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Library in Crisis



On dit

The Adelaide University Students' Association Weekly

Volume 61 Number 5 22nd March 1993

The Winners!

1993 Union Voucher Scheme Prizes
Wednesday March 24th at 1.10pm
Barr Smith Lawns

Special Guests
CATHERINE LAMBERT
from KA-FM and popular singer
PROF. KEVIN MARJORIBANKS
Vice-Chancellor

Come and see if you win any of the 36 prizes including:

- one of 3 Union Fee Refunds
- Trip to the Gold Coast
- Lunch with the Vice - Chancellor
- \$100 worth of cassettes
- Dinner in the Bistro
- Walkman cassette/radio
- Silk Jacket and more

You must be present to win a Union fee refund or trip to the Gold Coast. All other prize winners honoured. Please bring your Union card

ADELAIDE
UNION

One free beer or wine between
8.30pm - 9.30pm

This Week in UniBar

Friday

ATTILA THE STOCKBROKER

26th March 9pm With the **Fabulous Fruitbatz**

COMING ENTERTAINMENT

SATURDAY 3RD APRIL
2 bands from New Zealand
"STICKY FILTH" and
"CASUALTY"
ALL SCHOONERS \$1.00

FREE

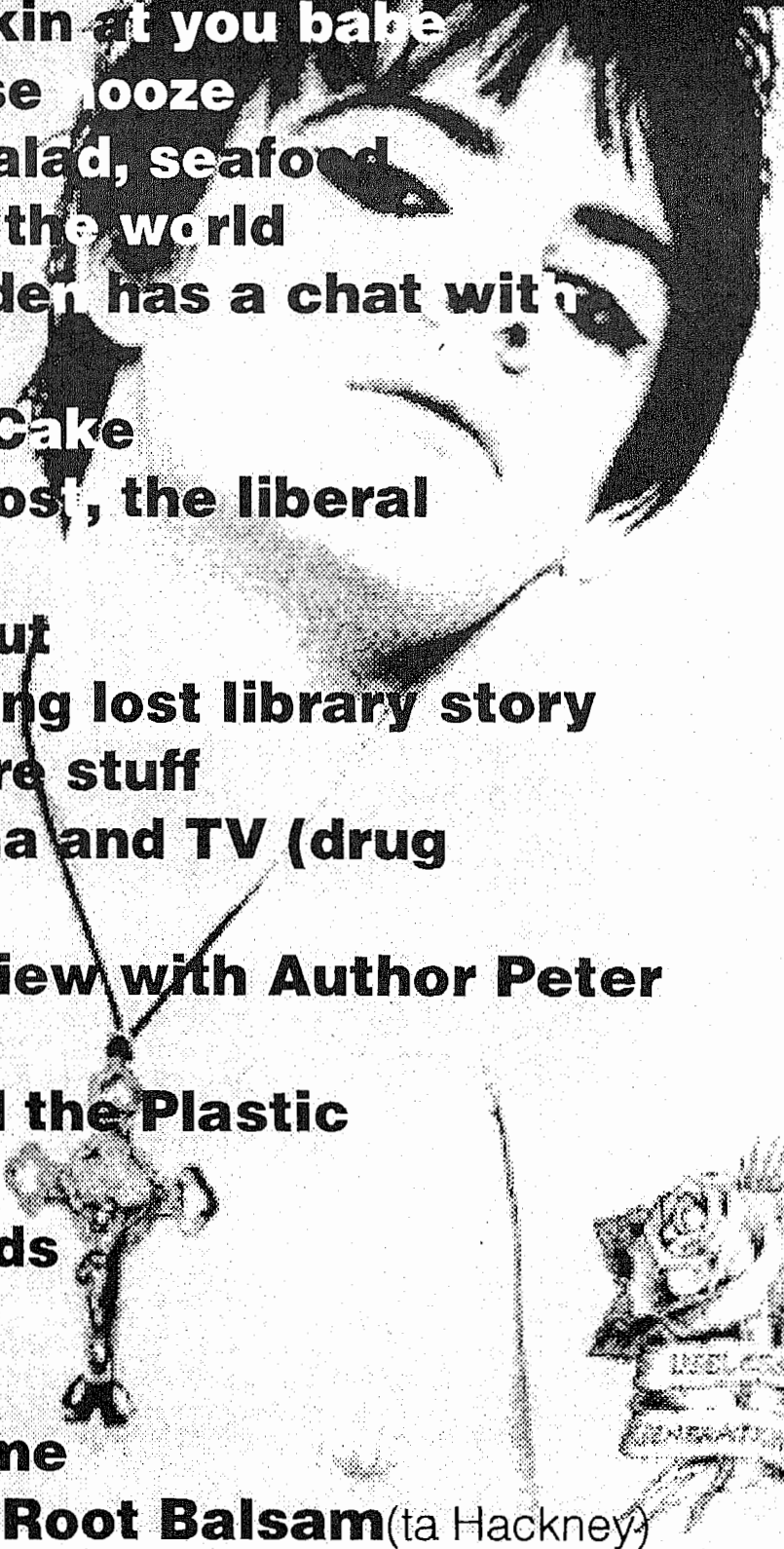
to **A**card holders
(only \$20 for 8 shows)

Students \$5,
Guests \$6 on the night

ADELAIDE
UNION

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President

Now the election is over, we will be settling down and dealing with some on-campus issues as well as targeting the Labor Government's gradual move to greater fees and less funding.

Barr Smith Library Campaign

Thursday 25th March, 1.15 pm Barr Smith Lawns then Barr Smith Library Foyer then Vice Chancellor's Office.

The Library is being forced to cut back \$300,000 worth of expenditure on books, journals and materials despite an extra grant of \$250,000 from the University Research budget. Further figures and a facts sheet next week will show that the quality of the Library has declined consistently every year for the last seven

Petitions will be circulating through lectures and in all Libraries on all campuses this week, please sign them if you are at all concerned about your Library.

Contacts: Bec Shinnick, Students' Association 228 5406; Peter Caldwell, Roseworthy Student Union Council Shop; Stephen Kern, Waite Animal Sciences.

Fairway Scheme

This was very successful this year in attracting many students from areas which traditionally don't supply many University entrants. Of especial note was the increase in country students going in to Medicine. Basically the scheme is part of the University Equity plan to take in 15% of students through 'non-standard'

boosting the entrance scores of students from targeted areas.

International Student Fee Hike

Yet again the University has boosted these fees well beyond the CPI, a timely reminder how things would have worked under a Coalition voucher scheme. We are now one of most expensive Universities in the country - one hopes overseas students feel they get value for money. Some examples:- Arts \$13,000 up from \$10,300 - Other Unis average \$11,200; Science \$17,000 up from \$14,300 - Other Unis average \$15,000.

Any concerned students please see OSA (next to Jerry Portus Room) or me in the Students' Association.

There was some fluctuation this year, showing an increase in demand for sciences.

B.Sc 74 up from 71; Health Science 77 up from 72; Math Science 70 up from 66; Dentistry 89.2 up from 86.

While Medicine remains the hardest to get into, (92 up from 91) Economics, Commerce and Arts all dropped their entrance mark.

Any Enquiries

Please come and see us in the Students' Association just off the Union Cloisters in the George Murray Building.

Anthony Roediger
President

Environment Officers

Pt Adelaide Uranium Shipment Blockade.

On Sunday evening a small, but dedicated group of people awaited the arrival of the latest shipment of uranium at Port Adelaide. Along with the thirty or so protestors were at least 50 police officers. Uranium that is mined at Roxby Downs is transported by truck convoy down the highway, through suburbia and then unloaded at Port Adelaide. The uranium is then shipped overseas to countries like France and Taiwan (neither of which have signed the nuclear non-proliferation treaty) to be processed and used for only 'peaceful' purposes.

Although the demonstration was small, such a presence is important as it signifies to Roxby Management Services that uranium mining is still a controversial issue. Roxby Management obviously are concerned about the protests since they organize the shipments to arrive in Port Adelaide in the early hours of the morning and do their best to keep the shipments secret. We encourage everyone to put their names on the contact list for these demonstrations. At present the contact list is co-ordinated by the Green Party of South Australia, or people can give their names to the Environment Officers in their beautiful office, shared with lovely people, in the Students' Association.

Remember these upcoming events:

- Nurrungar peace protest and desert festival, including a national student conference organized by Student Campaign Against Militarism, Easter weekend 9th-12th April. The Peace Action Collective are organizing buses to and from the protest. Book your seat now by ringing ph 410 1197.
- Just Arts festival: "A Festival with Something to Say", focusing on environmental and social justice issues. 27th March - 11th April. T-shirts and programmes available at the SAUA.

Look after the planet, and recycle as much as you can. Some people even recycle their nail polish.

We love you all and make sure you buy the new Midnight Oil single.

Jo, Tania and Goose.

Women's Officer

Hi! Women's Self Defence Classes started last week and a few women have had to drop out because of timetable clashes. So there are a couple of spaces in the Thursday 5.15 pm class. Come and let me know if you're interested. There may not be a SAUA subsidised beginners course run next semester so if you are thinking about doing a course, now is the time.

Coming up on the 28th March is a women's triathlon. The shorter running, swimming and cycling course is ideal and is specially designed for women who haven't done a triathlon before, so don't be put off just because you haven't done this kind of thing. You can enter as an individual or as part of a team (so that you only have to do one leg - sounds like a smart move to me). You can enter by calling 340 2422 before the 26th March or picking up a form from me in the SAUA.

The women's radio show on Student Radio has started and is on every second Sunday at 8.30 pm. If you want to help out with some shows or if you have any ideas then you can get in touch with the women's show collective through me. All women are welcome to join in, even if they haven't been near a radio mike in their lives. Otherwise, be sure to listen in to the end product. This Sunday's show will be covering the issue of judges' attitudes towards women and judicial accountability, issues brought to attention in recent months by Justice Bollen's remarks in a rape in marriage case.

This case and the issues central to it were brought into the public spotlight again last week when the Full Court met to decide whether Bollen's comments constituted an error at law. Was he correct to warn the jury to be "especially careful in considering the

evidence in a case where sexual allegations are made" and thus to effectively tell the jury that women giving evidence in rape or sexual assault cases are to be heard and treated differently and with more suspicion than any other witness? Was he correct to legally condone violence against wives by stating that there is nothing wrong with a husband using "rougher than usual handling" to persuade his wife to have sex with him?

As was publicised last week, Justice Bollen has now stated that what he meant by "rougher than usual handling" was "vigorous hugging or squeezing and pinching". Critics in the media have pointed out that even if this was what he meant, the jury had no way of knowing this. If the rest of the community took the phrase to mean violence, as it has, so surely would the jury. Moreover, to say that once a woman has refused to have sex it is acceptable to "persuade" her using rough physical contact surely defeats the purpose of having rape laws that purport to recognise a woman's right to say no to sex and be listened to. When a woman does say no, she does not mean, "rough me up a bit and I might change my mind / give in." It is attitudes like that that lie behind rape in the first place.

As Sarah Goulding reports in her more detailed article about the case (see elsewhere in this On Dit) a group of women protested outside the court last week and then sat in on the hearing. I went to listen to the proceedings and from that I feel that there is another point that the media critics and analysts have not made. Which is that given the number and the brutal, horrific nature of the charges heard by the

court, it is nothing short of ludicrous that Justice Bollen could now purport to have been talking about hugging and squeezing. The charges and testimonies that were repeated in part for two hours last Monday, had nothing to do with squeezing and hugging. They told of a pattern of brutality, assault, anal and vaginal rape, rape with a bottle and other atrocities. To inform the jury that squeezing, etc., are not illegal would have been entirely irrelevant and in the context of this case Bollen's actual words simply could not have this interpretation. Having watched the faces of every woman in the court compared to the men's as the details of the charges were read, I question whether any female judge could have listened to the woman's testimony and cross-examinations and then warned the jury to bear in mind that she may have made it all up. For the time being, however, all we can do is wait for the decision of another three men to tell us whether Justice Bollen's comments will be upheld and applied to women daring to bring rape charges in the future.

Finally, some research has been done by a group of women into the attitudes displayed by other Supreme Court judges in past rape cases. The results of this research will be released soon, but it has shown, perhaps not surprisingly, that Justice Bollen's opinions and style are far from unique. Keep an eye out for when the results are publicised. They should make for interesting reading. In the meantime if you would like to raise any queries or make any complaints see the list of people to contact at the end of Sarah's article.

Liana Buchanan
Women's Officer

Education Vice President

Hello everybody! There are a few things to watch out for this week:

The Library

The financial problems of the library are still of great concern to us and students. This year the Library has still to find \$299,000 to ensure that the greatly reduced and inadequate services and standards of 1992 are kept. Each year for the past seven years the Library has faced cuts. This means that not only is our Library not expanding, but the horror is that it is contracting. A library is the sort of thing that if you skimp on one year the damage can never be repaired. The Library crisis appears to be nation wide and we have heard that the University of South Australia students are not happy either. The problem at Adelaide Uni is exacerbated by the huge deficit the University has got into. (see an article by

Anthony Roediger, this issue of On Dit) The SAUA is organizing a protest. There will be a General Student Meeting on the Barr Smith Lawns at 1 pm Thursday and we will then march to the Library to present petitions signed by students and give the Vice Chancellor an "Invoice" for the amount the Library needs.

Teaching Quality

The SAUA has been considering, along with all Departments the Quality in Teaching and Learning Report that was prepared last year. The recommendations in it will be going to the next Education Committee meeting to be considered before going to University Council. This certainly has the potential to provide for good University policy in this area and then increase quality. An area which particularly concerns us

and we advocate would be most beneficial to the University is the mandatory use of student evaluations of teaching in monitoring the teaching quality of academics. I will be voicing these views at the meeting.

Set Up A Company

The Careers Centre (level 4, Wills Building) approached me regarding a program they have to offer. Students can apply to be part of a company that they the students set up and run. The course goes for 26 weeks and provides valuable experience in business, management and marketing. It is aimed at ALL students in their final or pen-ultimate year but anyone can apply. To those students now starting to think about jobs and careers this would be valuable experience.

Have a good week,

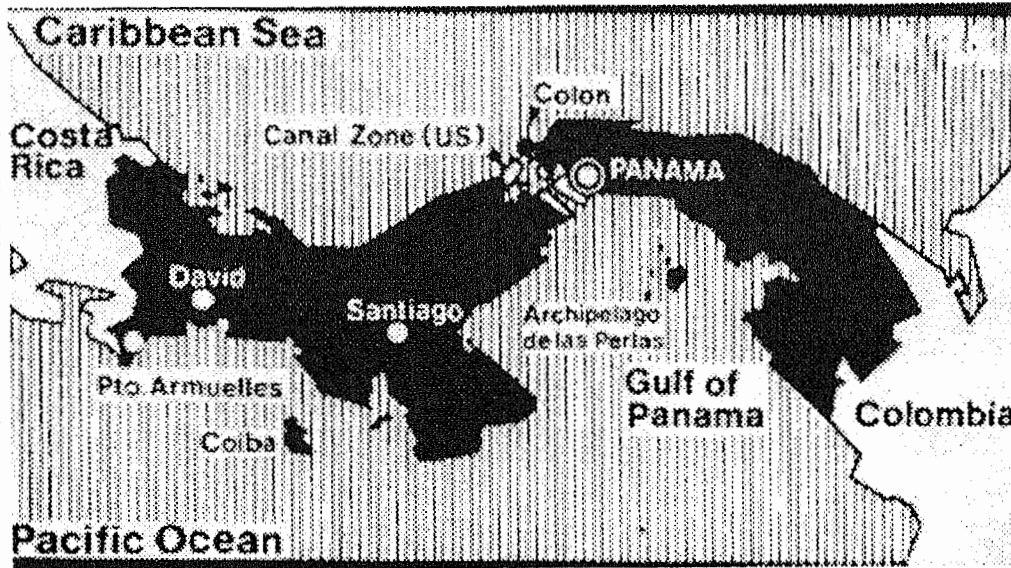
Rebecca Shinnick
Education Vice President

Indigenous People in the America's

The Conquest Continues ...

"Good fishing gets boring after a while, but sex is always fun," said, and say, the Mehinaku Indians of Brazil. Sexual freedom gave off an unbearable odour sulphur. The chronicles of the Indies abound in the scandal of these infernal lusts that lurked in every corner of America beyond the valleys of Mexico and Cuzco, which were sanctuaries of puritanism. The official story reduces pre-Columbian reality largely to the centres of the two civilizations with the highest level of social organisation and material development. Incas and Aztecs were at the height of their imperial expansion when they were overthrown by the European Invaders, allied with people subjected by those empires. In those two societies, dominated hierarchically by kings, priests and warriors, rigid codes of behaviour held sway; their taboos and prohibitions left little or no space for freedom. But even in those centres, the most repressive in America, what came later was worse.

In our time, the conquest continues. The Indians go on expiating their sins of community, freedom and other affronts. The purifying mission of Civilization no longer masks the plunder of gold or silver: Under the banner of Progress, onward march the legions of modern pirates, without hooked hands, eye patches or wooden legs, the multinationals that swoop down on the uranium, petroleum, nickel, manganese, tungsten. The Indians suffer, as before, the curse of the wealth of the lands they



inhabit. They were driven toward and soil, technology has discovered, beneath these soils, fertile subsoils.

"The conquest isn't over," gaily proclaimed the advertisement published in Europe twelve years ago, offering Bolivia to foreigners. The military dictatorship held out to the highest bidder the richest land in the country, while treating the Indians the same as in the sixteenth century. In the first phase of the conquest, Indians were compelled to describe themselves in public documents, "I wretched Indian ...". Now the Indians only have the right to exist as servile labour or tourist attractions. "Land is not sold. Land is our mother. You don't sell your mother. Why don't they offer 100 million dollars to the Pope for the Vatican?" a Sioux chief

asked recently in the United States. A century earlier, the Seventh Cavalry had ravaged the Black Hills, sacred territory to the Sioux, because they held gold. Now multinational corporations mine its uranium, although the Sioux refuse to sell. The uranium is poisoning the rivers.

A few years ago, the Colombian government told the Indians of the Cauca valley. "The subsoil does not belong to you, but to the Columbian nation," and immediately turned it over to the Celanese Corporation. After a time, part of the Cauca had been turned into a lunar landscape. A thousand hectares of Indian land were barren.

In the Ecuadorian Amazon, oil is dislodging the Auca Indians. A helicopter flies over the jungle, with a loud speaker

announcing in the Auca language, "It's time to leave now ...". And the Indians will obey the will of God.

From Geneva in 1979, the United Nations Human Rights Commission warned: "Unless the Brazilian government alters its plans, we can expect that the largest of the surviving tribes will cease to exist in twenty years."

The Commission was referring to the Yanomami, in whose Amazonian lands tin and rare minerals had been discovered. For the same reason the Nambiquara Indians now number fewer than 200, and they were 15,000 at the beginning of this century. Indians die like flies when they come in contact with unknown bacteria brought by the invaders, as in the days of Cortes and Pizarro - a process now speeded up by Dow Chemicals' defoliants, sprayed from the air. When the Commission launched its pathetic warning from Geneva, FUNAI, the official body for the protection of Brazil's Indians, was run by 16 colonels and employed 14 Anthropologists. There has been no change in the government's plans since. *Compiled by*

Sources:
 "The Blue Tiger and the Promised Land" by E. Galeano NACLA
 Report on the Americas Vol XXIV, No. 5 (February 1991)
 Rim of the Andes - Bulletin of the Chile Information Service, Issue 5, May/June, 1992.

People in Peril

JEAN-ROBERT JEAN BAPTISTE, a 40-year old father of seven, "disappeared" on 1 October 1991, the day after the military coup that ousted the government of President Jean-Bertrand Aristide.

Jean-Robert Jean-Baptiste had been the Vice-Delegate for Haiti's Sout-West Department. In March 1992 Jean-Robert Jean Baptiste's family told an Amnesty International delegation that eyewitnesses said that he had been arrested by police. His family were initially told that he had been shot by the security forces, and visited the morgue and hospitals in an attempt to locate him, but without success. The family then heard rumours that he had been seen in different detention centres, but the police

continued to deny holding him. He remains "disappeared", and his family has been threatened and intimidated.

Since the coup, the armed forces have systematically targeted President Aristide's political supporters, who have been subjected to human rights violations, including extrajudicial executions, "disappearances", torture, threats and intimidation.

WHAT YOU CAN DO:
 Please send appeals to the government to open a full and impartial investigation into the whereabouts of Jean-Robert Jean-Baptiste and to bring those responsible for his detention and subsequent "disappearance" to justice to: Monsieur Marc Bazin, Premier Ministre, Présidence de la République de Haiti, Palais National, Port-au-Prince, Haiti.

America and the Rest of the World

With the destruction of the Soviet Union, America stands today as the sole remaining superpower. It seems that, because of this, America has felt an obligation to try to resolve or involve itself in just about every conflict all over the world. America, therefore has been portrayed in two veins; firstly, as an idealistic country seeking freedom for all around the world, and secondly, as an insensitive war machine which is trying to show the rest of the world the might of its arsenal. The crisis in Bosnia-Herzegovina is yet another example of American involvement in the internal issues of another country, or other countries.

Earlier this month, President Bill Clinton ordered US C-130 transport planes to drop food, medicine and supplies to besieged towns in Eastern Bosnia and Herzegovina. The Yugoslav Armed Forces General Staff are concerned, quite justifiably, that these aid drops could just be a façade for "direct military involvement". History shows us that American peace-orientated have a habit of escalating to something far worse.

However, in saying this, one must consider the attitude of the rest of the world towards America. It seems that since World War Two, the rest of the world has looked to America to take the initiative in controlling volatile and difficult situations. Despite the efforts of the European countries like England and France, which a Britain's foreign Secretary, Douglas Hurd, stated, had been providing "prompt relief, saving the lives of tens of thousands, if not hundreds of thousands of lives", it cannot be ignored that over twenty people a day were dying in the besieged towns. And so America, as one of the few countries with the possible resources has again taken the initiative and begun airdrops over the regions where road haulage of goods is impossible. At present, we can only take this action on face value as a genuine humanitarian effort by the Americans who feel some sort of moral obligation to the world to repair its wrongs. However, this "obligation" often becomes hazed and the humanitarian effort can escalate to a "peace-keeping force" and so on, with dire consequences.

George Svigos

A new French Revolution

As we have been reeling in the aftermath of the 13th March election, France, on the other side of the globe, has been preparing to go to the polls. The first round of voting, which took place yesterday, came after a singularly unexciting election campaign, yet is likely to result in significant changes for France.

As *On Dit* goes to print, votes from yesterday's polling are still being counted. For seats not won with an outright majority, a second round of polling will be held next Sunday in which a first-past-the-post principle will apply. The prediction, however, is for a convincing defeat of the French Socialists by the French right wing.

France, like most of Western Europe, has been turning increasingly to the right as economic prosperity falls and unemployment rises steadily.

When the French Socialist government, led by François Mitterrand, came to power in 1981, it was the first time for over twenty years that the conservative parties had lost government. At that time, 1.5 million French were out of work and the Socialists were hailed as those who could pull the country out of economic and social crisis and restore real French republican values of freedom and equality.

In their early period of government, around the time when Hawke was getting excited about the Franklin River and Australians were also looking to the Left for an answer to their problems, some radical new reforms were introduced. Since then, the Socialists have fallen prey to corruption. They

have been implicated in financial scandal, bribes, fund skimming and other such political fun and games with which we are all familiar. They have also been accused of irresponsibility and downright deceit in the distribution of blood carrying the AIDS virus to thousands of hemophiliacs. Most recently, the security unit of Mitterrand's government has been accused of using phone taps (something which until then had been a uniquely conservative tactic in France) to observe a journalist working for *Le Monde* during investigations into the Auckland bombing of the Rainbow Warrior.

In all, the Socialists have failed in every one of their 1981 aims. As the 1993 election takes place, 3 million French, twice the 1981 figure and over 10% of the work force are unemployed. The country of good food, good wine and *savoir-vivre* can increasingly be characterised by suburban gloom, unemployment, a deteriorating school system, poverty, drug-dealing and racial tension.

Many French are now outspoken about their resentment towards North African immigrants. Large numbers of workers from former French colonies such as Algeria, Tunisia and Morocco, continue to arrive in France and are seen by many as a drain on the French economy.

Anti-Semitism is also making a frightening comeback. Jean-Marie Le Pen, France's most hard-line right-wing leader, has a startling 13% popular support for his neo-fascist party, the National Front. In the lead-up to this elec-

tion, it has been obvious that the French generally are looking to the right for solutions.

It is everyone's foregone conclusion that the Socialists will lose this election. They themselves began the campaign with a marked defeatist attitude, very different from Labor's tooth-and-nail approach. It seemed that the conservatives didn't particularly want to win it either as they have no ready solution to the French problems and no real policies.

As François Mitterrand's term as president doesn't end for another two years, a conservative government will be in difficult cohabitation with a Socialist president, as was the case with the conservative government of Jacques Chirac in 1986.

In two years there is little time for the conservatives to make any radical changes, or for any improvement to be seen. The socialists, however, may just have time for a regrouping in preparation for the next election.

One man who is already looking towards 1995 with just such a plan in mind is former Socialist Prime Minister and long time political adversary of Mitterrand, Michel Rocard. Rocard is calling for a "political big bang" to create a new left alliance of disillusioned Socialists, centrists and ecological groups.

Rocard believes that the general political disillusionment seen across the western world, with which all of you who had to think about voting on 13th March will be familiar, is due to the fact that the old party distinctions no longer

represent social divisions. He cites a worldwide political apathy and the collapse of parties in Italy, Spain and Japan as evidence of this.

At a moment when the French are feeling uneasy about a new unified Europe, which has been given support by politicians on both sides of the fence, they may be ready to back a new alternative. Rocard is calling for honesty, integrity and efficiency in a political party formed by the co-operation of those with similar, though not necessarily identical, ideals. A utopian idea perhaps, but a serious one for a change, and one that has so far been met with cautious support from a number of Socialist ministers.

Not all are ready to accept the demise of the Socialist party. Many would rather observe the performance of a new conservative government, and the public reaction to it before wholeheartedly embracing such radical change. If, as seems likely, the Socialists are to be in opposition, the next two years will be busy ones for them, and interesting ones for Australians to observe.

We have chosen to return our so-called Left wing government to power, but not many of us would have been entirely content with the choice that was presented to us on 13th March. If the French are prepared to test the waters, it is likely that a number of countries across the world will be willing to follow. The results will at least be interesting, and quite possibly a good deal more.

Anita Butler

Post Election Frenzy

The election having passed, the Australian political spectrum is settling down into a less chaotic, more ordered entity.

For the Liberal party, however, this air of stability hasn't brought with it any kind of relief, which is hardly surprising given that they have just endured one of the worst election defeats by any opposition party in the history of Australian politics. Predictably, there are some pushing for a change in leadership in the wake of the tragedy, however, an equally pressing concern for the Libs must surely be the future of the party's policy direction. This brings to light the question of whether the party's election failure was based upon problems within the policies themselves or the failure of the Liberal party's advertising campaign to adequately convey its message. Les Hollings in *The Sunday Mail*, stated that the party's policies were "essentially correct", but needed to be softened up a little bit. Given the incisive political commentary that this publication brings to the South Australian community, the Libs shouldn't have too much to worry about. More seriously though, the message the Liberals have received is a clear one, namely that the policies contained within the Fightback document caused

enough concern within the electorate for it to reject it on the basis that it was perceived as a threat to their livelihoods. So did the party's publicity suffer a complete breakdown? On the evidence of the way in which its campaign was run, this seems doubtful, especially given the way in which the Liberal party agenda dominated much of the Australian media. What the Liberal party failed to do despite its best efforts was to show the Australian public that Fightback would not damage its livelihood, and this was true not only in the area of tax but also industrial relations, tariffs, education and other areas of its policy. In accepting defeat, the Libs have accused the ALP of running a dirty "scare campaign", portraying themselves as the party that lost because they had the guts to tell it like it was. This assertion that they were the martyrs to truth and integrity would seem to be questionable, especially when one recalls the images of normal people's jobs being targeted by a no good ALP sniper in one of the Liberal party election commercials. The core message here is that both parties were guilty of running negatively based campaigns, and that the medium of televised advertising in particular is almost by definition emotively based.

As such, to attribute the failure of the Liberal party predominantly to marketing, as some elements of the Liberal party and the press have done is erroneous. What the Libs need to realise is that Fightback needed to be able to defend itself against a sustained attack from the ALP. In this respect it failed.

For the Libs to have any chance of alleviating its lack of popularity, it will need to make its policies more sympathetic to the groups of swinging voters that felt threatened by them. Meanwhile, the leadership battle heats up and the much talked about policy summit looms.....

NOTICE

ANZ BANK MOVES

ANZ Bank, currently located on Hughes Plaza, will be relocating to:
Corner North Terrace and
Gawler Place, City
From 29th March 1993

This will be the same dedicated University branch
with the same professional team of staff.
ANZ regrets that this move has been necessary and take this
opportunity to thank patrons for their support over recent months.



National Terrorists

Paul Lyneham of the ABC's 7 30 Report talks to Sam Maiden about 'Political Speak', and explains why the Liberals are 'looking at recycling the bloke who failed last time or the bloke who failed the time before last'

When journalists write The Book we are usually treated to a serious tome which can later double as a large paper-weight or instrument of violence.

Paul Kelly's seminal texts, for example, make equally functional arm weights. In contrast, Paul Lyneham's slim volume offers an informed view of the political landscape by having a good laugh at those who inhabit it. Updated for the recent federal election, it's not a serious book, but is a very funny and well marketed demonstration of his skills. In other words, if Mr Lyneham was Cindy Crawford, this would be his swimsuit calendar.

We spoke on Thursday, just as news of John Howard's intention to challenge Hewson was confirmed. Lyneham, political correspondent for the the 7:30 Report, offered these thoughts on the Liberals' latest leadership crisis.

"Well I think it demonstrates they've got a real problem of a generational change of leadership- because the ones that might come to mind are still too young and inexperienced. And they seem to have a fair old gap there. The present lot tended to shut out the generation before them and there's no obvious contenders. Which is why they're looking at recycling the bloke who failed last time or the bloke who failed the time before last."

Certainly, those who thought that the Liberal policy of musical chair leaders would end with the eighties were premature. Witness the undignified haste with which every backbencher and their Boy Friday bolted to the closest network current affairs program to spill the beans. It was almost breathtaking to watch the facade of unity disappear into the dust of a thousand Commonwealth cars screeching towards anywhere they could stick the knife in Hewson and declare a lifelong commitment to "social policy." According to Lyneham the rot set in quite some time ago.

"One of the problems with Menzies is that because he dominated things so much, he didn't leave any good leadership talent there. And they've been lost ever since. Plus the well has been poisoned by the personal animosity between Howard and Peacock which still runs very deep. Peacock's doing everything he can to stop Howard this time around. I don't suppose they have had any really good leaders in the last ten years. Howard was their best shot this decade. I think 'Future Directions' was starting to get some response.. but they dumped him just as he was starting to have an impact and went for the charisma kid."

'Future Directions,' Howard's more user friendly Liberal manifesto, did have that concept of "social policy" which the Liberals are now so desperately in search of. It also put the old Derwent pencils to good use with upstanding WASPs

and their 2.2 children on the cover. This is however a document that came a lot closer to what the Liberals ultimately need than Fightback! ever did. Even former Prime Minister Malcolm Fraser has been vocal in his criticism of the present direction of the party, and what he described as the highjacking of the agenda by "ideologues." Paul Lyneham is one of the many commentators who question whether the Liberals will take on board the message the electorate is giving.

"I suspect they're not going to take on the message strongly enough. I suspect that requires a degree of soul searching, frankness, and perhaps humility that is not there. I think it is easier for them to say they were victim of a scare campaign and that then doesn't encourage too much fundamental thinking. They are talking more about the consultative process of the party room, the mechanisms of their party rather than a root and branch rethink of their whole policy. And I certainly didn't notice in Hewson's statement yesterday any sense of contrition."

The Liberal Party are of course not the only ones to come under scrutiny post election. The journalists who almost universally got it wrong have come in for a good drubbing. But if you think Lyneham is going to call into play the eternal "whoops", you're wrong. "The

interesting thing is that we are always accused of being out of touch with the real world, and on this occasion the real world was saying Hewson was going to win by a country mile. The market had already factored in 30 points from the all ordinaries index, the big accounting firms spent millions of dollars preparing to explain the GST - at great profit to their clients! The real world we are isolated from thought Hewson would romp it in. So on this occasion when we were in tune with the real world, the real world proved to be wrong. I'd also put to you that there were an awful lot of Labor people - ministers, at the secretariat, and many staffers who thought they did not have a snowball's chance in hell."

Lyneham may remain unamused by Keating's refrain of "I told you so," but he had far more flattering things to say on the subject of the Prime Minister's ultimate place in history. "I think there is a chance, and the next three years will decide it, that he could emerge as one of the great all time leaders of post war Australia. But he has got to handle the problems of growth, and that includes greater equity and access when the cake grows. He's got to avoid a situation where we just go through another boom bust cycle."

An entire chapter of *Political Speak* is devoted to the parliamentary insults

Keating has demonstrated with such dexterity. It even includes Senator Chaney with the gutsy "give us an unequivocal statement, you wet prawn." Many point to these exchanges as being responsible for part of the hatred of both major parties. But do many have a sneaking enjoyment of the verbal jousting?

"I think it's a generational thing. Older people find a lot of it unsettling. They find Keating, for example, more upsetting than amusing. The violence of the imagery, his use of words, they find uncomfortable. I think it is unfair that Keating has a reputation of being foul mouthed. Because he's not at all, not in public anyway. He just uses words in a very stark and effective way. Younger people find Keating at his best very funny. I thought describing Hewson as about as affable as a filing cabinet very amusing, and I think he's got the best turn of phrase in federal politics. But I think it's a generational thing."

Lyneham is a precise and insightful commentator on political events, a fact obvious in print and in conversation. The only time he appeared hesitant or at all stumped was when asked what attracted him to his chosen field, political journalism.

"Well its the.....I don't really know why. It is something that is probably a character trait I developed early in life. I actually started a little paper in primary school. So I think it is a congenital problem"

And what is the congenital problem of journalists?

"I think they have to have a fairly unusual curiosity about the way affairs are organised in their society and a desire to grab other people by the shirt front and tell them a thing or two. They like sophisticated gossip - the feeling of being inside looking out rather than outside looking in. And I think that you want to see the political processes operating in the best interests of the country. I think an element in better journalists is to be a sort of a watchdog for the people - self appointed of course, because we're not elected. Thank God. So all those strands come together."

Political Speak includes lots of anecdotal evidence of the silliness of our esteemed national representatives. So at the end of the day who wins the prize for the most ridiculous politician strutting the federal stage?

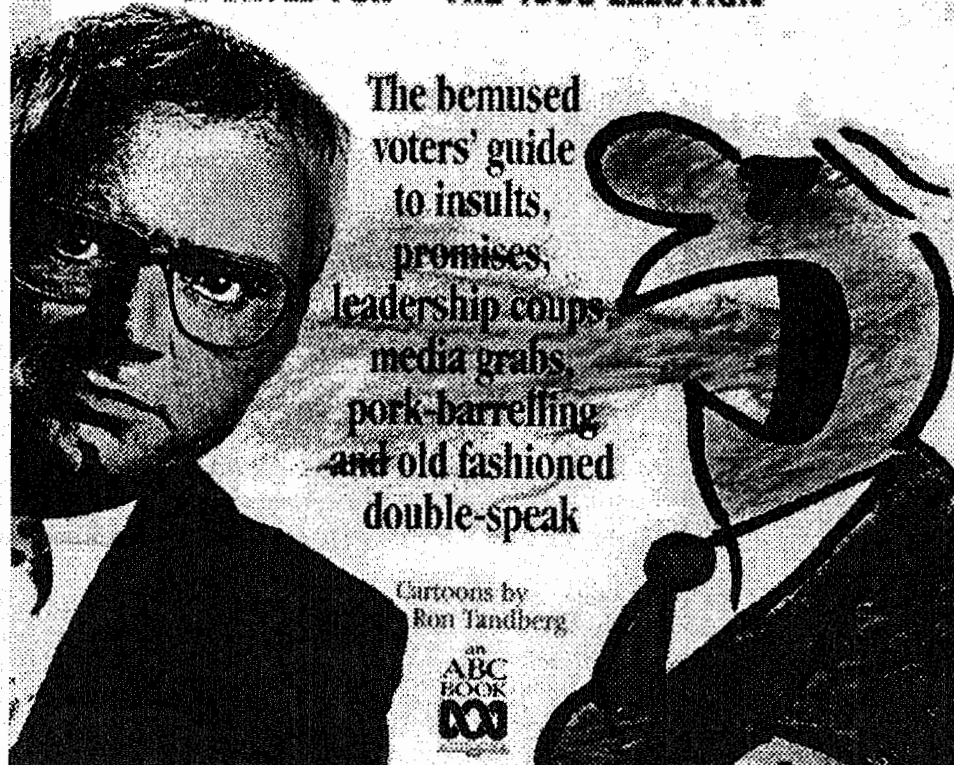
"I should think Peter Reith. He shares with the early popes the wonder of total infallibility. Which makes him a special person. He also has his own particular brand of, I think Glen Milne of The Australian describes it, as oily certitude. He's known around the business as Rocket Reith. I call him Cyclone in the book, but that's just one I made up."

Political Speak by Paul Lyneham is available from ABC shops and all classy book stores for a 'nice price'

PAUL LYNEHAM

Political Speak

UPDATED FOR THE 1993 ELECTION



Generation Terrorists

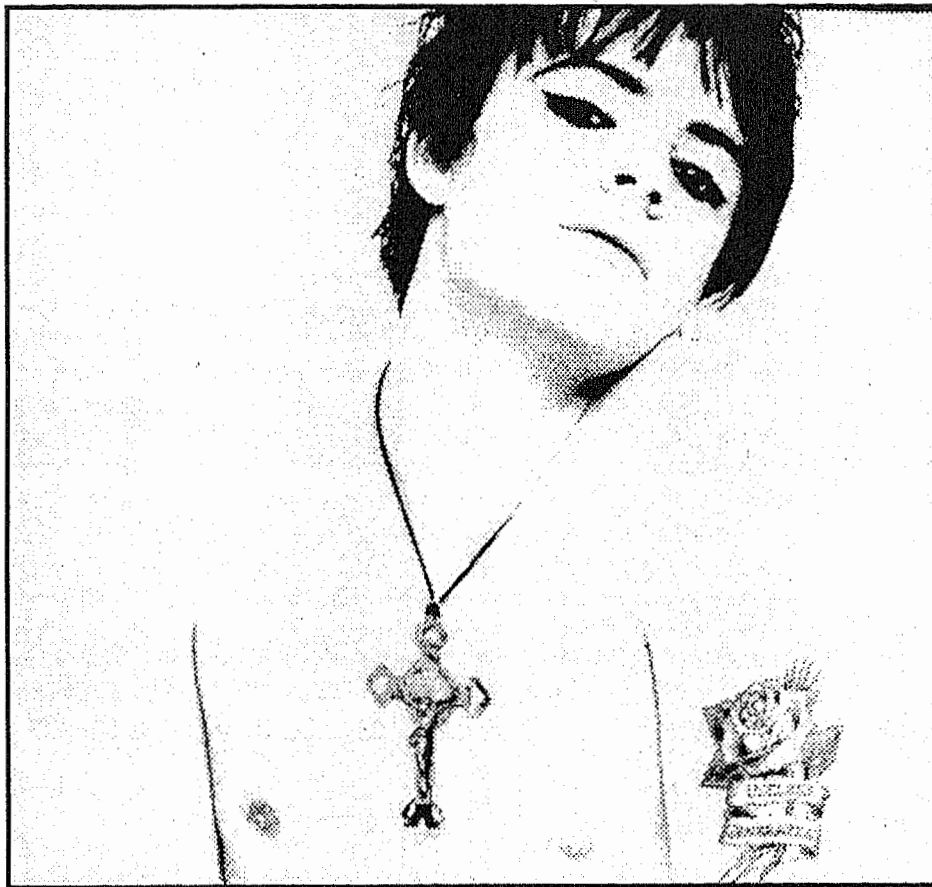
In 1992 I observed with great interest and amusement the classification of the current generation. In April The Advertiser ran a provocative piece which suggested that we are the Generation X - a predominant lack of values and ideals, of pessimism and anger, all within an emotional vacuum. Society has created a generation of disorientated youth with no ambition, doomed to life of no material gain and a loss of self importance.

On Dit responded later in the year with "Generation X or Y Bother?" which at the time articulated my emotions and thoughts brilliantly. Then I felt ashamed of myself. I am always looking for someone to blame for any misfortunes I may suffer. It is fashionable to be oppressed nowadays and incredibly hip if you have the means by which to express the oppression and how you have coped with it. Some people make a good living out of articulating this (Henry Rollins comes to mind immediately) and creating a medium which helps those less oppressed to understand the plight of those who have not enjoyed the same life opportunities. Social commentators like to prophesise about the values of a generation - it provides the basis for Hollywood generalisations and spine tingling rock anthems that make you just want to get out of your chair and incite a revolution. The hippies and love children of the 60s, the sexually promiscuous and disco dancing 70s, the greedy 80s - these decades have all been named in retrospect, a study in hindsight. Living in such eras would be much the same as it is today - the majority have dreams - yet also have secure stable lives in a suburban psyche that will continue for as long as SA•FM is on the air and owning a quarter acre block is a symbol of success and achievement. We are in the age of the personal revolution, where we are learning to care about ourselves and our environments and to be tolerant and understanding of the rights and liberties of others. There is only one thing that the "oppressors" can't take away and that is our right to think what we want to and to disagree with something we don't like. However, is it really innovation if we are merely rebelling against established thought?

This generation has the capacity to move away from all traditional modes of thinking because we are finally in an era where it is fashionable to be tolerant and socially unacceptable to be narrow minded or limited by established thought in developing our moral, ethical and social ideals.

To increase awareness of what our limitations are is often the first step in breaking away from them. It is not always wise to

simply reject or rebel against these limitations, but often seeking to understand them and question them is a more positive way of dealing with them. Anger and intolerance are self defeating because they do not solve any problem but create more problems. To be intolerant of others is usually a reflection of your own fears and insecurities which you cannot control but instead choose to ignore. Anger and intolerance leads to ignorance and hatred of that which cannot be understood.



"Takes a teenage riot to get me out of bed, right now..."

On 1st February, 1993, whether it was from heat dementia or the maturation of dormant insight, it dawned on me why this generation has the potential to be effective in shaping fresh new values and ideals to replace many of the old crumbly ones. The Big Day Out was more an expression of individuality than a musical fest. I spent most of my time in social anthropological study, examining the T-shirt wearing culture. These walking billboards are a symbol of individuality but, unfortunately, all too often an overall pretentious attempt to appear "with it". As an outsider to any sub culture, I found it easy to sort the truly musically hip people and the ones who just wore the T-shirts. Defining "musically hip" of course, is relative to the individual taste in music but is generally seen as those who shun Top 40 and embrace obscurity in an effort to appear enigmatic and interesting. People who truly care for their music do not tell everyone about their tastes. They place their energies in appreciating that which brings fulfilment to their lives.

Real music lovers, much like their idols, are self absorbed and self centred. This is by no

means a bad thing. The first step in caring and understanding others is to be comfortable and strong within yourself. As the Disposable Heroes correctly croon, "Music is the expression of emotion, politics is merely the decoy of perception". The new wave of music is apparently grunge, which I feel difficulty in relating to mainly because I am neither an overly emotional or angry person. I am a sucker for loud guitars and screeching lyrics because, for some strange,

doing is "right"? While I am on the subject, I am curious to know why that at an open air concert, everyone is sitting down, relaxed, all able to see the stage clearly before the band comes on and at the first excited rumour or guitar twang, everyone stands up, rushes toward the stage and become compressed and irritable and not able to see the stage or the performer. To me, there is no musical passion, electric atmosphere or wild enthusiasm involved in standing behind a 6 foot perspiring, chain smoking head banger. Even more frightening is the time I went to the Hoodoo Gurus and accidentally stood in the exact same spot that a slam dancing display was to occur. At first I tried to join in, but found I did not have the expendable energy required to orbit myself (I can see Physiotherapy and Chiropractic being growth industries within the next 20 years).

The point being, with all due respect to slam dancers, is that despite the potential for an unprecedented surge in individuality, innovation, free thought and tolerance in the context of determination and anger, nothing has changed.

We are still dominated by traditional ideals and often repulsive and immoral (in a wealth before welfare context) social, political and economic values, which only benefit a handful of people but are still passively accepted by the majority.

This generation has plenty to care about. We have achieved the first step in becoming the first in a new era of thought. We are learning to care about ourselves, to respect ourselves and to have an "attitude" (to quote any rap artist). At the moment music is articulating our emotions and the more we learn to articulate and understand our emotions, the quicker we can effectively begin to think about what is wrong with ourselves and society and hopefully begin a process to bring about change which benefits the majority rather than the minority. If we are to go through life following others, we will never reach our own limits, challenge ourselves or achieve whatever we are capable of. Everyone and everything has a purpose. What that purpose is, of course, is relative to your own thoughts, ideals and perceptions. It is important to care about yourself and your future, because no one else is going to do it for you.

Y Bother is a cop out and connotes that this generation doesn't give one toss about anything. Taking the time out to question ourselves and change something we think is wrong is the most effective way of developing a new consciousness, not only ourselves but in the people we talk to. However, talking is not the most effective means of communication - listening is. Listen, learn, contemplate, understand. Never be complacent, never be ignorant - for these attitudes perpetuate the oppression we are all seeking to avoid.

Jane Eckermann

Why we lost, and what does the future hold- A liberal perspective

Never before have I been so disenchanted with the Australian people and the electorate than on this occasion.

In 1991 when Dr John Hewson announced that he and his Parliamentary colleagues had devised a package to lift Australia from its economic woes, he was greeted with praise by most sections of the electorate. It seemed as though the Liberals had learnt from the mistakes of the 1990 election campaign. For the first time since 1980, they ran a cohesive and well structured campaign - based on improving economic performance for Australia in the next three years. They formulated a plan - carefully monitoring its reactions in the community - and laid it on the table for all to see. And as the media has so frequently done - they criticised it. When the Coalition entered the 1987 and 1990 elections, they were criticised for a lack of policies. When they finally got their act together, and worked as a complete unit, with a great deal of policies, they were still criticised. It is a no win situation.

I understand that on Saturday, we received a clear indication by the electorate that they were not going to accept the policies we adopted in Fightback! But I cannot help but feel, that a greater cross section of the community would have endorsed the Coalition's proposals, had the campaign by the Labor Party be based on fact, and not on fear and lies. Without getting too much into the differences between both parties, many of the advertisements on the television and in the newspaper by the Labor Party were based on false and untrue facts. The ALP ran a scare campaign - one which ultimately led to the fifth consecutive defeat for the Coalition.

Give the community anything that strays from the norm and they throw it back in your face. The Coalition did its best in the weeks up to the election to provide the electorate with sufficient information on its policies. Through advertisements in the newspapers, radio and television as well as pamphlets in the mail, the Coalition tried its best to educate the community on its policies. Any that wanted further information could contact the Liberal Party head-

quarters or their local Liberal Member of Parliament on specific areas of policies. But the public refused to co-operate with the Coalition. They (the Coalition) presented Australia with a document identifying key elements to improve its economic performance. Any faithful and caring Australian, who was even remotely interested in their future and the future of their children, should have contacted the Liberal Party to ask specific questions on policy. Instead they seemed quite content to spend their time telling their family and friends about how worse off they would be under the Coalition. They refused to properly examine the policies of the Coalition, and spent their precious time rubbishing the only true and structured economic package of the two political parties.

The Labor Party's campaign by comparison was appalling. It was totally based on fear and scare tactics - proving that today the politics of negativity is more powerful than that of the truth. Everyday when a new commercial went to air slamming the GST, it was a lie. Prices were *not* going to increase by 15% - Medicare was *not* going to be scrapped - workers would *not* lose their present award conditions and the dole was *not* going to be dropped - the list is endless. Nevertheless without entering into specific policies, the Labor Party was successful in scaring the community into voting for another three year term with the same continuing economic decline as we have seen since 1990. The naivety of the community has never been so apparent. It is the electorate which will be kicking itself in the not too distant future. Frankly I myself couldn't justify any Australian voting for the Labor Party after the mess they put us in. And I don't want to hear any more of this world recession nonsense. Australia was the first OECD country to enter into the recession. We followed no one; they all followed us. It was the policies of the Hawke / Keating government which led us into the recession and it will not be those same policies which will lift us from it. They have failed to deliver on every occasion - yet the Australian people have rewarded them for their abysmal job by returning them to government. It must be a joke.

Not once during the five week campaign did we hear about how the Labor Party - the

supposed government of the time - were to arrest us from the slump that we were forced into by their lucklustre policies. Instead we heard more of the same. They took the role of the reactionary party in this campaign. The Liberals set the pace with their economic reform and the Labor Party reacted to it by cheating and lying to the electorate through their propaganda on television and in the newspapers. The Liberals have been forever criticised as being the reactionaries in election campaigns - but this time they weren't. They presented their plan to the electorate in a cohesive and unified way and the electorate thanked them by returning the Labor Party to office. Obviously the community thinks that Australia's present economic conditions can be tolerated - that they aren't all that bad and that the Labor Party should be given yet another chance to try and rescue us from the wilderness we find ourselves in.

For those that argue that the Coalition's policies wouldn't be all that better - why not give them a chance. Why did the electorate decide to change governments in 1972, 1975 and 1983? For a change - and give the Opposition a chance. Well, the electorate should have given the Coalition a chance to prove themselves. The Labor Party and Paul Keating have had their chance to prove themselves - and they have failed. Their policies were the instrument leading to our present debacle. They are an ageing government showing signs of tiredness and internal feuding. Yet the electorate has done the unthinkable by giving them the mandate to use the same Draconian policies they have been using for a decade, with no avail and with no relief in sight.

Nevertheless - what does the future hold for the Liberal Party? Before the election John Hewson promised to stand down if the Coalition lost the election. The right and honourable thing for him to do is to follow his word and stand down as leader. The job facing the Liberal Party and indeed the Coalition is to forget the past and to rebuild itself into the tough fighting machine that was prevalent in the early days of Fraser and certainly in the early days of the election campaign. They must look to the future with renewed vigour and determination. They must stay unified and cohesive and work together up and until the Labor Par-

ty's three year term ends. This is imperative if it is to prove to the electorate that it is a viable alternative to the present Government. However, this can only be done if the traumas of the past are left behind us - including the leader. I admire very much John Hewson's honesty and integrity. He pulled the Party together after its loss in the 1990 election. He unified the party behind a common agenda of economic reform - and for that he should be more than congratulated. His campaigning was exemplary as was the manner in which he presented himself to the electorate. However, if a party is to rebuild for the future it must leave its past behind it - and this unfortunately means its leader as well.

The question remains though, "Who can fill the void left by Hewson if he does not recontest the leadership?" Possible alternatives are the return of the Shadow Minister for Industrial Relations John Howard, Shadow Attorney General Peter Costello, Shadow Treasurer Peter Reith, Shadow Defence Minister Alexander Downer, and outspoken Senator, Bronwyn Bishop. With the exception of John Howard, the other candidates don't have the necessary experience in Parliament to be able to be elevated to the top position of Leader of the Parliamentary Party. The position will be chosen by members of the Parliamentary Party this week (beginning 22nd March). John Hewson may be returned as Leader, if the Party decides to give him another opportunity to sell himself to the electorate. If not, we may well see a new face leading the Liberals and the Coalition towards the twenty first century.

Whoever is given the task must prove to have the credentials to lead the Party into an election campaign and to an electoral win, and also, to successfully govern the country and the Party as Prime Minister. This however, will not happen if the lies and false evidence that dominated this campaign still eventuate. The public deserves better than to be scared against voting for a party through the deliberate and dishonest representation by that party's opponents. The politics of fear should not take precedence over the politics of truth, honesty and integrity. Let's hope that in the future truth prevails and fear dies.

Adrian Karras



She's leaving home(bye, bye)

It starts with a small flutter. A minute twitch in those arm muscles, in a lecture, at a party or tucked up in your bed at night. You realise that the time has come to spread your wings, take the flying plunge and leave the feathered nest for good, or for as long as you can afford any way...

Obviously the above is an example of extreme idealism and there are often more serious reasons why people may consider moving out of home. Nevertheless, whether it is a voluntary or involuntary action it can be both a fun and challenging (will I survive this week on water broth or not?) experience and one that you are certain to learn a lot from, especially in the art of appreciation.

The most important thing to do before you pack your belongings in a hankie, tie it to a stick and toss it over your shoulder is to make sure you actually have a place to live. If you have friends who you are share-housing with, the easiest place to find accommodation is in the classifieds of Adelaides only quality broad-sheet.

Being involuntarily ousted, though, often means you need a roof and bed rather urgently and can't afford the time to convince friends that it's time they took their lives and washing into their own hands. If you are in this category or suspect you might be soon, the easiest thing to do is check notices around uni advertising spare rooms and share housing.

Don't enthusiastically move into the first place you visit, be it hovel or heaven. Spend a few minutes talking with the other residents and try to establish some kind of idea as to how you will get along in regard to both personality and house rules. Living with inconsiderate house-mates can be more problematic than remaining at home with a disagreeable family or your sister's smelly guineapig.

Milking the government for what they are worth - practicaly zilch

Never, ever underestimate the cost of living out of home. No matter how much money you lay aside each week to cover living expenses, it will always cost more. The following things are some examples of compulsory money slurpers, accounts you will have to find finance for; rent, electricity, gas, telephone, excess water, food, transport, uni fees, toiletries and entertainment (sorry but even being a complete nerd will cost you in this cruel society).

Then there are always those nasty little surprises, the randy cat that needs to be de-sexed, the 21st that needs a present or the glass that is desperate for a refill at the pub.

Make certain you are aware of all the benefits that you may be entitled to receive. The criteria for Austudy and

Job Search Allowance is very obscure and the only way to know for sure whether you qualify is to apply. You may also be eligible for a Health Care Card which will entitle you to free health care.

Contrary to popular belief, food is a definite necessity and one that can be quite enjoyable too. If you trundle down to the Central Market on Tues-

a lot of money on social (debatable adjective) activity. The best thing to do is frequent one of the truly Great Aussie Pubs, free entry all night and a hot tip we have heard is that the Pineapple Club really goes off around 8.30pm.

Another added benefit is that you are sure to find a dreamy man to buy you drinks all night, with the bonus of being able to run your fingers through the thick carpet of hair on his back. Do be

shown affection and true love (when it's available), the more serious clubs around town offer cheaper entry before a certain time. Check The Core for details.

Lastly, while clubs like Jules are in existence, you would have to be a fool to ever pay for sex. Free condoms are available from most STD clinics.

Gorgeous green carpet - where on earth did you get it?

It's probably a good idea not to leave food scraps stuck to the floor as green carpet does grow and it's faster than you would imagine. It also has an inclination to grow rapidly on kitchen tables that haven't been cleaned for a few weeks.

If you entertain try to avoid inviting destructive people and NEVER let them stick party balloons to the walls with sticky-tape. Remember that with every little accident, your bond is slowly decreasing.

The most important ingredient to living out of home is maintaining a harmonious environment. To achieve this, pick

your house-mates wisely and try spending a 48 hour trial run locked up in close proximity with your chosen one/s. You may very soon change your mind!! Believe us, we know!

Sian Hughes and Sonja Tomas



"Get off the phone, bitch, I live here too."

day or Saturday afternoons, grocer's sell bags of vegies and fruit for a measley \$1. Invest in a jar of curry paste from the Asian food store and you will be set for the next two weeks. Pasta is another healthy and cheap meal and if you can cook, it can actually taste nice.

Try not to leave food in the fridge for too long initially. You have to train your stomach first, perhaps try eating a two day old curry and then progress to three days and so on. By this stage your stomach should be quite able to cope with the other nasties. The benefit is that by leaving food for a few days, you can actually grow more. Bit like a skin graft really.

But I wanna be a fashion icon

Well the bad news is, you most likely can't. And you will probably be a better person for it too.

Entertainment- why pay when you can get it free at most sleaze bars

If you fall into the category of the "I can't stay home tonight incase I miss Michael Bolton's latest dance track" then you are obviously going to spend

careful not to catch your fingernails on his medallions, though.

Another option is to patron your local pub and find out when they have a happy hour or if you enjoy more hardcore clubs and really want to be

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There's more to life than books,

The Five University Libraries have begun the year with a collective deficit of \$299,000, despite a one-off adjustment from University Administration of \$250,000. As one of the country's top research resources, it is fundamental that this University act in accordance with others of its type and index: its yearly grant to the Library to allow for inflation and the fluctuation of currency rates.

Funding to the Library has long been a touchy subject between University and Library staff- something we can be sure is rarely bought up at those crucial executive cocktail parties and morning teas.

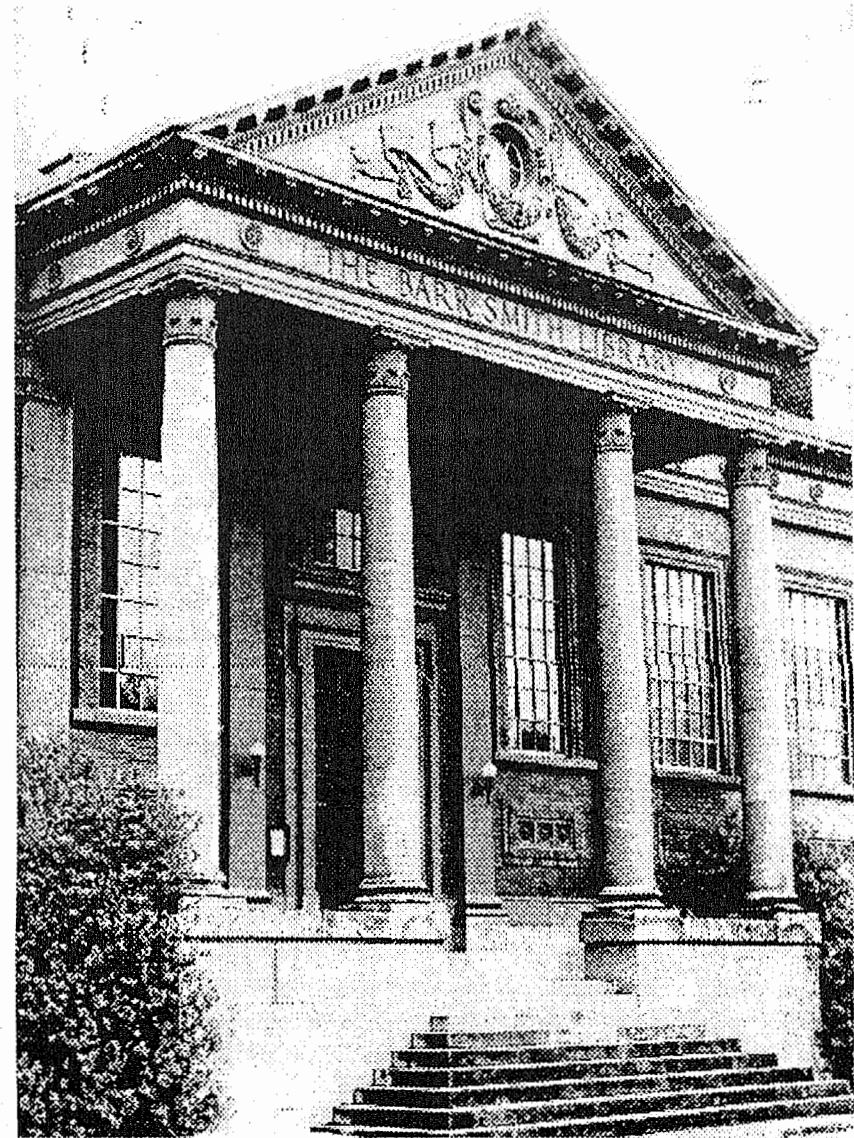
In 1987 the Executive Committee, after years of persuasion from library staff undertook to implement automatic indexation of the University's yearly funding of the Library. Previous to this, the percentage of the University budget given over to the library was calculated with this sort of indexation in mind. Since 1988, however, things have been different.

Due to the recession, the University found itself no longer able to support the indexed fund. In 1988, the library had \$250,000 less than the previous year to spend on books, journals, monographs, staffing, maintenance and services. Without the money to finance all areas adequately, the library committee had to make the first is a series of cuts to its research collection. Although indexation of some kind still remained, because of fluctuation of the Australian dollar and inflation the Library budget's buying power was decreasing faster than the actual cuts made.

Adelaide University has the sum total of five Libraries: three on the North Terrace Campus (Barr Smith, Fultham and Law libraries), and one each at Roseworthy and Waite. Twelve and a half thousand students travel through and rely upon the Barr Smith Library alone each year. A user survey taken last October shows that 21.6% of library users were not students or academics from this University. Because the Barr Smith is the largest and most comprehensive library in South Australia, the people who work at this campus are not the only ones who depend upon its resources. Home to almost 1,645,000 volumes the Barr Smith is, as Library Manager Ray Choate told On Dit, "a major research library, and one of the top seven research Libraries in Australia."

Indeed, this is where one of the problems lies. Our large research centre requires a vast array of different specialist books. The financial support given to the University by the Government does not account for this. Gavin Brown, Deputy Vice Chancellor (Research) explained to On Dit:

"This is a relatively small University. Government funding is based on its number of students, but because we've got such a large research base we've got to have a top rate library. In fact our library is better than that at many Universities with twice the amount of stu-



The Barr Smith: \$232,000 in debt

dents."

The difficulty now, however is retaining this position. Whilst it is easy to understand that the dividing of a grant is at the best of times a balancing act of monumental proportions, certainly the library- the centremost point of any university- should not be the place to suffer cuts.

But this is exactly what has happened. During 1989 and 1990 approximately \$300,000 worth of cuts were made. In the following two years \$120,000 and \$426,000 respectively was slashed from the Library budget. Finally, this year the library has \$300,000 less buying power than it did in 1992. In addition, a trust fund of \$70,000 a year set up by the University for non-Science faculties that require extra "Literary Equipment" (as opposed to lab equipment such as chemicals and glassware), has also been taken away.

University administration however is adamant that it has done all it can under the circumstances. Gavin Brown explained to On Dit:

"Last year when there were cuts made to every area of the central administration, there were no cuts made to the library at all, we absorbed it all in our internal costs."

In essence then, the library has exactly the same amount to spend this year as it did last. Despite an emergency one off adjustment from administration of \$250,000, the Library is still in debt. After enduring seven years of a shrinking piggy-bank, the library cannot af-

ford to absorb its deficit within its own budget any longer. Consistent pressure to administration from library staff, academics and the Students Association has resulted in the special grant being transferred from the Research and Development Fund in to the Library budget. Although the grant was warmly welcomed by Library staff, it still leaves the library deficit at \$299,000. In order to cover this debt as well as 1993 expenditure, more funding of this nature is urgently needed within the next year. Gavin Brown could not make any firm commitments as to the nature of such a grant at this stage:

"We cannot really make a decision about what kind of one-off grant will be given next year to fix the same kind of problem... Obviously something like (this years grant) will have to be contemplated next year."

Other than Administration's refusal to index the Libraries grant like at other Universities, there are several other factors that contribute to the Library deficit. In the first place, because the library purchases a substantial percentage of its material from overseas, the depression of the Australian dollar means that it is not possible to buy as many titles as in the past. The price of a necessary book may skyrocket from time of order to the time of actual purchase. It is difficult to plan ahead at the best of times, but the current economic situation makes it near impossible. It seems that less titles will be able

to be bought this year as it is, without the extra stress of cuts, with books and journals set to increase in price by up to 11% and 17% respectively. Add to this a rapidly increasing number of titles required for a comprehensive collection and it is easy to see why the library cannot make ends meet (so to speak) on a non-indexed grant without having to make cuts to staff, purchases and services.

The current deficit has been divided between the three campuses: Waite and Roseworthy have begun 1993 with deficits of \$53,000 and \$14,000 respectively, whilst North Terrace debt stands at \$232,000. As University Administration is firm in its stance that no further assistance will be given this year, Library staff have had to make cuts. Each campus will decide which areas to cut. For North Terrace this means that following a \$200,000 reduction last year, journal subscriptions have been further cancelled to the sum of \$180,000. Likewise books, music scores and sets (including monographs) have been reduced by \$46,000. Furthermore, the allocation towards the binding of journals and damaged books had to be cut by \$6000. Library Manager Ray Choate explains:

"There will be 600 fewer titles coming in in 1993 as regards to 1992. The cuts we've made in 1993 you will notice in 1994- we bought about \$90,000 less books last year: our book orders dropped by a third... This will happen on a gradual basis each year as we take in the cuts. Basically, by the end of the year there will be 50,000 fewer books in the system."

In a library that is home to almost 1,645,000 volumes a reduction of this figure is hardly negligible. If the situation remains unremedied and similar cuts have to be made in coming years, the holes that have already been made in the collection will grow larger, not to mention expensive and difficult to fill. Administration's only answer to this is that they are "hoping that there will be more money in the system in future years so that we can recover that situation."

Cheers, so do we. Unfortunately, book purchases are not the only area that have had to be cut. Because the cost of maintaining computers and other Library machinery has increased, the Library Committee has had to transfer \$100,000 from the staffing budget into maintenance. Obviously this will incur a direct effect on the services we are offered. As a result of this budget juggling alone, the Library has had to cut the jobs of four full time staff. We can now expect slower reshelving, longer borrowing queues and less assistance with facilities like CD-ROM and Word Processing to name a few. Instead of taking half an hour to find that utterly necessary journal article about the behavioural patterns of the Cantonesse Iguana, it could now take much longer.

The other major concern of students and library staff is that the hours of opening will have to be reduced fur-

you know, but not much more

ther. In 1992, the Barr Smith Library's opening hours on weekends were slashed from 1.30- 5.30pm (1991) to 2.00-5.00pm. When we consider that it costs the Library \$18042.75 to open an extra hour on both Saturday and Sunday throughout the year, it is easy to understand why these hours cannot be reinstated under current conditions. Understanding the need for the Library to open on weekends, the Library Committee has ensured that hours will not be cut any more.

Likewise, an effort has been made to ensure that multiple copies of popular undergraduate texts will be readily available. Said Ray Choate: "I've made a conscious effort to protect the undergraduate material, because often undergraduate books are pretty expensive... Things like that and the hours of opening have been fairly high priorities, so students have access to the material."

In the immediate future, however, these cuts will effect Postgraduates more than Undergraduates. The effect is likely to be worsened by the fact that approximately 20% of Postgraduate courses (including MBA, fact fans) have to be paid by up front fees. In the case of the MBA, which costs \$15,000 per annum, where does the money for specific books come from if the library cannot afford to shelf them? What happens in coming years when your more obscure journal has been cancelled beyond redemption? President of the Postgraduate Students Association Yumi Lee is understandably concerned.

"Funding for research material poses a serious threat to the quality of research being undertaken by postgraduates at this University...", she said.

"Services such as CD-ROM searches which have previously been free now have a cost attached because of the necessity to raise revenue for the library. These added fees put further pressure on postgraduate students many of whom are already working within severe financial limitations. It is unacceptable that students should have to pay for the University's financial shortfalls. The University should ensure a level of funding for the Library that would not undermine its unique standing in the South Australian community, or degrade an essential resource for postgraduate students."

Nevertheless, the research collection has been cut. This will also have a profound effect on academics' personal research. As far as Administration is concerned, the University's cuts to the Library will have to be found elsewhere. Gavin Brown told On Dit that "some of the research collection could, in principal, be supplemented by the individual departments from outside funds that they can bring in from other parties and so on."

Departments, however should not have to carry these costs, nor spend valuable time searching for outside funding (besides which, who out there in the land of business is going to fund, say, the Philosophy department in its search for

increased knowledge?). The Arts Faculty, for example, is already short of its \$70,000 p.a. trust fund for "Literary Equipment". The Science faculty, likewise hasn't the money for additional journal subscriptions. Dean of Science Dr. Eva Koslowski told On Dit that academics in her department had come to a necessary and expensive solution. "We simply take our own subscription at our own cost," she said.

It is unreasonable to expect academics to foot the cost of every journal the Library cannot buy. Inevitably, the quality of research has to suffer. Explains Dr. Koslowski:

"In the terms of what the impact is, the difficulty is that you can't ever assess it in the sense that if you don't have the journal you don't actually know what you're not reading... We absolutely need to have the knowledge to build on. If you don't know what developments

have been made, you might be rediscovering America."

As a result of this, there is every possibility that teaching standards could drop. Without specialist books in the library with which to prepare their lectures, knowledge simply cannot be passed on from academic to student.

The effects of this years cuts within the Library budget will be seen not only in that long borrowing queue and unavailable book, but in the Library's ability to fork out for new equipment like photocopiers and computers. It is ironic that ever since 1989 when students started to pay more for their tertiary education through HECS, services in this University's Library have had to gradually diminish. It seems that for this year at least University Administration will not be acting to assist the Library and its users. Indeed,

when On Dit spoke to Gavin Brown he commented: "We've really done as much as we can about giving funds to the Library." Certainly, his is a difficult position. It could be argued however, that the current frenzied spate of re-ferbishment to buildings on the North Terrace campus need not be as elaborate and costly. A well stocked Library is arguably the most valuable asset this University has and it is important that it is kept that way.

Fiona Dalton

•The Students Association is holding a Library action day this Thursday, March 25. Revellers will meet on the Barr Smith Lawns at 1pm and move towards the Library to voice their discontent toward University Administration. A petition will also be sent around lectures.

Buckets Of Money?

Students' Association President, Anthony Roediger reflects on the University's massive budget deficit, at last count some \$15.3 million and some implications for students.

The first and natural response to the Barr Smith Library funding crisis is to demand of the University that they make up the difference, a small question of \$300 000. At that point you are struck by the recollection of massive problems with the University's own finances, and the question begs, is it possible? The answer I believe is yes, though the full ramifications must be understood.

1991 The University became aware of an impending huge deficit through spending of budgetted interest income which never actually existed! Recurrent costs including salaries were paid out of nothing! This amount reached approximately \$10 million dollars on paper by the end of 1991, and increased through 1992. While this deficit was 'on paper' and we didn't have the banks at our doors, the University slowly realised that if they didn't do anything quickly, by the end of 1992 they would be in serious overdraft.

1992 A Council review restructured the Administration to make them accountable (!). It was decided also to reduce the budgetted expenditure progressively over 5 years to 'reel in' the deficit, a process which has inflicted cuts all over the University and is partly responsible for our larger class sizes, inadequate laboratory space, huge tutorials etc. This took the effect in 1993 of an across the board 4% cut to all areas except the Library, but luckily was balanced by a 2% increase in DEET (Government) funding, so in actual fact cuts were about 2%. These cuts mainly slashed staffing, as tutors, lecturers and Professors were encouraged to retire and were not replaced. The irony is that extra Government money for improved teaching went to pay off a debt caused by bungled finances!

What now?

The University finances are still shaky due to the restructuring mentioned above and staff are still being shed to further slash budgets. Spending is now the responsibility of Faculties who are supposed to be financially responsible, though are allowed to run up the occasional 2.5% deficit if they wish! The Uni is looking to slash costs, particularly in the areas of cleaning, gardening, security (unbelievable), sports ground maintenance and the Uni Gym, as well as ignoring the plight of our prime resource, the Library.

What about contingency funds?

One thing to their credit, they have at last passed out of the Dark Ages in which Accountancy was something that was merely taught, but not practiced at a University, though their learning curve and ability to force change would barely earn them a conceded pass in the area of Contingency Funds. For the first time ever (Commerce students take note) the Administration has allowed for contingencies, to the tune of a scant \$1 million dollars, most of which has already been spent, and it is only March! This can be compared with Melbourne University which runs with about \$10 million of uncommitted funds, so if we were as prepared as MU perhaps our library wouldn't be in such strife.

Implications for the Libraries

As part of the reform of the Finances of this esteemed Institution, I believe that all the devolved Areas of the University need to make a commitment to the Library, as it is the central teaching and research resource available, or that this commitment is reflected through greater earmarked central funding, ie the University needs to set aside more money for the Library because both students and staff demand it. In particular this should be done in two ways

(1) A contribution equivalent at least to that made this year should come from the Deputy Vice Chancellor (Research) on a permanent basis, as our Libraries are his portfolio.

(2) The University should restore the \$70 000 grant for Literary Materials to Departments which used to receive it instead of spending this on Collaborative Research Centres, which should be funded by industry.

Most importantly...

An allowance must be made for the parlous state of our so called first class facility for this year. The cuts of \$300 000 cannot be viewed in isolation but must be seen together with \$1 000 000 worth of cuts over the last six years.

Lobbying

Far greater work can be done by the Administration, in concert with all Universities, who also have problems, in terms of lobbying Canberra for funding, particularly Research Infrastructure funding for the Library. Why should this be left to student groups, when we have neither the influence nor the salary base to work from? It is an accepted fact that under Keating's centrally funded model, those who can make the best case, get the best deal, so why should we in Adelaide sit back and watch other Institutions scoop the pool.

Conclusion

In light of the University's massive debt, the quality of all aspects of our education seem to be on the decline. However since we now have a system which is supposed to show all our finances clearly, a Government which tells us they are committed to education (?), and a clear problem with the Library which everyone sees as a fundamental resource, it is up to the University to guarantee that its standard is maintained and opening hours returned to their previous levels.

Antigone

Antigone, like Shakespeare, is classic theatre, which means that everyone thinks they can do it. The story itself is often told to Law Students because of its portrayal of the difference between law and justice and has supposed relevance to women today, who, like Antigone, are still united by the fact that they are female. Despite the political soundness of the tale, however, I found the production tedious and was not quite sure of the reasons for choosing to stage what appeared to me an indifferent play.

The particular version of the ancient tragedy used in this production was written by Jean Anouilh who doesn't mind writing plays of other really boring stories, such as Joan of Arc. His version of the story goes basically as follows: Creon, Antigone's uncle, has been made King of Thebes, after Antigone's two brothers, Eteocles and Polynices, killed each other in a battle which divided Thebes. Creon decided that, if order were to be restored in Thebes, an example must be made of one of the brothers and so declared that while Eteocles was to enjoy an honourable burial, Polynices was to be left uncovered on the battlefield to rot, and that anyone who defied this order was to be put to death. It is at this point that the play begins. Antigone is determined to give her brother a proper burial despite Creon's orders and the punishment she would incur. So she goes out and buries him, is caught and is taken to Creon. Creon, despite his imposition of a death penalty doesn't particularly want to kill Antigone for several reasons. Firstly, she is engaged to his

son, Haemon, who would be pretty upset about the whole thing; secondly, as her uncle he is quite fond of her; and thirdly, he doesn't really care whether Polynices receives a proper burial or not. He tries to convince Antigone to

necessary, rather than right, any happiness he derives from life will be empty. This goes on for quite some time, until eventually Creon decides he has no choice but to put Antigone to death. He does so, Haemon can't live without



stop being silly, to pretend nothing happened and they'll hush the whole thing up. Antigone, however, isn't so sure and wants to take a stand. Creon tries to convince Antigone that there is no stand to be made, as the whole saga is a meaningless political measure, while Antigone attempts to show Creon that by spending his life doing what he deems

Antigone so kills himself, Romeo that he his, his mother can't live without him and dies of a broken heart and Creon realises the error of his ways. End of story. Although the play was at times amusing and contained some provocative scenes, the potential in the conflict between Antigone's romanticism and

Creon's pragmatism was never fully realised by the cast and as such the play never really took off. According to the director, Andrew Garsden, the production aimed to portray both Antigone's and Creon's points of view as valid and to make it difficult to decide between the two characters. I am not at all sure, however, that this aim was accomplished. To me at least, Antigone didn't really seem to know why she was so intent on burying her brother and I was less than convinced that there was any good reason why she shouldn't just stop carrying on and marry Haemon. However, whether this is a fault of the play or the performance, or whether I just didn't get it, I am not sure.

The performances given in this production ranged from good to pretty damn awful. As Creon, Eddy Knight gave what was by far the strongest and most convincing performance of the play, while Kathryn Whitta as Antigone was solid if uninspired. Kelli Jones, as Ismene, Antigone's sister, gave what amounted to a completely unremarkable performance. Haemon, played by Mark Dalton, was pasty with a big "P", his credibility not being helped by the fact that in the final scene he also plays the part of the messenger announcing Haemon's death, something which confused me considerably.

For a supposedly minimalist play, there were far too many scene changes, which were entirely unnecessary and only served to distract from what the chorus was saying, as a result of this, I was often unsure as to the finer subtleties of the plot. Although the play was at times entertaining, it was far too long and too boring and I wasn't all that impressed, I must admit.

Cathy Abell

Atilla The Stockbroker

Atilla is an angry young man. I'm not talking about that famous Atilla of history, the dwarf that unified the Huns and terrorised and pillaged the Western Roman Empire circa 450 AD. That would be silliness. I'm talking about Atilla the Stockbroker, a cocky Brit, poet, musician, humorist and political upstart of the left. He is a man not afraid to let rip with his opinions. I discovered this fact while interviewing him while he was in Sydney on the eve of the federal election.

He told me the choice between Paul Keating and John Hewson was like the choice between a small bucket of sick and a large swimming pool full of sick

with large maggots and smegma all over it. I laughed. He said he couldn't believe that anyone would vote to have their own genitals removed with a blunt chisel. I had to agree there. He told me that the Royal Family were an irrelevant, stupid waste of time and an unintelligent bunch of sad adulterers into the bargain. There's no doubting that he is a performer with a firm political stance, and he's funny as well! By Crikey.

Atilla, alias John Baine, has had a diverse career to date. In the late seventies he performed with a variety of punk acts, writing lyrics that nobody was very keen to use. With the coming of the 80's and the slow birth of the alternative comedy movement, he branched out into his own field of performance poetry, which gained him a record deal and cult following. Between times, he worked for a while at a Stock Exchange as a general dogsbody, where the name Atilla stuck, "because I hated them and they hated me", he explains. However, when he realized he could make a living out of travelling around the world saying incredibly rude

things about famous people, he seized his opportunity. And he's been doing it for ten years.

This tour (his second in Australia) coincides with the release of his album "668: Neighbour Of The Beast", a mixture of material from his last three albums released in England. When I mentioned that the title of his album was the same as that released by local band Capital F, he was not surprised. "It's the sort of thing a lot of people have probably thought of at one time or another, because it's not particularly difficult to think of. But it's quite a funny concept".

The album contains a song called "The Beatification Of Paul Keating", which was written in response to the hoo-haa the English press made when our own Prime Minister touched the Queen in a rather casual way. The Royal Family is an institution for which Atilla has no respect. "These people are useless" he says. "They have no merit whatsoever. They're not clever, they don't make anything, they're very mediocre. I mean, look at Princess Diana. So thin

and yet - so thick. All those centuries of inbreeding have done them no good at all".

Atilla is equally savage in discussing John Major's government: "Our health system has been completely destroyed, the education system completely fucked, there are people dying of cold in the streets, and there are thousands of people having their homes repossessed. The general feeling is that it is a sullen squalid nasty sthithole where 50% of the population would rather live somewhere else. That's what we've got in England, which is why it's so bloody wonderful coming here!"

And Atilla will be coming here. Right here in fact. He will be playing at the Uni Bar on the 26th of March. That's this Friday, folks. This will be Atilla's first visit to Adelaide, so I asked him what he had heard of the place: "I have to confess the only thing I really know about Adelaide is that John Cale wrote a song about it!" (What - not our world famous Grand Prix, or our Festival, or our Churches? Not even our murders?!) He continues, "I've asked peo-

ple about Adelaide and they say it's quite a nice place, quite relaxed, with a bit more of a country-town feel than Sydney or Melbourne. A bit less metropolitan, a bit more like New Zealand. I'm quite familiar with the New Zealand mentality, so if it's the same over there, I'll make a few more sheep jokes I guess".

Atilla goes on to talk about the content of his show: "My stuff goes from dead serious about the rise of fascism in Europe, to political stuff about Paul Keating, to very silly stuff about fish, dead cats, masturbation, you name it. From the serious to the surreal to the scatological in ten minutes - that's me".

So if you want to see this funny young man, catch him live at the Uni Bar. But maybe he's not so "angry" after all. He admitted to taking his Mum along on tour with him. What kind of angry young man does that? Those Britons are crazy.

David Mills

Radclyffe

Get out your diaries. Opening next week at the Lion Arts Centre is Radclyffe, a promising new work by Adele Saleem and Sara Hardy that has already played successful seasons in Sydney, Melbourne and Canada.

The play is the story of Radclyffe Hall, a successful poet and novelist in Britain in the 1920's and her lover Una, Lady Troubridge. The couple caused a sensation in the literary, artistic and theatrical establishment at the time because of their public relationship.

Radclyffe's novel "The Well Of Loneliness" caused a scandal and was banned upon its release in 1928 because of its theme of love between women. The subsequent trial caused all kinds of moral outrage - for and against.

Radclyffe is described as being simultaneously fun and serious, silly and moving, and a touching love story to boot. It should appeal to anyone interested in intelligent theatre.

Vitalstatistix presents this important play at the Lion Arts Centre from March 25th until April 10th, at 8:30 p.m.



The Heidi Chronicles

The Theatre Guild have chosen a particularly impressive play to open their 1993 season. The Heidi Chronicles, by Wendy Wasserstein, is an exploration of the ideals of the 60's and 70's, how this is in tension with the success drive of the 80's and it even looks ahead to the 90's. No, its not The Big Chill. It's better. This is a play that makes you think and feel and I liked it.

The Heidi Chronicles is, oddly enough, the chronicles of Heidi Holland, a feminist art historian. We see her first as an academic, confidently lecturing about women artists. We are then flung back in time to a school dance in 1965 where Heidi is in the shadow of her best friend, Susan Johnston, and from there we are taken through a series of scenes until we see her in 1989 in her own apartment, making her own choices, and very much with her own voice, which in earlier episodes was either confused or stifled.

By tracing the development of Heidi and her contemporaries, Wasserstein also chronicles some of the changes in feminism. She shows us a consciousness raising group in 1970 where sisterhood is the go, then the push for women's art to be recognised, through to women striving for male-defined versions of success in the 80's where "blaming everything on being a woman is passé" and finally to a new, and I think positive, vision of what women can be,



The Theatre Guild looking cheesy

And in 1987 the effect AIDS is having on him personally is seen as mattering as much as Heidi's own difficulties. This is one of the strongest scenes in the production, a deeply sad but ultimately positive scene where the two are able to be allies, despite their different concerns. Although it seemed to take her a couple of scenes to become really comfortable with her part (it was opening night) Alexia Deegan gave an excellent per-

formance working well both with other members of the cast and alone. Deegan was more than able to cope with the changes of her character over 25 years and was convincing as Heidi at all stages of her life. In contrast, Julie Andrews plays Susan without any variety, always over the top, not allowing for any differences that might arise from being

Smith is suitably attractive/repulsive as the superficial Scoop Rosenbaum who spouts idealism without much conviction and also without much evidence as to his commitment to these ideals. John Doherty, while sometimes over-doing the limp wrist device, gave us a very likeable Peter who also develops his character well, allowing for the differences that age and experience produce. It was easy to understand Heidi's deep friendship with him. The four other members of the cast played three or four characters each, meaning we didn't get to see them exploring the full potential of their characters in the same way as Deegan, Hill-Smith and Doherty did. But overall there were some solid performances, although varying in quality with the actors obviously feeling more secure in some parts than others. To finish with, a small note to say that I was really impressed with the authenticity of the costumes. A+, as Scoop would say, to Andrea Ashley-Brown for her costume design. And to balance this high praise for a small thing, some criticism for another small thing, the American accents were not always consistent. I know that American accents are hard to maintain - perhaps the answer is to give up on them altogether, especially for some members of the cast. But, as I said, this is a relatively minor fault and one which in no way marred the overall high quality of The Heidi Chronicles. The excellent script came shining through in the Theatre Guild's production and I will definitely be telling my friends to see it. I hope you decide to join them.

Lorien Kaye

Catch of the Day

The Favour, the Watch and the Very Big Fish
Mercury Cinema
Now Showing



"Quirky, offbeat ... totally original", "Zany, Touching, Totally Fresh". So the advertising proclaims effusively. The concept of a man who becomes Christ in an artistic sense, who then allows this characterisation to transcend into the realm of his own life is hardly an original concept, as those who have seen *Jesus of Montreal* will be aware. *Jesus of Montreal*, however, was not a surreal comedy and thus it is here that the similarities cease.

The surrealistic approach of director Ben Lewin provided an alternative perspective and certainly some particularly deep throated biblical chuckles. One of which was "If you cast your bread into the water, it will be returned a thousand fold. And who wants a thousand loaves of bread?"

His ability to combine comedy and the surreal, earned director Ben Lewin a 1992 Australian Writer's Guild Award for Best Adapted Screenplay. Lewin specifically cast Bob Hosking as evangelical photographer and naive French virgin, Louis, and Jeff "The Fly" Goldblum as the Pianist.

Based on Marcel Aymes' book, *Rue Saint Sulphice*, set in pre-world war two Paris, Lewin draws these characters together using a method of coincidence and irony. And this is precisely where *The Favour, The Watch and the Very Big Fish* come in. (Who would have guessed?)

Louis is seeking a man to portray Christ as part of his devotional artistry. Through a series of coincidental circumstances (and a magnificent scene where the Pianist is driven to attempt murder using a fork and a lobster no less.) Louis discovers the embodiment of Christ in the ex-convict, the Pianist.

And thus we commence on the pursuit of the artist who is unable to distinguish between the character he is portraying and his own personality.

Lewin strives to portray victims who find tentative happiness, and in this endeavour he is certainly successful. As for the *Very Big Fish*? It was just that, a *Very Big Fish*.

Joanne Brook England
Sarah Anderson

Call me 'Academy Al'

Scent of a Woman
Greater Union 5
Now Showing

So much hype has surrounded Al Pacino's performance in *Scent of a Woman*, following his Golden Globe Award and Academy Award Nomination for best actor, that one could be excused for suspecting the film is simply a vehicle for him. 'Veteran actor plays physically impaired person and is nominated for Academy Award' - does this have a familiar ring?

Recall Dustin Hoffman in *Rainman* and Robert DeNiro in *Awakenings*, and the pattern emerges. So no points for originality on that score, but Pacino is undeniably good as Lieutenant-colonel Frank Slade, a retired army veteran who has recently gone blind. He seems to have done his homework, as his portrayal of a blind person is completely convincing, to the untrained eye at least, and he manages to inject a terrific amount of personality into the character without using his eyes for expression.

Slade is a tough, bitter, cynical, worldly wise alcoholic with an obsession for women, whom he likes to describe in great anatomical detail - hence, on one level, the title of the film. The 'scent' of a woman, be it artificial fragrance or otherwise, symbolises for Frank the sensuous pleasures of life which enable him to keep a tenuous hold on what he sees as a meaningless, parasitical existence.

Juxtaposed with Slade's character is

that of Charlie Simms (Chris O'Donnell), who is hired to 'look after' Slade for a weekend while his relatives are away. Charlie, a poor seventeen year old school boy on a scholarship to an elitist college, is ingenious, unassuming and noble to the point of disbelief - he appears to have just stepped out of *Dead Poet's Society*. It is to O'Donnell's credit that he manages to portray his character as genuinely likeable rather than saccharine. When Slade drags the reluctant Simms to New York for the weekend, the body of the film begins.

With Simms and Slade we have the old rookie-meets-veteran, innocence-meets-corruption, Bambi-meets-Godzilla combinations. The unlikely twosome experience a series of hilarious misadventures, some poignant self-disclosure, a crisis or two, and both grow from their interaction. These somewhat hackneyed plot conventions detract from the impact and credibility of the film, and the Hollywood cliches increase in frequency as the film continues.

But this is all a bit harsh on a film which, overall, is entertaining and enjoyable. Pacino injects a good deal of humour into his character and he pulls off his inspirational speeches admirably; O'Donnell has a puppet-like appeal. The middle of the film sags somewhat under the weight of its morbid subject matter, but as a study in loneliness, and courage in the face of adversity, it is uplifting and enjoyable.

Elle Leane

Roadside Prophets

Roadside Prophets
Mercury
Screening 18th - 31st March.

Firstly, just to give you a really general idea, *Roadside Prophets* is a low budget independent American film from new director Abbe Wool. There, now for the rest of it. Joe (John Doe) is a middle-aged worker at California Water and Power. He leads a fairly mundane sort of life, living in a small apartment, working in a large impersonal organisation, but he's got his bike - a 1957 Harley Davidson. The film begins with Joe clocking off and meeting Dave, who also has a bike. It is Dave's first day at the plant. Joe and Dave ride down to the local bar, Shipwreck Joeys. Not only did Dave have a really bad day at work, but it looks as though it's not getting any better. While Joe is off buying a drink Dave gets electrocuted while playing a video game. Bummer Dave!

Joe, believing Dave had no living relatives takes responsibility for the cremation of his friend. Before Dave met his unfortunate end he told Joe of a place he wanted to return to, a place called Jackpot, somewhere in the Nevada Desert. He also spoke of a bar in El Dorado, a town on the way to Jackpot, describing it as 'heaven on earth'. So, 10 marks for you if you can guess where the plot is going to go from here!

You guessed right, Joe takes some time off work to ride out to Jackpot to deliver Dave's ashes to Dave's desired resting place. That night he stays at the first of a long succession of Motel 9s, where he encounters the cordially nice clerk from hell - Mr. Andrews, or Andy, as Joe insists on calling him. When questioned on his manner he replies it's because of "a sense of duty, ethics, and a healthy fear of God."

It is at this Motel 9 that he encounters Sam, played by Adam Horowitz of the Beastie Boys. Not much is said on this first meeting, but Sam follows Joe to his next stop, the Old Outpost Cafe. Sam insists on accompanying Joe on his mission, not that he has any idea what it is, he basically just wants company. Reluctantly at first, Joe accepts Sam as his companion. Together they look for El Dorado and Jackpot, stop at all the Motel 9's they come across and meet all these roadside prophets. They meet Oscar of Oscar's House of Dead Meat; Casper (John Cusack), the 'Dine and Dasher' at the Happy Days (are here again) Cafe; Labia Mirage, the Dancer at The Mirage in Las Vegas; Sheriff Quentin Durango who is bitter about 'society's obsession with peace and happiness,' and is trying to do something about it; Othello Jones who gives them some drugs, dinner, and a long talk about Gladi-

ators in 180 AD; just to name a few. All these people profess their own peculiar philosophies, and pretty much all of them are labelled as 'insane' by our young Sam.

This film, in case you hadn't already picked it up, is a road movie, following in the footsteps of the likes of *Easy Rider*. It almost seems that the filmmakers have set out to make a cult movie, not that is necessarily a bad thing.

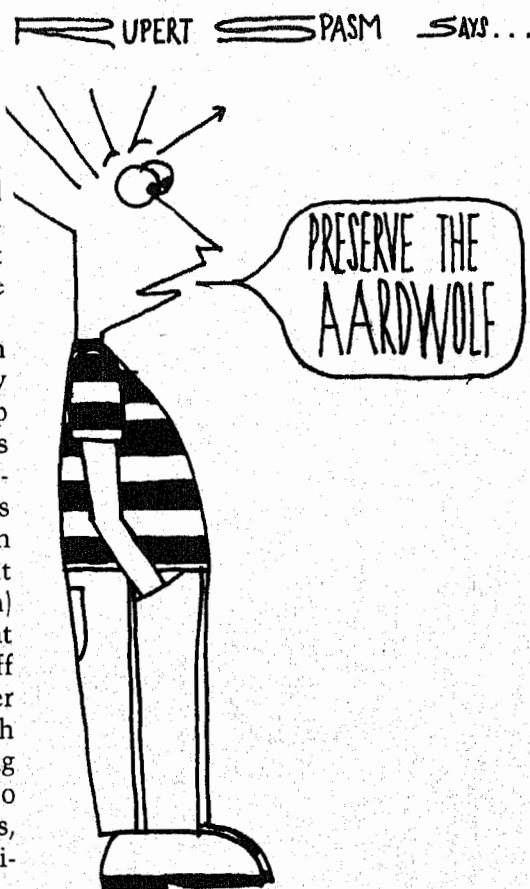
Roadside Prophets is Abbe Wool's first feature. She wrote the script and directed the film after co-producer David Swanson had the idea for the film after booking lecture series for people like Hunter S. Thompson and Timothy Leary (who makes a small appearance as Salvadore). He and the other producer Peter McCarthy took the idea to Abbe Wool and it went from there.

This is not the first time Peter McCarthy and Abbe Wool have worked together. Abbe Wool was the video coordinator for Alex Cox's *Repo Man*, produced by McCarthy. All three re-teamed on Cox's *Sid and Nancy*, McCarthy producing and Wool a co-writer. Wool and McCarthy are both graduates of the UCLA film school.

I found the first hour very funny but towards the end the negativity of Joe's character seemed to put a downer on the rest of the film and they seemed to be going round in circles, aimlessly. The strength of this film is in all the eccentric characters and places they visit, and the quality of acting. Both Joe and Sam are exceptionally well-acted. Adam Horowitz is a very funny man with a very peculiar role.

Go and see it, and don't let the way it struck me put you off.

J. Reynolds.



The Stolen Children

The Stolen Children
(*Il Ladro di Bambini*)
A film by Gianni Amelio
Piccadilly
Season open

The Stolen Children is

one of the films that is, supposedly, heralding the Renaissance of Italian cinema. The Stolen Children is good cinema regardless of which country the writer and director is born in.

The Stolen Children is basically a road movie and thus a buddy movie but, unlike so many in this genre, it does not rely on time honoured clichés to hammer home its mes-

sage. Avoiding easy emotion and travelling the harder path makes for a more challenging film and Director and Writer, Gianni Amelio made sure that this film travelled this latter path. By concentrating on three main characters, Amelio develops his storyline in a very personal manner.

The Stolen Children is told in a stark and uncluttered fashion. Filmed in what seems to be close to real time, The Stolen Children relies on an outstandingly simple premise (that of friendship) and explores the relationship and seeming indifference of State to the individual. This is shown by the casual intolerance shown to Rosetta (Valentina Scalici) by the various "caring" social welfare groups such as the Church, the social welfare umbrella and, privately, by her family and others.

The Stolen Children is also a vehicle for a portrayal of the corruption of old fashioned naivety. A classic clash of good intentions versus callous but legal institutions.

The storyline revolves around the transport of two kids from Milano

to a Children's Home in Palermo. Their carabinieri guard, Antonio, is an extremely naive, moral and stalwart hero and is portrayed by Enrico Lo Versco. He is the only professional actor in the main three. Lo Versco draws out the decency from the initially two dimensional, nerdy Antonio and delivers an understated yet completely likeable performance.

Valentina Scalici as the rebellious, old before her time Rosetta and Giuseppe Ieracitano as the morose, asthmatic 9 year old Luciano had not had any prior brushes with acting yet both deliver performances that seasoned professionals would be proud of. Scalici is memorable for her innocent sensuality, half looks and screen presence. Her transformation from confused pseudo adult who is completely aware of her outcast status to innocent child is one of the highlights of the film and one of Amelio's main ideological thrusts. Giuseppe Ieracitano has a comparatively minor role as the melancholic Luciano but, as a lot of the film is seen from his viewpoint, an integral part of

the film. The emergence from his shell made me warm and fuzzy. Both were not allowed to read the script before shooting and this seems to magnify the immediacy and authenticity of the film.

Amelio improvised as the scenes were shot, wrote and changed the dialogue and settings as he filmed and this lends an air of reality that might have been lacking in a pre-determined version. This led to the only fault of the film, that of a sense of disjointed scenes. This, luckily, was not prevalent and barely noticeable.

The Stolen Children is a fine film which has won a swag of awards including the Grand Prize of the Jury at Cannes '92. It is a film that deserves to be seen.

Darien O'Reilly



That's Infotainment...

That great American cultural theorist and father, Homer Simpson was once heard to remark: "I love infotainment". And as well he might because we're being bombarded with the stuff.

If you haven't watched TV for the last five years and don't know what infotainment is, let me briefly explain; its an allegedly informative news program which sets out specifically to entertain, usually through titillation and sensationalism, two elements which are hardly new to journalism.

They've popped up with such frequency on our screens because the little bastards are so cheap to make. TV drama is ridiculously expensive to produce so companies will only make them if they're assured of mega-ratings. It used to be that the least costly program to make was a game show; just one set, one crew and (usually) two actors and a few models. But it may be that today, infotainment is even cheaper. Some infotainment programs feature a single crew traipsing about the streets filming someone's upper torso wriggling out of a six-car pile-up, and for FREE! I tell you, drama like that costs real money to fake. Infotainment, therefore, is an avenue the cash-strapped networks will pursue with increasing frequency.

But exactly what is on offer? I caught up with two quite different examples of infotainment. Channel Seven presents Australia's Most Wanted at 8:30 on Tuesday. (At this time, all good Global Citizens should be watching Roseanne. God knows I was. Aren't VCRs handy?) AMW is the show where Anne Sanderson tries to hold back the crime wave that is sweeping Australia. And for this next trick, she requires your help! So you get to phone in and report that shifty-eyed person who seemed too poor by half to walk down your street, and feel all warm and satisfied, knowing you've done your bit to keep organised crime out of the South Pacific. But hang on, there's more to this than good, old-fashioned street-level justice. AMW was invented to entertain more than to apprehend agents of Satan. It was created to allow viewers to wallow in one of their favourite subjects, Other People's Misfortune and AMW lets you get right in there and share their misery if not actually empathise with it. I'm sure the Executive Producers thank Christ on a daily basis that Australia is the haven for bizarre crime that it is. Attempted murderers go bush in Queensland and there are millions of square kilometres in which to casually drop sundry body parts. And AMW certainly allows you to savour the unique flavour of a crime; Sylvia disappeared just before she was supposed to catch a plane, they told us, fair enough, but they gave us fully three minutes of

background to the crime, including: "Sylvia was interested in spirituality and has visited India where she stayed at ashrams." A necessary corollary to this backgrounding is the all-important "Dramatic Re-enactment" which is the lifeblood of a program like this. We get to see men in balaclavas shooting bar patrons and we're not sickened by the violence because its all in a good cause.

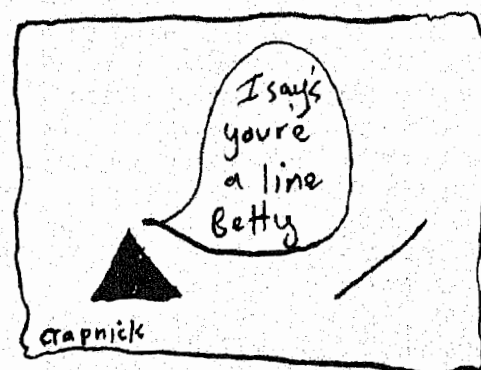
The other infotainment show on Tuesday nights is Inside Edition, the show which brings you the seedier side of life. Actually, I'm told Hard Copy is worse but I haven't seen that. Inside Edition is like the Sunday Mail transposed on to your TV screen, only in full living colour. It's got crime a la AMW, with the all important "Dramatic Re-enactment" to keep you interested, those little human-oriented stories which make you feel good to be descended from simians, and, of course, sex. The sex, which is advertised at the beginning, is held over until the end to keep you watching. This week the sex component featured Demi Moore's Mum, Virginia, posing nude for various magazines in the same shots that her daughter posed in; the now famous Vanity Fair pregnant shot for example. Asked if she did it for the money or to get herself a film career, she replied that she did to help her difficult relationship with her daughter, (whom she hasn't spoken to for two years). Of course. And far from degrading women, her

actions are actually about the empowerment of women. No really. Never heard that one before! There's a kind of consistency about these programs that you just can't fault. And Inside Edition ends as it began, with a cheap set and an aging male journalist with no credibility, in this case, Peter Luck.

If want the real hard core infotainment, then watch Cops or The Street, where you can watch real people indulging in real violence that's acceptable because it's NEWS.

So watch plenty of infotainment; you won't go out quite as much and you'll minimise your risk of appearing on the screen instead of in front of it.

Nick Smith



Honk if you're Goldsworthy

Peter Goldsworthy looks like what he is. He is tanned, fit and has about him the air of a prosperous GP which happens to be his day job. He is also one of the best authors in the country with three novels, books of short stories and poetry as well as film scripts to his credit.

His latest novel "Honk If You Are Jesus" looks like catapulting him into the literary stratosphere shifting over 11,000 copies in the 4 months since its release. This in a market where 5,000 per year is considered good. His previous work "Maestro" has also just made it onto the NSW Secondary Schools curriculum, putting him into the so-called Literary cannon.

It was on the subject of "Honk" that I spoke to him last week. Much of the success of "Honk" can be attributed to its many faceted character. "Honk" is deceptive, on the surface it appears to be a simple Scientific Romance. Yet, Goldsworthy has managed to combine this with a number of challenging disturbing ideas. "Honk" poses questions upon the nature of science, morality, Christianity and even functions in part as a psycho-analytical autobiography. The actual idea behind "Honk", cloning Jesus Christ is not strictly a new one, stories of people and animals surviving from the distant past, or being brought back to life are relatively commonplace. However, "Honk" and the American thriller "Jurassic Park" are arguably the first to exploit the new advances being made in Genetic Engineering.

Goldsworthy first began to speculate on the possibilities offered in this area in 1983.

"It was about 1983, I think, that I read an article that talked about how DNA survives relatively intact after an organism dies. As you decompose, the DNA strands inside each cell are actually intact, and I thought immediately of the bits of woolly mammoth they dig up out of the Tundra from time to time."

From there it was a short leap to reviving Dinosaurs, then to the next level. "It seemed certain to me that one day they'd be brought back, then I got to thinking about the Pharaohs and Nefertiti and you know moving from the animal realm to the human realm. Then I started thinking about the relics of the Saints and that's when it got interesting, and suddenly it was staring in my face. A simple idea."

This "simple idea" was kept on the backburner over the next decade as things slowly came together.

"Honk" is set in the fictitious Schultz University in Queensland. Dr Hollis Schultz founder of the University is a bible thumping American Televangelist, who it appears is planning to resurrect the Lord by way of Genetic Engineering.

Both the setting and Schultz originated

from an article Goldsworthy once read, "I was fascinated to read in the New York review some years ago, an article by Martin Gardner about Swaggert and Oral Roberts, and it was just hilarious reading. This was the time that Oral Roberts went up into the Spire of the Church (at his private University) and said 'If I don't get \$73,000,000, God will call me home'."

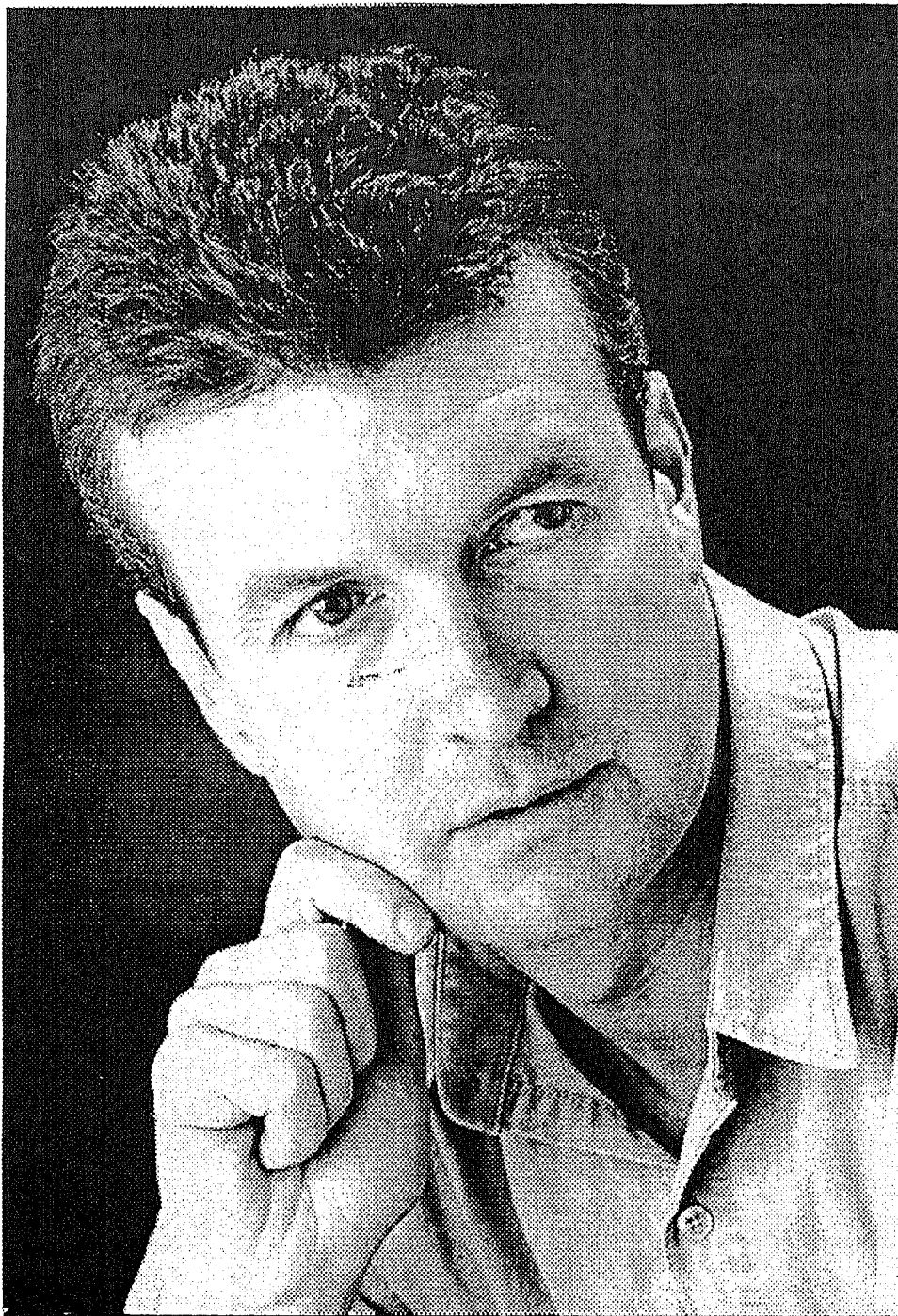
This, of course, did not happen and planted a seed in Goldsworthy's mind. "So, when I read this article, I was

was created or chosen for a number of reasons.

"I was wondering who tells the story and I liked the idea of having some resonance with the St Luke Gospel, you know Luke was a physician and so I thought I'll have the obstetrician who they call in who doesn't really know what's going on."

Having a narrator who is innocent of the machinations occurring around her was also a deliberate move.

"I'm not sure if that works but it's a



"...then I got to thinking about the Pharaohs and Nefertiti and you know moving from the animal realm to the human realm."

slowly putting things together. I had the idea that someone was going to bring back Christ, I had that many years ago and then thought, 'Well, who would do this?'"

The answer was apparently not long arriving.

"Then I read this article about Oral Roberts - medical school, University - I thought, 'Christ, that's who's gonna do it', and things slowly fell into place." Having sorted out that part of the story, he then required a narrative voice, enter Dr Mara Fox newly created Professor of Reproductive Medicine. Dr Fox

necessary device. So, there's this delay, hidden in full view, which is one of the motifs of the book."

Goldsworthy says he likes the idea of a limited narrator because it allows you as the writer to 'get away with murder' and allows the reader to feel they are, at least in one sense, smarter than the narrator.

"A couple of people have said to me it was on page ... that they realised what was going on and that's a fair way before Mara."

One of the more controversial features of "Honk" concerns Mara's gender. It is

not often that a male writer will write in a female narrative or write from a female perspective. Indeed, there are some critics who believe men shouldn't write from this perspective. But, as Peter put it, he chose Mara for several reasons.

"Early in the novel I thought I had chosen her for two reasons. Firstly, I thought I had chosen her because when I have written using a medical voice in the past I've often written using a female persona. Because I feel like a bit of a woman in that role."

Then he said, "It seemed like fun, anyway, because I knew it would get up the noses of some of the critics who say men shouldn't write about women and I think it's always fun to get up pious noses."

It also turns out that it is a biological necessity that Mara is female.

The good Doctor Fox is, according to Goldsworthy, an amalgam of several colleagues he has known over the years but also a substantial part of her comes from within himself.

"There's a bit of me in Mara, they are elements of me I parodied in Mara. I think 20 years of practising medicine toughens you up and makes you a bit more of a pessimist about human nature than maybe you once were."

Fox, says Goldsworthy, also contains bits of other people he has known during his years in medicine mainly female colleagues. He has also drawn upon experiences from his own life to give flesh to Mara's character.

"In this country town," he said, "there was a Sunday School picnic once, where we had to put questions into this box that the Minister and a local Doctor would answer and most of the questions in the box were mine. They weren't quite as erudite as Mara's questions but they were things like: What was before the beginning?; Why is there something rather than nothing?; You know ... Who created God?; all the 12 year old questions that fascinate us. Actually, these questions do still fascinate me, in maybe slightly more sophisticated forms and they are the questions Mara asked."

Goldsworthy also says he made Mara female because it was a challenge, the hard thing to do. Something that, as a writer, he cannot resist.

Fox is also something of an enigma, as Goldsworthy says, she is a tremendous intellect in her one small area but incredibly naive in others.

"Intellectually she's 48, but emotionally she's frozen at an earlier stage of development, which Scanlon (the geneticist who 'resurrects' the Lord) latches onto and unlocks a bit. I think we do see some changes in Mara, she's very naive as far as relationships go and about people, she's a tremendous intellect in her one area of expertise."

Craig Sinclair

To be continued next week...

Whoo Whoo, I got thE powEr

Club Action Part II

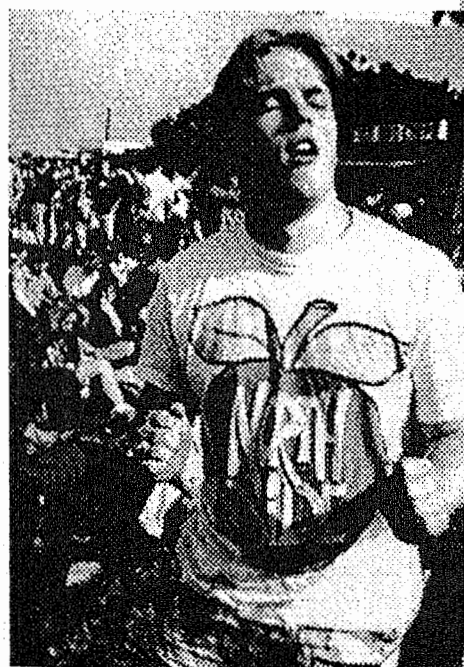
In the last issue of On Dit last year, you may have read my guide to Summer dance clubs. I hope some of you went out and experienced Adelaide's brilliant club scene. Now that we are all back and ready for a new year, here's a guide to the latest clubs where you can hear wicked underground music (and stay out very late!).

Let's start with the first weekday ...



Monday

Basically, there is nothing open on Monday night so this is the night to do all your study. In fact, why not stay up the whole night doing the whole week's worth of studying. That way every other night is left free for going out! (This is not highly recommended, though.)



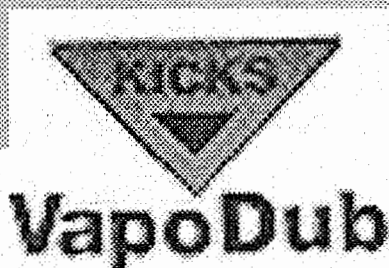
Tuesday

Tuesday is the night to go to Astro's at the Astor. Here you can hear underground techno and industrial music in a very relaxing environment. The night is called Tuned and features DJ's Triad Beat Programmes and Tronik. You might be interested to know that these guys are from Flinders Uni (believe it or not). Anyone who's been upstairs at the Astor would know it is a very nice room with a large balcony. Perfect for warm nights. It's a great place to chat with friends while listening to some excellent techno.



Wednesday

Wednesday night is a big one. Firstly, head over to Astro's again earlier on the night to hear Beyond with DJs T-Hai and Shift (618). These two guys will take you to the cutting edge of ambient techno sounds from around the world. Also another benefit is the brand new Dr Who pinball machine to play on. After Astro's (finishes at 12) head on down to Disco (69 Light Square) to hear Disco-Tech with Adelaide's greatest DJ - HMC. Here you can dance until dawn to the most incredible sounds superbly mixed by HMC. There's an excellent lighting set up with lights also under the dance floor. If you haven't heard HMC before, then you are really missing out. You can also catch him on Thursday (see below).



Thursday

Two weeks ago, a club opened (or should I say re-opened after over a year) which is *the* place to go to. I'm talking about Hell which used to be called Adrenalin in 1991. It's been jam-packed with people every week since it opened and this is the place to go for total dance action. The music is maximum hardcore and features Uzi, Nigel and HMC. Also this night is very cheap - free entry before 11 (\$2 after) and \$1 drinks all night. By the way, there is another place called Heaven open on Thursdays but I would call it an upmarket version of Rio's or Jules - not a dance club at all.

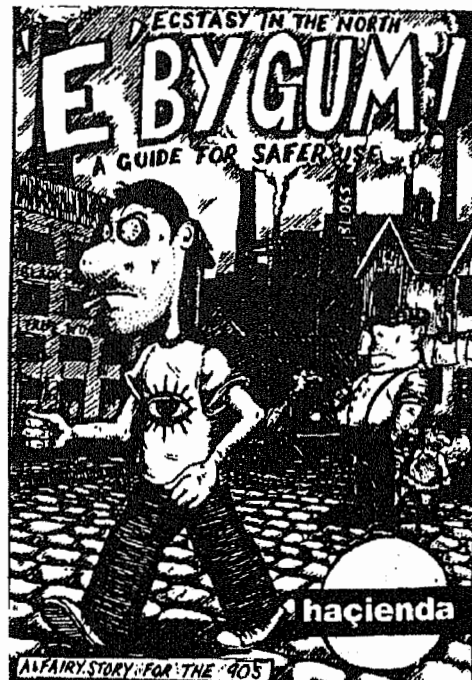
Friday

This is the night to slow down that frantic beat and hear some home grown Adelaide Hip Hop. The night is Phunky Phresh and it's at Astro's again. This is a great night featuring DJ Nigel doing excellent beat mixes and scratching. Earlier on in the night Nigel plays hip hop tunes. Then at about 10.30 people get up and show off their rapping skills on the mic. This is great fun and includes the excellent skills of Adelaide's own Finger Lickin' Good.



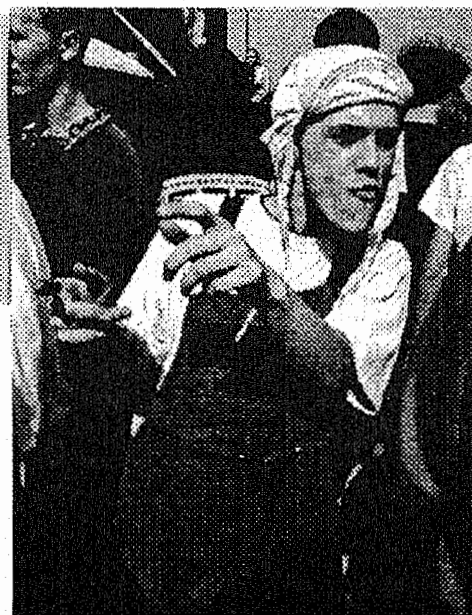
Saturday

OK, this is the big weekend night and the place to go on a Saturday is, of course, Le Rox. This has been recently renovated to include new air conditioning and new interior. The re-opening was a big night which included a fantastic performance by Juice Records. However, every Saturday features high energy sounds and people, great lighting and hot and sweaty dancing. The music has also been given a bit of a renovation with more underground techno sounds being played by Uzi, who also plays excellent Berlin tracks. There is also, of course, ravey music for those who want it. Another feature is the garage where you can hear ambient sounds and hip hop - great for relaxing in after all the dancing. Resident DJs at Le Rox are Brendon, Pha, Nigel with Uzi taking a lead. All in all, Le Rox is the place you would want to be to groove away till Sunday mornings.



Sunday

OK, now we've reached Sunday night and if you have gone to all the above nights you must look very ugly by now. But if you can handle it, put some cucumber slices on your eyes, have a bit of a rest and then go to Bounce at the Venue where you can groove away to total hardcore techno played by Adelaide's new school of DJs including PVersion, Nigel, DT, SFI, Eon, Ecclerate and guests. This is a real fun night and a groovy way to end your week!



Well, we've reached the end, now start again at Monday at the top of this article!

Remember for more club news read the Core magazine every week and listen to Dreamin' Daisies with Georgie on MMM FM, Tuesday nights 10-12 midnight.

Adrian Cheok



Comes A Time
Spy V Spy
Columbia (Sony Music)

"Comes A Time" is a good song, and very vocal orientated. It starts slowly and gradually builds up tempo, climaxing with the chorus. The song is about getting over alcoholism and goes like: "... Comes a time when the drinks don't work, Comes a time when you don't wanna work, ... Comes a time when you feel like a jerk."

The second track "Head in my Hands" sounds, unashamedly, like a Midnight Oil track (musically speaking). It's headbanging music, where the band is allowed to "jam", but after a while it becomes more like a practise session. However, a respectable production.

Nick Pickard

Deep Forest
Deep Forest
Sony

Deep Forest is the name of the somewhat enigmatic unit that is currently enjoying mainstream success with the single "Sweet Lullaby". The brainchild of Franco-Belgian composers Eric Mouquet and Michel Sanchez and the producers Guilan Joncheray and Dan Lacksmann, the music is an eclectic mix of (sampled) traditional tribal songs from Africa, South America and the Solomon Islands, waves of dreamy "new age" synthesised ambience (an example of Roland's new "synsound" studio) and contemporary dance rhythms. It is sampling at its most ingenious. The indigenous vocal phrases (especially of the pygmy tribes), if unadulterated, would have been too foreign for western ears to accept. However, thanks to adroitness of Sanchez and Mouquet, the raw material reappears moulded within the more commercial verse-chorus song structure with the effect that accessible melodic lines are created and the voices also used for percussive effect. The unusual combination works well in the slower numbers - "Deep Forest", "Sweet Lullaby" and the two "Twilight"'s. Layers of keyboards (the lilting pipe sound is a highlight) fashion luminous soundscapes that sooth one's ears to the onslaught of the unfamiliar. But the experiment fails to hold together in the more up-tempo pieces - the contrast between the vocals, the very modern dance beats and heavy synth is too extreme. The album is therefore inconsistent.

If you are interested in world music/dance fusion, this is not a very good example - other artists such as Soul II Soul have been far more successful in producing a coherent music form. On the other hand, if you enjoy atmos-

Transcontinental Weekend
Brothers & Systems
Nettwerk / Festival

Brothers & Systems is a one man (or rather, by definition, person) band from Canada. The person in question is one Thomas Third and he (or she) has come to the recording studio armed with a sampler, a computer, a record collection and an array of invited vocalists and musicians to bring us "Transcontinental Weekend". I realise in these enlightened times, one does not make a big deal out of samplers and technology, anymore than one would out of highlighting the fact

that a band has two guitars, a bass player and a drummer. But still with this in mind to sum this album up in as shorter space as possible, Mr Third has given us a selection of tracks that covers much of the spectrum of styles one generally associates with the use of sampling technology, with the underlying premise of 'Groove'.

'1/2 For You 1/2 For Me', 'Rhyme and Reason' are good "soulful" tunes sitting atop aforementioned grooves. Hip Hop gets a go (with limited success) with assistance from 'The Cast of an Ancient Breed' (should I know these people?). A track like 'One Voice' or 'Trace Element' is vaguely House in direction, whilst still keeping up that funk and soul injection. (All this rhyming must be contagious), and again 'Still' or 'Picture This' are more in keeping with a sampler driven dance type scenario, somewhat reminiscent of say, Single Gun Theory (et al), but still with plenty of those "S" & "G" words - which I guess is pretty much what this album is all about.

So nothing startlingly original or brilliant here (in conflict with what the record company bio may say), but still enough to satisfy and I like their video.

Beat Steiner



Is That It?
Seven Stories
Columbia (Sony Music)

You may have heard of the band Seven Stories before - all I knew was that they were Australian, and was I in for a "treat" - not.

"Is That It?", co-written and produced by Richard Pleasance, is a slow and boring song where the singer struggles to overcome the music (and a cold, by the sound of it). Likewise, "Drifting" is stale and uninspiring, apart from reminding me of some long overdue sleep (ah, drifting... off to sleep). Fortunately, the three-track single features one shining light in the form of "First Of Its Kind", an up-beat song with some fine guitar work.

Pity the title says it all.

Nick Pickard

Bad to the Bone
Innercircle
WEA

What on Earth are you to expect from this album when the cover says, "The bad boys of reggae are back"? Was this to be reggae with a tinge of thrash or grunge? Only one way to find out and in the end I was quite surprised. At first glance, the album sounds rough,

pheric, meditative music, then it is worth giving this album a listen - for as far as ambience goes, it is certainly of top quality.

Danielle Poulos

Don't Take It Personal
Fu-Shnickens
Jive / BMG

92% Proof

If you're into some lyrical diversity on the raga, speed rappin' tip, the Fu's album is some definite head-noddin', toe-tappin' satisfaction. This trio from Brooklyn, consisting of Chip-Fu, Moc-Fu and Poc-Fu bring a dope mix of hardcore hip-hop, ragga-muffin and some classic Fung-Fu samples altogether on some good hard drum loops to give a damn fine flow throughout this album. Stand out tracks include "True Fushnick", "Ring the Alarm" and "LA Shmoove". This is their first LP and I think it's fair to say keep your ears out for this crew over the next year, they could well be the pioneers of the next big thing to blow up on the East Coast.

The Colonel

Jamu Dreaming
Archie Roach
Aurora

Archie Roach is one talented chap. His first album, Charcoal Lane, earned him a swag of musical and human rights awards and Jamu Dreaming is quite a follow up. It is an enchanting album with a widely varied sound - involving pianos, cellos, violins, acoustic guitars, accordions, organs, didgeridoos, harps, even foot-stamping. And a few stars are mustered for the occasion - namely Paul Kelly and folks from Tiddas, Weddings Parties Anything, Black Eyed Susans, Black Sorrows and Not Drowning Waving. What draws all of this together is the power of story-telling that unfolds in Archie's haunting voice. Stories about happiness lost, freedom stolen, confusion, violence and anger and also about love, celebration, children, history, spirits and dreams.

In his soothing and subtle tunes he somehow manages to be both passionate and political. A perfect addition to any CD collection.

With a Picture in My Mind
Lava Hay

Although Lava Hay may not have made any startling musical breakthroughs, they have made a fairly charming contribution to acoustic pop in their second album, *With a Picture in My Mind*. A female duo from Toronto, Lava Hay create a sound not dissimilar to that of the Indigo Girls, Cleopatra Wong, Club Hoy and the Hummingbirds with their strong melodic flair.

The comforting simplicity of this album is enhanced by the very personal lyrics which are based solely on relationships. So, if you're after strong observational social content, give this one a miss. The songs are good, but in no way exceptional. "If I Leave Now" and "Hey Girl" are clean-cut and oozing with sweet harmonies. In the league of the Sundays and 10,000 Maniacs, these two tracks are suitable for Triple J overplay. "Once Again" and "Here and Nowhere" are also unashamedly poppy, but evocative, while nothing songs like "Find My Way", "This Pain" and "Don't tell Me" make no impact. The use of cello, french horn and man-

Shaun

dolin underneath the guitar work of Bill Dillon (Peter Gabriel, Robbie Robertson, Joni Mitchell) creates a subtle, mellow feeling which works nicely. Produced by Dillon, *With a Picture in My Mind* is soothing to the ear, lacking songs with severe kick, it's light-weight listening. Lava Hay's non-threatening, listener-friendly album should appeal to those who like the sweetness and light aspect of pop music.

Poppy Garner



Scuzz Bored!
Shagpile

The chances of Bored! putting out a bad record are about the same as me giving a Bored! record a bad review. Quite simply they are one of the greatest Rock bands ever. The no bullshit rock (forget thrash, punk, grunge whatever - they're a rock band!) attitude and dedication to volume and shunning of studio gimmicks has left a legacy of essential albums. Scuzz is no different. The first half consists of covers of Black Flag, Damned, Sham 69, Wipers, Flipper, Ramones, New York Dolls, Saints, Misfits; well you get the idea. Recorded live in the studio and all the better for it. The second half is stuff recorded live at the Prince of Wales (Melbourne) using the Rolling Stone portable studio. (Well two mikes hanging from the ceiling, anyway.) Hi-Fi? Shit no! So live you can feel the sweat and smell the beer? Maybe. It's mainly fairly recent material, with a few old gems to keep everyone happy. The finale, Little Suzi, is enough to bring a tear to your eye when you relise it's the last song on the last Bored! album. Apparently they're splitting up. You may not give a shit, but to me it's pretty tragic. Scuzz however is the best possible way to go out. For once a press release has a spectacularly valid suggestion to make. "Crank it up, open a beer and let it rock." So long Bored!, and thanks for all the Scuzz.

Daniel Kearney

Fe Real
Maxi Priest
EMI

The song 'Careless Whispers' on *Fe Real* is not a George Michael cover. This is, I realise, a great pity, but after one gets over the initial disappointment it is quite possible to enjoy this album. Maxi Priest has continued synthesizing his sound from elements of reggae, hip-hop, soul and pop. The songs are generally OK - more sugary than

fruit loops and for the most part requiring less thought than any breakfast cereal, but this should be regarded as a fault with the overall package. The album is consistent, but no track stands out, "Ten to Midnight" and the single "Groovin' in the Midnight" probably the better songs.

A serving suggestion: this may complement a bottle of cool, sweet wine on a hot, still night. *Fe Real* will not obsess anyone or change contemporary popular culture but, I don't know, I kinda liked it.

Damien Spry

Wandering Spirit
Mick Jagger
Atlantic

Jagger's third solo effort ("She's the Boss", 1985 and "Primitive Cool", 1987) grabs your attention with the power opening "Wired All Night" and won't let you down until the last strains of the old traditional "Handsome Molly". Unlike these previous attempts now collecting dust in the \$15.95 bin, this album is a true sampler of Mick's abilities across a wide range of styles. Raunchier tracks could easily slot into a Rolling Stones album, but it's the slower introspective tracks based on R & B/gospel and funk that show the matured talents of Mick as both a songwriter (10 tracks) and interpreter/performer. Take "Don't Tear Me Up" ... "Life is a bitch, it's way too short Unlike a politician, it just can't be bought ... and if you ever wanna hate me, Come and stick a knife right in my chest!"

"Angel in My Heart" stands out, leading from a "Ruby Tuesday"-ish beginning to clever production enhanced pleas for love renewed. "Evening Gown" set the resident budgee a chirping with its country influenced whines and rhythms. This combination of Jagger, co-producer Rick Rubin (Red Hot Chili Peppers, Run-DMC, Beastie Boys, etc) and relatively unknown players creates a clear, clean and fresh look at someone whose solo efforts may've otherwise all rocked off into the mystic. Billy Preston, Courtney Pine and Flea are among the few higher profile musos used, but undoubtedly the collaboration of the album is the Jagger and Lenny Kravitz duet of Bill Withers' 1972 smash "Use Me". Even first years born just after that time will relate to "Out of Focus" following their first two weeks on campus ...

"It's all out of focus It's all, baby, so unclear It's all out of focus It's all, baby, so unreal ... And nothing is revealed" The single "Sweet Thing" is not indicative of this album, merely an insight into its diversity. The title "Wandering Spirit" is an accurate description of what's been achieved here - an outstanding album worthy of being part of any collection, either as a consolidation of Stones/Jagger releases or on its own as an intro to musical styles you've not yet discovered or explored.

Roger Gurr

Too High
Norman Brown
MoJazz (Polygram)
Single

MoJazz is the name of a Motown's new "jazz" label and, as the name suggests, is a cross between the Motown style (soul / funk with emphasis on rich vocal harmonies) and jazz. It is an obvious attempt by Motown to enlarge its market of potential buyers. This is understandable - we live in a capitalist society after all.

The decision to target jazz fans in particular was the result of a Sounddata survey which claimed that "an incredible 67% were excited about Jazz". However, unlike other jazz-fusion forms such as acid-jazz, MoJazz is not as appealing, or dare I say it, *trendy*. It is an easy-listening, not too daring brand of soul with a touch of funkiness. Imagine a group like Kool and the Gang / The Commodores with little snatches of improvisation thrown into each song, and you would be on the right track. In this case, the tune is Stevie Wonder's "Too High", featuring the man himself on vocals. Norman Brown's guitar playing makes a carefully planned appearance every now and then.

The current Kings of Motown revival - Boys II Men croon backups and in fact have one of the mixes named after them! For lovers of jazz or funk this record has little which would appeal - in attempting to mix the two styles, the creators have spread themselves too thin - one cannot pick out the elements essential to either form. The net result is a very contrived sound

Danielle Poulos

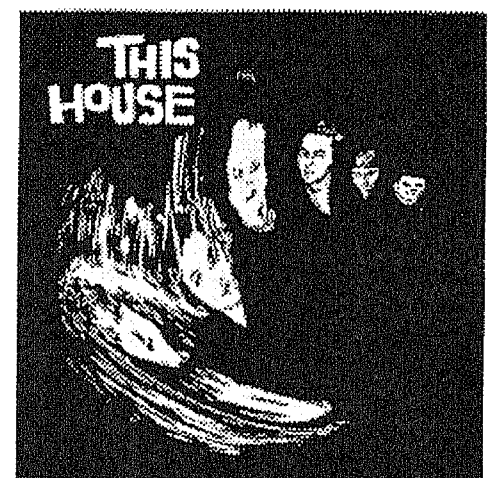


Grave Dancers Union
Soul Asylum
Columbia

The hardest records to review are those which are neither particularly good nor particularly bad, and this falls into that category. It has its highlights, like the single "Somebody to Shove", the chorus of which is a bastardisation of the Great Society song Somebody to Love. The guitars have a little grit, the melodies are there and the vocals haven't made me cringe the way I do when I hear Pearl Jam. That will come shortly afterwards! (The next song in fact!) Towards the end, 99% has a little life with distorted vocals and again a little more grit in the geetar. The rest, however struggles to hold my attention, and in fact gives up with a whimper. Too many tunes regress to ballads that remind me a little of G'n'R.

Soul Asylum have been around for Donkey's years and emerged with some pretty influential bands, but for once the right bands became influential. I mean, some of these ballads have the dumbest lyrics! Nup, this one's lost my attention. I've got to put something else on. See Ya!

Daniel Kearney



This House
This House

Adelaide band "This House" have been sought-after members of the party / club circuit for a long time now, at least since this reviewer started University (five years ago). When I first discovered them back in my fresher days, they played a mix of fun covers plus a few of their own originals and were known as "This House is Jumping". This was an apt description - one glance at the boozy frenzied dancing prevalent at their gigs and the inspiration for the name became clear. Five years on, the members of "This House" (that's what they are called now) are sounding tighter than ever and have made originals their main focus.

Their recent self-titled release features thirteen of their best. While a listen to the CD broadly hints that "This House" are capable of creating an incredible energy live, it is not surprising that this fails to be captured fully on the recording. Their sound is very polished rock - an extra dimension added by the presence of the keyboards, sax and trumpet. Most songs, written and sung by Ronnie "Creative Genius" Taheny in her characteristically husky style, have a lucid, definitive structure. Catchy melodies appear in abundance. Paul Garner's (drums) and Dominic Gerace's (bass) rhythms vary from fast-paced ("I Am A Man", "In My Mind") to slower funk ("Long Live You") to amiable boppiness and are always highly danceable. David Jacquier's keyboards, Richard Anderson's guitar and Melanie Watson's trumpet / sax create stylish riffs that weave in and out of the songs, and also make frequent contributions to the overall rhythmic feel.

Perhaps the most striking trait of "This House" is their amazing singleness of sound. Slick arrangements ensure that no instrument dominates and what is produced is an integrated whole. The overall impression conveyed by this album is that "This House" are a band of serious commercial talent, whetting one's appetite for the real thing - hearing them live.

Danielle Poulos

Vegelinks with lemongrass sauce

The New World Tour
Paul McCartney Live in Concert
Adelaide Oval

On 13th March, 1993, for the first time in 17 years, Paul McCartney played a concert in the city of Adelaide, to a quiet but attentive crowd.

Things proceeded slowly at the beginning with a long line up for many and a difficult job finding seating positions, but the ushers were friendly and helpful and security guards let everyone pass without any searches of any kind.

Due to the long line up, many of us who were seated had to suffer through an election telecast that we weren't going to watch anyway and when we were about an hour past the scheduled starting time of 8 pm there was a fair amount of impatient tension in the air.

At 9.15 pm, the show started with a film about the Beatles set to their music and projected onto nine different massive (7m x 2.1m) screens which flanked and formed a background to the stage. The crowd settled a little at this point and the sound of impatience changed to an anticipatory buzz.

The film showed images of the Beatles and famous happenings through the years and the last period shown was *now*.

The crowd began to really sit on the edge of their seats.

The band appeared on the stage in a blaze of light and the audience sat transfixed from the first notes of the opening song "Drive My Car", right through his first block of rockier songs, through the acoustic set (very impressive with no electronic backup of any kind) and so forth through many of McCartney's Beatles, Wings and newer solo compositions, many of which were given a more upbeat, modern sound.

Then he played "Live and Let Die". This is the same song that Guns 'N' Roses



covered and McCartney drew our attention to this. He obviously wanted us to know that he was the originator of the song that so many people think that Guns 'N' Roses wrote. He not only proved he wrote the song, but also showed 30,000+ people that he played the definitive version.

During the song, the visual (abstract images projected onto 60 ft square screens) pyrotechnic and amazingly complex lighting effects had everyone in my field of view letting out surprised oohs and aahhs. This song received the first standing ovation of the night and the crowd went absolutely ape. The crowd also seemed

very emotional during the old Beatles songs and I saw tears in the toughest of eyes.

Up to this point and again after until the last song/encore, the crowd was very subdued and offered enthusiastic but polite applause which I think was due to the massive amounts of concentration needed to take in everything that was going on, with much complex visual and musical activity.

The last song of the night was "Hey Jude" and to those who are familiar with the song, McCartney had the whole audience (as far as I can tell) singing the Na na na ... Hey Jude ending. The audience's reactions to his attempts to involve them was reasonably ineffective to this point, probably due to the traditional Adelaide dislike of getting into things like that, but with "Hey Jude", everyone around was involved.

McCartney's personal performance, both musically and vocally, was better than anyone could have asked for. For a man of 50, he sang as if he was in his prime. Altogether, the band was very tight and not one musical mistake was made, including many exciting instrumental breaks (and all this done without tape use of any kind).

Sound was high quality from positions even right in front of the speakers and loud but with extremely high clarity for all instruments.

I took a walk around and noted there was also plenty to see for those who were not quite as close to the front as I was, often six different views of the stage were shown on the gigantic screen.

Apart from the Adelaide Oval logistical difficulties, the Paul McCartney concert experience is one not to be missed (if he ever comes back).

Scott Wallace

Jazz, Acoustic and World Music

Monday, 22nd March

Ugetzu, Crown & Anchor Hotel, 8 pm.

Mistaken Identity, (Melbourne Jazz Band - young progressive players) CD launch - Jets Restaurant Bar.

Tuesday, 23rd March

Boplicity at the Cargo Club featuring Mistaken Identity, 10 pm - 1 pm.

Wednesday, 24th March

"Something Unusual", Jazz Quintet at Arkaba, 8 pm, \$5 entry.

Jazz Collective at Proscenium.

Thursday, 25th March

Out of the Question at the Proscenium (Jazz band - two saxophones, bass and drums).

Friday, 26th March

Folk with Social Commentary

Sunday, 14th March

Hoza (African) Tro (Latin) - 2 - 4 pm

Celebration of Irish Music, Festival Theatre,

8 pm.

Keith Stirling Quintet (Sydney) at Arkaba, 6.30 pm, \$7 conc.

Student Radio Guide

2:30 Cecillia Scurrah & Priscilla Barker play *world music* and other games.

3:10 World Montage. The Overseas Students Association this week present a show featuring the music of India and China, and discuss love and romance.

3:30 This week the Arts Show features an interview with young Adelaide film-maker, Alex Frayne; a review of *Who Do You Take Me For!* - the current exhibition at the Union Gallery; and a look at what's happening at *Tandanya* at the moment.

4:30 Radio Free Adelaide. Full report on the PGSA AGM - who are your new representatives? Also, the "Two-Handed Engine" will address, among other things, the state of Adelaide Uni's teaching and research facilities. Presented by Sean Norman and Paul Lobban.

5:30 Grind the Pose features a studio debate on economic prosperity vs environmental / social justice concerns. If

possible, Robyn Williams will talk on the role of science in Australian society, and Ros Diprose on surrogacy and contract law ... plus music to boot. Presented by Michael Dwyer and Paul Hoadley.

6:30 Current Affairs this week will knock your socks off with a jam-packed edition full of stories on lots of amazingly interesting issues! (Doesn't it always?)

7:00 Student and Local Music. Features music by Adelaide Uni. Students and local bands.

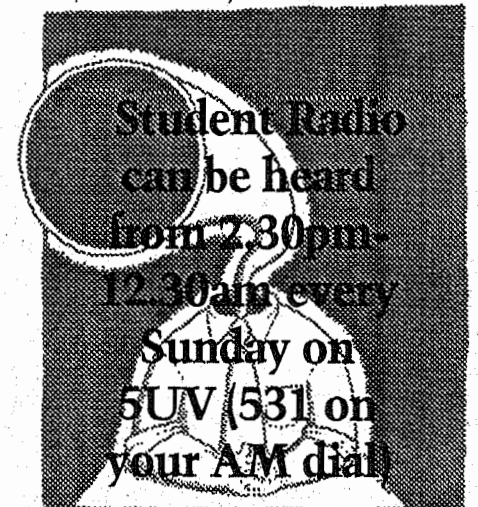
8:30 The Womens' Show this week features a discussion on sexism in the law courts and how women are discriminated against by the legal system.

9:30 Alan Merritt makes a belated appearance on Student Radio with an eclectic mix of music, entertainment and outspoken opinions.

10:30 Ultrasound. Talkback with Sam Maiden and Sonja Tomas. Phone them

up on 2233699.

11:30 Ben Rounsefell takes you through to the BBC overnight with indie music, acid jazz, and more. Snuggle up to the wireless with Benjamin.



give me noise
Student Radio
5UV 531AM
Sundays 2.30pm-12.30am

Over hill, over Dale

With the release of "Fabulous Beast" due on 22nd March and plans for a July and August release in Europe and America, Boom Crash Opera have shed another skin and surfaced with what they believe to be their best album to date.

Complete with new bass player, Ian Tilley, following the departure of original band member, Richard Pleasance, Boom Crash Opera visited Adelaide late last month. Vocalist Dale Ryder, drummer Peter Maslen and guitarist Greg O'Connor, paused between promotional and fundraising appearances to explain why they feel their third studio album to be a Fabulous Beast.

So you'd say this is the most together you have been?

"Yeh, this is the most together we've been. We took about 20 songs to LA to record and ended up recording 1 1/2 albums and basically rewriting. It was a really conducive environment in which to write. The band was living in one house which we've never done before and songs were just coming out. There was an air of competition - we'd write songs during the day then once or twice the producer came in and said "let's see what you've got" and he'd pick songs for the album. So we were sort of competing, you know, which is kind of a good environment really."

By competition do you mean there was a lot of interaction between band members?

"There was a lot of interaction, the band actually got very, very close. You tend to trust each other with time. This band didn't grow out of friendship, it actually grew out of being a band. We were less democratic in the beginning and we've become friends over the years. Becoming more democratic we're finding out gives longevity to an outfit. There's definitely been a progression. Because we're get-

ting used to each other we talk to each other more. It's good, that's the way it should work. As a result this album's more direct."

Was everyone writing?

"Yeh, at that stage we were all writing I think, except for Mas who doesn't want to write. Richard Pleasance co-wrote a couple of songs but he didn't have much time to write stuff. Richard had some personal problems and differences so he lasted half the time which is a long time anyway because I think Richard was there for about 3 months and we were there for 5 months. But Peter Farnan wrote the bulk of it and I wrote a couple of songs."

So Richard was one of your major songwriters before?

"Yeh, he was definitely the major songwriter before. What it is, is that he can churn them out faster than anybody else can so perhaps he had more to choose from. When you're all writing together there's no actual deadline but you must have the quality. You get a really good crop of songs that come from one sitting and so they tend to make more sense and have some sort of continuity of lyric. They're much more immediate. You haven't lived with them for a year which has been our problem in the past. We wrote songs and lived with them for the year and they became almost like a burden. Previously, I think we thought too much about lyrics, melodies and arrangements and they tended to become lumbering and empty. And so we learned a lesson I think - you write a song and record it the next day, that's how it should be."

Would you say this album benefits from being more immediate?

"I feel it was something we wanted to get hold of. Rather than get caught in the process of recording we just pressed play. The melody of "Last Place on Earth" tends to lend itself to a very subtle orchestration of music and is almost brittle in the lyric. So we sat around a table and although I'd only heard the song twice we did it. The end section of that song was totally spontaneous, we didn't even know where it was going to end. But the thrill was that it actually worked, it

was an exciting step for us to make. The band is quite adept and skilful now and we can trust ourselves to deliver in the studio and not labour. The big slab at the end of the opening track, "Revelation" was just something that happened. I just put down my guitar and walked out of the studio while it was still recording and that's in there. It was a completely



spontaneous moment and somehow the guy who mixed the record heard all these elements and made something out of it. That's what we are, all those things. All that racket is Boom Crash Opera you know, the whole scene."

And you had two producers working on the album?

"Yeh, both totally different. One's American, one's English. One's highly strung, one isn't. One's a hippy, one wasn't. One worked with artists and the other one worked with Billy Idol. Don Gehman liked to work really fast. He tended to listen to the singer and the songwriter and not the rest of the band which is good and bad. And Keith Forsey was the opposite. He would hear the song, take it in, talk to all the band, try to get as much into it as he could, but he took longer. Gehman would do 5 songs in 3 weeks and Keith would have done 5 songs in 3 months."

What inspired the writing of the songs on the album? Are they social comments?

"Well, we were living and writing in LA at the time of the riots but you can't be too literal, you've got to be a little intelligent about it. It can be explained in a little more detail and be a bit more obscure to give you more to think about. I guess a lot of the songs are not socially based but we have an awareness of what's happening in the world and rather than put it down we sort of acknowledge it and say, but you can be optimistic about it. So singles like "In the Morning" and "Bettadaze" are looking at the world they way it is and saying this is not rose-coloured glasses this is how it is but let's want to make it better."

What was the story behind the Liberal Party and "Bettadaze" association?

"The Liberal Party offered to pay to use "Bettadaze" as their theme song but a lot of their policies go against some of the things we believe in. Apart from that, that's not what it's written for, it's not written to be part of any political party so

why even bother? If Coca Cola offered us we would have said no too, you know, that's not what we do. Something we believe in, maybe."

"Fabulous Beast" is due to be released overseas mid-year. Are you planning to tour overseas as well?

"We would like to. I think the only way to really make it is to go there. I think you've got to put a face to the music. I think it's the only way despite the amount of money needed to go an overseas tour." *And there's a national tour planned for April, is that right?*

"Yeh, that's right, we believe so. There are dates being put together now, nothing's really definite so we're just doing the more sporadic things between now and then."

What can people expect from your live performance now? Are your reasons for being on stage different to when you first started, or have you always been up there for the right ones?

"I think the only reason we're there is to entertain people. I never started recording, I started playing live. The nature of my being is to be a live performer so I guess the crux of what we're doing is playing live. Records became an option and that's another energy, it's got nothing to do with playing live."

Does that fact affect your recording?

"You tend to want what you record to be what you are in every form, whether it be in rehearsal or playing live or whatever. Your records should be what you are live, what you see is what you hear. And so when we're playing live all we want to do is entertain. I think we're better entertainers than we were a few years ago. The 80s were all about wearing black, shoe-gazing and being hip and the 90s are more entertainment, colour and vibrance."

And what will we see you doing for the next year or so?

"The tour that never ends."

Hannah Watkins



News



• Do comics have you generally flabbergasted? Do you feel like you'd like to know more about the inner machinations of comics? Scott McCloud has come up with *Understanding Comics* for all of those who couldn't understand them already. It's big but look for it.

• The *X-Men's* thirtieth anniversary kicks off with *X-Factor* #92. Peter David will apparently still be writing it and Joe Quesada will do the pencils. The story line concerns the expected return of Magneto. Rip-off cover enhancements will be adorning this issue.

• David de Vries and Glenn Lumsden will be producing a Valiant comic in the near future concerning Rai and Magnus. It'll be set in the year 4001 (of course) and the location will be.....The Barossa Valley.

• *Cable* #1 should soon be out. It could be crap but with Art Thibert doing the art chores, it will at least look good. (who called out "Jim Lee copyist"?)

• Vertigo's *Kid Eternity* will also be out soon. Ann Nocenti will script and Sean Philips will do the pictures. It will cost US\$1.95. Another goodie from Vertigo.

Reviews



Dark Angel
 Publisher: Marvel UK
 Cost: US\$1.75
 Writer: Bernie Jaye
 Artist: Dell Barras
 Frequency: Monthly ongoing

Erm, Marvel UK huh? "Dark Angel" huh? *Youngblood* #1 was better than this. This is a right stinker in every sense of the word "stink". The art stinks, the writing stinks, the colouring stinks and even the lettering stinks. There's more stink to this than a raw effluent overflow outlet. You'd think that a company would have more pride than to release anything this akin to fire-starting paper.

I will concede that I don't know a truck load about the Marvel UK Universe except that they like to chuck the X-Men into every issue just so that the mass consumers will think it's the "in" and "cool" thing to buy. Guest stars are a concept that might work once, but the absolute ubiquity of them in the Marvel UK line has just made the Brit universe nothing more than a bit of a pointless accessory to the original American universe. It's a bit of a pity really.

Marvel UK seems to have come up with the best way to throw a good character concept down the gurgler. *Dark Angel* could have been a winner. *Dark Angel* is one of those books that if left in the capable hands of some of the other great British talents could have received the big cheers of critical acclaim. The plotting is about as free flowing as custard that has been languishing in the fridge for six weeks, screaming in its special custard way to be sent to the toxic waste dump. To try to follow exactly what's happening from one scene to the next is truly one of those things that belongs on a Japanese torture show. In this issue, there is a battle scene where characters seem to pop out of nowhere. OK, so they can teleport but it would be nice to know when they teleport.

The cover is really quite a good example of an exceptional cover. The colouring actually complements the line art and the anatomy is generally correct (except for the mandatory oversized breasts). The same couldn't be said about the interior art. The inking is

muggy and the poses look stilted. Attention to detail doesn't appear to be much of a major concern to Dell Barras. A squiggle here and a squiggle there and hey-presto! You've got a comic.

Marvel has tried to do a comic with feminist overtones and they've crashed and burned. If they'd got some decent talent involved then perhaps it could have worked. This title will be dead within a year.

Rohan Thompson

The Incomplete Death's Head No. 3 (of 12)

Publisher: Marvel UK

Cost: US \$1.75

Writer: Simon Furman

Artists: Bryan Hitch and David Hine

Frequency: Monthly limited series

The original Death's Head of this title is a robot, operating in the 82nd Century as a mercenary, a killer-for-hire, a bounty hunter (or as Death's Head himself prefers, and will have no other way, a "freelance peace-keeping agent"). Catchy, yes? "The Incomplete Death's Head" is not new material, but is in fact reprints collecting together old Death's Head stories. The sudden interest in the original Death's Head was sparked by the introduction of his successor, the imaginatively named Death's Head II.

The strengths of the writing in "Death's Head" are due to the fact that Death's Head has such distinctive characteristics: his ending of every other sentence with "yes?" and "eh?"; his absolute

insistence on not being called "bounty hunter"; and his sense of duty to a contract being very much a matter of circumstance (Death's Head has switched allegiances in the middle of a battle due to more attractive financial offers before). Such clearly defined strength of character makes Death's Head easier to write, and allows an immediate recognition of the character's strengths and weaknesses for first-time readers whilst giving fans more of what they want.

The art is fairly average, being neither outstanding nor deplorable at any point in the comic. The inking of David Hine has little shading in it, with sections of solid colour being utilised. Nearly all shadows have been left to the penciller, with the only consistent exception being the shading on Death's Head's armour. However, this does not really detract from the comic in any major way. Death's Head's character and his highly individual views on personal honour overcome the slight deficiencies in the art, and create an all-round enjoyable read.

Jeremy Hillman

Thanks again go to The Adelaide Comics Centre for their continued support.

Amnesty International Adelaide Uni Group AGM

The AGM of Amnesty's Uni Group will be held in the Jerry Portus Room at 1 pm on Wednesday, 24th March.

There is a General Student Meeting on the Barr Smith Lawns at 1 pm, Thursday, 25th March, 1993 to protest about the \$300,000 budget cut to the University Libraries. Students will then go to the Barr Smith Library Foyer and present a petition (signed by students and staff) demanding more funding for the Library. See SAUA page and Library article for more details. To sign the petition, come into the Students' Association or on the Barr Smith Library desk.

Community Aid Abroad

First meeting, Friday, 1 pm in Meeting Room 2. Anyone interested in social justice and development issues in the Third World, as well as an interest in the cultures and people of the 'Two-Thirds' world, please come along to the first meeting of the Adelaide Uni CAA. This meeting is organise CAA activities on campus this year. A speaker from CAA as well as a video will also be shown.

Scat TV presents

Truck Train Tractor, Madelines Wreath, and Camera (+ Waterfall Style), at Nexus Cabaret (Lion Arts Centre) Saturday 27th March

Camera For Sale

Fuji, DL 200 camera in good condition for sale. Auto focus, pre-winding, drop-in loading. \$130 o.n.o. Please contact Bec on 332 9745 or come into the Students' Association.

Cliffs of Blue

New theatre company, *Beloved & Crazy* in their premiere performance, "Cliffs of Blue" as part of the Just Arts Festival. Lion Theatre Bar - 1, 2, 3 April, 7 pm. Tickets available from the Students' Association and Lion Theatre, \$7 and \$5 conc.

Dramatic Affairs Theatre Co.

All university students interested in joining a new theatre club to present productions or exposing new scripts please come to our Inaugural General Meeting. It will be held on Tuesday, 30th March at 12 noon in the Schultz Cafeteria. All welcome!

Lost

1pkt. of Dunhill White. If found return to On Dit.

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Gay and Lesbian Association

Meeting Thursday, 25th March at 1.00 pm. All Gay, Lesbian and Bisexual staff, students and friends are welcome to come along. Meeting is on Level 4, Union Building in Meeting Room 2 which is the middle of the Building, so good luck finding it. Main topics for discussion will be Lesbian and Gay Pride Week in Term 2 and our first social event. Be there or be straight!

The Law Students Society presents

In the Year of the Indigenous Peoples A forum on Aboriginal Australia featuring: Associate Professor Elliot Johnston QC (the former National Commissioner into Aboriginal Deaths in Custody); David Rathman (Chief Executive Officer of State Aboriginal Affairs); Irene Watson (Lecturer in the Faculty of Aboriginal & Islander Studies - Underdale). Tuesday, 23rd March at 6.30 pm in the Law Lecture Theatre Two, Ligertwood Building.

Mountain Club Trips Meeting

Wednesday night, 7.30 pm on 24th March in Union Cinema or 6.00 pm in the Union Bistro for dinner first. Sit back, relax and choose where you want to go wild these Easter holidays. Hiking, canoing and hiking are all on the agenda and locations include Kangaroo Island, the Grampians and the Victorian Alps. All bumbles (beginners) welcome.

The Adelaide University Science Fiction Association wishes to advise that its Annual General Meeting shall be held at 4 pm on the Union Gallery Balcony. All positions up for nomination. All members welcome.

No Sweat

The Sports Association is seeking the services of a student to assist with the production of its newsletter No Sweat. Duties will include information gathering from Clubs, preparation - including writing of articles, layout with assistance from SA staff. Additional information can be obtained from the Sports Association. Written applications should also be lodged at the Sports Association office by 8 April 1993.

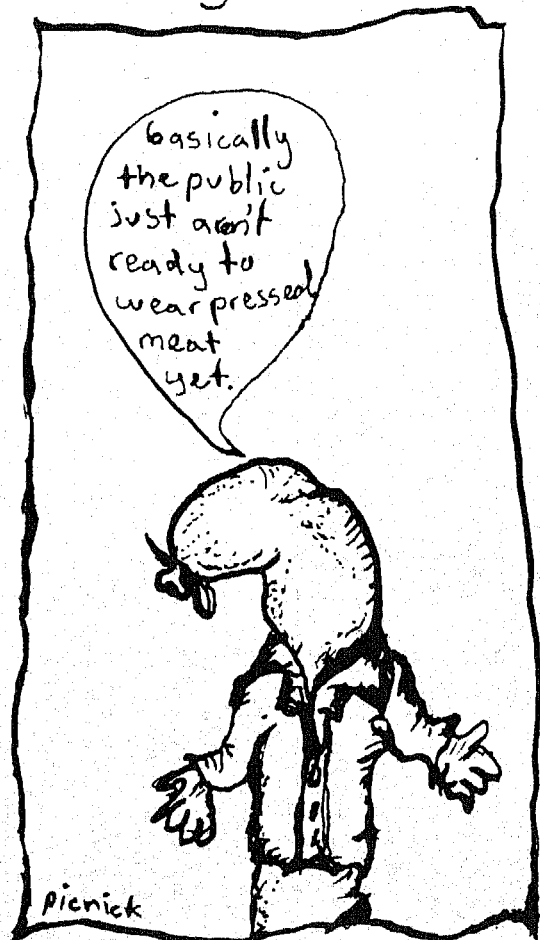
Anti-Apathy Meeting

Anti-Apathy, a club interested in social justice issues, will be meeting on Tuesday, 23rd March at 1 pm in the Students' Association. There will be a particular focus on the upcoming Nurrungar demonstration.

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1 ANZ bank. If found please return to Adelaide University, North Terrace campus

Mr Bung Fritz talks candidly about the failure of his new clothing ventures



PRODUCTION NOTES

On dit is the weekly newspaper of the Students' Association of the University of Adelaide (Sewer). The editors have complete editorial control, although opinions expressed in the paper are not necessarily their own.

Editors: Fiona "Barr Smith" Dalton, George "Egg-plant pasta" Safe, and Richard "dickhead" Vowles.

Door Bitch: Sam Maiden

Typesetting: Sharon "I think I'll throw all this weeks copy in the bin" Middleton

Afreight to rock: Sonja Tomas & Adam Le Nevez

Best Boy: Darien O'Reilly

Thanks: Lorien and Jesse for the party, Tim for the last minute article, Darien for everything, Fasta Pasta, the Falafel house, Dinosaur Jr., Student Radio for the good times, Sonja for the rice stuff and getting me home, 90210 (Brenda still doesn't know! Poor Kelly she's a lost soul these days.) Toshiba for small TV's and Mark for lending it to us, "Hunt for Red October" (those damn Ruskie's couldn't organise a pissup in a brewery), Granny Pain for the warm bed and good company, Jo, Jesse, and Lorien for the Sunday evening company. Everyone we have forgotten, and of course Daniel, for the cored apples and cold cream.

If you wish to contact On dit write to:

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