and the world laughs with you. Spit in someone's eye and well... bad karma all round. There's a message in here Gemini-somewhere.

**Cancer**

(June 21 to July 22)

Too much Hungry Jacks has you feeling queasy. Cut down on the cholesterol and beef up on the veggies. Developments in your love life come to an abrupt halt. Could it be your bad eating habits? Nothing turns a prospective partner off more than a bit of persistent mayonnaise on the side of a lip.

**Leo**

(July 23 to August 22)

Your attempts to contact a loved one far away have been unsuccessful but this week she'll finally get in touch with you. (I promise!) Basically this will be a time of renewing contacts and touching base for at least one Leo which naturally extends to include any other Leo, too.

**Virgo**

(August 23 to September 22)

You've gotta come outta your shell, explore new avenues-figuratively speaking. We all know how much our friend the Virgo loves his/her car but this is a time to leave it at home. Margaritas and daiquiris will be the craving this week and you'll be full

of a renewed zest for life to indulge in a few.

**Libra**

(September 23 to October 20)

All we are is dust on the wind is how you may be feeling this week, you may be right but buck up little camper. It might be a good idea to hire "It's a Wonderful Life" again and grab a half litre of Homer Hudson(double chocolate) to put you back on track. Get someone to sing you a lullaby and, what the heck, bring the newspaper into the toilet and spend a good ten relaxing minutes in there. You deserve a break today. At McDonald's.

**Scorpio**

(October 23 to November 21)

You will feel a whole lot better this week. Something tells me you're in for a period of renewed health and general personal wellbeing. You've been on a voyage of self-healing and finally you're coming to the end of your long journey. What else can we say? Basically, all round good stuff.

**Sagittarius**

(November 21 to December 20)

You have the tendency to be a bit of a maverick, a bit of a Tank Girl character around town. But you've got a shy and sensitive side to you, too, which will be in full swing this week. Particularly when you embar-

rate yourself like that! Gosh, how'd ya be after that episode? Show us yer red face!! Show us yer crawling under a rock trick!! Show us yer laughing stock!!

**Capricorn**

(December 21 to January 19)

You can be really polite and sincere when you want to be. But like the girl with the curl in the middle of her forehead (humm, there's a masters in there somewhere) you can also turn a real sour face when the occasion calls for it. But let's face it you gotta fight for your right. Don't be afraid to be a total bitch/prick whatever; it takes courage to be the bad yet truthful and blunt one.

**Aquarius**

(January 20 to February 19)

I've overextended my word limit, so I'll put your weekly fortune in a nutshell: Let your head save your feet, let your mind save your heart. Oh yeah and you too will be travelling this week. Probably east to Victoria and then onto Asia and North America.

**Pisces**

(February 19 to March 20)

Again there's only time to be cryptic. I'll start with you next week. Here it is: Waste not want not? What do you think that means and what does that say about you?

## THE DIRT ON ZAMBRACCA

**Restaurant Review: Zambracca Cafe**

We made our trek to Melbourne Street in search of 'Heavenly Delights', a delicious little chocolate shop catering to the sweet, thick, dark treat. Mmm..... chocolate. To our utter disappointment, our chocolate craving could not be indulged. The place was



RESTAURANT PUNTER CRAIG WAS HEARD TO SAY, "YOU CAN HEAR MY BAND CHECK 1, 2 ON MONDAY NIGHTS."

empty with not a chocolate bean in sight. One of us remembered that Zambracca Cafe had reopened with a new management, staff and decor. The staff were polite and wore a very trendy black uniform. The new decor was dominated by the discreet gold ceiling tassels. We liked the abstract ram fixtures on the front of the bar. Very bizarre.

It must be mentioned that neither of us felt like eating a full sized meal, so we ordered side dishes. Cate ordered potato wedges and Feli ordered the green salad. Our opinions varied on the food. The wedges were the right consistency, crunchy on the outside and soft on the inside. Not too heavy, not too light....just right! On the other hand the texture of the salad tended to be "gritty". Rather than being a light and healthy alternative, the salad was crunchy, bitter and oily, definitely a dish I would personally not recommend. We admit we had a limited experience at

Zambracca Cafe, not altogether pleasant. The menu looked varied and interesting, the staff were cheerful and willing to hear our complaint. We like our salad tossed but not with the dirt still on it. The set up had a nice open and airy feel, and the toilets were clean with lots of mirrors for the specially vain. Zambracca Cafe is a clean and respectable eatery, and we advise rather than spend all your money on those Rundle Street Cafe's, to try something different with a lot more character and style both in the patrons and staff.

Cate Owen & Felice Mercorella



HIS DINNER MATE DAVID CONFESSED: "I'VE HAD A BIT OF AN INDECENT OBSESSION WITH ZAMBRACCA'S."

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# What to do, What to do...

"Only boring people get bored" ... My mother, Ms Anne MacKenzie, a woman who is never bored but sometimes tired.

Now that the Fringe is over and the Red Square is gone, we can all go back to living our boring Adelaidean lifestyles that involve much cocooning, puttering around the house and general staying-in activities. After the three weeks of fast and



furious activity where we all put on false pretensions about knowing what the fuckin' point of *La Furas dels Baus* was, we can all restore our bland and suburban ways. Forget about late nights of wild abandon and forays into the darkside. Back to repression, back to conservative, tumble weed rolling down King William Road 9pm on a Saturday night kinda ways. P'Yeaah right. As if.

If, like me, you have a guest from overseas, an old friend who happens to be in town and needs more distraction, entertainment and constant attention than a small, demented child, (just kidding Bobby) then you'll appreciate this Guide to Continuous Good Times in and Around Adelaide (abridged title). If, like me, you're also desperate to fill some space on page 14, Wayward Student and you happen to receive lots of media release stuff from the SA Tourism Commission free of copyright that you can use in this your hour of desperation-well, then again, you're on the same plain as I. Perhaps, you'd just like to know some good and interesting things to do around town (although that would mean that this dribble is actually serving some purpose and I'm pretty much against purposefulness as a concept,) however I digress.

Here are some things to do as promoted by the SA Tourism Commission, others suggested by some disgraceful being and yet more still recommended by both aforementioned parties.

The SA Tourism Commission suggests:

Mirror Image Chauffeured Chevrolets - take a one day tour to the Barossa in a stretch Chevrolet limousine, 1955 four door Chevrolet sedan or a 1947 Ansair Roadcruiser vintage coach with lunch provided by Lanzerac Country Estate at the low price of \$80. Call Chris or Kathy on 289-7333.

Wayward Student suggests:

Find a friend who's on antibiotics and won't be able to drink then pile yourself and your friends into your panel van for a tour of the Barossa. Lunch provided by whoever still lives with their parents. Cost: minimal

SA Tourism invites you to:

Take part on a new historical tour of the town of Port Wakefield, "gateway to the Yorke Peninsula" covering the Bubner's Inn coach relay station and inn, the Courthouse Museum, 1913 cottage hospital and the 1849 wharf. Info at State Travel Centre.

We invite you to:

Explore the history of the schnitzel and his less illustrious relative, the parma, in South Australia. Where did they come from?

Why are they so popular? Why are they so greasy? This is a cultural phenomenon waiting to be investigated. Places worth investigating The Schnitzel House and the Robin Hood (some might say the cheapest schnitzel and parma going) We will discover Adelaide's oldest and Adelaide's dirtiest schnitzel serving establishment. Dates and times of tours to be announced; dependent upon interest.

Bureaucrats recommend:

Adelaide Explorer's Summer City Lights Tour- departs Wednesday nights, two hours from 8:30 by minibus for \$25 taking in all the sites of Adelaide by night and up to Windy Point lookout. Adelaide Explorer 364 1933.

We say: why not just join your elderly relatives next time they decide to go for a night drive?

SA Tourism salute:

Touring' by Harley where, as they say, you can "smell all the different smells" ... which may not be everyone's idea of fun being in the behind-the-driver position. Nevermind.. Aces High offer Harley chauffeured tours for half or full days. Hour rides for \$60; half day hire (includes t-shirt) for \$135. Popular destinations include the Barossa and Victor. Call 212-7800.

On Dit:

Want a thrill? Try a non-chauffeured downhill ride from Eagle on the Hill by skateboard.

Other stuff brought to you by State Travel given a general nod and thumbs up for affordability, interest level, and basic good intentions:

Ecotourism in South Australia:

Wildlife Experience Tours - budget priced tours to the south of Adelaide ranging from Adelaide Hills, McLaren Vale to the Flerieu Peninsula and Victor Harbor. A day/dusk tour for \$35 includes a bush barbe-

cue dinner, features Deep Creek National Park, a night wildlife exploration and breathtaking views of Kangaroo Island. For bookings, dates and times call: 018 80 3565

Murray River Educational Nature Tours - run by a real skipper, Paul Otto. Explore Murray River ecology and wildlife aboard a flat bottom boat. Half day tours leave Mannum at 9:30 every Saturday and cost \$35, includes morning tea. Book through Mannum Motel (085) 69 1808.

Bushpackers Tours - day tours from Adelaide through less obvious areas include a hike along St.Kilda's mangrove forests, Barker Inlet's MFP waterlands, Para Wira Recreation Park and Barossa goldfields. Price for the day tour includes lunch: \$35. Phone: 396-6077

Canoe the Mangroves of Torrens Island - canoe the most Southerly Mangroves in the world with experienced guides. Dolphins frequent this vital environment of SA. Tours conducted by Adventure SA cost \$65 and include lunch and pickup from designated areas. Call 223-5544 or 014 098 372.

Other good stuff to do besides trying to win, vicariously, Sale of the Century.

Cleland Conservation Park- figure it out: is it a conservation park or is it a zoo? Best to go with people (tour-

ists like my pal Rob) who've never seen kangaroos. Make them guess what a wombat is and what it might look like. It's OK, I too thought wombats belonged to the bat family. But then again I also mistook cane sugar for really, really, really fuckin' long grass once when I was young and in Queensland for the first time. Sigh. Cleland have added a new wing - the forest aviary sanctuary (get it? wing? aviary? Haha. Sorry) Cleland also has night walks when animals that you can't see but can see you get to attack you and avenge you for the annoyances your species have caused. Cleland is open from 9:30 to 5:00. Call 339 2444 for night bookings and info. Smoke something good like we did, you'll giggle over the frogs and lizards.

Kapunda Celtic Music Festival- March 29 to 31 for those who missed St Paddy's day. They'll be stuff like dance performances, workshops, singing contests, Celtic band The Borderers, Gaelic Football and anything else that could pass for Celtic. Info available from Celtic guy Bill O'Brien (naturally) on (085)66 2101.

William Creek Gymkhana and Picnic Races - March 30-31; a hero biscuit goes to the person who can tell us what the hell goes on here and where. What does it all mean?

Shelley Kulperger

If you've just spent your last 5 dollars on food, we reckon you could use a drink.

Spend \$5.00 or more in any store at North Adelaide Village, present your student card and we'll give you a free schooner

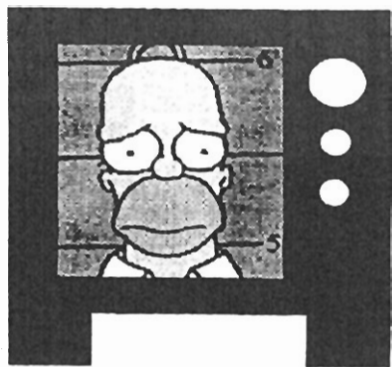
of Cooper beer at the **WELLINGTON HOTEL**, Wellington Square.



Must be 18 years of age or older. Must present current student card. One beer voucher per person per day. Limited time only. All rights reserved.

FREE PARKING ~ ENTER FROM ARCHER STREET





# THE TEEV

Something I saw last week that profoundly disturbed me - and no it wasn't Home And Away. We've all seen footage from cameras mounted in police cars that catch people, and the occasional cop, breaking the law. It appears in either shows like *Cops* or *The World's Worst Drivers*, or on the news.

On *Nightline* (Wed. 13/3), there was a report about a gang of teenagers who went on a two night spree of hitting cars and pedestrians with baseball bats and paintballs in Los Angeles. So, what's new you might say? The difference here was that they videoed their spree - playing up for the camera as they cruised the streets. The video, which is being used in evidence against the gang, clearly shows them enjoying the exercise; whooping, hollering, and pointing the camera out of the window to clearly show the carnage as it occurred, probably to play back later to relive their moment of glory.

This video clearly demonstrates a result of living in a hostile environment; the only way to fight back is to prey on the innocent - the coward's revenge. It also shows how people behave around cameras. We are aware of the camera's power. It makes us do things that we would never do ordinarily. And it's not just extroverted, or overly stupid behaviour - people hide themselves like they're freaks or lepers when they don't normally engage in that type of behaviour when people just look at them.

We live in a global culture that understands the power of the image. It captures the essence of a person, and is capable of broadcasting it, duplicating it, and manipulating it. It means fame or notoriety - occasionally both. These boys played with fire and got burnt.

Did you read **Patrick Macdonald's** column in *The Guide* (Tiser, Thursdays) about *The X-Files*? He totally missed the boat on why its stars, **David Duchovny** and **Gillian Anderson**, are sex symbols. He based his opinion for this phenomenon purely on their looks (which aren't that bad - imagine *The Baldy Man* and *Roseanne* as Agents Mulder and Scully - urrrrrgh!). He fails to take in the wider phenomenon of the show - its themes, sub-plots, characterisations, and effects. A more cynical person might call this "research".

For a start **Macdonald** comments on

the lack of sex in the show - wrong! Everyone who watches the show knows the high level of sexual tension that exists between the two main characters. Any moment of apparent tenderness is laden with eroticism and meaning. There is also a level of sex that is "out there" - even if it is diverted from expressing itself "normally". Agent Scully did go out on a date in the first series, which inspired a little jealousy on Mulder's part. Also there are plenty of hints throughout the series that Agent Mulder is a user of pornography, both



Hi, My name is Dieter.

print and video.

Also the subject matter of *The X-Files* delves into areas where we feel psychologically uneasy or scared - the realm of the uncanny. Agents Mulder and Scully become the only "normal" people in the scenarios presented to us. They are also the way we, as the viewers, are able to enter into the world the characters inhabit. This involves a trust, a bond with the characters and what they are feeling, some of which is a sexual attraction for each other. Is it any wonder that they are sex symbols then?

**Macdonald** is right when he says there is no overt sexuality - eroticism depends on the power of suggestion rather than open display. The striptease is exactly that - a tease. It denies you the object of your desire by displacing it onto something else (high heels, fishnet stockings, leather, muscle, etc.). Mulder and Scully don't have a sexual relationship - but we can through our

fantasies about them.

For evidence you need look no further than the *Internet*. *X-Files* pages abound in as plentiful supply as those devoted to *Star Trek*. Two, in particular, are worth noting. The first is the **David Duchovny Estrogen Brigade (DDEB)** who are a group of women who devote themselves to everything to do with the man. It was set up very early in the series and remains a benchmark by which others are set. These include the **Gillian Anderson Testosterone Brigade (GATB)**, which, as its name would imply, was set up originally as a parody of the **DDEB**. However it grew to become a top page in its own right. There are also a multitude of chat sites used by fans to discuss recent episodes and other matters concerning the show, as well as lots of other pages devoted to its stars, but the **DDEB** and the **GATB** are freely acknowledged as being the best ones around.

An *Internet* survey asked the following question, "Should Mulder and Scully have a relationship?" (in the full sense of the word). The overwhelming answer was "No". And why should they? Successful relationships spell the end for series, and the mix of attraction and mistrust fuels *The X-Files* and gives it life. Love is not part of the equation - that would involve trust.

I am indebted to Karen and Mark for providing material about *The X-Files* for the part of this week's column.

**Melrose Watch**. So **Kimberley's** vision in the mirror is of a man named **Henry**. O.K. A sketch is made of his face and **Kim** goes nuts. Mmmmm? But it turns out that he was a real person (*Twin Peaks* anyone?). It also turns out that he raped **Kim's** mother, and **Kim** stabbed him to death while this was happening. This of course means that he was not a serial killer, hence denying us a great postmodernist moment - **Henry. Portrait of a Serial Killer!**

**Shane** died on *Home And Away*. No one cared. What I would like to see is **Dieter Brummer's** death. Life imitating Art - as it should. Hands up those who missed **Amphibian Man** last Saturday night on *SBS*? Hang your heads in shame - one of the funniest sci-fi movies ever made. Don't miss it next time.

Joltman

## The HD & W Wine Column

**HD:** Where are we, W?  
**W:** It's a pub called The Mansions.

**HD:** Bit of a dive, isn't it?  
**W:** Yeah, but there's a lot of talent around. Look over there. What a sweetheart! I'll chat her up and ask her to be our guest winetaster.

**HD:** Okay, you drag her over while I tell the publican that I'm John Singleton and that, for a free bottle of good wine, I'll run a national advertising campaign for his pub. He looks like he'd fall for it.

**W:** HD, this is Tina.  
**HD:** Nice to meet you, Tina. What do you do for a crust?

**Tina:** I'm a sales manager for David Jones.

**HD:** That's great! You can buy the next round.

**W:** Who's that?  
**HD:** Oh, him! - he's our other guest taster, Labor Club convenor and student "Simply the Best!" Matthew.

A masked bottle of wine is put in front of Tina and Dave. Six glasses are poured, one for Dave, one for Tina, one for Phil, the publican, one for W and two for HD.

**HD:** (to Dave and Tina) What does the nose tell you?

**Dave:** Smells like ripe plums.  
**Tina:** Woody, with a hint of blackberries.

**HD:** Colour?  
**Dave:** It's so dark in here, I can't even see the glass! Phil, stop trying to save electricity and turn on the lights. That's better. It's a rich, dark crimson, typical of a good Shiraz.

**Tina:** I agree with the colour, Dave, but I'll wait before I make any rash predictions about the grape.

**HD:** What about the palate?  
**Dave:** Lovely crisp finish. Undoubtedly a fine young Shiraz.

**Tina:** Stop that, W, I'm trying to concentrate. Let's see. I think I'll go for a Cabernet merlot because I think I can taste a hint of merlot on the back palate.

**HD:** Australian?  
**Dave:** Obviously. In fact, I'll declare it as a circa 1990 Shiraz from the Coonawarra.

**Tina:** I reckon it's a three year old Cabernet merlot from the Barossa.

**HD:** What about you, W?  
**W:** I'll go with Tina. Anywhere!

The bottle is unmasked. Our tasters have been consuming an excellent 1994 chapel Hill 100% Shiraz from McLaren Vale, which retails at around \$18 per bottle.

**W:** They did a good job for amateurs, didn't they?

**HD:** Yeah, very impressive. Do you think that Phil will let us have another bottle if we promise him an international advertising campaign?

# THE 1996 ADELAIDE BIENNIAL OF AUSTRALIAN ART

**EXHIBITION: The 1996 Adelaide Biennial of Australia Art**  
**VENUE: Art Gallery of South Australia**

**TIME: March 2 - April 14**

The fourth Adelaide Biennial Art Exhibition is concerned with boundaries and perceptions surrounding race, sexuality, identity and the media. In a gallery nationally renowned for its colonial collection and a limited contemporary display, it's encouraging to see that a unique exhibition is the first in the newly opened west wing.

If you're of the opinion that art work in the Art Gallery of South Australia is not going to be the sort that offends viewers or even challenges convention then this is one exhibition you must see. Annie Sprinkle has nothing on some of these artists!

Over seventy works by twenty artists include potentially people eating haemorrhoids that foam at the mouth, a two metre long fluorescent yellow rhinoceros standing on a wall, millions of dead flies and maggots behind glass and napkins with one hundred and forty four different people's blood on them. The following are some of the artists that really made an impression on me.

Richard and Pat Larter explore the depiction of female and male nudes in the light of main-stream and gay pornography. Chris Charter, the curator, claims that the artists are concerned with a celebration of the body and its empowerment and have created the antithesis of pornography. Indeed, the subjects playfully pose in typical centrefold positions but the fact that they are conscious of the dehumanising history of pornography does not mean their own pictures automatically break free from porn-perpetuated sex/power assumption and perceptions. The influential tradition these two artists attempt to undermine causes their images to become yet another addition to the porno-

graphic stock pile.

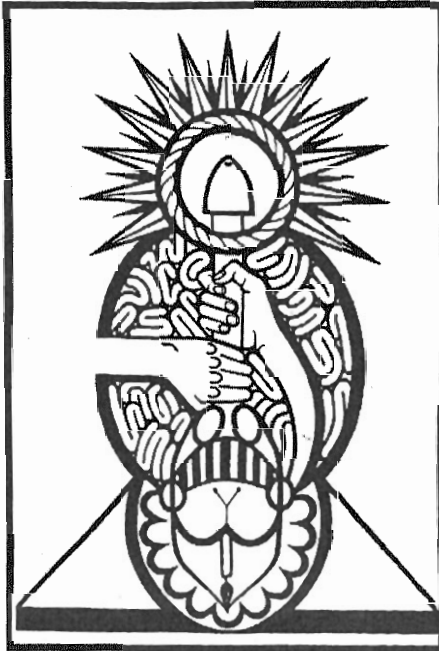
More successful in addressing sex, culture and power relations is Catherine Bell. Her works are strikingly geometric and logo-like. At first they appear to be Celtic designs. On closer inspection they are in fact maps of human sexual experience. Genitalia are intertwined with intestines and hands. Bell merely draws it how it is. Her images are like a dissection of a Karma Sutra position. Representative of gay and straight experience, her work is refreshingly void of references to domination or oppression. Bell portrays the sexual awareness and comfort that the Larters encourage us to pursue.

Gordon Bennett's Performance with Object for the Expiation of Guilt (Apple Premier Mix) is a very powerful video piece that demonstrates the politics of language in relation to Aboriginality. He whips a black cube while images of Aboriginal paintings and history are contrasted with white history and words like "boong" and "coon". He demonstrates that language is representative of the social hierarchy but that it also changes its meaning.

Bennett's work is in opposition with Mike Stevenson who uses extremist propaganda to stage "his own act of art-museum terrorism". One image says: "If you are an anti-

communist you are in the right gallery" and several make references to white supremacy. The catalogue emphatically states that Stevenson is employing black humour and not bigotry.

Scott Redford is a keen observer



the first image I encountered was James Angus' Rhinoceros. It is literally a life size yellow rhinoceros standing sideways on the wall. Definitely a reality challenge, especially given that the curator made reference to Veralyn Behenna's and Rick Pirro's theories about being stoned. Many of the works are designed to alter consciousness, to experience the extreme.

If you don't believe that any of the above sound remotely interesting, then you will have to agree that Paul Quinn's Haemorrhoid Mouth Root #1 and 2 and his PHD series are, if not explainable, at the very least, unconventional. They are amazing handbags of gaudy velvet and polyester that froth from the top with green foam, have 5AD playing from radios and all have an ominous smell associated with several weeks of being constantly wet. They're frightening. This fascination with haemorrhoids is explained in the catalogue essay which mentions a story by Chester Brown about a man who is perpetually shitting because his arse is in fact a gateway to another dimension. Quinn made me laugh, but only when I was a safe distance away.

The 1996 Adelaide Biennial of Australian Art is a fantastically diverse exhibition to breeze into between lectures. You can laugh, stare or wonder with much more freedom than any previous collection at the gallery has allowed. Extremes of experience create extreme reactions. In my one and a half hours there I watched a viewer taste the haemorrhoid foam for a dare, and one lady of about sixty laughed so hard she rushed off to the loo. I looked at the picture that caused the commotion and the title appeared to say it all: The Great Ugly Artist's Magnificent Cum Shot Waisted on Tight Perforated Parasol/Prick Eyes.

Nikki Quirke

of popular culture and its icons. He condenses intense feelings associated with identity and life into two sentences that stretch across his canvas: "I hate myself and want to die. My Kurt Cobain" and "Drink from me and live forever. My River Phoenix". He has also constructed four fluorescent pink mixed media pieces that refer to Melissa George and Kieren Perkins, amongst others. Redford's work is loaded with messages about the possibilities of life rather than the morbidity of death.

I went around the gallery so that



SUNDAY NIGHT

# Smoothie

SOUND SHAKERS  
Danny, M.B, Brendon

**COMPLIMENTARY**  
Smoothie 9-10pm

The Stag 299 Rundle Street City 221 2934

9PM TIL 4AM.  
FREE ENTRY  
HAPPY HOUR 9-10PM  
W. EARLY 2. AVOID Q-ING.  
LEVEL 1. THE STAG.  
TOP END OF THE EAST END  
DRESS STANDARDS APPLY

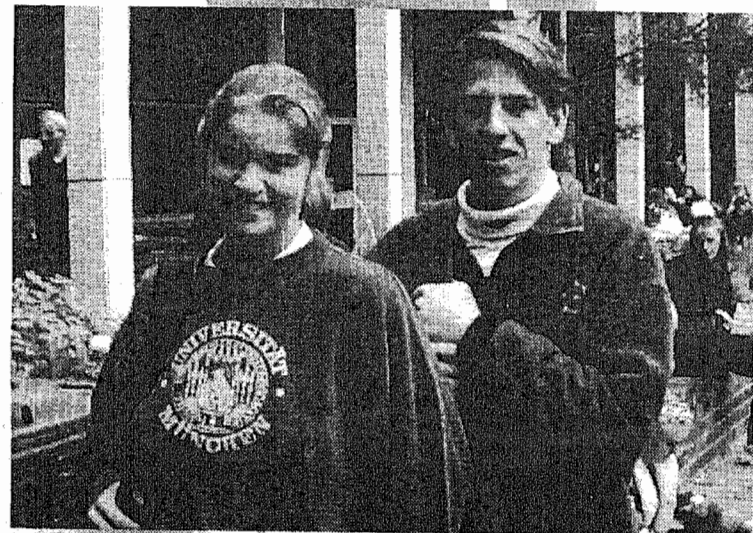




# VOX

## VOX POP QUESTIONS:

- 1) WHAT TYPE OF HAT WOULD YOU SAY BEST DESCRIBES YOUR PERSONALITY?
- 2) WHAT TYPE OF HAT WOULD YOU WISH UPON YOUR WORST ENEMY?



**ADAM**

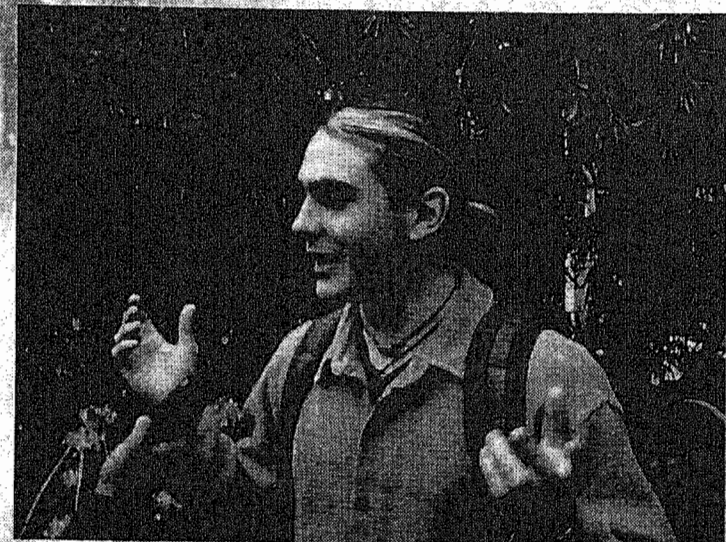
- 1) ONE OF THOSE BIG MAD HATTER HATS.
- 2) ONE OF THOSE FUNNY LOOKING TECHNO BEANIES, BECAUSE THEY LOOK REALLY DUMB.

**LOUISE**

- 1) A BEANIE BECAUSE THEY'RE NICE AND COSY, WARM AND COMFORTABLE.
- 2) I WAS GOING TO SAY ONE OF THOSE TECHNO THINGS BUT THAT'S PROBABLY COPYING, UM, I DON'T KNOW. A SCHOOL HAT BECAUSE EVERYONE HATES THEM AND NO ONE CAN EVER KEEP THEM ON.

**DUANE:**

- 1) PROBABLY ONE OF THOSE BIG INDIAN CHIEF HATS. BUT IT WOULD HAVE TO BE ONE OF THOSE AMAZONIAN INDIAN CHIEF HATS BECAUSE THEY'RE ALL FLOWERY AND LIGHTLY COLOURED WITH TOUCANS AND STUFF BECAUSE THAT'S WHAT MY PERSONALITY'S LIKE!
- 2) UM, IT WOULD PROBABLY BE A SORT OF BLUE, BERET SORT OF THING WITH A SORT OF THICK STRAP TO GO AROUND THEIR HEAD. YOU KNOW WITH SORT OF QUICKSILVER STUFF ON IT, BECAUSE ADAM'S GOT ONE.



**ALICIA**

- 1) A HAT? I LIKE BACKWARDS BASEBALL CAPS. THEY ACTUALLY SUIT ME.
- 2) AN EXECUTIONER'S MASK.



# POP



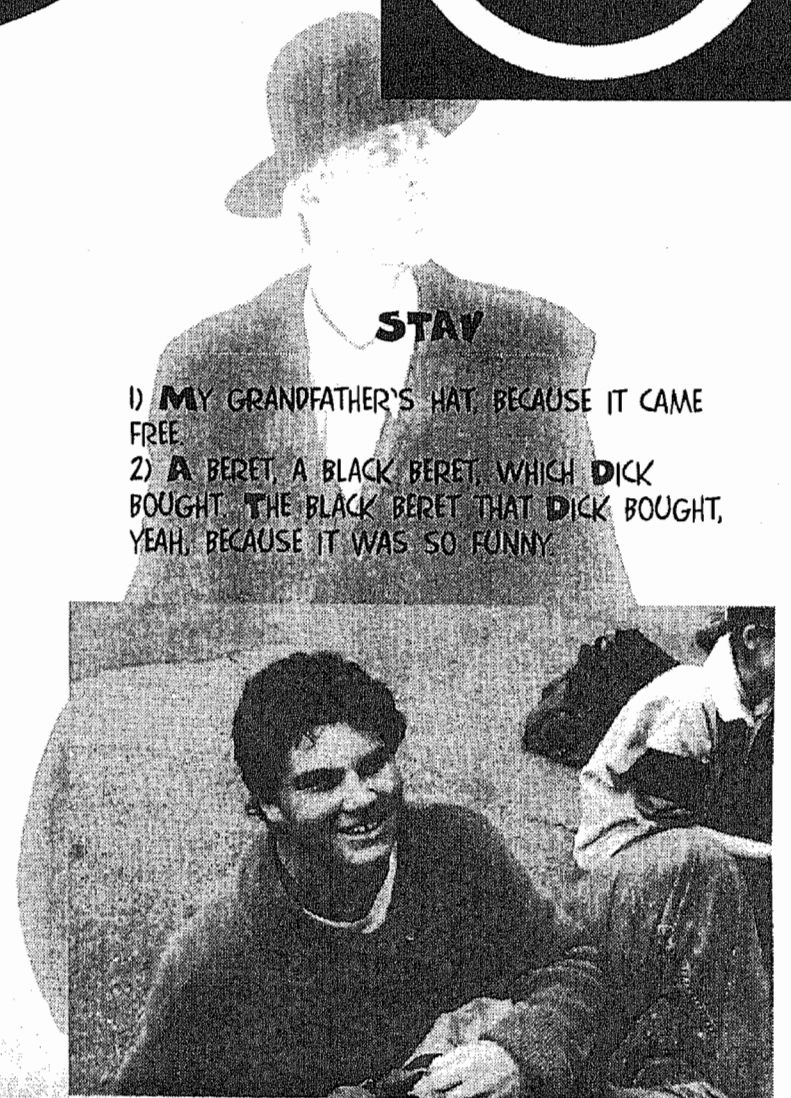
**ROHAN**

- 1) A FEZ. IT'S ONE OF THOSE TURKISH HATS WHICH KIND OF SITS ON TOP...IT'S LIKE A LITTLE WACKY AND INSANE.
- 2) ONE OF THOSE BIG MEXICAN HATS, WHAT ARE THEY CALLED? A SOMBRERO.



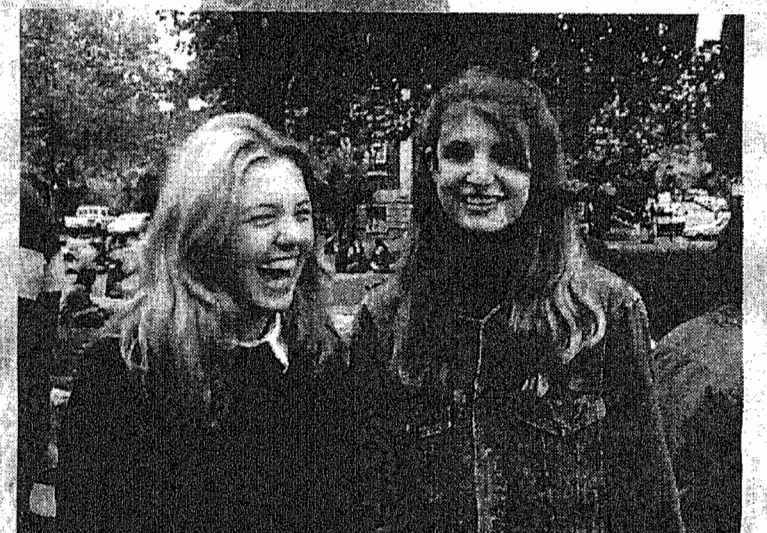
**ALEX PAPPS**

- 1) I'M A DICKHEAD, BUT I'D HAVE TO SAY RICK ASTLEY.
- 2) LEGWARMERS, YEAH I'M STILL A BIG FAN ACTUALLY.



**STAY**

- 1) MY GRANDFATHER'S HAT, BECAUSE IT CAME FREE.
- 2) A BERET. A BLACK BERET, WHICH DICK BOUGHT. THE BLACK BERET THAT DICK BOUGHT, YEAH, BECAUSE IT WAS SO FUNNY.



**NICOLE & JENNY**

- 1) A BIG FLUFFY ONE BECAUSE I'M WARM AND CUD-DLY.
  - 2) A PINA COLADA TYPE HAT, YOU KNOW THE ONES WITH THE FRUIT.
- 1) A BASEBALL CAP BECAUSE I DON'T LIKE TO GET SUNBURNT.
  - 2) A VEIL, SO THAT NO ONE WOULD HAVE TO LOOK AT THEM.



# Here's Humphrey

**Humphrey McQueen is one of Australia's leading historians. Recently he has published an extensive biography on the Australian landscape painter Tom Roberts. He was in Adelaide to attend Writers' Week, and while he was here Anthony Paxton chatted to the man himself at Zumás on Gouger Street.**

OD: With the book that you've just written, *Tom Roberts*, as a biography it is quite exhaustive. What attracted you to the figure of Tom Roberts?

HM: Well I think that he is the centre of that group of people that we now refer to as the Heidelberg School of Australian landscape painters, from the 1880's onwards. He's the centre, not because he's the best of them, but because he's the energetic driving force within that. He is the one who is recognised in England while he's over there. To succeed as a painter you've got to promote yourself as a public figure, as Whistler had done, as Frederick Leighton had done as President of the Royal Academy. The publicity machine was as much a part of success. The social aspect is a very important part of getting the commissions for portraits, for getting people to buy the things, to establish yourself at all. So in a sense he represents the energy centre of that. Then in the second half of his career, which sort of doesn't exist, because he goes into this long decline. What is interesting about that is that like many Australian artists, writers, poets, painters, film makers, the lot, they don't get a second act. They get a first act and [Tom Roberts] lasted about 18 years, from 1885-1903. Then the next 30 years it's all downhill. But I suggest he has a posthumous reputation for about 25 years before he dies. People treated him as if he were already part of the past. So, because no one had ever explored what it is that somebody does in their life when the creative phase is over, and if this second half is as statistically normal in Australian experience as people have suggested it is, it seemed to me that, seeing the materials were there, it was worth exploring what happens to the great figure in the second half of [his] career.

OD: There's been some talk and movement recently away from artistic representations of the Bush, especially to move away from the images which form a familiarity with England. Did you see that as a problem with your text?

HM: Well certainly that conflict or dichotomy was very, very real for Tom Roberts who was born in England, comes here when he's 13 [and] spends the first few years of his life not liking the Australian landscape. He's sort of converted to it one day in Studley Park, which is interesting, because Studley Park is a bit like the Adelaide Parklands. I mean it is not the Bush. It's very much the cultivated landscape. Then he spends the rest of his life trying to succeed at the Royal Academy. In Roberts'

case the very issue you point to was at the heart of everything that in some ways was worth exploring about him.

OD: The exhaustive nature of the book seems to indicate that when you were writing it there was an attempt to make sure that there wasn't a grey area that could be manipulated or seized upon. Were you conscious of trying to protect yourself from criticism?

HM: No, I mean, I can point out because I know from the inside what isn't there. Two things aren't there that I thought of doing, but there just wasn't time and energy. One of the things that I had thought of doing was looking at the notions of popular science in the 1870's and 1880's about sight and vision that would have come into the society. Now, I touch on this, but I didn't go and push it and explore it in the ways that I thought I might have done. I might have looked at the popular encyclopaedias of Chalmers, or those weekly encyclopaedic magazines that were coming out, that we know people were looking at. And then I could of developed that side of where Roberts' notions about what light and colour and sight consisted of. It's mentioned but it's not really explored. The other thing that I don't explore, which is perhaps more important, is what I say is wrong with his painting. It's too much story telling and not enough about painterlyness (sic).

I think the book's like that as well. It deals with the story telling bits of his paintings and less about how the brush strokes went down. I've discovered in looking at the paintings in Melbourne, it is easier to do when there are 80 pictures assembled in a room, than trying to take notes across a continent over 5 years then comparing the notes you've taken, rather than being able to walk across the room from one side to the other and to compile a catalogue of how his painting style is developing. I don't think [the book] is definitive, for those reasons and for others. If you looked at a comparable situation, say for an American painter, Eakins for example, who's sort of roughly contemporary. Same sorts of experiences. The amount of writing about him - *Eakins and Portraiture*, *Eakins and Science*, Eakins and something else. I think we are a long way from having that density of understanding and materials in which we can position our other painters. One thing I did

feel that I was doing in this book was by exploring some of these issues in detail, if someone now comes along to write about Streeton or McCubbin, or anybody in that time or period. Or about an author, Henry Lawson for example. They can now go into [Tom Roberts] and get an account of the thickness of social and cultural life in Australia at that time that wasn't really otherwise available to them. Lots of things I had to dig up from scratch about literature, music or culture generally. We now have published versions of the histories of these institutions of cultural criticism in Melbourne in the last quarter of the nineteenth century, those sorts of things, which are now being written some ways but are not yet fully explored. So in a way this is a laying down of the ground upon which I hope other people can stand, at least in sections of, and be able to build a much broader and deeper picture of the whole culture.

OD: Obviously with the Adelaide Festival, and the other festivals around the nation, Australians do have a great passion for their art. But do you believe that there is perhaps, with the lack of material about our Australian artists and the periods in which they worked, do you believe there is a lack of interest in the visual arts or images of distinctive

Australiana?

HM: No, I don't think there is a lack of interest. I think that what you're implying is very true. That is, there are a lot of people that have very thin knowledge of how it fits and where it comes from. I've been surprised at the number of admirers of Tom Roberts that didn't know that he was born in England. That something as elementary as that comes as a shock. Now that means that I'm in an odd position. I take all of this for granted, and other people are sort of wandering around in wide-eyed amazement when they read the book, and it takes me back to the point where I first learnt these things. Some of these things I learnt 15-20 years ago. I say, "Well yes, everybody knows that". But I have to keep reminding myself that this isn't the case. In some ways I think the problem is that they will misunderstand the book as well. Because you can only take in so much new knowledge at any one time. So I think that some people will read this book once and they'll learn various things from it, have some prejudices confirmed and some challenged. But it won't be for another 10-15 years before it kind of percolates. And all of those bits that people have taken away then percolate back into the story of Australian art.





# New age wisdom

**Desert Wisdom.**  
Neil Douglas-Klotz.  
Thorsons / HarperCollins  
\$24.95

**The Ferals Funtastic Fanbook.**  
Gray, Matthews, Witt and Frost.  
ABC Books.  
\$12.95

Neil Douglas-Klotz is on the faculty for the Institute for Culture and Creation Spirituality in California, and is the founding director for the Centre



for Dances of Universal Peace, and if that doesn't send you screaming for the hills emitting cries of 'New Age rubbish!' then this may be the book for you. *Desert Wisdom* is the product of an impressive amount of research and collation of prayers and wisdom from a large number of Middle Eastern traditions, religions and mythologies, and Douglas-Klotz attempts to use these to create a guide to a new form of spiritual living. Yes, well...

As an atheist, I have to say that one of the best things about spiritual books such as The Bible and The Koran is that they contain some beautiful language. In this book, such phrases are taken out of context and translated into inept slabs of modern poetry: for example, 'Blessed are the merciful, for they shall obtain mercy' becomes a dozen lines wittering on about 'inner wombs' (as opposed, of course, to outer wombs) 'birthing mercy' and 'the light of Unity'. The word 'day' is rendered as 'a mass of definite, luminous manifestation and intelligence, a fireball of straight rays of all spectrums moving with purpose', and so on. God - and which God is it anyway? The Christian God? The Islamic God? The Hebrew God? The Egyptian Gods? No attempt is made to

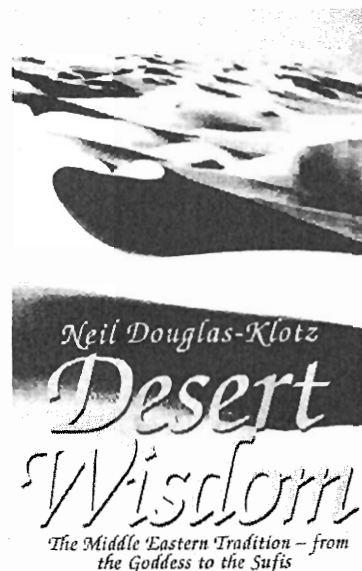
explain the vast differences between the many religions this book raids - becomes 'the Being of Beings, the I-They-Who-Are, the One that is Many, the Ultimate Pronoun', and so on until nausea or hilarity strike you down.

No doubt this tone will be a huge hit with the sort of people who can't accept life for what it is and have to look for meaning in the movement of their tea leaves or the creases in their hands. Douglas-Klotz seems to have the best of intentions but this thing is so massively superfluous and pointless that few will have the patience to wade through it all.

Another book on how to live your life is the *Ferals Funtastic Fanbook*, based on the bizarre ABC-TV puppet show full of flea-ravaged feral animal puppets vandalising their way through suburban Australia. Although quite obviously aimed at young children, this book is often genuinely amusing and I had far more time for it than *Desert Wisdom*. Learn where to find food on your own body! Play party games like 'Grumpy Police Officer' and 'Screaming Guest'! When friends of the family say 'My - you've grown!' you can now respond in two entirely new ways: say 'It's be-

cause of my diet' while picking your nose and eating the contents, or gnaw their legs off while crying 'My, how you've shrunk!' Invaluable stuff and worthy undergraduate humour. Engineering students, your Bible has arrived.

James Morrison



# The Poet

**The Poet.**  
Michael Connelly.  
Orion.  
\$19.95

The blurb claims that *The Poet* will grip me like a Boston crab and never let me go. I am not too sure what a Boston crab is, but there certainly wasn't one involved with my reading experience.

Connelly has written a very long, very straight forward detective novel. Just for a change his main characters are a hard hitting journalist who'll do anything for a story and a cold but

beautiful FBI agent, whose mutual dislike suddenly blooms into unbridled lust. They are accompanied by an assortment of other agents, distinctive only by their familiarity. We meet once more the bumbling university graduate who doesn't understand anything he hasn't read in a book, the cigarette smoking, doorway lurking wise guy, the tough but fair chief with marital problems who drinks his scotch straight. But wait, there's more!

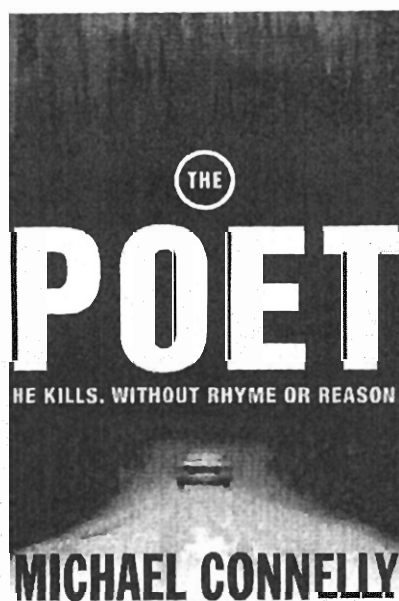
Connelly has attempted to make this more clever by interspersing first person narrative from a murderous paedophile. I guess this is the bit which

justifies the word 'psychoanalytic' on the back cover. Ha! Ha! Ha! In true *American Psycho* style he has attempted to portray the mind of a killer with long, long passages of mundane detail: "He wanted to change the channel to CNN but he didn't want to get up again. He was on some cable channel on the nether reaches of the list. A woman with a French accent was preparing some crepes filled with yoghurt. Gladden didn't know if it was a dessert or a breakfast but it was making him hungry and he considered opening another can of ravioli" (p227) juxtaposed with brief graphic passages of extreme violence against women and children. Wow! I had never read anything both tedious and unsettling until *The Poet*. Unfortunately, my distress comes more from my speculations as to what would motivate someone to write this book, not from Connelly's chilling insight into the mind of a killer.

To summarise: Connelly's detailed descriptions of police procedure are boring, his half assed attempts at psychoanalysis embarrassing, his characters two dimensional, the plot linear, the twist predictable and the novel about twice as long

as any mere mortal could bear. It did, however, justify my lying on the couch for several hours, and the occasional reference to Edgar Allen Poe let me pretend it was study related. *The Poet* is just as legitimate a piece of crap writing as any other, and there will always be a place in the heart of the university student for a bit of nasty, violent, non educational fun.

Penelope Fredericks.



# Jung it up

**Jung**  
**Anthony Storr.**  
Harper Collins Publishers.  
\$16.95

**Freud**  
**Richard Wolheim.**  
Harper Collins Publishers.  
\$14.95

As Anthony Storr claims, it is impossible to separate ideas from the personality of the person to whom they occur. Thus any book attempting to relate these ideas must, to a degree, take into account and relate some biographical details. Both *Jung*, by Storr, and Richard Wolheim's *Freud* are attempts to do this. Both authors aim to provide an introduction to the ideas of their subjects, setting them against relevant events in their lives.

*Freud* promises much. One of the reviews on the back hails it as an excellent introduction to Freud's work, and claims that it is written with extreme clarity. Do not believe this. If this book is written with clarity, then I am not here, and you are not reading this. While some sections do explain Freudian thought in a clear manner, these sections are few and far between. The majority is a confusing mass of jargonistic gobbledegook which managed to give me a headache. This is not an excellent introduction to Freud, as Wolheim offers scant explanation of the Freudian jargon he uses, leaving the reader somewhat bewildered.

Wolheim's failings also run to bias. He espouses this Freudian 'doctrine' so en-

thusiastically that he forgets he is writing for an audience who are not necessarily acquainted with it; hence the jargon. And at no point does he question Freud: this may not be crucial in a biography of ideas, but the effect of his one-sidedness is to make the reader distrust his conclusions.

Anthony Storr takes on a difficult task in writing *Jung*. It cannot be an easy task to relate the ideas of another person (as Wolheim found out), but it becomes even more difficult in the case of Carl Jung, who had trouble expressing them himself. But Storr succeeds by setting up a kind of opposition within the book. He uses the ideas of Freud as a sounding board, against which he contrasts those of Jung. In fact, I learned more about Freud's thought from reading *Jung* than I did from *Freud*. Storr's style is clear and concise. He provides clear examples of the ideas presented, leaving the reader with a clear impression of what Jung was on about.

Furthermore, he manages to do this without displaying bias. He openly questions Jung's ideas when he disagrees with them, resulting in an extremely even handed introduction to the ideas of the man who invented the concepts of introversion, extroversion, the collective unconscious, and the self-regulating psyche. If you want to learn some interesting stuff, read *Jung*. If you want to be dazed and confused, read *Freud*.

Paul Bradley.



# Camille's Bread

**Camille's Bread.**  
**Amanda Lohrey.**  
Harper Collins.  
\$16.95

In the style of the film *Eat, Drink, Man, Woman*, this novel by Sydney based author Amanda Lohrey deals with human relationships and the importance of food in our lives. Unlike the aforementioned film however, this book is not particularly enjoyable. The two main protagonists, Stephen and Narita meet by chance at a macrobiotic cooking class. Their relationship speedily progresses, and within weeks of meeting, Stephen has moved in with Narita and her eight year old unlikeable daughter Camille. Camille, being a normal child, is fond of pizza, chocolate cake and white bread. Stephen who is a health fanatic, is determined that eating healthy food would help to prevent Camille's asthma attacks and the subsequent disagreements over food cause many rifts in the household.

Amanda Lohrey's characters are well written and believable, but for some reason they are not particularly likeable. Stephen is a clerk who is studying shiatsu massage and is interested in trying to break away from the past. Narita is a determined single mother, trying to gain confidence as a writer, who tapes people talking as a means of gaining inspiration. Camille is a typical eight year old child, self absorbed and secure in her belief that she is always right. I did not find that the interactions between the characters were particularly

realistic, especially between Stephen and Narita. Both characters give the feeling that they were not really interested in the other. Stephen is at times particularly insensitive and annoying.

The best pieces of the novel were the passages that described the macrobiotic cooking that Stephen was passionate about. Lohrey is obviously interested in this style of cooking and she deserves credit for her mouth watering descriptions of the different recipes. On the whole, this was a rather bland book which I found difficult to read. If you want to find a book to read during exams, then this is the book, as you will not find it difficult to put down.

Caitlin Macky.

AMANDA LOHREY



Camille's Bread

"A novel that has a lot to say about life and relationships - a concise philosophy and a useful book."  
— *Phoenix Review, Margaret Clark*

# An insult

**The Insult.**  
**Rupert Thomson.**  
Bloomsbury  
\$19.95

"It is a Thursday evening. After work Martin Blom drives to the supermarket to buy some groceries. As he walks back to his car, a shot rings out... When he wakes up, he is blind."

The phone rings. My head jerks up, momentarily dislocating itself from the bizarre images which swim before it. My heart-beat quickens to match the terse, shot-like sentences of Rupert Thomson. Paranoia is paramount. I decide not to answer the phone - it's the man with the gun.

I have been drawn into the world of Martin Blom, the blind man who realises that he is at the centre of a revolutionary experiment to control the masses. Our world is full of cheap motels, dingy all-night cafes, and after dark rendezvous.

Rupert Thomson is our God: An obscene God who revels in the kinky sex which dominates the second floor of the

Hotel Kosminsky; a teasing God who blurs the distinction between the real and the unreal; and a malicious God who relentlessly speaks of evil without remorse. I hate him, but am drawn into his fantasy by my own paranoia and the titillation which malevolence ignites in me.

Thomson benevolently treats the reader to a frenzy of characters - all quietly insane, and obviously eccentric. I secretly love the slow and silent Mazey, and turn page after page in anticipation of his innocent but evil acts. I distrust the intelligently unpredictable Visser, but he commands my respect. And Munck's theory of intelligent moon-dwelling life-forms who keep us under constant observation has begun to make perfect sense to me.

The phone rings again. My hands shake shamelessly. I let it ring and dead-lock the front door instead.

Amy Murphy.



# UK + Ireland

**Great Britain and Ireland '96**  
**The Berkeley Guides**  
Fodor's Travel Publications

Well, there's no point convincing you to buy this book if travelling to the UK is something you have no desire to do, is there? For myself, however, it only served to whet my appetite even further. Nice to see that in the environmentally aware '90s the Berkeley guides are printed using soy-based ink on 100% recycled paper, so you get that extra warm fuzzy feeling from purchasing this book. Written by Berkeley students, in conjunction with the University of California, it's informative and relevant to student's travel needs.

So what's it about? Basically it's an A to Z guide to bargain basement UK travel for the budget minded. Featuring cheap places to stay, eat

and even wash your smalls as your journey around the "mother country", not forgetting the many thousands of tourist attractions and (most importantly) pubs. There's advice for women travelling alone, and listings

for possibly every service you could ever need. Plus over 50 maps of various townships (but no nice glossy pictures though!). Discover the nightclub that members of Oasis are often seen at (sure!), where to get the best food for under five pounds, and where it's cool to drink shandies.

If your'e planing a budget trip to the UK shortly, make room in your suitcase for this gem.

Kerina West

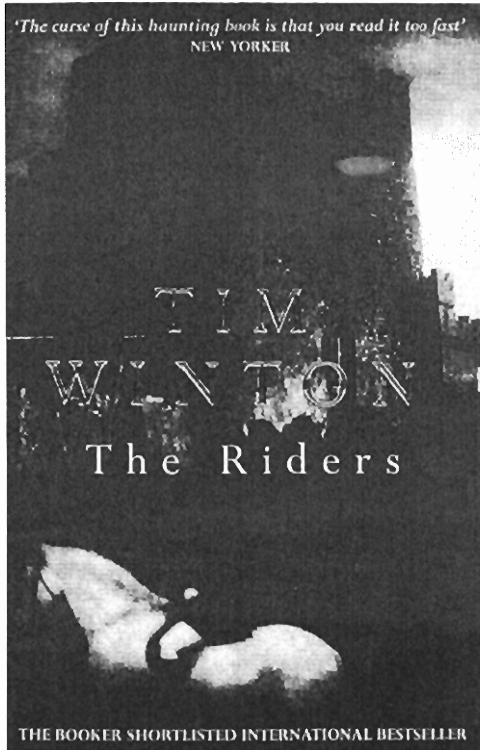




# Let's ride, dudes!

**The Riders.**  
**Tim Winton.**  
 Picador.  
 \$ 16.95

What the hell has happened to Tim Winton, I found myself asking, that he could conceive a novel as threatening and dark as *The Riders*? This



novel examines a motif of sudden and incomprehensible loss, and the resulting extraordinary emotional strain. Surely all that Red-Back could keep West Australians from plumbing these depths of despair?

The down-to-earth Scully, his wife Jennifer, and their five year old daughter Billie have been living a bohemian life around Europe, from a

bleak, grey London, to the glittering Greek Islands, to chic, cultured Paris. Scully's hard physical graft has bankrolled their life, including Jennifer's serious attempts at writing during their sojourn in Paris. Despirited at the reception of her work, Jennifer yearns for Fremantle. While the devoted Scully has been happy to follow her around Europe, he is stoked about returning to Australia. On the way however, on a side trip to Ireland, Jennifer falls for an old, run-down stone cottage perched above the ruins of a Gothic castle. Jennifer and Billie duly return home to sell the house that Scully built, while he stays to get the Irish wreck into a habitable condition.

Brief telegrams keep Scully informed of Jennifer's progress, and their return travel plans, but when he meets the flight at Shannon, his daughter alights alone. Jennifer has bailed out on their life together, and the little girl is seriously traumatised by the ordeal, unable to talk for days, freezing up at any attempt to pry from her account of what happened. Scully discovers that Jennifer came as far as Heathrow, so

he and his daughter set off on a desperate journey across Europe to find a trace of the woman they love.

There is a mystery at the heart of this novel, but as the story progresses the reasons for Jennifer's choice become less important than its effects. Similarly, the narrative plot yields to the journey that Scully undertakes through the stark and unfamiliar landscape within. As this nightmarish Eurorail road-movie of a novel unfolds, the focus of the action shifts to Scully's internal world, and the ways in which he deals with the betrayal of devotion and trust, his maddening incomprehension, the responsibilities of fatherhood, and the raw wound of sudden detachment. Although the external journey is horrendous, it becomes apparent to the reader, to Billie, and even to the incidental characters that the nightmare can only finish when Scully arrives at a precipitous place within himself where he can surrender his quest. The haunting eponymous medieval warriors, revealed to Scully as they return to the ruined castle and await through eternity for the wel-

come that is their due, reinforce this truth with a symbolic significance of profound depth and beauty.

*The Riders* is a welcome addition to an emerging body of work that is unafraid to look at what it means to be male in our times, and it does so in a sensitive and non-adversarial manner. More than a metaphysical and political success, however, this novel is able to establish its credibility as a purely literary achievement. Winton's unpretentious and vigorous style effortlessly meets the demands of the textual concerns of the novel. His language and the way in which he employs it resonate convincingly with the stuff of our own lives. He unflinchingly confronts the dark, stenching, bloody cesspits of the soul (and the European transit system) that Scully must traverse, and thereby reveals the strength and integrity to be found in an honest engagement with a chaotic world. *The Riders* is a moving, confronting and graceful literary experience.

Five stars, two words; read this.

John Byron.

## POETS! WRITERS!



Book of the Week: My Boyfriend's Father - Ben Winch

THANKS TO MIND FIELD BOOKSHOP (238A RUNDLE STREET), WE HAVE A \$60 BOOK VOUCHER TO GIVE AWAY TO THE WRITER OF THE BEST PIECE OF FICTION (POETRY OR PROSE) PUBLISHED IN ON DIT EACH MONTH. SO GO AHEAD AND VENT YOUR CREATIVE SPLEEN FOR FUN AND PROFIT.

THE SMALL PRINT: TYPED STUFF IS BEST, KIDS! JUST LEAVE YOUR PROSE/POETRY ON PAGE OR DISK IN THE ON DIT SUBMISSIONS BOX IN OUR OFFICE. PLEASE INCLUDE A CONTACT PHONE NUMBER SO THAT, IF YOU WIN, WE CAN ACTUALLY FIND YOU. (WITH THANKS TO EMMA AT MIND FIELD)

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"I'm not allowed to mutilate children"

DC Comics' *HELLBLAZER* is one of the company's greatest success stories - the ongoing story of the life of chain-smoking, alcoholic Cockney mage John Constantine has just reached its milestone 100th issue, and is one of the most popular adult-oriented (as in intelligent, not pornographic) 'Vertigo' comics in the market today. British writer Paul Jenkins is the latest to take over the Hellblazer mantle. James Morrison interviewed Paul talking from his London office.

**ON DIT:** John Constantine must be, in some ways, a dream character to write for: an ex-1970s Newcastle bad punk band member turned trench-coated London magician. Is this true, or is the 'history' of the character, as created by the previous writers, a hard thing to find an original voice for?

**PAUL JENKINS:** This is perhaps the easiest-and most enjoyable-part of the job. Thanks to the previous work of both Jamie and Garth, John Constantine seems real, doesn't he? A large part of the horror, in my opinion, has been the real horror that we all experience - personal relationships, regrets, addictions, failures.

A large part of the character's appeal has been his resilience - he carries on regardless, not allowing himself to be overwhelmed by the enormity of his mistakes. I think that in Constantine we see a piece of Garth, a piece of Jamie and now, hopefully, a piece of me. That's really not as difficult as writing, say, Superman.

**OD:** The more horrifying elements in *HELLBLAZER* under your writing seem to be those that come from real life - a young girl whose life and face is ruined by a car accident and a bad relationship, or the horrific backstreets abortion Constantine's mother was forced into having by his father - rather than the traditional shambling undead corpses, etc, of much 'horror' literature. Do you find this sort of material more effective than supernatural things?

**PJ:** Absolutely. It's something we can all relate to, something that makes us all shudder. Personally, I was never much turned on by a film like, say, the *Evil Dead*. That's hardly horror, that's a lot of rice and offal and tomato ketchup being thrown around by filmmakers. Now compare that to the sort of horror we're all familiar with - ever seen someone beaten up outside a pub, or faced the brutality of a couple of moronic football hooligans? Ever been through the psychic torment of a divorce? That's just plain bloody horrible, as far as I'm concerned...

**OD:** One thing Hellblazer, under your writing, seems to be

so often. Also, I wanted to take JC out of the pub and send him out into the country. There are plenty of places in the UK that would be simply mind-blowing for your average American [or Australian], but I think we Brits tend to take them for granted. For example, I grew up about six miles from a massive iron age fort. I lived on an old Roman road that just *hummed* with a sort of psychic energy. There was a burial mound in a farmer's field just about two hundred yards from my house. And I could go on...

If you look at #97, you'll see an old gypsy that John meets in a forest. Tom was real - he used to take me out looking after the badger and catching rabbits. As I wrote to Sean Phillips [current Hellblazer artist] in the introduction to the script: "If sitting in a forest with an old gypsy isn't real magic, I don't know what is..."

**OD:** Have you always been a Hellblazer fan? Was getting the writing gig a dream come true?

**PJ:** I've always read it. Not sure if it was a dream come true, though...

I'd worked as an editor for a number of years - I was never much impressed by the idea of being a freelance writer, since it can be so hard to find enough work. I suppose I knew enough to realise

that writing a book every month means sitting up in my bloody office till God knows what hour, drinking coffee, eating badly, banging my head against my keyboard when I get stuck (I get terrible writers' block sometimes). It's not so glamorous, really.

**OD:** Hellblazer is a relatively quiet achiever under the DC stable -100 issues is quite rare these days, particularly when you consider that every other similar title from the same era (ie DC's mature titles *Sandman*, *Doom Patrol*, *Shade the Changing Man*, *Swamp Thing* and *Animal Man*) have been cancelled or come to their conclusions. What do you think are the strengths in the character

and his world which have allowed the comic to survive so successfully for so long?

**PJ:** Apart from the great artists, great writing, clear editorial direction, attention to detail, etc? I think the fact that Constantine not only smokes, but that he also coughs when he has to run more than ten yards. It's real life, isn't it? I mean, sure, a cool superhero like Batman or Daredevil will be published for ages. But for each of them, a hundred characters have come and gone. I'd like to think that today's reader cares a little more about story and characterisation after these recent years of collectible comics and cover enhancements.

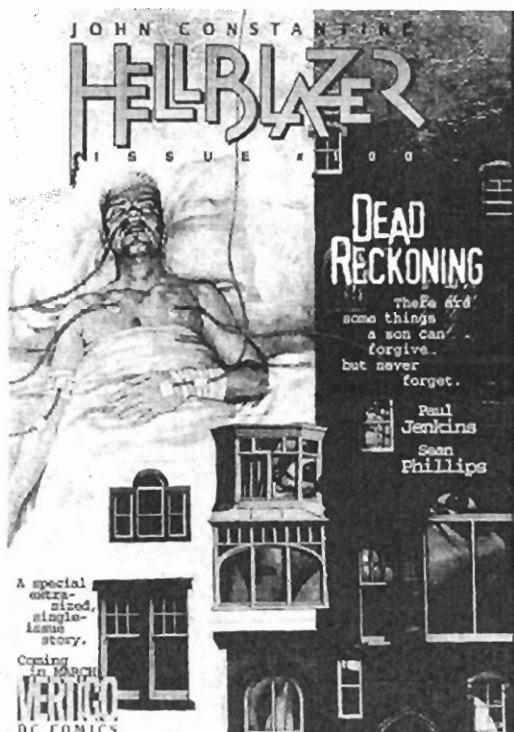
**OD:** As a Vertigo writer, are you pretty well unrestricted in what you can do with the characters in Hellblazer? Are any topics forbidden by the Vertigo editors, or are there any limits which you find annoying (ie Grant Morrison and Garth Ennis' [other prominent Vertigo writers] rantings against their inability to use the word 'cunt' in comics)?

**PJ:** Hehh... not entirely. Still not allowed to say "cunt," I'm afraid. I used to slip it into every script, so poor Lou Stathis would have to hunt for it every month. It was like playing *Where's Waldo?* He's too observant, though, so I gave it up. No, I'm not allowed to do *anything* I like, but I'm allowed to do most things. I think it's unlikely you'll be seeing any of the regular DC Universe characters show up in Hellblazer anytime soon. Oh, and I'm not allowed to mutilate children. Seems fair enough, I suppose...

**OD:** Do you have any other projects on the horizon, Hellblazer or DC-related, or otherwise?

**PJ:** Let's see... I have a Teknophage/Zeerus crossover coming out from Big Entertainment in May. Caliber are printing a sci-fi book called Construct, starting in June. I've been working on that for about five years, as a matter of fact. I've recently begun work on some more material for Vertigo, including a crossover. More details will follow...

Outside of comics, I recently worked on a video game for Crystal Dynamics called *Blazing Dragons*. I'm developing a new game with Mark Martin of *Gnatrat* fame, and I'm working on some stuff which, hopefully, we'll see on TV in the not-too-distant future.



tackling more strongly than under previous writers, is the 'Britishness' of the character and his surroundings - the history and the current state of the country, from the Civil War to the infamous Criminal Justice Bill. Is this something you originally intended to concentrate upon?

**PJ:** Yes. When I first sent in proposals to Lou Stathis (my editor at Vertigo), I suggested dealing with the Justice Bill in great detail. JC's new supporting cast are pretty much affected by it. For the next six or so issues, I'm going to write some single-issue short stories because I enjoy doing them. I expect though that the Justice Bill will rear its ugly head every





# FUNKENGRÜVEN

## The Scene Of Cool Grooves

### TRIO TÖYKEÄT GIG REVIEW

Sat 16 March  
Big School Room, St Peters  
College

In a time when too much jazz seems only to be looking backwards - bebop or be damned - three Finnish wizards are not only looking forward, but sideways and maybe even occasionally upside down.

Playing music drawn largely from their 1995 release *Jazzlanois*, Trio Töykeät stunned the large crowd with their instrumental virtuosity and meticulously tight arrangement of not so standard repertoire.

Trio Töykeät translates badly as the bad, or not so good trio, and as the joke only really works in Finnish, they have retained that version of their name. The band has worked together for 7 years, touring Australia previously in 1994. Pianist Liro Rantala and drummer Rami Eskelinen have played together since high school, also attending the Manhattan school of Music together on scholarship for a year before dropping out to concentrate on the New York Club scene. Given such a background, the three worked extraordinarily well together, complimenting each other's sound to produce an overall whole.

Töykeät don't follow the traditional head-solo-head approach, their forte being tightly constructed arrangements of complex melodies which draw from a large sound palette, not simply the swing tradition. Any given piece might evolve from a Bach-esque piano fugue into a driving funk-samba, take in some arco-bass and slide into a

quick polka for good measure.

Latin rhythms seem to be in vogue with the trio, cropping up throughout the program, most notably in *Banana Republic*, the title of which appealed to the Australian crowd. This piece was a highlight of the concert and also gave Rami some solo breathing room on his drums, delivering up a well constructed solo. Rami also proved a whiz with the brushes (especially on *Donna Lee*) and employed a variety of sticks to get shades of colours from his kit.

Pianist Liro played like a man possessed for the entire concert. Fiercely energetic, his chops at time overwhelmed but never obstructed the path of his musical statement. His sound was very "classical" if that word can be taken to mean his approach was European, and he made no attempt to be an American clone. Perhaps the closest he got was on his tune written as a part tribute to Chick Corea called *Get A Life* with driving unison statements (similar to Ikarere or Return to Forever's Approach), but even then his sound remained uniquely Finnish.

For unknown reasons, the Polka is extremely popular in Finland (second only to its Argentinian home) and Liro proved this by serving up his own unique take on the polka, Liro's *Not So Good Polka*, showing that jazz can have a sense of humour whilst maintaining its integrity as the musicians skated through complex time changes with effortless grace. Liro performed the same treatment on *Tango Dada* which drew form a vast array of sources, and threw them all together in a tight ar-

nineteen tracks on a CD and range from a solo performance of *Mad Man Blues* in 1950, to 1966 and 1967 recordings.

The tunes seem to have been chosen carefully to represent Hooker in his prime. Most of the tracks have the original sixties feel and sound about them, which is lost with new technology and recording styles. Hooker's voice is consistent throughout the different tunes. His voice and sound and feel are as distinctive as they have always been. Hooker sails coolly through each tune, relaxing and caressing the groove to make a melting blues feel. His playing is also relaxed but with feeling and uncanny precision.

Hooker gets a beautiful sound out of his guitar and amp, which has certainly been his distinctive sound for many years. The recordings and sounds are both smooth and dirty. Some great versions have been chosen with great sounds. Even in the background Hooker's feet can be heard tapping away.

There are many known, or popular, tunes on this compilation, but it is very interesting and impressive

agement played with reckless enthusiasm.

Bassist Eerik Siikasaari proved a virtuoso talent and seemed most at home on the upright, his bowing being particularly beautiful. His electric playing was less impressive as he was unable to conjure up the same depth of tone and sounded a bit twangy. His pulse and timing remained meticulous throughout however.

The set ended with a breathtaking reworking of *Donna Lee* which has to be heard to be believed and also provided room for the most "straight-ahead" blowing of the night.

The big school room at St Peters College proved a good acoustic environment, with its newly installed piano sounding great in the right hands. Surprisingly for a jazz gig, the mix was generally pretty good and the volume just right, being neither booming or muffled. The only problem was a general lack of clear visibility for those not right at the front. A higher stage might have helped this.

Trio Töykeät have achieved something rare in jazz; a unique voice combining respect for all musical forms and their own unique Finnish perspective.

Incidentally, their CD *Jazzlanois* reached the Finnish pop Top 40. If only Australian audiences were as discerning as those Fins!

May the Post Modern Polka live forever!

Richard Coates

of the collection to listen to the particular version. The album starts off with *One Bourbon, One Scotch, One Beer* which was recorded here in 1966. Hooker released this single not long ago on his last album. The two versions being quite different. Some other great tunes on this compilation are; *Never Get Out Of These Blues Alive* which features Van Morrison, *Mr. Lucky*, *I'm Bad Like Jesse James*, *Bluebird*, *Bang Bang Bang Bang* (also sung as *Boom Boom Boom Boom*), *Think Twice Before You Go* and the list goes on.....

This compilation is bloody good. The versions have been well chosen and give a brilliant review of some of Hooker's great tunes. Hooker's playing is as unbelievable as ever, especially on these versions, he is also well accompanied on most tracks. Both his blues singing and playing is full of feeling and soul which makes each tune make its mark. Its a great collection, with a pretty good booklet and is a Price Less CD, so definitely worth getting hold of.

George Nisyrios Jnr.



**B. B. King**  
The Very Best of B. B. King  
(MCA Records)

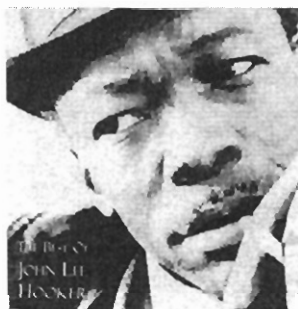
This compilation of the very best of B. B. King is another of MCA's "best of" releases. It is a great compilation of sixteen huge tracks that range in date quite a lot. The tracks range from 1966 previously unreleased tune *Sweet Sixteen Parts 1 & 2* to 1991 recordings. Also varying between the tunes is the type of accompaniment, from vocal to hard horns, each equally impressive. B. B.'s licks are like fire and the arrangements are powerful, super tight and very, very impressive.

B. B. has an amazing voice. Through his voice he carries great emotion, even though he's been playing the same tune for twenty years. Each tune still has the spark that it should. What develops between versions is the style of accompaniment, without losing the feeling. From sad blues to happy swinging blues, B.B.'s voice has the power and adaptability to carry securely the melody and style. B. B. also plays some great guitar. Even though he seems to play the same riffs for twenty years his sound and feeling is amazing and impressive each time.

It is interesting to listen to all the different musical mediums in which B.B. has played over the years. Huge horn sections are featured throughout the tracks, which play incredibly powerfully; B.B. is supported by more modern '80's synths and sounds on some other tracks. The sixties versions of *Gambler's Blues*, *Lucille* and others have a brilliant original sound with *Gambler's Blues* being recorded live (providing some great crowd sounds).

In all, this compilation is quite good; B.B. is absolutely brilliant. The versions of the tunes here are pretty good with some powerful horn sections blowing hard. The booklet for this compilation is quite good as well, and the CD is a Price Less CD. B.B. is great.

George Nisyrios Jnr.



**The Best of John Lee Hooker**  
MCA Records

The record companies seem to be still making "Best Of" CDs. I recently aquired this compilation and am generally impressed. I think compilation albums are a very good introduction to an artist, especially when they are priced a bit cheaper. The tunes on this album represent most of Hooker's bigger hits. The album has proper full length versions of all the tunes, many of them being high quality recordings and versions of the songs. There are

Cowboy Junkies  
Lay it Down



**Lay it Down**  
**Cowboy Junkies**  
(Geffen)

*Lay it Down* marks the Cowboy Junkies' sixth album in a career which spans nearly a decade. I must confess, however, to having barely heard about them and after hearing them I have figured out why. It's because their melancholy style of laid-back country / blues music isn't really my type of music.

*Lay it Down* did, however, interest me at times. Unfortunately, much of the album is just so mellow and although it's atmospheric, it just doesn't captivate me. At first, I was pleased with Margo's pretty voice but throughout the whole album she never really broke away from her typecast deep vocals. What was impressive, though, was the lyrics, the Cowboy Junkies really are poets. I loved the metaphors of "Speaking Confidentially", which was the only song that got the blood racing a tad faster and the violin solo made this track stand out a mile.

Other tracks worth a mention include the slower, more moody version of *Come Calling (Her Song)*, *Hold On To Me* and *Angel Mine*. Overall, an okay album, I think I'll leave this one to the Cowboy Junkies fans.

Scott Berry



**Plumb**  
**Jonatha Brooke & The Story**  
(Nony)

Scratchy-sounding yet full of clichés, *Plumb* sits uncomfortably between easily digestible commercial pop and quirky alternative pop. The fundamental annoyances of commercial pop - done-to-death themes (love, love, love, love) and shallow interpretations of ideas ("I never knew what enough was, until I'd had more than my share") are there but aren't adequately supported by the insidious melodies, gimmicky lyrics and catchy

instrumentals that make commercial pop successful (and likeable). Jonatha Brooke's songwriting is consistently average and though her album manages to span a few different moods and several songs have some underdeveloped funky elements, the aggravations always far outweigh the attractions.

Brooke's voice is all too nice-and-normal. At fleeting, odd moments her clear, yearning vocals call to mind those of Juliana Hatfield, Dolores O'Riordan and even Alanis Morissette; but having neither Hatfield's pure cutesy sweetness nor the gutsy emotional power of O'Riordan and Morissette, she just lacks charm. The back-up vocals are unoriginal and irritating and the use of a heavily American-accented male voice to double Brooke's part an octave lower in one of the songs is just appalling.

Instrumentals move from sparse and slightly fuzzy to thick and slightly fuzzy, guitars and drums succumbing readily to tedious, repetitive parts. Frequent quirky distractions - odd key shifts and odd effects - tend to mar the music rather than enhance it. Arrangements aren't technically advanced and occasionally the instrumental balance could use some work. At times it seems, incredibly, as if there's some experimentation about to happen - but this impression disintegrates very quickly into the blur of inane, restless sound.

Unchallenging, unmemorable, irritating pop... you don't need it.

Alice Ray



**The Borderers**  
**Independence Day**  
(Control)

Chip Pansy.  
Celtic Folk Music from Adelaide, but inspired by the World. That is The Borderers.

*Independence Day* is a fantastic mixture of Alex's angelic voice, perfect harmonies, grand guitars, impressive horns, and jazzy drums. It forms a dazzling array of sounds from all sorts of instruments from both folk and contemporary music.

There is the beautiful Politically Correct *Anthem for Women's Rights*, *Independence Day*, and the thigh slapping tunes *She Made a Woman Out of Me*, and *I Belong*. They also delve into the Love songs with *Isolation*.

The Borderers are lyrically political and melodically catchy, and *Independence Day* is a great collection of biting ballads and joyous jam sessions. This truly is intelligent mu-

sic for the clever country.  
Paul K.



**MrBlonde**  
**Rubber Bullets ep**  
(Polydor)

As it proudly states on a sticker on the cover of this ep - Mr Blonde is a "JJJ Hot 100 Band". Their claim to fame in little old Oz, is to be one of the many Britpop bands to overtake our country with their catchy tune "Sunday". I was impressed with that song, this ep however is less impressive. Much of it is quite mediocre, a la the opening track *Dominator*.

*Saturday Night* has that retro pop sound that Supergrass have perfected, but Mr Blonde don't do it that well. The last three tracks get progressively more punk influenced. The last one in particular is delightfully drenched in punk attitude. There is an unlisted track. It's another version of *Saturday Night*.

Overall, a reasonable ep, but it sure isn't the best Britpop around - Pulp continues to reign supreme.

Scott Berry



**Examples**  
**For Squirrels**  
(Sony)

The Presidents have *Peaches* and the Squirrels have *Orange Workers*.

Opening with "8.02 pm" brings a classic high energy rock and roll beat with the singer John Francis Viliatura IV giving flexible vocal input with an ability to change from a Michael Stipe like moaning to a Kurt Cobain angst rasping scream ("Mighty K.C." is a Kurt Cobain tribute song). Nick Launay (acclaimed INXS song remixer) produced, engineered and mixed *Examples* giving a well defined sound.

With prevalent tunes such as *The*

*Immortal Dog and Pony Show* and *Long Live the King* give a refreshing thrash / grungy high energy feel, differing from some of the 'radio friendly' tunes which seem to dull the album into unexciting predictable rock and roll tunes. Despite the vocal attempts of Viliatura, towards the end of the album songs definitely show this as music winds down into a melodrama.

Future releases will definitely sound different as their singer, bassist and tour manager died in a tour-related accident shortly after recording this album late last year. The album lacks depth in experimenting instrumentally, leaving me feeling the album is a recycling of an REM CD, however, my overall impression is of a lyrically interesting blend of catchy melodic tunes - definitely well worth a listen.

Peter Vinogradoff

(nb, additional band information obtained from internet site: [www.sony.com](http://www.sony.com))



**Machines of Loving Grace**  
**Gilt**  
(White/Mammoth)

This little known U.S. industrial band were responsible for the semi-hit *Butterfly Wings* of a few years ago, a song which was catchy and innovative whilst being a great industrial-trash number.

*Gilt*, their second record, displays a progression away from programmed loops and samples, towards a heavier 'band' sound, which is unfortunate because they sound awful. Lead singer, Scott Benzel, can't actually sing. He moans and whispers hoarsely like an old man in the tortured throes of constipation. There is no substance to his voice, which is often vital on a record such as this where the music is loud and heavy.

The Machines try to sound abrasive and dark, and only occasionally succeed in this. Opener and single *Richest Junkie Still Alive* has a lot of energy, and the closer *Serpicho* is the simplest track, featuring only the simplest synth and bass and is almost haunting. Most of the time, *Gilt* suffers from a devastating lack of endeavour and creativity. Turned up loud on a decent Hi-Fi it sounds great, being well produced by Sylvia Massey and the band, but only until you realise you are listening to the same thing over and over again. Filter's failed debut album *Short Bus* suffered a similar fate.

Ben deHoedt





**Lush**  
**Lovelife**  
(4AD/Cortex)

Like most sensible people, my introduction to Lush came with the release of the simply fantastic single of a few years back called *Deluxe*. No-one could deny that this was the product of pure genius. Or, at least, an incredibly fluky piece of songwriting. Lush promised so much. The *Spooky* LP had its fair share of highlights but there were signs that the well was beginning to run dry. People were becoming a little tired of their relentlessly effects-laden guitars and rather uniform approach to vocals. Their second album came and went with little fanfare. From *The Next Big Thing* to has-beens in a few short years? Maybe not, but another dud long-player could quite perceptibly spell doom for the still youngish foursome. Well, now. That's where we come in...

Apparently the first single, *Single Girl*, has been given a bit of a hammering by Triple J and, maybe or maybe not as a result, a number of long-time fans have dismissed it as an attempt to jump onto the fast-running-out-of-gas Britpop bandwagon. My response? SOD OFF (yes, that Britpopism was intentionally ironic). Okay, the 'Single girl/I wanna be a single girl' vocals are a bit on the la-dee-dah pop side but the rest of the song - especially the guitars - are spot on, Grade A coolness.

It's no secret. Lush sound different. They've ditched the maxim that most of their previous releases have been written around (that is, you can never treat your guitars and vocals with too much reverb... or chorus... or any other freaking effect, for that matter). You can hear what Emma and Miki are playing on their guitars. And it's great. The songs seem to have been taken much further in the writing and arranging stage too. Less noise, more music. Strings. Brass. Acoustic guitars.

*Ladykillers* sets the ball rolling with some cool guitarwork and some aggressive vocals - the latter a little hard to get used to but definitely worth the wait. The drums/vocals/hand claps bridge are a strong indicator that this may be the next single. *Heavenly Nobodies* follows with a startlingly Clouds-esque chord progression before slipping into what is probably the most old-style Lush song on the album... only better. Maybe this'll be the next single. *500* is a sort of upbeat acoustic singalong and is very nice despite the 'Shake, baby, shake' lyrics. The

acoustic approach continues with *I've Been Here Before* except that, this time, everything moves up a gear. Great song. And they use some weird bells.

Then the mood chucks a U-turn with the slash-your-wrists motif of *Papasan*. A beautiful song but not the sort of thing that'd go down too well at a meeting of Melancholics Anonymous. Conversely, the next track (*Single Girl*) could be their theme song.

*Ciao!* features a melody horn and 'you're-a-nob/nah-you're-a-nob' lyrics. Oh, and Jarvis Cocker. Cool. *Tralala* is another soggy tissue inducer with a vocal melody reminiscent of Paul Kelly singing *Reckless*. Obviously that's no bad thing. *Last Night* rolls in sounding like Loz Coulbert from Ride has programmed some drums for a new Portishead song with Steve Queralt (also of Ride) guest starring on bass. Once again, this is no bad thing.

Of course, all this slow and quiet stuff is great but only up to a point. Thankfully, Lush have realised this and *Runaway* chimes in at just the right moment with a chunky guitar intro and some old-school Lush vocals. This, however, is small potatoes next to the following track. *The Childcatcher* is one of the best songs I've heard for quite a long time. That's all there is to it. When the backing vocal's counter melody kicks in you can't help but feel shivers run up and down your spine. And then up again. Seriously, it's *that* good. If only this was the next single. Then Lush would (or at least should) conquer the world. But it doesn't end there. The album finishes off with yet another cracker. *Olympia* is nothing short of dreamy. The strings make it even better but the real killer has to be the brass section. There's this bit where you think the song's over and all this radio noise washes around and then the brass comes back in and, well... there's nothing else, ya know?

This is a top album - I think you've got the picture by now. It's just that, where the picture used to be black and white, *Lovelife* is transmitted in full colour. Now all it needs is a great reception and Lush will have it made.

Mark Scruby



**Wither, Blister, Burn and Peel**  
**Stabbing Westward**  
(Columbia)

Any NIN fans out there who haven't been able to find an album depressing enough since *Further Down the Spiral* was released? Look

no further! From the opening words 'I'm such an asshole / I'm such a stain', to the final words, 'I feel it slipping / Everything is slipping away', there is not a moment of any kind of uplifting feeling on this album. Maybe it calms down a bit after the screams of the opening track, *I Don't Believe*, but they never really stop being dark and depressed.

If Stabbing Westward hadn't released *UnGod* a couple of years' ago, I'd say that they were just very good at jumping on the industrial music bandwagon - sometimes they sound too damn NIN-like for their own good - but it appears that they were around before Trent "Fuck You Like an Animal" Reznor set a lot of very unimaginative musicians on the path to mope-rock success. I have to admit that Stabbing Westward do have a 'feel' for industrial music, with keyboards that can only be described as narcotic in places and a drummer and bassist who can keep up the constant pulse required for the strong, raw sound of the album. Personally, I prefer a more densely layered, experimental approach to music, but I have to admit that they know their stuff.

The lyrics dwell mainly on the diseased aftermath of a broken down relationship ... the feelings of sadness, depression, anger and emptiness, among others. The only break from is theme is in the song, *Sleep*, which is about child molestation.

It would be difficult to give an overall impression of this CD without reference to NIN. They have a lot in common with NIN musically and lyrically but rather than the anger boiling into aggressive walls of noise, their outbursts of emotion tend to collapse into depression. Listen to *What Do I Have to Do* a couple of times on Triple J before deciding whether or not to pick this one up.

Luke Toop



Someone's ugly daughter

**CHICK**  
**Someone's Ugly Daughter**  
550 Music/Epic

When this was first offered, I thought it was a new album by Chic, scarily 70's funk/disco collective, and passed it up. When everyone else did too, I thought I might as well try it. That's when I noticed the 'K' at the end of the band's name. Oooops!!

The next thing I noticed was the cover. Lipstick. A fly. Some lip marks. Scrawled titles, And inside, several pictures of a bleached blonde riot grrrl® type looking inviting/menacing in a Courtney Love kinda way. You will, I'm sure forgive me for instantly thinking - "Aha!! Hole rip off!!" D'ya wanna know the scary thing?

**Korn**  
**Korn**  
(Immortal/Epic)

Korn's self-titled debut album has a very heavy death-metal edge to it. Strongly reminiscent of some Crowbar and Pantera, repeated listening

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will reveal some Tool or Helmet-like aspects to the band.

The CD as a whole is pretty uneven. The vocals in particular change quality all the time, only really shining on *Daddy*. Considering the lyrics, wherever they can be deciphered, it's a pity the vocals are so weak.

The music is, on the whole, tight, heavy and fast. The definite highlights of the album, are the opener *Blind* and the tracks *Clown*, *Divine* and *Daddy*. A couple of others like *Ball Tongue* and *Faget*, start well but quickly get tiresome.

The final verdict? If you like Tool, Helmet or Pantera, and have an ear for heavier stuff, then you'll enjoy parts of this album. If these guys sharpen up, future albums could be fantastic.

Luke Toop

# Music

I was right.

*Someone's Ugly Daughter* is so blatantly based on the H-band's work, you expect Mrs Cobain had a hand in it somewhere. Scariest than this, however, is the fact that it's actually quite good!! I tried not to like it, I really did, but - crapola lyrics about hate, Shaggy & Scooby, hate, Malibu Stacy, hate, agony & anger (oh, by the way, did I mention hate?) aside - this often rocks like a rocky thing, never outstaying its welcome.

Not the real thing, but a nice enough stopgap to pass the time waiting

Gerard van Rysbergen



**Mumbleskinny**  
**Head Over Water**  
**(Festival)**

Questions: Who are these people? What the fuck are they singing? Can I do this review without listening to the CD?

Answers: Mumbleskinny a bunch of rather stupid looking lads from Texas. The CD's called *Head Above Water*. Unfortunately I have to listen, because their CD cover tells me little.

Well, despite being from Texas, they are not a ZZ Top cover band. *Head Above Water* contains songs like *Where the Prison Begins*, *Hands are Tied*, and *Devilman*. Oh, God, it's another Soft Metal band who listened to too much Metallica and Poison when they were young. And from the sound of the CD, their record company have told them that Metal died in the 80's, and that Grunge is now the bread and butter.

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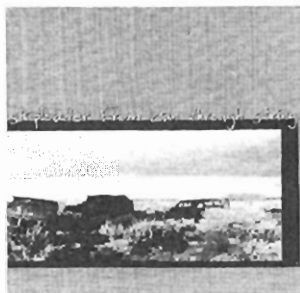
Then hitch a ride with us 'cos we're on *the last freedom moped* out of *Nowhere City*... and we haven't even told our parents what time we'll be back.

Come on down to the *On On* office a little after 4pm on Tuesdays - all we and more will be yours for the taking. And remember to wear your *DANCING TROUSERS*.

Sonq. Reclade Uni Students only.

So they have a Singer (Mark Thiele) who thinks he's Eddie Vedder, a guitarist (Earl Schuk - I hope that's a stage name) who thinks he's Kim Thayil, and some guy named Wally on drums who is trying to emulate Chad Channing.

Need I say more?  
A. L. Webber.



**Skiploder**  
**From Can Through String**

This is an impressive major label debut from Skiploder, natives of Portland, Oregon. As much as they do sound like any current American rock/pop/punk band, this album stands out because of the songs. Numbers such as *Entropy Anthem* and *Psammite* see Skiploder sounding like a more polished version of Lou Barlow's Sebadoh or Queensland's guitar gurus Screamerfeeder. On the quieter songs, and there are a few, the music is more akin to Buffalo Tom. Influences aside, though, this is an honest album, constructed around singer Tom Ackerman's outbursts which are sometimes heartfelt, often angry. On the whole, the lyrics are very personally based and aren't half as annoying as they could have been. *Unlearned*, the opening track, is an immediately catchy piece of songwriting which sets a precedent for the rest of the album. *From Can Through String* is an album which establishes Skiploder as a band heading toward greater recognition at a steady pace. And sounding damn good in the process, too.

Andrew Balfour-Ogilvy

## Cathedrals of Sound: JS Bach & Goldberg Variation

Sunday, March 17

Elder Hall

by Geoffrey Douglas Madge

It was with great trepidation that I arrived at Elder Hall to hear Geoffrey Douglas Madge's "Goldberg". The Goldberg variations were written for harpsichord (there were no pianos at the time) fairly late in JS Bach's life, probably around 1740. They are thirty in number and enclosed by an aria - on which the variations are based. (Glenn Gould - of *Thirty-two Short Films about Glenn Gould*, reintiated the fame of this work with his incredible recording at the age of only 19).

This enormous and enormously challenging work is truly a cathedral of sounds - as Madge's concept title suggests. Sadly, however, the worthy concept of illustrating architectural concepts and structures through piano music was sold

short by less than worthy playing.

Madge's performance was too heavy, too slow and contained too many predictable repeats. This sapped all the exuberance and vitality out of the work (features which make Gould's recording so special). Madge fumbled and smudged his way through too much of it, obscuring another cornerstone of Bach's music - clarity.

Despite all this, any single solo work lasting an hour-and-a-half requires great skill and stamina. In his brighter moments Madge's structural ideas and insights were valuable, and his highlighting of variation 25 (in the program) was a masterpiece. Unfortunately this wasn't enough to save the day. This last *Cathedrals of Sound* is in need of some renovation.

Tom Farnan



**heaven**  
**top ten**

- 1 **Be My Lover** - La Bouche
- 2 **Missing** - Everything But The Girl
- 3 **Fee Fi Fo Fum** - Candy Girls feat. Sweet Pussy Pauli
- 4 **Shine Like a Star** - Berri
- 5 **Best Things In Life Are Free** - Luther Vandross & Janet Jackson
- 6 **Beautiful Life** - Ace Of Base
- 7 **Wrap Me Up** - Alex Party
- 8 **Movin' Up** - Dreamworld
- 9 **Santa Maria** - Tatjana
- 10 **Ramjet '96** - Out Of Order

Compiled by James Ingram

# ..and for the main course I'll have the Jumanji

**Jumanji**  
Hoys Cinema

I know this will be big with the kids. How can it not be? Robin Williams, monkeys, alligators and a whole menagerie of stampeding zebras and elephants.

Two kids Judy (Kirsten Dunst) and Peter (Bradley Pierce) who recently lost their parents (*aw, my heart breaks*) move into a huge mansion previously owned by the rich Parrish family with their well meaning Aunt Nora (Bebe Neuwirth, Lilith from *Cheers*). In the house they found this boardgame Jumanji and started playing it. Little did they know 26 years ago Alan Parrish (Adam Hann-Byrd) played the same game with his good chum Sarah (Laura Bell-Bundy) and was sucked into Jumanji for a very long time.

Jumanji is not your average boardgame. It doesn't require static monetary units but it does require you to physically dodge the odd giant spider, carnivorous-like mosquitoes and survive earthquakes and monsoons. Once the dice are rolled, riddles will appear and whatever it describes will come true. Unfortunately for Alan, the riddle said he must stay in the jungles of Jumanji until someone rolls a 5 or an 8. Poor Sarah, after witnessing her friend being sucked into a boardgame, promptly ran out of the house screaming and guaranteed herself a lifetime of therapy. So Alan (adult Alan played by Robin Williams) was stuck there until Peter and Judy rolled 5. Reunited with the adult Sarah (who unsurprisingly is slightly neurotic, poor gal) the four of them conceded to finish Jumanji once and for all.

All this is just a great excuse to show off some fantastic animatronics, courtesy of Amalgamated Dynamics Inc. and Industrial Light and Magic. It's amazing of course, almost life-like but not totally, otherwise they lose their effect - therefore monkeys have a menacing attitude and mosquitoes are bloody scary.

*Jumanji* is not one of those tender portraits of childhood innocence blah, blah nor does it pretend it. It's a rollicking good time and it doesn't fail deliver, albeit the very corny start and ending. You know the drill, all damaged property is amazingly restored and everyone gets together to

sing Christmas carols for the schticky happy ending (yeah, right). Don't expect any jokes from Robin Williams. Everyone is way too busy running away from lions, rhinos etc...to actually stop and deliver the punchlines. Well, you know what they say. It's the survival of the fittest.

Ching Yee



## Sister, My Sister

**Sister, My Sister**  
Trak Cinema.

On a cold February afternoon in the French town of Le Mans two maids, sisters Christine and Lea, savagely murdered and dismembered their employers, Madame Danzard and her daughter Isabelle. When the police arrived at the scene they found the bodies of Madame and Isabelle on the stairs, disfigured by multiple stab wounds and severe head injuries. Their eyes had been ripped from their sockets without the use of any instruments, and their blood was splashed two metres high along the walls. Christine and Lea were found in their chamber, huddled naked in their bed...

This true story has captivated the imagination of many artists and inspired numerous novels and plays, most notably Jean Genet's play *The Mids*, which

has long been considered the definitive work. However, the prospect of being compared to Genet did not prevent Wendy Kesselman from writing her own version of this fifty year old murder case. After a trip to France, including a visit to the house where the murders took place, Kesselman wrote a play named *My Sister In This House*, directed by Nancy Meckler. Both Meckler and Kesselman agreed that such a controversial story would make an excellent feature film, and thus *Sister My Sister* was born.

*Sister My Sister* is Kesselman's interpretation of the 1933 Le Mans murders, and it should be kept in mind that the real events leading up to these murders are largely unknown. In *Sister My Sister* Kesselman attempts to fill in the blanks and provide reasons for Christine and Lea's outburst. Basically, Kesselman's theory is that Christine and Lea entered

into an incestuous relationship in order to escape from their repressed lives, and when that relationship was threatened by Madame and Isabelle they lashed out in order to protect the fantasy world of freedom they had created for themselves. However, Kesselman's theory is not clearly defined in the movie (I had to read the production notes to find out what it was), and therefore the audience could not be blamed for thinking that the movie was merely a story about two crazy sisters who bonked a lot and then went on a psycho rampage one day for no apparent reason.

Nevertheless, *Sister My Sister* is redeemed by the superb acting of the all female cast. Julie Walters (whose career highlights include a Golden Globe and an Oscar Nomination for Best Actress) plays the formidable Madame Danzard, and deserves praise for bringing humour to an otherwise detestable character. Joely Richardson (*Shining Through*, *King Ralph*) is convincing as the disturbed Christine, and Jodhi May (*The Last*

*of The Mobicans*, youngest ever recipient of Best Actress at the Cannes Film Festival) is absolutely brilliant as the innocent and neurotic Lea. Overall, despite its lack of coherence, *Sister My Sister* is worth seeing.

Laura Stevens



## City on Fire

**Cinematheque Screenings**  
1pm Saturdays  
Mercury Cinema  
City On Fire

Cinematheque is a touring exhibition of films that encompasses the best of art house with experimental films as well as forgotten or hard to get classics. These films are usually of some important cultural or historical significance in the development of film as an art form. You would find it nearly impossible to see these films otherwise as they generally aren't released on video and are of the type that television would happily ignore - except maybe SBS.

Bearing this in mind it is an exhibition that is of great interest to anyone who enjoys watching movies and wouldn't mind a bit more meat in their

visual diet.

The first film in the series to visit Adelaide is *City On Fire*, made in 1987, which is written and directed by Ringo Lam. It stars Chow Yun Fat as Chow, an undercover policeman who has to infiltrate a gang of jewel thieves to break open the operation for the benefit of his superiors. Sound familiar? Yes, this is the film that Quentin Tarantino used as the jumping point for *Reservoir Dogs*.

There definitely are points where the similarities are prominent, even exactly the same as its more famous descendant. But Lam's film also sits alone as an excellent example of Hong Kong action cinema, a genre made world famous by directors like Jackie Chan and John Woo. The plot is complex and intriguing, the action fast and furious, the characters interesting, dramatic and

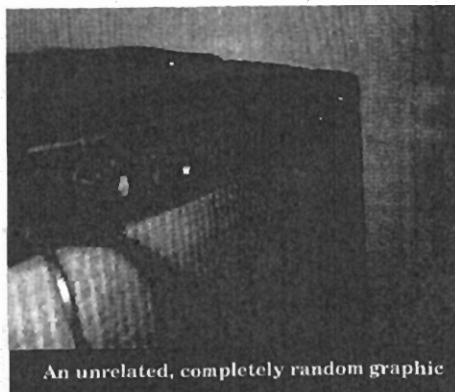
funny, and the subtitled hilarious at times.

The Cinematheque season can only be attended by season pass, or a mini-pass for those who are short on time. The season includes a range of avant-garde animation, film noir, films by Derek Jarman, Pier Paolo Pasolini, Alfred Hitchcock, Francois Truffaut, Jean-Luc Godard, Orson Welles, Michealangelo Antonioni, Alain Resnais, Roman Polanski and Buster Keaton, to name but a few.

The shift to Saturday afternoons is a good way to avoid

football, study, as well as watching some of the best of the world's filmmakers' finest, for what is really a bargain price.

Mark Bahlin



An unrelated, completely random graphic



# VIDEO FRENZY

## Blue Tiger

Ever since *Rising Sun* I've been really wary of the nasty "Yellow Peril Cinema" that's been dribbling out of the US, but *Blue Tiger* doesn't have the teeth to be really offensive (if you'll excuse the pun.)

Virginia Madsen plays a young mother who turns her life over to revenge after seeing her son killed in the cross-fire during a Yakuza hit. (Of course, we all know by now that it's not pronounced "ya-KOO-za", don't we, kids - the producers of this film apparently didn't). The masked hit-man, in true feudal style, reveals his tattoo (a blue tiger) as he leaves the scene, and this is her only clue.

Like so many films of the "nice lives destroyed by crime" genre, it's hard to be sympathetic when the nice lives look so bloody dull. Call me warped, but life as a Japanese gangster's moll, systematically strip-searching Little Tokyo in search of a blue tiger, looked like much more fun.

Still, at only 85 minutes long, you can't expect much in the way of complexity or character-development, and, as recent research shows that modern audiences have the attention spans of cocker-spaniels, I guess it was a case of "know your market."

Rachel Templer.

## Broken Trust

This movie is the stuff Channel Seven Mid-Week movies are made of - conspiracy, cover-up, corrupt institutions and the black cancerous heart of small-town America. Actually, to give it its due, *Broken Trust* manages to vilify the Moral Majority as well as the FBI, which makes a nice change.

Tom Selleck stars as a provincial judge from a good Establishment family who is forced to betray the old-boy network when the FBI conscripts him to uncover corruption in his fellow judges. As you can imagine, it's moral dilemmas a-go-go as his loyalties are tested one by one.

As straight-to-video releases go, this one's not altogether bad, and there's even the odd chuckle to be had. Sadly for Selleck, though, if it's a shot of adrenalin to the heart his career needs (as many suspect it is), this ain't it.

Rachel Templer

## The Usual Suspects

Do you fancy yourself an arm-chair master of whodunit? *Usual Suspects* is quite simply superb.

Featuring a line up (HA HA HA...er sorry, it's been a long day) including Kevin Spacey and Gabriel Byrne, the story begins when 5 professional crims (that's cool talk for criminals) are brought together for a police lineup after a truck carrying arms is hijacked. They are...*The Usual Suspects*. Rightfully pissed off, they decide to pay off the authorities and embark on a crime spree. But, unknown to them, they were actually brought together by Kaiser Sooyze who is a spooky Lord of the Underworld and much feared kind of guy. Fair enough, he kills his whole family just to prove he's not mucking around. He is the puppet master manipulating the men to achieve his own dual plan; paying them off for unwittingly stealing from him and to kill the one man who can identify him.

The acting is brilliant and Kevin Spacey is outstanding as Virgil the cripple.

Can you guess the ending? I doubt it. What's so cool about *Usual Suspects* is that the ending is left open to interpretation. There's none of that "And so-and-so is Kaiser Sooyze!" kind of dramatic revelation. And that's definitely a good thing.

Christina Soong

## Somebody to Love 21st Century

Mmmm, this is something new for you, and Keitel too. Harvey, (surname in previous sentence) is pathetic and incredibly funny as a 'yesterday's' hero in his own eyes, and those of his eager beaver of a girlfriend Mercedes (Rosie Perez). Keitel, plays second fiddle to the unusually serious Perez, a taxi dancer who dreams of breaking into the Hollywood acting scene. While Keitel is charging his own battery, and deceiving his wife, Perez scrapes by on the dreams and promises he feeds her, which only ever serve to deepen the rut she is in. Just as her life is regressing beyond any comprehensible level of 'stagnant', a young Hispanic lad steps onto her dance floor...and promptly crushes her toes, and falls head over heels in love with her at the same time. So guys, what's the first thing you do when you want someone *reeeeally* bad, and you *really* want them to know about it? You tattoo their name across your chest - that was an easy one! If I succumbed to such a level of stupidity everytime I was toppled with infatuation, I'd exchange my skin for a blackboard. Not only does this love struck twit tattoo her name onto his chest, he doesn't use any hygienic measures either, which re-

moved a level of reality from the pic, as his skin does not even show a hint of inflammation, which would occur with the most stringent of tattoo procedures. Perez, while accepting this articulation of desire in her stride, continues to live vicariously through Keitel whose career is non-existent by this time. By the end of the video, Perez has fallen victim to a double tragedy, triple if you account for the fact that she sticks around with Keitel. The final scenes are unnecessarily 'touching', and schloppy. The "Bum on Seat" factor was present, yet precarious, as it was easy to depart from the screen for 5 or so minutes, and return without losing the plot. It was all very mellow and quite slow in some parts, which is good if you're into studying human interactions and aren't into fast paced action, but appreciate a gun shot here and there...which, for the record, I don't. Perez was very good, her performance was an admirable balance between her performances in *Fearless* and *White Men Can't Jump*. Overall, I recommend this video for all you laid back types, but I wouldn't even suggest it for those who need constant, overt stimulation. One word? Reflective.

Fiona Sproles

## Gordy - The Talking Pig who made it big

Don't even think about hiring this video. I don't care if you walk into your local video store and the only flicks left on the shelf are a copy of *Gordy*, *Big Norks Down Under* (it exists) and 15 copies of *Casper*. Don't even touch *Gordy* with five bargepoles taped end-to-end. This blatant rip-off cash-in of *Babe* is a disgrace, and I'm being kind. I can highly recommend *Gordy* if you are six years old, you don't consider quality and credibility as important traits in actors, you like country and western music, you like kids so cute they make your stomach churn and the odd talking swine. Maybe I'm just fussy. Plot: wafer thin. Performances: no Academy Award nominations here. Expect to see it at half past four on a Sunday afternoon as part of some dodgy Disney special on Channel Seven this winter. The highlight for me of this film was the "scary" abattoir sequence near the end when Gordy's family are about to become pork crackling. Predictably they are saved in the nick of time, thanks of course to the star himself (Damn just ruined the ending!). Stinky.

Kerina West

**KINO**  
AT HYDE PARK

## Kino Column

There's no place like home-*The Twisted Towns of David Lynch*.

Behind the white picket fence, a old man watering a lawn suddenly suffers a stroke, collapses, a dog begins to lick the water off the man's face, while underneath the fresh cut lawns, moves a black seething mass of beetles. So begins the opening sequence of David Lynch's *Blue Velvet*, eclipsing the director's dark fascination with the idyllic small American town and the evil that resides within it. It is the discovery of a severed human ear, that sends the narrative into a spiral through Lumbertown, USA, as a pair of naive idyllic schoolkids satiate their over-enthusiastic detective instincts and voyeuristic tendencies by spying behind closed doors.

Innocence is placed alongside evil and American icons are corrupted beyond recognition, a philosophy epitomised in Sheryl Lee's, possessed, pot smoking, sexually active homecoming queen, Laura Palmer. It was her brutal murder that sparked a whole TV series, spawning numerous seasons, the one and only *Twin Peaks* (Mmm, Donuts). Lynch's prequel to the series, *Twin Peaks: Firewalk with Me*, filmed after the series conclusion, is one of the most hideously eerie films possible (caravan parks will never be the same again), featuring the decadence and debauchery of the last week of Laura Palmer's life.



And then, who could forget Big Tuna, the town in Lynch's road movie and palm d'or winner, *Wild at Heart*, in which Lula and Sailor Ripley encounter the lecherous, leering Bobby Peru. Once again, Lynch creates a sense of horror, this time through his references with that legend of a musical, the Wizard of Oz, Lynch's film giving pointy black shoes, crystal balls, and ruby red slippers a good working over.

The work of Lynch is dark, brooding, a pristine surface bursting with perverse evil, and all are available for your discerning viewing and corruption, thanks to Ray at Kino.

Kanesan Nathan

# Dancin' Man

The "Dancing Man" of Australian showbusiness, David Atkins has been busy dancing his way around the world.

Long associated with musicals, it is his own production *Hot Shoe Shuffle* that has had audiences around the world falling at his feet. Since its premiere three years ago, the show has gone on to become the most successful Australian musical ever.

Following successful tours of Australia and New Zealand, the show went on to a record breaking season in London's West End. Not only was *Hot Shoe Shuffle* the first Australian musical in the West End, it became the first Australian production to win an Olivier award (the equivalent of the Tony Awards) for best choreography.

Not bad for the boy from Sydney, who with four generations of dancers on his mother's side was definitely born with show business in his blood. To many theatre and dance devotees, Atkins has had a long time love affair with musical theatre having performed in such productions as *Cats*, *A Chorus Line*, *Pirates of Penzance*, *Grease*, *Guys and Dolls* and *Gypsy*. He has also appeared on television and took the leading role in the Australian movie *Squizzly Taylor*. He has won three Australian Theatre "Mo" Awards including one for outstanding contribution to Australian musical theatre, two Green Room Awards and in 1990 was awarded Showman of the Year by the Variety Club.

Now back in Adelaide for a second season of the show fresh from a successful tour of Japan, Atkins

acknowledges that *Hot Shoe Shuffle* has been the jewel so far in his glittering career. Yet he believes he is probably the most surprised of all over the production's phenomenal success.

"We did the show in a humble way to begin with and there was very little expectation with it," he said. "The fact that three years later we are doing second tours in Australia and Britain (with an all-British cast) is an indication of just how far the show has grown," he said.

Atkins said the success of *Hot Shoe Shuffle* could be attributed to a combination of factors such as the music, featuring the works of Duke Ellington, Jerome Kern and Ira Gershwin, Fats Waller, Cab Calloway and Irving Berlin, combined with what many critics have described as some of the best tap dancing since the heyday of the Hollywood musical. He agrees that it is a potent mix.

"I think the general public format of the show is a winner, it is an accessible show that is purely entertainment based," he said. "There is a terrific amount of energy in the show and the public really does respond to it. "It is an adrenelin rush for both the performers and the audience and allows people to escape. "The use of comedy combined with songs from the 1940s has enabled many people to approach it with a sense of familiarity. "While the music is not being presented in its original context, for many members of the audience the show often provides them with a sense of nostalgia."

Tap dancing, a mainstay in many musicals, is a strong feature in *Hot Shoe Shuffle* and Atkins agrees that the success of the show, along with the success of other tapping groups, has attributed to a resurgence of interest in the dance form.

"I think in regards to us (*Hot Shoe Shuffle*) there is a great appeal in seeing seven young guys (The Tap Brothers) tapping away," he said. "What

the audience is seeing is tapping of a standard that has not been around for some time. "So I think what we are doing, along with Tap Dogs and Stomp, has been to reawaken people to the entertainment value of tap dancing."

Despite the success of *Hot Shoe Shuffle*, Atkins regards the show as part of an overall strategy to finally produce a truly original Australian musical.

"*Hot Shoe Shuffle* has been something that I have worked on for a long time,"

he said. "For some time I have had the desire to do my own productions having only up until then appeared in American and British musicals, with the ultimate aim of showcasing Australian talent.

"So I began on what was essentially dance revues with *Dancin' Man*, *Dynamite* and *Dancin' Dynamite* but *Hot Shoe Shuffle* was the next step, an original storyline with Rhonda's (Burchmore), Jack's (Webster) and The Tap Brothers roles written specifically for them in mind, but it does not have an original score.

"While the *Little Shop of Horrors* (which will premiere in Sydney later this year) will be my next production it is not original material, but I am currently working on three productions all of which include original music. "So that is where the next step will come from."

With return seasons in Australia and Britain, Atkins acknowledged that success does also bring a different set of problems.

"For instance being on our second tour in Australia we are finding that the audiences' expecta-

tions are higher this time around," he said. "While that is putting more stress on us, the audiences are still walking away happy, so I think we are meeting the challenge."

Atkins agreed that the subsequent overseas success has also brought a new audience to the show and is over the moon with the response to this tour.

"From the beginning I have been astonished at the reaction," he said. "There is a real mix in the audience between first timers to the show and those who are coming back for more. "During the initial tour we found that many members of the audience were returning for a second and even a third viewing and it has been the case again this time."

Just how different is this current production of *Hot Shoe Shuffle* from the original touring version that was last here two years ago?

"This production is more of a reflection of the success of the show," he said. "I think it is bigger than what audiences saw the last time and it is an indication of just how much the show has grown."

The runaway success of the show during its three year lifespan shows no signs of abating, with further overseas tours on the drawing board and a possible movie production, much to Atkins' delight.

"There has been strong interest expressed in the show from Europe, so it is likely that after the British tour finishes, the production will go on over to the continent," he said. "I am also negotiating to stage an American production which will hopefully reach the stage next year."

*Hot Shoe Shuffle*, which opened last Friday (March 22) will continue at the Festival Theatre until April 13.

Fontella Stuart Koleff



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# NOT FOR THE FAINTHEARTED

**La Fura dels Baus, *M.T.M.*  
Ridley Pavilion, Wayville Show-  
grounds  
March 13**

Although the ticket had an R-Rating, I was in no way prepared for what was to follow. *M.T.M.* is loud, confrontational, misogynistic in tone and very, very violent. Essentially the show is a case of *The Gladiators* meets a rave party and it is not for the faint-hearted.

The message of *M.T.M.* concerns the ways in which some people manipulate information to achieve their ends. To the Spanish theatre troupe La Fura dels Baus, all facts and all truths are

relative, claiming that everything depends on what is told and how it is told. Power is at the heart of the show.

As soon as the insidious video camera winds its way through the crowd, a sense of danger immediately becomes apparent. As members of the cast are grabbed from the audience, stripped naked and hauled through the crowd to be placed on one of the boxes, you become aware of your own vulnerability. It does take some time before you realise that this brutal opening ritual only involves the cast and the fear that you may be the next one to be attacked is very real. Forget about protecting your personal space, in *M.T.M.* it is very much in-

vaded.

However, there is no chance to recover from the initial shock and the sense of danger remains as the rollercoaster ride that is *M.T.M.* continues with its all too graphic scenes of simulated violence. One of the most startling scenes contains a gun being placed in the mouth of a performer with the trigger pulled and blood and flesh flying. There is a fine line between the real and the contrived image and it is difficult to judge. This show is an assault on the audience and there is no opportunity to be passive observers - it is total theatre.

The sense of danger is also transmitted as large cardboard boxes are ei-

ther hauled or thrown about the Ridley Pavilion. Although audience control security staff are on hand to push members of the crowd out of the way, there was an element of panic as people tried to ascertain where they should move to.

After an hour plus of intense, physical theatre, I walked away totally exhausted. One definitely exercises their emotions throughout this piece. I cannot call this entertainment but it is certainly a work that you cannot avoid responding to. With *M.T.M.* La Fura dels Baus has produced brilliant and thought provoking theatre.

Fontella Stuart Koleff

# TURN UP THE RASA FACTOR

**Meryl Tankard's Australian Dance  
Theatre - *Rasa*  
The Bullring, Wayville  
Showgrounds  
March 13**

Meryl Tankard's Australian Dance Theatre's latest production, which saw its world premiere on the 13th, was created from a collaboration with the classical Indian dancer Padma Menon. The Bull Ring at the Wayville Showgrounds provided an interesting setting for a work inspired from a culture that reveres the bovine being. The physical structure of the place being excellent for this purpose, though I couldn't help thinking of the irreverent pun "so the dancers are just so many cattle"? A *Rasa* is an emotion, the experience of which the dancer expresses towards and shares with the audience. The aim of the dancer is to evoke an emotional response in the

audience. How did ADT fare in their attempts at *Rasa*?

*Rasa* begins with a bang(!), the sexual allusion intended. The Indian temple like tableau of figures copulating provides the backdrop from which come the main dancers to consummate their passions. The *Rasa* of 'Love' is well received. Padma Menon's repeated performances in the centre focus the audience and provide a measure with which to compare the interpretations and technical accomplishments of the company's dancers.

Under the waves of incense and the boiling clouds of dust from the dance floor, the performance developed with some difficulties. The representations of each *Rasa* were of radically different lengths, and, without the frame provided for the opening *Rasa*, it was difficult for the audience to follow the progression of emotions. 'Humour' is joyously successful, the powerful 'Pa-

thos' is all too short; 'Anger', 'Heroism' and 'Terror' seems to blur and 'Disgust' receives more than enough attention. 'Wonder' winds back the angst and 'Serenity' draws the dance to a close. The effort to include the audience within the ambience of candle lights was thwarted by the wind, but the picture of peace upon the stage communicates a timeless image of transcendence above the dross of struggle.

The company's ability to enter into the art of another culture is applaudable, and the success of the dancers in grappling with the technical difficulties therein should not go unnoticed, well done. Padma Menon is enchanting, her discipline and focus impressive. The staging is excellent, though annoying for those downwind. Many great and beautiful

moments season the performance, but it is not an unflawed jewel.

Farley Wright.



# OPERATION ORFEO

**Hotel Pro Forma, *Operation Orfeo*  
Festival Theatre  
March 14**

Just when you thought you had gone through all the emotions during this year's Adelaide Festival, something comes along that just blows you away. The majesty and beauty of Danish opera company Hotel Pro Forma's *Operation Orfeo* provides a visual and aural feast that is unlike no other.

*Operation Orfeo* follows the legend of Orpheus and Eurydice, but this is not a literal representation of the story. This is a production that pushes the boundaries of traditional opera staging with dialogue and acting left behind, while director Kirsten Dehlholm aims to bring out the drama from within the audience. The result is a performance that is ritualistic in essence. According to the program notes: *Operation Orfeo* is a production "that explores deeper evocations of the ancient myth".

Only the music remains pure and unadulterated and from the opening moments in darkness, the versatility of the music, ranging from the minimalism of John Cage (who died while the collaboration of the score was in progress), to the Renaissance-inspired textures of Bo Holten (the conductor of Copenhagen's Ars Nova choir who form the chorus) and the famous aria of "Che faro senza Euridyce" from Gluck's *Opera Orfeo and Euridyce*, takes precedence. This is enhanced by the disciplined choral work of Ars Nova and the heavenly tones of contralto Agnethe Christensen.

While the choir are minimal in their movements, the dramatics on stage are emphasised by dancer Ninna Steen whose individualism contrasts with the collective aspect of the choir. It is a concentrated performance as she slowly moves down and up the staircase, almost like a shadow.

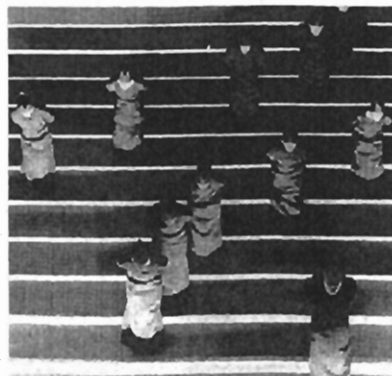
As part of the minimalist approach

of the production, the stage becomes a frame with light as the central feature. Lighting designer Jesper Kongshaug has cleverly created atmospheric aspects of the story, taking advantage of the opposites of light and darkness. From the opening moments of darkness the light slowly emerges into the rose hues of early morning, which grows until it becomes bright and hard-edged. Then the light merges into the vertical lines of the stairs and performers before the climatic combination of green laser and smoke soars the soul and takes the breath away.

*Operation Orfeo* is like a live painting, through which Hotel Pro Forma have created a beautiful and uplifting experience that makes you appreciate the

simplistic elements of theatre. Like many other Festival productions it challenges our perceptions on the staging of theatre, but in a subtle and magnificent manner.

Fontella Stuart Koleff





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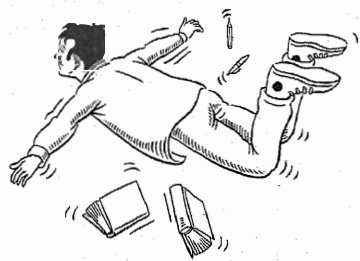
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  - 5th \$300 Wakefield Press Parcel of books
  - 6th \$300 Powerade Corporate prize
  - 7th \$300 *Manhattan* Pocket calculator Prize courtesy of Twinkl Acco
  - 8th 3M Australia Stationery Basket valued at \$250
  - 9th \$250 Eyewitness Travel Guides Prize courtesy of Harper Collins
  - 10th B.J. Fry Stationery Suppliers, Executive attache case full of Stationery products valued at \$250
  - 11th \$250 Penguin Books Prize
  - 12th 20 single passes to the Royal Show valued at \$180
  - 13th \$170 SUV Student Survival Pack
  - 14th \$150 Adelaide Arcade Voucher
  - 15th \$150 Croxley Collins Stationery Parcel
  - 16th The Adelaide Uni Boat Club \$140 Membership Prize
  - 17th \$120 Rotring Fountain Pen
  - 18th Adelaide Uni Record Shop \$100 Voucher
  - 19th Adelaide Uni Bar \$100 Voucher
  - 20th Dinner at Equinox valued at \$100 Courtesy of Adelaide Uni Catering
  - 21st \$100 Reed Book Prize
  - 22nd Theatre Guild Prize valued at \$80
  - 23rd Barr Smith Library \$50 Photocopy Card



### SPECIAL STUDENT UNION PRIZES

**From Adelaide University Union:**  
Win fee refund along with free recreational courses valued at \$300. Open to Adelaide Uni Students only.

**From Flinders University Union:**  
Win a \$50 drink voucher from Flinders Union Tavern, and a \$50 food voucher from the Brasserie; as well as a 12 month Union Gold Card, for free entry to every Union event. Open to Uni of SA Students only.

**From the University of South Australia Union:**  
Win a \$200 Fee Refund plus a \$100 food & Bar Voucher as well as an Activities Gold Ticket, valued at over \$300. Open to Uni of SA Students only.

**ENTRY FORMS FROM:** your campus bookshop, STA Travel and participating Media. Send Entries to:  
Unibooks; GPO Box 498, Adelaide 5001.  
Competition drawn 10/4/96.  
All winners will be notified in writing

## SPONSORS

Flyers & Posters printed by Posh Printing

# ARE YOU GAME?

For those of you who went to Darwin last September the prospect of another University Games probably had you thinking what was the highlight of your time at Uni. Marching on to the opening ceremony with a sea of thousands of faces watching, competing in the tropical heat, partying the nights away at the black tie and social events, everyone's vision of sporting paradise. Following in this tradition is the Canberra games being organised by the Australian National University and the University of Canberra in association with the Australian Defence Force Academy and the Australian Catholic University. Described by the Universities Sports Federation as the Olympics of Uni. Sport, the Uni. Games attracts well over 5,000 students from all the tertiary establishments in Australia and numerous overseas countries.

Any student enrolled at the University of Adelaide is eligible to compete at the Uni Games (irrespective of club affiliation), the only proviso being that teams have to be organised by the relevant A.U. sporting clubs (if the club decides not to send

a team an "outside" team may be sent). The Games caters for a variety of skills levels and has a very challenging social programme. The Games has use of the highest level of sporting facilities and officials. Run along the lines of the Commonwealth and Olympic Games each athlete has to be fully accredited to be able to compete and have access to restricted areas and social functions. With the wide spread of accommodation and sporting facilities,\* the games organisers are providing a shuttle service to compliment the city bus service and private

coaches, to fairly athletes between venues. To help with any injuries a small army of trained professionals, student-nurses, sports trainers and massage

therapists will be on hand to offer assistance in on field attention of athletes, acute injury management, rehabilitation and general medicine.

The Games is structured so that teams compete in round robin fixtures over the first three days, with each sport limited to sixteen teams. Day four is reserved for

preliminary finals to determine the finalists to compete for the championships on day five. On the individual events side of the games there is no limit to the number of competitors though certain events may have qualifying to ensure a certain standard of competition is achieved. The final battle for supremacy is held on the last day when the indoor and outdoor finals are held. Perhaps almost as moving as the opening ceremony is the closing ceremony and celebrations when the award for champion university is given out.

Individual events include Aerobics, Athletics, Swimming, Cycling, Duathlon, Judo, and Rowing. Team sports are Australian Rules Football, Badminton, Baseball, Hockey, Netball, Rugby Union, Soccer, Squash, Softball, Touch, Tennis, Volleyball and Waterpolo. The Games runs from the 29th of September through to the 4th of October and are held at various sporting locations throughout Canberra. For more information contact the relevant university club or call the Adelaide Uni Games hotline on 303 5403



## Classifieds

### RETURN OF THE BOOTLEGS

Indie-esque bootlegs for trade. Blur, Oasis, Jesus & Mary Chain, Smiths, Ride, Gene, Wonder Stuff, Sonic Youth, Sugar, Cure, Lemonheads, Stone Roses, Charlatans, Belly, Lush etc. Please reply to Jonno on 49 1692.

### CHILD CARE

Need occasional child care while you attend/present a class?

Difficult to get a place at the appropriate day/time on campus?

Consider the Royal Adelaide Hospital Child Care Centre.

Available to University of Adelaide staff and students.

Open 7.00 a.m. to 6.00 p.m.; Monday to Friday.

Just across Frome Road, in the Residential Wing.

Children 3 months to 5 years.

Meals and nappies supplied.

### Jobs in Exotic locations

Fancy a career with The Department of Foreign Affairs and Trade?

Final Year Students (and graduates) of languages, arts, history, politics, economics and commerce wanting to find out about the Department of Foreign Affairs and Trade's selection criteria and how to apply through the Graduate Administrative Assistant (GAA) Scheme should attend the following lunchtime information session:

Date: Tuesday 2 April 1996

Time: 1:10-2:00pm

Venue: Horace Lamb Lecture Theatre

Interested students should also attend the introductory lunchtime information talk on opportunities with the Commonwealth Public Service by Recruitment Services Australia on Wednesday 27 March, 1:10-2:00pm, Kerr Grant Theatre and the Australian Government Careers Fair at the Grosvenor Hotel, 125 North Terrace, Adelaide, on Friday 29 March, 10am - 6pm, especially the Department of Foreign Affairs and Trade's talk 1:00-1:30pm.

For further information on the Commonwealth's Graduate Administrative Assistant

Scheme, see Beverly Aikman, Careers Service, Level 4, Willis Building, 303 5906.

### Cheap Threads

IMMANUEL COLLEGE SECOND HAND CLOTHING MARKET  
32 Morphett Road, Novar Gardens

Saturday, 30th March and Sunday, 31st March

### Neat Gear

WORD PROCESSING  
Theses, Assignments, Essays etc  
Laser Printing  
Low Rates  
Ph: Marisa 43 8973

### Another AGM

The Adelaide University Edmund Rice Camps Club will be holding it's AGM on Friday, March 29th, 1pm in the Bragg Lecture Theatre (note new venue!!). Everybody welcome!

### Taize Gear

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

### Let's Bowl,

### Let's Bowl,

### Let's Rock 'n Roll

Attention all students!

Do you enjoy a good game of ten pin bowling? Cross Roads Bowl has a student discount card available for all University students. To get your Discount Card, come into the Students' Association of the University of Adelaide (Ground Floor, George Murray Building) and ask at the Front Counter. This card is only available for use at AMP, corner of Goodwood and Cross Roads, Westbourne Park.

### Wanna buy a TV?

Colour TV  
Sanyo, large screen, good working condition. \$70 - must sell. Ph: 226 7927 (wk) or 332 9644 (home).

### Take a Dive

Diving  
Adelaide Diving Club. Nick Taylor - Accredited diving coach, ph: 296 7005, Adelaide Aquatic Centre, corner of Jeffcott Road and Fitzroy Terrace, North Terrace. Mondays and Thursdays 5.00 - 6.30 pm. Coaching fees \$4.00 + pool entry fee + Club fee.

# HOMMA

HUGE OZ MUSIC ADELAIDE



## The Mark of Cain

Clowns of Decadence + Bearded Clams + Kinetic Playground + Rash  
Reckoning + Sin Dog Jelly Roll + Testeagles + Goofy Footer  
Hobson's Choice + Loaded Zilla + Undecided + Woody McBain

Friday  
**29 March**

TICKETS: VENUE\*TIX PH: 223 7788 & **CIB** NETWORK TECHNOLOGY

ADELAIDE UNI UNION COMPLEX  
7pm - 1.30am \$15.95/\$14.50 (conc)  
ID Required (MA) 15+ Doors open 6.30pm  
A DAMN AFFECTIVE EVENT (08) 333 7844



**SAMIA**

**KLR8**



Got something to sell? Want somewhere to live? Looking for a friend? Do all that and more here! Classifieds are free, just bring 'em down to the *On Dit* office by 5pm Wednesday, and keep 'em short.

**Don't play in the jungle, there's too many cheetahs**

AU Bridge Club AGM  
Monday 15th April, Cannon Poole room, Union building, level 5. All welcome - lessons available.

### Budget Economics

FOR SALE  
Economics 1A textbooks  
Excellent condition  
Call Adam on 325 0200

### Shakespeare and Sausages

ATTENTION  
ALL INTERESTED IN THEATRE MUNCH! MUNCH!  
Come to our free BBQ  
Tuesday 26th between 12-2 in the Pfitzner Court, Schultz Building  
Bring \$5 to become a member  
Performance Studio Guild

### Climb Every Mountain

ESCAPE!  
The AU Mountain Club is holding a trips meeting for Easter and the upcoming holidays, on Wednesday 27th March at 7.30pm in the South Dining Room. Dinner beforehand at 6.00pm in the Equinox. All members welcome.

### Think

The PHILOSOPHY CLUB will meet at 7.30pm on the 28th March in 527 Hughes Building where George Djukic will give a discussion of "Why things could not have been otherwise". The distinction between essential and non-essential properties of objects will be examined. All are welcome to come, and there will be drinks and nibbles provided free to members, and for \$2 for non-members.

### Free Fillums

BERKOFF! TARANTINO!  
WE ARE HAVING A CINEMA NIGHT!  
YOU ARE ALLOWED TO COME!  
Wednesday, 27th march  
6.30pm - 10.30pm  
Cinema, 5th Floor Union Building  
Free for members, \$3 non-members  
BYO Whatever you like  
Performance Studio Guild

### Francophiles?

FRENCH CLUB PLAY  
Any Francophiles interested in our adaption of Voltaire's "Candide" - acting, back stage, production - even if you don't speak French! - Come to a preliminary meeting 1pm Thursday, 28th March in the French Department (Level 7, Napier Building) Room 722.

### GALS! GALS! GALS!

GENDER AND LAW WEEK  
Proudly presented by the Law Students' Society, the Gender and Law Society and the Students' Association of the University of Adelaide  
25th - 29th March 1996

What's On:  
• The Rapture of Rapture: gender-bending in the post modern world  
John Mountbatten on Tuesday, March 26 at 1pm in L2  
• In from the wilderness: Reflections on anthropology, race and women in a quasi-judicial context. (Hindmarsh Island Royal Commission)  
Light refreshments will follow

• The pathway of juvenile justice and the young male offender

Inara Blundell on Thursday, March 28 at 1pm in L2

For more information, contact Kamini Davenport (LSS) or Judy Clover (GALS) on (08) 303 4678

### More GALS

GENDER AND LAW SOCIETY AGM  
Wednesday, March 27 1996  
1.15pm in RM 405

Nominations for the positions of  
Convenor  
Secretary  
Treasurer  
can be submitted, in sealed envelopes, to GALS via the front office of the Law School prior to the meeting.

For further details contact Judy Clover on 014 093801 or by fax on (08) 303 4344

For sale: Macintosh Plus, Brother printer, software, manuals. \$750. 254 8511.

### EU = AOK

The Evangelical Union (EU) presents "The Bible Talks" - Mondays and Tuesdays at 1 pm in the Union Cinema. Ever been confused with what the Bible's on about? Don't just stand there wondering, check it out for sure. The Bible Talks.

### Yam, Yam, Yamaha

For Sale  
Yamaha SR 250, 1981 new chain, cogs, exhaust, battery, fork seals, fork oil, back tyre. Registered for 6 months. Excellent learners / commuter bike. No work needed as it is in good condition. With this bike you can park at the Uni gates all day without getting a parking ticket. Phone Peter on 265 1442 or 1414 265 144.

### Wanna buy a microscope?

Two microphones for sale:-  
1 Olympus binocular \$750 or near offers; 1 Spencer Buffalo USA \$200 or near offers. Both in good order. 267 2521 (9 am - 5 pm) - Dr Maguire.

### Get NAB (bed)

See The World On Us  
\$10,000 worth of world travel is still up for grabs for all those tertiary students who open an account with the National Australia Bank before 5pm on Friday the 29th of March.

The Tertiary Student Package (TSP) at the National offers you a bank-fee free service that continues for 3 years after you graduate. The TSP also offers you...

• easy access to your money: your account provides you with a National Flexicard to give you access to your money from over 2,000 ATMs & EFTPOS shopping outlets, Australia wide.

• free payment of regular bills, for example rent, or automatic transfer of funds between nominated accounts to save you running around.

• interest calculated daily and paid into your account quarterly.

To be in the running for the \$10,000 travel prize simply open a TSP account at your nearest National Australia Bank before the March 29 deadline.

If you're on the Adelaide campus then head up to the Rundle Mall branch just over North Terrace.

Public notices published in the Public Notices section of *The*

Australian on Friday, 19th April 1996.

### Biro Buddies

Pen Friends  
Pen friends world wide, all ages. Friendship, new ideas, travel, etc. Write or send SASE to IPF Box 279, Marden, 5070.

### Stress Relief

Tai Chi and Aikido Club Classes

First two classes free with 10 week enrolment. Tai Chi - Tuesdays 12.00 noon and Thursdays 1.00 pm - starts 19th March. Aikido - Wednesdays 5.45 pm - starts anytime. Plus other week nights and weekend times. Membership free. Ph: 332 7638 for First Class Free.

### Cheap Bus Tickets

Super Specials on Slow Coach!  
An STA Travel exclusive! Until 31st March, STA Travel is offering students a Slow Coach unlimited travel time bus pass for either Ireland or England for just \$159.00 or Scotland for a low \$145.00.

Slow Coach buses run one-way circuits of Ireland, England and Scotland. Travellers can jump-on and jump-off wherever they like and stay as long as they like in each place before picking up the Slow Coach again. And because the travel time is unlimited, travellers can take 10 days or ten years to complete their circuit!

The coaches are staffed by helpful, friendly driver / guides who will pick up and drop off at hostels. Ferry crossings are free and Slow Coach offers guided tours of local sites to make sure nothing is missed!

Slow Coach is run by travellers for travellers and is designed to take the "slog" out of backpacking. No more sleazy downtown bus or train stations, no more lugging backpacks around searching for budget accommodation. The Slow Coach is perfect for first time travellers, backpackers on a budget or just about anyone wanting a hassle free tour of the UK, with maximum convenience and flexibility.

Non-students can ride the Slow Coach of England or Ireland for just \$199.00 and Scotland for \$145.00. Ask at your nearest STA Travel branch for details.

Anglican Society - Meetings Mondays, 1pm in the Chapel. Everyone welcome.