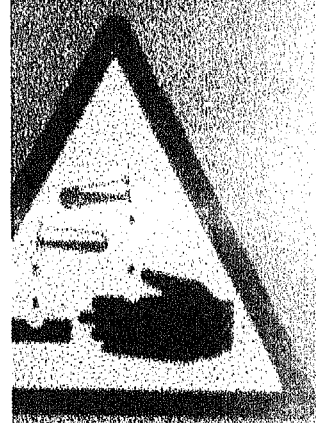
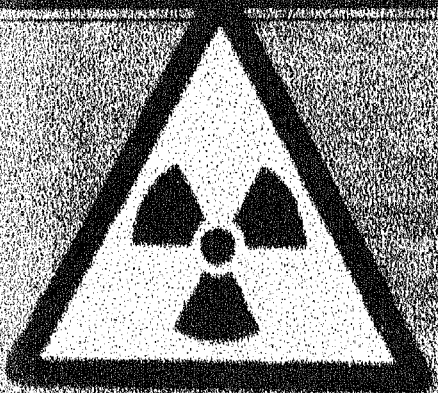
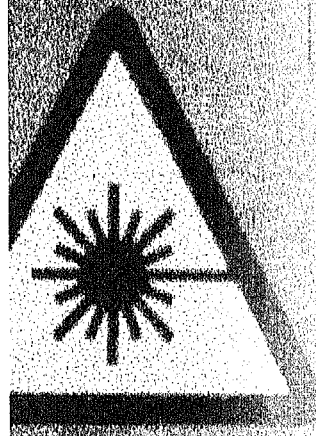
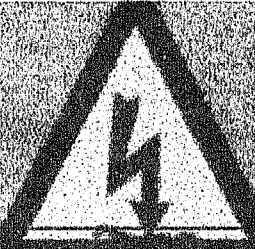
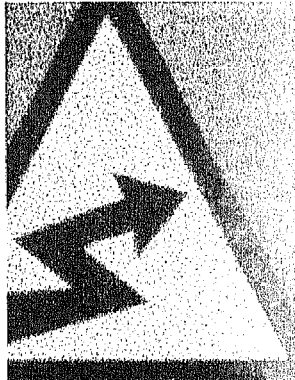


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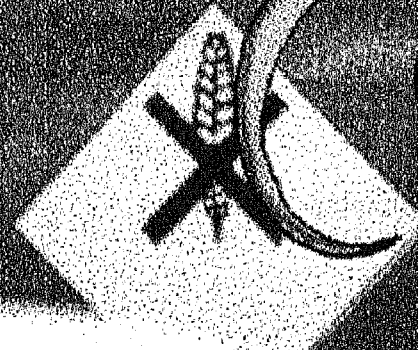
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OF ADELAIDE

**On Dit**  
Adelaide University Student Newspaper  
February 24<sup>th</sup> Vol 65.1

**CAUTION!**  
This NIT cylinder contains  
nitrogen gas under high  
pressure.



**INFECTIOUS SUBSTANCE**  
It may be harmful to people,  
domestic animals and plants.  
Handle carefully.



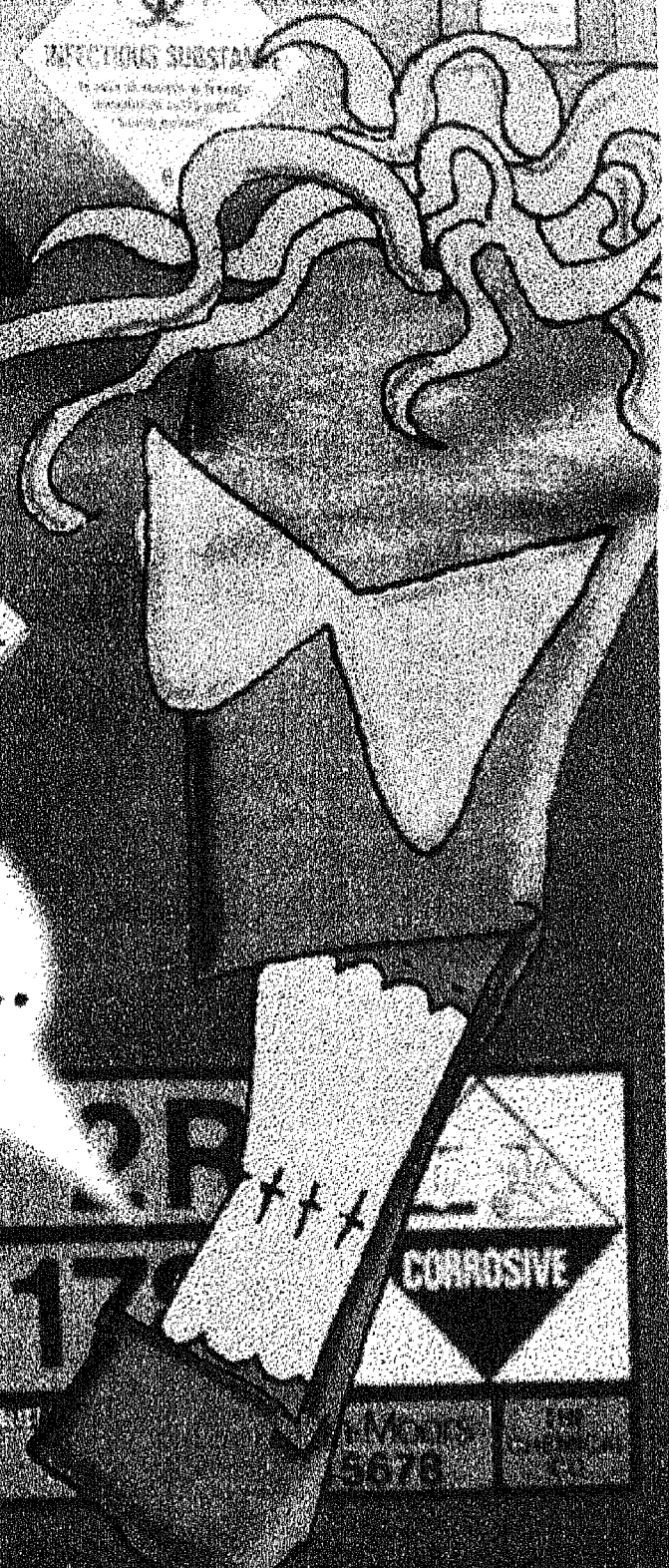
**WELCOME TO  
UNIVERSITY...  
NOW GO HOME!**

ZCHEM |  
2XE

ZCHEM |  
2SE  
CYLINDERS

BIOHAZARD

2R  
17  
CORROSIVE  
Mains  
5676







calling all visual artists! On Dit is seeking potential cover art for future publication. your image will appear on 4500 copies of On Dit, and be seen by some 20,000 readers. if that sounds good to you, bring a standard-sized colour photo of your image (remembering the proportions of On Dit) down to the office with your name and contact phone number. anything goes - photography, painting, cartoons, whatever...

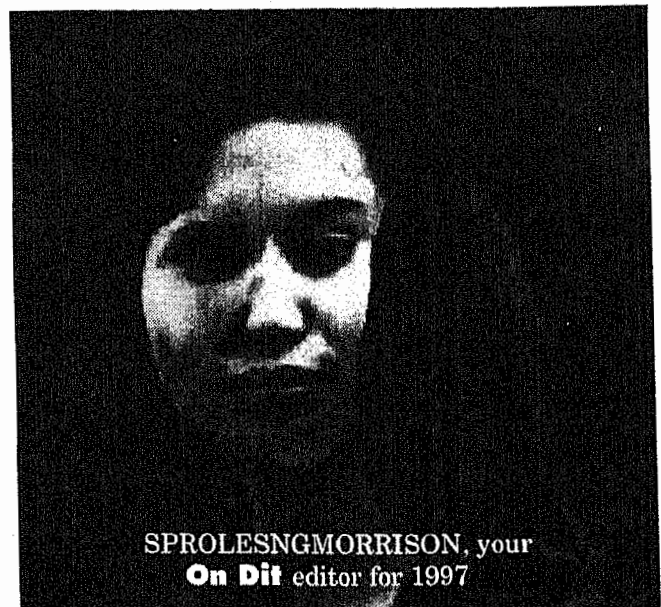
## EDITORIAL

*Come and play  
Everything's A-OK  
On my way to where  
The air is sweet!  
Can you tell me how to get  
How to get to Sesame Street...*

There are many comparisons that can be made between Adelaide University and that paragon of children's viewing, Sesame Street, even in these sad post-Jim Henson years. Both have their fair share of Supergroovers (SAUA office-bearers), laughing Elmos (engineering students), Snuffleupaguses (the soon to vanish dance and drama students), Grouches (administration) and Big Birds (those lecturers you'd quite like if they were real people and not academics). Down here at **On Dit** we like to think of ourselves as Kermit the Frog, and it sure ain't easy being green. We hope you feel we have an important role to play in your uni years, and we'll do our utmost to help each and every one of you find your own personal Berts and Ernies. Don't forget the rubber duckies, kids, and here's to 1997.

Study hard, stay out of trouble, be good or be good at it, if you can't be good be careful, don't do anything we wouldn't do, always look both ways before crossing the street, don't talk to strangers, don't park behind the uni if you value your car, and please contribute to this paper at least once before you're thrown out for gross misconduct.

The Editors,  
S'N'M.



SPROLESNGMORRISON, your  
**On Dit** editor for 1997

**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. Don't bother suing us, we're penniless and pathetic.

**Editors:**  
Fiona Sproles  
Ching Yee Ng  
James Morrison

**Advertising Manager:**  
Luc Bondar

**Freight:**  
Kerryn Doyle & Natalie Whelan

**Typesetting:**  
Fiona Dalton

**Printing:**  
Cadillac Printing

**Thanks to:**  
all our shiny new sub-eds, last year's eds (love your work, F&CK), Alison,

Cadillac, Vicki, Luc, Brett (Mr Recycle), Rachel Templer aka Ms Earlybird, Frank for just being Frank 'Joker', Dave Bloustien, Paxto, Chris Slape, Natalie Whelan (Get out from under that desk!), and Paul Bradley for bringing some serenity to the scene.

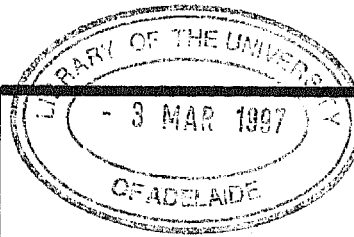
**Where we are:**  
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains.

**How to contribute/contact us:**  
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

**About the cover:**  
Digitally-coloured and treated cartoon by James Morrison

On Dit is brought to you by the letters O and D, and the number 1.





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WIN one of 4 'IDIOT BOX' screenplays - just come down to the On Dit table during O'Week and ask. First come, first served.

**WIN!**



BRING THIS COUPON TO THE CLUBS ASSOCIATION O'WEEK TABLE ON THE BARR SMITH LAWNS

**DIGITAL**

Be one of the first 100 to get aboard the mobile phone deal of the year and go into the draw at 2 pm on Friday! Check out the \$5 Unishone Members Plan digital phone deal, and anyone can find a better mobile phone plan, Mr Erich Henzke, AUU Clubs Association President, will STREAK across the BS Lawns on Friday at 2.10 pm! Now that's entertainment...

Your name \_\_\_\_\_

Student number \_\_\_\_\_

Course and year \_\_\_\_\_

**CUT IT OUT!**

**FREE GEAR!!!!!!: We have 200+ (!) free in-season passes to the blockbuster-to-be Tim Burton movie 'MARS ATTACKS!' to give away. If you want to be part of the alienesque action (and who wouldn't?) come down to our O'Week table on the Barr Smith Lawns, ask for a ticket and maybe even sign up as a reviewer (which means a year's worth of free books / films / CDs / theatre tickets - whatever floats your "boat")**

# On Dit Recruiting Service

Hi, On Dit is back for 1997 with three new editors. We are Fiona Sproles, Ching Yee Ng and James Morrison and we have foolishly agreed to slave away for 23 weekends to bring you this student publication.

On Dit (pronounced On Dee) is the students' voice and we aim to keep you informed at what's affecting students and last but not least to keep you entertained with side splitting funny gear during those boring, snail-crawl paced hours at uni (which I assure you, there will be some). Helping us will be our team of fully qualified lads and lasses, sucked into working for us with outlandish promises of free gear, fame and fortune (little do they know...) and here they are:

- Advertising** - Luc Bondar
- Wayward** - Kerryn Doyle and Natalie Whelan
- Music** - Susie Bate, Alice Bignall and Paul Lobban
- Film** - Rachel Templer
- Theatre** - Courtney Squires
- News** - Jocelyn Milbank
- Literature** - Paul Bradley
- Creative Arts** - Chris Slape
- Vox Pop** - Brett Cockshell and Vivienne Hollaway
- Sport** - Brett Will
- Video** - Carmel Pascale
- Computers** - Dave Bloustien

Any questions you may have in regards to the specific sections, ask these people. The On Dit team will be around on the lawns during O'Week so come to our table and chat away. See you there!

**WANTED!**

One VISUAL  
ARTS sub-editor

Please apply to the  
**On Dit** office in  
person or by phone.

## WANT FREE BOOKS?

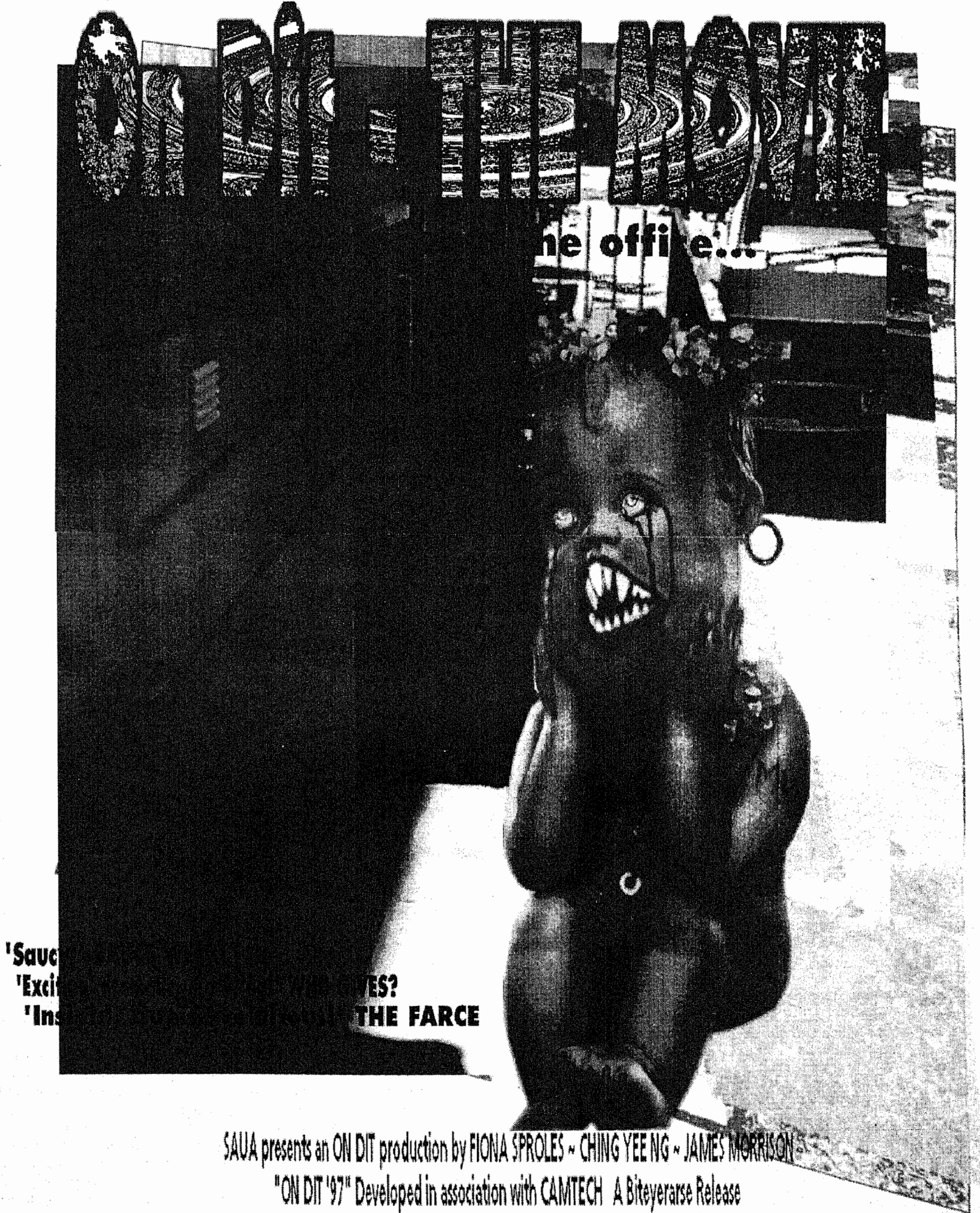
Of course you do! But how do you get them?

Well, the best, and most legal, way is to review them for *On Dit*. That's right, we're looking for reviewers. Don't limit yourself to the music section - it's no secret everyone wants free CDs - but expand both your mind and horizons at the *On Dit* Literature section. Not only will your I.Q. skyrocket\* but you will achieve that most honourable of goals - seeing your name in print!! Fame and fortune are surely just around the corner from there.

We try to offer a good variety of books, so when people see your newly over-stocked bookshelves, they will just *know* that you are a genius. So come on, expand your mind, explore the world in book form, be a part of the whole world-wide post-modern post-structuralist melting pot of meta-fictional hyper-real blah blah blah **free books** blah blah blah blah blah blah **free books** blah blah blah blah blah blah **free books** blah blah blah blah blah blah **free books** blah blah blah blah blah **free books** blah blah.

Interested? Of course you are! But how do I get involved? I hear you cry in your endless quest for knowledge. Well, it's simple: just call *On Dit* on 82232685 or 83035404 and ask for the Literature Sub-Editor (or leave a message with whoever's there - we're very nice), or mosey on down to the office and leave some details,





SAUA presents an ON DIT production by FIONA SPROLES ~ CHING YEE NG ~ JAMES MORRISON

"ON DIT '97" Developed in association with CAMTECH A Biteyarse Release

Starring KERRYN DOYLE ~ NATALIE WHELAN ~ SUSIE BATE ~ ALICE BIGNALL ~ PAUL LOBBAN

RACHEL TEMPLER ~ JOCELYN MILBANK ~ COURTNEY SQUIRES ~ PAUL BRADLEY ~ CHRIS SLAPE

BRETT COCKSHELL ~ VIVIENNE HOLLOWAY ~ BRETT WILL ~ CARMEL PASCALE ~ DAVE BLOUSTIEN and LUC BONDAR as "Advertising Man"

Music by PULP, DIVINE COMEDY, NICK CAVE, BLUR, OASIS, SUEDE,

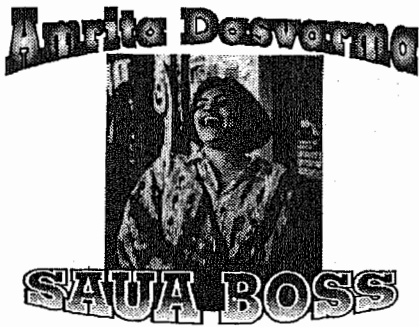
UNDERGROUND LOVERS, SHONEN KNIFE, PORTISHEAD, GARBAGE,

DAVID BOWIE, ED KUEPPER, RADIOHEAD and SOUNDGARDEN

Costume Designer ST VINNIES Catering MAYO REFECTORY Special Effects SMUG Executive Producers PHOTOSHOP 3.0 and PAGEMAKER 5.0



# SAUA (that stands 4 the Students Assoc. of the Univ. of Adel.)



Hello from the President...

Welcome to the University. I hope this year is a successful and fulfilling one for everyone. We in the SAUA have already started the year off at a fast pace. We've been gearing up for Orientation, making representations to the University's review of its senior management structure (see below) and actively participating in the forum created by the Higher Education Review Committee (see my article elsewhere for a more in depth perspective on this).

Hopefully, this first week of University will be just as fast-paced for you - make sure you get involved with all of the activities and events planned for you during O'Week. Go on an O'Tour to get to know the University, and get funky at the week-end finale - the O'Ball.

**Orientation** is one of the many services provided for you by your SAUA - enjoy it!

## Pennington Review

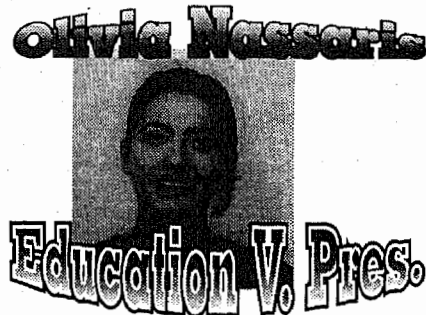
The University decided to bring in an external consultant, Professor David Pennington from the University of Melbourne, to review the structure and efficiency of the senior management of the University. Whilst the proposal has suggested some pretty drastic changes in terms of positions and committee structures, the SAUA and the PGSA have made representations to Prof. Pennington in order to protect and improve upon the student and student consultation made at the senior level of University management. At the moment, for example, there are almost 30 University Committees that deal with various areas of the University and its functions (such as the *Student Services Committee, Non-Collegiate Housing Board, the Student Affairs Committee*, to name a few) and we have student representatives who participate in each of those committees. The SAUA has impressed upon both Prof. Pennington and the big players within the University's senior management how necessary and crucial that level of representation is in order to protect student interests at Adelaide Uni.

Campaigns, Activities,

Events...Galore! The SAUA has a big calendar planned for this year from all of its departments - with lots of fun activities, fantastic campaigns focused around student welfare, safety on campus, environmental issues, and higher education, of course. Make sure you get involved!

If you have any problems at all throughout the year, please make sure you come into the office and see us. Hopefully, we'll be able to solve your hassles. In the meantime, have fun and make the most of Orientation Week!

Cheers,  
Amrita



Welcome, hope summer treated you right. My name's Olivia Nassaris and I am your Education Vice President of the Students' Association. There are so many things you are going to see, join and participate in during O'Week. The Education standing committee are running the "Ability-not disability" which is a disability awareness campaign. Make sure you go to the education standing committee table to sign a postcard so that our uni campuses have adequate facilities for disabled people. A very important aspect of the campaign is that not all disabilities are visible- so keep this in mind.

Other campaigns during O'Week are the counter HECS booklet which is a publication produced by Adelaide and Flinders Students' Associations which has the real answers to your questions about HECS- the Higher Education Confusion Scheme. Make sure you grab a copy, read it, and pass it on to a friend- recycle, reuse. The ever increasing trend towards upfront fees and privatisation of universities is very frightening. We have already seen possible precedents set by Melbourne University which charge under graduate upfront fees. The counter HECS booklet also explains the history of free education in Australia and the trend towards privatisation but you can help stop this. The National Day of Action is March 26. Mark it in your diary as a day to make a difference.

Due to the recent Austudy changes you might have to appeal if you think you filled your application form incorrectly or if you now qualify now-

Please apply - it can't hurt (more info in the article later in the issue)

Come see me, Olivia, and the Education Standing Committee (Sky, Kate, Michael, Simon, John and Alan) at our table. Talk to us about any education issues and find out how we can assist you here at uni. Yours in Union, Olivia



Greetings, salutations and welcome (back) to uni!

1997 looks like being a busy year for green activists- issues from last year continue to threaten areas of South Australian wilderness. Coongie Lakes, a unique wetland area in North-east S.A seems to be next on Santos (mining company)'s list (see the article in this week's On Dit).

But for now, the ominous shadow of ORIENTATION seems to be blocking out the sun. The Environmental Collective and Standing Committee have been busily painting and planning through the last few weeks to ensure that Environmental Activism is given considerable representation throughout O'week. Green O'Things (??!) include environmental sideshows running all week, opposite the Env. Collective's table at the Library end of the lawns. Ten Multinational Bowling and rainforest darts are two of the challenges on the agenda- come and test your greenness and support your environment department. The traditional splashy frantic paddle boat race to save Rufus the inflatable platypus happens from 11 or so, down by the footbridge, followed by a falafel lunch on the lawns.

The Environmental Collective, the green activism group on campus will be out on the lawns all week. I encourage everyone who feels that they have even an inkling of environmental concern in them to come and check us out. University is about getting informed about and involved in local and global issues. Environmental protection is so important. The earth is all that sustains us- and it must not be forgotten that humans share this planet with millions of other species who also have the right to safety and peace. Please stand up and join the international campaign against the treacherous destruction of our beautiful home. Get active!!! Sign up!!!

Sincerely and hopefully- Gin.

P.S. Don't forget to buy a SAUA cup, and use the right recycling bins during O'Week. Have fun!



Welcome to all you new students and welcome back to those of you returning. My name is Sophie Allouache and I am the Women's Officer for the SAUA this year. The Women's Department has organised several women's events during O'Week so please, if you're a woman come and check them out. Here's a list of all the Women's events happening during the week:

## Women's Monday

2pm Sculling Competition

## Women's Tuesday

4pm Self Defence Workshop

6pm Security Walk

6.30 Drinks in the Women's Room

## Women's Wednesday

1pm Women's Band - Helga

2.30 Popeye Cruise

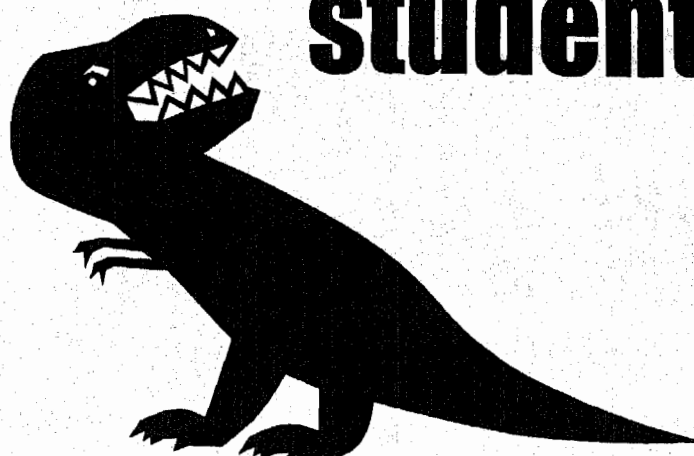
## Thursday

11am Relaxation Session

There's also going to be a table on the lawns with information about the SAUA Women's Department and the Women's Collective. We're going to have a raffle with lots of groovy prizes, so come and buy a ticket from the Women's table.

The Drinks in the Women's Room is a joint event with NUS to introduce myself, the NUS (SA) Women's Convenor, Sky Mykyta, and the NUS National Women's Officer, Gemma Pinnell, who will be down from Melbourne for the week, so I invite all interested women to come along.

Apart from all the O'Week events happening this week there will be several campaigns coming out of the Women's Department throughout the year, so keep an eye out for what is going on. I also hope to run a self defence course early in the year, and of course Elle Dit will be coming out in second semester. If you want to find out more about what is happening in the Women's Department or want to get involved then please come and find me in the SAUA office, located in the George Murray Building. Hopefully I'll see you out on the lawns during O'Week.



# student services to roar about

You may not be aware of it, but your Students' Association offers a number of services that can make your life easier.

**CHEAP PHOTOCOPIES, CHEAP MOVIE TICKETS and DISCOUNT PHONE CARDS** are just the start of it.

We also offer an **EMPLOYMENT SERVICE**, an **ACCOMMODATION SERVICE**, and a **LEGAL SERVICE**.

We are also here to answer any of your questions.

So come and visit us: we're in the George Murray Building, south-west corner of the Cloisters.

**STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE • WORKING FOR YOU • PH. 8303 5406**





## Flora Brunny Orientation Coordinator

Well, what can I say. It really is here!!! After so many months of working, the Orientation directors are ready for you all. Every year a tribal gathering occurs around the Barr Smith Lawns to indulge in childish games, free sausages (and veggie patties) and gallons of Hahn Ice. Orientation is provided by the SAUA for not only first year students, but the entire student body. Orientation starts off with a camp which has already gone, (thanks Normanville!!) and is followed by the O'Guide, Counter Calendar and O'Week.

O'Week is for all of you, and if you grab your copy of the O'Week Survival Guide, available from SAUA table, Bonython Hall, the SAUA and from every spunky orientation helper around campus, you will know all the events and will be able to get down to all the 0097 activities. O'Week is a great way to get to know everything in the Uni, meet heaps of people and to simply enjoy life.

First up on Monday night is the Planet O'Hop in the UNIBAR from 7.30pm. A great night full of drinking, bopping and 'meeing and greeting'. It is extremely important for all those who attended an O'Camp and / or started uni this year. Tuesday from 3.30pm is the Coca Cola Classic



Challenge and the famous B E A C H PARTY, in the cloisters, with free food and drink, plus the all new Coca Cola Beach Volleyball Competition.

Wednesday evening is the Rise Dance Party,

again in the Cloisters, an event not to be missed and the traditional OO97 Pub Crawl, starting in the Unibar at 4pm and ending in the Planet many hours later with a funky t-shirt.

Skulldug is on Friday night, an all new and improved version and keep your energy levels up for one more day so you can take part in the biggest event of Orientation.....

O'BALL. 3800 punters enjoying the sounds of bands and djs like magic dirt, the superjesus, screamfeeder, grinspoon and frenzel rhomb, and voiteck and hmc, plus many more. It is held in the Union Complex and all info and tickets can be obtained from the O'Ball table, SAUA table, SAUA and Venue\*tix.

The most important part of Orientation is you. Every one of YOU needs to get off your tushe and participate.....



Thanks for picking up On Dit and thanks for reading it! This is your student newspaper and is one of the best ways for you to find out what's going on around Uni.

I'm Ant, your Students Association (SAUA) Activities Office Bearer. Together with the Activities Standing Committee (A.S.C.) I will be helping the SAUA provide you with informative campaigns about pertinent issues, heaps of excellent activities and a Billboard in every edition of On Dit. The Billboard will outline weekly and monthly upcoming events and so provide a 'one look' guide to SAUA / Student events.

The year, as always, starts off in a big way with all the Orientation activities. For all those of you who have just experienced O'Camp you have received a taste of things to come. O'Week is by far the best week of the year. No long boring lectures and no pracs or tutes, but rather bebies, barbies, and entertainment galore.

\*Make sure you check out the **Orientation Survival Guide** for the low down on all the O'Week activities\*

Especially don't miss: The Planet O'Hop (Uni Bar), O'Pub Crawl, Skulldugery and of course

The '97 O'Ball, all of which promise to be outstanding events.

So have a good look around the Barr Smith Lawns, talk to all the clubs and see what they have to offer you.

Whatever you do don't be afraid to get into everything you can and if you have any suggestions then please come and let me know at anytime throughout the year.

I hope to see lots of you around at all the different events and hope you benefit from our continued commitment

Cheers,  
Ant

## AN EXTRA WORD FOR THE ENVIRONMENT

**SOUTH AUSTRALIAN WETLANDS UNDER MINING THREAT....A call for university students to speak out.**

Way up in the North-east corner of South Australia is a beautiful place called Coongie Lakes. This area is comprised of an intricate network of lakes and wetlands unique in the world. Coongie Lakes has been identified as a place of

special environmental importance by numerous authorities... in 1995 the CSIRO declared that Coongie lakes had several World Heritage values. The area is listed under the Ramsar Convention as a wetland of international significance, and is on the National Estate. Delicate and unique ecosystems are supported within this region, possibly including several species of flora and fauna which are endemic to the Lakes.

It is clear that this is a place which must be left untouched and in its natural state. The mining company Santos, however, would appear to feel differently. Despite uproar from all South Australian environmental organisations, Santos have been granted permission to commence exploration in Coongie lakes by the end of this month. So far the State Government has failed to order an official EIS (Environmental Impact Statement) on the area and have not initiated any sort of public consultation. Santos have apparently recognised that the area is an environmentally sensitive one, and claim that they will do their best to minimise damage to the environment. However the fact remains that explo-

ration alone will cause considerable damage, as tracks are driven through habitats and machinery moved in.

The current management plan for the Control Zone of Coongie Lakes states that the two main purposes of the area are for wildlife conservation "subject to agreement with modifying activities associated with mining exploration and development". Santos is therefore legally allowed to mine in the area, but this will be cold comfort if yet another fragment of South Australia's dwindling wilderness is ravaged by mining in the race for quick cash. It is imperative that this place of extraordinary beauty and ecological significance be protected from industrial invasion of this nature.

ALL South Australians and Australians who believe that the importance of the preservation of Australia's natural heritage overrides that of short term monetary gain must voice their protest to mining exploration in Coongie Lakes.

Call or write to:

State Administration Centre,  
200 Victoria Square  
Adelaide 5000

Ross Adler, General Manager, Santos Ltd  
101 Grenfell St,  
Adelaide 5000

For further information contact the Wilderness Society, The Australian Conservation Foundation, me (Gin) in the SAUA, or come and read the information available at the Environmental Collective table on the lawns in O'week. PLEASE make your voice heard! We have so few wilderness areas left. Don't just watch them disappear....

For More Union  
Info, including  
Sophie's run down  
on International  
Women's Day,  
turn to pg 46.



❖❖❖--RECEIVING  
TRANSMISSION?\*

**CAMPUS FOOD  
PHENOMENON #@8\*)))**

We have a report that during O-Week there will be the following edible specials...

**Grill Bar Level 2**  
When you purchase your favourite burger you get a **FREE** Bucket of chips  
Before 10am experience pancakes for \$1.50

**Backstage Cafe  
Schultz Building**  
Cookie & Coffee only \$1.80  
Cocktail Milkshake \$2.00

**Gallery Coffee Shop Level 6**  
Buy a gourmet foccacia and get a **FREE** Coffee  
Between 2-5pm Coffee & Cake for \$2.80

**Catacombs (Union Hall)**  
Buy a pie of your choice - get a can of drink **FREE**

**FOOD COURT Level 4**

**Tarts Are Us**  
Buy 3 Donuts get 1 **FREE**

**Cisco's**  
Nachos \$2.50

**Hot Potato**  
Your choice of hot fillings in a potato \$3.00

**Oriental Express**  
Buy a main meal & get a **FREE** Spring Roll

**Equinox Level 4**  
Bowl of plain fries \$1.50  
With any burger or pizza get a **FREE** Post Mix drink

**MAYO Level 2**  
Schnitzel, chips & gravy \$3.00  
Bucket of chips and small Post Mix \$1.80

@★ **Get us into warp drive!!  
I'm already salivating\*\***

Landing soon at your A.U.U. Catering outlet



# GET A DOG UP YA

## An Interview with David Caesar

It's become almost a cliché to talk about the current renaissance in Australian cinema, but the fact remains that an unprecedented number of wonderful Australian films have been released over the past twelve months,

hear about Japan, where everyone's crammed into these tiny little spaces, but they've all got videos and everything. Then you look at a place like Australia, where we've got plenty of space. You can still have a house, backyard, what-

phoneline. "You can just feel your life slipping away. It's not just the material things - people can look at people in Elizabeth or wherever and say, yeah, they're well off - but it's the sense of identity, the social thing, fitting into

stereotype of Australia, nor the peculiar campness of *Strictly Ballroom* or *Priscilli*, but the *real* world that all Australians know. Small but significant elements are scattered throughout the film that give it a feel that everyone can recognise - the Triple-J news-noise, or the Wide World of Sports music as Kev sets off a car-park full of car alarms after telling Mick that he's going to show him a "trick".

"I've always been interested in the physical environment, and the sounds of a place, just so you know where you are. That feel of the world, the things that make it real."

But this Australian 'atmosphere' that permeates the whole film doesn't dominate it. It doesn't

ever, live off the dole, but there's nothing to live for," explains Caesar from his Sydney home under the flight path as the noise of a startlingly loud jet screams down the

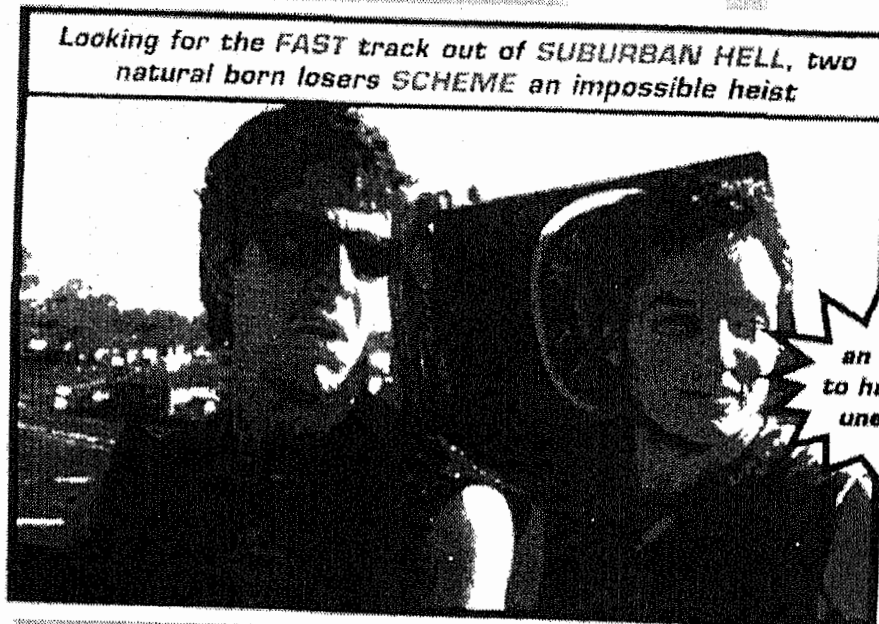
society, that's not there. Emotional deprivation."

The characters and setting of *Idiot Box* are utterly Australian. Not the tedious, 'You beaut, cobber'

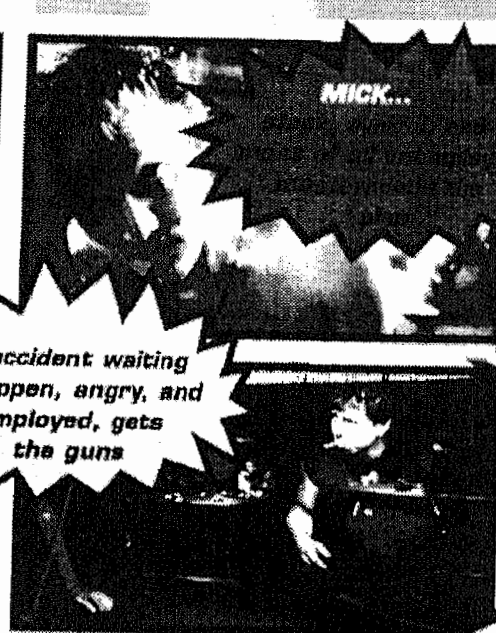
and there are many more to come. In this burst of brilliance is *Idiot Box*, written and directed by David Caesar, which opened nationally on February 20th. The tale of working class leftovers Mick (Jeremy Sims) and Kev (Ben Mendelsohn) is a journey into what can happen when all life has to offer you is the endless crushing boredom of jobless suburban days in front of the telly.

Boredom is the central theme in the film; it's what drives the central characters to do what they do - deciding to rob a bank. People don't have to be living in a wasteland, like the Edinburgh estates of *Trainspotting*, to be terribly deprived of what makes life worthwhile.

"When I hear about standard of living, you



Looking for the FAST track out of SUBURBAN HELL, two natural born losers SCHEME an impossible heist



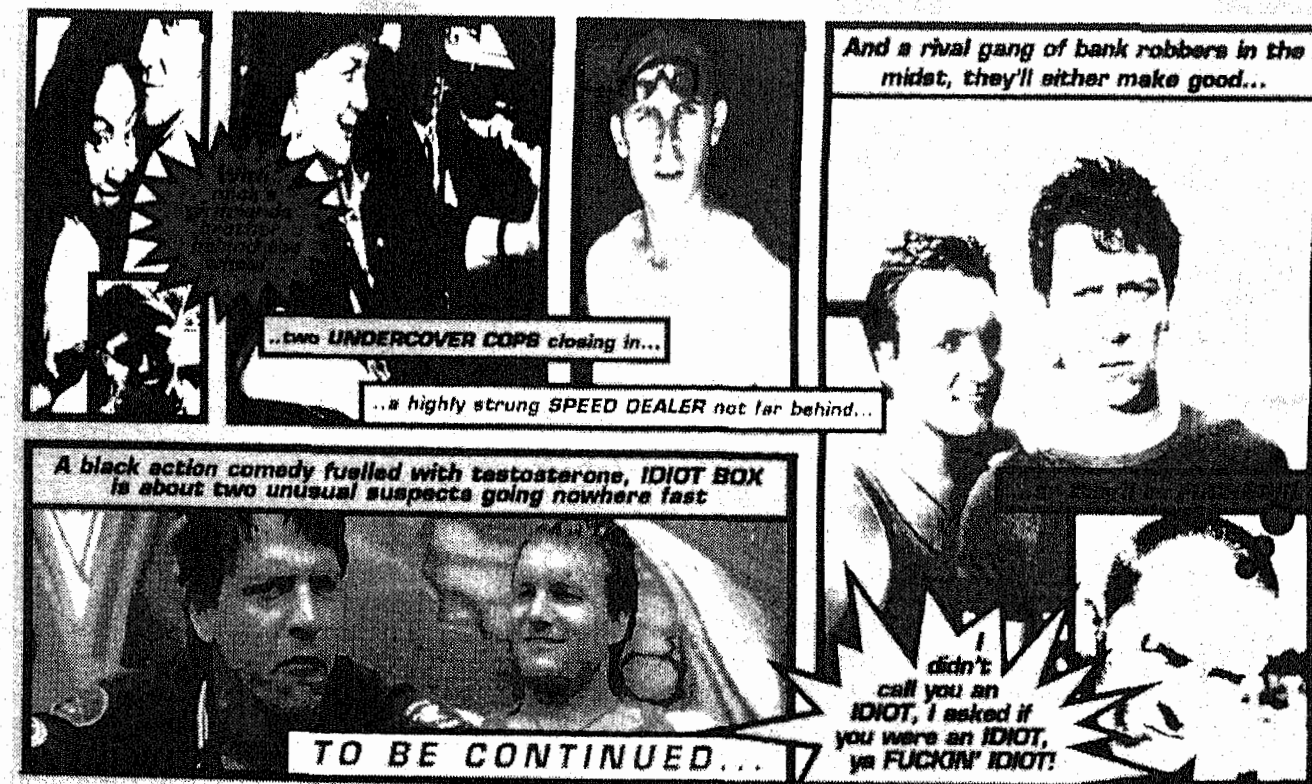
access to a video machine, so I've been able to watch things over and over again... the ability to look at things in incredible detail, in a way that's never been available before." You can watch bits that you love, wondering *how did they DO that?* "Yeah, and then you watch it till the point when you know exactly how they did that. You can learn about how it's *done* like that. I bought a copy of Mean Streets and I've almost worn it out."

Caesar was partly inspired by the innovative style of the soundtrack to *Natural Born Killers*. The film itself was less successful. "In that film they were trying a lot of stuff out, but they weren't really trying it out to help tell the story. I mean, I admire people who do that, who try new things out, but I think at the end of the day it's a story-telling process - all the angles and clever edit-

was actually quite smart. It was really difficult, watching all these great actors coming in, and all they were doing was this caricature of a westie. They weren't playing him as a human being, and I wanted to make sure that the characters had three dimensions. Even in the smallest supporting characters, you want them to be three dimensional. In American films, for example, often it's just someone introduced so that they can be killed off later. I think the English are very good at it, at supporting characters. You want the whole world to have three dimensions to it, each of the characters should have a life. For example, with Cramer Cain (who plays Arri, Kev and Mick's would-be associate in crime) all the details, the clothes he wears, the way he walks, that little bounce he does when he walks off like that. It's really great

What about recent news reports about the federal government looking into changing how Australian films are funded?

"What happened was that the government commissioned some people to do a report - I was one of the people they interviewed about it - and basically they recommended that the system stay the same. I mean, when you've got something like *Shine*, with - what was it? - eight Academy Award nominations, that'd be a really stupid time to change the whole system. I mean, without the government funding you wouldn't have 'Australian' movies. There'd just be these co-productions filmed here." The sort of awful American telemovies that want to be set somewhere exotic but not too foreign, so they set them in Sydney with an American male lead? "Yeah, and most of those



"I went to film school, and there's this idea of making the elements of a film invisible - you don't notice the editing, you don't notice the music, or whatever; but I like seeing the craft. I want someone to direct it, I don't just want to see them passively recording people acting. I want them to help tell the story."

Sometimes, if you're reminded that you're seeing a film, then you can be excited by seeing that film, by the way it's been done. "Exactly. I've been influenced by the fact that for most of my adult life I've had a video machine or

ing, whatever, is there to tell the story better."

The most important part of the frequently hilarious story *Idiot Box* tells are the characters. "The casting took a long time. The one that was hardest to cast was the Mick character, the one that Jeremy Sims plays. Most people played him as though the character was not very smart, and (Sims) was the only one who got that the character

to see, when the actors do it, when they just add a gesture or inject a word into the script, seeing the whole script come to life."

As to the future, once the publicity rounds for *Idiot Box* have finished, "I've got a whole lot of scripts I'm working on, I've got one at the moment I'm trying, called 'Mullet'. That'll need about three million dollars."

are complete shit, to be honest. But, basically, the report recommended that things remain pretty much the same, that things are working here, which is good."

*Idiot Box* is original, funny and authentically familiar in its setting. Australian cinema is in safe hands.

JAMES MORRISON



# Mr Reliable

Does anyone remember *Malcolm*? Quirky before anyone had thought of "quirk," it was a landmark film (at least it was at my place). I caught up with director Nadia Tass to talk about her new film *Mr Reliable*.

Like *Malcolm*, *Mr Reliable* stars Colin Friels as Wally Mellish, the gunman at the centre of the real-life siege that had the honour of being Australia's first live-to-air crime in 1968. Wally Mellish responds to the police arriving on his doorstep about some petty theft, by taking a few pot-shots at them and refuses to come out.

Though the initial instinct of the police was to "shoot the bastard", they decided against this as they were just starting to live down a PR disaster after anti-Vietnam war demonstrators had been beaten up by the police. With Wally's girlfriend Beryl and her baby in the house with them, the police were under political pressure to avoid another unpopular incident.

While the media covered the stand-off from the front of Mellish's house, attracting hundreds of spectators to the site, the state police commissioner Norm Allen negotiated with Wally Mellish by phone. His demands included being married to Beryl inside the house (with the police commissioner as best man) as well as an MK-47!

An improbable scenario does not always a funny film make (ask Hollywood), but the "true story" disclaimer goes a long way to making things believable. I asked Nadia Tass how this affected her approach to *Mr Reliable*.

"This is a perfect situation where truth is crazier than fiction," she says. "Before I knew it was a true story I wasn't prepared to do it because I thought it was too bizarre. Finding out that it was a true story and looking up all the references around Australia was fascinating - the bizarreness of it is really the way it was. What I did was put a cinematic structure to it."

She is keen to point out the factual accuracy of the story as way of highlighting the strangeness of the events depicted in the film. "As far as the actual events of the Wally Mellish story are concerned, everything is the same as you see in the film. He got out of jail and got a house and then he went looking for Beryl. She was pretty dissatisfied with where she was at, and so she moved in with him."

Tass has laudably resisted over-romanticising their relationship when the temptation might have been quite strong - again, visions of what Hollywood might have made of it.

"I didn't want to do that. Some of the things that he asks in the film are actually things that he asked, like "you haven't told me you love me" he actually did say that. The relationship was very much the way I showed it, in as much as it was very much for her going into a convenient situation, it wasn't a fifteen year old's first-love flutters."

A lot of the fascination of *Mr Reliable* is the notion that it concerns the lives of real people, so I have to ask what had happened to Wally and Beryl after the siege.

"I've actually met Wally Mellish a number of times and he's really lovely. And like in the beginning of the film what he set out to do was to have a normal life, well after the police left him alone, that's exactly what he did."

Mellish stayed with Beryl for a long time, before remarrying and having a family after they separated. Tass seems to be quite pleased with Mellish's determination to lead a quiet life after his notoriety in 1968, drawing parallels with another true story which has obsessed the media lately: that of David Helfgott, the subject of Scott Hicks's biopic *Shine*.

"From being in a situation where he was fairly hidden from media he had an opportunity, like we've just seen with David Helfgott who came out and said "here I am", spreading his wings. Wally Mellish said "I don't want to do that. But because you've really stuck to my story and done it justice, I'll do a couple of interviews for you, but in a really quiet way, and that's all."

While *Mr Reliable* is ostensibly about the siege, it became the focus for an exploration of the late '60's in Australia, with the scenes shifting between the Mellish house, the police headquarters and the crowd outside.

"The fact that it is so layered and complex, (means that) this single event can be seen from so many perspectives. And something which starts off with the reporters and the public, the onlookers, going there because there's this criminal, wondering 'what's he going to do', and before long they're actually siding with Wally and saying 'give him a fair go.'"

The film seems to be focusing in on a period of transition and a clash of attitudes. Wally's next-door neighbours, the Morgans are like refugees from the 1950's who really don't fit in anymore. ("Thank God! " is Tass's comment.) Their hostile attitudes to their immigrant neighbours the Jackowitz's is typical of the clash of attitudes which are a strong under-current in the film.

"With that sort of package," says Tass, "you also get a certain attitude about migrants, and fortunately we've been able, in *Australia* to overcome all that. I sincerely believe that. I grew up in Fitzroy and the family, the Jackowitz's [Wally's immigrant neighbours]

are pretty much modelled on my family. We didn't have that many kids, but we didn't have a television set and I always felt inferior for not having one, and I always wanted to be part of the Morgan lot. "What we've done in the film is bridge all those gaps. You see in the film that in the very next generation they do come together and, OK, I'm a really weird sort of person and I present it in a possibly offensive kind of way, with the two young kids in the barn having it

off. But that's my way of saying there was no more racial conflict between these two groups in the next generation, they came together in the most intimate possible ways. There are the inter-marriages, and there is this love between them, and I think that's very healthy."

"Hopefully there are the layers there and people see the beauty of the innocent society we had but then we can't stay like that."

Watching *Mr Reliable* you get a real sense of there being something in the air in 1968, in the fact that people are so ready to side with Mellish against the authorities. I wonder if they would be so prepared to today.

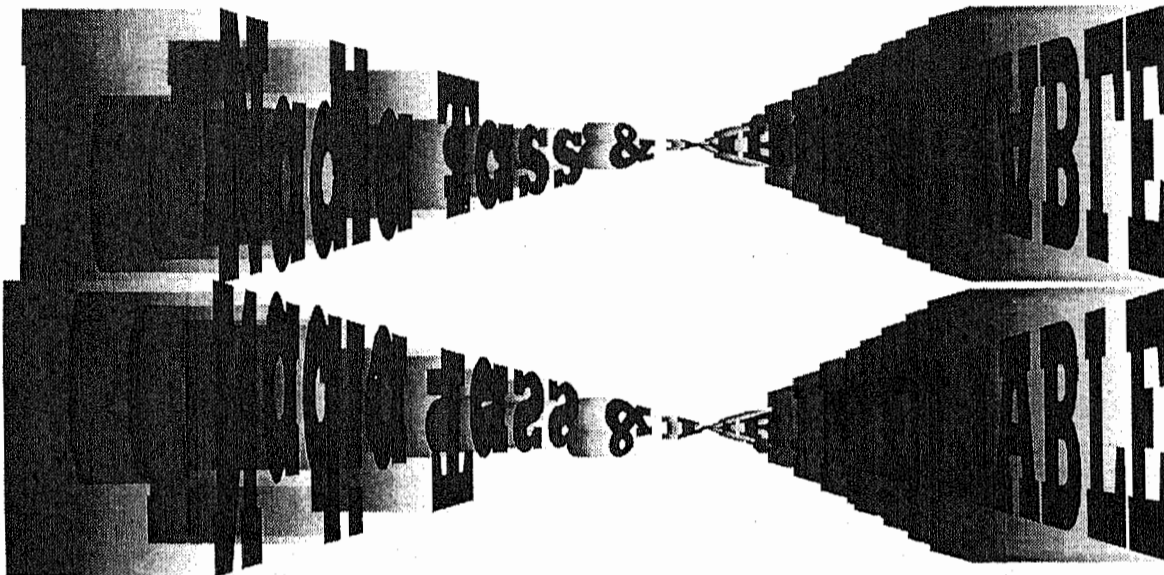
"No not today!" she says, I think that depends on which city you're in in Australia in terms of what we're heading towards. If we're talking Sydney, we've already reached Los Angeles, and if we're talking Melbourne, then the "black culture" there, in terms of black T-shirts and black pants, well they're about to drown us! Today we're a fairly complex society, we're not innocent anymore."

In common with her early film *Malcolm* which depicts a tram-obsessed *idiot savant* (Colin Friels again) who joins with his criminal flat-mate to mastermind a bank-robbery, *Mr Reliable* is the story of the underdog who sticks it to authority; a theme which Tass admits to enjoying. Remembering the '70's, she remembers being frustrated by the cultural cringe of a lot of Australian filmmakers who rejected Australian larrikinism.

"Whether we like it or not, that's reality," she says, "I'm not saying that we're not sophisticated, we are sophisticated, but there was a period there when we were simple. And the cringe factor exists today. I go to my uncle's house and they say 'it would've been much better to have gone to America.' and I say 'what are you talking about, this is the best country on earth!'"

Originally from Greece, Tass came to Australia at the age of 10. I wonder if it made her more aware of the absurdities of life here. "I could always see absurd stuff," she laughs, "but not in a critical way, it just made me laugh. And I love it and it amuses me and I certainly see it, but then I see the absurdity of Greek life too- I think its a disease, a Nadia Disease!"

Rachel Templer





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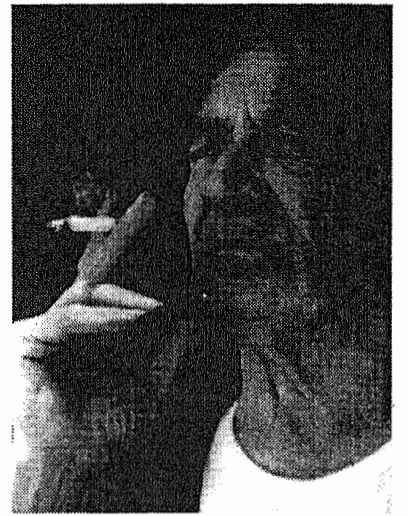
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**OTHER STUDENTS & GENERAL PUBLIC \$20**





South Australia has more than it's fill of photography studios, but this does not mean that all the groups in our community are catered for. More often than not many groups are made to feel unwelcome, and sometimes quite inadequate. Enter Robyn Brody, a female photographic artist whose vision is both wide, ambitious, and desperately needed.



Robyn's love for photography was born when she was a mere 8 years old, but did not take it up until she dumped her "proper job" as a nurse that had occupied her for 28 years! After that she obtained a Diploma in Freelance Photography, later progressing into further studies, including Studio Photography; Photography as Art at the North Adelaide School of Art and the Adelaide Central School of Art under respected local artist Gavin Blake. This led her to exhibit her fine works in the Thebarton Campus Community Art Exhibition, and the NSW Engineering Association photographic exhibition in 1995. Her works could also be perused at the Zone Gallery, and at the Tapas Gallery as part of "Swarm" in 1996.

Robyn's services to all members of the community are now more easily accessible as she has bought the Dickinson Monteath Studio, a studio that was established in 1898 and has an established reputation of fine portrait photography.

So what is it that makes Robyn's studio so different to the rest? She is open to it *all*, she's pretty well seen it all, if she hasn't photographed it already. To be more specific, her studio caters to all sexuality and gender identities; she's not scared of having pets roaming about her studio and she has also ensured that all aspects of her studio and her photography are wheelchair friendly. In the years 'B.R' (Before Robyn) Gay and Lesbian couples have never been made to feel welcome in Commercial Studios. If you have ever perused the "couples" portfolio in certain major photography studios (not naming names of course, we can't get sued this early in the year!) you will notice the heterosexual theme, there is not one portrait of a Gay or Lesbian couple. This has served to reinforce the exclusion of Gays and Lesbians in mainstream society. Wedding Photography has also excluded the Gay and Lesbian couple. So what if it's not legal yet, there are still a plethora of Gay and Lesbian couples saying "I DO" in Commitment Ceremonies who want their special day recorded by a professional photographer. Robyn provides the full wedding service for Gay, Lesbian and Heterosexual couples thus filling a very big hole in the photography market.

So what happens if you're in a wheelchair? In many studios, they'll take you right out of it and take a photograph implying that you could just jump up and run right out of the studio. Robyn on the other hand understands that many disabled persons have adopted their wheelchairs as part of their identity, and will include it in the portrait as a result of this.

This expands to those who delve into a big of "Drag". If you feel more comfortable in "Drag", then so be it, your formal portrait will be in "Drag" too....there will be no need to play up, and pretend you're just joking around, just be yourself.

No matter who you are, the surroundings will never fail to be exceedingly friendly and comfortable, and discretion is always assured.

Robyn also hires her studio for anyone who wants to use a studio, but can't access one, this is particularly useful for those delving into freelance photography. In the meantime, Graduations are coming up, and just because she's so generous, Robyn has slipped me a pile of special offers for us students who want a graduation photo that is better than the ones you have to line up for after the ceremony, but which won't break the bank. And don't worry about how you will hold on to the gown for the photo, because her studio is stocked with them, included all the colour sashes of all the degrees. So come down to the office sometime this week and ask Fi for one of the deals. In the meantime, all of us at On Dit would like to congratulate Robyn for her fine efforts towards making everyone in the community realise that we're all equal, and that no group deserves superior treatment to the other. Thumbs up Robyn!



## ETA at the TA?

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# Angels and Asses

And THE ASS SAW THE ANGEL is a new production from BRAND X Theatre; an independent group, who have adapted the Nick Cave novel and transformed it into a solo show. Over the next couple of weeks we will follow the thoughts and feelings of James Winter; performer, as the production progresses from initial rehearsals until opening night. See what a production is like from an insider's point of view, don't be scared, read on...these are the intial ideas that ran through James' head...

## BRAND 'X' THEATRE

'And the Ass Saw the Angel'- Nick Cave

27th-31st March 8pm @ The Riverside Theatre

### SCENE 1: Spinning Shit.

Rachael and James sit languidly upon a balcony, speaking through a haze created by the cocktail of warm beer and wet mull.

"I've just read this book by Nick Cave. It's such an intense story. I couldn't help but create a film in my head while reading it."

"I love that book!... It's one of those stories that sticks with you, especially because you have this love, hate relationship with the main character- Euchrid the mute. You sympathise and truly believe he's on some 'mission from god' then suddenly he turns around and does the most vile and hideous act..."

"...but you only realise that after you've put the book down..."

"Freaky..."

"Yeah... *truly freaky*..."

"You know what I reckon? 'And the Ass Saw the Angel' would make the *best* film!"

"Like an intelligent version of Children of the Corn!"

"Pardon?"

"...you know, religiously driven township, freaked out characters, supernatural events- INBREEDS!"

"...you need to get out more."

"No doubt someone will make a movie of it soon... for sure."

"...but you could easily ruin it if it became a homage to Nick Cave..."

"Yeah, the focus has to be on the characters, and the narrative, the atmosphere... it just wouldn't sit right if suddenly renditions of 'The Ship Song' just came out of

no where."

"...pity..."

"Imagine playing Euchrid... I love those dark and schizoid characters..."

"You'd make a good Euchrid - although Noah Taylor would

make a *better* Euchrid!"

"Man... we should do it!"

"What?"

"Put it on!"

"...as a film..."

"No, as a stage play, it would be *more* freakier if it was live and happening before your eyes!"

"What!... and have a chorus of thousands?..."

"No, you'd have to edit it pritty drastically... so that it would be a journey of the most important characters... even just Euchrid's journey- lamentations of the mute! A monologue!"

"An attack on the sensibilities

- we'll get the audience so compassionate towards him, take them down his spiral of psychosis, then suprise them with the ending."

"If we do it well enough, the audience will be just as guilty as Euchrid is... an accessory to the deed."

"We've gotta do it... can you imagine it... they wouldn't know what hit them..."

"We could incorporate elements of music and media to enhance his descent into madness..."

"We'll get Terri over from Melbourne to compose the score..."

"You've seen my Sister's photographs before? Her stuff would be perfect for this!"

"Fiona would be ideal for the transposition of the text... especially cause her work is already so dark."

"Oh, no... I think we're getting a bit excited!"

"You can be Euchrid!"

"...nah, I haven't acted for ages... I'd love to direct it though."

"Who'd play Euchrid?"

"Fuck knows... although what a part it would be, similar to Alan Strang in Equus. Man! This could be your opportunity to get back into theatre... you direct, I'll act- it would be like high school again!"

"...and that's a good thing?"

"...maybe Nick would come to see it..."

"...*freaky*..."



# mojo! works...

Last wednesday I had the opportunity to speak with Rachel Patterson, Chris Parker and Fiona Smith from mojo! works... about Adelaide's newest art based project.

So what is mojo! works...?

mojo! works... is a project within the Artery programme (How many of you went to the Artery party?) at the Carclew Youth Arts Centre (See seperate story). This project is aimed specifically at 18-26 year olds. Mojo! works.. wants to embrace youth culture and art by encouraging its widespread expression and to also collaborate with existing Adelaide based organisations who also share the vision of reaching the youth target.

Mojo! works... is about encouraging greater involvement in the arts by providing work-

shops in new and specialised art forms at a low, subsidised rate. The group has identified a lack in the number of the workshops that are available to non-professionals. Workshops are seen as preferable as they have a more comfortable and relaxed atmosphere which encourages greater individual expression as opposed to intensive (and often expensive) classes or productions. In tune with the youth focus of the group, young working professionals have been chosen to conduct the workshops in contrast to academics or administrators whose practical experience may be limited. Hence, these workshops are about developing real, applicable skills rather than knowledge about a particular area or art form. It is hoped that by doing this the

youth art and culture of Adelaide can be developed and expanded but more importantly, personal development and an appreciation of the diversity of art may be fostered.

Mojo! works... is fuelled by a group of energetic and inventive people within the same age group who *volunteer* their time and energy towards the fulfillment of the mojo! works.. aims. This is young people organising interesting events for young people - how often can you say that about so-called "youth" groups? If you feel that this is for you, then do it! Anyone can get involved and become a member of the mojo! works... team, meetings are every Tuesday afternoon at 5:30 at Carclew Youth Arts Centre, 11 Jeffcott Street, North Adelaide, or call at 8267

5111 during normal, business hours.

Mojo! works... will be holding a showcase of the first season's workshops in July and will be called Xenos. Look out for it folks, you'll be sure to see more info in these pages.

## MOJO! WORKS... PROGRAM

ALL workshops cost only \$7. The first workshops starting in March are:

Sat, March 8th; 1-4pm. STREET ART: Hit the pavements and get colourful!

Sat, March 16th; 2-4pm. AFRICAN DANCE: Get rythmic and open your world.

Sat, March 29th; 1-4pm. TAIKO DRUMMING: The art of Japanese drumming, hit a big drum really hard.

Courtney Squires





## Stress. What is it good for? ABSOLUTELY NOTHING



The first week at university can be a real mind f...k, it drains, frustrates, confuses and twists you. It's very rare for anyone to be admitted into every subject they actually chose to do. God knows I dumped at least one or two subjects within the first two weeks of each year. First year I chose Psych 1 with the ambition of being a psychologist. I could not have strayed further in the following two years of study. The notion of Freud, Eysenck and rats in Skinner Boxes still sends shivers down my spine. That's not all. In O'Week your pockets will be emptied by a million clubs, you are to be commended if you actually manage to show yourself at any of the meetings following this week. You've got to have a passion for it, or at least the ability to commit yourself. Each

new lecture can bring its own stresses as you break your pen and bruise your fingers trying desperately to transcribe every syllable uttered by the strange person at the front of the room. It is only a term or so later that you realize that you have only read your notes once, and that's at exam time, when you stare at the page in desperation wondering "What the hell does 'lit. class. doesn't nec. prop. git shan class.?' " It made so much sense when you wrote it down. Make life easier for yourself, decide on what your presentations, essays and assignments will be based on and only take notes on those lectures. If you have exams, then only take skeletal notes, you don't get points for filling out the page. It's best that you understand the general gist, than not understand pages of scrawl. Lecturers can

be very scary people, particularly if they're spitters or they have an intimate relationship with those roll-around black boards...you might only see the backs and scrawl of some. On the other end of the scale are the lecturers who just love to talk and interact. These can be very relieving if they're friendly, but some have fear detectors, like dogs. They only demand an answer from the shivering student hiding behind their un-read lecture notes. Just pretend you're ardently concentrating on everything the lecturer is spouting. This is made easier if you write lots of notes, even if they don't make any sense, at least you'll be left alone. Then there are the tute groups. The first tute will be fine, as you play the 'getting to know you' game. But do not be fooled. The tutor who was laid

back and incredibly charming the first week, may make you pee your pants the next. My only suggestion to avoid a major nervous breakdown is: Make sure you've done your reading. It's the only salvation. When all else fails though, you can try alternative remedies, like the 500 year old tradition of transcendental meditation which gained popularity in the 1960's. This has been shown to increase a student's IQ, and also provides better organization of memory; better concentration; increased learning ability; decreased anxiety and improved self actualisation. For further information, you can visit the **Maharishi Health Education Centre** table in O'Week. If you're too tired though, there's always the trusty Unibar.

Fiona Sproles

## STUDENT ACTIVISTS ON TRIAL IN INDONESIA

The trials of Indonesian democracy activists, Peoples Democratic Party (PRD) president Budiman Sujatmiko, PRD secretary-general Petrus Haryanto, Indonesian Centre of Labour Struggles (PPBI) president Dita Sari and nine other PRD activists went on trial on December 9. The regime has accused the PRD of inciting the July 27 riots. People's Democratic Party leaders and other democracy activists are charged with subversion which carries the maximum sentence of death.

This is one of the most recent examples of how the dictatorship of Suharto rules. The new order regime came to power in 1965 after Major-General Suharto and right wing military officers used the pretext of an alleged "coup" by the Indonesian communist party (PKI) to launch one of the most organised slaughters of the left in modern history, killing over one million people. Due to the killing of most of the left in Indonesia, the struggle for democracy has been relatively inactive for many years. It has only been since the 80's and 90's that there has been a resurgence of a militant move-

ment of workers, students and peasants organising against the regime and for democracy.

At the head of this struggle for democracy is the PRD. As a result of their effective campaigning and mobilizing of the Indonesian working class, the PRD has been singled out with the trumped up charges of spreading subversive ideas and organising political actions. The PRD has a program that aims to guarantee the basic rights of people, including repealing the five political laws which control political parties, changing the process of elections and the composition of parliament, holding referendums and building mass organisations, ending the military's 'dual function' (it's intervention in civil, political and social life) and ending the Indonesian occupation of East Timor. The shocking conditions for working class people in Indonesia such as wages smaller than a few dollars a day and no basic standards of living, such as clean drinking water has led to the manifesto of the PRD being welcomed by workers across the country.

The aims of the PRD have been able to reach

wide audiences due to the miscalculations of the regime. The raiding the PRD headquarters has resulted in wide media coverage which has exposed the brutal ideology of the military and given exposure of the main platform of the PRD. Though the leaders of the PRD have been arrested, with the remaining members of the party having to work underground the campaigns and struggles have continued.

Australia's support for the Suharto regime has been aimed at securing profits for Australian corporations like BHP, and helps legitimise the regimes brutal rule by training the military on Australian soil such as in the Kangaroo games. It is also important to note that the only part of the Australian Budget that was not cut was defense. This helps fund the military to train soldiers that are responsible for wide spread violations of human rights and the killing of a third of the East Timorese population.

This is at the same time that cuts were made to the budget.

The PRD has won a victory in that in the formal charges laid in the indictments there has been no mention of the accusa-

tions surrounding the July 27 riots. The trials have also given the PRD a major outlet for their political propaganda. They have used them as a way to agitate for social change. Since the trials began the PRD's public profile has been further enhanced with full front pages features on Budiman Sujatmiko, with his criticisms of the regime.

In light of the situation in Indonesia, it is crucial that we show solidarity with the PRD and all political prisoners. We can help the struggle in Indonesia by opposing the Australian Government's support for the Indonesian regime. You can get active by getting in contact with Resistance and Action in Solidarity with Indonesia and East Timor (ASIET) and by coming to action and protests around the issue. The latest information around the solidarity work and political situation in Indonesia can be found in Green Left Weekly. It is only by getting active and fighting for an alternative that puts people before profits that the arrests imprisonment and killing of activists struggling for change will end.

Kelly Barrett

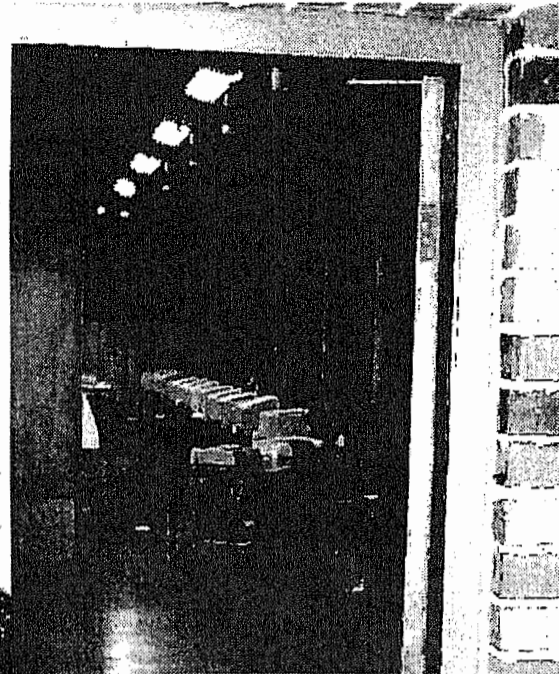


# HERE'S ONE WE PREPARED EARLIER!



Post-graduate students went back to work long ago. Here's one now, their identity hidden by request, hard at work before their supervisor returns to whip them once more.

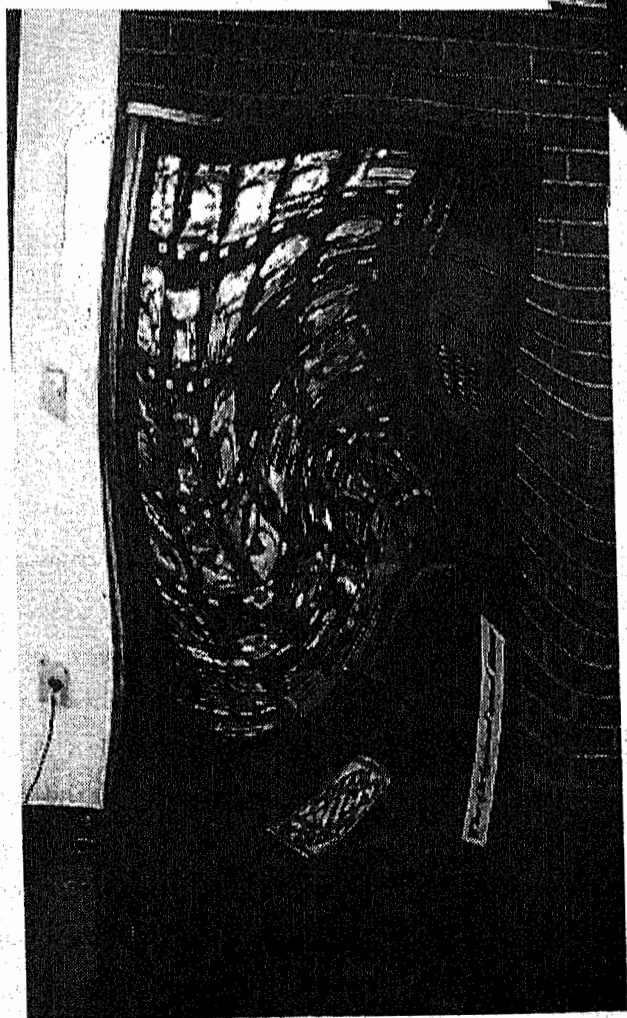
*Some people think that the university grinds to a halt over the December to March holiday period! Well, son, you're wrong, and we've got the pictures to prove it. Here are just some of the many exciting things that happened while you were away...*



The excitement of enrollment week. Nothing you're offered during O'Week will even come close to the fun that this was.



*This is the signpost of your life for this year at least. A happy thought? I thought so.*



University Vending Machines - the only place you could eat here during the holidays. After 37 packets of CCs they start to look like this.



The OSA (Overseas Student Association) hard at work in their big, pre-O'Week tent. Note the glamour associated with being the closest people to the strange, trumpet-like statues.



# ENTER THE DESPOJA

There is no denying that the majority of politicians are dishonest, out of touch, and alienated from the younger population. However Natasha Stott-Despoja, the youngest ever female senator, proved to be an exception to this rule. After sipping coffee and munching on Tim Tams with Natasha, we found her to be very approachable, down to earth, friendly and well informed. We discussed many things from Cooper's Ale to the future of Australia's education system.

Natasha is the first of many people we aim to talk to about issues affecting young people, in particular the future of higher education following the massive funding cuts by the Coalition government. It is so refreshing to converse with a member of parliament who genuinely cares about the problems faced by the younger generation.

## NATASHA THE POLITICIAN

**OD: What exactly is your role in the Senate?**

**NSD:** Primarily I am the representative of the state of South Australia. This is a job I share with 11 other senators from other parties. My role involves constituency work - catering to the needs of the constituents of SA, legislative work - going to Canberra, having a say on proposed policy, and representing the people who voted for me - especially the younger population. At the same time I need to promote the Democrat party and its philosophies.

**OD: What motivated you to join the Australian Democrat Party?**

**NSD:** I made the choice to join the Democrats because they are the only party that has been continually committed to free education, sustainable ecological growth, and democracy. The Democrats are especially dedicated to social justice and the equal representation of women in the party as well as in parliament.

**OD: Have you always aspired to be a politician?**

**NSD:** No. It wasn't ever really a career aspiration and is certainly not a life long

other profession.

**OD: Who is your role model?**

**NSD:** Firstly, Janine Haynes because she was one of the first female political party leaders. Secondly and most importantly, I would have to say my mum. She has had more impact on me than any one. I owe my progressive view of politics and love of activism to her. She is the strongest female role model I have ever encountered.

**OD: How did you achieve so much, so quickly?**

**NSD:** A lot of older politicians would say

In the preselection I ran against people who had been in parliament for 10 years, and won. My success has been a combination of hard work, opportunity, and luck.

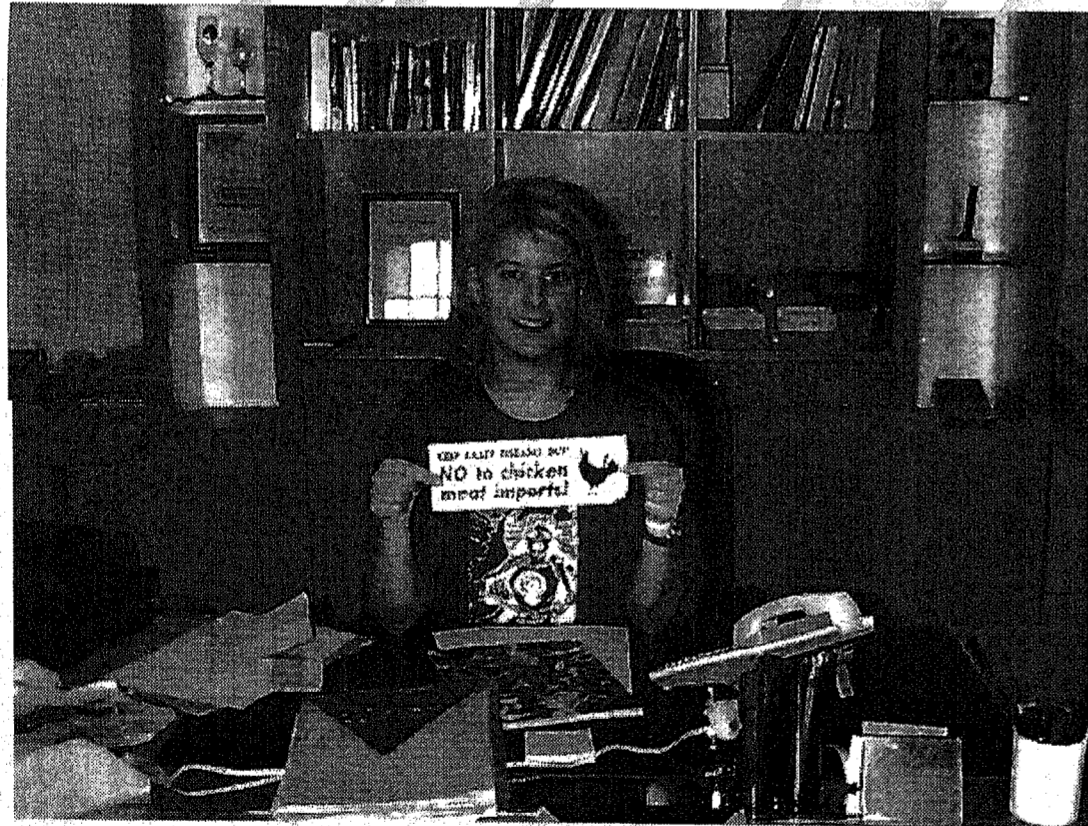
**OD: Do you find that you lack credibility because of your age?**

**NSD:** I found that I have gained more credibility from my colleagues as I've gone along. At first a lot of my colleagues in the parliament were sceptical, telling me "I'm sorry, you're a nice person, but you shouldn't be here, you're too young." But what makes my, or any other young person's life experience any less valid than a 55 year olds? In the community I have received nothing but support. I think people are so desperate for change in politics, and a diversity of representation.

**OD: Do you think that there should be more people under the age of 30 in parliament?**

**NSD:** Yes!! People assume that because I am youth representative, I must be able to relate to all the youth in Australia. That is such a ridiculous assumption!!!! I cannot relate to every single individual, this is an impossible task for anyone. And how can a 12 year old West Sydney skater relate to me? They would hardly say: "Oh

yeah, Natasha, I can really relate to her." I really believe that we need a diverse range of young people in parliament from a myriad of ethnic and socio-economic backgrounds. The majority of young people are completely alienated from the events in the parliament, they rely on "Question Time" on the ABC (plug) and



**Ban them chickens!**

one. The more you do politics, the more you are inspired to do more, and get more involved. At the same time it puts you off. I really enjoy grass roots activism; rallies, protests. This is where I feel comfortable in my role as youth representative. But seriously, who would want to be a politician? People trust you less than in any

that it happened very quickly. Others would say that they were aware of my work for a long time, from my days in high school to my election as president of the Student Union in 1991. I have been involved in politics in one degree or another for 11 years. I obtained my seat on the senate when a casual vacancy opened.

on media reports for their knowledge of current issues.

**OD: How do you propose we make politics more accessible to the youth of Australia?**

**NSD:** There are a number of ways. Firstly politicians need to be more aware of how they conduct themselves. For instance, we need to start treating young people's needs seriously in parliament by putting political issues that affect the youth at the top of political agendas rather than at the bottom. By this I don't just mean the working for the dole scheme, which is the most negative, depressing view of young people to be found. Political parties really need to put more young people in parliament. At present it is too hard for people under 30 to gain a responsible position - many years of experience are required. Teachers and parents also have a role to play; they need to promote political discussion, and encourage politicians to visit schools. I believe it is important for some kind of politics to be taught in schools, so that when it is time to vote young people are aware of what goes on in the political arena.

**OD: Has your Arts degree proved to be a useful qualification?**

**NSD:** I find it heart-breaking that more and more people are opting for vocational courses and disregarding generalist degrees, like Arts. I do realise that this is because of increased HECS fees though. A lot of people think that because a degree costs so much it is better to study something that will equip them with practical skills so they can easily find a stable, well-paid job. But education is not only about gaining skills needed for the workforce, it is also about empowerment, learning about life, and enriching the soul. Too many people go to university with the sole intention of studying something that will make them money, and place no importance on gaining knowledge and insight into world issues. When the Coalition introduced higher fees and slashed funding to universities, particularly in the Arts area, they did not consider the long-term consequences to the quality of education.

**OD: You were SAUA President in 1991, what do you remember most about that year?**

**NSD:** A total of 3000 students marched on the streets of Adelaide protesting

against proposed transport concession cuts. Due to this we won. This was inspiring because it was the largest student protest in years, and it proves that rallies do make a difference.

**OD: Do you think that student protests and rallies really make a difference?**

**NSD:** Yes I do, provided that they are large and well-organised. Rallies and protests create a sense of solidarity amongst students. It is sad that people are more likely to attend tutorials at lunch-time instead of taking an active part in the student protests. I can, however, understand it; there is great pressure to perform, and get good grades. In a way, people are scared of the consequences of their actions, and of tarnishing their reputation. Although we all have diverse political beliefs, I truly hope that all students will unite against impending threats to the quality of their education.

**OD: What do you think of the Coalition's treatment of youth affairs?**

**NSD:** To be honest, I'm really surprised how depressed I am by it all. The only concession that the government has made for youth is that the term "youth affairs" has been added to Senator Vanstone's portfolio. There has been no attempt by the government to create meaningful jobs for young people. At the moment

they have been lumbered with trivial tasks such as, to quote from Howard, "meeting and greeting people at the airport" and "helping retired people with difficult tasks." The death knell has well and truly sounded for higher education. Under the new legislation 90,000 students who could previously receive AUSTUDY will no longer be eligible for it. In secondary education there will no longer be public funding for the private sector - non-governmental schools. This will create an imbalance between certain groups of the community. The problem with the Coalition government is that they do not plan for the long term future; they only look as far as the next election when devising their policies. We should be planning for 2050 at least! This is my biggest frustra-

tion with politics, the lack of planning. To alleviate the unemployment problem and aid the environment at the same time, I think we should follow Germany's and Japan's example by building up industries in environmental areas. This will create interesting and challenging jobs for graduates. However, governments are not willing to put money into such projects because they are more concerned with budget deficit reduction.

**OD: What do you think the future holds for the Australian Democrat Party?**

**NSD:** In the short term future, the Australian Democrats will continue as a minor party. I think we will achieve a lot in

obligation to each other to be informed and to participate; get involved in Uni life. A quality university system is the key to a lot of things - FIGHT FOR IT!!

**WHAT THE STUDENTS WANTED TO KNOW...**

**OD: Do you find your public accessibility restrictive on your social life?**

**NSD:** There is never a point where there is no politics in my life. Politics is a 24 hour job. The support network of my friends is important to keep me grounded.

**OD: What is your favourite pub in Adelaide?**

**NSD:** The Austral and the Exeter.

**OD: Where do you stand on the Coopers Pale Ale vs Sparkling Ale issue?**

**NSD:** Without a doubt, Coopers Sparkling ale is a fave, Pale Ale is good too.

**OD: What is your favourite band?**

**NSD:** That is too easy. Jesus and Mary Chain, without a doubt.

**OD: If you were a cartoon character, who would it be?**

**NSD:** It should probably be my namesake Natasha, from Rocky and Bullwinkle, because she is dark and wicked. Or Robocop if that is a cartoon.

**OD: Tell us a joke?**

**NSD:** Uhhhhh nothing political.....Knock knock?

Natasha's office is 212 Grenfell Street (opposite the Producer's Pub).

Stay tuned in the weeks to come for interviews with the likes of Senator Vanstone, and other prominent political figures.



**The Jesus and Mary Chambers**

the Senate, hopefully gaining seats in every state. I strongly believe that Cheryl Kernot is the best leader in politics. John Howard just doesn't possess the leadership skills necessary to run the country. We need a leader with vision.

**OD: What are your personal goals for the future?**

**NSD:** I have my position in the senate until 2002 but after that who knows? I don't plan to be a politician forever, I'm not sure I could take the enormous workload and the endless travel for too long. I just hope that I will have done a good job.

**OD: Any advice for students before they embark on their first year at Uni?**

**NSD:** Don't forget what is important in the education system; it is more than just obtaining a piece of paper. We have an

**JOCELYN MILBANK ANNABEL DAVIES**



**WHO THE HELL IS VICKI?**



**NAME:** Vicki Kolberg (Someone from the Hellarewe Tribe)

**OCCUPATION FOR WHICH SHE IS KNOWN:** All Round Nice Person

**FORMAL OCCUPATION:** (Vicki is now with the Sports Association...visit her there) Up to 1996 I was known for being the Receptionist and Clerical Assistant in the Students Association where I have been working and playing "De-facto Mum" to all and sundry for the past two years and loved doing it.

**HOW LONG HAVE YOU BEEN IN THIS PLACE?** Just long enough to not make enemies!!

**WHAT WAS THE BEST EXPERIENCE OF YOUR LIFE (SO FAR)?** The birth of my daughter - breastfeeding was wild!!! Buying a pet Chihuahua which has sexy bed eyelashes ...mega stress reliever. Going to "Centre of Personal Encounter" Courses, doing things for myself. Walking five kilometres through dense jungle up Penang Hill, a mountain in Malaysia, Penang. We felt like the only two people in the the world. The flowers and plants and monkeys, birds, and insects were free and in their natural habitat. It was stunning. The water was fresh off the mountain and very cool on a very hot day.

**WHAT WAS THE WORST EXPERIENCE OF YOUR LIFE (SO FAR)?** Being on the Steam Ranger (Southern Encounter Tour 3/11/93) the day the super heated steam escaped and burnt three people in the engine cabin. The driver died. It took so long for assistance to arrive. The bloody news vultures and their helicopters arrived just to get the first story!

**WHAT'S YOUR FAVOURITE GROG TO GUZZLE?** White Russians and Strongbow Sweet. Yeh. Is there some provided for filling in this form? (Sorry, but the answer would have to be no...if we had some, we'd be guzzling it ourselves! - Eds)

**WHAT DO YOU DO IN YOUR FUN TIME?** Massage, clogging and socialise. Wind Clocks! Travel the tram, frequent the beach. Listen to birds and wind chimes. Smell burning incense/oil burner candles. Play music and dance to it. Laugh a lot...Be childlike, LOVE LIFE!

**WHAT RHYMES WITH "I WANNA SUE THE EDS"?** (the first rhyme Vicki wrote would get us sued....again!) Marijuana pleases heads. Gonna pay me debts.

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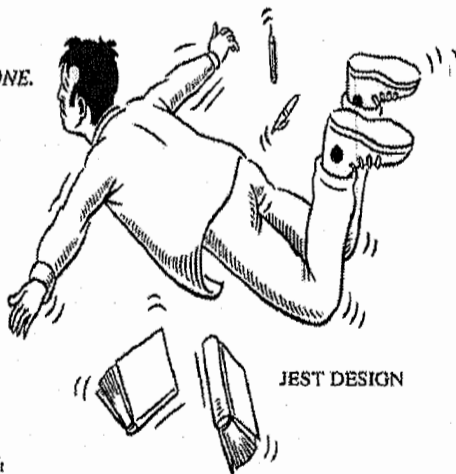
**2nd Prize** BankSA Everyday Account - Student Option. Prize valued at \$500.00

**3rd Prize** has been generously donated by State Theatre. 6 plays, 6 parties at web.state performances throughout 1997. ENJOY. Prize valued at \$400.00

**4th Prize** \$250 Penguin Book Parcel.

**5th Prize** \$100 Equinox Bistro Voucher

**6th Prize** \$100 worth of disks courtesy of Camtech



JEST DESIGN

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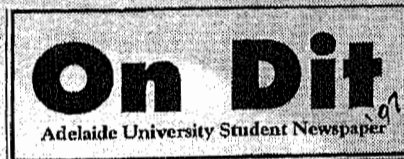
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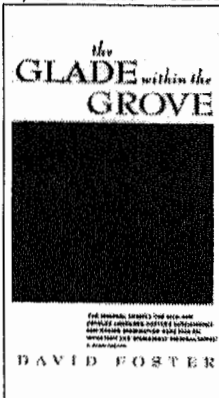
## A Phrygian Good Read.

The Glade Within The Grove  
By David Foster  
Random House \$24.95.

Take, if you will, a trip, in your mind, drug-free, or not, according to preference, to the Blue Mountains, in particular the Erinungarah Valley, in the late 1960s, a time when blissed-out peace freaks protested the Vietnam War, drug-addled hippies dropped out of reality and tuned in to Rock'n'Roll played the way it should be, and VW Kombi vans were decorated with colours and patterns that bent the eyes, warped the mind, and saved souls, karmically speaking, for here occur events of epic proportions, of deep cultural significance, which, in any country but Australia, where ideals are applauded but ideologies derided, would, potentially at least, be the creation of a new society,

of new myths and legends, of new ways and forms of ritual and belief.

David Foster's most recent novel, *The Glade Within The Grove*, is not the first time these events have been related. Catullus related the Attis myth in a poem about 2000 years ago. Foster takes the myth and transposes it to an inaccessible piece of Australian bush, giving it a richly imaginative and humorous overhaul. Events are narrated by the hilarious D'Arcy D'Oilveres, a penniless English Baron who emigrated to Australia and became a bee-keeping postman. While sorting through a collection of old, empty mailbags, he discovers an undelivered envelope with



no return address, in which is contained a poem in the Classical tradition written by the poet Orion (aka Timothy Papadimitriou) chronicling the process by which a blues guitar legend, an American soldier gone AWOL, an Australian draftee also gone AWOL, a former *Playboy* centerfold, and assorted others, all emotionally weak and seeking refuge from reality by trying to invent their own community based on love and equality, none of whom can stand one-another, except that the men, of course, want to get into the women's pants, encounter the bush-hardened MacAnaspie family, in particular the youngest, Attis, who moves down to the commune and eventually unmans himself, as James Frazer so

delicately phrases it in *The Golden Bough*, and is turned into a tree.

It's a beaut, this book. Foster's style, in this instance, reads like a blend of Flann O'Brien, Robert Rankin and John Clarke (whom I could just see playing Horrie MacAnaspie in the film version, should one ever be made, which it probably won't, unfortunately), and D'Arcy D'Oilveres is one of the greatest comic characters in Australian literature. And finally Australia has a Classical myth, an Epic ballad, all its own (I'm sorry, but that little ditty about the youth who takes a near-suicidal ride down a mountain to get a bunch of horses just doesn't cut the mustard). It's well worth reading - if nothing else, you'll learn a lot about Phrygian caps.

Why isn't this bloke as famous as Peter Carey?

Paul Bradley.

## Blood And Romance.

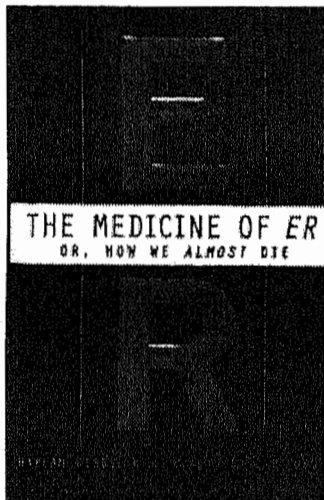
*The Medicine Of ER or, How We Almost Die*  
Basic Books.

Okay, I'll admit it. I'm an avid watcher of t.v. and never miss an episode of ER. (Except when channel 9 messes up the program, the mongrels. Up your bum Kerry!) From Mark Greene's receding hair line to that hunky Doug Ross feeling up small children all in the name of medicine, it is just a great show, mixing suspense, drama and laughter to make my pathetic existence happy. So when I had an opportunity to review *The Medicine Of ER or, How We Almost Die*, I jumped at the opportunity. By reading this book not only would I be able to understand what a cbc is (complete blood count for you non medical students out there) maybe I would also be able to learn how to diagnose eclampsia in a pregnant woman and become a hero to all those around me. So I picked up this book with great anticipation.

The first thing I did was turn to the back of the sleeve to get a look at the picture of the authors and much to my horror I discovered they looked nothing

like Doug Ross or John Carter. They looked, well, normal. Just like anyone else. How could I take these people seriously? We all know that in the real world people are beautiful. Look at any t.v show. Heck, even Roseanne started to look glamorous as her show continued. Still, I figured I'd give the book a go anyway and try to put my prejudices aside and do you know what I got? A damn fine read.

The authors, Alan Duncan Ross (no relation to Doug) and Harlan Gibbs (no relation to the Bee Gees) write with much vigour and humour. Basically they are teaching the reader in layman terms what actually happens in a real ER by relating cases that happened on the show. As an example they take an in depth look into an episode where a woman had com-



plications with what seemed to be a routine pregnancy and eventually died. Now, while the episode was probably one of the best hours of television you will see (the episode known as "Love's Labour Lost") they pointed out the little inconsistencies that crept in, where credibility was stretched in the name of dramatic licence and then explained what would have really happened. This doesn't detract from the episode; they almost write from a fan's point of view; but it does give a wider appreciation of what real doctors and nurses would have to deal

with.

On the way through the book you learn the medical terms that crop up in the show, they praise it where it deserves to be praised and then go on to explain more about what would happen behind the scenes. In the end I overcame my shallow reaction to their physical appearance and really en-

joyed the book. In pointing out some of the mistakes in the show, they do it from a perspective where they realise that the show is there foremost to entertain. It's pointed out as almost an afterthought which just allows a deeper appreciation. The best part of the book is that you don't have to watch ER to understand what the authors write about. If you're just interested in the medical world but aren't too sure of certain terms etc, this is the perfect book to get a limited understanding under your belt.

Dang, I have to admit I really enjoyed this easy going read. So if there is anybody out there who watches ER and wants to understand a bit more about the operations that take place or if there are any amateur armchair doctors who want a read or if you just want to pass a few hours reading a really interesting book, I highly recommend *The Medicine Of ER or, How We Almost Die*. Go out there my friends and buy this book. Stat!

Hamster Cunning  
Somewhere saving children  
in storm water drains.

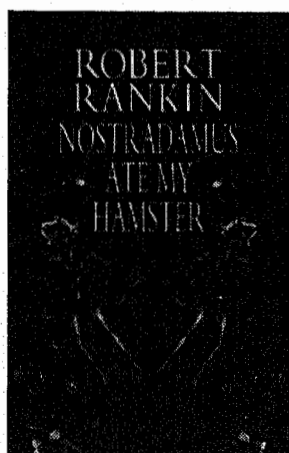
## Anyone For Seconds?

*Nostradamus Ate My Hamster*  
By Robert Rankin.  
Doubleday, \$29.95

Well, what would you expect from a Robert Rankin novel? How about this: Jim Pooley miming *The Wreck of the Hesperus*, Adolf Hitler with a broad Cockney accent (and spouting forth some dreadfully politically incorrect rhyming slang), Marilyn Monroe getting her gear off, Pooley and Omally trapped in a future where the Germans won World War Two, a nice chap named Russell who does a bit of time-travelling and gets up to all manner of sexual hi-jinks with Hitler's girlfriend (an ex-contortionist go-go dancing sex-aid demonstrator - it doesn't say if they 'took tea with the parson', but, this being a Rankin book, I feel safe in assuming

they did), a film director who wants to turn the most beautiful, poignant, touching movie ever made into a bloody, violent, gore-filled porno pic, alien technology, and jokes galore (for example, a Christmas pun: "in answer to a thousand schoolboy prayers ... local transvestite, Will Shepherd, washed his frocks by night", p. 18). Sounds about right to me.

In *Nostradamus Ate My Hamster*, Rankin (or Bob, if you like) is more self-referential and meta-fictional than ever, particularly when Russell and Morgan discuss Pooley's and Omally's adven-



tures (as related in Bob's now-legendary 'Brentford Quartet') as just being stories made up by some bloke named Rankin. It's been an interesting transition. In his earlier works, the running gags were the go. Then the big joke was his pointing them out (the same ones, of course) and deriding them. Now, in his fourteenth novel, he doesn't need to include them - you just know (provided you are familiar with his previous stuff - and if you're not, there's enough to keep you laughing happily along anyway). He's basically just writing for fun, keeping himself happy, and prob-

ably thinks the best joke of all is that he actually makes a living from it. My kinda guy.

And his target? Well, here it's your basic *X-Files-type* conspiracy theory that suffers the wrath of Bob, here in its former incarnation of 'Box 23' into which all of the district's weird and unexplained crimes got put by the Brentford police (so says Bob's Uncle John, who, he tells us, was a policeman) back in the Fifties. And rightly so. The show begs for it, let's face it, and Bob provides, not by satirising it directly, but by ridiculing the whole stupid lunatic paranoia it represents.

It's easy and fun to read, and the cover artwork by Ian Murray is fantastic - at last, a book you can judge by its cover. Get it, read it, and laugh heaps.

Paul Bradley.



# "OH, WHEN YOU COME DOWN": BIG DAY OUT 1997.

Slightly late due to protracted pre-event liquid preparations, map and programme cut out of the paper, pockets stuffed with mostly useless paraphernalia, through the gates I was herded and into the sweating, heaving, variously pierced social experiment we have been dutifully attending for the past few years...the Big Day Out, I mean.

Unforgivably I missed several domestic luminaries, arriving towards the end of the **Superjesus**' set. Sudden fame is a strange thing, really.

Sun beginning to simmer acres of bared, reddening skin around me, I was shunted sideways to stage one to see **Mark of Cain**. Without the aid of enclosed space they were not as brain-bludgeoningly loud as we all might have expected/hoped (maybe I wasn't close enough), and 2.15 in the afternoon is a difficult time to get intense about anything. Nevertheless their lucid thunderousness imprinted itself on the crowd in a 'greatest hits' set. They promised to write new songs soon, but with brains bathing in pools of sun-warmed beer, perhaps greatest hits was all we needed and wanted. And then they were gone, leaving ringing echoes of their discography in our collective heads.

Emerging from the oval after being transformed into pressed meat trying to get through an exit probably designed for pygmy herefords in single file rather than 5,000 impatient humans, I reached my 28th birthday waiting for a beer (which is to say the wait wasn't too long, unfortunately for me) and missed the beginning of **Rocket from the Crypt**. Perhaps it was the achievement of my beery objective, perhaps the collection of exhaled carbon dioxide under the atrium, or the escape from direct sunlight, but **Rocket from the Crypt** filled me with a sense of unexplainable euphoria. I was here, half-deaf by now, my body imprinted with the profile of the person next to me in the oval-exit-crush, beered up, watching seven grown men in shining silver shirts pummel me with a fully ironic postmodern pastiche of wonderfully juxtaposed influences and styles...I think. With full crowd-working schtick between songs ("this song is as pretty as you all look out there", "I left school when I was 13, which makes me twothings, stupid and fucking cool!") **Rocket**, as I like to call them, managed to overcome a fairly lethargic crowd response through sheer act of will. They made my earplugs bleed and I was glad. And while I wouldn't recommend them as the soundtrack to deeply troubling existential meditations on the unbearable futility of your existence, I'd also call you a self-indulgent beret-wearer for having one.

Leaving the glasshouse for

the reassuring scald of unfiltered sunlight on my baby-buttock skin, I went to watch **Britpop Train No.1995** (you know, the one on the front of the **Blur** album) pull into perhaps it's second to last stop. I have to admit to being in the thrall of the **British Big Bang** of 1994-5 and much as I still harbour deep and abiding affection for much of the product of that fertile moment, January 1997 is just about the use-by date for a lot of those songs. So why did I feel a small thrill flutter up my spine when the **Edgell's** tinned corn of "Alright" tinkled out of the speaker stack? Why did **Supergrass** make the **Britpop** summer of 95, mostly invented by the UK music press anyway, worth living through one more time? I have no idea, but they did, and I suppose **Adelaideans** have to take it when they can get it. With one album out and a couple of singles in about three years, the 'grass, as probably I alone call them, seem to be a bit thin on the ground for material, and they must be sick of it, but they wheeled it all out for us and I felt all fuzzy inside. They did sing new songs, one title being something like "Sun Hits the Sky", which seem to point to a certain amount of maturation (Gaz seems to have invested part of his royalties in hair clippers and safari-wear), but how mature can they get, or, more importantly, how mature do we really want **Supergrass** to be? My vote is, **Not Very**. They played all we wanted, especially with the **BDO** being rather light-on for **British** guitar pop, and that is all we really ever wanted from them. Now on to the next stage in **British** pop, please.

The obvious progression from the cartoon monkeying about of the 'grass was the cartoon monkeying about of **Shonen Knife**. Lots of the crowd registered something more than heatstruck bemusement with the familiar strains of "On Top of the World", because they certainly got a cheer out of it (hopefully not everyone was thinking about software companies at the time). The **Shones**, as nobody refers to them, look like they sound...perky, poppy, punky, cartoony, loud...erm...y. The bobbing heads of the crowd signalled approval for their bouncy (I knew there was another "y" word) brand of animated pop. I might also put in a plug for a sensitive little piece called "ESP", which really spoke to me.

Cheered by three consecutive experiences of the pop form as a loud, exuberant, ironic, playful medium for the transmission of the affirming values of pleasure, individual creativity and positive lethargy I was tossed unknowingly into the path of the great, portentous, self-important **Leyland P-76** called **Powderfinger**. **Shmowderfinger**. I know their back catalogue, thanks to **Triple J**, and have found it as fas-

cinating as the search for the perfect cocker spaniel. Seeing the crowd whoop and sing along to the dreariness of "I'll be the one" convinced me that I have well and truly missed the **Powderfinger** train. I'm crying on the inside.

So off to trawl the stalls of stuff I could buy any other time in town and buy food I wouldn't usually eat because of its strange and provocative texture; all the festival things. For some reason the opportunity to call friends who weren't there on mobile phones connected by chains to bored looking men's belts filled me with a sense of purpose only experienced, I can suppose, by religious mystics. That done and my face flushed with all the pride of the badly deluded I followed my ears back onto the oval and the increasingly familiar joys of **You Am I**.

I had my doubts about them before I got there. Had I been overexposed to their chunky (although less so lately) take on twee suburbia (am I the only one who thinks they bear a scary resemblance, lyrically, to old **Blur**)? But there they were, inexplicably and irrepressably charming in the evening cool. All the hits had people who were wearing beer cartons on their heads singing along with all the earnestness of a **World Karaoke Champion**. I can see it now, a large group of burned and drunk **Australians** listening to an **Australian** band sing about how buggered it is to be an **Australian**...it was bloody moving. Do **You Am I** reflect the state of **Australian** pop and its psyche (the two work well together)? Their record company would like us to believe that, but whether they are the epitome of "us" (and who cares after a while), it was a nice stadium pop moment to tell the kids about in five years when everyone is mad for **Retro-Futro-Acoustic-Techno Chamber Music**.

Having said all that, I didn't stay around for their whole set, call me easily distracted but...anyway, after a while doing something intensely fulfilling but totally forgettable I found myself preparing to face the totally mainstream-accepted techno-punk-pop of the **Prodigy**. Now that they have a back catalogue recognisable to every casual radio listener they are, and were, able to turn their set into a veritable stadium event. From "Voodoo People" through "Breathe", and its prototype "Poison", the **Prodigy** (read **Liam** doing everything while **Keith** threatens the crowd, the other guy with the eyes terrifies them and the dancing guy bemuses them) managed to send quite a few people around me slightly mad. With this fever still in its early stages I fled the crowd of **Prodigy**-apostles and headed for stage four.

And why should I leave the

international act at the apogee of their performance? Well, to see **Flat Stanley**. The sun down, the stress gone out of the day, **Flat Stanley** proceeded, at their own admission, to engage in their own take on stadium rock - dry ice, strobe lights, wildly gesticulating fans and all. While apologizing for not being able to play some of their back catalogue because of the recent acquisition of a new drummer, they were able to provide glimpses into their forthcoming release, "Intravaganza", which brought back that fuzzy feeling. The move from "Adelaide voodoo" (whatever the hell that is) to **Flat Stanley's** ironic worldview provided the kind of perspective probably necessary at something as big and hoary as the **BDO**.

And for the rest of the night? A two-minute peek at the leaden thump of **Soundgarden** had me back in the drinks line shortly after (although I was told an acoustic version of "Black Hole Sun" was a nice touch...my loss). My final act of musical homage, deaf, hot, tired, dehydrated and sick of the taste of beer, was to the band most appropriately associated with these sensations: **Beasts of Bourbon**. **Tex's** voice sounding like the combined bellow of rage from every liver in the place, they roared around the stage like a vision from alcoholic hell. I was a bit disappointed when they played "Chase the Dragon" so early on, but I should be glad they can be bothered to play it at all. "Ride On" seemed to last a decade, which is to say I felt as if I'd been standing in front of grown adults playing miked-up instruments at unconscionable volume for a thousand years. So I sculled my warm dregs, saluted the prowling **Tex-shaped** figure astride the bass drum, turned my back and sauntered out of the gates past smiling piles of human wreckage. And was that regret at this being the last time that lodged in my throat as I walked down **Rose Terrace**? Was I choking on the memories from 1993 to now? Was I reflecting on blurred memories of hot young days now gone? Perhaps, but it was probably lunch coming back to finish me off.

PS: **Johnnie** from **Dublin** says 'Hello And God Bless'. When unfamiliar, largish Irish guys ask to have your notebook and pencil for a minute, you naturally agree.

PAUL LOBBAN





# ROCK ABOVE THE FALLS



*A scene that was all too familiar after an hour*

Need a way to shed those extra Christmas kilos? Then how about a three day music festival - Rock Above the (Erskine) Falls!!!

It was these cheery words that prompted myself and three other 'nearly twenty' female companions to climb aboard the VW bus and make that 'big trek' over into the Victorian state.

After cheerfully driving on home turf for four hours; unhappily driving somewhere a bit slower on Victorian roads for a further five; and overnight stay in raging Geelong; a slightly stressful negotiation into

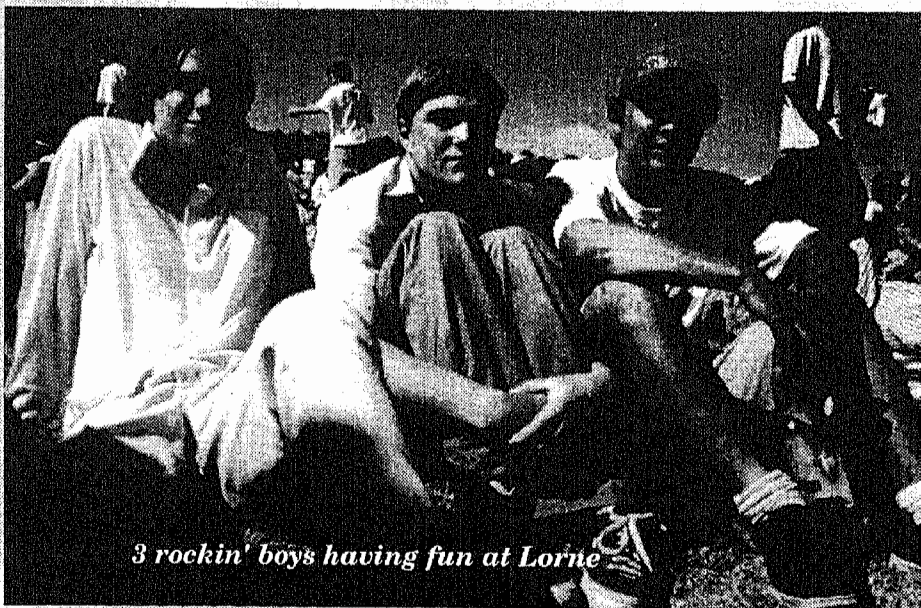
Lorne (via the Great Ocean Road) - and then a long line-up for entrance into the "rocks-site" - and many, many hours of preparatory music .... we arrived at our new home. Once inside the gates we had our car not-too-carefully scoured for alcohol and glass and were given the rights to our little patch of grass.

Actually, the rights to our patch of grass is about all we had to ourselves considering that our friendly (read: excessively borrowing) neighbours decided that they liked our stuff (chairs, table, hat, car boot, esky, etc.) which, of course, led to the formation of a very special bond between the two camps (read: they disliked our intelligence and we despised their constant Triple MMM listening - and how their car batteries never went flat I'm still trying to work out!)

It was these significant moments with interstate felons that inevitably caused the meeting of other fellow South Aussies to be remarkably special ("Oh my God! I'm sooo glad you're here

too!!").

Oh yeah, the music. We were lucky enough to find that our rear, over-friendly too-old male neighbours had actually been insightful and rung the Triple J hotline to find the bands line-



*3 rockin' boys having fun at Lorne*

up. So, equipped with our trusty list, sunscreen, jumpers for the cool night air and rug to sit on (although thanks to Dave and Christian this never stayed dry for too long - remember: never spill beer on Grandma's special blanket!) we entered the bands arena. What followed can only be described in terms of the good and the bad (why harp on the ugly?!).

Positive point 1: The stage was set at the bottom of the valley so short people like myself could see the stage and not be in the mosh.

Positive point 2: The bands were well selected and of huge variety (not to mention the fifteen minute jam sessions that occurred between each of the larger sets).

Positive point 3: A festival like this is great because you get to sit down and experience 12 hours of (usually) fantastic music without moving once (ie. everything was on the one stage).

But with every positive comes its negative so....

Negative point 1: It was bloody freezing at night, a problem that couldn't even be solved by thick jackets and beanies.

Negative point 2: The barrier broke at the most inopportune moments.

Negative point 3: Meeting absolute wanker Victorians who asked stupid questions like "Yeah, Pollyanna are quite a good little band, have you ever heard of them" - Of course we have you fuckwits, Adelaide's not that isolated!

Now for the bands (well, the ones that I remember).

Inked Factor: very dark and gloomy (or maybe it was just the overcast day).

**December 30**

Fly Charmers: charming in their interpretation of fly sounds.

Horsehead: one of the more enjoyable daylight acts.

Rail: managed to get the crowd up and forward.

Even: kept the crowd going and seemed to enjoy their passion.

Custard: Their apartment was certainly warmer than us!

Pollyanna: rocked on like true legends despite having to stop because of the broken barrier.

Regugitator: unfortunately were also subject to the same barrier saga but managed to give us a set to truly rock on to.

SPDFGH: fantastic way to end the night - left us wondering if there was anything left to look forward to!

**December 31**

Snout: Brought the drinkers out of their comatosed state and reminded us what this festival is really about.

Dave Graney and the Coral Snakes: not nearly as inspiring during the day-

light hours (pity).

Sidewinder: grabbed the diners from their picnic rugs and taught them how to dance.

Powderfinger: The people were pumped and Powderfinger were only too willing to oblige.

Radio Birdman: too old and boring for this type of thing (sorry fans!).

Pennywise: what a way to see the New Year in (although too many covers and they mucked up the count-down!).

The Porkers: Given that the only people who had ever heard of these guys before were our Triple MMM friends from next door, they were okay (well, from what I could hear from the tent!!)

So, there you have it: two days of music and fun - oh, hang on the music festival was supposed to be for three days? Well, as we discovered the third day is used to recover and prepare for the return journey home (isn't there a recurring theme on rising on the third day?). Home we did go - and a much happier flight indeed (hitting S.A roads and finally being able to go 110 was a breeze!).

PS. Now, I suppose it was a little naive of us but we had thought that this festival campsite would be similarly equipped to other campsites - not so! There were two blocks of port-a-loos (the kind that fail after ten minutes) and one block of showers - for just over 10,000 people - and absolutely no running water at all. Admittedly there was a forest type area just behind the camp but after one day you had to literally walk through everyone else's crap to find your own space. Our solution: ration those drinks - "Is it really necessary to have that water/beer/cup of tea or can I do without?" causing less than adequate inebriation. Oh Well!!

PPS. We will go again next year probably - there's just lots of things that we'll be planning to do differently.

SUSIE BATE



# A TREATISE ON THE HISTORY OF THE WHEEL



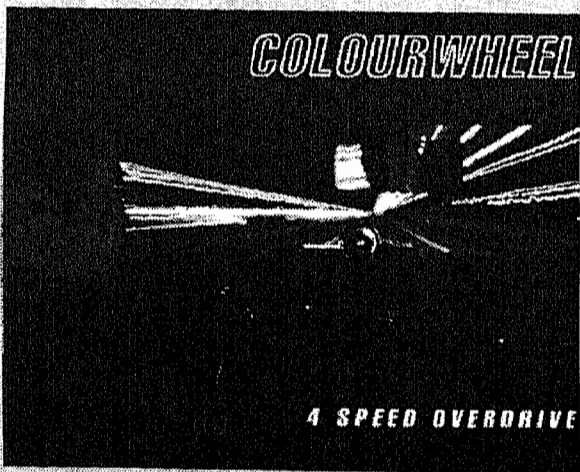
Ever since he first picked up a guitar 10 years ago, singer/guitarist Tim Hudspith has been playing in bands. And for the last five years that band has been Colourwheel, an Adelaide-based four-piece with a most impressive history. With more than 100 gigs to their name, Colourwheel have supported bigshots such as Ed Kuepper and the Stone Roses, as well as played the Big Day Out '94 and released a 1994 debut CD called *junkyard*.

But what's more exciting by far is that Colourwheel have just released their second EP - *4 Speed Overdrive* - which Tim says is "our best CD so far, much better than our first CD."

So what kind of music do you play? "Between the four of us we've got fairly broad tastes in music. It's really everything from 60's psychedelia - Hendrix, the Byrds - through to Seattle grunge. We're probably most influenced by the current Britpop scene - Blur, Oasis - and Australian bands like You Am I and Powderfinger." Tim himself listens to Mazzy Star, Cowboy Junkies (a Canadian band), Glen Campbell, Johnny Cash, Beasts of Bourbon

and Ride. He's "not at all" into electronic music or dance music - "I would never buy it or listen to it by choice!" - and thinks there's still scope for guitar-driven rock bands. "I think there's a future for it as evidenced by the popularity of latest bands like You Am I, Powderfinger - rock & roll always reinvents itself."

Tim describes the songs on *4 Speed Overdrive* as "road-songs". "I've done a lot of driving, a lot of



travelling," he explains. "Driving in outback areas, mainly in Australia but also in North America. Remote areas - wilderness areas ... I guess I was a bit carried away with movement and travel and open spaces." And what about love songs? "I try

**Colourwheel**  
*4 Speed Overdrive*  
(Independent)

Colourwheel have been in the business a while, and it shows on *4 Speed Overdrive*, their second EP. The recording is wonderfully clean, a top-rate job - no glitches, no slips. In true pop style, Tim Hudspith's voice is well forward in the mix, with the guitars loud and the drums kept to the background.

The opening track "Wanderlust" is pop through-and-through and catchy as hell, with a bright melody and sparkling mandolin sounds throughout that give it a shove-along into the realm of better-than-just-good. The beginning of "Hitchhiker" sounds like a sped-up tightened-up cleaned-up Magic Dirt jam. The vocal line is doubled an octave below, which has never been a trick that I've liked - it leaves the voice sounding empty and flat. But the instrumentals in the middle are heavenly - sliding, screeching guitars over a gritty bass line. Third and fourth songs "Movement" and "Reach" sound too similar - al-

though catchy and inoffensive they seem to run into one another and it's easy to forget which is which.

Lyrics, while they have their moments, are on the ordinary side and could do with a bit of personality (think Tim Rogers's glorious naivety and honesty). And the music tends towards empty repetitions - 4 times this chord, 4 times that chord. The very greatest rock bands - I'm thinking Smashing Pumpkins - use the most subtle variations in repeated sections to infuse every second of the music with poignancy. Experimentation is the key - tempo, key, volume, mix, everything should be taken to the outer limits rather than kept to a happy medium. My last word to the boys of Colourwheel - be brave, go forth and write songs with raw truth and energy, give us a full-length album - and I predict a happy future.

Alice Ray

to steer clear of sentimentality and relationships - those stereotypical topics ... unrequited love, relationships, girls, and all that kind of shit."

The EP was recorded in Adelaide and then mastered by Don Bartley in Sydney, to make it "warmer and fatter" and "more radio". Of the four songs on *4 Speed Overdrive*, the stand-out is "Wanderlust" - a German word meaning "a desire to travel". And is there a style change from *Junkyard* on the new EP? "You just get a lot better as musicians and songwriters," says Tim. "We consider ourselves to be indie pop - years ago it was called 'alternative guitar pop' or 'new wave guitar pop' or 'underground pop'. The names change over time." The recording on *4 Speed Overdrive* uses added acoustic guitar tracks and mandolin, as well as extra vocals.

Tim says he'd like to experiment more in the future - "I really like piano, violin, lap-steelguitar - all string instruments". But, according to Tim, "the live scene is what Colourwheel likes most - Colourwheel exists to play live." And his word on the Adelaide band scene? "At the moment, pretty good - I think it's very vibrant at the moment."

All the guys in Colourwheel have full-time jobs and as Tim points out, bands take "a lot of time, lot of energy". But are Colourwheel here to stay? "You can't predict rock and roll," says Tim. "We might get sick of it next week - we might go on for ten years."

Catch Colourwheel at the Wheatsheaf on March 14. *4 Speed Overdrive* is available now.

Alice Ray

salif keita (MALI)  
paul kelly (AUS)  
midnight oil (AUS)  
richard thompson (UK)  
loudon wainwright III (USA)  
christine anu (AUS)  
well oiled sisters (SCOTLAND)  
radio tarifa (SPAIN)  
shikisha (SOUTH AFRICA)  
shooglenifty (SCOTLAND)  
guo yue & guo yi (CHINA)  
adelaide symphony orchestra (AUS)  
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DAYS  
TO GO**



# NO MOD CONS

**Blur**  
**Blur**  
**(Food/EMI)**

Paul Lobban discovers what the hell Blur were up to in Iceland and discovers thinking up a catchy album title wasn't on the agenda.

The *Parklife* tidal wave ridden, the *Great Escape* hype survived, and the inevitable backlash endured, Blur have returned from a literal arctic exile to present the listening public with an album that disperses the lingering pong of twee Britishness. Vocalist, Damon Albarn has described this album as "British slacker music" and a move away from the whole britpop scene he saw as being dead and buried, and more power to him. What we have is a brave and successful transformation for Blur who, like Suede in 1996, have relaunched themselves. Gone are the kitsch moog solos, the knees-up cockney anthems, the need to sample twenty wildly different styles in the one album, and the third person narratives about repressed civil servants. Instead we have a band relying on their guitars and effects pedals with the odd string section and keyboard adding extra depth to their atmospheric, dishevelled soundscapes. With America still not taking the bait and the world outside the UK still seeing them as "alternative", Blur have decided they have nothing to gain in pursuing the old formula so have headed out in a new direction with only themselves to please.

"Beetlebum" begins this new age with a familiar Blur sound, but one stripped of novelty moments like discordant runs up a keyboard at the 2 minute mark. Its shadowy lyrics, with some sullen sexual imagery thrown in to boot, and first person perspective (I might be making a big deal out of this, but it's been a while since Damon sang "I like he might even mean it) are cohered by Alex and Dave's throbbing rhythm section and Graham's playing, which slowly builds to a resonating final minute until it is suddenly choked-off. It is an excellent starter, letting us in on the kind of mood they are in this time.

The blatantly titled "Song 2" really begins to display the movement Blur have made. Its spare and punchy drum and guitar intro explodes into a distorted cascade of guitar fuzz and Damon's woo-hoo's. Damon sneers his lyrics ("I got my head done/when I was young/It's not my problem/it's not my PROBLEM!") through stripped back verses before whooping his way into a crashing chorus which had me reeling around my room like a pogo stick on amphetamines. It's fantastic, and then suddenly it's gone. It's about now that you think these boys are onto something.

While still in mid-air you come back to earth to the twanging mock-

country of "Country Sad Ballad Man". Sounding almost like Pavement at times, Damon croons and whines his way over the track's half-drunken w a v e r i n g : "had my chances / and they had me / stay up nights and watch tv / I'm country sad, I'm a ballad man". All off-kilter and v a g u e l y pissed-off, its like the hungover and less sentimental cousin of "Best Days" (from 1995's *Great Escape*) without the English landmarks or mournful romanticism.

"M.O.R." is, how ironically, perhaps the most commercial song on the album. A synthetic drum beat overlaid with singalong lyrics and harmonies (fall into fashion/fall out again/ we'll stick together 'cause it never ends/ here comes a low/ here comes a high/ here comes everything"), with a thumping (and screeching!) guitar track. Perhaps thinly alluding to the fickleness of stardom in the music biz, this song takes off with a kind of shrill venom which again ends suddenly after a shrieking final few moments.

"On Your Own" sounds irritatingly familiar in places but I can't pick the source. Anyway, this is a swaggering bastard of a song. Damon singing about psycho killers and gorillas with overlaid guitar growls and almost funky bass hiccups. It's a bit weird, really, reminding me of songs I might have half-heard on AM radio in the 70s but might not have either. Which probably makes it a good lead into "Theme From Retro", an instrumental which takes all those quirky little interludes Blur have inserted into previous albums (like "Intermission" or "The Debt Collector") and dismembers them. This swirling nightmare of keyboard riffs and Damon's echoing wails is like being trapped at a Hammond organ recital on bad acid. In a way this track is a good example of what Blur are doing with this album, giving our assumptions about them a bloody good kicking.

Nowhere is this more true than on, "You're So Great", on which Graham (guitar wizz) sings!. With all the vulnerability of the hungover, he details all the shabby yet tender moments of that allegorical morning after: "DT and coffee helps to start the day/shakin' all the way/city's alive, surprise, so am I/

DT and coffee, get no sleep today". Sounding like a cross between US lo-fi (a la Guided By Voices, Sebadoh) and Billy Bragg's "Greet-



ings to the New Brunette", this song is one of the best moments on this album, and the least "Blur-like" song you've probably ever heard.

"Death of A Party" is another sullen, organ and guitar driven ballad with an insanely catchy (and dire) chorus: "another night and I thought 'well,well'/go to another party and hang myself gently on the shelf". With moments lifted from the sprawl of "Theme From Retro", this song is a sinister piece of work. This is warped into the proto-punk madness of "Chinese Bombs", which is two minutes of Blur taking the Offspring and making them sound like the Tommy Tycho Orchestra. More catchy, heavy and riff-mad than "Bank Holiday" (from *Parklife*), "Chinese Bombs" ranks next to "You're So Great" as the best moment of pure, unalloyed pop brilliance, and with a Nirvana-esque ending! If the ads are true and Blur are touring this year, this song will bring down stadiums!

The strange and twisted growl of "I'm Just A Killer For Your Love" follows on. Damon singing through a bad telephone connection as the rest of the band mix up a fog of distorted sound. It's a bit laboured at times but it all depends on your mood, just adjust your ears to the aural muddiness and hear Graham flaying his strings deep down in the mix. "Look Inside America" revisits one of Blur's favourite lyrical subjects, the USA. Previously they have poured venom on it ("Miss America"), or sneered arrogantly ("Magic America"), but here they seem to have given up being superior-than-thou and, after several attempts to crack the USA, seem resigned to their present fate: "look inside America, she's alright, she's alright/seeing out the distance but I'm not trying to make her mine."

Detailing the drudgery of touring over a lilting, Beatlesque track (take that Oasis!), this song has vague echoes of "End of A Century" (from *Parklife*) in mood and sound, which can only be a good thing.

"Strange News From Another Star" is all "Space Oddity" and Star Wars through a melancholic filter of alienation. Lyrically resembling the isolated emotions of "He Thought of Cars" (from *Great Escape*), the music track has a lot in common with Ziggy Stardust and late sixties cascades of guitars and drums, falling over themselves as they fade out. Into the home stretch and the last "song" on the album is "Movin' On". Morphing out of the remains of "Strange News..", this jaunty bit of guitar rock brings us to what Blur can be so good at. Damon at the end of that distorted phone line again, harmonies like Cockney Rebel and lyrics almost indecipherable, this song might just be album filler but it has real resonances of the guitar-laden end to 1993's "Modern Life is Rubbish". Straight ahead Blur pop with all the left-field moments, like the warped fade out, you might expect.

And then there's "Essex Dogs". This long, growling, almost experimental piece has Damon reminiscing about suburban lives in Essex in a low monotone with a repeating guitar line like the incidental music from a 70s cop show underneath. Guitar effects reflecting Graham's interest in art rock, some of these noisy moments are almost Sonic Youth-like, leer in and out of the soundscape with volatile menace. This is Graham's show, and it would probably be a good idea to be in a slightly altered mood to take it all in. Depending on your mood, it's preposterous wanking or a brilliantly scary end to a brilliant album.

It wouldn't be Blur without a fade-out instrumental fragment. Again, no "Lot 105" here, rather, we get an ambivalent, twisted effects echo which encapsulates the ominous approach Blur have taken.

Britpop diehards might hate it, but they should grow up. Blur diehards might buy it without really appreciating it, they should open their ears. This album is a welcome change of direction from a band largely behind the renaissance of British pop in the last 5 years. With both Blur and Suede re-staking their claims as the progenitors of current British music, it is now up to all the hangers-on and wannabes to ditch their old britpop formulas and begin to think for themselves. Blur have taken a risk and changed tack and that alone would be admirable enough if it weren't for the fact that they've created an excellent album in the process.

Paul Lobban



**QUESTION 1**

Who is the most amazing person you have encountered in your journeys through Adelaide Uni?

**QUESTION 2**

What's your favourite, assertive line-jumping tactic?

**QUESTION 3**

In what ways have we forever altered your life?

Qu 1  
Shannon: Amanda Vanstone  
Chris: You  
Dean: No-one

Qu2  
C: 'I have bladder problems...'  
S: None  
D: Ditto

Qu3  
C: No way at all  
D: About the same as him...  
S: What was the question again?



Qu1  
Jason: The guy who ran through the lecture naked with a box on his head in Prosh  
James: Ant Williams  
Mark: Mat Burnett

Qu2  
Jn: Say I work here  
Js: Make obnoxious comments so everyone leaves  
M: Find a friend

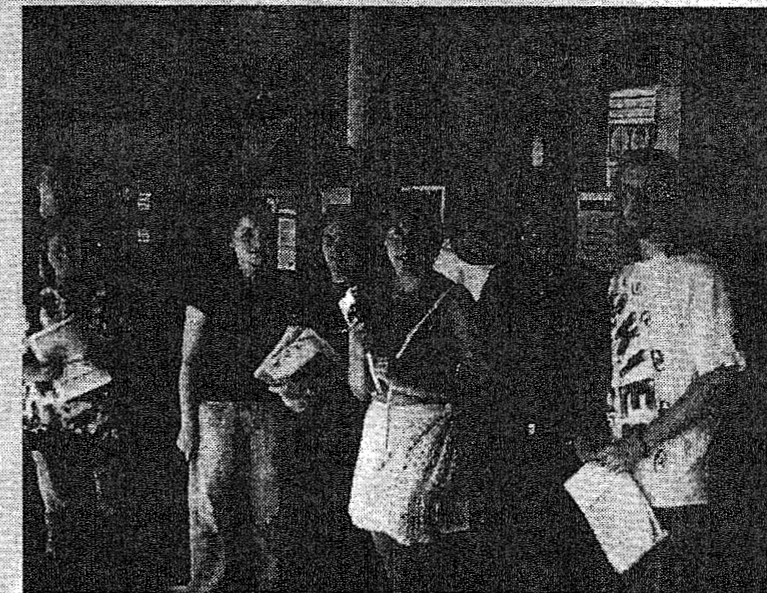
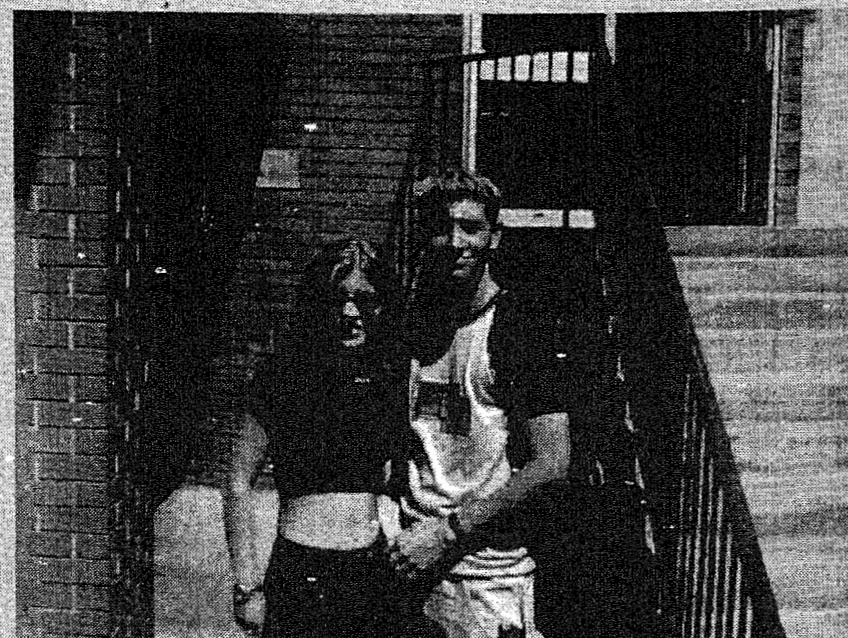
Qu3  
Jn: You delay us from going to the bar  
Js: Not in the slightest way at all  
M: I don't think you have



Qu1  
Young Blood: Helen and Mikey (Triple J)  
Kirralee: Sam

Qu2  
Y: I'm with the band and we're here to rock  
K: Scream like a madwoman

Qu3  
Y: Late for enrolment  
K: Made me famous



Qu1  
Nathan: Vivian Pioscean  
Danielle: You  
Micheal: Classics lecturer  
Peter 'don't care': 'don't worry about it...'

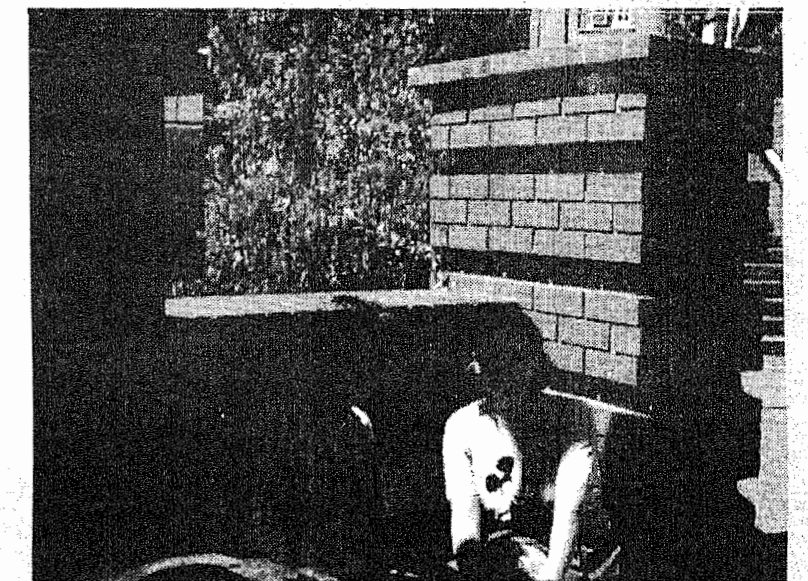
Qu2  
N: My gallstones are coming through  
D: Just push  
M: (too stunned by Peter)  
P: Get the fuck out of the way

Qu3  
N: You ruined my life, unchangably  
D: I'll remember you forever  
M: (still stunned by Peter)

Qu1  
Juliette: The people organising the AuSca Camp  
Sam: The photographer for the student ID

Qu2  
J: A lady with a baby  
S: Oh, my leg...or I'm blind

Qu3  
J: You made our day exciting  
S: Ended 3/4 of an hour of Boredom



Qu1  
Tom: Ben  
Ben: Tom



Qu2  
T: Scream fire  
B: Know someone

Qu3  
T: Confusion  
B: You haven't altered my life at all

Qu1  
Angela: Yoda  
Rudegar: Amanda Vanstone  
Daniel: Rudegar

Qu2  
A: X-Files inspired tactics  
R: I had a small surgical instrument.....  
D: Ask nicely

Qu3  
A: No Comment (about Tutus)  
R: Made me want to move to Sydney  
D: My brain hurts





## ROCK ST\*RZ

### What's your name?

Sarah Portaro (but people call me Sair because they can't be bothered with the -AH).

### How old are you?

21 (!)

### What's the name of your band?

HELGA - we play chunky, funky chick rock.

### When is your next gig?

Supporting **TOOL!!!** - or if you can't make it to that:

Producers Hotel, Thursday 13<sup>th</sup> March @ 9pm

### How long has the band been around for?

Too long!!

### How long have you been playing drums/guitar/bass/violin/saxophone for?

Not long enough! (Drums: about 2 years; Guitar: well anyone can play guitar!; Bass: since year 8; Violin: my whole life (!) - the saxophone is too heavy for me).

### What made you decide to start playing?

Well...my parents didn't approve - so that gave me motivation!

### What was your first CD or record that you ever bought?

I remember getting a copy of Michael Jackson's *Thriller* album for x-mas (when it came out). It was especially taped for me without "thriller" the song on it because it scared me! I think I also got Lionel Richie that year!

### Who's your favourite author? What's your favourite book?

Authors: too many

Books: HEMP & the Marijuana conspiracy by Jack Herer & John Jiggins.

The GAIA atlas of planet management by Norman Myers = 2 books jam packed with saving the world info!

### Who's your favourite actor and what's your favourite film?

Um...Nadine Garner...and...Mel Gibson...(?) and Rino Del Zoppo.

Fav Movie - Mad Max (all of them coz it could happen!).

### Have you got a favourite TV show?

TV is a dangerous and addictive drug...The Simpsons!

### Who's your favourite band/vocal artist?

Favourite bands: The Mark of Cain, Beullah's Fix, Kinetic Playground, Mr Fuzzy, FRUIT, Reckoning & Honeyfix (who needs to look further than our own fair city...)

Favourite Artist: Tracey Chapman, Niki Wallace (playing for international women's day - March 8<sup>th</sup> [plug-plug!])

### What's your signature drink?

WATER on the rocks or anything with sugar!

### After a rock & roll star what's the thing you really want to be in life?

A good musician!!

### You're having a party and God comes down to tell you that you can pick any 10 famous people you want, dead or alive, and he'll make them come. Who do you choose?

I don't think that would happen to me!

### What's your last word to all the kids out there?

Stay kids, and don't believe everything they tell you.

## ANDREA REINIETS INTERVIEW

She's been described as "funky, low-groove, techno savvy with a voice to die for" and she's Adelaide proud. Andrea Reiniets speaks to *On Dit* amidst the souring heat from the coolness of her own quarters about her debut CD, **WOMADELAIDE**, and printers.

Probably the first thing you might recognise about Andrea Reiniets is that her obvious passion for music has worked very successfully for her so far. The release of her debut CD *Fluently Helvetica* (produced by Michael Turrell) in September 1996 has seen Andrea rise to the top with rave reviews from Rolling Stone (and the likes) and 'Wooden Child' (one of the songs from the CD) being played on 140 radio stations around the nation. So what is it that inspires this 'woman of the world'?

"Quite a few of the songs from the CD are about my childhood and growing up in a country town (Shepparton, Victoria) but most of the stuff I write comes from the way that I live; life experiences" says Andrea.

Andrea describes her music as "pop riveting" where melody and lyric become the most important elements in a song.

"What I write is tuneful, it is powerful music which transports a message that is really 'hummable' and enjoyable. Melody and lyric are the pivot, the 'integrity of the tune'."

Then again, one striking element of Andrea's work is her amazing ability to experiment with many different layers of sound, including those made by objects such as the common day printer.

"Music is sound - the concept of si-

lence is lost to us - we live with vibrations all around us" and is some strange way Andrea has managed to turn these sounds into music.

But this is not an unusual task for Andrea who tells me that "Sometimes I have to do 'soundscapes' (layered sounds) where I recreate (or construct) new sounds, or new ways of hearing sounds."

One such example of this is in *Helvetica* where the rhythm of the printer is used as a background for the building of the song.

"While I wanted *Helvetica* to be a contemporary popular (or contemporary alternative - depending where you're standing) piece of music and really stick to the song format, I really love to layer in other sounds which give the piece more depth".

As a performer Andrea prefers to let the audience decide how to view her music for themselves.

"There's a part of me that really enjoys being the 'bully' and manipulating the way people interact with the performance but another part of me loves the way that people now can feel free enough to move away if they wish". An aspect that is most certainly applicable for the upcoming **WOMADELAIDE '97 Festival**.

"The nice thing about Womad is that people can come and go as they wish and it's not such a big deal" claims Andrea.

"Given that there are so many things available in the world, it's nice that people can sit in that natural environment and hear something for the first time, or maybe in a fresh way, and they don't have to feel like they're stuck when they'd rather be somewhere else".

With these profound and perceptive

## The sounds of the planet...

If you're hard up for something to do around 28 February, March 1 & 2, then feel rest assured because WOMAD hits the streets of Adelaide once again. Womadelaide 1997 promises to be jam packed full of music by over 200 artists from more than 20 countries. Some 52 hours will be spent featuring performances of world music from every continent.

Just some of the international artists who will brave the stages at Botanic Gardens will be:

**Salif Keita** (Mali) - one of the 'greats' of modern African music and the vanguard of modern Malian music. He has been called "one of the world's greatest soul singers".

**Richard Thompson** (UK) - well known for his success in melding traditional British folk and Celtic music with rock and roll.

**Terem Quartet** (Russia) - the surprise hit of WOMADELAIDE '92. This quartet (played on balalaika, accordion and domra lute) has a repertoire that blends folk, classical and traditional music.

**Justin Vali Trio** (Madagascar) - on the Valiha Justin's music tastefully mixes African rhythmical influences with refined Asian melodies and harmonies.

**Fun^da^mental** (UK/Pakistan) - Afro-Asian influenced; this group incorporates their strong socio-political views and beliefs into their music.

**Shooglenifty** (Scotland) - an inventive and

exciting six piece Scottish 'folkic' band, who are currently one of the big stories on the British roots scene.

**Joji Hirota** (Japan) - this percussionist of extraordinary skill, will play solo performances and also team with the Guo Brothers.

**Lunar Drive** (Nth America/UK) - for the first time appearing on a WOMADELAIDE program this North American Indian music comes courtesy of a cultural conglomerate of artists and musicians from several regions of Nth. America and England.

**Well Oiled Sisters** (Scotland) - their music is described as 'lusty, gutsy, country-rockabilly punk'.

Closer to the home front you can expect to see a wide range of Australian delights from popular singer/songwriter Paul Kelly, the extraordinarily talented Christine Anu, one of Aboriginal Australia's most visible ambassadors - Kev Carmody, the jazz/folk band Mara!, the bluesy Backsliders, the Australians with attitude and musicians with a mission: Midnight Oil, Colin Offord, The Heavenly Light Quartet and Tom E. Lewis and Chris Young with the harmonic singers.

Locally there is plenty of South Australian talent packing the stages (just to show the rest of Australia how good we really are!) including - the Adelaide Gamelan Orchestra, popular Adelaide Celtic rock/folk group The Borderers; Dya Singh; the award-winning band Fruit, and the exquisitely talented Andrea Reiniets.

comments I wondered what comes next for Andrea Reiniets.

"There's a producer in New York who is requesting to hear more of my new material - so there's something promising -, I'm working on two new major compositions and also a choral piece, as well as touring around a bit and working on some ideas for a second album" (sounds like a busy time for Andrea!).

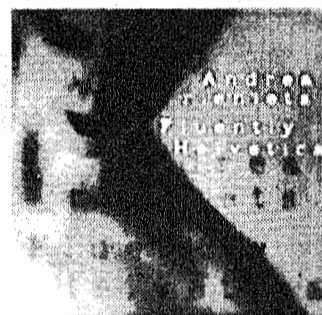
With all of these fancy things going on one could be forgiven for assuming that success has engulfed Andrea but her true passion for music shines through without a doubt.

"At the end of the day I just want to write beautifully crafted songs that people can hum along to, and are part of people's lives, as they get about their own good work". Thank You Andrea - I will!

Andrea Reiniets can be seen along with another 199 performing artists at **WOMADELAIDE '97** at Botanic Park from Feb. 28 until Mar. 2.

Her CD *Fluently Helvetica* can be found at The Mercy Sisters Bookshop, Norwood, Sisters by the Sea, Semaphore, B# Records, Big Star Music, CC Records, The Compact Disc Shop in Unley, from Andrea herself on (toll free) 1800 357 770 or on site at **WOMADELAIDE**.

Susie Bate



The Adelaide Symphony Orchestra makes its grand WOMAD debut alongside the Guo Brothers (Guo Yue and Guo Yi from China), the first time that a symphony orchestra has ever played on a WOMAD stage.

As well as the many special performers on stage, there promises to be a number of roving performances by South Australian wonders such as the Android Sisters, Slack Taxi and the exciting a capella (in action) group Before You Were Blond as well as performances and demonstrations by Capoeiras.

WOMADELAIDE'S continued role as a medium for cultural understanding and tolerance will again be present in 1997. The orange 'tolerance' apal ribbons will be distributed throughout the festival as a symbol of breaking down prejudice and ignorance through the common language of music (If you went to the Big Day Out this year you may still have yours from then). Wear it proudly!!!

Wonderful WOMADELAIDE '97 is from February 28 - March 2 at the Adelaide Botanic Park and is proudly presented by Optus Vision.

Tickets are available through BASS on 131 246

Weekend passes: Adult \$115, group \$100, conc \$90, extra child \$40

Day/Night passes: Adult \$69, group \$60, conc \$55, extra child \$25

Night passes: Adult \$49, group \$44, conc \$39, extra child \$20



**Mall Rats** (1995), Director: Kevin Smith  
Jeremy London, Jason Lee, Shannen Doherty, Jason Mewes, Kevin Smith  
CIC

*Mall Rats* is the latest offering from *Clerks* director Kevin Smith. Like his previous film Smith has attempted to explore the tensions of being young, American, and living in suburbia. Unlike *Clerks* though, what you end up getting is a nineties version of *Animal House*.

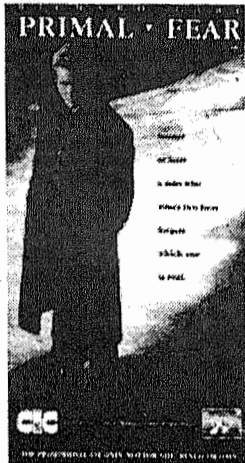
But *Mall Rats* is not just about suburban angst. It also looks at the relationship, and mutual dependency, between young Americans and commercialism, and basically what happens when you get an oddball collection of characters with a lot of time on their hands. The film is centred around two college guys, Brodie and T.S., who escape to the mall to forget about the fact that their girlfriends have dumped them that morning. There they become involved in a series of adventures which sees them finally hijacking a television game show to win back their girlfriends. Unfortunately, the film is never as funny or satirical as it could have been. Its whole concept does not allow much room for originality in the first place. About the only thing that saved it for me was Jason Lee's performance, and Smith's sharp dialogue, which gave even the clas-

sically dumb characters some clever lines. If you are looking for pure mindless entertainment then this is the movie for you.

Carmel Pascale

**Primal Fear**  
Director: Gregory Hoblit  
Richard Gere, Laura Linney, John Mahoney, Frances McDormand, Edward Norton  
CIC

It looks like Richard Gere is having a hard time choosing good film roles lately. *Primal Fear* is your run-of-the-mill Hollywood thriller/courtroom drama flick which essentially regurgitates most of the themes and plots that we have seen so many times. Gere plays Martin Vale, a smart Chicago lawyer who enjoys defending well known criminals because not only is it a challenge to try and win, but because he believes in the goodness of people, and in the fact that everyone has the right to a fair trial (phew!). The action begins when a well known archbishop is murdered and the only suspect to be found is a nineteen year old choirboy, Aaron Stampler played by Norton, who is running away from the murder



scene covered in the archbishop's blood. Marty decides to defend the choirboy, and just as you might have guessed, the prosecuting attorney happens to be an old lover and professional rival. Marty believes in the choirboy's innocence, and from this point on the story is driven by his attempts to get Aaron off in a case which is proving to challenge his convictions. For a thriller *Primal Fear* has few surprises. As well as the recognisable plot and familiar characters - which I won't mention here because it will probably spoil any suspense value. After having said all that, though, I must confess that I am a fan of the genre, and I did enjoy this film. *Primal Fear* is for those of you who can appreciate a good dose of Hollywood gloss without too much substance.

Carmel Pascale

**Heaven's Prisoners**  
(1996), Director: Phil Joanou  
Alec Baldwin, Kelly Lynch, Mary Stuart Masterson, Teri Hatcher, Eric Roberts  
Twenty First Century Pictures

*Heaven's Prisoners* is a gangster thriller set around the tropical south of the U.S.A. This setting allows certain aspects of the south to be portrayed (humidity (read sexual tension), religion, boat rides on the bayou, and voodoo black guys. Like many other aspects of this film it is done superficially. The film begins by introducing the

tortured soul of Baldwin's Dave Robicheaux, a reforming alcoholic and ex-cop who was forced to resign when he smoked a government witness. His uneasy retirement is interrupted by a plane crash in which the only survivor is a young illegal immigrant from El Salvador who equals instant family for he and his wife (Kelly Lynch). He soon discovers that the plane was blown out of the sky to kill its pilot, who was a federal agent working undercover as a drug runner. For no apparent reason Dave decides to begin an investigation into the crash. This threatens to end his new-found domesticity, as well as his life, and leads him to question his friendship with a local drug boss.

Apparently, we are expected to believe that the action in the film is driven by Dave's dilemma over whether to keep his new happy family, or whether to jeopardise everything by trying to beat the bad guys. His precarious state of mind is explained away by his alcoholism and early retirement. However, what actually propels the film is a series of badly constructed plot devices which often leave you wondering about the characters' motives.

Although Baldwin tries to do a good job of his role, the script badly lets him down. What you get is a fairly superficial exploration of the genre because the film lacks any real action or characters that ring true. In the end it is all a bit unbelievable and pointless.

Carmel Pascale

**Do YOU Suffer from Stress?**

Do you suffer headache, sore neck and shoulders from long hours studying, be they on a computer or 'pawing' the pages of text books and writing notes?

Massage will help you to relieve the pain and discomfort associated with this and the stress placed on your body in your daily routine.

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Conveniently located close to the Adelaide Campus of the Adelaide University Paul Breen, a Qualified Massage Therapist holding a Diploma in Sports Massage and Certificates in Connective Tissue Massage, Swedish Massage System and Shiatsu, encourages you to experience how wonderful a good massage can make you feel especially when you are under the pressures and long hours of study synonymous with university. It will leave you feeling rejuvenated. Quality and Integrity are Guaranteed.

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**JAL Scholarship**

**Wing your way to a summer in Japan with the 1997 Japan Airlines Scholarship. JAL is offering three scholarships to undergraduates in their second, third or fourth year from all faculties.**

The Scholarship includes a six week stay in Japan (July 22 - August 27 1997), attending the Summer Session of Asian Studies at Sophia University in Tokyo, and provides students with the opportunity to experience Japan and its culture.

You must be 20 - 28 years of age, an Australian resident living in Australia for at least 8 years and have not previously lived in Japan. Knowledge of the Japanese language is not necessary.

Japan Airlines will provide Return Airfare, Accommodation, Tuition fees for Sophia University, Sightseeing, Homestays, Insurance, Daily allowance and Text book allowance.

Applicants are required to submit an essay on a given theme.

**Entries close 18 April 1997.**

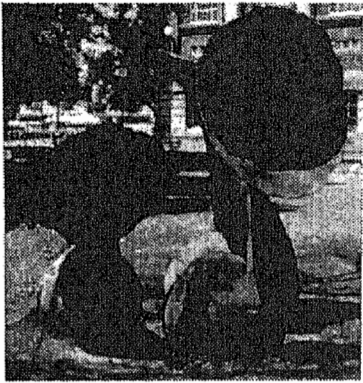
For more information and application guidelines please contact:

**JAL Scholarship Coordinator**  
**Japan Airlines, Level 14, 201 Sussex Street,**  
**Sydney NSW 2000. Ph (02) 9272 1100**



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**On Dit**

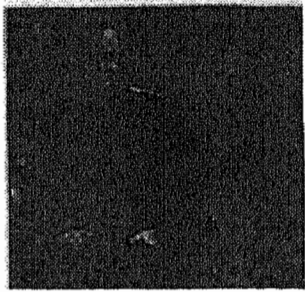
**It's, like, art, man**

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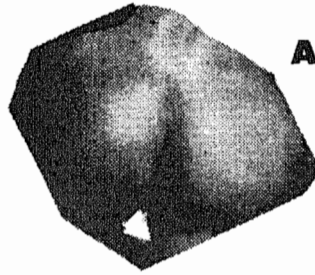
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**On Dit**  
**Be Afraid**



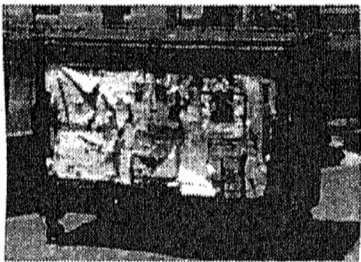
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**On Dit**  
**Good times and great rock 'n' roll**



**On Dit**  
**All Arse, No Class**

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**On Dit**  
**Take a look at your future**

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**On Dit**  
**The Ultimate Mag**

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**I'm going nowhere fast with On Dit**

NAME:.....  
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**On Dit Paxton**

NAME:.....  
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**On Dit**  
**Soon to launch a highly successful singing career**

NAME:.....  
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**On Dit**

NAME:.....  
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**Ugly, very ugly**





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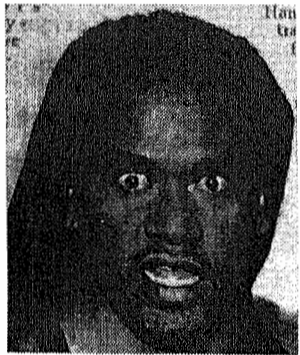
**On Dit**  
**Not Dead Yet**

Ah yes, the thrill of returning to university is beaten by only one thing - starting it for the very first time. Yes, those of you who have just entered the hallowed halls of the University of Adelaide may be feeling a little shell-shocked at the moment. You may be looking around you, thinking 'What the fuck have I got myself into?' You may be thinking that Year 12 and, indeed, that entire high school experience wasn't so bad after all. So, you didn't get any sex-type action on O'Camp? Enrolled in a



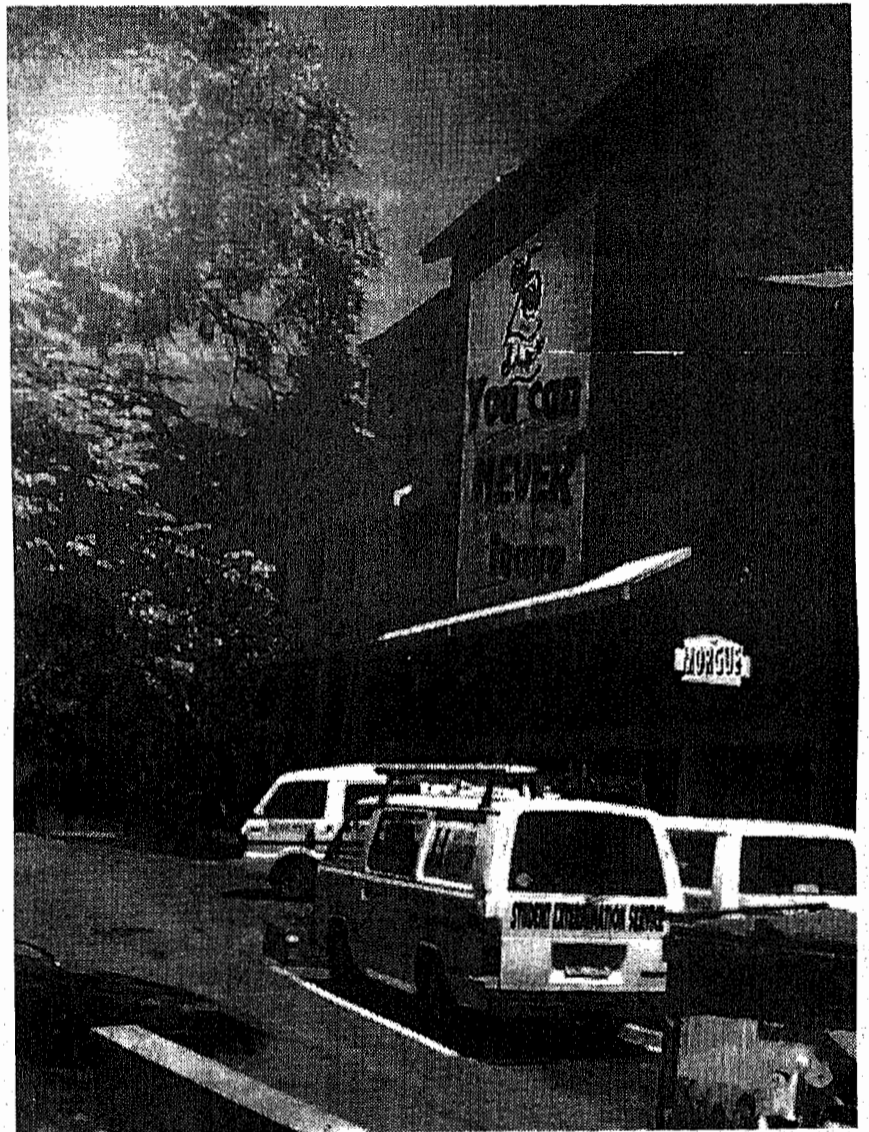
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**On Dit**  
**More fulfilling than a backseat headjob**



**On Dit**  
**Stay off the drugs, kids**

NAME:.....  
 SUBJECT:.....  
 YEAR:.....  
 SCHOOL:.....



Commencement Camp by mistake? Accidentally signed up for National Action at O'Week? Feeling in need of something comforting to get you through the first few weeks of university?

Well, this is your lucky day. We are proud to present this limited edition set of On Dit exclusive back-to-school sticky-less stickers. Just use glue (or saliva, for that wonderful newsprint flavour) to affix them to the front of all your brand new exercise books. Enjoy, and remember, these are the best years of your lives.



NAME:.....  
 SUBJECT:.....  
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**All good wookies read On Dit**



**On Dit**  
 NAME:.....  
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**Looking good**



# Welcome to uni ... suckers!

Well, here we are at the beginning of another university year. To those of you who are new among our ranks, be you freshers, mature agers, new lecturers and the rest...welcome. To everybody else...Cheers! We hope that your summer holidays were everything that you wished that they would be. In many ways ours certainly were. And weren't. Among other things we survived the road trip from hell, saw some of our favourite bands, met many interesting people (and got into a bit of trouble doing so on occasion) and generally spent too much money (which was an amazing feat seeing as though we didn't have much to begin with). But enough about us. Who the hell would have thought that three months of holidays would fly by so quickly?

Personally, the one thing that I hate about returning to Uni is the inevitable question that you will be asked by friends that you haven't seen since exam period last year. "So how were your holidays?" If you are anything like myself, a feeling of panicky restlessness will undoubtedly flood your veins while

you struggle to make the events which occupied your time appear more exciting and interesting than they actually were. Or you may be panicking as you struggle to accurately remember events that occupied your time. People who a week ago couldn't wait to get back into a 'routine' will undoubtedly complain about having to return to the uni way of life. Maybe after their first lecture. Probably before. I confess to being one of these people.

To those who are new at uni, just be aware that we all know who you are. In a couple of years you too will look at the new additions to the uni campus and laugh, thinking that you were once in the same situation. Inevitably by Wednesday of 'O Week' 85% of first years will have located the uni bar. Of the other 15%, 5% would have probably joined Students for Christ and other club groups, and 2% may have gone into the library. 8% of respondents failed to correctly fill out the form.

However these are estimates. This is what is fun and exciting about being a first year student -

so many choices. If we can give you one piece of advice to start you on your way, don't begin your library skills workbook until absolutely necessary. Our tip is, leave it until that last possible afternoon and then try to locate someone with the same book as you, then be as charming as possible and copy as much of it as your friendship will allow.

At this point in time, let us introduce ourselves. We are Wayward students. You may come to recognise us by our lateness or complete absence from lectures, the dark circles under our eyes from lack of sleep due to an assignment "all-nighter" or an "all-nighter" all-nighter. You'll find us spending more time in Uni Records than the library. We'll be the ones who swear we are going to eat healthy whilst at Uni and then succumb to the... (I don't know what it is)...of the deep fried Mayo chip.

Throughout the Uni year we will try to bring you suggestions of interesting things for you as students to do in your spare time in Adelaide and the surrounding met-

ropolitan area, keeping in mind the nagging irritation of a tight student budget. We will include reviews of restaurants, cafes and other related fun stuff. As many of our friends (who in their own way are proudly 'wayward') would know, we are definitely, in no way whatsoever, authorities on this subject. Consequently we would appreciate any suggestions and help that any people would care to give us.

Throughout "O Week" everybody will be telling you all to "get involved". This is very good advice. It may sound completely cornball but truthfully, don't be afraid to get out and meet people. First years please remember that everyone at uni was once in your position. Shit, I think that I may have been on holidays for too long, please obliterate the last sentence from your memories. To assist you all during your first few weeks at uni, we have compiled a helpful 'Wayward's Guide to Uni'. Its complete crap but hey...live on and have a good 'O Week'.

Natalie Whelan & Kerryn Doyle

## You Need This Guide.. READ IT!

### A Wayward Guide to University

#### Barr Smith Lawns

**Distinguished by;** Green grass, hacky sackers, weird sculpture.

**People found here;** those with, or meeting up with, friends, watching the world go by, playing frisbee, posing on the wall, frying under the sun, sleeping under the shade of a tree.

**A great place to;** hang out in between lectures or instead of lectures.

Its a great central location. Be warned however that once you have established yourself here it is very hard to want to get up and actually go to your impending three hour lab practical. And if you are hiding from someone, this is not the place to do it.



#### UniBar

**Distinguished by;** abundant alcohol, Simpsons on the walls.

**People found here;** Those avoiding either lectures, or life, or both. Those wanting a drink (or five) after a stressful day. Young first years getting pissed on ciders.

**A great place to;** mellow out on the balcony with friends and a cool beer.

#### Library

**Distinguished by;** its many books.

**People found here;** are either study-

ing, attempting to do so, or have taken a wrong turn somewhere.

**A great place to;** study, sleep, play wacky maze games.

#### Mayo Refectory

**Distinguished by;** huge bustling crowds wanting to get some lunch. Relatively lonely pinball machines.

**People found there;** Those wanting to line their stomachs.

**A great place to;** buy cheap hot chips (try to resist them from the start, or they will become the staple of your uni diet), and the best icee's around.

#### STA Travel

**Distinguished by;** travel pamphlets, travellers, and those

wishing they were travelling.

**People found there;** refer to the above answer.

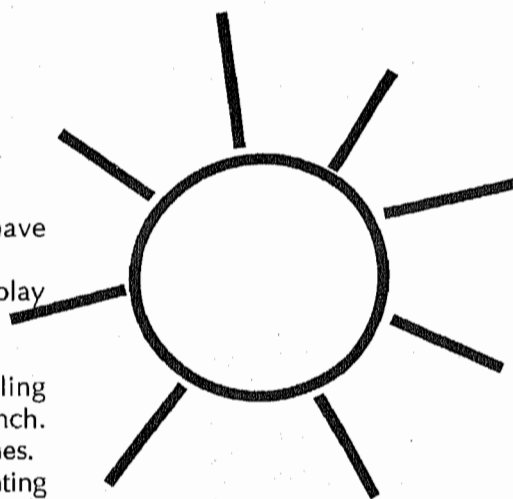
**A great place to;** get information on faraway lands and dream away.

#### Uni Records

**Distinguished by;** the cheapest C.D's around.

**People found there;** are smart people, with spare change in their pockets.

**A great place to;** find sanctuary amongst the world of music, and buy cheap C.D's.



## 40.4°C... Time for an ice- block

Since we have promised to keep you, the Adelaide University student, up to date with the latest in what's good and what's shite, we feel it our duty to present the first in a continuing series of "Ice-creams/ice-blocks"; the in's and out's"...an essential guide to the world of the icy refreshment bar. This is not for only the discerning connoisseur but also to answer the cry of "I just want something cool and tasty" of the common people. And, lets be frank, the purchase of an ice-cream/ice-block is not without its consequences; the wrong purchase could prove disastrous and could ruin your whole day. In these crazy mixed-up times reassurance and areliability is extremely important, and something about knowledge being power.

This week we examine the ...

#### Wipeout (Ice block)

**PACKAGING;** pink and white.

**PRICE;** 60 cents, making it one of the most affordable and cheapest iceblock's available.

**DESCRIPTION;** Looks like a little surf board. Each one has its own "groovy" little design. It has a really refreshing berry flavour.

**SPECIAL NOTE;** you will end up with a purple tongue at the completion of your licking.

**TASTERS VIEWS;** "A bargain for an iceblock". "My trippy little design is different to yours, boy do I feel special". "I'll be having another one of these, definitely". "I'd give it an 8/10".



**first prize**

Air New Zealand return economy class flight to London + two week Contiki European Highlights holiday + pair of Kathmandu Jura Sympatex boots. Total prize to the value of \$3,333. Ten to be won.

**second prize**

Qantas return economy class flight to Harare, Zimbabwe + three week Kumuka Southern Highlights African Holiday. Total prize to the value of \$3,654. One to be won.

**third prize**

Qantas return economy class flight to anywhere in Australia. Total prize to the value of \$600. Five to be won.

**HURRY**  
entry closes  
31 mar 1997



Find the STA Travel orientation week stall and pick up your own showbag to win a bundle.  
STA Travel, Level 4, Union House. Tel. 8223 6620.

## Ottomans Turkish Restaurant

### Ottomans Restaurant

If you frequent Rundle Street you may have noticed a new restaurant which has recently opened up its doors to business. We had, and being the curious types that we are, thought we'd better check it out. Situated at 265 Rundle Street, Ottomans is a traditional Turkish restaurant - squint your eyes a bit and you could very well be in Turkey (not that I've ever been there or anything).

We went there for a meal on St Valentine's day and found the place to be quite busy, although not in an unpleasant way. While there is traditional upstairs dining (which is a non-smoking area due to the fire hazard associated with so many cushions and rugs) we were seated down stairs, and were able to revel in the warm evening and bustling street.

Upon arriving, the Manager, Gianni Capurso, suggested we try a traditional natural yoghurt drink called Ayran, which he called a real thirst quencher. Although it wasn't really my 'cup of tea' or 'cup of yoghurt', I'm sure that that's due to my uncultured (excuse the pun) taste. For starters we shared a Platter for Two, consisting of Feta cheese, olives, dolma, assorted dips and wedges of Turkish pide (the bread we can't get enough of).

I must admit to being a McDonald's

girl and so not surprisingly found myself initially overwhelmed with the extensive menu. In the end I chose a Vegetarian Delight called Kizartma, stir fried mixed vegetables served with pilav and yoghurt, recommended to me by our friendly waitress. It was very tasty and filling indeed. Kerry had no trouble deciding on the special of the day, Guvec, which was chicken, capsicum, mushroom, zucchini, green beans, eggplant, onion and tomato served in a traditional terracotta pot. Delicious.

By this stage, although contently full, we felt it our duty to sample some of the desserts on offer. Kerry had Turkish Ice Cream and I indulged in some Turkish delight. Although we tried three flavours of the ice cream, the chocolate was the best (no surprise really).

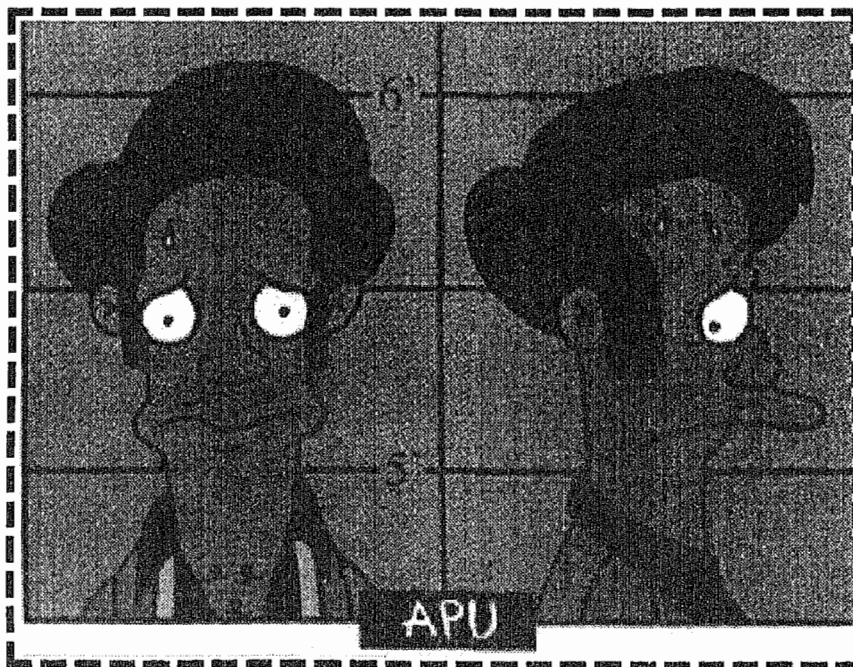
Overall the service was excellent, staff were very friendly, the meals delicious and prices extremely reasonable. The decor of Ottomans is simple, comfortable and middle eastern in feel. There are Cafe meals available from 11am and A La Carte from 6pm till 11pm.

We recommend it for a big hearty, healthy meal, or for a latte and a slice of the delicious cakes, which we will be surely sample upon our imminent return.

## ARE YOU A SIMPSON'S FAN?!

### Simpson Collector Cards

Wouldn't you be the envy of your friends if, when out on the playground, you could produce your very own "Side-show Mel", "Edna Krabappel" or "Groundskeeper Willie" for all to see. What, I hear you cry, you don't have a "Groundskeeper Willie"? Never fear, we've already got it covered. With thanks to *On Dit*, every week for the next 18 weeks you will be able to collect a different Simpson Character. This week we are beginning with what is considered a relatively rare card, the 'Apu'.



CARDS PLACED IN THE RIGHT HAND CORNER FOR YOUR CUTTING CONVENIENCE



# UNIBOOKS

**BOTH UNION FEES AND UP-FRONT HECS ARE DUE ON 15TH MARCH, NOT 28TH FEB, AS IN THE STUDENT DIARY**

## Dirty Films

Flickerfest '97  
6th International Short Film Festival  
Adelaide Season; March 23 - 26

Flickerfest 6th International Short Film Festival  
The Flickerfest team is busily preparing the biggest of its International Festivals of short films. This year's, the sixth of its kind, will be held during Take Over '97, Australian Festival for Young People and will be presented over four evenings from March 23 - 26.

This years Flickerfest will literally be a 'cinema circus', featuring Australian and International 16mm and 35mm short films accompanied by live theatre, dance and sound pieces by local performers. It will also include an after-show bar, 'The CineBin' which will screen locally produced short films and videos.

The folks at Flickerfest are now seeking potential volunteers, as well as film makers who would like to screen their short productions in the 'CineBin' lounge. Contact Nick on 8364 6148 for more details.

## Gimme a Shag

Wave Hairdressers in the city centre.  
Qualified hairdressers looking for male/female uni students to cut latest fashions. Free of charge.  
Please call 8223 5404 Toni.

## Bunch of Books

### Don't go on a Library tour

If you go up the little flight of steps in the north east corner of the cloisters (behind Unibooks) you'll find yourself in the Students' Association offices. Among the many tasks that are performed from this wonderland is the booking of first year students on a guided tour of the Barr Smith Library during Orientation Week.

You might not realise the significance of this until it is too late and you can only watch enviously as your peers confidently march around the Library as if they were born to it, secure in the knowledge that the 25 minutes they spent with one of the librarians in O-Week will pay enormous dividends in the form of distinctions and A++ grades in all their subjects. With all the myriad attractions that O-Week offers, it's easy to overlook the seemingly mundane appeal of a Library tour. Don't go on one unless you really want to make life a bit easier for yourself and have an absolutely burning desire to succeed at University.

Alan Keig  
Barr Smith Library

## Studying is Fun

Superlearners Study Skills  
People who get higher grades are not necessarily smarter. So what is their secret?

Successful Students know how to:

- put their brain in the "study" mode whenever they want to!
- relax and produce their very best at all times.
- organise and use their time effectively.

You will learn all of the above in the Superlearners Study Skill Workshop

- plus
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  - create an atmosphere that makes studying fun!
  - how to deal with learning blocks
  - exercises to switch on the brain for any activity
  - how to prevent and deal with exam blanks.
  - how to remember things easily and have a high recall even after a long time!

## Blood

Australian Red Cross Blood Transfusion Service  
Blood Means Life.. Give Life  
More than 85,000 voluntary donations of blood are necessary each year in South Australia to meet requirements of patients in need.

Donated blood is used to help save the lives of many, including accident victims, patients with kidney failures, liver disease and burns, babies with haemolytic disease, people undergoing major surgery, and patients living with cancer, severe anaemia and haemophilia. We don't want to hound you, but we need your blood.

Where to give blood?  
Pirie Street centre  
301 Pirie Street Adelaide.  
8223 1333  
Country toll free enquiries:  
1800 066 840

- how to make a mindmap and what to use it for
- Speedreading

Can you afford not to have these skills?

Dates: Friday 14 + 21 March  
Venue: Adelaide Institute of TAFE  
120 Currie St, Adelaide  
Time: 6.00 - 9.30pm

Free Introductory Lecture: Tues 4 March  
Venue: Norwood Primary School Activity Hall, Osmond Tce, Norwood  
Time: 8.00 - 9.00pm

Enquiries: Student Services, phone Alison Birkett, or Hazel Askwith: 8207 8201

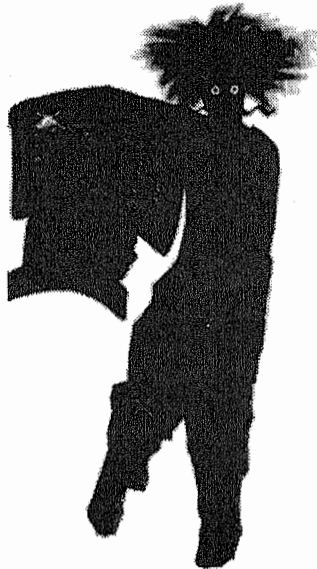
For more information, future dates, Private Consultations and other courses contact the OPTIMUM learning Centre; Dr Anke Koleman, Tel (08) 8379 4755

## Room to Swing a Cat?

Room Available in House  
Tranquil Garden Setting  
1 Room + a shared garden studio  
House in Hindmarsh  
15 mins to city bus or bike.  
Rent \$50 plus expenses  
Looking for a woman  
Phone: Jill on 8340 2181 (ah)  
or 8226 00867 (wk)

**CLASSIFIEDS are free, fun, frisky and fulsome to behold. To be in on the excitement; to be able to tell your friends in fifty years time that YOU WERE PART OF IT, drop the filthy little bleeders into the basket inside the front door of our office.**





## HEY KIDS!

**THERE'S A BRAND NEW CRAZE THAT'S SWEEPING THE NATION. NO, NOT THE GLOCKENSPIEL, I'M TALKING ABOUT COMPUTERS.**

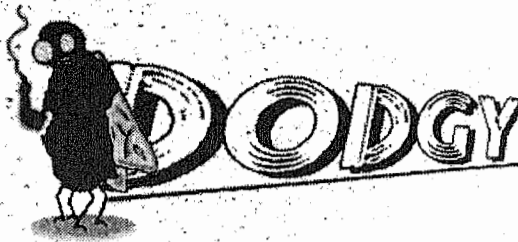
You know, 'computers' are pretty 'groovy'. They come in a variety of sizes, shapes and colours. Just like people, really. Except people don't break when they fall off the table.

I've been 'getting down' to my monitor and 'jiving to the max' with my 'hard drive' for quite some time now. Of course not everyone can be so 'computer literate'. A 'software bug' could send you 'waist deep in the big funky'. Some of you may not even know a 'keyboard' from a '64K microprocessor with extended random access memory'.

**Byte My Floppy** is a new ongoing section for On Dit. We'll be looking at many aspects of the computer world. We'll be comparing 'software'; 'surfing the net'; and generally having a 'good time'. To do this, though, we are going to need contributions - that includes reviewers and article writers.

Some of our upcoming events include the Star Wars special edition; an issue devoted to viruses (*The Burning Node?*); and (of course) cybersex for Sexuality Week.

So, if you've got some 'input' as to what you'd like to see in Byte My Floppy section (a more interesting name for example) then come on down to the On Dit Office and say "Yes please! I'd like to join the Byte My Chip team. Who knows, you may even win yourself a free back-issue of On Dit..."



Mail is a damn funny thing. For one thing, you can call it mail, or you can call it post. Both words which have other, non-relevant meanings. Woooh. Moreover, if you put the two together, you may end up with a term describing a feminist society (post-male, you see, it is a pun, or play on words), or you might equally end up with an aid to an obscure sexual act, about which I shall say no more. Not here, at least.

But to be more grounded in fact and less in innuendo; mail is a damn funny thing. I know, because I've seen it. You can put something in any one of many conveniently placed little red boxes about town, with someone else's name written on it, and at a not-too-distant point in the future, your something ends up with your someone. Not really strange so far, I'll grant you, since there is obviously good money to be made in the undertaking of this magical act, or no one would be doing it. No one does anything unless there's good money to be made, but that's another issue.

What's funny is that it's so damn cheap. I can send something (admittedly something quite small but, in terms of intellectual content (and, after all, information is the new technology <wince>), a small something can be quite large (especially when excited)) across the country for 45c! And it's not that much more to send it around the world!

What else is funny about it is the incompetence of some of the people involved in performing the aforesaid magical act. I do not wish to cast aspersions on anyone at Australia Post, God knows they do a magnificent job and I love each and every one of them, but there are stories of dramatic ineptitude that get circulated around - and I'm about to relate one of them. Not a particularly grand one, but still. This one happened to me.

This occurred some time in the fairly distant past, say, oh, a year or two ago. I know it was hot, so it must have been summer. On this day, I heard the banal drone of the postman's magical delivery machine, the motorcycle, and, being one who is always keen to grab the mail but also one not keen to be seen having nothing better to do with my day than sit around and wait for the mail, I sat and watched him. Initially disappointed when he drove straight past, I was much relieved to see him turn immediately around and come back. This was a

fair enough miscalculation on his part; he was new on the route and obviously needed to scope the joint out before venturing in. Having ascertained that the address was the correct one, he whips the mail out of his little satchel and realises that it is not the correct mail. It belongs down the street, from where he has just come. So he turns back again, and makes my poor (pregnant) neighbour go out to get her mail a second time. Then he comes back to my place again, stops, pulls out the right bunch of mail and promptly drops it on the ground. Now, it's a difficult thing to pick something up off the ground without dismounting the motorbike, but our hero did eventually succeed in achieving this. The deed necessitated several back-and-forth oscillations on the motorbike, and this unfortunately resulted in the front wheel becoming somewhat embedded in my (admittedly poor, but that's no excuse) garden. I swear every word of this is true. At about this point, I began to fear for the safety of several items of my property, not least of all the mail, so I went outside to rescue it. When I got there, he was still trying to fit it into the mailbox, his front wheel still stuck in carefully nurtured weed matter, and his face was red (quite comical beneath the bright yellow helmet) with the ferocity of his shouted obscenities. Which I shan't repeat. When he finally looked up and saw me, he was more than a bit afraid of what I may have seen and heard. He hastily shoved the mail into my hands, muttering something about apologies for difficulties or something, then waddled his bike out of the garden backward, executed a clumsy U-turn and was off once more. The mail was pretty bugged by the time I got it, but there is a happy ending - none of it was for me. The individual concerned lasted no more than a month on our route (during which time the mail was not delivered before four in the afternoon), and has presumably found an occupation more suited to his particular talents. Which is, I suppose, an example of the stringent selection criteria Australia Post must have for its staff - if you can't cut it, you're out on your ear. That is the kind of tough stance you have to take in order to perform a magical task of such magnitude as they undertake every day.

FLYGUY

## LESSON 1: SAVING \$2

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Come in and browse

Gestetner

maxell

Offer Expires 7/3/97

\*Present this voucher to receive your discount



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Postmodern Girl, habitual paranoiac and living embodiment of Chaos, blustered into the room with that sort-of half-bustle, half-drift she always managed to affect when she knew or felt she was or was going to be late.

"Oh, God," she said, sitting next to me, "what a morning. I set my alarm for seven-thirty - this was last night, right, I set the alarm for seven-thirty this morning - and so it goes off at seven-thirty this morning and I think, right, okay, I've got plenty of time - because, like, I don't have to be at the train station until eight-thirty-five - so I think, okay, plenty of time, I can spend another ten minutes in my nice warm bed, and the next thing I know my mum's there saying wake up, wake up, you have to go to uni, and I'm like go away, go away, I want to sleep, and she says no, no, you have to get up and I look at the clock and it's eight-thirteen and I'm like, aaaagghh I'm going to be late! I'm going to be late! and so I jump out of bed and I'm, like, rushing around getting ready, and not having breakfast because I haven't got time - so I'm really hungry now - and I'm finally ready to go, and I should

just about make the train on time if I hurry, and so I jump in the car and rush down to the station, and when I get to the station I'm just in time to see the train go past, so I think right, next station, and so I'm rushing to the next station when I realise that I can't go to the next station because there's no car park at the next station and so I have to go to the station after that and so I rush vroom vroom to the next station and I finally get there, and, like, the car park is, like, fully full, there's not a single space left, and so I'm like, right, okay, next station, and so I'm driving to the next station and, like, I'm thinking maybe I should just drive into town - because there's only about 3 or 4 more stations, no, hang on, 5, yeah, 5 more stations before the train gets into town anyway - but I drive to the station and I see plenty of parking spaces so I park at the station, because, like, if I drive into town I'm probably only going to end up spending ages looking for a car park, and then having to pay the parking meter and I don't know if I've got any change for it anyway, and so I park at the station

and I wait, like, two minutes and the train comes and I get on it and when it gets into town I get off and I look at the clock - because, like, because I was in such a rush this morning I forgot to grab my brother's spare watch, which I have to have because I can't find mine - so I look at the clock and it's, like, I realise that I've actually got on the train before the one I usually get, and I'm, like, after all that rushing around I'm really early, because it was an express from the station I got on at, and so I'm really early, which is really unusual for me in case you haven't noticed, which you probably have, but, anyway, I'm really early so I think what shall I do? and then I think I know, I'll go to the library and look up some books and stuff for my essay and so I go to the library and I'm looking up books and stuff, and then, like, because I haven't

got my brother's watch I don't know what time it is, and there aren't any clocks on the walls in the library - which is really stupid, I mean, why aren't there any clocks in the library? I'm sure they do it just to annoy me - anyway, I don't know what time it is, and so I ask someone and I've got, like, five minutes to get here for the lecture, so I carry all these books - there are, like, seven books here - and I carry them up the stairs and over to the desk to borrow them and I'm thinking please, please, don't let me be suspended again, which I probably am because they hate me here, but I wasn't suspended so I borrowed the books and put them in my bag with all this other stuff so it's really heavy now, and then I rushed over here and ... yeah ... here I am."

"Good morning," I said as she paused for breath.

"Oh, sorry," she laughed, "Good morning. Sorry to, like, lay that little saga on you first thing in the morning."

"That's alright," I said, "I'm used to it." She smiled and agreed that I probably should be by now, and then asked why the lecturer wasn't out the front starting the lecture.

"He's running late," I explained.

"Oh," she said. She opened up her bag and began rummaging through the books, papers and photocopies, library notices for overdue books and notices of suspension, her purse, bottle of water, apple, three-month-old lecture notes, rough drafts of essays past; the built-up bits and pieces, accumulated flotsam and jetsam, and embodied ebb and flow that was her life.

"Can I borrow a pen?" she asked me, "I know I've got one in here, but I can't find it anywhere."

"Sure. Here," I said, handing her the spare I had ready. I was used to that.

The lecturer came in and got started, a room full of heads bowed not out of reverence but to concentrate on their paper, and an equal number of hands set about the task of transforming sound waves into unsound notes. Postmodern Girl cast occasional glances at my paper, catching up on anything she missed. I was used to that, too. She was sure, she once told me, that all of her lecturers deliberately used words and phrases they

knew she didn't know. I thought she was over-reacting, but then I guess you never know for sure. Eventually the lecture finished.

"Wow, that was really interesting," she said without a hint of irony, "what time is it?"

I told her.

"Oh no, I'm going to be late! I have to meet a friend. I'll see you later, okay? Bye!" she said, and sort-of half-drifted, half-bustled out of the room.

She still had my pen. I was used to that, too.



**BY PAUL BRADLEY**



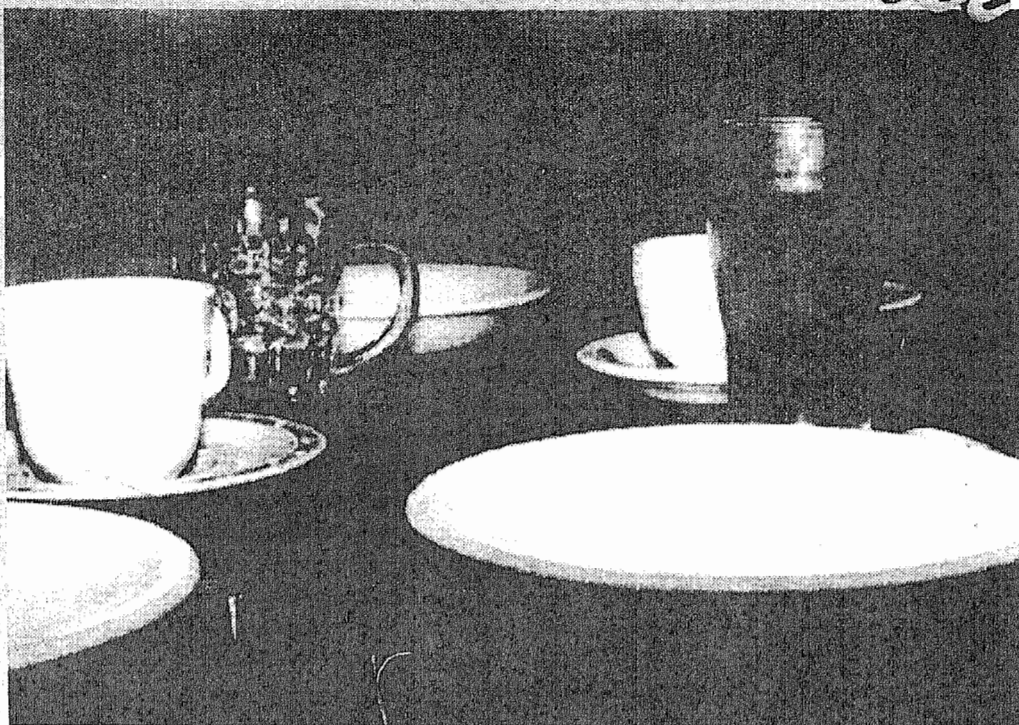
# The Was A Teenage Anarchist

BY GEORGINA NEILL

He used to be a teenage anarchist. In the hallway of the Exeter on Thursday nights he'd stand in his trench coat, dark coloured wool over uniform t-shirt and jeans, (black flag), holding his glass of ale, talking to people as if they existed in night-time alone, and it was not possible to converse with them anywhere else. As if Thursday itself was important, significant. Decorated by Chinese silk, nicotine stained fingers, ripped art school cloth. Waifs, absolutely broke, buying beer in happy hour and living on into the early hours, before dissolving into black weeknight air, perhaps melding into the teared peeling billboard posters, lingering from the last festival.

And when he saw his friends in the hallway he raised his hand and said, (as if he hadn't just been sitting with them in the beer garden; as if he wasn't holding an ale in his hand; as if his attire, sense of dramatic and choice of location were completely without irony), "I'm going to join the revolution!" Will you join the revolution too? Bold invitation given anonymously to a pretty girl, passerby, unknown name. Gnawing familiarity of someone known from the East End, encountered in daytime with uncertainty, not sure whether to brave a smile, or the slightest drop of eyelids. (Yeah, I know who you feel too.)

This was winter time. Exeter, Proscenium, Hybrid. Walking through the lanes off Rundle Mall, in the shadows cast by concrete car parks, disappearing into Grenfell Street in the evening of grey wet night-time asphalt. A revolution made of beer and darkness, a pastebook of television, literature and song. Politicising your sadness, joining the race to be more misfitted than Stephen Patrick Morrissey, the most misunderstood kid/adult in the world. Or at least this city. Melancholy and darkness, someone who liked English at school, writing, but didn't want to study Arts (=path to oblivion), so you study something else, something *practical*, even if you don't like it much. You'll teach yourself, learn by reading and *life experience*. Jack in **Trust**: I can teach you more than you'll ever learn at school. Now you don't mind waiting in the pub for friends, you've found the scene where you can sit alone reading philosophy books, dropping ash into the empty beer glass, feet stuck to the floor by spilt ale. You think yourself a teenage anarchist now: cartoon writing, crime story reading, black wearing semi-Gothic. Whatever.



## 20th Century Religion

Where do we live?  
 In a Cairo bazaar of choices,  
 It's a ride, man,  
 Psychological Phantasmagoria,  
 But if you fall off, kiddies  
 - many do,  
 You'll be left behind,  
 Become a card-carrying, rabid  
 member  
 of your own special clique  
 It's OK to boost your ego  
 by quashing someone smaller  
 and weaker than yourself.  
 But that's only if you fall  
 off  
 What's the next alternative?  
 Social emancipation -  
 do you find solace in your  
 own anonymity?  
 Sitting by yourself in the  
 last car,  
 while the screams and puke,  
 from the front cars  
 spatter your silent reverie?  
 Or do you sit in the middle,  
 you see the loop-de-loop  
 coming,  
 those in front of you scream,  
 you scream too - it's OK.  
 Or do you sit up front?  
 Were you there early? Are  
 you a fanatic?  
 Are you "cutting edge"?  
 Or did you just arrive there  
 by accident?  
 You got on first, you experi-  
 enced it first  
 You puked first, you got off  
 first  
 That's your ride, Ladies and  
 Gents,  
 and now that we've got your  
 money  
 Please leave as quickly as  
 possible.

COURTNEY SQUIRES

**Anarchist:** A person who advocates the abolition of government and a social system based on voluntary co-operation; a revolutionary. **Anarchy:** General lawlessness and disorder, especially when thought to result from an absence or failure of government.

Trotsky dying tragically, double crossed; surrealist paintings by Salvador Dali to document the atrocities, the fractured ideals of the Spanish Civil war; Thirties era English aristocrats, choosing another country, betraying their class for intellectual values floated above Ceylon tea and cucumber sandwiches. Punk kids with the lingo they've learnt somewhere: do they really not care, are they true? What significance to a pierced nostril, or prominently displayed safety pin? In the Punkarella episode of *The Goodies*, was the safety pin really through Tim's cartilage? No currency, no food, queuing for bread, paper money that can't even buy you a stick of mettwurst: these are the ingredients for anarchy. A utopian society created by fiction, or distopia: 1984. Ursula Le Guin. Mid-eighties commune experiments in Spain, where anarchy was put into practice.

When does a thought become an ideal? How can you live out your ideals? Can you be an anarchist, a revolutionary, in Adelaide?

# UNIBOOKS



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## WIN WITH WRITING!

**Book of the Week**  
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 by Jeanette Winterson  
 RRP \$29.95 Our Cash Price \$26.35

Thanks to Unibooks (on campus), we have a \$60 Book Voucher to give away for the adjudged best piece of creativity published in ON DIT each month

*Prose, poetry, comics, drawings, just about anything will be considered. The submission box is down in the ON DIT office. Written work will be best received typed and under 1500 words. A name and phone number (not for publication) must be included.*



# Bop with Buddy, Friends

*The Buddy Holly Concert*  
11/2/97.

The Playhouse, Festival Theatre.

"50's rockers of the world unite!" is not a very inspiring slogan, but it is was enough to bring together three talents to emulate The Big Bopper, Buddy Holly and Sam Cooke. The Buddy Holly Concert is based upon *Buddy; The Musical*, and after two years of touring throughout Australasia followed by a minuscule break, it was decided to revive the musical in the form of a concert.

So why was I there? No, I'm not a 50's rocker, I leave the brylcreem and golden lamè jackets to someone else (well at least in public). I was there to see what a 1950's rock concert was like; myself and those who saw them the first time!

Staging was as you would expect, a front on, sit down stage. By today's standards the speaker stacks looked like those that you might find in any loud music lover's lounge room (no mega-wattage here!) but still I heard complaints about the volume. The background was dominated by a huge banner of Buddy in profile and it looked great. Unlike the spectacular light and pyrotechnics show that dominated the Kiss concert the same night, the lighting was evocative

yet tame. The introduction of the mirror ball amused the band and created a comfortable, slow dancing type atmosphere which perfectly suited the dulcet tones of Sam Cooke aka Tony Mosely.

Being a concert it was imperative that the sound was good and that the band was better. The sound was great, with a five piece band pumping out fat 50's tracks. The band was made up of guitar (rock without guitar-no way!), bass (ex Sherbet bassist Tony Mitchell), keyboard (with the "reverend" Peter Deacon), sax (superb!) and drums. The band obviously enjoyed their work, dancing and singing their way through two sets. The sweat they built up was worthy of a Powerade!

During the first half of the performance the show appeared unstructured and there was a lot of filling in but the show improved quickly in the second half once the performers began to be in character. Doug Parkinson is a great showman, however I was offended by some of his inappropriate jokes and this was a slight detraction from an otherwise great display of audience interaction.

So what were the headliners like?

*The Big Bopper.*

"Larger than life itself", Doug Parkinson was the Big Bopper. In

the first set he sang covers of the great big, male singers of the 50's, with his deep, booming voice he did all of the songs justice. I was amazed at the number of songs that I not only recognised, but knew the words to as well!

On stage The Big Bopper appeared a bit lethargic, perhaps this is historical accuracy but I felt that his energy level was just below the optimum which gave me the impression that he was going through the motions.

*Sam Cooke.*

If you're thinking, who the hell is Sam Cooke? Then you and I are in the same boat, apparently he supported Buddy and crew at a concert at an all black venue which had never seen white performers and impressed. Tony Mosely has a great voice, and did justice to all his songs. His version of the Everly Brothers, "Unchained Melody" brought tears to many eyes. Being a new member of the show his inexperience showed in his slight discomfiture, however this did not detract from his performance.

*Buddy Holly.*

With the short black hair and Clarke Kent-esque glasses, Graham Matters looked the part. He smiled throughout his performance and it was clear that he was enjoying himself up there. Graham

ripped through his set of Buddy's greatest hits, capturing his reedy voice and his Buddyisms. Of all three he was the best performer, the place was definitely jumping.



This concert is definitely suited to an older audience who are more familiar with the music and the style of show. Still, it entertained me despite the fact that most of the songs were twice as old as I. If you are thinking of going then take someone who is sentimental or who really likes Grease, hey! Why not take your parents? I give this performance a big thumbs up.

Courtney Squires.

# Right On The Nose

*Cyrano de Bergerac*  
Space Theatre

If you are not already well acquainted with this brilliant play written by Edmond Rostand in 1898, then you would probably be aware of one of its more contemporary (albeit pedestrian) translations *Roxanne* with Steve Martin. That shall be my only reference to the latter! The Anthony Burgess adaption of *Cyrano de Bergerac* with the New Zealand Theatre at Large was energetic, sophisticated, intriguing, heart rending and unpretentious in its achievement of all these qualities. The story follows the tragic tale of Cyrano (Cameron Rhodes), a skilled swordsman, a controversial and gifted poet and playwright, but his greatest accolades came from the size of his nose.....a rather large extension on his character. His love for the beautiful, elegant and intelligent Roxane (France Herve) is shared by the Aaron Spelling soap star archetype Christian (Peter Daube). While Cyrano is confident in his ability to woo with words, Christian relies on

his physical appearance to win his love. However, Roxanne is as much endeared to words as she is to beauty, so the men combine their assets to seduce the woman of their dreams. The tragedy of the conclusion was beautifully captured by France Herve who induced more than a few tears from the audience. It was this ability to progress from quirky humour to convincing heartache that strengthened my developing evaluation throughout the play that all nine actors were superb performers. The set consisted of a bare wooden platform with a million little trap doors, and an upright piano which served as a backdrop and the only background music. This lean towards simplicity was effective, as the ability of the cast to expand from nine to one hundred performers could have crowded the stage, as would have the constant bounding energy of this cast. I could ramble for a page or so, but shall cut my review short with a simple "Anthony Burgess.....I love your work."

Fiona Sproles

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*Tales of Arabian Nights*  
Thursday 13th February.  
Amphitheatre, Festival Centre.

Intrigue, romance, chance encounters and sudden reversals of fortune are some of the features of the State Theatre Production of "Tales From The Arabian Nights". To set the mood of an authentic Arabian experience, Camels and their turbaned master, desperate-looking fortune tellers and large, friendly pythons greeted the audience. All that was missing was a group of begging street urchins and their leper friends!

Staged in the amphitheatre, the set was an impressive blend of technology and decadent drapery. This in combination with the flares, incense and fountains created the impression that we were inside the grounds of an Arabian palace. The conical castle which dominated the set conjured up childhood memories of old Apollo space-rockets. The floor of the set had magically appearing boxes and cast members which was disconcerting at

first but created an excellent effect. Whilst the moat that encircled the stage allowed a contrast. The setting afforded all members of the audience a great view of the action.

With a cast of three men and three women, all of whom are accomplished performers both locally and nationally, the audience entered into another world for two-and-a-half hours. You may recognise Nicholas Hope; famous for his portrayal of Bad Boy Bubby in the same titled



film. Of the female performers, Tanya Gerstle was the most outstanding and of the males, Steve Grieg; his goat antics had the audience in stitches. The cast as a whole was cohesive and worked well together, it was obvious that they enjoyed performing and fed off the audience response.

Atmosphere both before the show and during was created by two highly talented artists, Zoë Barry; cellist and Jim McCarthy; percussionist. The score written by international prize winning composer

Constantine Koukias, managed to paint a sound scape which effortlessly lifted the audience into bliss and plunged them into despair.

A memorable aspect of the show was the creative use of lighting. The mood of each tale was reflected in

the vivid colours of the background drapery which were skilfully manipulated by well placed lighting. One stunning effect was the fisherman's "net", a sheer, billowing sail which captivated the audience's gaze.

The characters were glori-

ously fitted out in vivid silk and chiffons which flowed with the action. At times I was worried that those beautiful costumes were to be devoured by on stage torches, thankfully the intensity of the flames was kept to the stage. A great feature of the costumes was their versatility, with male and female characters being played at ease with a simple flick of chiffon.

This show deserves praise for its superb production values, scripting and acting. If tales sounds even slightly interesting to you then I suggest that you see this play.

Courtney Squires.

## Carclew, Young At Heart

Carclew is a majestic historic building in North Adelaide. It is also the home of arts and creativity for a horde of young South Australian emerging artists and a friendly bunch of advisers who guide them.

Carclew youth Arts Centre offers facilities and activities for people up to 26 years old. If your interest is music, photography, event management, painting, drawing, dancing, publicising, computing, recording or anything to do with the arts then there is a branch of Carclew's reach that can encompass your needs.

Affordable facilities available on the historic site include a sound studio, rehearsal room, dark room, ballroom, exhibition space and computer facilities. Carclew also run programs, manage SAYAB (South Australian Youth Arts Board) grants and scholarships, and provide valuable advice to young artists. Advice is free and readily available at Carclew, the staff are willing to help as much as they can.

Carclew projects include Artery, Before You Were Blonde Adelaide's infamous anti choir, City Sites, Off The Couch, exhibitions, DV-FM state wide music/dance/film program, holiday programs, photography workshops, sound studio workshops, the Winter Art Factory, Lowdown Magazine, the Odeon Theatre and special arts events linked with major festivals including 1st Site, a multi arts event within Take Over '97.

Carclew gives young people an opportunity to learn a skill and

have access to practice, develop and take their art to another level. At Carclew emerging artists get launched into the industry, often providing that essential step between working in isolation or within a tertiary institution to being visible in the community and recognised and valued for their art. For example someone may be introduced to Carclew via a basic photography course, they then hire the darkroom facilities, which are fully stocked with chemicals set up with enlargers, then further develop with a more advanced photography workshop and then at a later stage exhibit, with a launch and invited guests.

Carclew programs also offer opportunities for people to develop diverse and complimentary skills to their chosen art form. The Artery programs give young people interested in the arts an opportunity to learn about event management, programming, performing, marketing, design and production. Many Artery team members have developed expertise and careers in some of the areas that they were first given a taste through Artery.

Artery is essentially about young people injecting ideas, energy and life into the veins of youth arts and culture through the workshops and events. For over seven years Artery has presented cutting edge and traditional workshops in music, dance, movement, visual arts and film-just to name a few! Energy and fresh ideas are always welcomed, contact Carclew for further info. There are four Artery regions. Mount Barker/

Handorf, Salisbury/Elizabeth, Hallett Cove and North Adelaide are covered, with an explosive range of arts workshops and events to begin in March.

Carclew is the program arm of SAYAB and this allows Carclew staff to advise artists about SAYAB grants and scholarships. Project and development grants are available twice a year for short term arts projects. Financial assistance is available for developing individual projects, young art practitioners and young artists wishing to further their professional development and for groups actively involved in encouraging the participation of young people in art activities. Applications close April 11 for activity from July to December 97. Various scholarships are available to assist in various fields, applications close July 31; contact Carclew for more information.

The whole Carclew building is alive with youth arts. It's worth calling in and picking up a calendar of events, prices are kept as low as possible to encourage as many people as possible.

Carclew Youth Arts Centre, 11 Jeffcott Street, North Adelaide.

(08) 8267 5111 or e-mail; [carclew@tne.net.au](mailto:carclew@tne.net.au)

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## Where's Ma Richard Gone?

### Al Pacino's *Looking for Richard*

Commences 20th February  
Nova, Trak Cinemas

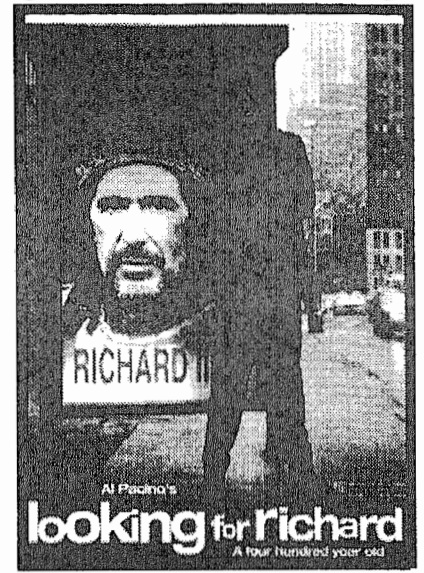
If only there had been a film like this made about King Lear when I was doing Year 12 English. *Al Pacino's Looking for Richard* is a very entertaining, and informative, the kind of inspirational lift I needed to get ready to go back to study. If Shakespeare isn't your thing then this movie mightn't be either, but if you are the kind of person who would like to see the behind-the-scenes of a film from the actor's point of view, or enjoy Shakespeare but often find it all a little overwhelming, then this film is for you.

Led by Al Pacino, a plethora of actors, including Winona Ryder, Kevin Spacey, Alec Baldwin, Aidan Quinn, take the play *Richard III* and really make it accessible and understandable. They look at characters, motives and various scenes. They analyse hidden agendas, reasons for actions, and what exactly (or in a round-a-bout way) the characters are saying when they say what they say. We see the actors sit around and rehearse and discuss their characters, how they should play them, and why.

I found it really fascinating to see this discussion and rehearsal time, it made the actors seem human, and it was good to see that even they didn't always have a grip on what was going on. They argued amongst themselves, and took in both the views of scholars and strangers on the street, to enlighten and help. And in doing this they enlightened and helped us, the audience. I must admit that I never really thought much of Al Pacino before, but now have huge respect and admiration for this charismatic man. He is amazing, and truly talented. Although the play "Richard III" is a gripping drama of power, lust and betrayal, this film has many moments of humour including many subtle jokes. There is one scene when the wonderful Kevin Spacey and Pacino are discussing Richard, to which Spacey exclaims "off with his head!" and then looks directly at the camera with that wry little smile of his. [Seven anyone?]

This film could be described as a documentary about making a film of a play; or a movie about a play which is being made into a film...or something. Whatever you call it, it is extremely energetic, fun, informative and inspirational. Its the kind of film that you leave feeling very enthusiastic about literature, film and life.

Natalie Whelan



### *The Crucible* Hoyts Regent Cinemas

## Danny & Winny Get It On

*The Crucible* is set in the extremist religious society of Salem Village, Masseurachusetts in the late 17th century. The emotions of the town are lit when two young girls are seen to be trapped in a comatosed state. Answers are sought and the fiery fellow with the horns and three pronged fork is blamed. Allegations of withcraft arise and a posse of young women, led by Abigail Williams (Winona Ryder), begin to point the bone. Investigations commence and as more witches than you can poke a broomstick at materialize the high court arrives with nooses in hand. John Proctor (Daniel Day-Lewis) emerges out of the cornfileds as he fights to save the life of his accused wife, a victim of Abigail's ulterior motives. He becomes the reluctant hero and, as we are so often used to the human spirit triumphs but in a somewhat refreshing manner. This is a good movie which merely asks you to listen rather than judge.

Mark Siebentritt.

## And Again

*The Crucible* is one of the most famous (and infamous) plays to have been written in the twentieth century, and this film adaption could have been truly woeful. When something becomes an acknowledged classic, it has a longevity that makes it something more than just another piece of literature, and it is this longevity that makes any cinema version so much harder to do well. In fifty years' time, people will still be reading Bram Stoker's *Dracula*, but who will give a damn about Coppola's film? Nobody.

For this reason, the success of *The Crucible* is wonderful to behold. Overcoming all fears that it might have been 'Hollywoodised' by her presence, Winona Ryder plays a compellingly spiteful and selfish Abigail to Daniel Day Lewis' suitably brown-toothed and lanky John Proctor. Equally impressive is Joan Allen as Elizabeth Proctor, particularly in her final scenes with her condemned husband as she finally explains the fears and pride that has made her behave the way she has.

The key to this powerful movie is undoubtedly Arthur Miller. He wrote the screenplay from his own original script, fleshing out an already complex and insightful story with four more decades worth of experience and reflection. If ever there was an argument for giving good writers the respect and involvement they are due, it is this film.

James Morrison



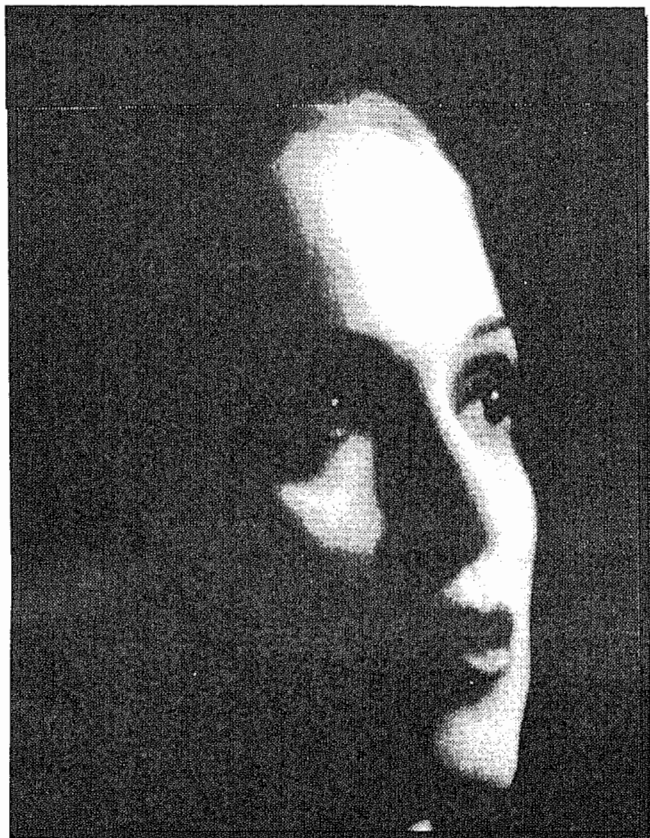
# Evita

Evita.

Academy Cinema City.

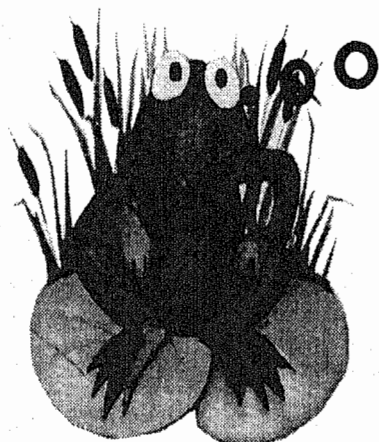
This film would have to be one of the most ambitious movies of this decade. It is also one of the most bizarre collaborations ever to reach celluloid. Brought to you by the people who produced *Die Hard With A Vengeance* and *Rambo*, it seems just a tad incongruous to flip from ultra-violence to Broadway musical. Alan Parker as director has more than made his name in musical cinema. Among his greatest achievements *Bugsy Malone*, *Fame*, *The Commitments* and *Pink Floyd The Wall* stand out.

But if the production team are strange bedfellows, then what can one make of the cast? Antonio Banderas is certainly the flavour of the moment. Who can resist that smoulder that only Antonio smolders so well. Yes, the "I am sex, here me smouldering purr" is overplayed slightly. Señor Banderas looks great with working class designer rags and a few scars, but one can't help feeling it's a bit twee. Still he does look good. Madonna has copped a lot of flak over her acting in the last ten years. She's sort of missed the mark since *Desperately Seeking Susan* (but one can't help thinking that that film's popularity was due to her immensely successful "Get Into The Groove" from the soundtrack). Most of her films have been a theatrical graveyard of complete shite. *Body of Evidence* and *Who's That Girl* taking the honour as the worst. But *Evita* is different. Could it be that Madonna, our first lady of pop culture, has learnt the difference between performing and acting, or is it that this monolith of consumerism fits the role so perfectly? The media blurb for the film declares that Madonna is "An artist with a history of making history". Madonna is such a part of the commercial machine which Eva Peron helped to establish through her designer frocks and European tours that she seems to fit the role of historical figure without even trying. Madonna's *Blond Ambition* could be useful parallel to Eva's own Rainbow tour. In effect Madonna is a living legend playing a dead comrade. The major mismatch in the casting then (although it is pleasing) is Jonathan Pryce. Having won Best Actor at Cannes in 1995 for his role in *Carrington*, Pryce had proved himself as one of the finest dramatists in England. As Juan Peron, Pryce is breath taking. The emotional charge and chemistry that Pryce develops with Madonna is so subtle and engrossing that one doesn't even feel the tears coming.



Despite these wonderful performances I have my doubts about the place of musical cinema in the 90's. Is it just a little too surreal for us these days? Still I must be wrong. In the last week of 1996, Broadway took more money in one week than it had since 1990. This could have something to do with the increase of tourism in New York, but we can always dream that art is immortal. Whatever one thinks, this is a grand piece of cinema, and that is not a very common achievement these days. As a visual and musical banquet of delight and fantasy *Evita* gets two thumbs up. Alan Parker does not always seem to get it right, but I'm willing to put this feeling of uneasiness down to Oliver Stone's involvement with the screenplay. If you enjoy Madonna or Andrew Lloyd Webber I can't recommend this film enough. There hasn't been a film this big since *Annie*!

Anthony Paxton



## SO, WHAT'S HAPPENING MAN? PERSON

- The Flickerfest International Short Film Festival will be in Adelaide from 23 - 26 March, during the Takeover '97 Festival. As well as the Australian and overseas films there'll be live theatre, dance and "sound pieces by local performers," and "The CineBin" bar will screen local short films and videos after the main screenings. They're looking for volunteers at the moment, as well as film-makers interested in showing their stuff in The CineBin. Anyone interested should give Nick a call on 8364 6148.

- Mad Love in Synagogue Place will be screening something called *Invaders from Planet Paradox in 3D*, starring Gina String, Metallic Man and Terence Towelling. If this sounds like your kind of thing we make no comment, except to say it starts at 9.30pm on Saturday 1st of March, \$4 for Cadets and \$6 for Astronauts.

- Reports of the death of the Mercury have been greatly exaggerated. It's still around and screening local and low budget films. At the moment they're showing *Maslin Beach* on Friday and Saturday nights at 6.30 and 8.30. And this Thursday (27th) they're showing two new Adelaide films: *fire & candle* and *Forbidden Porcupine* from 7.15.



# WANTED: SEX AND DEMOCRACY



*The People Vs. Larry Flynt*  
Hoyts Regent Cinemas  
Currently Showing

Larry Flynt: porn publisher, sleazebag, champion of the first amendment. From humble beginnings as the owner and operator of a low-key strip club in seventies Ohio to multimillionaire status as the founder and publisher of *Hustler*, a *Playboyesque* magazine, his life has been anything but dull. He has been a favourite target of the moral majority, many times being held responsible for the corruption of society and many, many times appearing in court. At first Flynt is interested simply in his freedom to publish what was at that stage an advertisement for his strip clubs, but as his enemies increase and the censorship worsens, he becomes genuinely determined to fight for everyone's freedom of expression. Some would also argue that there is the matter of exploitation to be addressed, but this is not taken up by the film.

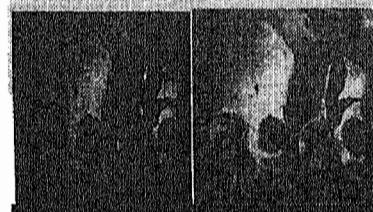
Woody Harrelson (*Natural Born Killers*, *White Men Can't Jump*, *Cheers*) portrays Flynt with a persistent streak of dark humour, present from the beginning but really showing through towards the conclusion of the film, as Flynt's frustration with his oppressors increases. These scenes are at times hilarious, and are cleverly mingled with tragic scenes to epitomise the extremes of Larry's wild existence. He is scornful of the court and the whole system, and this often creates as many laughs for the viewer as it does problems for his case. Flynt's motivational changes during the course of the film are well captured, from self-interest to public interest. Woody's performance is a very capable one, earning him an Oscar nomination.

Director Milos Forman also earned an Oscar nomination for himself, to add to his two previous successes with *Amadeus* and *One Flew Over The Cuckoo's Nest*. Someone who didn't receive an Oscar nomination is Courtney Love (lead singer with Hole, and she was in *Feeling Minnesota*), who plays Larry's wife, Althea Leasure. Now, give me a good reason to bag Courtney Love and I'll do it, but her performance in this film gives no such reason. She is more than adequate, bringing life and realism to a complex character, supplementing Larry's mood swings well with her relative stability. She's good. Edward Norton (*Primal Fear*) plays Flynt's lawyer, and he is also very good, as he becomes doubly frustrated at his opposition and at Flynt's lack of cooperation.

For those interested in such things, the younger Harrelson brother, Brett, plays Larry's brother, who is a pivotal decision maker at publishing headquarters. He's not had any major roles to date, but he looks and sounds somewhat like Jeff Foxworthy, for those who were following television over summer. The Reverend Jerry Falwell, real-life TV evangelist and one of Flynt's enemies, makes an appearance in the guise of actor Richard Paul.

This is a good film, tackling an important and by no means simple issue, doing it well if not objectively, and producing a powerful portrait of two complicated characters along the way. Well worth your money, well worth your time.

Chris Slape



## There ain't nothin' like a skeleton to rock ya boat

*Lone Star*  
Nova Cinema  
Opens Feb 20

Been to the Nova? You wouldn't want to roll jaffas down THEM aisles, believe you me - the only cinema in Adelaide where the audience gets to abseil out the exits.

The movie, incidentally, is wonderful - a sizeable chunk of small-town melodrama (of the Coen variety) mixed in with a half-ounce of Sergio 'Tex n' Mex', and tinged with just enough feel-good to avoid turning your stomach. Sam Deeds (Chris Cooper) is Sheriff of Rio county, unable (and unwilling) to fill the crowd-pleasing shoes of his dead father. ("Sheriff Deeds dead, honey—you just sheriff Junior".)

Rio County itself is a cross-roads of unpleasant conflict - the Alamo hovers eerily over the town setting tension between the Mexican and Anglo citizens. When a skeleton, and a Sheriff's badge are discovered in an abandoned rifle range, ugly lumps are raised from the town's imperfect history. Ignoring kindly advice from the town Mayor, Deeds goes about challenging a legend as large as Jebediah himself. Murky personal histories surface and float about, until converging in a poignant close. A fun time is generally had by all.

John Sayles has done the full auteur - writer, director and editor to boot, and it shows in the smooth play between the different plot threads. His juxtaposition of past and present can be confusing at times, but the subtle way in which he moves between them is wonderful.

The actors are perfectly cast - they're all self contained and nobody steals the screen. Cooper gives way to the other players, using his role as a conduit to carry subplots rather than overshadow them. Kris Kristofferson is terrifying with his loaded gun (and loaded belly). Elizabeth Peña (you know, she's been in piles of stuff) is brill as love interest and local school-teacher.

Well, that's all that space allows, really. It gets three Fargos, a Sergio Leonie and two fingers of tequila (for that nice warm feeling in the tummy). Shake well.

Dave Bloustien

## Gratuitous Nostalgia for you kids out there

If you've been drowning in hopelessly hip movies like *Nadja* or *Crash* all summer, but secretly yearn for the slumber-party cool of yore (who could forget *Pretty in Pink*, or that eternal classic *House II*), there is a new bit of On Dit to indulge your innermost longings. Gratuitous Nostalgia invites you to contribute articles or reviews (300 words - or more if you like) about whichever movies contributed most to your arrested development. Cult, schlock, or even arthouse, we don't mind, just get evangelical. We have some double passes to award winning Australian film *Floating Life*, thanks to Palace Cinemas to the best contributions this week. Get your stuff in by 5pm Wednesday and don't forget to leave a contact number so we can get your pass to you!

### GIVE AWAYS

We have ten in season passes to give away for Australian film *Idiot Box*, and five to *Lone Star*. To be in on the free stuff, be at the On Dit table on the lawns at 12.00 Wednesday.



Mars Attacks!  
Academy

# THEY'RE HERE!!

First off, I'd like to send a big **thankyou** to the assholes **behind me** who talked through the opening sequences. I hope you all get mown down at the local drive-in. Gits. When you (Warner Brothers for example), you tored and streamlined in order to get with me for a moment). Which is why auteur (Tim Burton) can get away give him a budget the size of Brunei Bening; Brosnan; DeVito; Short; but most of them). And still the stuturns, *Edward Scissorhands* or *Ed*

For all its artistic integrity and top-grossing films for 1997. It featelate performances by such up-and- (remember the Amish kid in *Wit*-even Segal fans should find easy to cards and comics released by the back in the 60's for being a little bit the martian invasion of Earth. Be

The first few minutes are a tad 60's retro or a 90's update. Fifteen Nicholson is perfect as both the Nicholson wanted to play **all** the roles after reading the script but Burton convinced him to settle for just the two. I needn't tell you more - suffice to say I shower praise on everyone and anything involved in this film. It's such a relief to see an alien invasion flick that doesn't take itself at all seriously. PS: look out for a clown in a bubble - or was it just my imagination ...



think about all the money that goes into commercial studios can assume that the products themselves would be well monitored and streamlined in order to get with me for a moment). Which is why auteur (Tim Burton) can get away give him a budget the size of Brunei Bening; Brosnan; DeVito; Short; but most of them). And still the stuturns, *Edward Scissorhands* or *Ed*

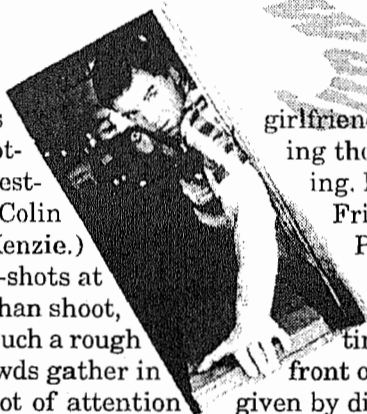
po-mo parody, *Mars Attacks* is still probably going to be one of the tures ILM silicon graphics that leave *Jumanji* for dead; immacu-comers as Natalie Portman (*The Professional*) and Lukas Haas (*ness?*); a subtly clever screenplay by Jonathan Gems (*1984*) which follow. The story itself is inspired by the *Mars Attacks!* trading Topps trading group as early as 1962. The cards were banned **too** cutting edge. Likewise, Burton spares no blood or goober in warned, this film well deserves its 15+ rating.

wobbly - Burton seems uncertain whether to go for straight-out minutes into the film, however, and it's sixties all the way. American president and a seedy hotel owner. Apparently,

Dave Bloustien

*Mr Reliable*  
Nova Cinemas

A guy holding a siege in his own house with his comic material. But when the media arrive, promptly cheer the guy on - things get a little more interest-happened in Sydney in 1968 when Wally Mellish (Colin girlfriend (Beryl Muddle - played by Jaqueline McKenzie.) petty theft and Wally loses the plot, taking a few pot-shots at about their public image, decide to negotiate rather than shoot, sharpest of knives, Wally manages to give the police such a rough authoritarian 1968. There's a real sense, as the crowds gather in fact, *Mr Reliable* is a great period piece, with a lot of attention



girlfriend and her baby son apparently held hostage is not exactly obvious ing thousands of honest rubber-neckers to come and gawk - and eventuing. More interesting still when you realise that it's a true story. It all Friels) gets out of prison and decides to go straight, gets a house and a Pretty soon, though, the police are on his doorstep about a piece of the red-neck cops trying to kick down his door. The police, worried and they sit it out in front of his house. For weeks. While not the time that it's easy to see how he attained folk-hero status in anti-front of Mellish's house that there was something in the air that year. In given by director Nadia Tass for recreating the era.

As for the performances, Friels does this kind of stuff really well (remember *Malcolm?*) and his Mellish is incredibly stubborn, but not so bright. Jacqueline McKenzie was the big surprise of this one, though: usually so amazingly irritating, I was shocked to find that her Beryl was, for me, the highlight of the film.

There are a lot of layers in this film and, unlike a lot of Australian films stuck in the sixties this is a lot less like a nostalgic wank on the part of the director and a lot more of a light hearted comment on changing times. Funny too.

Rachel Templer

*Surviving Picasso*  
Palace

## SURVIVING PICASSO

Having plundered the works of E.M. Forster to oblivion, Merchant- Ivory Productions have moved on to fresher territories. In *Surviving Picasso* they've brought their picturesque but still rather prosaic touch to the story of the Pablo Picasso, from the perspective of Françoise Gilot, his lover of ten years.

Françoise (Natascha McElphone) is a young aspiring painter when she meets the much older painter during the Occupation of France. She is swept into the orbit of the increasingly famous Picasso, and only later learns of his string of more-or-less abandoned women, most in various states of madness.

*Surviving Picasso* depicts the painter as an impossible genius who, by the magnetism of his personality and talent enslaves his lovers, friends, dealers and admirers, having them indulge his whims while giving nothing in exchange. The notion itself is quite fascinating, if hardly original: the stock image of the temperamental *artiste* is well on its way to getting very tired.

*Surviving Picasso* too, while quite interesting in its details of Picasso's life and ways, doesn't quite capture in its depiction of Picasso the things we are told about him in the script - his allure to women for example. For once Anthony Hopkins (as Picasso) seems to be not quite up to it. His Picasso sometimes seems to lack the gravity and charisma it's suggested is necessary to treat everyone so badly. The passionate, capricious Picasso is definitely there somewhere in Hopkins's portrayal, but when it comes to whimsy or humour, you feel that he'd be much more comfortable in a cardigan.

The problem is at least partly the script. By Merchant-Ivory hack of yore, Ruth Praver Jhabvala, it's fairly strong on sexist aphorisms ("to make a woman, first you must wring her neck" - no doubt a direct quote), but pretty woeful when it comes to seduction: "welcome to the labyrinth of the minotaur" he says to young girls visiting his studio.

Natascha McElphone, meanwhile, is pretty solid as the good-natured, independent Françoise, and she's very gorgeous, which helps. Watching her attempts to deal with Picasso while he walks all over her is quite sad, and that she comes out of it with any self-esteem is pretty amazing. In anycase, despite it's faults, which include the pretty flat and cautious direction we've come to expect from Merchant- Ivory, the actual story of Françoise and Picasso is absorbing enough to make it worth the effort.



Come here and give me a big schloppy one honey!

Rachel Templer



Last year approximately 2000 Adelaide Uni students were involved in University sports, from Australian Rules & cricket to broomball & fencing.

The university has 40 sports clubs currently on the books, & is always ready to take on new sports, where a commitment over time can be shown.

Most of the sports clubs will have a table on the Barr-Smith lawns during O-Week. If you have an interest, or think you may have an interest, talk to someone on the relevant table. If you can't find your sport there see Pene at the Sports Association & she will do her darnedest to help you out, or at least point you in the right direction.

It is also interesting to note that there are sports scholarships available through the Sports Association, for those who have "outstanding ability in a particular sport". The scholarships are worth a thousand bucks and some non-financial assistance. Applications are at the Sports Association.

Check out what some individual students & their teams have done & are doing

**ATHLETICS**-With the 2000 Olympics just around the corner, both time & distance wise, the UAAC is looking for Melindas & Cathys to come out & get cracking. Adam Starr last year won silver at the state titles in the U20 5km run. Another AU student to do well was 3000m steeple-chase gold medalist Nick Howarth. This year look out for solid improver D Medra.

**BADMINTON**-On Dit is yet to make contact with this club but look out for them during O-Week.

**BASEBALL**-season begins the weekend after ANZAC Day & the ground is situated a stones throw from the Edinburgh Hotel, Mitcham.

**BASKETBALL CLUB**-The Adelaide Uni Basketball Club (the Griffins) celebrates its 50th anniversary this year, and remains one of the most high profile basketball clubs in SA outside of the exclusive "member club" circle. We try to involve all members, male and female, of all grades. Our most recent trip was over the Boxing Day long weekend to the Swan Hill tournament, with 2 minibuses full of enthusiastic revellers (read:drunken buffoons)-who managed to fit in a few games of basketball along the way. It ended up with a detour on the way home for a New Years bash at Beachport/Robe, and was so successful it will likely become a regular thing.

So come join the Griffins basketball club, and be part of 50 years of tradition.

District Results, week 1, Feb 1997: Division 3 Men 98 d. South Coast Cobras 77 (Taylor 34, Langsford 15, Henderson 14)

Division 3 Women 68 d. South Adelaide Panthers 55 (Blewett 14,

Harvie 12, Patrick 11)  
Division 4 Men 85 d. University of SA 82 (Lovell 22, Wetherell 18, Leaker 16)

# SPORTS SUPER

**BOAT CLUB**-The AU boat (read; rowing) Club, is one of, if not the, oldest and most successful clubs on campus, with more than one olympic medalist on the books. One of these, Kate Slatter hadn't picked up an oar before '89, her first year with AUBC. With her help AUBC was able to take gold in the women's eights at last years IV.

**BROOMBALL**-see badminton

**CRICKET**-The AUCC has just competed in an Interschool competition in Sydney but as yet the results haven't arrived at On Dit. Darren Webber seems to have all but cemented his place in the Redbacks this year, with some solid performances. Adam Kimber has also been rewarded with state selection following some fine form for the AUCC.

**CYCLING**-The cycling club at uni has become something of a feeder club to the official clubs around town, as the cycling federation (or whatever it's called) has made the ruling that for the sake of competition individuals must compete with the closest geographically located club (personally I think the cycling body would be stronger if AU cycling had a strong competitive team-BW-sub-ed). Speak to Darren Potts in Sports & Clubs if you want to taste what cycling's about.

**FENCING**-En garde! Otherwise see badminton

**FOOTBALL**-well what can we say about the mighty Blacks, premiers and legends each and every one of them. Look out for more footy as the year flies by.

**GLIDING**-As On Dit goes to print those lucky lads & lasses at Lochiel will be sailing into the wild blue yonder enjoying their annual regatta. We hope to bring you something next week on the fun & competition.

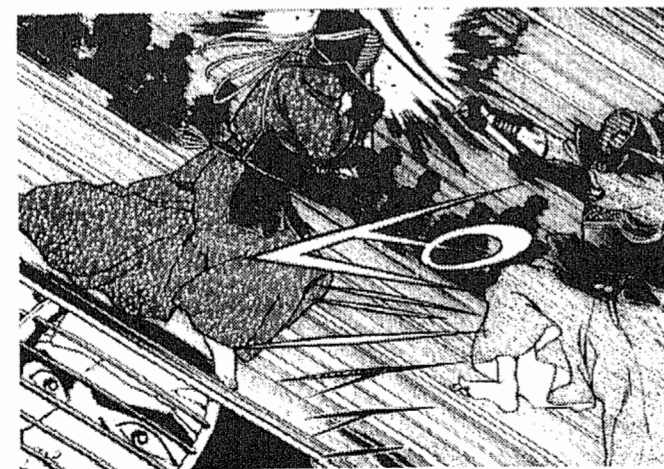
**GOLF**-Club president & club champion '96, Adam Sincock, who has ruined many a good walk, has been unable to get in any copy due to his extreme poor health, but should be ready for an actuarial onslaught next week.

**GYMNASTICS**- see badminton

**HOCKEY** - Anarchy reigns supreme! The Adelaide Uni Hockey Club has been warming up for the new competitive season with an intra-club summer hockey competition. Four teams of club members of both genders have been turning up (15 minutes after the scheduled start) to compete in these social hockey games. Games started in January and will conclude on February 26 with a BBQ at our West Beach clubrooms for all players. So far most players have taken advantage of the complementary drink from our bar included in the match fee.

The formal hockey season gets underway in March with training sessions and selection trials at the West Beach artificial turf ground. The Hockey Club has appointed two new coaches for its Premier League teams in 1997. Highly respected former Australian Player Trevor Smith (177 caps) has taken charge of the men's team. The women's team will be coached by Mark Ucinck, the state indoor coach, and an experienced first grade player. The women will be looking to improve on their fifth place from last year and the men will be pushing for a solid performance in their second year back in Premier League.

The Hockey Club has developed a couple of Internet sites to provide information about the club. Anyone wishing to find out more they could visit



<http://www.atlantek.com.au/USERS/wes/adeluni.html> or <http://www.ozemail.com.au/~digifoto/hockey>

The first official social function is the President's Keg on April 12. This event is held at the clubrooms (Burbridge Road, West Beach) from 7.30pm and will cost \$10 for members (\$15 for non-members. This includes beer, punch, soft drinks, etc and snack foods. New members (playing or social) are particularly encouraged to attend this event.

**JUDO**-Will Tamblin, Helen Turnbull & Alan Pollnitz all did their university proud by pulling out bronze medals at the uni games. These results can only enhance coach Michael Hedland's burgeoning reputation.

**KARATE**-see badminton  
**LACROSSE**-the UALC threw up some **KENDO** - Kendo means "way of the sword". We use long bamboo swords and full upper-body armour. Kendo is spectacular to watch and compete in and admittedly looks too violent for some people. Yet in reality it is one of the safest sports around when practiced correctly. Additionally, sex, size and muscle bulk are of no particular advantage hence the similar amount of male and female players. What is important is fitness and skill which build with practice.

Presently training is a mixture of Adelaide and Flinders University participants giving the opportunity to spar many more players including two members of the Australian team soon to compete in Japan in the International Kendo Championships. This also gives us more localities to train at. Kendoists have the opportunity to participate in National Championships, University Championships, Club Tournaments, gradings and training weekends.

So if reading this has inspired you please contact:

Damian Brett 8296 7823

or Paul Smith 8235 1637.

fine individual performances last year with association best & fairest awards going to Sharni Wilson-Smith (league) & Bronwyn Reed (B-grade). Stuart Smith (mens B- grade) was voted MVP (votes cast by opposition coaches), & Kate Mons was selected in the women's All Star team. The women's league coach N. Nuhed, led the state U21 to victory at the Nationals where state U17 rep K. Nayda played in a losing grand final.

Condolences also to the senior B-grade women who lost their association G.F. by a single goal (& that in extra time!)

Four AULC women were selected in the state U21 team (J. Carrier, J. Martyn, L. Barnden & L. Faunce de Laune), & two in the Snr. state team (S. Wilson-Smith & L. Barnden). Well done also to the Senior Women who managed a creditable 3rd last season. The UALC will have an SA Lacrosse development officer at their table during the O-Week Monday.

**MOUNTAIN**- this club encompasses **LAWN TENNIS** -The Lawn Tennis Club participates in the Saturday morning and afternoon tennis competitions which run from October to March. We are nearing the end of the 1996-7 season with four out of thirteen teams in strong positions to secure finals berths.

There are eight Saturday morning men's teams ranging from Division 3 to division 9 with a mixture of current students and graduates in the playing ranks. The division 3 "White" team comprising Nick Loan, James McCarthy, Brett Charman and Peter Aldridge are currently in third position following a mid season surge

and, with five matches remaining before the finals, are in a good position to be competitive in the final four format. There are two division 7 teams which are fighting strongly to make the final four. The "White" team featuring Andy Chhoy, James Szeto, Ashley Connolly, Russel Wild and Anthony Kioussis is fifth on the table ahead on percentage of the "Black" team led by Damien "Ra Ra" McGrath.

No. 1 player Anna Maloney has excelled to be in the top ten strike rate list for the division 3 competition for women. The two division 4 teams have brought together players with little or no afternoon competition experience to post some good performances and a few wins.

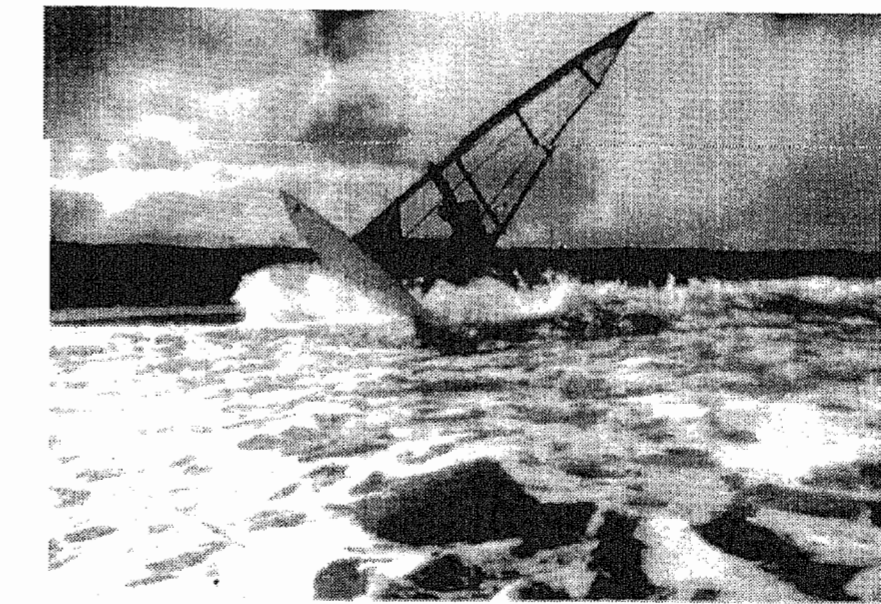
There are two afternoon men's teams both in division 4. The "White" team is currently in fourth position with three minor round matches remaining. The team is captained by Mark Chapman, and spearheaded by his brother Brett. Paul Morony and overseas student Igor Anikeev make up the foursome that is peaking at the right time. Brett Chapman and Paul Morony have performed well to see them occupying positions in the top ten strike rate list for the division 4 competition.

The club will hold a tennis/BBQ day in mid-March which new students interested in joining the club are welcome to come to. Look out for the tennis club table at Orientation Week. hiking, rock climbing, canoeing & canoe-polo.

**NETBALL**- last season finished on a high note, with a premiership in the D1's.

congrats to trophy winners '96; D1

B&F: Alison Penn. R-Up: Madelline Turball. Most Improved: Rachel Pidmore



C4 B&F: Amanda Monrad & Ailsa Wilson. Most Improved: Jessica Wynne

B3 B&F: Rachael Thurley R-Up: Eleanor Parker Most Improved: Tam Varcoe.

The '97 season starts Mar 11 so get ready during O-Week.

**RUGBY**- a winter sport we'll see more of later on.

**SAILING**-see badminton  
**SKINDIVING** - <http://student.adelaide.edu.au/ausc>  
High-tech club with heaps of gear & a regular Thurs. night piss-up, who go away @ long weekends. Put your

name down for the big Easter Trip. You'll know their O-Week table by the inflatable Zodiacs.

**SHOOTING** - Target Shooting is more than a Commonwealth Games Sport. Target Shooting is determined by how clearly you think and what kind of mental control you have. Neither physical beauty, speed, strength, size, sex nor age have anything to do with success in this sport.

Target Shooting is an extremely safe sport. Members are instructed in the safe handling of target rifles with beginners being personally coached by an accredited Australian Institute of Sport Coach.

As a student member you do not need a firearms licence. The club has all the necessary equipment for your own use (free of charge). Shooting fees are under \$10 per Saturday. Our well appointed club house (with a really big fridge) is located at the Dean Rifle Range, Eastern Parade, Gillman.

(Regretfully we take this opportunity to formally apologise for the behaviour of our inebriated members at last year's O'Week who may have accosted students into joining the club. We certainly have no knowledge of 'bags of lollies'. The club does not endorse or accept any responsibility for derogatory comments that more than likely offend members of the Vice Squad, the Supreme Court Judiciary or the Dean's Office. Bail monies were definitely not provided from club finances.)

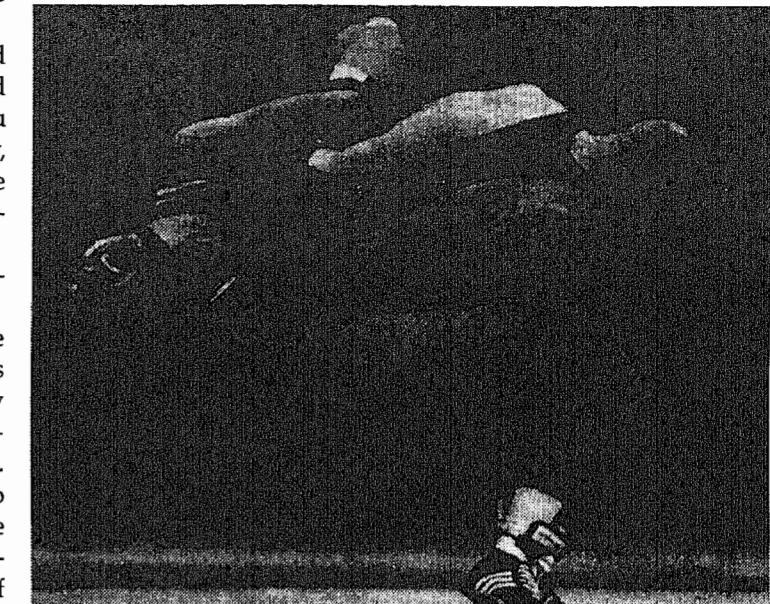
**SNOW SKI**- most of the competition goes on apres ski. Unbeatable snow-skiing value. Fantastic time. Kick-ass club. You can afford to learn how to snowplough (snowplough! snowplough!), or continue to improve your

skiing (shoosh).

**SOCCER**-see badminton  
**SQUASH**-Adelaide Uni Squash Club is running an in house tournament at Norwood Squash Centre on Thursday nights from 7:30pm for 15 weeks, starting 20-Feb-1997. Late entries are welcome. All levels of squash will be catered for. If you have any queries phone Terry Dalkos on 84315475. You can join the club at Norwood Squash Centre. The club also has an excellent professional coach in Mike Nash if you are interested in brushing up your skills.

**SWIMMING**-see badminton  
**TABLE TENNIS**-see badminton  
**TAE KWON DOE**- the oldest continu-

ous running martial arts club at AU. Club president Shane Spellacy was awarded a University half-blue in '96 and he is hopeful of being joined by



at least one other club member in '97. Keep an eye out for their demonstration, at 12:30 mon, O-Week.

**TAI CHI**-see badminton  
**TOUCH**-see badminton

**VOLLEYBALL** - we cater for anyone, female or male from absolute beginners, who've never set foot on a court, up to league and state players. Here's some details:

Australian University Games: The highlight of the year for our top players is without a doubt the University Games. These will be held at Latrobe Uni, in Melbourne, in September. The University Games attracts thousands of students, in many different sports, and is notable not only for the high standard of competition, but also for the huge week long party. Anyone who goes agrees it is a highlight of their time at University.

Some mind boggling Facts and our 1996 achievements: Biggest volleyball club in the state. 5th place at the Australian University Games, 1996 (Women's team). Two players in the Green and Gold Team (All Aust. Team) at UniGames. Three players were awarded Adelaide Uni Blues in 1996, and six received Adelaide Uni Club Letters. We have six mixed Social teams, Two women's Div 1 teams, one Men's Div 1 team and a mixed Div 3 team, as well as both Mens and Womens UniGames teams.

The last bit: Come and see us at our table in O'Week, or contact one of the persons below:

Rohan Ward (President): 8379 3957  
Mark McDonnell (Treasurer): 8297 1902

Brett Rodway (Secretary): 83322596  
**WINDSURFING** - AUWF - Adelaide University Windsurfing Fleet

The club owns 13 boards ranging from entry level/beginners to race/slalom and hardcore wave gear. Members can take part in club sailing days where experienced sailors are available to offer a tip or two to anyone interested. Boards are made available all year round giving members opportunity to borrow them free of charge and travel to their own sailing destination.

Come and see us during O'Week. The cost is still only \$5 (yes five dollars) for the entire year and includes use of all boards, newsletters and BBQ. Join during O'Week and enjoy

a cool can of drink.  
Sunday 9 March, free BBQ and drinks

Sunday 23 March: Sailing Days will be held at Tiranna Way-Westlakes and begin at 1.00pm

Club AGM will be held on Monday 10th March at a venue and time to be posted.  
D a m i a n McCabe (Club President).

**WATERSKI** - O'Week Water Ski Party.

Venue: "Club Morg" Scotts Creek, Morgan.

The Water Ski Club is organising our annual

Big Party Weekend at Club Morg, our Ski Club site, on the weekend of the 1st and 2nd of March. Anyone who is interested whether they are a uni student, members or neither can come and get a taste of the ski season ahead. The party weekend costs \$30 or if you are an Adelaide Uni student, \$35 with membership!! This includes all the skiing and beer you can handle for a whole weekend!

All equipment is supplied so just bring yourself, a sleeping bag and something to throw on the BBQ.  
For more information about your club, see the water ski table on O'Week (You can't miss the boat!) or contact Russell on 8387 4482 or Alex on 8297 0930.

See you there!!  
**WING CHUN KUNG FU** - Looking to get fit? Interested in Martial Arts? Wing Chun depends upon technique rather than power and is one of the Southern Chinese styles of Kung Fu.

The Adelaide Uni branch invite you to come and join in or watch our training sessions. Your first training session is free of charge and is no obligation. Training sessions are on Monday and Wednesday evenings from 6.00 to 7.30pm in the Irene Watson Room on Level 5 of the Adelaide Uni Union Building (behind the bar). Our instructors are from Master Jim Fung's Wing Chun Academy and there are many other session times available at the Academy in town to supplement Uni sessions.

If you are interested in knowing more about the Wing Chun Club, you are welcome to come to a training session, leave a note in our pigeon hole in the Jerry Portus Room, or contact the following people for personal information:

Fiona Tavner 8278 7677  
Peter Lunn 8362 0159

**WRESTLING**-see badminton

All university sports clubs are partly subsidized by the Sports Association and as a direct result AU sports clubs usually offer substantially lower fees for membership, equipment loans, & other related costs. So if the big muscle needs some work, join a Uni sports club.



1997

Elder Hall

# Free Lunch Hour Concerts



## Semester One

March - June • Every Friday 1:10 - 2:00pm

Elder Hall North Terrace Adelaide

### march 7

**Amanda Grigg**  
**Jim McCarthy**  
**Kevin Tuck**

Percussion, including Marimba and Vibraphone  
Works by JS Bach, D Samuels, P Smadbeck & A Southam

### april 25

Anzac Day - No Concert

### may 2

**David Lockett** - Piano  
Works by Chopin, Haydn, Liszt & M Sutherland

### march 14

**Paul Michell** - Flute  
with  
**Lucie Chapman** - Flute  
**Monika Laczofy** - Piano  
Works by CPE Bach, Casella, Hindemith & Reicha

### may 9

**Elinor Lea** - Violin  
**Lucinda Collins** - Piano  
Violin Sonata in A major Op 100 by Brahms  
Sonata in Bb K378 by Mozart

### june 16

**"Piano Mania"**  
**Max Cooke**  
**Robert Chamberlain**  
**Darryl Coote**  
The mania team will play one piano (two, four and six hands), two pianos and three pianos, including works by Bach/Grainger, Gifford, Grainger, Mendelssohn & Rachmaninoff

### march 21

**Rosalind Martin** - Soprano  
**Anne Adamek** - Piano  
Children's songs and lullabies including works by Bartok, Bennett, Poulenc, Strauss, Tchaikovsky & Wolf

### may 16

**Keith Hempton** - Bass  
**Wendy Hiscocks** - Piano  
Dichterliebe by Schumann  
World Premiere of *I Look Out and See* by Wendy Hiscocks

### june 20

**David Shephard** - Clarinet  
**Janis Laurs** - Cello  
**Lance Dossor** - Piano  
Cello Sonata No 2 in F major Op 99 by Brahms  
Clarinet Trio in A minor Op 114 by Brahms

### march 28

Good Friday - No Concert

### may 23

**Opus 28**  
Chamber music ensemble from the Adelaide Symphony Orchestra  
Including the "Trout" Quintet in A minor by Schubert

### june 27

**The Elder Conservatorium**  
**Wind Ensemble**  
**Robert Hower** - Conductor

### april 4

**Patricia Pollett** - Viola  
with  
**Monika Laczofy** - Piano  
Including works by Glinka, Schubert & M Sutherland

### may 30

**Japanese Music**  
**Tamae Yamakawa** - Koto  
**Takeshi Yamakawa** - Shakuhachi  
**Chiyoko Sakaguchi** - Jyushichigen  
Featuring artists from Japan playing traditional Japanese instruments

### april 11

**Louise Dellit** - Flute  
**Kevin Tuck** - Percussion  
Works by Bach, Jolivet & Mozart

### june 6

**Rosalyn Dunlop** - Clarinet  
Works by D Banks, G Brophy, EK Cherin, H Raxach, K Stockhausen & I Yun

### april 18

**University Waits**  
**Lesley Lewis** - Director  
**Shaun Parker and associates** of the  
**Meryl Tankard Dance Theatre**  
Songs and dances of the twelfth and thirteenth century

.....  
The Elder Conservatorium reserves the right to alter scheduled programmes.

Semester Two concerts commence on Friday 25 July.

To receive a free brochure, please send your name and address to  
The Concert Manager,  
Elder Conservatorium of Music,  
The University of Adelaide, SA 5005.

For further information contact the Concert Manager on 8303 5925.



Proudly sponsored by



The Elder Hall Lunch Hour Concert Series is proudly supported by the Doris West Bequest

Presented by the Elder Conservatorium of Music



# The Big Picture

(or too much sport is never enuf!)

Well punters, where do we start?

The SPUDS have had a shocker with recent one and four day games lost to the improving former easybeats Tasweagia, who under former Test battering-ram, Humphrey B. Boon, have developed a batting lineup, as good as last year's SPUDS. It would be remiss of me not to mention Boof Lehman's outstanding innings in an other-wise unsustainable batting effort. His 65 off 40 balls (50 off 33balls) had the SPUDS looking at an unlikely one-day finals berth, until a juggled catch at mid-on sent him on his way.

The SPUDS only four day win this season has come against top of the table, the ARTISTS, who look like fighting it out with the WHACKERS for the title. With the WIND-JAMMERS coming in this year it looks like some of the pressure has come off the CORROLLAS, at least as far as the media is concerned. White elephant catering is hoping the CORROLLAS can pack 'em in again this year, and will not be impressed if the trial game attendance is repeated during the home-&-away season.

At any rate, it's good to see two South-Aussies getting the coaching roles. Mad Mal and Jelnignite Jack are the coaches both clubs want, & both have nothing *and* everything to prove.

Mad Mal (MM) can coach- he ressurected Woodville in the '80's & Geelong in the '90's - but was unable to lead either side to a premiership. The CORROLLAS definitely want to play in a Grand Final in the next season or two & MM has their confidence.

As for Jelnignite Jack, well you just watch him serve it up to any player who doesn't give 100%, 100% of the time. JJ deserves his second chance at the big time after, (is it 13?), premierships in the S.A.D.F.L. It will be interesting to see how pub-thuggery is treated by the seven.F.L.'s tribunal. Despite JJ's appalling state results he seems the most logical & popular choice to lead the 'JAMMERS in their first shot at the big time.

While on the coaching subject, we must note the immediate results achieved by the Very Tenable OCKER-OOS, who have jumped more than a couple of rungs up the international rankings.

And last, Adelaide was swept up by the hysteria of a glorious & magnificent & awe-inspiring & etc., performance of it's favourite RUPER-LEAGUE team the LAMBS, (like "...to the slaughter."), who wiped the floor against the BRISBANE DRONGOS. Magnificent parties were staged from Henley Beach to Beaumont in honour of the rapturous occasion. Hotels across Adelaide reported an increase in sales directly after the LAMBS win of between 0.0000127-0.0000129 per-cent.

That's it for this week, have a good O-Week, & remember it's O.K. to say yes but not to everything in the one night.

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## Let's Cut Education and then Form a Committee!

A Perspective on the Higher Education Review Committee

by Amrita Dasvarma, SAUA President

The Government has kept the education sector on its toes during the hot summer months with its newest "brain" wave - the Higher Education Review Committee. After the drastic cuts to education in 1996, the Coalition Government has decided to honour its promise of formulating a committee to review the higher education sector in Australia.

The terms of reference for the committee are pretty broad in scope, but it is obvious that the agenda is fiscally driven, especially as one of the major aims of the review is to examine the question of private funding for universities. The review will also be looking at the role of universities within higher education, and whether or not a revert back to the binary divide (differentiating between universities and Colleges of Advanced Education, which focused on vocational training) that was implemented by the Menzies government, is feasible.

The membership of the committee is significant, with three senior academics, two industry-related consultants, one economist, and Mr Roderick West, the chair of the committee, who is the retired principal of Trinity College in Sydney, a private boys' school. **It is of great significance that there is no student representation whatsoever to the Committee.**

It is important to take this opportunity to participate in and enliven the debate surrounding the issues of higher education, examining what education is, what knowledge is, and how it is shared and expanded. We need to participate in this debate as much as possible and think about the implications of the debate and the Review for students. It is our education, and we are the ones who will be benefiting, or losing out, on the decisions made by the Committee.

It is also important to remember that while the Government has generously set up the Committee dedicated to the higher education sector, there has been **no formal commitment** to students or students' welfare. The ludicrous mistake Vanstone has made with the Austudy Actual Means Test, for example, that left many students in the lurch for up to eight weeks, not knowing whether or not they will be receiving Austudy for this year, and therefore, whether they can afford to study at all, implies a complete lack of consideration and understanding of students' needs. The Work-for-the-Dole scheme, the shifts towards a Common Youth Allowance to be introduced in 1988 (basically amalgamating Austudy and the youth unemployment benefit) all raise questions about the importance of students, and of young people, to the Government.

The SAUA will be highlighting these issues in the coming year. We are working on various submissions to the Review Committee which are due in by April 24, 1997. We are liaising with the Vice-Chancellor, with other student organisations in the state and nationally to do joint submissions. We also hope to do a joint submission with the PGSA.

We have plenty of information about the Review in the SAUA - please come in and speak to either Olivia Nassaris, the Education Vice-President, Paul Fogarty, the SAUA Project/Research Officer, or myself if you want to find out more about the Review Committee, or if you want to get involved.

This is our education. We need to protect it and improve it.



## Ability - not Disability

The National Union of Students Disabilities Awareness Campaign has been put together by the NUS Disabilities Action Committee it aims to increase awareness among students on university campuses about the issues faced by students with a disability. "Ability not Disability" aims to concentrate on the notion of ability rather than the usual focus on students' disabilities. Many disabilities are hidden, but still have significant impact on study, social and work aspects of someone's life. **People with a disability want to be thought of as people first and not as second to their disabilities.** Some of the most difficult barriers people with a disability face are the negative attitudes and perceptions of other people. Sometimes those attitudes are just unconscious misconceptions that result in impolite or thoughtless acts by otherwise well-meaning people.

### UNIVERSITIES AND THEIR RESPONSIBILITIES

People with a disability should have equal access to educational facilities. This includes areas such as building design and layout, appropriate on-campus ramps and handrails. There is currently a Disabilities Code of Practice for universities being formulated by Griffith University in conjunction with NUS, tertiary unions and other community groups.

### WHAT YOU CAN DO

If you feel that your campus does not comply with the minimal safety and access standards then please fill in one of the postcards which form a part of this campaign, take it to the Students' Association and they will send it to the Vice Chancellor. If you have a disability or want information on related issues feel free to contact the Students' Association or the Disabilities Office of the Equal Opportunity unit of the University.

## AUSTUDY changes - too little, too late

Previous to the much overdue changes to the means test approximately 85 000 AUSTUDY recipients discovered that they are not eligible for assistance or liable for a reduction in 97. The question posed to the minister is how are these students meant to live? **YOU CAN'T FEED A DOG ON AUSTUDY AND YOU CAN'T FEED ANYTHING WITHOUT MONEY!**

The Coalition Government reviewed the means test but the results of this review were never made public. The changes to the means test and AUSTUDY proved worse than that which previously existed. If you have tried to follow the AUSTUDY guidelines you will know how confusing they are. Even the staff of AUSTUDY didn't quite understand the regulations themselves; this makes it extremely hard for students if they cannot get help from Student Assistance Centre or even DEETYA. Students attempts to understand the system have been met with three hour waits on the phone to the AUSTUDY line and endless queues in the AUSTUDY office. Students who have filled out the AUSTUDY form are not able to resubmit their application but are then forced to go through an appeal process during which time they will not receive any payments.

The Australian Bureau of Statistics released figures that claimed that it is not possible for a student living in a capital city to survive on \$7000/year, the threshold that students are allowed to reach for AUSTUDY eligibility is \$6000. DEETYA also calculated that the minimum needed to survive is approximately \$10000 after personal tax. This is another example of students living below the poverty line.

It is not good enough that Minister Vanstone thinks that increasing the number of people on the phone line and a few other minor changes will help. Where was she when there was a constant cry for help from students? Get interested in the topics that affect you. Come into the Student's Association to get involved in the lead up to the National Day of Action on March 26.

## INTERNATIONAL WOMEN'S DAY - 8TH MARCH

This year marks the 25th anniversary of International Women's Day being celebrated in South Australia. IWD has been seen as a time for asserting women's political and social rights, for reviewing the progress that has occurred, and a day for celebration. March 8th is IWD and has been celebrated by women around the world since early this century. In Australia the first IWD was held in 1928.

IWD began in 1908 and was proposed by Klara Zetkin, leader of the German Social Democratic Party at an international socialist women's gathering. March 8 was proposed as the date because working class women in the New York clothing trades had held successful strikes twice on this date.

IWD started at a time of great social crisis; industrialisation was occurring throughout England, Europe, America, Australia and women were beginning to enter into the paid workforce. However working conditions were unsanitary, the wages were poor, they were segregated according to sex and so many women worked in textiles, manufacturing, and cosmetic services. Many women were also non-unionised simply due to their gender.

At this time women didn't even have

the right to vote, so women from all socio-economic backgrounds began to campaign against this, especially throughout Britain, Europe and America.

IWD expanded as the years went on and became celebrated in many countries. Conferences were held in for many women all over the world, and IWD was seen as a time when women pressed for their demands.

The demands women were fighting for were ones such as: an eight hour day, a basic wage for the unemployed, annual holidays on full pay, opposing night work for health reasons, and the main issue being equal work for equal pay and increased opportunities for work and education.

Since the first IWD march in Australia, the numbers of women participating have been increasing. Now IWD is an established event and has a particular date on which it is held each year. Women continue to see IWD as an important occasion for reviewing, restating and regularly acting on the political, economic and social rights of women. IWD is an important event which I would encourage all women to participate in.

**Sophie Allouache**  
SAUA Women's Officer

## The Adelaide Uni Film Society

Is the club for everyone who loves movies and learning about movies. We show a wide range of films from cult classics like **A CLOCKWORK ORANGE** on Tuesday, Wednesday, and Thursday of O'Week (2pm, Union Cinema, Level 5, Union Building, \$2 members, \$3 non-members) and **METROPOLIS** (4th March, 6.30pm, Union Cinema, \$1 members, \$3 non-members), to Sci Fi favourites (Dr Who day in conjunction with AUSFA, 11th March 4pm till 9pm, Union Cinema, Free to all) We will also be screening the recent release **SHINE** on Tuesday 18th of March (\$4 members, \$6 non-members) 6.15pm, Union Cinema; and the classic suspense **PSYCHO** on 25th of March at 6.15 (\$2 members, \$4 non-members) in the Union Cinema. Come down to our table and join for \$3 at out table on the Barr Smith Lawns between 9am & 3pm Monday til Thursday of O'Week.

## CLUBS

### Clubs' Association Council Meeting

to be held on Wednesday 12th March 1997 in the WP Rogers Room Level 5, Union House at 1.10pm Elections will be held for positions of Womens' Officer and 2 Members of General Executive. Nomination forms are available from Clubs Association Office, Lady Symon Building (North West Corner of Cloisters) Nominations Close Friday 7th March 1997 at 5pm.

### Adelaide University Baha'i Society

Adelaide University Baha'i Society is a social organisation formed by the staff and students of the University of Adelaide who are inspired by peaceful teachings of the Baha'i faith The focus of the society in the past has been mainly on creating a young and friendly environment as well as concentrating on several social issues such as youth poverty, racism, global peace, equality between men and women, environment, multiculturalism, spirituality and indigenous issues. These issues were brought up in form of open discussion meetings held once a month in the university campus. The Baha'i Society will be continuing in year 1997 and all are welcome to join. Several new activities as well as the open discussion meetings will be held

this year. Everyone, members or nonmembers can feel free to join and share their feelings and beliefs as well as making lots of new friends. For those who are unfamiliar with the Baha'i faith, it is an independent world religion embracing millions of people from more than 2100 ethnic, racial and tribal groups. Founded a century and a half ago, the Baha'i faith has already become the second most widespread religion and fastest growing faith in the world. Baha'is believe in such things as the oneness of God, the oneness of mankind, essential harmony of science and religion, equality between men and women, elimination of prejudice of all kind and a universal auxiliary language. Those who would like to know more about the society or would like to join please call Nina on 8338 3837, or Roshanak 8271 2481



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ROMANTICS**

and

**MOLLY COUNTS DOWN**

with

**DJ Jaki J**

O'Week Thursday 27th February

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*The* 80s *Experience*

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**Union Cloisters, Adelaide Uni  
7pm to 1 am, Friday Feb 28, 1997**

*Students - \$10 entry  
Non-Students or  
on the night - \$12*

*Tickets  
available from  
Skullduggery Table  
in O'Week*

**Featuring  
The Clowns of Decadence,  
Mr Blonde and Reggae On,  
and introducing Lucid Dream.  
Plus SA-FM's DJ Dave Adams**