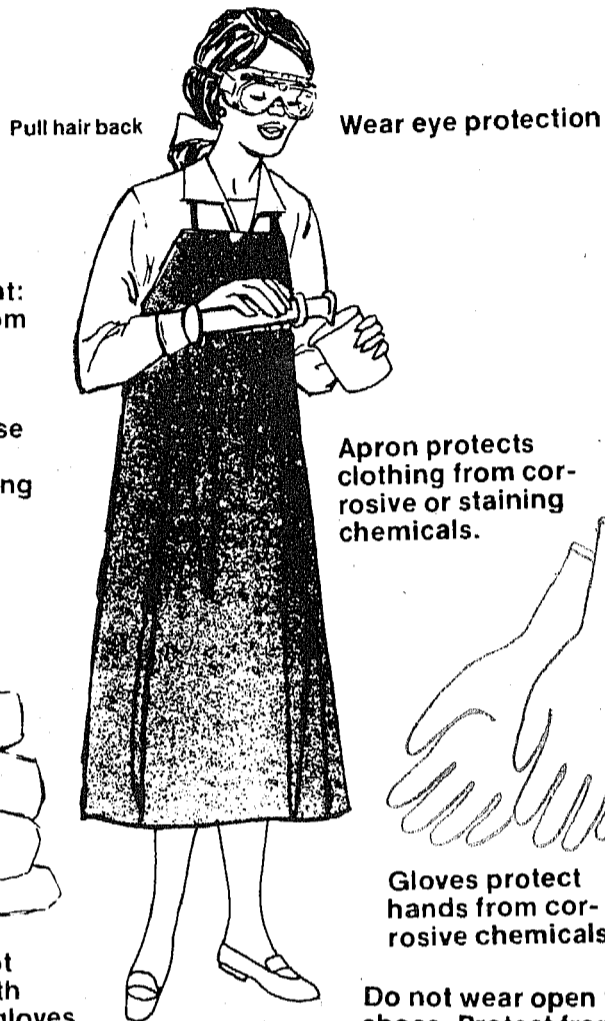


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The Adelaide University Students' Association Weekly  
Volume 63 Number 9 May 22 1995

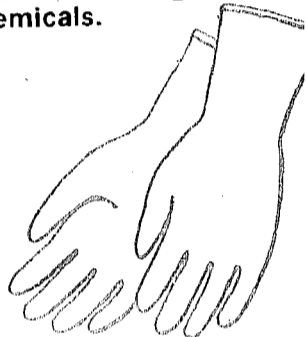
### LABORATORY DRESS



Sleeves too tight: prevents freedom of movement.

Sleeves too loose or bulky: may cause overturning of apparatus.

Apron protects clothing from corrosive or staining chemicals.



Gloves protect hands from corrosive chemicals.

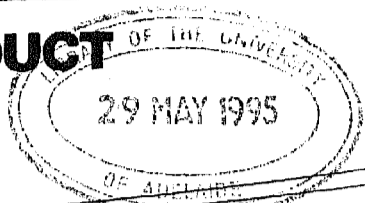
Do not wear open toe shoes. Protect from spilled chemicals or broken glass.



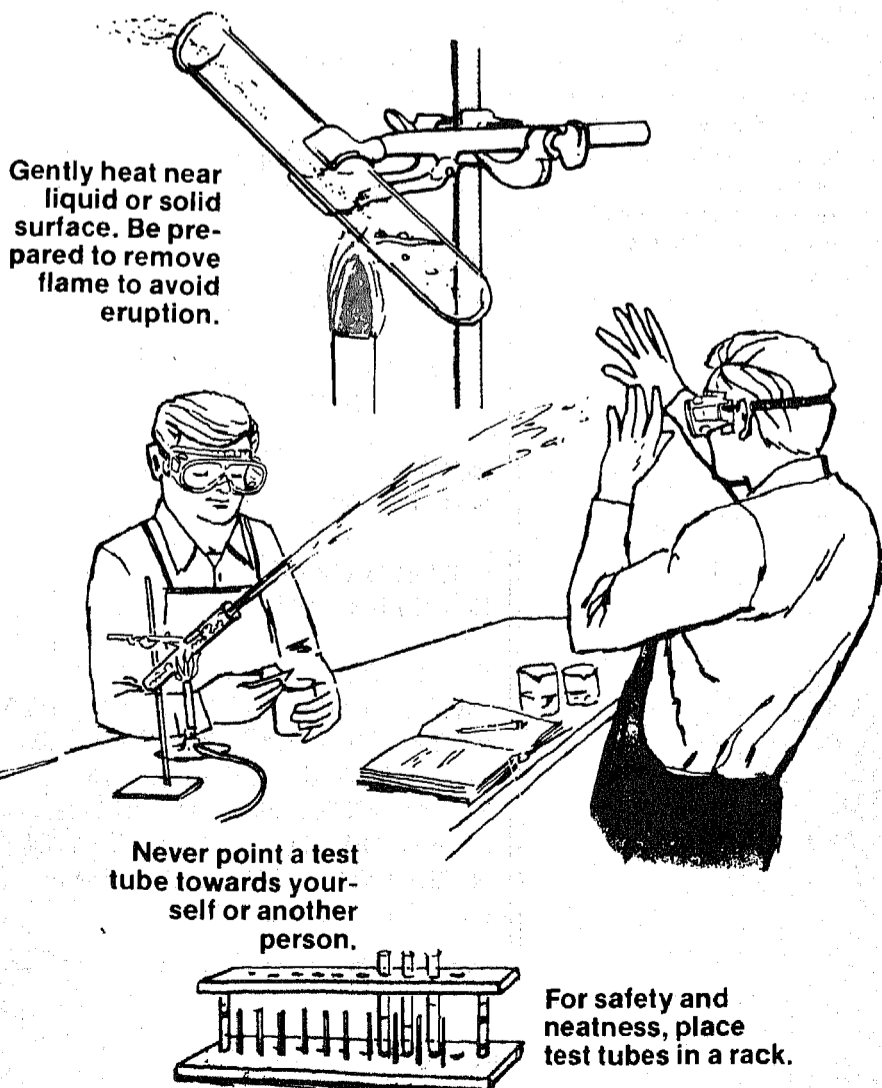
Handle hot objects with insulated gloves.

### LABORATORY CONDUCT

fooling around in the laboratory can be dangerous.



### WORKING WITH TEST TUBES



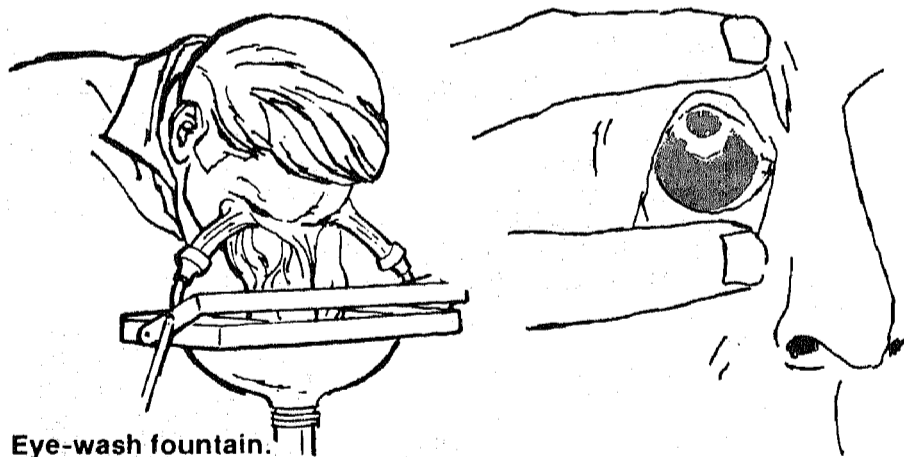
Gently heat near liquid or solid surface. Be prepared to remove flame to avoid eruption.

Never point a test tube towards yourself or another person.

For safety and neatness, place test tubes in a rack.

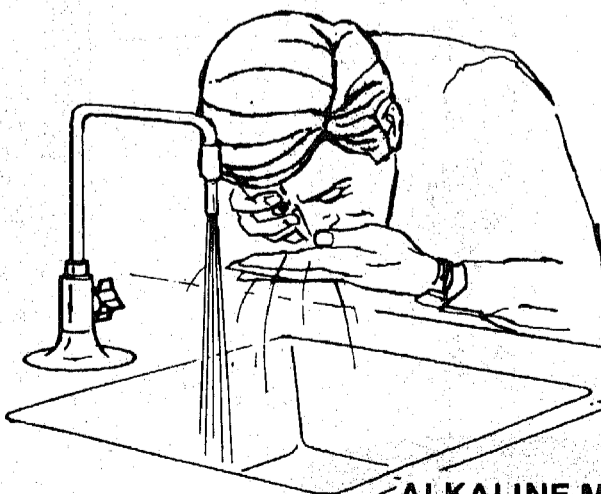
### CHEMICALS IN EYE

RAPID TREATMENT IS VITAL!  
Run large volumes of water over eyeball until medical help is available.



Eye-wash fountain. KNOW ITS LOCATION.

Flood eye with lots of water. Fold lids far apart and roll eyeball around.



Immediate washing with a large quantity of water for 15 minutes is essential. See a physician.

ALKALINE MATERIALS IN THE EYE ARE MOST DANGEROUS.



Wednesday May 24

**Timewarp**  
Get Back To The Seventies

Thursday May 25

**Radius**  
Return of GT & MC SCOTT T

Friday May 26

**DJ Scott & PCP LIVE**  
With Giveaways



Coming Soon - Sunday May 28



Tickets on sale from Newmarket et and CC Records

Tuesday May 30

Tickets on sale from Newmarket and CC Records



**DIVINYLS** touring with **JOAN JETT** and the **BLACKHEARTS**

Monday June 12

**La Toya Jackson**



*Live in Heaven*  
tickets at the Newmarket and CC Records

# Miss Heaven<sup>95</sup> starts May 27 Saturday

Official launching with special guest **Andrew Williams** from **Melrose Place**



Even before I came to uni I was continuously made aware of the existence of student politics. In most of the cases, such information concerned its supposed problems ("it's full of leftist crazy radicals" or "it's a playground for try hard polliés attempting to be the real McCoy") and subtle suggestions that I shouldn't get involved in it, ("If you get mixed up with that business you'll be out of this house"). Well most of those things aren't what was made and I have mandated from it all ing my say come elec- tion time. Getting to the point, Union Board by-elections are this week. Due to resignations, two positions have be-

EDITORIAL

come vacant on Board and thus it's time for all of us to think about having a vote. Now track record has proved that many students don't vote in student elections. Maybe that's because it's not compulsory to vote or no-one cares who gets in - anyone will do won't they? Well without trying to preach too much I will try and impose just a few little hints. If you choose to vote don't just vote on a whim. Consider whether the candidate's promises are achievable and whether your money will be well spent (see policy staements on pages 16-17). That's about all I want to say except for bugger bloody Everton!

Matt Rawes

## PRODUCTION NOTES

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

EDITORS:  
MATT RAWES  
NATASHA YACOUB  
BRYAN SCRUBY

ADVERTISING DECISIONS:  
MARK 'BOUNDARY RIDER' SCRUBY.

ON DIT ON WHEELS:  
MIKE DOWNING

TYPESETTER:  
FIONA DALTON

BROMIDER:  
PETER PSALTIS

COVER CREATIONS:  
FRANK TRIMBOLI

CHEERS 'N BEERS:  
DAVE SHEPPARD, MATT GOODWIN, SANDY PITCHER, FRANK TRIMBOLI, MIRANDA LIM, CHRIS PUGLISI, SHYLEE CHUCKER, JIM YACOUB, JOHN CLARKE, MICHAEL DUFFY, ANGE HOUSEBUDDY, RITCHEE HOLLANDS, NIKKI ANDERSON, BILL GORDON, MATT PEARCE AND DAVE RAFTERY.



P2: EDITORIAL

P4: SHOCK EVENT - A PROSH STUNT THAT  
RAISED SOME MONEY WHILE ANNOYING FEW.

P6: LETTERS

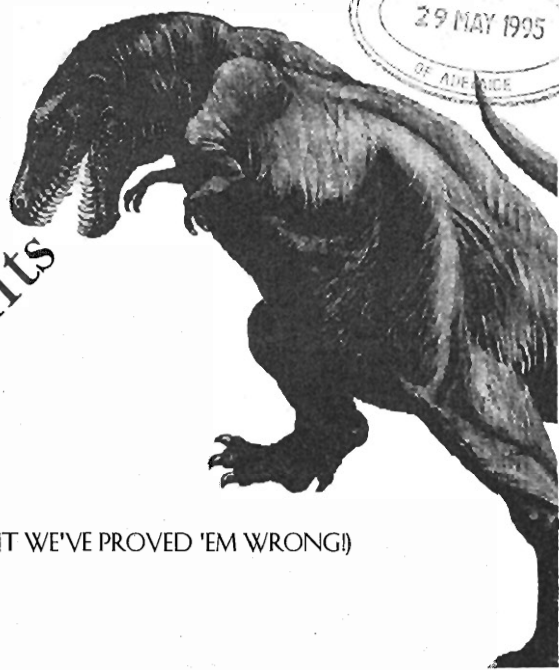
P10: SAUA FUN PAGE

P11: NEWS

P12: PART 2 OF GREEN LIVING

P13: DRAFT ENVIRONMENT POLICY

# Contents



P14: NEWS (THEY SAY NO NEWS IS GOOD NEWS... BUT WE'VE PROVED 'EM WRONG!)

P15: JUST WHO ARE THE US'S REAL ENEMIES?

P16: IT'S TIME TO PICK A NEW STUDENT POLLIE

P18: WAYZGOOSE

P21: IN SEARCH OF THE PERFECT BLACK T

P22: VOX POP - WHERE WERE YOU WHEN THE BOMB WENT OFF?

P24: BIG THEBARTON CAMPUS

P25: AN INTERVIEW WITH MICHAEL CATON-JONES - DIRECTOR OF ROB ROY

P26: FILM - INCLUDING METAL SKIN, THE PROFESSIONAL & IMMORTAL BELOVED

P29: THEATRE

P32: MUSIC - REVIEWS PLUS TALL TALES AND TRUE & THEY MIGHT BE GIANTS INTERVIEWS

P38: GENDER AGENDA

P39: EMPLOYMENT

P40: SPORT INCLUDING THE SUPERLEAGUE & MICHELLE FIELKE

P42: CLASSIFIEDS

P44: THE AUSTRAL - DO I HAVE TO BRING A MOBILE PHONE TO GET PAST THE FRONT DOOR?

# competitions



DON'T LOOK NOW BUT I THINK THAT PERSON OVER THERE JUST WINKED AT YOU. YES, YES THERE THEY GO AGAIN. COOL. NOW WHAT DO YOU DO, WELL GO AHEAD AND ASK THEM OUT. WHAT?!!? YOU DON'T KNOW WHERE TO GO? RELAX. 'CAUSE *ON DIT* HAS THE ANSWERS. BE AT THE ON DIT OFFICE AT 1PM ON WEDNESDAY THE 24TH AND YOU COULD BE TAKING YOUR NEW LOVE TO *CLERKS* (NOW SHOWING AT THE MERCURY), *BOYS ON THE SIDE* OR *WHILE YOU WERE SLEEPING* FOR FREE. ALL YOU HAVE TO DO IS TURN UP. THAT'LL IMPRESS THEM. GUARANTEED.

## CARTOON COMPETITION:

IN RECOGNITION OF THE FACT THAT GOOD HUMOUR AND ARTISTIC EXCELLENCE CAN'T BE RUSHED, WE'VE EXTENDED THE CARTOON COMPETITION BY ONE WEEK. THAT MEANS YOU'VE GOT UNTIL FRIDAY THE 26TH OF MAY TO SUBMIT YOUR WORK. THE SAME CONDITIONS APPLY AS LAST WEEK AND SO DO THE PRIZES. THAT IS, A CARTON OF TWO DOGS TO THE WINNER AND BOTTLES OF GRAND CHAMPION AS CONSOLATION PRIZES.



# Blood, Sweat and Beers

## The Tale of the Record Money Raising Prosh Stunt

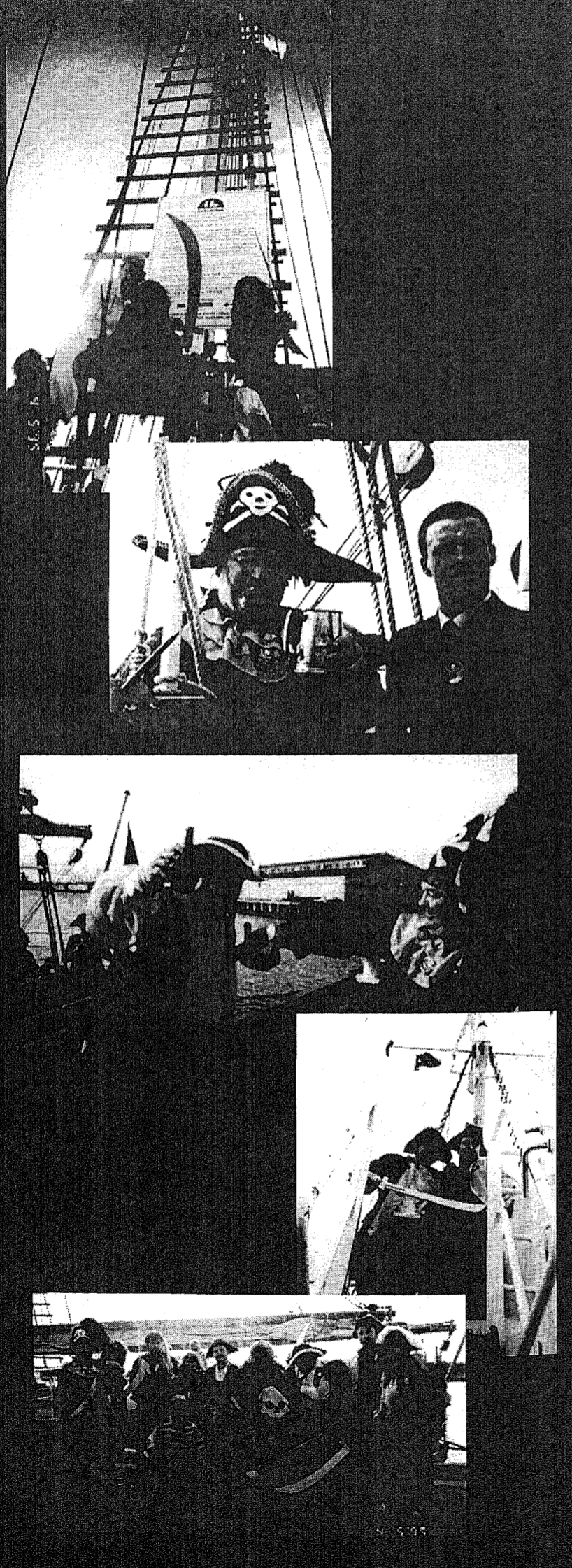
The story I am about to share with you, dear reader, is one which I must admit I am lucky to share with you at all. My friends say I have aged visibly. Grey hair has appeared where there was once a shade of sandy brown. My liver feels as if it has expanded ten fold. And it is all because of an Irish pig, a big green frog, the hijacking of a hundred year old boat, and the kidnapping of twenty odd people. This story involves corruption and deceit of the highest order, the prostitution of mind and body in the search for sponsorship, and eventually, the satisfaction of raising over \$10,000 for the AIDS Council of South Australia. Looking at the spent husk that I now am however, where there was once an abnormal average student, I can openly conclude that raising money for charity, just like the message on cigarette packages, can seriously damage your health.

Two weeks ago, (Oh how long ago it seems, I was sane then...), I was approached with a rather odd request. The Labour Studies Club and the Irish Club were having trouble with the SAUA and the PROSH committee in getting what they wanted for a 'stunt' they wanted to perform, and would the Clubs Association help instead? I was feeling masochistic that day, so I said 'yes' without really knowing what they were going to do. When they told me some six pints of beer later (allegedly done to soften the blow), not only did I feel gravely ill, but I couldn't help but wonder whether these predominantly mature age students who were proposing this to me were mad, male menopausal (desperately trying to fulfill some childhood fantasy by dressing up as pirates), just plain stupid, or a combination of all of the above. Wondering where all this would take me I agreed to their demands. Dressed as pirates, we were to hijack the Failie at Port Adelaide, kidnap twenty well

known Adelaide personalities, provide them with cellular telephones and get them to raise money for their ransom off the boat. Sounds marvellous in theory doesn't it? The reality was the organisation proved to be a nightmare.

There was a motley crew of organisers, too numerous to mention, but there were a few who stood out (in girth as well as stature). John Murphy (the Irish Pig) was the inspiration behind the running of the event. His stories of how he as a kid used to sail on the Failie bored us to tears, but his poetic renditions of Irish folk songs certainly did not. He is the Adelaide equivalent of the character of Norm in "Cheers", and his status on campus is fast reaching legendary proportions. He has a huge heart, which is just as well, because he has a huge body, not to mention a huge liver. If Murph was the key, then Andrew Gibbs (The Big Green Frog) was the engine driver. Andrew has the uncanny ability of being one of the best bullshit artists I know. Armed with his mobile phone and his silver tongue, he got us into the doors of places where we would have otherwise been thrown out with the garbage.

The three of us became the most unlikely looking sponsorship agents in the history of humankind. The frog would dress impeccably, more often than not wearing tailored silk shirts to support his aristocratic frame and mien. The pig would either wear a beer stained red polo shirt two sizes too small, or on odd days, a beer stained green polo shirt two sizes too small. He carries with him, as Linus from Peanuts carried a blue blanket, a Coopers Ale stubbie holder, which very nearly lost us the deal with the marketing manager at West End. As for me, well I just



FEATURE

### And that was Prosh...

looked like a pratt in a shirt and tie. Still, by accident or just plain luck, by the day of the stunt all the arrangements had been covered. Thanks to all the sponsors for their support, I won't crawl as much as to name them all.

During all of this, Paul Murray and Jill Thorpe were organising the hostages. These two people are far and away two of the very best people I know. On the actual day itself it was these two people along with Gerry Mc Keegan who held the whole thing altogether, and to that everyone owes them a huge debt of thanks.

The day ranged from the sublime to the ridiculous, in its scope. When we picked up Kevin Crease and Deanna Cronin from Channel Nine we had to do re-takes of us capturing them because we were not deemed frightening enough. On 5AD and 5AN I had to put on a pirate accent which sounded more like Julian Clary on an acid trip. The hostages ranged from being rather nice people to being uppity gits. Ill only mention the nice ones here. Peter McIntyre (SA Cricket team) managed to convince one of our pirates in Ron Seothern that he had raised \$500 on the condition that he jump into the Port River. Last thing I have heard is that Ron is still after Peter with a meat cleaver for lying through his teeth. The treasure of the whole stunt was an advertising executive called Elspeth Baird. While the polliwogs brawled and the radio announcers showed off, Elspeth spent all her time linked to a mobile phone raising the incredible amount of \$2500.

Channel Nine came to the party with \$2000 for the tele rights and, at the moment we are still waiting on large donations from the radio stations.

The stunt itself was one of the most rewarding experiences I have ever taken part in. As I

have said there are too many people to thank in helping getting this all together, however, a special mention should go to Pene Bartlett, the admin. assistant in the Clubs Association, who worked around the clock to get the stunt off the ground. Love ya work Pen! We are all a bit chuffed in the CA for doing our good deed for the year. Here's hoping we can top it in 1996!

Joe Aylward  
Clubs Association President.

The Pirates involved in the stunt were as follows:

- Nancy White
- Andrew Gibbs
- John Murphy
- Paul Murray
- Edith Pringle
- David Bohm
- Paul Sykes
- Catherine Mussared
- Dave Matthews
- Charlie Gallagher
- Ted Jucha
- Jill Thorpe
- Meredith Westendorf
- Alex Kalisz
- Joel Gottlieb
- Jeff Price
- Jane Mc Dermott
- Amelia Gascoine
- Tony Grech
- Ron Seothern
- Gerry Mc Keegan
- Peter Cardwell
- Lynda Peterson
- Joe Aylward
- Polly Kennington
- Steve O'Neill

The Sponsors, who without their generous help and support this day would not have gone ahead, were

- West End
- Orland Wines
- Falie Project
- Des' Cabs
- Clubs' Association University of Adelaide
- Coca-Cola
- Two Dogs
- Hughes Limosines
- Optus





Introducing...

## The SAUA Fun Page

Just match the face & the name to the position. There are no good prizes and we don't guarantee you'll have fun... sort of like *Supermarket Sweep*.

### President

#### The Federal Budget

Some of you who have seen the latest edition of VC Squiggles in the *Adelaidean* this week would have noticed the Prof. Gavin Brown's comments re: the budget. Why were students protesting? In some ways I can see the VC's point.

- there was no increase in HECS
- there was a public rejection of up front fees for undergraduates by the PM.
- and many of the feared changes from the *Resource Allocation Paper* weren't to be seen.

**BUT** (there's always one of those isn't there?)

The reason the budget was so cleverly crafted is because there is a federal election looming in the not too distant future. Quite simply, the government has pulled a bit of a swiftee, ... soften up the voters with a nice package and then get re-elected. But not everyone is buying the Keating "miracle" which is the \$700 million surplus.

Neither should students.

We must remain vigilant as the climate for further increases in postgraduate fees and radical increases to HECS is still ripe. Students should be congratulated for their efforts to maintain funding for education when there was tremendous pressure on the government to make savage cuts.

That is not to say we got away scott free. The SAUA & NUS will be opposing the further tightening of the AUSTUDY scheme and the changes which see Permanent Residents forced into paying up front HECS. **If you fall into one of these categories please come and see me ASAP.** If you want any more information about the budget check out next weeks On Dit for a brief run down on the issues affecting students.

#### The Return of the Prime Minister - the students strike back!

Mr Keating was in Adelaide on Tuesday and took every precaution to avoid the group of protesters who were waiting for him outside the Inter-Continental Hotel.

However, your fearless el Presidente and microphone wielding Wimmin's Officer (Sandy.P) managed to crash the PM's press conference and ask him why:

a) he had told students to "go & get a job" when he had slashed 1.2 bn from Working Nation in the budget &...

b) Why he has failed so dismally to address the issue of postgraduate fees which are locking ordinary kids out of courses like Law, Chiropractic & potentially even Medicine among many others.

He was not impressed. Maintain the Rage.

Finally I hope you Proshed, were Peaceful & most importantly did it all with PRIDE. (well done to those who did. Three great weeks with more to come)

### A/C VP

#### Prosh Highlights

Prosh was an excellent three days, especially the traditional Prosh Friday. I hope next year's Prosh is even more successful.

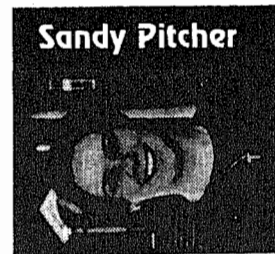
The Triple J broadcast definitely ranks as a highlight, with over 700 people managing to squeeze into the Unibar at 5.30am. Mikey and Helen and especially Sandman were fantastic. We raised over \$1900 during the broadcast through donations, the selling of croissants and juice to the hungry listeners and from charg-



Michelle Giglio



Susie Brown &amp; Tia Nairn



Sandy Pitcher



Haroon Hassan

ing people waiting at the bottom of the queue to get through the door.

The procession through the city streets also raised over \$1000, and brought Prosh and the Prosh rag to the city community. We had a huge turnout of vehicles, and the band on the truck attracted much additional attention.

Thank you to all the individuals/groups/clubs who collected donations during the week for the AIDS Council. Congratulations to the Labour Studies Club and Irish Club, as well as the Clubs Association, for a fantastic stunt involving limousines, taxis, the Failie, various celebrities, the open seas, TV cameras, pirates and much more, all culminating in the pledging of over \$10 000 to the Prosh charity. They would have to win the stunt competition by miles (the bombing not included of course).

We will be setting a date in the near future, at which time we will present all money raised during Prosh to the AIDS Council, which they will direct towards their Community Education Resource and Information Service.

Thank you to my co-directors Ritchie Hollands and Nick Nelson for all their hard work and enthusiasm before and during the week. Also the assistance we received from our helpers was fantastic and invaluable.

We also cannot forget the generous and unwavering support from our sponsors, as well as that from the Union Centenary and Union Activities Committees.

#### Student Services

I am currently working on republishing the Student Services pamphlet that was produced last year. This pamphlet encompasses services provided by the university, Union and the SAUA. It should be available in the next couple of weeks for your perusal.

#### Centenary Week

It is sure hard to believe, but second semester is fast approaching. Since this year is the Union Centenary, the week that was strictly called Reorientation will this year be Centenary Week. Initial plans include a careers fair, catering specials, events at Roseworthy and Waite and much more. Please contact myself or Michelle (EVP) if you have any suggestions for helping students get re-oriented.

#### And for my next trick ...

In my next column, I will be focussing on the financial aspects of my portfolio. I will try to provide information regarding the finances of the SAUA pertaining to you as members of the Students' Association.

### EVP

#### AUSTUDY Senate Inquiry

This is a Federal Government lest I say initiative about the effects, problems and ways to improve AUSTUDY, which is going around the country to interview relevant people. Any issues you wish us to bring up in our submission would be more than welcome.

#### Federal Budgie

No up front fees for undergraduate students in the Federal Budget, of course, as Simon Crean had already stated; postgraduate fees were not addressed. I really believe that it was the efforts of students around the nation to stop up front fees for undergraduates that caught the Federal Government by surprise, and made them realise we are a force to be reckoned with.

Permanent Residents got a raw deal, with the Government trying to force them

into citizenship by saying they will not be able to defer their HECS if they haven't taken out citizenship after three years, and that they will no longer be eligible for AUSTUDY. We'll be fighting this one, along with NUS.

#### ATSI Open Student Meeting

Last Thursday I attended the inaugural meeting of the Aboriginal and Torres Strait Islander Students' Association. It was an opportunity for all Adelaide Uni Aboriginal students to find out about their Association which has recently reformed. The newly elected President, John Turner, chaired a meeting of about 40 students. This is a good sign for future involvement. We wish them well, and will be helping out as much as possible.

#### My consultation times are:

Monday, Thursday, Friday: 2pm-5pm, or other times by appointment. Please come and see me about absolutely anything which is worrying you relating to your academic welfare. Meanwhile, study hard!!

### Womens Officer

Last week was a week of bursting into the Prime Minister's Press Conference, meetings, meetings and more meetings, and peace! Here's a quick update on what's happened and what's coming up ...

#### Child Care - We Did it Our Way!!

Child care on campus has been a long term fight, but last week I received some great news. The Registrar has taken up the suggestion of Tim Kleinig and myself, and plans are underway to build a new Child Care Centre in the Johnson redevelopment, to possibly be completed as early as Semester One 1996. This is a great student victory, and shows that administration does listen to students (sometimes!!)

#### Safe Space for non-heterosexual students - YEAH!!!!

The confirmation of the new child care centre has freed the George Murray space, which has now been returned to the Union. Part of this space has been designated for a safe room for non-heterosexual students. This room will prove to be a vital service that Adelaide Uni has been lacking, and I'm really happy that the decision was announced in Pride Week. I just want to take this opportunity to thank the Union Prez, Tim, and WSC/ Pride/ Union Board member Sabina for hours of report writing beyond the call!! Keep your eyes on On Dit to keep up with new developments.

#### NOWSA - MELBOURNE, JULY 3rd - 7th .... BE THERE!

The annual NOWSA conference is being held in Melbourne this year, and is open to all women who are interested in attending. At the moment there are a lot of uncertainties regarding costs and trains etc. The registration fee for the week should be as low as \$25 per woman, and billeted accommodation is available. As soon as more info is available I'll spread the word, but 'til then feel free to call me with any questions, or simply to put yourself on the NOWSA info list.

#### ELLE DIT - Get Writing!

There is heaps more to the Wimmin's edition of On Dit than meets the eye.



Jessica Boland

Even if you don't want to write an article, there's still the opportunity to be involved in lay-out, choosing graphics, cover designs, and proof reading (yeah, well, take the good with the bad). To find out how YOU can get involved, come to the Women's Room at 1:10pm on Tuesday 23rd May or call me in the SAUA on 303 5383.

### Environment Officers

#### Recycling in the Union

Tia and I have been investigating how we can improve recycling in the Catering Department of the Union. At present, basically the only things that are effectively recycled are bottles and cans which are collected free of charge by the Scouts. Tia is organising a trial for recycling of fruit juice and milk cartons. A trial was previously held in the Mayo refectory, however it is hoped that an outdoor trial with special bins will be more successful.

#### Forestry Forum

We are attempting to organise this (again) for the week before World Environment Day, on Sunday June 4th. We will be presenting the different angles involved, including the political, economical, and environmental aspects of the issue.

#### Environment Week

Just to remind everyone that this is not at the end of Semester 1 as marked in the diary but will be in Week 3 of Semester 2 (August 7 to 11). At the moment some of the events planned include an Eco-fashion parade and a display in the Gallery, a talk on the Environment and developing nations, a breakfast with an environmental theme, eco-markets, an Environment issue of On Dit and a big focus of alternative transport for the week.

#### University Environment Policy

There is a meeting on May 30 at 5pm which are all welcome to attend. Also a reminder that there are copies of the draft policy available in the SAUA and Barr Smith Library and in this week's *On Dit*.

**Next SAEN Meeting**  
Thursday May 26th  
5pm Canon Poole Rm  
(Level 5 Union Building)

**Next SAUA Council Meeting**  
Tuesday  
May 30th 6pm Margaret  
Murray Room (Level 5  
Union Building)

The Editors of On Dit wish to acknowledge that at no time has the Students' Association Council 1994/95 or its Office Bearers ever attempted to impinge upon our unfettered editorial discretion. We apologise if comments in edition 6 implied otherwise. (A friendly community service message from us to you)

## Campus and not just Campus News

### Have Your Say

We here at *On Dit* want you to contribute to the news section. Not only because we're a bit lazy but because we just can't cover every story that affects students.

This includes campus issues, global and national, in fact anything you want to write about that is newsy in content.

If you have anything to write make sure it is brief, make sure it is interesting, and make sure it is informative.

Put your articles in our (news) pigeon holes anytime the office is open with a phone number and we'll get back to you.

## Student Union Members (yes, you), Listen Up!

VOTE or DIE

Unibar: Have  
Your Say

The argument that a benevolent dictatorship is the best form of government is difficult to counter. Unfortunately, the Constitution of the Adelaide University Union, combined with the fact that our military force is at best meagre, does not allow for such leadership. We must struggle with the beast democracy - described by its advocates as 'government by the people, for the people', and by cynics as the least worst of all systems.

The purpose of this week's by-election is to elect two members to the Union Board, filling the vacancies created by two recent resignations. The Union Board has eighteen student representatives, and these people decide where your \$256 Union Fee is spent, how high it will be next year, how Union catering is run, and many other important issues.

Union Board is the peak student decision-making body on campus, and the people you elect make decisions about your money and set the tenor of student life on campus. Apathy is not neutral, but negative. Make your student representatives truly representative! Exercise your democratic right and make an informed choice this week.

Tim Kleinig  
President of the Union Board

### Submit to your Union!

The Union Board, as part of its never-ending mission to try and improve the services and facilities it offers to all students, is at present looking for student feedback about the UNIBAR. Whether you like it, or dislike it, or like some bits and not others, or can make suggestions about how it can be improved, we would like to hear from you.

Please put your thoughts down on a piece of paper and hand them in to the Union office by Thursday, June 1st. All submissions will be carefully considered at the Executive meeting on Friday the 2nd at 4:00pm in the Don Stranks room, and a report will be presented to the Union Board meeting on the following Monday evening.

Remember, its your UNIBAR.

Tim Kleinig  
Union President



## Overcoming LANGUAGE and CULTURAL Barriers

Despite the advantages that Australia provides for international students, cultural and language barriers can hinder the experience that an exchange offers. Recognition of these unnecessary limitations has led to the development of an exchange program for students at The University of Adelaide.

Supported by equity funds provided by the Office of the Deputy Vice Chancellor (Academic), Professor Ian Falconer, the program is designed to assist both international fee paying students and local students from migrant backgrounds. It is administered by Ms Ursula McGowan, Co-ordinator of the Language and Learning Service of the Advisory Centre for University Education.

Student exchanges provide a valuable educational experience within a different and often intimidating cultural environment. The exchange students' development program aims to ensure that students at the University of Adelaide are able to maximise the experience that the exchange offers.

Josephine Sando, the lecturer involved with international students, explains the intentions behind the program:

*"It provides students with specific guidance and induction into the linguistic and cultural conventions in an Australian academic context", she says. "It also allows the students to address social, cultural and personal questions as well as to deal with particular academic issues, such as writing style, report writing, appropriate language use and so on."*

Not only does this program provide international students with every opportunity to benefit from their exchange, it also creates an ideal opportunity for University of Adelaide students to gain a greater insight into another culture. This would be especially beneficial for those students studying languages, as it would provide an opportunity to practise language skills in a non intimidating situation. The main thrust of the exchange students' development program is cultural awareness, not just academic assistance.

If you are interested in volunteering to assist in the program, the type of involvement and time commitment is controlled by you, with support and assistance provided by other people involved in the scheme and the organisers. However, the aim is to provide regular contact between students, which would involve at least a few hours each fortnight. Expressions of interest or any further enquires can be addressed to Josephine Sando c/- ACUE.



## The Enviro- friendly

# C l e a n i n g guide

### GREEN LIVING SERIES (Part 2) - CLEANING THE HOUSE

There are many different ways of cleaning other than using ecologically disastrous products such as bleach and phosphate detergents. Here are a few tips or check out one of the books at the end of this article.

#### Alternative cleaners

\* **Bicarbonate of soda** is useful for cleaning refrigerators,

freezers, stainless steel, enamel and chrome. As a paste with water it makes a good surface cleaner. A sloppy paste left overnight will clean baked on grime in stainless steel and enamel pans. If sprinkled over laminex, a stainless steel sink, the oven, the stove top etc, it can then be rubbed off with a damp cloth, cleaning just as effectively as 'creme cleansers'. Leave for up to thirty minutes if very dirty. A paste also makes a good stain remover, leave on for up to an hour before wiping off.

\* **Borax** is useful for cleaning extra dirty tiles, floors and sinks. It also acts as a disinfectant, bleach and a natural deodorant. Use in solution, weak for disinfecting and mild cleaning, stronger for heavy cleaning and bleaching. Sprinkle on dry for scouring or insect killing (best mixed with sugar for the latter, and please, not near small children or pets.) One American hospital monitored bacteria for a year while using borax and found it completely satisfactory and cheaper too. Borax is slightly toxic and should not be accessible to children or animals.

\* **Lemon juice** can be used as a mild bleach and for cleaning metals. Plus it comes in its own biodegradable packaging!

\* **Salt** is great for scouring sinks and chopping boards, as well as glass, marble, metals and laminex. Sprinkle it over stove tops and sinks, leave for a few minutes then wipe off with a damp cloth. Use with vinegar or lemon juice to clean brass, bronze, copper, pewter and stainless steel.

\* **Steel wool**, the long life variety minus the soap suds, will clean practically everything if you're prepared to put in some effort. It does scratch, though, so don't use it on tender surfaces. Scrubbing brushes are also very handy.

#### How to clean...

\* **Burnt saucepans:** cover with bicarbonate of soda and water, bring to boil, let simmer a while, turn off and it will then be easier to clean.

\* **Drains:** try a handful of salt followed by a jug full of boiling water, or Actizyme pellets (enzymes which 'eat' all the gunk). Also, buy a sink strainer. They only cost about

forty cents and will stop too much junk going down your drain, so you don't have to clean it as often.

\* **Floors:** vinyl, slate, cork tiles, ceramic tiles or lino can be washed using a solution of one cup of vinegar to half a bucket of warm water. The vinegar prevents a "spotting" effect as the floor dries.

\* **Fridge (inside):** wash the surfaces with a solution of bicarbonate of soda and warm water.

\* **Ovens:** place one cup of water and half a cup of cloudy ammonia in a bowl not used for cooking. Place in a warm oven for 10-15 minutes and then clean with scourer and bicarb soda. Keep in mind that cloudy ammonia can be very irritating to the eyes and nose, so don't use in enclosed spaces and use a mask if you are sensitive to the fumes.

\* **Rubbish bin:** use a solution of borax and hot water to clean and disinfect. For a final touch, sprinkle a little dry borax on the bottom of the bin.

\* **Vegetables:** to help remove pesticides from fruit and vegetables, combine two tablespoons vinegar with one litre water and soak fruit and vegetables for five minutes. Brush clean and rinse.

\* **Windows:** Add one tablespoon vinegar to one litre warm water. This will help prevent "spotting" on the glass, while cleaning at the same time.

\* **Windowsills:** soak a soft cloth in a warm vinegar solution to clean windowsills and remove mould.

#### Washing Up

\* A dishwasher can use less water than washing by hand but use your dish washer in the greenest possible way. Always wait until you have a full load and select a temperature at least 10°C lower than recommended.

\* Most powders are based on caustic formulations though so read the labels. Alternatively make your own - borax with half as much baking soda works quite well.

\* Select a green detergent. Preferably no fragrances and colours (these may be tested on animals), phosphate-free and not based on petrochemicals.

\* Alternatively use soap instead of detergent. The Wilderness Society Shop on Grote

Street sells little wire gizmos that you can stick bits of soap in and whiz around in the water to make all sudsy. Alternatively you could just stick some soap in a stocking and swish it around.

#### Deodorising

\* Dish cloths: soak smelly dish cloths overnight in a solution of bicarb soda and hot water. Rinse clean the following morning.

\* Fridge: for nasty odours, place a small dish of vanilla essence on the bottom shelf or cut a piece of apple and place it on a shelf. Half a lemon placed on a shelf helps absorb food odours, as does an open box of bicarbonate of soda.

\* Rubbish bin: vinegar or lemon juice in the bottom helps with disagreeable smells.

\* Unpleasant odours of all kinds: place a dish of bicarbonate of soda in the area to absorb the smell.

#### When you've finished cleaning...

\* Tip your cleaning water over your garden rather than down the drain. This will save any phosphates in the detergent from entering the sewerage system, and help the soil retain water. Be careful not to use phosphate based detergents on soil near Australian Natives or proteas. Alternative cleaners are also good on the garden; soapy water splashed over leaves will deter sucking insects like aphids, bi-carbonate of soda is a mild fungicide, especially when the water is also soapy, borax adds trace elements to the soil, kills ants and cleans concrete, and vinegar is harmless.

#### References

Barbara Lord *The Green Cleaner: How to Clean Nearly Everything*  
Robin E. Stewart *Environmentally Safe*  
Robin E. Stewart *The Clean House Effect*  
Bernadette Valley *1001 Ways to Save the Planet*

#### Acknowledgements

Thanks to the people at the University of Sydney Union as this article is based on one from their Environment Handbook. It has been edited and adapted by Anita Butler and Susie Brown.

# Draft Environment Policy for the University of Adelaide

THE UNIVERSITY HAS RECOGNISED THE IMPORTANCE OF HAVING AN ENVIRONMENT POLICY IN ORDER TO IMPROVE THE QUALITY OF THE UNIVERSITY'S OWN ENVIRONMENT, LESSEN THE GENERAL IMPACT OF THE UNIVERSITY'S ACTIVITIES ON THE LOCAL, NATIONAL AND GLOBAL ENVIRONMENT, AND TO PROVIDE LEADERSHIP IN AN AREA THAT IS OF MAJOR CONCERN TO THE COMMUNITY. A DRAFT POLICY HAS BEEN RELEASED TO GENERATE DISCUSSION. THE FIRST 20 PEOPLE TO RETURN THE SLIP BELOW TO THE SAUA OFFICE, WITH COMMENTS ATTACHED, WILL RECEIVE A PRIZE FROM THE BODY SHOP.

## preamble

With this document the University of Adelaide publicly commits itself to establishing an Environment Policy based on the fundamental principles of Ecological Sustainable Development. This document sets out a number of general aims, specific objectives and guide-lines for the implementation of detailed initiatives which will enable these aims and objectives to be achieved.

Many of the specific activities which comprise an environment policy are already being carried out in the University, at least in part. It is the purpose of this document to indicate and foreshadow some of the additional components of good environmental practice which will be needed and suggest how current good practices can be supported and improved. It is not the purpose of this document to set specific targets, suggest detailed means of achieving any targets, or limit the generality or extent of any environmentally sound behaviours.

In addition to setting up the implementation, monitoring, management and educational systems which are an integral part of an environment policy, the University endorses the principles of the Talloures Declaration<sup>1</sup>. It will sign the Declaration as a public statement of its commitment to environmentally responsible activities as soon as it is meaningful to do so.

## general aims

WE, MEMBERS OF THE UNIVERSITY OF ADELAIDE RECOGNISE OUR ENVIRONMENTAL RESPONSIBILITY AND WILL ENDEAVOUR IN EVERYTHING WE DO TO:

- minimise the detrimental impacts of its activities on the global, national and local environments
- conserve and where possible improve the environments over which it has direct control
- promote a sound awareness of and favourable attitudes and behaviours towards the environment among all its staff and students and among the community as a whole
- actively promote itself as a user of best environmental practice and an ethically responsible organisation

## specific objectives

IN ORDER TO ACHIEVE THESE GENERAL AIMS THE UNIVERSITY IN ITS DAY TO DAY OPERATIONS WILL:

- minimise the consumption of energy, water, other natural resources and manufactured goods;
- institute programs for the recycling of materials and for ensuring that goods purchased by the University are wherever possible made from recycled materials and are reusable, recyclable and which entail minimum environmental impacts in their manufacture, transport, use and disposal;
- ensure that environmental conservation is given a high priority in the maintenance, use, development and redevelopment of the university campuses and other land for which the university is responsible. Practices to be encouraged include the planting and protection of indigenous species, protection of the habitat of native fauna and flora, eradication of pest plants and animals, and minimisation of the use of biocides and other toxic materials;
- design and manage buildings to maximise the use of natural heating and lighting and minimise environmental impacts during construction and throughout the life of the building. All new buildings and retrofits should be exemplars of environmentally sustainable buildings;
- develop a policy on the collection of rainwater from buildings and use of the water collected as a resource;
- protect the heritage value of existing buildings;
- develop a comprehensive, integrated, proactive and imaginative transport policy, such a policy to include vehicle purchases, bicycle and car parking provision, public transport tickets as salary/benefit components, maximising efficiency and minimising impacts of inter campus travel and
- adopt purchasing strategies and operational procedures to ensure that fuel usage and greenhouse gas emissions in all its vehicles and other equipment are minimised.

IN ITS TEACHING, RESEARCH AND RELATED ACTIVITIES THE UNIVERSITY WILL:

- carry out everything it does in an ethical and environmentally responsible manner;
- promote an awareness and understanding of environmental issues and foster a sense of responsibility for the natural and built environment among students in all the courses it offers;
- develop as wide a range as possible of courses and subjects concerned with environmental conservation, ecologically sustainable development and principled environmental management;
- encourage research and consultancy activities aimed at achieving the conservation of natural resources, minimising resource usage and pollution and improving local regional and global environments.

IN ITS PUBLIC ACTIVITIES THE UNIVERSITY WILL:

- ensure that every member of staff and every student is aware of the general nature of the University Environment Policy;
- promote itself as an environmentally responsible corporate body;
- develop links and establish formal and informal avenues of communication with government agencies, industrial and commercial organisations, school and other educational groups and community organisations.

IN ITS MANAGEMENT STRUCTURES AND PLANNING AND ADMINISTRATIVE PROCEDURES THE UNIVERSITY WILL:

- establish management structures and institute management procedures which will meet the requirements of the Australian Standard for an Environmental Management System;
- incorporate the components of the agreed environmental policy into key objectives and key strategies of The University Plan;
- initiate, promote and conduct programs that fully implement operational aspects of the environment policy throughout the university;
- liaise with the other South Australian universities, TAFE institutes and other appropriate bodies to identify and carry out those components of the university's environment policy best pursued by educational and related bodies collectively;
- coordinate the university's teaching and research activities in Environmental Studies, Environmental Science and Environmental Management;
- support the whole policy with adequate financial resources and personnel.

## detailed implementation

THE UNIVERSITY WILL:

- carry out specific audits of its resources use, emissions, waste generation, toxic materials traffic, land use practices, waste water and stormwater runoffs and set specific targets for reductions and improvements as appropriate;
- establish university-wide recycling, reusing, composting and all such other practices as are needed to implement the general objectives and specific target agreed to;
- survey and coordinate all its educational and research activities with the objective of both assessing their environmental impacts and increasing and improving their environmental content;
- appoint one or more staff members in the university specifically to ensure that detailed implementation of the policy is carried out;
- designate a member of each academic department and administrative unit within the university as an Environmental Contact (Officer to ensure that the specific interest and environmental activities of that department or group are included within the implementation of the university environmental policy;
- establish a Committee of Council reporting to it through the Senior Management Group to monitor development of, and implementation of and compliance with the environmental policy, suggest new initiatives and ensure that the University's achievements are widely disseminated.

This draft Environment Policy has been prepared by the Working Party for the Environment Policy (first draft, 1995).

SEND COMMENTS TO RESEARCH OFFICER, FIONA DE ROSA ON 303 3281, FAX 303 4383 OR E-MAIL: FDEROSA@ARTS.ADELAIDE.EDU.AU COMMENTS DUE BY 2 JUNE, 1995

<sup>1</sup> To avoid information overload the Talloures Declaration is not attached to this document, however it is available at the Mawson Graduate Centre for Environmental Studies (SE corner of 9th Terrace & Pulteney Street).

FOR MORE INFORMATION CONTACT SUSIE OR TIA IN THE SAUA ON 303 5406

Name: \_\_\_\_\_  
Contact Department or Address: \_\_\_\_\_  
What are the 4 main areas targeted by the specific objectives of the policy? \_\_\_\_\_  
Would you like to receive further information about the policy? \_\_\_\_\_



# Bosnian War

## Part Three: Muslims' Perspective



The Bosnian Muslims have received the most media coverage from the war and are generally considered the main victims.

The Bosnian Muslims (or as they prefer to call themselves, Boshniaks) bear no physical differences from Serbs or Croats. The term, "Boshniak" is used since "Bosnian" could refer to anyone from Bosnia and not just Muslims. The Bosnian Muslims along with the Muslims of Serb-held region of Sandzak number more than three million, speak a separate Bosnian language (not much different from Serbian or Croatian) and on the whole are not religious. Prior to recognition of a "Muslim nationality" in Yugoslavian 1968, the Bosnian Muslims were referred to officially as "unspecified Yugoslavs," therefore denying them full citizenship. This, the Muslims claim, was one of many attempts by the old Communist government in totally suppressing Islam in Yugoslavia.

The origins of the Bosnian Muslims are not as clear as the Serbs and Croats would like to believe. While it is true that a lot of Muslims in Bosnia are descendants of converts from Orthodox or Catholicism, the bulk of the Boshniaks descend from the medieval "Bogomil" Christian sect. Though the Bogomil sect was

founded in Bulgaria, its centre, by the 14th century was Bosnia, where a kingdom of Bosnia - Heregovina was formed. The coat of arms of the current Bosnia - Heregovina is the same as the 14th century kingdom. As the Turks subdued Bosnia, the Bogomils, who had faced constant threats from the main Christian religions saw the similarities with their beliefs and those of Islam resulting in mass-conversions. 400 years later, as the Ottoman Turkish Empire disintegrated, Bosnia was tagged onto Austria for an extra thirty years. It was during this time that the larger Christian populations gained more power. Following World War One, when Yugoslavia was forcefully formed, many Muslims left for Turkey, in fear that revenge massacres by Christians would take place. It is believed that four million Turks are of Bosnian heritage.

Through the Yugoslavia period, the Muslims kept a very low profile. As "modernisation" came, the Bosnian Muslims gradually lost their Islamic traditions such as circumcision and the non-consumption of pork.

The Bosnian Muslims are the least stereotypical Muslims of the world. Many Bosniaks are blonde and have never even been to a mosque in their lives. The reputation of Bosnian Muslim singers was that they were the

ones who always wore the least! However, it is because of the stereotypical image of dark people who make their women cover their whole body, that they are perceived as terrorists and radicals which has hurt the effort to save Bosnia. Such stereotypes were most used by Serbian and Croatian nationalists prior to the war.

It was in response to the nationalist mood in Serbia and Croatia that the Muslims formed their own party - The Party of the Democratic Action (SDA). In free elections in November 1990, the SDA along with the Croatian nationalist HDZ won the election, much to the disgust of the Serbs who saw independence imminent. After a referendum (boycotted by the Serbs) Bosnia seceded from Yugoslavia on the 25th November 1991. The Serbs of Bosnia, who were now divided among three separate nations wanted a unified Serb state. While the war raged in Croatia, questions were raised as to whether Bosnia would be dragged into the conflict. April 6, 1992, when the European community recognised Bosnia-Herzegovina the Serbs in the hills around Sarajevo attacked, with help from the Yugoslavia Army, defenceless Bosnia.

It is said that the Serbs attacked because they feared that Bosnian presi-

dent Alija Izebegovic wanted to form an Islamic fundamentalist state in the heart of Europe. While the likelihood of this ever happening is extremely minimal, Serbia, Croatia and Europe took it too seriously. It is because of this Islam - fundamentalism stereotype as well as ancient fears of Islam overtaking Christianity which the Bosnian Muslim see as the obstacle to any solution from overseas. Such sentiment has been echoed throughout the Islamic world - a double standard of sorts. An example of this is how trade sanctions through Christian Serbia quickly disappeared while Islamic Iraq, which unlike Serbia has fulfilled most of its obligations, still suffers.

This Bosnian war, which has brought ethnic Cleansing and Sniper into common language use, to the Muslims, means survival and the defence of their own unique culture and independence, something which western stereotypes and perceptions have impeded.

These reports were unbelievably brief! For more information, grab anyone from the Balkans. They are all virtual CNN experts and if you show just the slightest interest, they will talk for hours. Above all, they will never let you forget any minute details.

Nick Nasev



## The Red Sprigg Aboriginal Education Assistance Fund

In 1988 The University established an Aboriginal Education Assistance Fund from monies raised through the sale of a gift of shares to the University from the late Dr R C Sprigg.

The rules of the Reg Sprigg Aboriginal Assistance Fund states that the "[i]ncome fund shall be available for any purpose associated with Aboriginal Education, including assistance with the purchase of textbooks and equipment, scholarship support (ie assistance with costs of living and education), for teaching assistance for Aboriginal students in the University."

With the increasing number of Aboriginal and Torres Straight Islanders enrolled at the University of Adelaide the Reg Sprigg Aboriginal Assistance Fund Committee wishes to ensure that monies are distributed in a way that delivers real assistance to those

most in need.

In 1995 the main consideration for assistance from the Reg Sprigg Aboriginal Assistance Fund will be the establishment of financial need. It cannot be assumed that every applicant will qualify for assistance.

To enable the committee to carry out its function of distributing the funds detailed information is sought from all applicant's for assistance. In some cases it may be necessary for the Committee:

- to conduct interviews with applicants, or
- to check attendance at classes of the applicant.

However, the committee will rely primarily upon the information contained within the written application form and you are, therefore, required to give as much detail as possible.

Applications are now invited from any Aboriginal or Torres Straight Islander students enrolled at the University of Adelaide in 1995, whether on a full or part time basis, who believe they may qualify for assistance

this year.

If you wish to apply for assistance from the Reg Sprigg Aboriginal Assistance Fund you must

1. Collect a form from the Aboriginal Programs Office in Room G21A, Hartley Building, North Terrace or from Rose Turner in the Aboriginal Programs Office at Roseworthy Campus.
2. Lodge a completed application form no later than Friday 2 June 1995 by either
  - placing the application in the locked box in the Aboriginal Programs Office, North Terrace or
  - posting the application in a sealed envelope addressed to

Rosemary Owens, the convener of the Reg Sprigg Aboriginal Assistance Fund Committee for 1995 at the Faculty of Law, University of Adelaide (tel 08 303 5063).

Rosemary G. Owens  
Convener, Reg Sprigg Aboriginal Assistance Fund Committee 1995

# America and the Islamic Enemy

FEATURE

## what can be seen from the Oklahoma bombing

*Matt Pearce reports on the media reaction to the Oklahoma bombing.*

**T**he American Right has traditionally had the propensity to demonise those who they see as threats to their power. The tradition of demonisation has included anarchists, Communists or anyone of a left political persuasion. And now we have seen demonisation of Muslims re-emerge, manifest by the media reporting initially after the Oklahoma bombing.

This is an article spawned by moral outrage. It is not a coherent political and cultural text on American society.

"In normal times as well as in periods of Red scares, issues tend to be framed in terms of a dichotomised world of Communist and anti-Communist powers. . . It is the mass media that identify, create, and push into the limelight a Joe McCarthy. . . The ideology and religion of anticommunism is a potent filter."

Noam Chomsky, American dissident and author of over 70 books, wrote these words in 1988 at the end of the Reagan administration and in the last months of the Cold War. At the end of the Cold War, America had finally got rid of its Red nemesis. Democracy had triumphed and it seemed, as eminent author Francis Fukuyama has told us, that we were witnessing the end of history and that democracy was the final paradigm of social evolution.

This is a very attractive proposition if the reader lives in Western society. If you are someone from the Middle East, then this could be quite disconcerting. The notion of an end of history would be even more disturbing for Muslims, given Fukuyama disregards their beliefs when he argues why liberal democracy will triumph against all other cultural forms: "while nearly a billion people are culturally Islamic - one-fifth of the world's population - they cannot challenge liberal democracy on its own territory on the level of ideas." Fukuyama footnotes his claim of logical superiority of liberal democracy, and gives an intellectual basis to populist anti-Islamic views in America and the stereotyping of Muslims, by adding: "[Muslims] can, of course, challenge liberal democracy through terrorist bombs and



bullets, a significant but not vital challenge."

Francis Fukuyama, perhaps unknowingly at the time, touched on the construction of America's new enemy. The enemy of the fundamentalist Muslim who, the media and American elite would have us believe, is potentially a terrorist just waiting to seize the opportunity to bomb innocent Americans and destroy American 'values' and beliefs. During the Red scare of the 1960s, fierce anti-Communists and extreme right-wing politicians, such as Richard Nixon and Joe McCarthy, succeeded in denouncing any other political objectives than the high defence spending and low welfare spending American 'liberal democracy'. These policies formed the bedrock of American government through to President Ronald Reagan where it found a mouthpiece that was stinging and mimic. Reagan denounced the Soviet Union as "the focus of evil in the modern world" setting up an overt good - 'us' - versus evil - them - dichotomy.

With the end of the Cold War, the American political elite had no enemy to mobilise its population behind itself, and no enemy to legitimate its hegemony. Now we see that America has yet again produced - or perhaps less cynically been victim of - the new enemy: Muslims. More accurately Muslim extremists. Muslims are represented as either distant women wearing veils, perpetrators of domestic violence, or downright mad bombers.

In the initial days after the bombing of the Alfred P Murrah building

in Oklahoma killing 167 people, the media reported theories about a fundamentalist Muslim plot to avenge the arrest of Ramzi Ahmed Yousef for the 1993 World Trade Centre bombing - before the Oklahoma tragedy it was the worst act of terrorism in the US. In an era when mad Islamic terrorists have taken over from 'evil' Communists the role of baddies in American films, the media gave a substantial voice to 'experts' on Islamic terrorism who claimed that this was the work of non-Americans. They repeated calls such as: "There is no smoking gun. But the circumstantial evidence leads in the direction of Islamic terrorism."

Other 'experts' on terrorism were quoted as saying that they were convinced that the bombing was the work of a Middle Eastern group and assured the public that more outrages were to follow. Neil Livingstone, president of the US Institute of Terrorism was quoted as saying: "Since the end of the Cold War, the biggest threat to the US has come from the Middle East. I'm afraid what happened in Oklahoma has proved that."

It wasn't just the media who were quick to point the finger at Arabs. Much press was given to the arrest of two men of "Middle Eastern appearance" after they asked an Oklahoma Highway Patrol Officer for directions just hours after the bombing. The officer became suspicious of their "appearance", and noted their number plate. Although they were arrested on immigration charges, news reports said they were being held for questioning over the bombing. A Jordanian-American man was

refused entry to Britain after flying from Chicago and was returned to Washington as a possible "witness." One wonders if he would have been stopped in Britain if he was white and blonde haired.

It would be unfair to say that the media did not give any voice to Islamic groups condemning the bombing, but the few repetitions of the defences, their lack of prominence in the press, and lack of prominence in editorials undercut their cogency. It was not mentioned that in the wake of the bombing, mosques around America were getting bomb threats; nor was it revealed by the media that Arab-Americans were being attacked and that the attack on the house of one pregnant Arab-America woman resulted in her miscarriage.

When it was released by the FBI that they were after two clean-shaven Caucasian men, the media went to great pains to make sure that it was known that this did rule out Arabs. This was repeated in most early stories relating to the atrocity before American Gulf War veteran Timothy McVeigh was charged with the crime.

A few days after the bombing, CNN conducted a poll that showed most Americans would back a tighter immigration policy, especially regarding countries known to have links with terrorists. According to the poll, most Americans also agreed that it would be a good idea to have tighter security at federal buildings and airports but rebuked any suggestions of increased surveillance on American citizens.

What we can learn from the Oklahoma bombing is that minority fundamentalist Muslims are constructed, by the American elite and the media, as accurate representations of all Islamic people. And the representations of the re-emerging enemy are comparative with the good versus evil dichotomy used especially by the American elite during the Cold War. The media seem obsessed with the notion that Muslims are a dangerous tribe - just as the Russians were during the Cold War - and due to the repetition of the representations it seems to have been normalised in American culture. In a nation which is supposed to pride itself on acceptance of diversity, freedom of religion and fairness, this seems like an implicit, 'we'll accept your diversity, as long as it subscribes to our xenophobia.'

ON DIT

# by-election

**DATES & TIMES OF POLLING**

**TUESDAY 23RD MAY**

9am - 4.30pm Barr Smith Lawns  
 9am - 4.30pm Hughes Plaza  
 11.45am - 2.15pm, Roseworthy  
 11.45am - 2.15pm, Royal Adelaide Hospital

**WEDNESDAY 24TH MAY**

9am - 4.30pm Barr Smith Lawns  
 9am - 4.30pm Hughes Plaza  
 11.45am - 2.15pm, Waite  
 11.45am - 2.15pm, CASM  
 4.30pm - 7.30pm Airport Lounge

**THURSDAY 25TH MAY**

9am - 4.30pm Barr Smith Lawns  
 9am - 4.30pm Hughes Plaza

**CANDIDATES FOR TWO POSITIONS ON UNION BOARD**

*in order of ballot draw*



**ROB DE JONGE**  
grad dip ed

I want to be on Union Board because:  
 I want to be with the boys;  
 I'm a new age techno dude;  
 I'm very popular with my fellow members of the human race;  
 I know a guy who's a new age wharfie;  
 I know a lot about this university - I've been here for five years;  
 I'm starting a teaching diploma;  
 I'm growing a beard;  
 Mark Scruby is my cult hero;  
 I saw this guy suicide; and  
 My catch-cry is: "Tell ten friends to vote for Rob"  
**VOTE 1 ROB**



**HANS AMSTEL**  
2nd year science

My aim is to represent Science students and act as moderator on the Union Board. My study is toward Environmental Biology and then Law. Experience in University teaching has been gained from employment with electronic engineering before becoming a student in 1992. My previous experience includes being publisher of Student/Staff prose and poetry (1994), and assisted OSA with Multicultural Week in 1993.  
 As a TAFE lecturer I see the other side of the academic fence however, I am the first to admit that I make an unruly student as my satire invades all aspects of life. I wish to put the fun back into University and prove that one get a degree without having to stress-out nor be bogged down with bull.  
 I stand up for the downtrodden and am a relentless Word Warrior. Being a dual citizen (Aus-

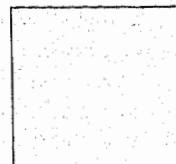
tralia/Netherlands) helps me to see life from this view and racism is my biggest enemy. Feel free to load up my answerphone with fun messages on (08) 338 1422, or at my pigeon hole in Zoology department or GPO Box 1991 Adelaide 5001.  
 Sincerely yours,  
 Hans Amstel  
 Australian Born World Citizen (and militant pacifist!)



**JOEL RUFF**  
2nd year arts

union employee 1995  
 - equinox  
 auski 1994-5

I want to see a bigger, better more student oriented Union and I am prepared to do everything I can to achieve that vision.  
 As a Union employee I am aware of both the reality of how the Union functions and what students need.  
 Specifically I will fight for  
 - an expanded Resource Centre  
 - upgrading of the bar at Adelaide campus, and the establishment of a quality bar at Waite  
 - more major activities with a broader appeal  
 - continued improvement and expansion of catering outlets at Roseworthy, Waite and North Terrace by increasing administrative efficiency and having more students working in the Union.  
 The long term goals I want to achieve are:  
 - a reduced Union fee, and  
 - a real student discount on catering and better service position all round.  
 Vote 1 Joel Ruff for a Positive Impact



**EWAN CAMPBELL**  
2nd year wine science

No policy statement supplied.



**KIRSTY FIRTH**  
3rd year natural resource management

Hi, my name is Kirsty Firth and I am currently studying third year Natural Resource Management at Roseworthy Campus.  
 I am a member of the Roseworthy Student Union Council for 1995 and hold the position of Women's Officer for the duration of the year.  
 I have a genuine interest in student welfare and I feel that I could bring a balanced view to the Adelaide University Union. I have full commitment to all tasks at hand and believe in getting the job done.  
 It is vitally important that the student union acts on behalf of all students and considers the views of both the minority groups and the majority groups. Obviously my representative strength will lie at Roseworthy and Waite Campuses as it is important that their views have representation at Union level.  
 I hope that I have the support of your vote, as I feel that I would be an asset to the Adelaide University Union Board for 1995.



**SIMON HALL**  
grad dip environmental studies

1994 secretary, pgsa  
 1994 arts faculty postgrad rep  
 1994 tyrant supremo, shrapnel appreciation society  
 1995 vice president, pgsa  
 1995 president, au democrat club  
 Suv presenter - student radio  
 Your money pays for your union. From Waite, Roseworthy, Thebarton, the teaching hospitals, along with North Terrace, we are all part of the same Union. As a student at this university for the past six years I have experienced the diversity of Uni life. Throughout that time I have both participated and organised in many of the activities and services which the Union offers its members.

**INFORMATION FOR VOTERS**

Voting will take place at times and places listed above. In order to vote, you will need to take with you to the polling booth either a) a current Adelaide University Student Card, or b) a current I.S.I.C. Card with Adelaide University cited as the institution of study.) Ballot papers will resemble the prototype below. Place the number 1 in the square adjacent to the name of the candidate you most prefer, the number 2 in the square adjacent to the name of the candidate you prefer second, and so on using consecutive numbers. If you would prefer no one to hold that position, you should put a number 1

in the square adjacent "No Candidate". You may number as many or as few squares for each position as you wish.  
**DO NOT REPEAT ANY NUMBERS. DO NOT USE TICKS OR CROSSES.**  
 The method of counting votes is the Hare Clarke Optional Proportional Representation System. A copy of an explanation of this system can be obtained from the Union Office.

The 18 student members of Union Board are an important part of the way the Union operates. It makes decisions which directly effect the services the Union provides and often the way those services are delivered. Our union needs to communicate with its members - it must involve the student body when making major decisions.  
 A vote for Simon Hall is a vote for:  
 - direct student involvement in Union decision making;  
 - fair distribution of resources to all campuses; and  
 - less hassles and more student activity.  
 Vote 1 for Simoon Hall and the Student's Voice on Board.



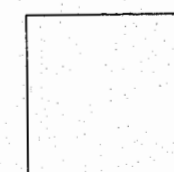
**ROSSLYN COX**  
2nd year commerce

1994 - 5 au boat club  
 1995 commerce and economics o'camp organiser  
 1995 aiesec au vice president  
 1995 student representative: faculty of commerce and economics

The Union should represent our views, and encourage student opinions. But how many of us are aware of that? At times it becomes unclear because some people use it to push their own beliefs and ideals. I want to bring the union back to us, the student. I want to represent your views and concerns.  
 Through my experiences with AIESEC and other representative positions, I am aware of issues facing students generally, and recognise the responsibility the leaders of an organisation must bear.  
 I do not claim to know all the problems of all students on campus, but I want to know.  
 Just like you, I want to find out where our union fees go. Exactly what the union does for us. I am coming in with no pre conceptions. This will enable me to make clear, objective decisions.

During the three months of the term on the board I intend to make a "Positive Impact", but I need your help.  
 Vote 1: Roslyn Cox - for a Positive Impact

You've paid!!  
 You're responsible!!!  
 You vote!!!!



**JILL THORPE**  
3rd year labor studies /  
2nd year arts

As one of the invisible on campus, may I just say -



**NICK NELSON**  
3rd year arts

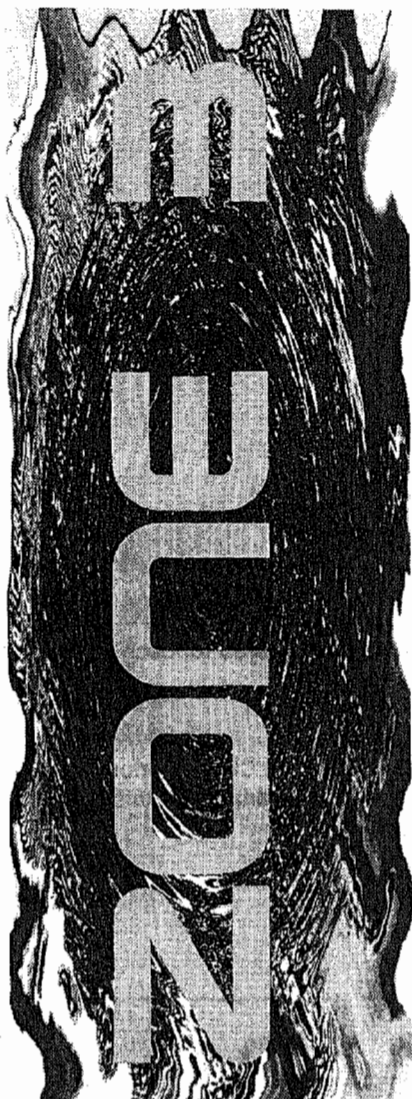
BBQ, Beer and Bonking for all.

**UNION BOARD**  
*ballot paper*

**ELECTION OF TWO (2) MEMBERS OF UNION BOARD**

<input type="checkbox"/>	Rob de Jonge
<input type="checkbox"/>	Hans Amstel
<input type="checkbox"/>	Joel Ruff
<input type="checkbox"/>	Ewan Campbell
<input type="checkbox"/>	Kirsty Firth
<input type="checkbox"/>	Simon Hall
<input type="checkbox"/>	Roslyn Cox
<input type="checkbox"/>	Jill Thorpe
<input type="checkbox"/>	Nick Nelson
<input type="checkbox"/>	No Candidate

sample only



If pinball machines were the offering of the '70s and arcade games the kid's preference in the '80s then what marvels of entertainment technology will the 1990s be remembered for? Who knows, but the burgeoning range of laser fighting games may provide the answer. Last Wednesday a dedicated team of *On Dit* reporters travelled to Zone 3 in Hindley Streets' Downtown Leisure Centre to check it out.

Provided with chest pack and gun we were let loose in 'The Zone'. The playing arena consists of a dimly lit maze of panels and obstacles. Theatrical smoke and background music (in this case an ominous track from *Terminator 2*) help to create a surreal environment in which it is easy to get caught up.

The main objective is to shoot your opponents as many times as possible without being shot yourself. The chest packs record the number of hits and at the end of the game this information is downloaded and comprehensive scoresheets are produced. We opted for the all-on-to-all mode but team games and thousands of other customised versions are possible.

Apart from being donkey loads of fun Zone 3 is also an Australian

success story. The Zone 3 system comprises technology designed and produced in Melbourne and in recent years the system has spread all over the globe, enjoying swelling popularity in the U.S.A. and Britain.

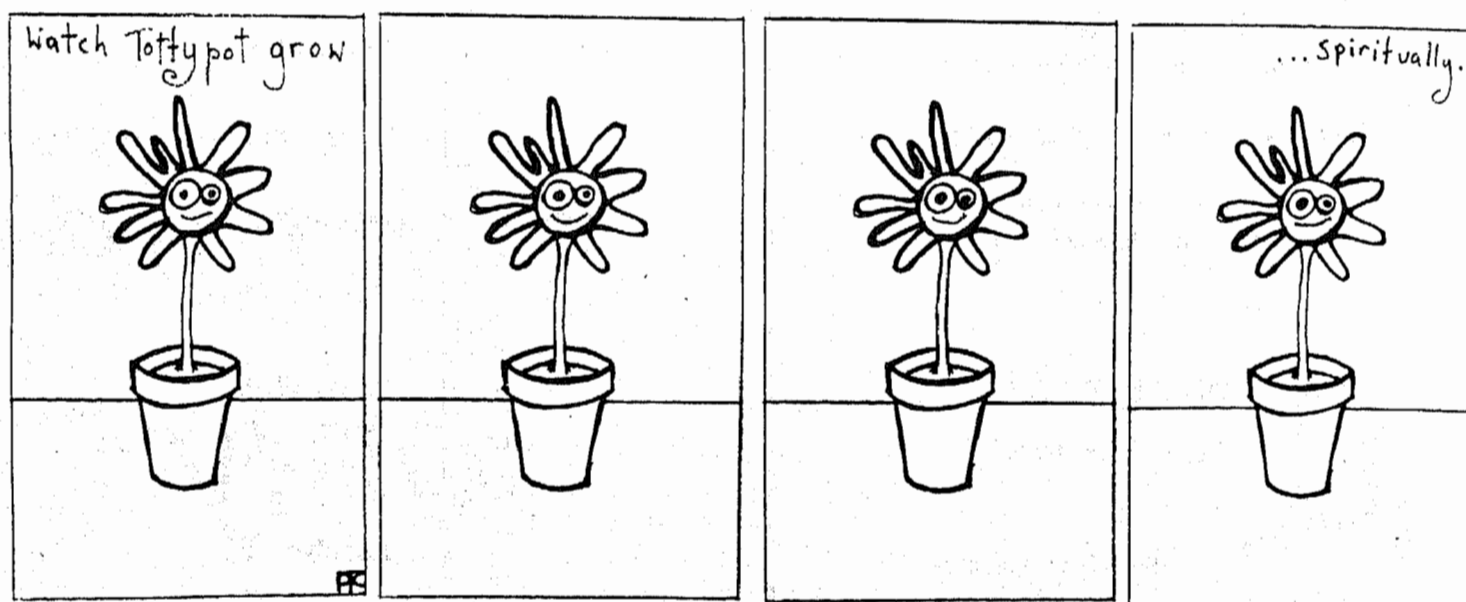
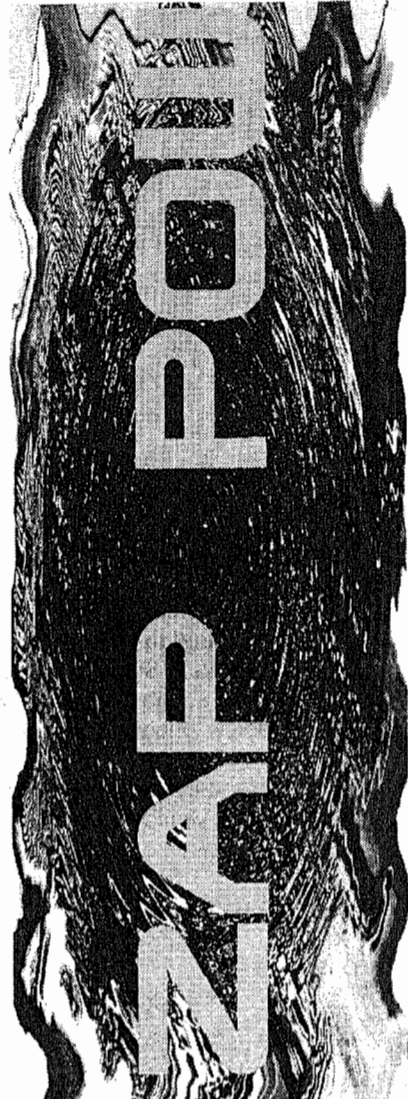
The main advantage this particular game has over other games of this genre is that there are many places to hide and play the sniper, picking off the opposition from hidden nooks and crannies.

Finding the hidden 'bases' in the more advanced games also provides a greater challenge in the Zone 3 set-up.

Group rates are available and an almost cult following has built up of late. Regular lock-ins occur with game modes such as 'Assassin', 'Terminator' and 'Murder in the Dark'. A newsletter called *Ramble Zone* is distributed from the venue and the numbers of devotees are increasing all the time.

Super Sunday Sessions are available for just \$15 for four games and bookings are unnecessary as it is usually possible to get a berth. With exams looming a game of Zone 3 is a good way to blow off a little steam. Just remember to eat your Wheat-Bix as it can be quite knackerish but definitely worth a visit.

Michael Duffy



# Unibar

Friday June 2

Free for AU students  
\$3 concession  
\$5 guests  
Doors open 8pm

## Numbskulls

Rash (CD Launch)

## Goofy Footer

# Miss Gladys Sym Choon

## More than Just A Store



Joff Chapel is one half of the Rundle Street identity that is *Miss Gladys Sym Choon*. His partner, Rasak, designs the shop's in-house label. Together, they bring to the East End their own brand of 'fast' fashion whilst concurrently show-casing the works of various artists from their exhibition gallery upstairs. We zipped across the street for a long chat with Joff. He tells us about the history of his shop, the history of Rundle Street and something about his own ideas.

*Miss Gladys Sym Choon* is more than a shop-front. She was a real life person. Joff pulls out photographs of the great lady herself as he tells her story. "She was probably born in this building (where the shop is). Her father had come here to Adelaide after the Gold Rush. By the time she was sixteen, he had given her the shop to set up her business importing retail goods from China. Her holidays to China were all high society. Shanghai was the Paris of the East. The story is, the father gave one of each of the kids a shop in this building. Gladys was quite successful at her business as was her brother Gordon who ran the one at number 237 (Rundle Street). She didn't marry until really late. She married a guy who ran a shop almost identical down in Tasmania. Like in Adelaide, Tasmania had a very small Chinese populace. She moved down there after she got married and the store stayed *Miss Gladys Sym Choon* for another fifty years. When I took over, she gave me the name because she had not been using that as a trading-name for a long time. *Sym Choon's China Gift Store* was the name it had been trading under."

Around 1989, Joff Chapel had an opening party for the shop. Mrs Gladys Chung Gong, as she was known after her marriage, was among the guests, along with the then mayoress who later officially named the street behind the shop as Sym Choon Lane.

According to Joff, Gladys passed away in Melbourne in 1992.

Rundle Street has been around for a long time, although it is only in the past few years that it has been gaining interest in property sectors. "There was always interesting business down here," says Joff. "The (residential) buildings were always occupied by

students and artists. I think this idea that it was born yesterday is really damaging to the whole concept of heritage.

"When the market was owned by the growers and that piece of real estate was for the distribution of fruit and vegetables, the place didn't change very fast. It just drifted on, year after year.

"I think this rush to redevelop it is a little misconceived. Once every little bit is done, it is going to have lost something. The fact that it is continually evolving is the most interesting part about it. The slower and more comfortable evolution process, the more comfortable it is for the Rundle Street residents." By this, Joff is referring to the close-knit neighbourly atmosphere that exists among those who live on the street. He feels that a lot of that feeling had been lost in the last few years' accelerated development.

Joff Chapel and Rasak chose the site of their original shop one night when in Rundle Street for dinner. They decided that the shop opposite to *Miss Gladys* (now *East and Fifth*) was the most desirable. A year later, the closing down sign appeared on *Miss Gladys*, an even better site.

Today *Miss Gladys Sym Choon* embodies what is 'fast' in the fashion business, so says Joff. "I want the shop to be fashionable. A lot more of it has to do with Rasak because he is the designer. The idea of the premises is that eventually it will just have what Rasak does."

The 'look' of the shop is deliberately classic: clean lines with a purist approach. "I could go for the flashy look — industrial, Gothic, whatever is in this year — but it dates quickly," Joff feels.

Their Melbourne shop in Chapel Street (Australia's most fashionable precinct in Joff's books) is a little different: It houses a smaller variety of labels. "We're taking a bit of Adelaide to Melbourne to show them that we've got some fashion as well! Also, it is a necessary learning experience for us. The way we have had to trade here, with a very small market, is to cater more widely than we want to instead of focusing on a specific market and get media attention for it. Fashion people in the eastern states can get to their small market much more readily than if you came from a place like

Adelaide. The whole process is to create an avenue whereby you can come from Adelaide and can create an identity."

Art is an important part of Joff Chapel's life. The idea of having an exhibition gallery had interested both Joff and Rasak for a long time, yet never eventuated until a fire a year ago. This fire destroyed the shop and upstairs premises. A devastating episode, *Miss Gladys* had to rebuild itself, signalling a prime time to readdress areas such as interior design and the introduction of an art gallery upstairs.

"A lot of the art gallery has to do with presenting Rasak's work, other artists' works and what we are doing in the shop as well. It's also part of being on Rundle Street and making a kick back to Rundle Street. Rundle Street needs functions like these, we need greater depth and diversity."

For the future, Joff hopes to expand *Miss Gladys Sym Choon* internationally. Having a shop in London and New York would be a winner. "Australia is beginning to showcase people like Morrisey & Edminston and... us. Our product is real, it is not derived from a process of copying. The patterns are all our own. We have something to be proud of and we could participate on an international stage." The shop had a fashion showing in November 1993.

I asked Joff to give us fashion victims, er, lovers a forecast for the next season. "There's a little of reaction to the we-are-natural-we-are-friends-of-the-earth movement in fashion. It is already happening. Now we are going to be back to plastic. The inevitable plastic explosion has begun! We are going to love it. The shoe people have been telling the fashion people what to do for years. Stilettos are gorgeous, I love them, but I don't understand how they can be back. They're not practical. They are for occasion dressing only."

As for the in-house label, "Rasak loves occasion dressing and that's where he pays most attention." It appears the glamour-puss look will be strongly encouraged in the near future. According to Joff: "From where Rasak's coming from, it's, 'You make a statement when you wear my garments.' The word 'demure' doesn't fit with what he does."

MML

# EQUINOX

## ROO BURGER \$6.00

Choice Roo & macadamia nut burger with a bush tomato chutney served in a bun with fries & salad.

## PASTA SPECIAL \$4.00

Your choice of pasta with toasted pine nuts & basil in a rich tomato sauce.

## FISH \$5.00

Sweet chilli fish in a beer & chilli batter.

## CROISSANTS \$2.50

Two great varieties - Ham, Tomato & Cheese, OR Mushrooms, Spring Onion & Cheese.

## COCKTAILS NOW AVAILABLE

Test Tubes, Screaming Orgasms, Fruit Tingles & more

## ENTERTAINMENT

Cate Rogers, Wed. 1-2pm

EQUINOX - LEVEL 4 - UNION HOUSE - OPEN 10AM - 10PM

## FOOD COURT

LEVEL 4 UNION HOUSE...

"CISCO'S" - Taco & Coke \$2.50

## GRILL BAR

LEVEL 2 UNION HOUSE...

Hot Dog & Coke \$2.50: 3 - 5.30 pm



# In Search of the Perfect Black T-Shirt

by Emma Ziemer and Miranda Starke



LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS LBT STATS

FEATURE

CLEO may say that it's the LBD (little black dress) that maketh the wardrobe; we say it's the LBT. That's right, that black t-shirt that you can wear to uni, you can wear it to the pub, to the club, you can wear it on a plane, you can wear it on a train (yes I like it Sam I am). It's cool, it's simple, it's basic black - quite simply, this t-shirt goes with anything or anyone and is never out of place. It's the answer to a frustrated wardrobe owner's dream and it's a shopaholic's nightmare.

The search for the perfect LBT has left us disillusioned and craving blackness in any shape or form: black jelly beans, burnt toast, sambuca, The Cosby Show, on the verge Black Sabbath and careering towards (albeit with extreme hesitation [yes we know it's an oxymoron but at least we recognise it and that's the first step] The Sharp (aarrgh!). The black t-shirt should be perfect in size, colour, cut, price and washability as well as possessing that certain je ne sais pas quoi quality that makes it the style king/queen that it is. All this is very well and good on paper, but let's see you take it to the shops. Do so and you'll probably come back empty handed; which begs the question: does this elusive creature really exist? Frankly, we're sceptical. So join us now as we make our way through the shops of Adelaide on the ultimate quest...

*Wild Child* Gawler Place.

LBT: limited

\$. Much more than you'd expect to pay

Comments: avoid this store - the shop assistants are really narky.

*Esprit*

LBT: They're there all right, but try washing it a couple of times and you'll end up with a grey, shapeless dust cloth - or maybe we just don't know how to use the washing machine.

\$. around \$20

comments: the assistants are very friendly... be afraid!

*Witchery*

LBT: Looks very promising but after one wash threads are protruding like silly string.

\$. around \$20

*Sportsgirl*

LBT: alright if you want a skin-tight "muscle-t" in hot pink, not much black

\$. around \$20

Comments: power to think like that, talk like that, shop like that...

*Sportsgirl Design*

LBT: David Lawrence ones are pretty good but they've still got that not always appropriate element of "muscle-t"

\$. around \$39

*Woolworths*

LBT: this is it - the original chesty Bonds - that is providing you're at least a size 20 mens.

\$. \$7.95 that's what we like to see

*Harris Scarfe*

LBT: menswear - Bonds in abundance - but hang on - what's that bile colour? This is where the LBT becomes the little bile t-shirt.

\$. \$7.95

Comments: the sales assistant was just lovely. We liked her.

*Target/Myer*

LBT: Home of Hanes but once

again only sizes for men - no undershirt versions

\$. around \$25 - getting steeper

*David Jones*

LBT: menswear - Calvin Klein - looks good wrapped in plastic (she's dead!)

\$. around \$40 - getting vertical

*John Martins*

LBT: menswear again - no black just blue

\$. \$7.95

Comments: sales woman actually checked the basement/boiler room (Freddy's home) for any signs of black Bondness under size 20 but to no avail.

OUTCOME

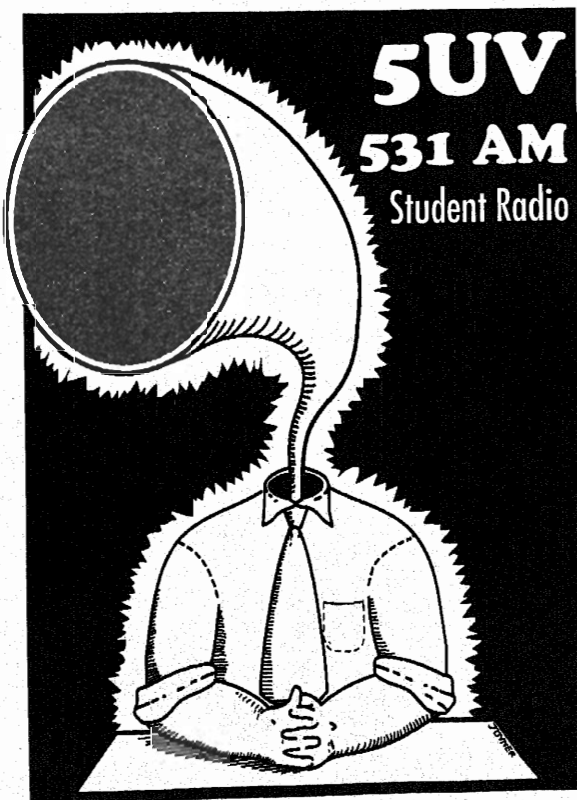
Gave up; bought blue; went home; ate.

MORE LBT STATS

In the time wasted writing this article we could have made our own fucking LBT which would have been practically perfect in every way. D'oh!

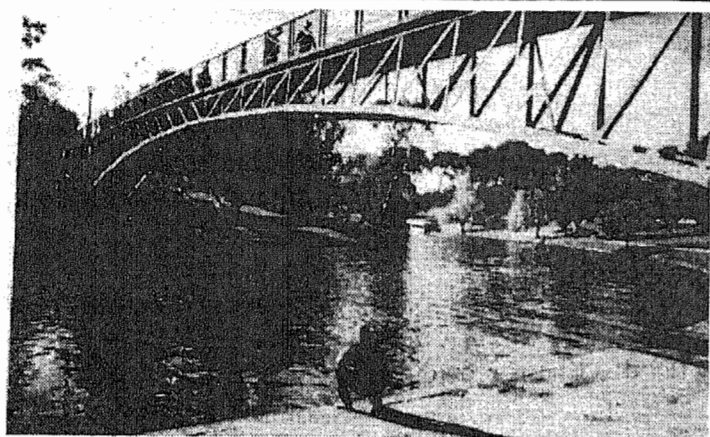


Is it any wonder that the guy in front is wearing a stylish black long sleeve t shirt? Although those elastic sided desert boots may have something to do with it.





# 1. Where were you when the bomb went off?



Walter

- 1. I was working in the *On Dit* office, less than 50 metres from the epicentre.
- 2. My best guess is that it was a frustrated sausage turner from one of the Prosh BBQ's who had their political networking thwarted by some uppity fresher with a friend of a friend in a position of power.



Kylee and Shylee

- 1. Um, we were at the Village Tavern.
- 2. It was...(in joke edited)



Matt

- 1. In St Peters on the way to the Austral.
- 2. Mad bombing Islamic fundamentalists. Turn to page fifteen for a qualification.



Alex, Stefan, Hans

- 1. Stefan: I was in the shadows.  
Alex: I was so drunk I didn't even realize it went off.  
Hans: I was in the PC suite.
- 2. Alex: He did it. (points at Hans)  
Hans: Foreigners.  
Stefan: Foreigners.  
Alex: Foreigners.



Greg

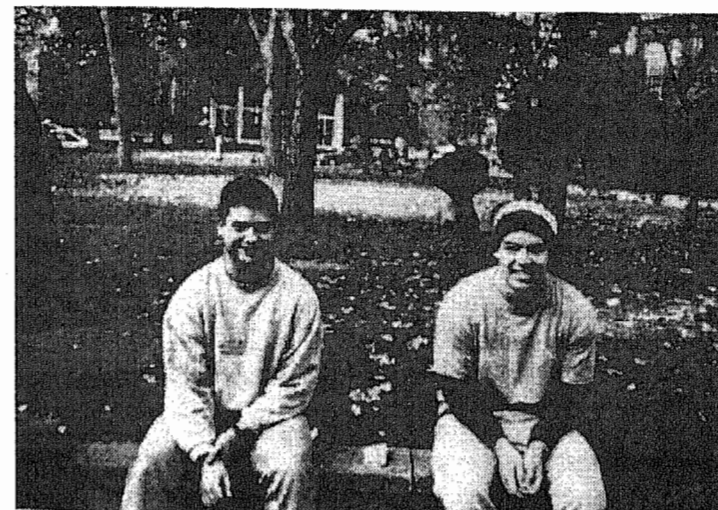
- 1. No comment.
- 2. No idea. No theories.

Unibar Balcony Dwellers

- 1. I was at home.  
I was on the ground floor.  
Is this an inquisition? (Do I detect paranoia?)
- 2. Let's blame it on Haroon.

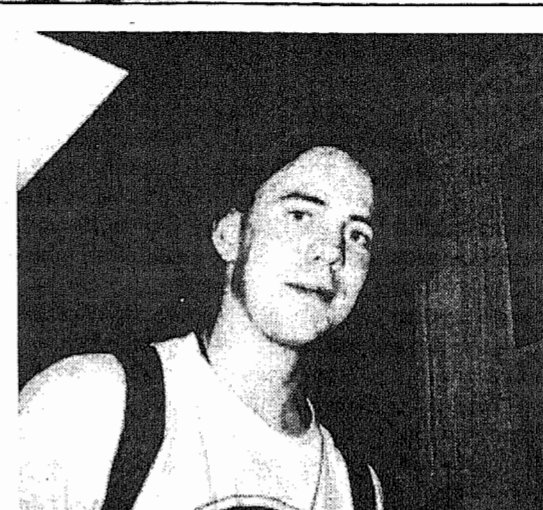


# 2. Who dropped the bomb?



Simon & Simon

- 1. Simon: I was at Footy Park and we heard this noise so everyone put up their umbrellas.
- 2. Simon: The On Dit eds.



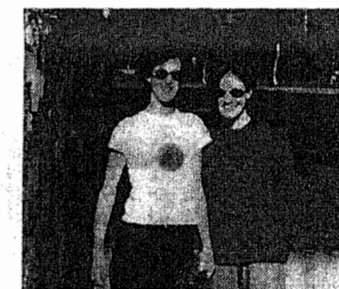
Rogan

- 1. Well, actually, I had been sleeping all afternoon, when I heard a great, big huuuge bang rattle my windows. It woke me from my drunken slumber but I passed it off as a spot of bad weather. When I woke up later that evening, my windows were broken.
- 2. Some froot-loops.



Joice

- 1. I was actually crouching under the bridge. So you were actually responsible?
- 2. No, it was some people wearing hoods over their heads. They were carrying torches and they were riding horses. And they went off on the Popeye.



Angela and Kylie

- 1. Angela: I was watching wotsaface movie at wotsa-names-face house, The Boy House.  
Kylie: I was floating on the Torrens on a rubber mattress.
- 2. Angela: It was him. (she says, pointing at some guy in the distance)  
Kylie: It was exploding fish. The fish were exploding because of the pollution.



Group of Engies

- 1. What, the Oklahoma bomb?  
Oh, that one. I was just leaving the Unibar.  
I was at home.
- 2. Someone here knows.  
Ronald Macdonald,  
I thought it was just a prank.  
Richard Nixon, when he came back to life.  
It was a set-up. They want to blame everything that goes wrong on us Engies. So they set us up. They cause trouble and blame it on us to bring the name of Engies down... even further down.

# "Small Business is Big Business"



**S**tudents, graduates and TAFE diplomates will have a fantastic opportunity in July to learn about setting up and running a new business venture. A workshop called *New Venture Creation*, will be held from 9.30am - 5.00pm on Wednesday 5 and Thursday 6 July 1995, and promises to be an enjoyable and extremely valuable experience for those interested in self-employment in the University's Graduate Entrepreneurial Initiative (GEI) or in small business management.

"One of the main reasons for the establishment of the *New Venture Creation* Workshop," says Joanne Pimlott, who has put the Workshop program together, "is to provide potential GEI participants with the necessary skills, knowledge and support needed to develop a business plan and establish a new venture. However, we want to welcome to the workshop not only GEI applicants but also any students, diplomates and graduates who have a business idea, an interest in self-employment or working in the small business sector, as we believe it is extremely important to raise an awareness of and knowledge about entrepreneurship and small business management. We hope that those students and graduates who have thought about or even already developed an innovative idea for a business based on a new or innovative product or service will take advantage of the Workshop to assess whether or not their idea is commercially viable."

"We know that over 95% of Australia's enterprises are small, employing less than 20 people, and that the small business sector will be one of the key job growth areas in the future. We also know that many South Australian graduates will gain employment in the small to medium enterprise sector and some will wish to start their own business or consultancy at some stage of their career. We believe that much more emphasis needs to be placed on the importance of many of the skills and abilities needed to work in and manage small business effectively, such as excellent communication, interpersonal, networking and self management skills, the ability to manage the whole business (holistic management) the ability to use initiative, to be creative, entrepreneurial, flexible and independent in thought and behaviour."

Workshop participants will gain an introduction to the knowledge, skills and processes involved in being an entrepreneur and setting up a small business. They'll have an opportunity to receive feedback on any business ideas they may have, from the experienced entrepreneurs who'll be at the Workshop. They will be able to assess their skills, abilities and aptitude for self employment and learn about market research, business viability, business plans and small business finance. The value of the Workshop has been estimated at approximately \$1000 but those interested will be pleased that they only need to find \$10.00 to register for the two day pro-

gram.

The Workshop will also enable participants to find out more about the University of Adelaide's Graduate Entrepreneurial Initiative (GEI), also becoming known as Business Initiatives from Graduates (BIG). Graduates who have undertaken or are now undertaking the GEI and are now managing their own businesses based at the Thebarton campus, will be available at the Workshop to describe what it's really like to be self employed, and to respond to questions from participants.

"We are very appreciative of the support and involvement of those who have agreed to participate in our Workshop as presenters and guest

speakers," said Joanne Pimlott. "David Byrne and Elaine Pittwood, lecturers from the Small Business Training Centre of Adelaide TAFE, will cover topics such as marketing, business planning and accounting for small business; Carol Haslam, Graham Bell and Bob Ganley are all successful entrepreneurs and between them have a wealth of experience to share about exporting and marketing both product and services. Peter Elder, Manager of Business Skills Development in the Business Centre, will inform participants about the resources, advice and information available to those setting up and managing their own businesses. We plan to cover a lot of

ground over the two days and we are positive the experience will be a memorable one for all concerned."

To obtain a registration form for the Workshop call the Office of Industry Liaison, Thebarton Campus, on 303 3467 or 303 3468. These forms may also be collected from the Careers Service, Level 4, Wills Building. Any queries may be directed to Joanne Pimlott in the Office of Industry Liaison on 303 3476. Those interested in attending this Workshop are urged to register as soon as possible, as places are limited. Those wishing to learn more about the GEI should also call The Office of Industry Liaison on 303 4467 or 303 4468.

## So what is **B.I.G.?**

**Have you got a great idea for a new business?  
Have you dreamt of becoming an entrepreneur?**

The Training and Support is available for

**Business Initiatives from Graduates  
(or Diplomates)**

**Would you like to know more?**

Ask for a B.I.G. brochure at your **Careers Office** or department today or call the **Office of Industry Liaison** (telephone 303 4468)

A **Free Information Evening** is being held at 6.00pm on **Wednesday 14 June 1995** at the Thebarton Commerce & Research Precinct, cnr Winwood and Stirling (formerly Dew) Streets Thebarton, and

a **Two Day Workshop**, *New Venture Creation*, focusing on the knowledge, skills and strategies needed for success in small business is being held on **Wednesday and Thursday, 5 and 6 July 1995**. Registration fee \$10.00.

Call us in the **Office of Industry Liaison** on 303 4468 for further information or to register for either session as places are limited.

**Graduate Entrepreneurial Initiative**

THE UNIVERSITY OF ADELAIDE

# Michael Caton-Jones

Scotland's prodigal son returns to the heather and the highlands.

Michael Caton-Jones is a hearty Scotsman, quite like the Irish bread and French fish soup he is fond of. A writer and part-time doodler, Caton-Jones has a deep thinking side to his personality, the essence of which can be witnessed in his latest, *Rob Roy*. "Fried upstairs," the director describes his state of mind on the day we talk. Filming *Rob Roy* was an experience he found both intense and rewarding. "Certainly the experience of making *Rob Roy* changed me. I went back to Scotland and got more in touch with my roots, same as anyone who leaves home to make a career overseas. After a period of years you go back and you see the good stuff that you can't when you were young, when you had to leave."

Sounds like it was a spiritually enhancing experience.

"Yes absolutely, it was. It's often the case: you start doing something because of some reason or other but it's the journey that illuminates you more than the actual having made it, or the desire to make it in the first place. I simply thought: this, Scotland, is a really beautiful country, I'd like to make a film about it. And when I went back, I learnt about the Gaelic culture, about the music, everything. It really enriched my life. I don't really care if anyone goes and sees this film or not — I know it's heresy to say it — but I like it very much and I'm very

happy within myself. I got more of what I had up in my head onto the screen than I had a right to expect."

Before his return to Scotland, Caton-Jones had spent much time travelling. "This is my first time in Australia and I'm looking forward to getting around a little. But I do like France. I also like Scotland and Ireland. I like Kenya very much. I like parts of America very much. I like travelling a lot. The good thing about making films is that you get to see the underbelly of that country much better than if you were a tourist. I'll go anywhere to make films. I'm a filmmaker. I'll go where the stories are."

"Nature is so beautiful and it is so different all over the world. As an outsider, you can see things quite differently. You can see things that a local had forgotten existed or merely taken for granted."

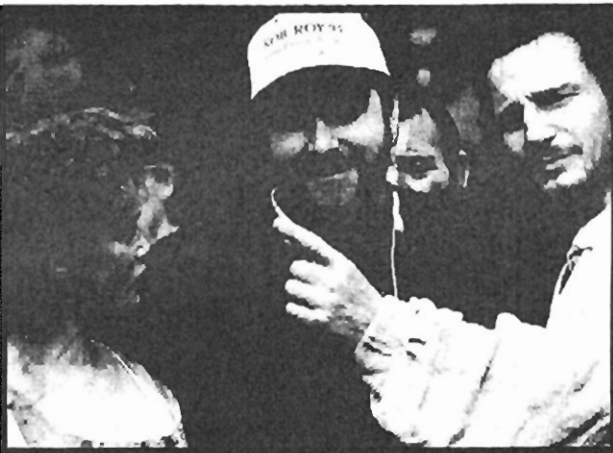
We talked about the main lead actors in *Rob Roy*, Liam Neeson and Jessica Lange.

On Lange: "I'd never seen many of the films she had been in, to be honest. I simply thought she was a fine actress. When I met her I felt nuts about her. She's forty-five years old and she's sensual. She's strong. I grew up with a lot of strong-willed women and it was important for me to try and communicate that, as opposed to having the *token wife* role. I wanted her to be the intellectual and sensual equal of her husband. And in some ways, to be smarter than him, which I also believe many women have the facility to be."

"When I decided that's how I wanted it to be, I didn't want some young thing in lipstick walking through the highlands."

The choice of Irish actor Liam Neeson as *Rob Roy* MacGregor was never in doubt. Caton-Jones and Neeson have known each other for a decade. They worked together when the director was still in film school.

"Mr Studley himself," chuckles Caton-Jones. "The whole thing was saturated romance. We needed someone who knows that you don't need to be seen to do things all the time to be a romantic hero. What I think Liam possesses more than most other actors is this ability to be masculine, yet sensitive at the same time. He can cry and it still



Rob Roy stars Liam Neeson and Jessica Lange tell Caton-Jones what they really think of his directing

doesn't impinge upon his manhood. Most [male] movie stars are either suffering, tortured genius artists, or they are Mr Macho blow-them-all-away."

"So I guess you won't be casting Sylvester Stallone," I quip.

"Not unless he was particularly right for the role..."

We have a laugh at Sly's expense.

*Rob Roy* has some darker themes which we explored during our conversation. I brought up the movie's rape scene. Here is a woman, who despite her strength of character, still gets victimised.

"The scene was very integral to the drama," Caton-Jones is quick to defend the screenplay. "Dramatically it was necessary because it kicks everything into a different gear from then on. It was not gratuitous or violent, 'I know, let's go rape some woman.' One of the reasons I was making the film was to try and examine how things have and have not changed. What is the value in the world today of a personal code of honour? How you should stand up for what you believe in and say, 'This is wrong,' 'This is right,' or 'This is my friend and I'll stand by him even if I don't like what he did.' With rape, I was trying to draw some correlation: This is what's still happening in Bosnia. I'm really outraged by what's happened there. Ethnic cleansing and rape has been used as a tool [to demoralise]."

"There was nothing sexual about the rape. It was to show that this is still going on today, folks."

Since rape is such a sensitive issue, how should audiences of both genders view this scene such that it has a positive effect for them?

"I think that audiences should see it as an utterly unpleasant thing. It cannot be condoned in any shape or form. I myself am particularly horrified by that. I don't know how you can do it on film and make it pleasant, because it isn't pleasant. The way I tried to present it was not to make it graphic but to show the impact it would have on the person."

We compared notes on Liam Neeson's nude swimming scene — convenient editing included. It presented Neeson as a masculine and sexy figure. "I'm so tired of always seeing the woman strip off and not

the man — not that I particularly want to see it myself. Half the population is female, so women have as much right to eroticism as men," says Caton-Jones. The ladies can thank him for that insight. "I wanted to make an epic that did not exclude women at all. In *Rob Roy*, women can enjoy action but they can also enjoy the relationships and the sensuousness of the whole thing. It's meant to be for all."

Hot on the heels of *Rob Roy* is another piece of cinematic work telling the tale of the strong Scots spirit, *Braveheart*, produced by and starring Mel Gibson. Audiences will make comparisons, I pointed out. Caton-Jones comments that he has never seen *Braveheart*. He admits he pushed production of *Rob Roy* at intense pace because he wanted his movie to be released before Gibson's.

"As far as America is concerned, both films are about hunks in kilts running around in the heather. I didn't want to be tainted by whatever Mel has made. If he made a good film, that's great. If it's a bad film, I don't want to suffer for that. So it was important for me to come out first. That's the way Hollywood works."

I asked Michael Caton-Jones his sources of inspiration in his creation of *Rob Roy*'s stunning visuals. "I wanted to give it a Western feel so I looked at a lot of John Ford films, *My Darling Clementine* and *The Searchers*. I looked at *The Seventh Samurai*, which is an important film to me as well." The director also cites *Lawrence of Arabia* and *Doctor Zhivago* as amongst the films specific to this project.

On his work, he says he tries to vary up the genres. "Nothing would bore me more than making the same film over and over again." Nonetheless, Caton-Jones will not be dabbling in blood-and-gore horrors for the simple reason: "I don't know how to do them." He may entertain the thought of making a foreign film in Gaelic. "I could really use the landscape there again — it's so beautiful."

For the present, his next project is... sleep.

Miranda M Lim



Scatter the entrails somewhere over there thanks Liam

## Clerks Mercury Cinema

Clerks.. Clarks, I really don't know how you're supposed to pronounce the title of this film. Most people seem to succumb to the sweeping tide of Americanisation and use the former. It's not really relevant anyway, but an enormous amount of the onscreen action gives you a similar feeling. "Is this really relevant?" may be a common question running through the mind of a viewer during *Clerks*, another possibly being "Am I on drugs?". Its a low, low budget film (one of my favourite genres) about ... um, well its not actually about very much now I come to think about it. The main characters talk a lot. Continuously. This movie has a lot of talking in it. It's also very funny.

There are quite a few things which stand out about *Clerks*, firstly that it's in black and white. This is a



fairly uncommon cinematic experience for such a humble member of generation-thing suffering from regulation sensory overload. However, the lack of colour suited the mood of the film perfectly. It's a crumbs-in-your-bed kind of day from the first scene when Dante Hicks (Brian O'Halloran) falls out of his wardrobe on Saturday morning until nightfall at the local convenience store. Grainy. An alter-

native title for the film could have been "Dante's Bad Day".

Dante is a clerk (shop assistant to the stubbornly anglo-european) and he has to work on his day off. He tends the store alone from 6am until 9pm, tired, grumpy and fairly angry. However, Dante values peace and endures his customers while Randal (Jeff Anderson), who works in the video store, doesn't. The convenience store and its neighbouring video store has a range of the most annoying, most aggressive and downright bizarre customers to grace the silver screen in succession. Randal is laid-back, sadistic, rude, irresponsible and extremely likeable.

On this particular day, everything goes wrong. The film's pseudo-plot is designed mostly for comedy but *Clerks* does not enter the realm of the farce. Instead, a series of the

most magnificent fuck-ups occur, with a backdrop of rapid-fire, incongruous banter. Dante and Randal do most of the talking in the film. Dante's current and ex-girlfriends are also involved in the dialogue. The resident drug-dealer does strange little dances and bullshits sometimes. Topics of conversation range from fellatio, to fidelity, customer service, love, lasagne and hockey. Dante also gets several free character-assassinations from the others.

The film was written and directed by Kevin Smith who's 24. He and Scott Mosier filmed and edited *Clerks* at the video store where Smith worked. They're big Quentin Tarnantino fans. The actors were friends and people purloined from the local community theatre. It's really good.

Rebecca Short

## Metal Skin Regent Cinemas

Pow. Bang. Skid. Kerplunk. Ooh YUCK. Wow. Kapow. Oh my God. Ooooh. Aaaaah. Rev rev. Puff. Pant. Flash. Crash. Smash. Bash. Strobe. Slide. Boo hoo. Smoke. Drink. Edit. Edit. Ending credits.

Hey, Geoffrey. What's the point? I mean, this film you've just made... what's the freaking point? Did you really think that putting a whole lot of yeeha exciting and underdeveloped subplots and a few of the country's most recognisable young actors (nb, the term 'young actors' does not include the Melissa George/Dieter Brummer posse) into a cinematic blender with the switch set to 'Wow, man, Krazee Edit Mode' would earn you the official title of "Cutting Edge?" Don't worry about answering that - it was a

rhetoical question.

Just thinking about *Metal Skin* gives me a headache. The list of mistakes is endless. The film has no focus. First of all there is the geeky, socially-unskilled reject, "Psycho" Joe (Aden Young). "Gosh, I feel sorry for him." You wish, Geoffrey. Then there's the hunky Dazey (Ben Mendelsohn) - he's real good with the girls, except with his girlfriend, Roslyn (Nadine Garner), who he roasted in a car crash. The last major player is Savina (Tara Morice), who worships Dazey and Satan in equal measures. Then you have the peripherals (that's if you don't class everyone in the film as such for all the depth of study that goes into them) including Savina's snobby, non-approving mother and Psycho Joe's even more psycho dad, Rosco.

And then there's the subplots... Dazey screws behind Roslyn's

back... Joe wants Roslyn... Savina wants Dazey (to the point of asking Satan for a helping hand)... Savina goes out with Joe to get to Dazey but Joe misconstrues this as a pass at him and is distraught when the witch and the hunk do the rumpy-pumpy... blah, blah, blah.... And that's just the start of it - there's plenty more but I would hate to ruin the, um, surprise for you... needless to say that there's multiple deaths.

But, after all that, I have to say, well, I suppose I didn't get bored so that's one good thing. I mean, the illegal drag racing footage wasn't too bad. Sort of. And the acting was pretty good. The editing was quite slick too. It's just that a film needs more direction. Any direction. And it needs it rather desperately.

*Metal Skin* is, in essence, a

bunch of empty subplots loosely strung together by really big and really fast cars racing against other really big and really fast



cars. Oh, and it's illegal. Man, that Geoffrey Wright lives life on the edge - the cutting edge. Actually, I think he lives around the corner, down the street, take the third on the left, the second on the right and it's the house on the left with the white picket fence.

Mark Scruby

## Naked In New York Trak Cinema

"Funny and refreshing ... along with *Reality Bites* ... and *Four Weddings and a Funeral*, *Naked in New York* qualifies as one warm, seductive delight" - Janet Maslin the New York Times. Despite this damning criticism *Naked in New York* is quite a good film, great even. It is hard to avoid those old movie critic standards when describing this (type of) film: "fun", "delightful", "off-beat", "quirky", "cuddly", "fluffy", "squidgy", "snuffywuffy". "Star studded" - there are so many famous actors and literary types in supporting and cameo roles that I won't even bother naming all of them. Suffice to say that Kathleen Turner plays a parody of her own importance to American cinema as Dana Coles - the queen of daytime teevee searching for credibility in the high art of theatre. *Naked in New York* is Jake's autobiography to date - it is about his relationships and his not-so-brilliant career. Jake (Eric Stoltz) is a fairly nor-



mal studenty type with a flair for script-writing. Joanne (Mary-Louise Parker) is a fairly studenty type with a flair for photography. They fall in love (surprise, surprise). They leave uni, get careers and their relationship careers out of control. But it is by no

means as easy as all this because of the soap-operatic concern with stressed relationships and Jake's life-long romance with the surreal. He receives advice from orangutans and argumentative architecture. Moreover the presence of his frantic mother impact upon young Jake's psyche and so he actually takes the advice given him by animals and buildings. His plays go unrecognised in Boston, but when he submits them to that international metropolis of all things arty, New York, things do not go as planned. Considering that *Naked in New York* is a condemnation of the influence that brand-name actors have over the final celluloid product, it is ironic to see the promotional flyer peppered with big Hollywood names. What is good about this film are the performances of Stoltz, Parker and Ralph Macchio. Due to the subject matter of stage and script, the audience is constantly reminded

that they are watching a performance but it is to the actors' credit that they are not perceived to be anyone other than the character they play. Stoltz's narration is wry as always and well tuned to comic delivery. Furthermore he bestows his inane grin upon us at every opportunity, and, for a brief moment, you get to see him in all his fuzzy crimson glory (I'm talking full frontal nudity folks). It caused a stir when Sharon Stone did it, but for some reason (probably because he's a he) it hasn't done the same for Stoltz, oh well. Mary-Louise Parker is an exceptional actress and this is evident in the film. However she could have been better scripted to enhance her character as Joanne rather than as support for Jake. Nonetheless she does shine through as more than a love-interest and plot-device into a two-and-a-half dimensional being. All-in-all, this is mere nit-picking of a comic entertaining love-story.

Peter Gravestock.

## Immortal Beloved

### Greater Union

The works of Ludwig van Beethoven are played out against a dramatic backdrop of, first, Baroque decadence, then, Napoleon's war and also, tragic love. Beethoven's immortal beloved is a mystery woman to whom he pledged eternal love. She was his mirror, his soul, he claimed.

The film *Immortal Beloved* is a fact finding mission which takes place after the great maestro's death. His loyal servant, Anton Schindler, embarks upon a journey to many lands to discover the identity of Beethoven's one true love. He opens doors to the past and audiences meet with stories and memoirs recounted by past lovers and past friends (or enemies).

*Immortal Beloved* uses such a



format (inventive as it may be) to stage a biography. It is different to the usual pace of such stories, I'll give you that. Gary Oldman is, as always, fab. Enjoy him for the eccentric that he is. Isabella Rossellini is regal. She brings an air of magnificence to the screen.

The supporting cast and all the sights are beautiful. The background splendour was shot on location in the Czech Republic — one of the few places in Europe where Baroque architecture remained untouched by the bombs of WWI and II. The music is a

treat for those appreciative of Beethoven's passions, although it was a tad repetitive. If comparing the score to that of *Amadeus*, one has to remember that Mozart was an authentic child prodigy who produced many more musical works than Beethoven did. Also, in *Amadeus*, Mozart was portrayed as fun and childlike. Beethoven was well-known as a dark, tortured genius. He is shown as a man of violent intensities who loved with equal ferocity.

I felt that *Immortal Beloved* was not always convincing — however my theatre companion did not feel that way. He claimed afterwards that he wanted to applaud when the credits appeared. In conclusion, this movie is superb entertainment on its own.

MMLim

## The Professional

### Greater Union 5 Cinemas

In 1990 Luc Besson's acclaimed *La Femme Nikita*, the tale of a rehabilitated drug addict forced into assassinating high ranking officials for a covert government organisation, saw the introduction of a "Cleaner", an assassin who covered up botched jobs. Jean Reno's cameo as the emotionally detached "Victor the Cleaner", equipped with a silencer and a suitcase full of acid, to whom completion of the mission was paramount, saw the creation of a character that was to reappear four years later in Luc Besson's *The Professional*. In the latter, Jean Reno appears as Leon, a professional cleaner working in the Big Apple, for Italian crime boss Tony (Danny Aiello). Leon's world seems to fluctuate from dispatching crime bosses to watching Gene Kelly re-runs to sitting at home drinking milk and caring for a plant, his best friend, because it asks no questions. He is forced however, to rethink his systematic, routine-like, emotion free world, when he takes in Mathilda (Natalie Portman), a twelve year old, whose family has been brutally murdered by a corrupt cop Stansfield (Gary Oldman), and whose desire for revenge prompts insistence in learning to be a

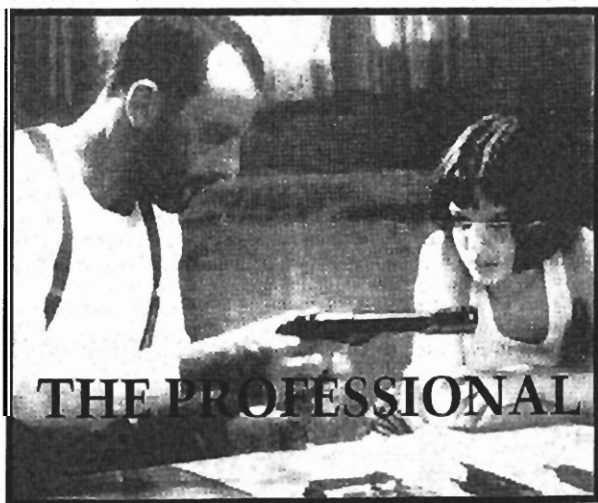
"Cleaner".

This stylish thriller is full of the ingenious camera work and operatic violent sequences reminiscent of Besson's earlier work "*La Femme Nikita*", in which his "bullet-cam" shot redefined the confines of film making as does his "hand held shots" in "*The Professional*". The film's score, by Eric Serra, who scores all of Besson's films, middle eastern and orchestral fusion, powers the films emotive moments along, complementing the fine performances. Gary Oldman is brilliant as the hideously evil and rather high Stansfield, who describes his drug-induced hearing of Beethoven, before getting nasty with a pump action shotgun, as calm moments before the storm (post *Immortal Beloved* trauma?). The total success of the film is made by its ability to move from extremely violent to extremely touching moments, its portrait of the detached killer becoming attached to a 12 year old girl, mirroring the assassin Nikita's attempt in seeking love and expressing emotions. But who cares! This is one hell of a film! And yes, the person who said the film "makes Speed look like a slow ride to Grandma's house!" was absolutely right.

Kanesan Nathan

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# THE PROFESSIONAL



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### A Nightmare On Elm Street

1984 Directed by Wes Craven  
Heather Langenkamp, Robert Englund, Johnny Depp

CBS FOX 87 Minutes Rated R  
This is where the Freddy Krueger phenomenon began; a highly original horror film featuring a deranged child-killer called Fred Krueger. Much more than just a B-grade slasher flick, *A Nightmare On Elm Street* gave birth to a new kind of villain and was the catalyst for six sequels, the latest of which has recently opened in Australia (see last issue's Film pages for review).

The film centres around Nancy Thompson (Heather Langenkamp) and her desperate attempts to save herself and her friends from the hands of Fred Krueger, a wickedly original psycho-killer who exists only in the dream world, where he murders the Elm Street kids in their sleep. This was a new concept in 1984, and with it writer/director/creator Wes Craven made Fred Krueger (Robert Englund) into a star; this completely scarred, wisecracking antihero wearing a dirty fedora and armed with a very cool home-made glove of knives.

Through the course of the film, we discover that Krueger was a child-killer whom angry, vengeful parents torched to death and was somehow reborn into the dream world. Nancy and her friends (including a boofy haired Johnny Depp in his first film role) discover that if they want to live, they will have to stay awake or confront the maniacal Freddy by pulling him into the real world once again.

There is much bloodshed in this film, including a memorable, disturbing scene depicting a girl being thrown about a room and slashed to death with invisible blades. This is the best film of the series, despite occasional tackiness and over acting. Eleven years later, *A Nightmare On Elm Street* is still one of the most innovative, engrossing and darkly humorous horror films ever made.

### A Nightmare On Elm Street 3: Dream Warriors

1987 Heather Langenkamp, Patricia Arquette, Robert Englund, Larry Fishburne  
Warner 96 Minutes Rated M

After a pitiful sequel, which has no place in the series of *Freddy* movies, *Nightmare 1* creator Wes Craven returned to co-write and produce third instalment which marked the welcome return of Heather Langenkamp as Nancy.

The remaining Elm Street kids live in a psychiatric ward, where they are still tormented by Freddy Krueger, his scarred face and that nasty glove of knives. Nancy Thompson, now a dream researcher, along with regular doc (Craig Wasson), try to defeat Freddy by banding the youths together to face him as one entity. Of course Freddy manages to get rid of a couple first. In a series of surreal dream sequences, including the use of some wonderful special effects, Freddy is at his best.

Each of the Elm Streeters has a dream gift, a power they possess in the dream world — hence the title *Dream Warriors*. This is a remarkably creative horror film, so much so that its best moments come from not violence, as in *Nightmare 1*, but from imaginative effects and sequences. Freddy does not use his famous glove as much as usual, opting instead for more inventive methods.

This is the best of the sequels, barring the last.



### A Nightmare On Elm Street 4: The Dream Master

1988 Directed by Renny Harlin (ala Die Harder)

Robert Englund, Lisa Wilcox  
CBS FOX 89 Minutes Rated M

This fourth milking of the Freddy Krueger idea has the gloved one finally kill off the three surviving Elm Streeters from *Nightmare 3*, only to face yet another pretty faced dream hero in the form of shy-girl Alice (Lisa Wilcox), the *Dream Master* of which the film speaks.

Most of *The Dream Master* features more imaginative dream sequences from Freddy, who jokes and quips more than usual. Some of the set designs are fantastic and there are more quality special effects, but this sequel is not much more than a rehash of *Nightmare 3*, minus Nancy. The use of stereotypical American high school characters (the Hunk, the Greek, the Shy Girl, etc) is aggravating and makes the film far too contrived and tacky for even Freddy (Robert Englund, who can do no wrong) to save.

Alice, the new rival for Freddy, gains a new power each time one of her pals is slaughtered, each of their 'gifts' becomes hers. Eventually (and predictably) Alice becomes a lean mean killing machine and goes off to kick some burnt butt in the dream world. It all comes off as being nothing short of corny and high schoolish.

Some scenes of particular creativeness make the film worth watching, however, and this is especially when Alice is sent hurtling into a cinema screen to find herself watching the audience from the inside.

*The Dream Master*, although not terrible, is merely a special-effect driven filler. It sheds no new light on the Elm Street story or Freddy's previous life, and quickly becomes tiresome.

Ben deHoedt

### The Specialist

Warner Bros Video

The notion of Sylvester Stallone and Sharon Stone together on the screen will be many film goers idea of movie heaven. Well how wrong can you be. This movie runs out of plot within the first ten minutes and the rest of the hour and forty minutes is mindless naked bodies with huge explosions around them. This movie insults anyone who is willing to part their money for it. The very weak unstable plot goes like this: Stallone plays Ray Quick, an explosives expert who is haunted by his past when he was an assassin. Stone is May Munro, nursing a revenge obsession against the killers who murdered her parents while she was a child. Now Stone wants her bloody revenge so she calls in *The Specialist*. This is as deep as the plot gets. The only good thing about this down right mindless crap is that the psychopath is played by the now typed cast James Woods who plays the former officer of Stallone. Wait for it, yes, he also has an obsessed revenge to kill Ray Quick. The other players in this film are worth a mention because of his loathsome son Eric Roberts — who just so happens to be on Stones' hit list. If you are looking for a braindead, mindless entertaining movie then consider watching this one. Otherwise, don't bother wasting your time.

Simon Dunstan



### With Honours

Warner Bros. Video

When the honours thesis of student Monty (Brendan Fraser - *Encino Man*, *Airheads*) is ransomed by a bum called Simon Wilder (Joe Pesci - Academy Award winner), the pair embark on an American voyage of self discovery, truth and all that idealistic stuff. This is a "Gen X" movie that, thankfully, doesn't sell itself via its soundtrack. However, there is not much else to plug except for the status of the actors and the tried-and true nature of the plot. The perfectionist Monty's university chums are also fairly typical. They are: Everett - a wise cracking radio DJ with facial hair and Lennon specs, Courtney - a competitive student, love intrest and all round cutie-pie, and finally, Jeff - the Rimmeresque anal retentive who you're supposed to hate. I liked Jeff. I also liked the rooster. The movie brought sympathetic tears to the eyes of one of my relatives, and she only saw the last fifteen minutes. It brought tears to my eyes because I watched the whole hour and a half. If you liked the *Gump* movie you will probably like *With Honours*.

Peter Gravestock



### Mr Wonderful

Roadshow Home Video

Oh no, not another romantic comedy in the tradition of *Pretty Woman* and *Sleepless in Seattle*. But wait, this one is half decent. This marshmallow of a movie stars Matt Dillon (*Singles*) who has a dream of owning his very own bowling alley, but the only way he can do this is to find his ex-wife, played by Annabelle Sciorra (*The Hand that Rocks the Cradle*) a new husband so that he can stop alimony to her. Of course it is not easy. Matt Dillon has a new girlfriend (Mary-Louise Parker) who wants him to move out with her. Annabelle Sciorra has a new boyfriend (William Hurt) who has a secret that he is not telling. So the movie runs along like every woman's fantasy of her knight in shining armour coming to save the day. The movie is not all that bad. Matt Dillon gets annoying at times, but is covered by the charming Mary-Louise Parker and the always brilliant William Hurt.

Simon Dunstan



# a I Davies n

## THE THINKING WOMAN'S CRUMPET

"Alan who?" Tim asked.  
"Alan Davies. Did you see the Melbourne International Comedy Festival Charity Gala? He did a skit on mountain bikes. He's in Adelaide for the Carlton Cold Comedy Festival".

"But isn't this the same festival that boasts such comic heavy-weights as Peter 'E.T.' Rowsthorn, George 'I'm Tuff' Smilovici and SA-FM's Adam Hills?" Tim sounded skeptical.

"Yeah, but we're talking mountain bikes".

But how funny can a mountain bike really be? It was this question that motivated us to enter 'The Office', one of the last yuppie bastions left in Adelaide. If you doubt us, go there and order a liquor coffee and

see how much change you get from five dollars.

How funny are mountain bikes, and Alan Davies for that matter? Well, before telling you we should discuss his supporting act, John Moloney. A fellow Brit, Moloney delivered his routine in deadpan. He did enough to elicit a continuous smile and the odd chuckle from the small gathering but he relied heavily on humour that was bordering on bad taste. He didn't hit his straps until he performed his version of 'Walk on The Wild Side', complete with the odd dig at the crowd for their lack of participation during the Do do dos.

But who goes to see the support acts anyway. After all, who went to the Pearl Jam concert to see the Meanies? We'd come to see Alan Davies. And what a hoot he was. The winner of the Critic's Award at the Edinburgh Festival, Channel 4's 'Viva Cabaret' and described as "the thinking woman's crumpet", whatever that means, had us laughing heartily at Cleland's lazy wild-life, the difficulty of judging the Ribbon at the Olympics and the

obligatory remarks about air travel. He took the audience down memory lane by showing us "the best five years" of his life - adolescence. This was a very relatable sketch, particularly to those on the table next to us, who seemed to laugh a bit too hard! The Trekies in the crowd, and those who reside within the bowels of 'On Dit', would have appreciated his opening number about air-vents and Mr. Spock and his local references and pet tales were right on the money.

Perhaps the only criticism we could level at this clever and endearing Brit was his mock head-butting of a over-hang. Why? Maybe it was his personal critique of the venue. We got the impression he thought it was pretty rank as comedy clubs go. Oh, and the Adelaide water gag lost its appeal ten years ago. We know our H2O is shit and we don't find it funny or insightful.

Was Alan Davies funny, you bet. Are mountain bikes funny, when this man talks about them, yes they are!

Mike Downing & Tim Goodwin

## CIRCUS OZ



### Circus OZ Season Closed

It's rather difficult to write a review of a show which neither impressed nor appalled. Quotable excerpts such as "Brilliant! A veritable tour de force!" or "A disgrace! I was the last person remaining when the final curtain fell" make for more interesting reading than "yeah well, this show was OK". Unfortunately, the latter pretty much sums up my response to Circus Oz.

The bright posters seen plastered around town in the weeks preceding the circus Oz season certainly boded well - promising colour, vibrancy and imagination. In addition, I was interested

in seeing an animal-free circus (a very good idea), and one performed on stage rather than under "the big top."

The cast turned Her Majesty's theatre into café Oz, which provided the basic structure of the show. During the first act, this framework was adhered to fairly rigidly and the show seemed stuck in a void somewhere between theatre and circus, causing the segments to lapse into the realm of pantomime on occasions.

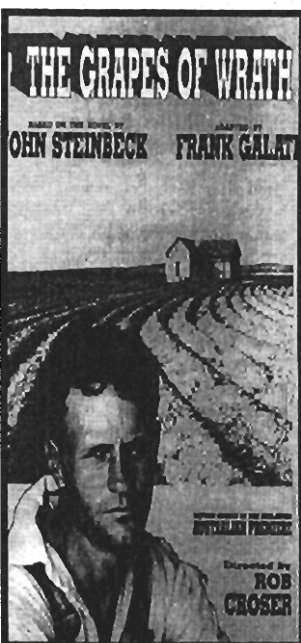
The Second Act delivered a vast improvement. Plot was largely left behind and the performance of a series of tight, impressive and very skillful (often funny) routines allowed the

troupe's talents to show through to a much greater extent.

Some brilliant ideas (the upside-down band and café) and well lit, cleverly choreographed scenes (such as the fire juggling), combined with the vibrant music to sweep us along to the close and allowed us to forgive hitches such as the too-long "contact - lens juggling" skit.

Circus Oz was entertaining and impressive but fell a few notches short of being great. Whatever ingredient it is that causes an audience truly to engage with a show was lacking. In the end? Yeah, well, this show was OK.

Maddie Shaw



### The Grapes of Wrath Independent Theatre Company Season closed

*The Grapes of Wrath* is currently performing in the Space at the Adelaide Festival Centre and is produced by the Independent Theatre Company and directed by Rob Croser. This adaptation of the novel that won John Steinbeck the Pulitzer Prize in 1940 remains as relevant and as timeless in the Australia of the 1990s as the America of the 1930s and 1940s. This characteristic is indicative of a classic work that portrays not only a universal story, but also universal characters and life-like situations with sensitivity and depth. In these respects the current production does not disappoint.

Although set in the arid farming lands of Oklahoma, the trials and pressures of one family struggling to maintain a sense of dignity after the Banks foreclosing on their land is strikingly familiar to the

current Australian rural scenario. The play's opening scenes detail the experience and reactions of Tom as he travels home to his family after being imprisoned. From him the audience senses just how dramatic the change in the land has become. There are references to long gone green fields, farms and families who have gone elsewhere (to the cities, mostly) to make a living. Thus compounded with the universal story of drought and human struggle, *The Grapes of Wrath* details the destruction that can be wreaked by attempts to take too much from the land at once. Although the originator of this destruction was of course The Great Depression, one senses the relevance of the *Grapes of Wrath* when applied to the Australian scene once again. A diverse range of characters in the play express how they feel about the land - ranging from emotional symbiotic connection to the base from which one makes a living. These

arguments are only just below the surface in today's society, as has been evidenced recently in the Mabo debates. For these reasons the current season of the *Grapes of Wrath* is a must-see, with excellent characterisation, particularly by the older characters who display some humour on stage that would be impossible to express in words. Certain looks and gestures contribute well to the overall meaning of the script.

However, I felt that the show would have been more compelling with an interval break. In my opinion the play was not too long to justify one. Another criticism is one of the chorus. Sometimes the singing was slightly out of tune with a diversity of American accents. Personally this is something that grates - but then again the play is set in America so in one way is justified. Despite these criticisms *The Grapes of Wrath* is a great night out with meaning for all.

Joanne Niarchos



# that Eye the SKY

Belinda Paterson has a look at *That Eye, The Sky*, the adaptation of Tim Winton's novel now showing at The Space Theatre.



*That Eye, The Sky*, an exuberant and sensitive adaptation of Tim Winton's novel, is the first production of a new Sydney-based company, The Burning House. It is also the first directorial effort for company co-founder Richard Roxburgh, who also co-adapted the play, wrote some of the music, and occasionally acted in it. This in itself is a fair indication of what the company is about. Explaining in the programme notes that he and fellow actor/writer Justin Monjo had formed The Burning House essentially out of a sense of frustration, Roxburgh wants to escape the usual production methods in which actors, designers, writers and musicians aren't allowed to do anything else except act, design, write or play respectively. He is after, in short, a kind of creative "cross-fertilisation" between cast members and production staff.

Growing out of this same frustration, albeit in a different direction, has been a commitment to working with pieces that delve into the alleged mysteries of the human condition, and the boundaries between the physical and the spiritual. This originally led Roxburgh and Monjo to the magical realism of South American writers like Gabriel Garcia Marquez as potential debut material. However, possibly daunted by the implications of mounting a play in which every character is called Jose Arcadio, they returned to the Australian landscape and the raw spiritualism in *That Eye, The Sky*.

And it is the perfect vehicle for both of these Burning House ideals. The spiritual/human condition element is well provided for in the struggles of story's central characters, the Flack family. Each one has their own cross, so to speak, to bear. Living in rural Western Australia, ex-hippies Sam and Alice have a teenage daughter, Tegwyn, and a twelve-year old son, Morton, or Ort. When Sam is rendered comatose in a car crash, Alice must learn to

cope with looking after him, his senile mother (whose capacities seem to be limited to playing the piano and asking "Is that you, Lil Pickering?" at regular intervals) and her children's adolescence. Tegwyn is angry, passionate, rebellious and, rather more disturbingly, self-mutilating. Ort, due to a bout of childhood meningitis, is "a bit slow".

Happily admitting to immaturity, he is also somewhat fey. His visions of the protective cloud over their house (eventually the symbol of his father's healing), and of the sky as an enormous eye watching over him, are the expression of his untutored and innocent spirituality. His view of things is contrasted with Henry Warburton's, a wandering evangelist who has his own torturous secrets. He shabbily appears on their doorstep one morning and offers to help them care for Sam, and in doing so hopes to heal himself. What emerges is each character's use of religion, organised or naive, in their approach to their problems. But it's not as twice as it sounds. What also emerges is the fact that Warburton's version, at least, doesn't help. As Tegwyn explains: "Bullshit!"

Roxburgh's production ideal is likewise superbly accommodated. The production is vibrant, energetic and innovative; the approach somewhere between Brecht and a child's imagination. The set consists of a small scaffolding at the back, a table rather cleverly containing a silk parachute, some ropes and hooks, a few chairs and the actors. An assortment of atmospheric sound effects (birds, water, heartbeats and so forth) is supplied by the actors. Music is on the whole live, and is played on the piano, the inside of the piano, a mandolin, voices, and various bits of the set, by the actors. The actors do the scene changes, such as they are, and control the rather clever silk parachute as it becomes a creek and a carrier of dreams. The actors, it quickly becomes apparent, have had rather a lot to do with the way the play

was constructed. No-one is ever still, or hardly ever offstage. This is Roxburgh's aim exactly and the effect is almost exhilarating enough to be dazzling, it's a little like watching one of those time-lapse films of a bunch of maggots eating a mouse, only in reverse. Something tangible is created before the audience with swarm-like efficiency.

Given this sense of holism, pinpointing individual performances of particular merit is very difficult. Simon Lyndon as Ort is outstanding, managing to avoid the I'm-an-actor-being-a-kid trap and just be a convincing twelve-year-old. Tracy Mann captures Alice's wholesome helplessness, and Susan Prior is sufficiently explosive, although suspiciously muscular (do they have aerobics classes in the country?) as Tegwyn. The prize for bravery, however, goes to Mark Pegler as Henry. He not only fills Hugo Weaving's large shoes, left behind as Hugo went for stilettos and a purple bus, but is greasy and revolting enough to do it rather well. Special mention is also to be made of Susan's hat in the fundamentalist church scene. Playing a conservative fundamentalist type, Susan sports a plastic flowery creation that closely resembles one of Esther Williams' bathing caps. Theatre today needs more of this sort of thing.

Judged on Roxburgh's two criteria, then, *That Eye, The Sky* is, as piece of theatre, highly successful. There is one area, however, in which it may be lacking, and that is in its adaptation from novel to stage. In some respects, it reflects the novel perfectly; dialogue is lifted unchanged from Winton's pages, and nothing is altered in the basic storyline. Even so, I suspect that an audience unfamiliar with the book may find some of it puzzling. References were made to events in the text, both in dialogue and action, that were left unexplained on stage. Being very familiar with the book, I found myself filling in details and being reminded of characters and feel-

ings, rather than experiencing them fully fleshed. There is also, I think, a problem with pacing. The first half seemed to travel slowly while, perhaps as a consequence, the last few scenes — the climax of the play — seemed rushed and confused. Admittedly, the last scene in the book is likewise rushed and confused, but there really is only so much one can do with spotlight characters looking significantly across the stage at each other. When this needs to convey Grammar's death, Tegwyn's disappearance and Sam's first conscious stirrings, there will inevitably be limitations.

More fundamental, though, is the change in perspective necessary to stage the story. One of the novel's greatest charms lies in the way it is narrated by Ort, who colours the events and people around him in his own amusingly eccentric style. Both this and the resultant understanding of his simple spirituality is either lost or severely damaged in the movement to the stage. The audience is left to view things without Ort's own filter, which in a way was the whole point of the novel. This kind of observation, of course, brings up the issue of how much of the novel needs to be conveyed by the play anyway. It may be argued that if the play works well regardless, which this one certainly does, then such criticisms are not to be taken terribly seriously. Identification of fundamentals can, after all, be a tricky business; that way pedantry lies. For now, then, I think we can take The Burning House production of *That Eye, The Sky* on its own, independent, merits. It is indeed a brilliant piece of theatre, pointing to a promising future for this young company.

*That Eye, The Sky* is running at the Space Theatre until May 27.

Belinda Paterson

# Manon

## The Australian Ballet

Festival Theatre May 20-27

After two and a half years of negotiations, the Australian Ballet added Kenneth MacMillan's *Manon* to its repertoire in February last year. As with many things, Adelaide has had to wait another year to see it. But, finally, MacMillan's sumptuous work has arrived and will, by the time this article is published, have had the opening night of a season which runs until May 27.

The late Sir Kenneth MacMillan choreographed *Manon* 20 years ago. *Manon* is set in 18th century France, and based upon Abbé Prevost's novel *Histoire du Chevalier des Grieux et de Manon Lescaut*, also made into an opera by Massenet. It is the tragic story of Manon Lescaut, a young Parisienne, who falls in love with a handsome student, Des Grieux. Unfortunately for the couple however, Manon has a conniving and mercenary brother, Lescaut, intent on exploiting Manon's beauty and charm to save them both from poverty. He sells her off to the wealthy and elderly Monsieur G.M., and it must be admitted that Manon's arm does not take too much twisting, especially after she sees the fur and the diamonds. Torn however between material comfort and her love for Des Grieux, Manon devises a scam which all goes horribly wrong. Lescaut dies a deservedly gruesome death and Manon is deported to New Orleans where Des Grieux follows her and our heroes come to a suitably tragic and miserable end in each others arms.

You may or may not sympathise with Manon. She was undoubtedly the victim of 18th century social injustices. She was also avaricious, had a brother without scruples and a ridiculously devoted and forgiving lover. But there is no denying that *Manon* is a beautiful piece of dance. Not only does it have, as the press release emphasises, "three acts, seven scenes, nine set changes and 170 costumes worth \$250,000".

It is also an amazing, and very technically demanding piece of choreography.

As Josef Christianson, a soloist with the company and one of the performers of the role of Lescaut, pointed out to me, a lot of the classical works come from fairy tales. What distinguishes *Manon* and makes it a much more interesting piece is that it is a real story, a very

and equal individuals. In her trio with Lescaut and Monsieur G.M. she becomes a pliant piece of putty in the men's arms, complicit in her own prostitution, while in the scenes with her gaoler in which she is trying to escape his gruesome sexual overtures, it is his brute strength and power compared to her weakened state which is the theme. I asked Josef where he thought the

ries with dance as the medium which tells the story. We have done a lot of abstract work though. We are getting another of Jiri Kylián's works. He choreographed *The Forgotten Lands* [which they performed in Adelaide last year] twenty years ago, but we are getting one of his recent works called *Stepping Stones* in February next year coming into the repertoire, and

# M

heavy story, one with really juicy characters and which also contains a lot of social commentary. "In Prevost's novel you don't like any of the characters, it's their weaknesses which come out far more than their strengths, though in the ballet it's a little more romanticised. In the book Des Grieux is incredibly weak, he keeps letting her go and she keeps flirting and going off, and he keeps taking her back and never really trying to change her.

"The choreography is just stunning, its just beautiful. The thing with *Manon* and a lot of MacMillan's work is that he really emphasises the principal work and puts the corps in the background, so the corps is not so interesting, but it never takes away from the spotlight of the principal characters and therefore the story is always the thing which is coming across to you, and you leave knowing you've seen a real story".

This is certainly true. One of the most impressive things about MacMillan's choreography is the range of ideas and emotions he manages to convey. No gesture is superfluous, every dance conveys a part of the story, a different power struggle. Manon's duets with Des Grieux are about two passionate



future of ballet lies, whether for companies like the Australian Ballet, whose repertoire is classical, pieces like this will become more a part of their staple diet in future, rather than the fairy stories we discussed earlier.

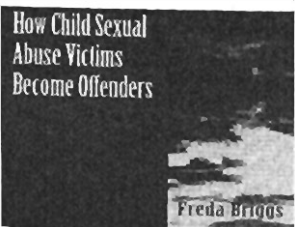
"It's hard to tell where ballet is going. I think everything comes back to the basic idea of a good story. That's the thing that people love to be told, they like to see sto-

it is just mind-blowing. It's dark, and concentrates on the psyche, rather than just dancing, and is just beautiful. We've got a Billy Forsythe [of the Frankfurt ballet] work coming into the repertoire later on in the year, and we do some Balanchine".

Asha Meyer



**From Victim to Offender**  
Freda Briggs  
Allen & Unwin  
170 pages



Launched in late March and available on campus at Unibooks, *From Victim to Offender* is a unique, courageous and insightful book that will once and for all dispel the ignorance and sensationalism that surrounds and prevents society from addressing the whole issue of child sexual abuse.

Not for the squeamish, the tragic childhood histories told by offenders explain how child abuse victims become juvenile and adult offenders. Unlike the rapist who substitutes violence for sex, the child molester substitutes sexual abuse for love gone wrong.

After reading this book you'll be fully convinced that the sexual offender is not the dirty old man in the tracksuit or beanie or the stranger luring innocent children into his car or into a deserted park.

The sexual offender is in fact your Mr Average, a male known and accepted by the victim. He is either a direct member of the family or part of the extended family. Most offenders would be characterised by society as your Mr Conventional, a good family man with a stable job and income.

Another myth dispelled by this book is that child sexual abuse only takes place in the lower classes. It takes place in every class and is much more widespread than most people realise. It is estimated that one out of three females and slightly fewer male will be sexually molested before they reach the age of 18.

The stories told reveal the vulnerability of boys to Paedophiles and Pederasts who provide the male attention lacking in some children's home lives. They also demonstrate and explain how

early sexualisation damages children's sexual development, their relationships and their adult lives. The inadequacy of child protection programs for the protection of boys is constantly highlighted throughout the book.

While the publisher recommends that professionals involved with protection and those involved with rehabilitation should read this book, I recommend that everyone should. This is a book that not only educates but it is one you won't be able to put down or forget.

From *Victims to Offenders* is available from Unibooks at Adelaide University. It retails at \$24.95 less 10% cash discount.

Grace Fitzpatrick

# Tall Tales and True



"It's where we've fallen in the middle a little bit between people that a bit more noise in their music and the people who listen to mainstream radio."

TT&T have been together for 9 years now, and they have just released their 3rd album *TILT*. For this release TT&T are back to a 3 piece. Matthew de la Hunty sings and fronts the band with some pretty spectacular guitar work. He is more than admirably helped out by Bass player Paul Miskin, and drummer Dave Rashleigh. On *Dit* recently caught up with Dave Rashleigh from TT&T.

**OD:** Firstly I'd like to congratulate you on the release of *TILT*.

**DAVE:** Alright. You're into it are you?

**OD:** I think it's a great album, are you pleased with it?

**DAVE:** Yeah, we're pretty glad to just get in there and do the bare bones stuff. I think it's about time we did something like that. It's the sort of thing that we used to do when we used to have to pay for records ourselves - [When we would] get in the studio for 8 hours overnight, and then mix it in about 5 hours the next day. It wasn't quite that hard, but that was the kind of feeling we were trying to get across.

**OD:** It would be better to make some money out of this type of album then?

**DAVE:** Yeah, but I think that we're a bit behind the eight-ball as far as that is concerned. I think it's been too long with the other two so far. It's good to get down there and [record]. We basically got down to a big room, and set up pretty minimal gear and just played away. We did four or five versions of each tune, and just picked the best one.

**OD:** I noticed on *TILT* that you got a real intensity and edge to each of the songs. Is that how you managed to do it, by stripping back to the bare bones?

**DAVE:** By not knowing where we were going in the next bar I think. That was how we got the intensity up there. I'd say that about four or five were pretty well arranged

before we went in, but most of them were [spontaneous / improvised]. We haven't been able to play that much together, because Matthew [de la Hunty] moved to Perth, just before we went in and did this. We had a bit of a fair break before that, and this [recording] took a while to pull together, so a lot of it was based on some demos we did at one point in time, or two sorts of demos, and the other half was stuff we pulled together pretty quickly. So we got in there and it was pretty much close your eyes and see what we could come up with.

**OD:** *TILT* follows on from *Revenge*, which was released in 1992. So it has been a long time between drinks, hasn't it?

**DAVE:** Yeah, too long. We actually finished recording this album at the end of '93. Would you believe that?

**OD:** That's a long time ago.

**DAVE:** Yeah, we mixed and mastered it about February/March 1994. The first single [You Sleep, I'll Drive] did come out in last July, and it [*TILT*] did take a while from there. A little bit of a break turned into a nightmare really. Things tended to get dragged out. We were potentially going to Europe for a while there, but that didn't quite come off.

We did this thing [the recording of *TILT*] as a bit of a trial run to prove to RooArt that it could be done this way, and that we didn't have to go into a studio and do it conventionally. All of these new digital toys can produce as good a sound as anything. We took a while to get the practice: run together first, and then to convince them to do it.

**OD:** Technology is certainly bringing recording to the "backyard boys", isn't it?

**DAVE:** I think it's a good way to go. It's funny trying to convince them [RooArt] that it can be done this way. "So you don't come out of studio with a Mastertape!" [they say]. "It's all backed up onto this little Data DAT, just like backing up a

hard disc" [we reply]. "So, you don't come out with a Mastertape!!!!"

So we ended up having to dump it onto tape for their own personal satisfaction. It was funny trying to convince them that it was going to be OK. Because, you know, they just look at the contract and say, "You know it does say that you have to produce Masters. We can't see a Master here". So we just tell them to come over and have a look at the computer, and that if they could extract the hard disc they could take it with them. The only trouble was you would fill up the hard disc in two takes, so you would have to be backing it up all the time anyway, which got to be a bit of a pain. But it was all worth it in the end, when you got to mess around with it a little bit.

**OD:** Dave, You guys have released 3 albums now - *Shiver* in 1988, *Revenge* in 1992, and now *TILT* in 1995. Are you happy with the band's progress to date?

**DAVE:** It's funny, I think that we're the worst for planning things. I think that we end up with whatever happens at the time, and we always seem to let projects just go in whatever direction they end up in. I think that generally the only thing that we would be disappointed with is that the message of the band has got somewhat mixed up. The most success has come out of the real slow accousticy tunes, and the band has tended to be more edgy, I suppose. That's where we've fallen in the middle a little bit between people that like a bit more noise in their music, and the people who listen to mainstream radio. We seem to have got a little caught in the middle a bit, and that is a bit of a disappointment. I think that is one of the things about this album, I think people are going to get a bit more of a singular message about what we are up to.

**OD:** How much airplay did you get from that last albums on the commercial stations?

**DAVE:** Yeah, *Revenge* got shit-

loads.

**OD:** Have you had much success in the States?

**DAVE:** Unfortunately we had a forced change of record companies over there. All the work we had done sort of fell through. RooArt was through Polygram until about half way through *Revenge '92*, when Warner came into the picture, which was a bit of a bummer. We had done all of this hard work, and set ourselves up and the record company just fell away. Warner have got a different picture, I think that the way it was all set up back then RooArt was very much aimed at getting stuff overseas and funding it and so forth. I think now you have to sell a lot more units before you get anywhere past the Sydney heads. So all the work that we did was unfortunately thwarted for the mean time, and we haven't had the budget to get back over there in the last few years. We did get a lot of airplay at college level, and we did a 6 to 8 week tour of the US. We were in Canada for about 4 months and certainly Toronto, Montreal, Ottawa, Ontario and that sort of area we were doing really well, getting two and three hundred people at the gigs. But that was too long ago now. And Michael White who was booking us, and was right behind us, is now managing the Tea Party.

**OD:** It would have been good to get on their bill?

**DAVE:** Yeh, well we tried, but it was a bit late for it out here unfortunately, it had all been sewn up. I think that it was all a bit of booking agency politics.

**OD:** Finally, when are we going to see you guys in Adelaide next?

**DAVE:** We're doing a double headline with the Jackson Code May 27 at the Tivoli, I think.

**OD:** Thank you Dave for your time, and good luck with *TILT*. We look forward to seeing you in Adelaide later this month.

*They might be giants. Fuck that. They are giants! Anyone who can get a crowd of Adelaideans crowd surfing to an accordion has to have something going for them. Last time they were here in 1990, the two Johns, Linnell and Flansburgh, proved what a devastating duo they are. Even leaving the rhythm duties to a metronome couldn't detract from a performance that seems to have been unanimously considered by most as money well spent; even if they didn't have a clue who They Might Be Giants were. This time, they're back, minus the metronome, with a 5 piece band that promises even more sound for your money. On Dit spoke to They Might Be Giant's accordion slinging hitman, John Linnell, on the eve of their Adelaide performance to find out what Brooklyn's ambassadors of love had to say for themselves.*

**On Dit: How have the shows gone so far?**

John Linnell: Really



well. In Sydney we sold out the first show and the second show was pretty close to sold out as well. And the response was really great. I don't know if this is a routine thing for Australian audiences but it seems like we're getting a lot of encores, it seems to be a big thing here. You keep getting the band to come back on again and again.

**OD: It's probably because we only get to see guys like you every century or so.**

JL: Yeah, well in our case it's been five years or so. We've had one tour since then and that one was just packed with other activities. We didn't manage to make it to Australia.

**OD: What has been the difference in the liver performances having a band this time round instead of the duo?**

JL: Well we haven't had anyone who's been bitterly disappointed. Generally it's been more sort of excited. It's a lot louder on stage now - I don't know if that makes it more like a rock show, or something like that. In a way it was such an obvious move so long ago that we resisted doing it. Its really worked out better than we expected I think. We discovered a lot of things that we could never have done as a duo.

**OD: Have any songs received a major reworking on stage?**

JL: A lot of the old material has been rearranged. There are certain limitations - we can't really re-create the sound of our first four albums exactly. But in some cases we've come up with stuff that's just as interesting, and maybe more so because it's different. Sometimes it works really well and sometimes

its a disaster (laughs) so we quickly move on to the next song.

**OD: I hear that Frank Black recently became a Giant for a night and played with John Flansburgh as They Might be Frank.**

JL: Yeah it was one of those cross-wire things. We'd been touring with him and he'd actually been sitting in with us for a few songs. The thing is, for this other show that I was unable to play on, Charles basically ... er, Frank Black basically took my place. So I think they did, maybe four Giant's songs and four Frank Black Songs.

**OD: I also heard he's a bit of a driving nut.**

JL: Frank Black? Yeah, he's really into.. er, his car!

**OD: Speaking of Mr Francis Black ... er Kitteridge Thompson III, or whatever his name is, I read an interview where he said that so much attention paid by songwriters to love and relationships has left a wealth of subjects to explore. It seems that you also explore some of these subjects.**

JL: I think that we try and come up with something interesting to ourselves each time and its very difficult. But, I mean really if you decide you're allowed to do whatever you want, then there's a whole world of topics out there for songwriting, and they're all fresh, interesting things. I think to some degree we're all in chains, you know ... everybody's carrying a lot of baggage. The things that have influenced us, I think its difficult to throw all of that stuff off. I mean I still love The Beatles, but I don't want to just write Beatles' songs.

**OD: Because you're often labelled as "quirky" or "novel" and you don't play the tortured artist, it seems that a lot of people completely overlook the fact that many of you're songs are incredibly sad.**

JL: I think its very hard to do what you want to do and also have other people take you seriously - it's almost impossible. But that's kind of our cross to bear. In a way, we had to choose one or another. And we really were resistant also to the idea of people demanding that people take it seriously take us seriously ... you know, I think that never works. We're people too, you know - we want to be loved and everything, but we decided that you can't demand people's respect. You just have to do your thing and hope that they like it.

**OD: Do you think that this**

**'dark side' is overlooked because your songs are so melodic and infectious?**

JL: If we had any kind of formula, and it's certainly not been calculated, it's dealing with stuff that's very difficult and dark in a way that's, you know, digestible. I think that some of the most interesting subjects are kind of painful actually. But entertainment isn't about pain! (laughs) (OD: Obviously he doesn't listen to the Smashing Pumpkins) You personally don't .. well I personally don't want to inflict it on other people. So we sort of come up with a way of making (pain) something interesting ... something you can deal with.

**OD: Well, what are you writing now, I know you're quite prolific writers, is there anything in the pipeline?**

JL: Sure, we've got songs coming down the tubes. We mostly write when we're at home though and we've been on tour since last September. So this has been, ya know, a slow year for us. Actually we recorded a song that I pretty much finished while we were on the road, which is really difficult for me to do, called *Sensaround*; which is a song about this special effect they used in movies for a very brief period in the early seventies. It was basically just a really loud low-end and they used it in a movie called *Earthquake*. They had these really big speakers in the theatre and it made this incredibly loud noise, and it made the whole room shake. So I wrote a song about that, for the soundtrack to the *Mighty Morphin Power Rangers* movie. That was kind of a rush job, but I think it came out really good even though it was sort of done under a deadline.

**OD: Wow, considering what it was like when you started, that's along way from being asked to write for film soundtracks. How hard was it back then?**

JL: Well, when we started out.. um, John was very into calling up all our friends and insisting that they all show up. I have to give John a lot of the credit for doing a lot of the leg-work that actually got us crowds. We actually once played with a band that played to a completely empty room. So it certainly could have been worse you know. We played in clubs that held a couple of hundred people and after a year o f getting into that we were sort of, packing the house.

**OD: Well, I know we're already well over time, so thanks for talking to us and good luck with the shows and we hope to see you in Adelaide.**

JL: Yeah, nice talkin' with ya. See ya later.

OD: yeah, bye.

Carcass & McRaskol

# They Might be GIANTS



**TISM (This Is Serious Mum)**  
Machiavelli and the Four Seasons  
(Shock Records)

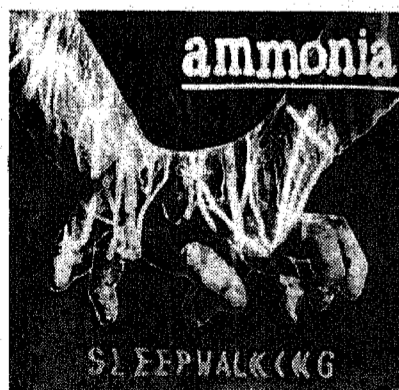
Machiavelli and the Four Seasons are hep, happening and gosh-darn neat. Grooving out to their sixties Doo Wop tales of baby-love and Summertime lovin', I found my mind drifting back to that original Machiavelli - the cool cat of sixteenth century political theory who advocated fascism and dictatorial regimes in days when "The Prince" was more than just a love symbol.

TISM on the other hand, are a different kettle of piranha. They head the Melbourne underground scene as a rare breed of socially aware, intellectual wordsmiths. Ever since my first traumatic encounter - on ABC's *The Big Gig*, where they appeared in KKK uniforms - I've felt the scar of TISM upon my ethnic collective id. In *Machiavelli and the Four Seasons*, their first LP since *Hot Dogma* (1990), I saw a chance to make peace with my troubled subconscious, however, I was more than a little disappointed.

The lyrics are mostly up to TISM standard: incisive, intellectual and bitterly offensive, but the techno tunes that frame their feund expressions of angst do, yeah verily, disgruntle me. With such lyrical gems as *What Nationality is Les Murray?* or *Garbage* - a comment on the cyclic nature of fashion - it is a shame that smooth vocals against passionless beep-beeping mar the non-seriousness that has been the backbone of the TISM genius. Gone is the throaty screaming of *Existential TISM* or *Beasts of Suburban*. (*He'll never be an OI Man River* [a Triple] fave) and *Greg! The Stop Sign!* are, perhaps, the shining lights amidst a battery of flashing ones that managed to keep me listening long enough to decode the lyrics.

Sorry TISM, but I will "techno" for an answer.

Dave Bloustein



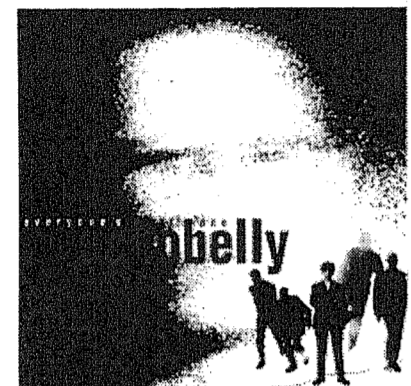
**Ammonia**  
*Sleepwalking* (E.P.)  
(Murmur/Sony)

Perth band Ammonia came to the attention of most of us with their debut *In A Box*, now their second release, *Sleepwalking* is more of the same catchy gear that had brought them to every one's attention the first

time. With a sound that is similar to You Am I, only with a more metal sound and ethos, Ammonia have blended 'plenty' metal and punk guitar with lots of smooth vocals (and not too much of that old grunge gear) and produced something that is energetic and alive.

This band also provides just enough catchy hooks to make it interesting at once, and I'm willing to vouch for the band members individual competency on their respective instruments - so how could you go wrong.

Frank Trimboli



**Echobelly**  
*Everyone's Got One*  
(Rhythm King/Sony)

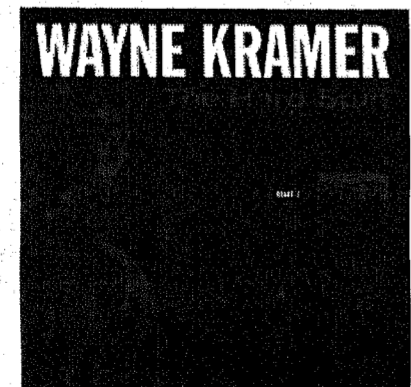
Echobelly are often written up as being particularly politically correct thanks to vocalist Sonya Aurora Madan's ethnic background and chosen lyrical subject matter. Perhaps it's confining and restricting labels like 'PC' that serve to limit Echobelly's musical style to a predominantly mid-tempo pop, individually characterised by their vocal hooks (see *Scream* for a rare break in stereotype).

That can be a good thing because they know better than most how to instantly demand attention with those intelligently prepared choruses that invade your head and stick fast through the longest lecture. In fact, you could be forgiven for thinking you were listening to a singles collection belonging to some longer established, post-Smiths English pop group for the majority of *Everyone's Got One* such is the ability of Echobelly to write catchy pop tunes.

Madan's sound is an acquired taste (that means some people find her annoying). But once accepted, tracks such as *Father, Ruler, King, Computer* and *Insomniac* are compulsive listening.

Did I like this album for the first play? - yes. Do I like it now? - yes. Will I get sick of it soon? - possibly. My advice? - enjoy it for as long as you can.

Bryan Scruby



**Wayne Kramer**  
*The Hard Stuff*  
(Epitah/Shock)

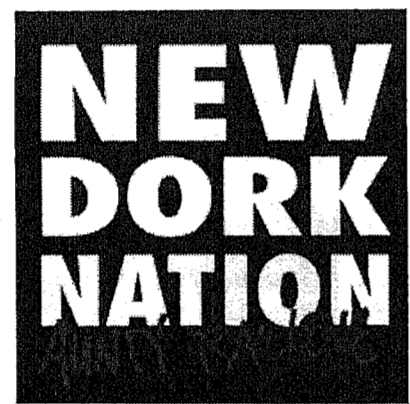
Hey kids, do you like that rock'n'roll

music? - well here comes Wayne Kramer. The fifty-bloody-something year old Kramer is one of the remaining members of 60's rock'n'roll counter culture rebels The MC5.

On *The Hard Stuff* brother Wayne delivers tonnes and tonnes of guitar, then some guitar, and then some more guitar. The album opens with *Crack in the Universe*, the opening riff is a cliché piece of rock'n'roll that gives no indication of the rock'n'roll beauty and the simplicity that Brother Wayne is about to "lay on you man". The track then finds and rides it's own groove for nearly 5 minutes (this track also has one of the most amazing guitar solo's). Other tracks like *Junkie Romance* are soulful whilst *Incident on Rock Island* mixes some bashing and thrashing with a spoken word account of that zany day on Rock Island.

This album is all about getting out there and mixing it up and if you love guitar, you got to love this (his voice ain't bad either). MC5 fans, stay glued to *On Dit*, an MC5 feature is comming to these pages very soon.

Frank Trimboli

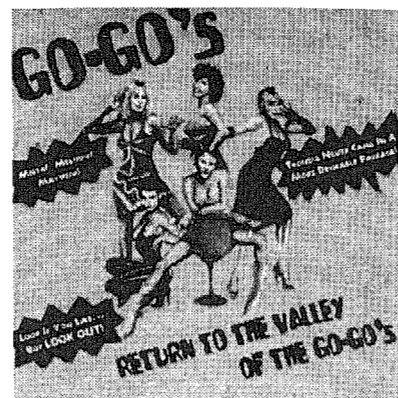


**Auntie Raelene**  
*New Dork Nation*  
(Greasy Pop Records)

Those in the know will realise that this CD was first released at the end of last year. Apparently it was "SA's biggest selling local independent debut CD album ever". It is now into its second pressing. Over the past four to five years Auntie Raelene have become an Adelaide institution, part of the landscape, regularly pulling healthy crowds to their gigs. The initiated will be familiar with almost all the songs on the CD, but may be surprised at how well Auntie Raelene have managed to transfer the energy of their live shows onto a recorded product.

Literally every song on the album is a simplistic left wing commentary on situations as diverse as Austudy and fees for degrees to civil wars in Mozambique, similar to *Midnight Oil's* 10-1 album (1981). Musically tight funky bass lines hold it all together with acoustic guitars and a violin providing the melodies. Unless one is a wordsmith of the calibre of Billy Bragg or Paul Kelly there is a danger of mixing politics with music. Sting appearing on international TV with his mate with the funny thing through his lip telling us that we should stop chopping down rain forests, just doesn't stick, "If ya say so Sting I'm with ya all the way mate." Auntie Raelene avoid this problem by delivering their message in a humorous way and you can have a laugh whilst lamenting the condition of the planet and the nature of man.

Dominic Stefanson



**Go-Go's**  
*Return to the Valley of the Go-Go's*  
(IRS)

The Go-Go's emerged to the mainstream of music in 1981, but many people were fans of the band back in '78 when they were a young punk band on the L.A. scene. *Return to the Valley of the Go-Go's* is a collection of songs that covers their early days, the days of their chart topping success and has three brand new tracks to boot (they got back together at the end of last year).

If your looking for some good old rock'n'roll, then this is great stuff, fans will adore the full-on version of *He's So Strange*, which is much more raw and energetic than the version that appeared on their 1982 album *Vacation*. Live tracks like *London Boys* and *Can't Stop the World* are great examples of the kind of New Wave, post-Punk pop that these girls specialised in. Fans will also enjoy hearing this version of *Cool Jerk*, an energetic and bluesy pop tune they later popularised with a different version. Classics like *Our Lips Are Sealed* and *We Got The Beat* are always good to hear and the new tracks are good as well.

This is a compilation that fans will love, but if you're not a fan, you should still enjoy it, although it will take a while to grow on you.

Frank Trimboli



**The Smiths**  
*Singles*  
(Warner)

Well with winter fast approaching it must be that time of year when you climb into bed with a hot mug of Milo, crank the electric blanket up to three and listen to the rain outside with the dulcet tones of Morrissey on the stereo.

Especially designed for this purpose, *The Smiths' Singles* is just that - an album containing every one of the Smiths eighteen singles. But I hear you cry, what about the Smiths Best I and II albums released some time ago? This album is a similar deal, with all the tracks in the one convenient location. With a sulky Diana Dors on the cover, every Smiths album/single cover features on the inside cover so you can spot the famous

celeb (Hey, wasn't Terence Stamp in Priscilla Queen of the Desert?).

They're all here though, in chronological order of release, from *Hand in Glove* to *How Soon Is Now!* to *Last Night I Dreamt That Somebody Loved Me*. If you rated Moz and Johnny and their mates and you don't already own their entire back catalogue then this CD is value.

Kerina West.



**Music from the film by Hal Hartley**  
*Amateur*

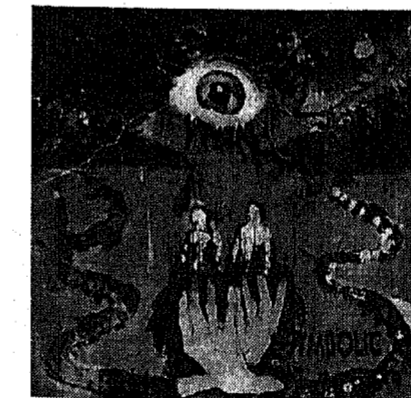
(Mataador/Warner)  
Admittedly not being able to give you any information about the film *Amateur*, I can tell you the soundtrack is a damn fine album.

With twenty tracks in total, the album is almost divided in two - the first half enough to satisfy the most alternative of music lovers, while the second half is perfect to wind down to.

Opening with Aquanettas pop tune *Mind Full of Worry*, the album progresses to noisier My Bloody Valentine (*Only Shallow*) before moving to PJ Harvey (*Water*), Red House Painters (*Japanese to English*). Also on the line up include Bettie Serveert (*Tom Boy*), Liz Phair (*Girls! Girls! Girls!*), the Jesus Lizard (*Then Comes Dudley*) and Pavement (*Here*).

The second half of the album contains the original film score by Jeffrey Taylor and Ned Rifle, a series of delicate piano and string arrangements with ambient chanting/singing type of thing, good music to study or generally relax to.

Kerina West.

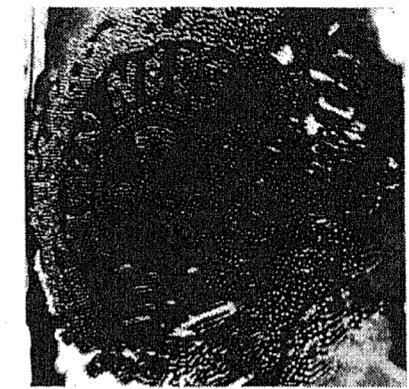


**Death**  
*Symbolic*  
Roadrunner

Yes, evil Chuck and his band of merry maniacs have shifted their idle butts and graced us with another tasty morsel of unquiet offerings. The newie *Symbolic* clocks in at just under an hour for nine tracks, and won't be a disappointment for many death-core fans. Chuck still manages to deliver his messages of goodwill in his trademark half growl-half scream without having his larynx disintegrate. He fights for space with a

drummer that sounds like he's got six pairs of hands and serrated but slick guitar playing (that proves that there's always one more metal riff).

The album begins with the usual blistering pace and sometimes frightening tempo changes, and although not what you would call experimental they are not afraid of throwing in a few tasteful passages (ie not very heavy), intertwining with Chuck's aforementioned growl and meandering lead solos. Hard to pick out any stunners, besides the opening title track (doesn't it shit you when they put the best song first!), but overall it shows a definite progression from *Thought Patterns*, with a more consistent sound but with less juicy bits to suckle on.

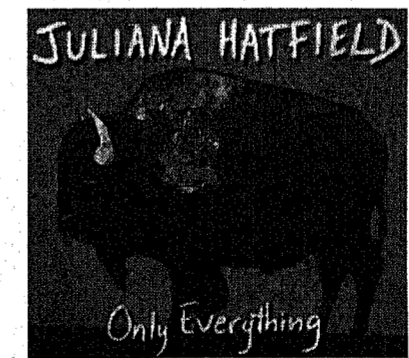


**Ned's Atomic Dustbin**  
*Brainbloodvolume*

(Sony)

Everyone knows that the *God Fodder* LP was a classic of the thrashy indie pop genre. No-one has ever questioned that. Ever. Then came *Are You Normal?* It was a bit boring, really. Not bad, but a bit boring. Now we have *Brainbloodvolume* and the fans are sceptical. I was too. At least, I was until I listened to the album a few times. There's no point in going through individual songs 'cos they're all pretty cool. Sometimes raucous and sometimes nice but always, well, full of life, actually. It's great to hear that the old Ned's energy is back - they sound like they're enjoying what they're doing rather than worrying about what the music press thinks. And I like it. What's more, this album has the swing in it's step that *God Fodder* lacked combined with an approach to sampling and programming that has matured since *Are You Normal?* This is the (almost, but not quite) perfect antidote to Slowdive.

Mark Scruby



**Juliana Hatfield**  
*Only Everything*  
(Polygram)

After stints in the Blake Babies, The Lemonheads and her own band, The Juliana Hatfield 3, Juliana Hatfield has come of age. She's partly shed the deliciously naive indie pop that attracted no little attention with *Hey, Babe*, her debut solo album, and toned down the guitar rock on *Be-*

come *What You Are* which she recorded with her then band, The Juliana Hatfield 3. The result in a new look Juliana (complete with heavily kohled eyes and a punkish hairdo) whose new solo album *Only Everything* is her best work yet, darting from heavy, distorted guitars to melodic acoustic guitar from one song to the next.

The first single *Universal Heartbeat* is a pop gem in the same vein of My Sister (an earlier single) - cute and unbelievably catchy. Other highlights are *Dumb Fun* which has an infectious guitar riff, the distorted *Yo Blues* and the semi-acoustic *Live On Tomorrow* which features a reference to The Piano: "Dump me in the river, tied to a piano..."

Lyricaly, Juliana's evolved, being careful to tell us about herself in measure doses while confusing would-be analysts by writing about impersonal topics like a fictional couple (*OK OK*) and a photograph (*What a Life*). She also co-produced *Only Everything* with old-timers Sean Slade & Paul Q Kolderie (Dinasour Jr, Hole, Radiohead).

Buy this album.

Christina Soong



**St Johnny**  
*Let it Come Down*  
(Geffen)

*Let it Come Down* is the second album from St Johnny, a bunch of lower middle-class white boys from the USA. So what type of music do they play? It's not so much one style, a reasonable description would be Pavement meets 70's radio music or music to fit a Quentin Tarantino movie. It's alternative rock'n'roll, with a world-weary attitude, St Johnny seemed like a bunch of slackers and I liked it.

Sonic Youth's Kim Gordon recommended them to the Geffen label and they have opened for Buffalo Tom, Mazzy Star and the Lemonheads... that seems like fair credentials to me. Anyway, about *Let it Come Down*, it's a diverse and unique album that is not packed with feel good songs, instead it's a cynical and realistic look at life. Songs like *Bluebird* have real depth by adding saxophone, oboe and violins to a disco-influenced pop song. The next song *Pin The Tail On The Donkey* is country influenced rock (similar to Pavement), it's a vast contrast but still manages to gel together. *Million Dollar Bet* continues to stretch the boundaries of diversity by turning from alternative rock to gospel/soul music. Two other stand-out tracks were *Deliver Me* and *After Dark* which both had incredibly catchy choruses that just made you want to listen to them over again.

Overall, *Let it Come Down* turned out to become a really good album after a few listens, it's a grower.

Scott Berry

**Riff Raff**  
with  
**Gordon Shumway**

Who gives a cotton pickin' shit about Edwyn Collins' new single, *If You Could Love Me* (MDS) - it's the three b-sides that matter 'cos they were produced by Bernard Butler (ex-Suede guitar wizz). They ain't too bad in the production department but the songs themselves are a bit bland. The *Black Crowes* are back (again) with *Wiser Time* (BMG) and I, along with the rest of the sane world, don't care. In a word - crap. In three words - pseudo-country crap. Similarly, *Twanging! Three Fingers in a Box* by Mike (BMG), *Why Your Feet Are Stompin'* by Scott Bond (BMG) and *Just Wanna Funk With Your Mind* by Timbuk3 (BMG) are astonishingly bad.

Nyack's new single, *I'm Your Star* (Mushroom), is testament to the fact that not everyone has worked out that formula-based, guitar-driven power pop is dead (assuming that it was ever alive). Of course, heavy metal is about as cutting edge as a piece of liver but no-one told *Peyote* or *Shihad* with their recent singles *Crazed* (Mushroom) and *You Again* (Festival). Feel free to write in to *On Dit* telling us how such fucking pathetic bands get record deals. The tune doesn't change with *Naughty By Nature* and their latest release, *Craziest* (Mushroom). But, hey, at least it's got a parental advisory sticker.

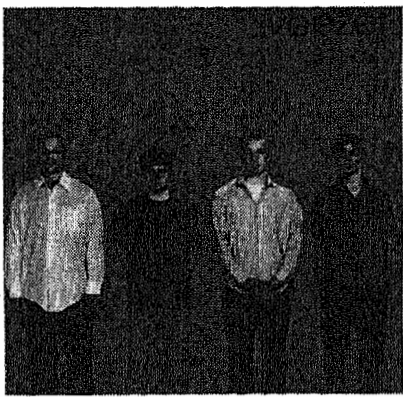
Finally, I have the most conclusive piece of proof yet to support the hypothesis that the 90s will be another decade at which to look back on and laugh - potentially more so than the 70s and 80s combined. Exhibit A for the prosecution is *Rain King* by *Counting Crows* (Geffen). There are so many of these bands out there and it scares me. Hopefully we'll have something worth sneezing at next week. Hopefully...

Sit on it!



PTO for Weezer review...





**Weezer**

Weezer  
(Geffen/MCA)

Weezer would have to be one of the most acclaimed new artists about and this debut self-titled CD proves it.

Weezer hate being described as Quirky, College, Retro, Fun/Funky, Goofy, Wacky, Pop/Punk. Why? Well I'm glad you asked. It is, as far as I can see, because these are all accurate descriptions of the band and they are probably pretty sick to death of being constantly called these.

The accolades just keep piling up for Weezer. The members are from all over The States and met in Los Angeles when they all converged there in 1992, each hoping for fame and fortune in the city of angels. This album is produced by Ric Ocasek from The Cars, who took one listen to the demo and insisted his inclusion. Mind you, the main thing that the members of Weezer remember about the 2 weeks they spent in New York with Ric is his lovely wife, supermodel Paulina.

So what gives Weezer such a reputation on the back of a single album? Just take a listen. The first single *Undone - The Sweater Song* is a power packed blend of thrash guitar and comical lyrics...

"If you want to destroy my sweater, hold the thread as I walk away"

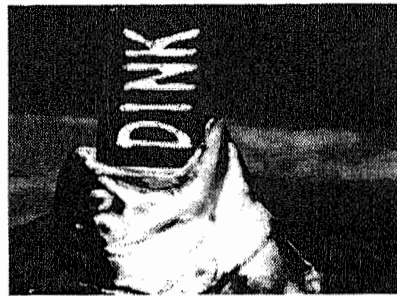
And if this wasn't enough, consider their second single *Buddy Holly*. It is the only song from a new artist that has managed to get named as an MTV exclusive. The familiar punk guitar and comical lyrics ("Ooo Wee Ooo, I'm just like Buddy Holly, and you're just like Mary Tylor Moore...") have made for a great song, but the big selling point is the video. In *Forrest-Gump-meets-the-Presidents* like technology, Weezer have managed to jam in Arnold's Drive-In. Reviving the evergreen and ever popular TV hit *Happy Days* has been the best thing the band has ever done. The clip stars the Fonz, Potsie, Richie, Big Al and all of our favourite characters. The brilliantly edited clip allows Weezer to replace the usual *Happy Days* band, *Leather Tuscardero* (played by Suzie Quatro) and her band, *The Suedes*, in original footage from the show.

All of the other songs on the CD are great, with the stand outs being the first two aforementioned singles, *Surf Wax America*, *In the Garage* and *My Name is Jonas* to name a few.

But this CD is not new. *Undone - the Sweater Song* is almost 12 months old and *Buddy Holly* was released before Christmas. In fact I swear that I had this CD on the list of items my family could buy me

for Christmas if they wanted to appear hip and musically knowledgeable. So why did they want this reviewed now? I think that it is just in keeping with the comical approach that Weezer takes to recording. That is why they are such a breath of fresh air. If you haven't already got Weezer's Debut Self-titled CD, buy it.

The Smoking Asthmatic



**Dink**

Dink  
(Capitol)

Look up DINK in the dictionary and you will find "Small, insignificant," which I'm told matches the groups self-deprecating view of themselves, rather than their sound. In fact, their sound is trying to be rather un-dink. It could be described more as a recombinant mass that brings together semi-modern technology and good old fashioned organic guitar, bass, drums and tape machine into a blast of industrial strength rock and roll. It is a sound reminiscent of the 80's, at times sounding like New Order meets Billy Idol.

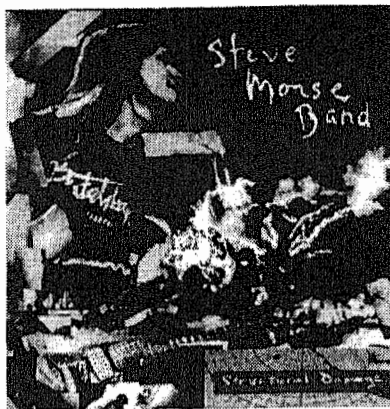
The first single off of this debut CD from the Ohio based quintet, *Green Mind*, was released a couple of months preceding their first full length feature. It is the one that begins with the arrogant yank saying "I've had it up to here, listening to a small segment of people putting down America. America is the greatest land on earth, and we ought to be proud of what we have...." This song has had reasonable success, with air-play on the commercial radio network Triple J.

With a good mix of rock and samples, mainly from American Television, DINK have managed to blend together a more than competent debut release. Songs like the leading single *Green Mind*, *In Her Head*, *the Heroin Song* and *Urban Suicide* have tried to deal with the decline of western civilisation, despite the fact that the band claim that the songs aren't that deep.

The rhythm section consisting of Jeff Finn's (possibly a long lost brother to Neil and Tim, - I don't think so) metal-edged thrash-punk bass throb and Jan Eddy Van Der Kvil's thumping drums has allowed DINK to apply a techno-sheen to what they describe as their gutbusting, organic psycho-hop rock. Rob Liglitbody and Jer Heuing share the guitar and vocal work, which is of no spectacular prominence, aided also by Sean Carlin (the Hammer Thrower?) who adds some vocals, some guitars, and programming of the samples.

All in all, DINK have released a reasonable debut CD, which doesn't always appeal to the ears or satisfy the soul, but will aid in wasting an hour.

Duane Ivan Nigel Killjoy



**Steve Morse Band**

Structural Damage  
(High Street Records)

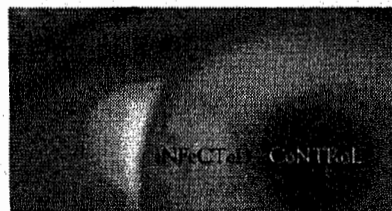
Steve Morse has long been recognised as one of the most well rounded and influential guitarists around. His work with the Dixie Dregs and Kansas, among others, has earned him a good reputation and a loyal following. His solo career has provided many with a staple of nutritious sonic goodies and his name is synonymous with quality production.

However, over the past few albums (*Southern Steel*, *Coast to Coast*) Steve Morse and his band (Dave La Rue: bass and Van Romaine: percussion) have come up with pieces that, although strong structurally and impressive in their execution, tend to be a bit weak in the 'grab you by the short 'n' curlyes and make you want to listen' category. This is also the case with their new offering, *Structural Damage*.

Initial listenings of this album had me impressed on the band's amazing playing and the arrangements, but failed to spark any further interest in playing the album, past what I considered enough to base a review. There are many styles and colours on this album and I am sure it will satisfy any diehard fans of the artist. Rock, country, Celtic, baroque, it is all there and then some. Unfortunately it was not enough to get my juices flowing.

I refuse to give a totally negative view of this album, however, and I therefore recommend it to instrumental album buffs and those out there who want to hear what a truly gifted musician is capable of doing. To its credit, this album is head and shoulders above a great deal of the guitar instrumental recordings being put out these days and if you like this one, be safe in the knowledge that Steve Morse only gets better.

Chris Puglisi



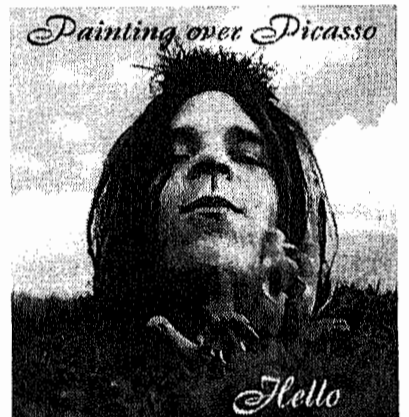
**iNFECTed**

CoNTRoL  
(Thrust)

Before reviewing this album, the only example of Western Australian band iNFECTed's music I had heard was a song titled *Coffinworm*, an absolute killer of a track that contained ghastly-sounding vocals that are synonymous with death metal and eerie music that immediately conjured up vi-

sions of all things dark and morbid. Unfortunately, however, most of the elements that made *Coffinworm* the unforgettable song that it was are lacking in this rather mediocre 12-track album. Gone are the demonic vocals and the songs on *CoNTRoL*, instead of dealing with the traditional death metal subjects of death and whatever happens after it, are mainly about social issues and the more unpleasant human emotions. The band's opinions on the social issues it sings about are delivered in an appropriately angry fashion and are pretty much the same as those espoused by any member of the political Left (indeed, there probably isn't much in the social issue songs that you wouldn't hear said at a Resistance meeting at one time or another.) Although the music on the album should be sufficiently heavy to satisfy the average metalhead and was quite interesting in places. It suffered considerably from being very repetitive in most of the tracks and was also somewhat disjointed at times. Overall, I suppose that this album is OK but it is certainly not the best example of Australian heavy metal music that I have heard.

James Brazel



**Painting over Picasso**

Hello  
(Roadrunner Records)

After supporting bands such as The God Machine, Radiohead and the Manic Street Preachers, American band Painting Over Picasso has finally released their first album, titled *Hello*. No single word or musical stereotype could be used to describe this band's work. I suppose that's what one can expect when seven people, each with clashing tastes but held together by a thread of musical interest, form a band. On listening to the first track *Nothing Completely*, also their first single, one hears the sounds of funky slap bass combined with thrash (but not overpowering) guitar. Following this track are combinations of acoustic guitar, distorted vocals, yet more understated thrash, a slow (almost ambient) song, a contemporary hoe-down with violins, and some snazzy numbers. *Hello* tends toward a heavy influence. The album is definitely not boring, although the tracks seem to have been conveniently organised into a fast-slow-fast-slow lineup. However, this doesn't seem to be too obvious, and adds variation.

Painting Over Picasso seems to have followed the Faith No More tradition of music-taste-combination, and has come up with an interesting first album, very American, (luite listenable and a worthwhile buy for anyone who's into that kind of thing.

Alex B.

# The JESUS & MARY CHAIN

The Jesus and Mary Chain  
with Lizard Train  
at Liberty (May 6)

What the fuck were the promoters thinking when they chose the local band to support The Jesus and Mary Chain? Sorry, I can't hear you. What was that? Oh, you don't know what they were thinking? Neither do I. Neither does anyone else in the whole of Adelaide. In the whole of Australia. No, fuck it, in the entire world. I mean, The Jesus and Mary Chain are responsible for so much in the realms of noisy indie type stuff that it's not funny while Lizard Train are, well, close to the most over-rated bunch of bogans in the history of our fine city - or at least since Nirvana. Sure, they've got a damn good drummer and the music isn't too shabby but - and I hate to tell you this - they are just another pretty good local band. Being liked by Steve Albini does not turn you into a great band. There's more to it than that.

Despite all this, one far more important fact remains... the two bands have about as much in common as a piece of chalk and some premium grade cheddar. How many Mary Chain fans would want to hear Lizard Train's flannelette-lined racket? The promoters could have

chosen a band, more along the lines of the headliners, who would have benefited from the exposure to an audience that would have appreciated their music a little more than Lizard Train's. The support band for a major international act should be chosen on a number of criteria weighted in favour of suitability rather than status. Whoever was responsible for choosing Lizard Train fucked up.

Anyway, to the music.... JAMC strolled on to, among other things, *Foxy Lady* by a Mr J. Hendrix. From where I was standing (second row, middle) the vocals needing pushing up and so did William Reid's guitar. I could see him playing leads and getting feedback but I couldn't hear it. And that's why I went - to hear *him*. Everything sounded okay - just too nice. The wah-wah feedback intro to *Catchfire* should have ripped my ears off but I couldn't hear William. God, that was frustrating.

Many fellow punters were disappointed by the band's lack of interest in the crowd but I liked it. The well-studied shoegazers of a few years back wish they could 'not give a shit' so convincingly.

Despite the disappointing mix, some of the songs really stood out. The brilliantly laidback

*Sidewalking* was close to the best song but *Reverence*, with all of its messy guitar, Jesus-dying-on-the-grassy-knoll imagery and pure swagger, was always going to be a winner. The only major disappointment song-wise was the too-sloppy-by-half *Teenage Lust* - hardly the dark and dirty sleazefest that it promised to be.

Pretty cool, all round, but a better mix and an appropriate support would have made it so much better. Oh, by the way, any claims that JAMC requested Lizard Train are a load of smelly old bollocks - they say that every time someone complains about the line up because it's easier than telling you how their best friend's brother went to school with the bass player's girlfriend. Aaaaah, in a perfect world....

John Citizen



A violin... somewhere.

## Classical

ACME New Music Company  
Composer Focus Series  
9th May, ABC Studios  
Melita White

Music

In the field of musical composition women are often described as 'intuitive', writing music via intuition, rather than by some pre conceived formula; rather than mathematically or intellectually.

This, is not necessarily good or bad but a generalisation; the implications which follow are obvious.

Melita White succeeded in dispelling this 'female intuitive composer' myth. Her composition on this occasion was a musical realisation of the painter Mondrian's neoplastic art. A rather mathematical and academic approach to composition!

The musical result? Five somewhat minimalist (read neo-plastic!) compositions for solo piano, flute and piano and solo flute performed by the composer in all cases and accompanied by Raymond Chapman-Smith.

For the musically untrained an entrancing mesmerising concert.

For the music literate an intellectual sound experience.  
Kylie Smith



Above: The Reid brothers of J&MC fame as seen by a medicinally enhanced member of crowd at Liberty.



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

compiled by James Ingram & ATB



# AUSTCARE

## Factor - High

Recently, Julia Davey spoke with Patricia Garcia, who is the Project Coordinator for AUSTCARE, about their literacy and empowerment projects for refugees. The project began for refugee women in Pakistan and has recently expanded to include female victims of violence in refugee camps in Kenya.

### How did the programs originally start?

The program started first as a community education project that AUSTCARE funded five years ago in Pakistan for Afghan refugees. The success of the project, which initially attracted mostly males, (men and boys), grew to increase attention to the rest of the community, particularly the women and girls. After a period of time, about 4 years, the community were very impressed with results they saw with the literacy projects, such that a lot of the leaders of the community were bringing their own daughters and women in their community to register for classes, so it's a major breakthrough in Pakistan. From my recent trip to Kenya, the issue of literacy more as a tool of empowerment, particularly for many of the refugee women, (who are the majority of refugees in the world) are experiencing not only the problems all refugees suffer from needing basic food, shelter, clothing & medicines, but they also have special problems of just being women and that is as victims of assault, violence, rape and even some cases of forced labour and prostitution.

### Is that the basic situation for women in Kenya?

Well, its not only in Kenya but also the situation in Bosnia, where AUSTCARE was involved in a project which was assisting the Bosnian refugee women who were victims of the rape death camps, which as most of the world saw, was an absolutely abhorrent situation where women were systematically raped and many of them shot dead. Its not only Kenya, its happening in many other countries like Burma. So it really is a world-wide problem, and we need to look at the longer term solutions and one of the longer term solutions is to look at what they need and one of the things they need is education and they want to learn how to protect themselves.

### What do the literacy and empowerment programs actually involve?

They involve basic reading, writing and numeracy skills which are the basic skills you need before they can really learn any particular skill. So by learning to just read, write and doing some simple maths, they can at least move on to learn a particular skill which will enable them to earn a living. In these classes, as well as giving them basic reading, writing and numeracy skills there is also components

which include information about health information, about their legal rights, how to protect themselves under the law and information just about knowing how to care for themselves in their day to day life, living in camps.

### Do you think that educating people is a lot more important than just giving aid? If so, why?

Well, it's a situation where we have to look at it both ways, it's very important at the time of emergencies and disasters, in crisis situations, that we provide for basic needs and a lot of these are short term responses to ensure that people can survive. But that's not enough, it's important that we can also look not only at the short term, but the long term. We've got to be able to address the long term problem so that we can prevent these sort of disasters and emergencies recurring.

### Are the governments of these countries aware of the problems and if so are they doing anything to assist?

AUSTCARE is working in places where there are also governments who are responding to the need to provide programs such as literacy and also other organisations such as the UN agencies, who also have programs that involve education and literacy. But in many cases it is important that we need to increase that support, as its certainly not enough at the moment. Just returning from Kenya, where I saw the organisations that are working in camps, they are still requiring funds, because the numbers of women who are wanting to learn are increasing all the time and there just isn't enough books, paper and pencils, just basic things like that just to get them started.

### Are the literacy programs focussed just on refugee women?

Because AUSTCARE is Australia's specialist refugee agency the focus of a lot of our attention is primarily for refugees and displaced people throughout the world. So Austcare's projects are aimed to deal with refugees, but in many cases where the project's location is often in areas where there aren't just refugees, there is also local people living there. Of course we don't separate the local people from the refugees, so if there are local people living amongst the refugees then we would include them as well, so the local women and their families would be part of the project as well.

### What do you hope to achieve and how do these literacy projects actually change women's lives?

Well, in the situation of Pakistan because there has been a period of time that has passed, particularly since I've been there visiting the project over a period of time and I've seen a noticeable difference. Particularly for me, just seeing the situation where women who couldn't read or write or even write their name, now being able to show

their own daughters how to read and write. Just seeing the confidence and the feeling of increased self esteem that they seem to have when they feel they've got more control over their lives, just being able to know that they can read and do simple addition and subtraction makes all the difference.

### What proportion of women are affected by the problems mentioned?

I think it's difficult to have an actual number to be able to say how many, but certainly its not easy to be able to get an accurate picture, because in some communities it's not easy for them to come out and say what has happened to them, particularly in communities where the women have traditionally not been able to talk about personal things, like what's happened to their body. In some cases it's actually taboo and a disgrace if they do talk about their situation of being abused or physically assaulted, its almost seen as a situation to be ashamed of. So the social conditions are not really very good for allowing women to come out and come forward and say 'Yes, I've been raped' or 'Yes, I've been assaulted' so there's probably a lot larger number than the numbers that are actually mentioned.

### Where does the funding come from for these literacy projects?

The funding that AUSTCARE receives to support the literacy and empowerment projects comes mostly from the public through donations by individuals and also from the govern-

ment. In this case the government represents the Australian agency for international development, called AUSTAID.

### Where does the donated money end up going?

AUSTCARE has a program of funding projects in which the funds that we raise a proportion of the funds goes directly to the project, and that would be about 75%. So 75% of all the funds raised that AUSTCARE gets, goes straight to the project and 25% remains because that's the funds that's required to ensure that we can actually monitor and report on the projects, to make sure that we can tell people here that the money is being spent properly. That's why we have to cover the administrative costs for people like myself, because I visit these projects regularly. That's the only way to be able to see the project and to make sure that I can come back and tell people how the money has been spent.

### What is your role as Program Coordinator involve?

It involves co-ordinating the projects that AUSTCARE funds, that's roughly about 40 projects in 20 countries.

You can make donations to the literacy and empowerment project, by buying a bookplate that the women use for \$20, this \$20 goes straight to the project, you also get a copy of the bookplate to keep for yourself. Or if you want to donate directly to the project contact AUSTCARE on (02) 565 9111 or toll-free on 008 021 103.

## The U Of A Equal Opportunity Board Women's Advisory Group Representing All Women On Campus

The University is aware of the importance of equity issues and is seeking to implement the concerns of female students and staff in its policies. The Women's Advisory Group was formed by the University Council as an advisory group to the Equal Opportunity Board. The Group is able to raise issues of concern to University women both through the EO Board and directly to Council.

The Women's Advisory Group was set up in response to Judge Stevens' report in 1991 on the treatment of Women at the University. Judge Stevens found that women had been marginalised, trivialised and slighted, and that they were not being encouraged to excel. **The Women's Advisory Group is committed to creating a better place to learn and to work.** A broad section of University women participate in the group, representing academic and general staff, postgraduate and undergraduate students.

The Women's Advisory Group wants to hear about impediments to women's ability to participate in University life as full and equal members. The Group meets monthly to discuss matters brought to its attention. You can discuss matters of concern with the current Women's Advisory Group members. You may contact any member on any matter.

### CURRENT MEMBERSHIP

Academic Staff Members:  
Coral Baines (Convenor)  
Department of Politics [303 4606]

Carol Bacchi  
Department of Politics [303 5548]  
Tracey Winning  
Department of Dentistry [303 4052]  
Janet Fuss  
Department of Dentistry [303 4052]  
Mary Brownlee  
Department of Education [303 3734]

### General Staff Members:

Janet Rowe  
Staff Development Unit [303 5255]  
Margaret Lavelle  
Information Technology Division  
[303 4734]  
Ros Hofmeyer  
Graduate Studies and Scholarships  
[303 3047]  
Robina Weir  
User Services Barr Smith Library  
[303 5349]

### Postgraduate Student Members:

Glenda Mather  
Department of Politics [303 5699]  
Kate Musared  
Centre for Environmental Studies  
[303 5835]

### Undergraduate Student Members:

Sandy Pitcher  
SAUA Women's Officer [303 5406]  
Kate Battersby  
Department of Dentistry [303 5027]  
Carmel Homes  
Department of Law [303 4344]

Donna Scotson (Executive Officer)  
Equal Opportunity Office [303 4457]



# Sexist, Racist, Unemployedist Fight the Power!



I'm going to have a gripe session this week. All about attitudes towards Australia's unemployed youth. You know, I used to think I was pretty clued about the problems faced by young unemployed people. In my naivety, I actually believed that despite the few wankers who made us cringe by asserting that "the trouble with young people today is that they just don't want to work" or "there's plenty of jobs out there - they must be lazy", the rest of us were generally aware that the problem goes much deeper than a simple lack of motivation. Many of us are also aware that some areas in our state are more prone to high unemployment levels than others and therefore require a particularly sensitive and understanding approach to finding solutions.

My gripe session is specifically about the poor attitudes I saw expressed towards young unemployed people in Elizabeth - an area which possesses unemployment levels of about three or four times the state average and has a reputation for high levels of crime. The attitudes were not expressed by uninformed members of the public, ie those wanky few mentioned before. Someone who, in my view, should know better. This person was a Magistrate in the Elizabeth Magistrates Court, and on the day I attended, about 80 per cent of the defendants were young, unemployed males. The charges ranged from driving offences to shoplifting, drug dealing and assault. In each case, the charges and a brief summary of the incident was read out to the court by a police officer, followed by a plea of guilty or not guilty. In many cases, the defendant pleaded guilty and it was then left up to the Magistrate to determine the penalty.

It was not the actual penalties applied by the Magistrate that disturbed me most. From my limited legal knowledge they appeared reasonable. Rather it was the presumptuous, condescending, prehistoric oration delivered beforehand that said more about attitudes than anything else. The Magistrate continu-

ally addressed the defendants in ways like "Now look here sunshine" or "mate" and without actually being quite so blunt told them that they were completely worthless and a burden to society. He painted provocative worst case scenarios - telling one young man that he was probably doomed to end up dead in the gutter and then described the pain this would cause his young child (who was referred to as "illegitimate" because it had been born out of wedlock). The man was close to tears.

To one man who was reformed drug user, the Magistrate insisted on calling him "an addict", and then asserted that he and all other drug addicts were liars. Many times when the man began to answer a question put to him by the Magistrate, the Magistrate himself would answer or tell the man that his answer was a lie. At one stage during the day, the Magistrate, having established that there were students from Adelaide University present in his court, actually used us as an example to one of the defendants, indicating to him that we were "three young ladies actually doing something with their lives" and that we had a bright future and the potential for large incomes and great things. He then contrasted this to the life of the man in the dock, rhetorically asking him what kind of life he might have, seeing as his life was already ruined by having to appear in court.

And so the day progressed.

Now, I don't pretend to know much about psychology, but from my experience, telling someone that they are a worthless piece of shit isn't likely to suddenly stimulate self-confidence and motivation. Rather, it seems to invoke the attitude of "fuck you, I'll do what I bloody well like". For the people who attended the Elizabeth Magistrates Court that day, the Magistrate, offering opinions and penalties on our community's behalf, would have hardly inspired confidence in our legal system and hardly demonstrated an understanding of the issues and problems surrounding youth unemployment in Elizabeth.

*Now, I don't pretend to know much about psychology, but from my experience, telling someone that they are a worthless piece of shit isn't likely to suddenly stimulate self-confidence and motivation.*

All it seemed to do was reinforce the pathetic attitude that if you're not wealthy and educated with "legitimate" children then you must be lazy, useless and deserving of a good smack around the ears.

I'm sure the Magistrate would not have viewed his word in this way - perhaps he was simply expressing his frustration at seeing the same kinds of incidents again and again. Perhaps he believed that by giving them a prod, they might 'wake up' and live the kind of life that he wants them to have. But whatever his perfectly reasonable explanation might be, the truth is, it looks really bad to most of us. We walk out of his court room having seen people's self esteem being destroyed before our very eyes and a Magistrate who not only passes judgement on their actions, but on them as people. By using us as an example, the Magistrate made

us look as though we too were criticising these people from our high and mighty positions, which I must say, I resented.

The thing that disturbed me the most about seeing these kinds of attitudes on public display is that if it's allowed to happen here, where else are we going to come up against these kinds of attitudes? How many of our institutions are actually participating in the continuing put down of unemployed people? Perhaps it's an area that needs to be seriously examined, and if we're going to take youth unemployment as a serious problem then we must be more scrupulous in our examination of the kids set backs that they are constantly presented with. It certainly opened my eyes to a whole new range of issues and made me treat the things I took for granted as highly suspect.

Victoria Bannon

## Job Board

Jobs available through the S.A.U.A this week.

Bus driver - Goodwood  
Preschool kids. Lic. req'd.

Charity collectors - All areas  
Various charities. Commission work.

Child minding - Parkside  
Young kids. Mon & Fri only.

Delivery drivers - All areas  
Own vehicle essential. Hours variable.

Delivery drivers - Brighton  
Flexible hrs. Staff incentives.

Delivery drivers - Hampstead Gardens  
Own vehicle essential. Fri/Sat/Sun nights.

Delivery drivers - Torrensville  
Own vehicle essential. 10hrs p.w.

Driver - Ingle Farm to Hectorville  
Drive kids to school. Days variable.

Gardener - Mile End  
Own equip. and exp. required.

Housekeeper - Hope Valley  
Live in. Car essential.

Human resources - Melrose park  
Payroll. Spreadsheet/accounting.

Marketing - Dudley Park  
For engineering company.

Person Friday - City  
Office work. Shorthand req'd.

Piano tuner - Hawthorn  
One job only.

Piano teacher - Hawthorn  
10yo. beginner. Classical & modern.

Programmers - Rose Park  
Comp Sc. Student. Windows applications.

Sales - All areas  
Security equipment. Car & phone pref.

Sports umpires - S.A. R.L. Assoc  
Rugby league. Junior/Senior games.

Tutoring - Kingswood  
1st year Architecture.

Tutoring - Mitcham/Mercedes  
Y12 Maths. 2 jobs.

Tutoring - On campus  
Macro economics. Hourly rate.

Tutoring - Scotch college  
Full board provided. School environment.

Tutoring - Torrensville  
Y8 Maths/English.

Tutoring - Woodville  
Yr 8-12 Ma/Sc/Ph. Vietnamese req'd.

Tutoring - West Lakes  
Y12 Modern History/Biology.

Waiting - Morphettville  
S.A.J.C. V.I.P. staff req'd. Exp. pref.

Write an assignment! - Sefton park  
Business essay. 1,000 words.

For further information about the jobs advertised, drop into the S.A.U.A. and ask Vicki.

It is probable that most folk have heard of the Superleague concept it has been bandied about in the media for quite some time now. If, however you are anything like me then you will have a great deal of confusion regarding the whole affair. This is why I spoke to Sydney Morning Herald journalist Spiro Zavos, to get more of an idea of the complexities of recent developments, and to understand that what the future may hold is indeed a matter of conjecture.

The formation of a Rugby Superleague has been prompted by the Rupert Murdoch owned News Limited. News Limited instigated an elite British soccer league in recent years, and they have the perception that this type of premier sporting competition will guarantee market advantage for its Foxtel Pay TV network. Hence, rugby league has been targeted as the sport which would be most accessible to Australia and Asia's burgeoning Pay TV markets. Obviously, to form an elite competition, the Superleague has meant the buying of nearly two hundred elite players. It is this process that is a stumbling block for the Superleague's development.

Although players are not individually contracted to the Australian Rugby League, they are contracted to their own clubs, which are in turn contracted to the ARL. Prior to the 'buying' of players, all clubs signed loyalty agreements with the ARL until 2000. It is now a matter for the courts to decide whether or not this means players are in breach of contract and to assess any damages that may be payable. It is this juncture in the process that Spiro Zavos sees as being a major sticking point, something that makes the future of a Superleague very uncertain.

"As we know, the courts grind exceedingly slowly, we could end up seeing a whole series of Charles Dickens style cases. What seems evident though is that there will be lot of litigation in any event, which could easily result in horrendous damages bills, perhaps in the hundreds of millions."

This legal bind seems only a prelude to the uncertainties and upheavals that may follow. The rea-

son why a Superleague concept is potentially so disruptive is that it involves the uprooting of a great deal of rugby league's infrastructure. It is proposed by News Limited that four composite Sydney teams be formed, which will necessitate new sorts of team identities. This problem was not experienced by News Limited in its premier soccer league. That league took *already existing* clubs, like Liverpool and Manchester United, clubs which already had traditions and followings. The potential for success of ersatz regional teams is something Spiro Zavos is dubious about.

"I don't know if Sydney people will be very interested in that. (composite teams)."

People don't

better understood when one examines the phenomenon of pay television. Zavos sees the Superleague exercise as part of Pay TV's need for product:

"Pay TV has an absolutely insatiable need for product, it runs for twenty four hours a day and there's just not enough quality product to fill that. People aren't just going to watch mud wrestling and men with giant muscles pulling trucks. . . so this is a way of trying to get hold a product that's watchable. That would mean more people buying into Pay TV."

The question still remains as to whether rugby league can ever enjoy a wide popularity, and be "watchable". Rugby League is the

dominant football code in only

a great deal more public interest than rugby league enjoys. Zavos also pointed out to me that the appeal of rugby league is many other ways limited:

"The other reason as to why we can't expect rugby league to sweep the world is that it's not that great a game anyway. It's very one-dimensional, sort of like draughts really. It's quite an accessible game on television, but often it can be very mediocre. . . in terms of things like aesthetic appeal and skill level it's a very limited game."

This limited appeal is coupled with the problem of getting quality players to play in this league. Most of the elite players signed to the Superleague have more playing years behind them than ahead of them. Uprooting existing local competitions, which the Superleague proposes, will make problematic

the supply of quality players to this elite level. How will News Limited get its players if it has alienated itself from the system which players are playing-the ARL and all its associated junior leagues?

This contradiction between the priorities of pay television networks and the ground level public interest of spectators could be felt more closely by us here in Adelaide. Mike Rann has recently been doing the rounds promoting the idea of an Adelaide rugby league team. It is very difficult to imagine the game being consistently followed in Adelaide-we have no substantial tradition of rugby of either kind, at least not one which would translate to good crowds every few weeks. However, an Adelaide team would feasibly generate a good deal of interest in accessing pay television. That, in the end, is what the Superleague project is about. For Pay Television, live audiences themselves are not critical.

Obviously the situation is all very uncertain. What is certain though is that this problem will occupy the courts for a long time. Spiro Zavos believes that even Murdoch's News Limited, the instigators of the whole project, aren't even sure themselves what the immediate outcomes will be. Unfortunately, it may mean more games are played in courts, rather than on fields.

David Raftery

# Superleague

flock to sports events as exhibitions, they want to identify with something."

If this Superleague seems to involve such risks, what is the interest of such an exercise to those initiating it - News Limited? This is

one country - Papua New Guinea. It is only really played in the north of England and in the east of Australia. In Asia, Europe, and North and South America, rugby union has much stronger traditions, not to mention



Could brutish lads like this one soon be gracing our Pay TV screens? Could Rugby League players like this one usurp Dieter Brummer from the mantle of head hunk of Australia's lounge rooms? Only time and Rupert Murdoch will tell.



Your official On Dit, Dieter Brummer cut out



Purse Size



Wallet Size



Dashboard Size

The first netball Super League grand final in six years not to feature any team from South Australia has just occurred and only because both Adelaide teams were eliminated in the semis. This is a fairly strong indication of the strength of South Australian netball over the past few years on the national scene and by extension, internationally, as we currently hold the title of world champions. Johanna Whelan spoke to Garville, state and national captain Michelle Fielke about the state of netball in this country and the likelihood of retention of the championship title.

**OD:** How disappointing is it to miss out on this year's Super League grand final?

**MF:** Of course it's very disappointing, because of what happened last year with the controversy over the scoring and not being able to avenge it.

**OD:** It is sometimes confusing to the casual netball follower that Adelaide has two teams, Garville and Contax, in both the State League and the Super League. Is that confusing at all as a player?

**MF:** No, definitely not. How that's worked is that when you go away to the nationals each year, the two states that end up one and two each have two teams. Sydney played off against Adelaide in the final of the nationals, therefore both Sydney and Adelaide get two teams through. Not at all confusing for the players - for the public I don't really think so because we're always known as Garville and Contax.

**OD:** Is Adelaide becoming a two-team town? A lot of people can't name any teams apart from Garville and Contax.

**MF:** I think that's pretty normal. That all comes from advertising, and with Contax and Garville both being part of the Super League, and that being a national competition, of course the recognition of those two is much stronger. But I think in Adelaide that's not the case - people know the Tango and the Oakdales just through *The Advertiser* here. Locally I don't think (Adelaide is a two-team town); maybe nationally it is, but then I don't know any of the teams from the Sydney competition either.

**OD:** How happy are you with the media coverage of netball?

**MF:** Here in Adelaide the media coverage is excellent. I think both Tanya Lewis and Lisa McIntosh (of *The Advertiser*) do a fantastic job with netball here. Unfortunately it's not Australia-wide - I think that we have more coverage here than we have anywhere throughout Australia. In South Australia our netball is very

predominant, whereas overall, in Australia, I think we lack the coverage we deserve. Women's sport in general lacks the coverage it deserves.

**OD:** What would be an ideal coverage for women's sport?

**MF:** I reckon 50% more than what we have! On a ratio of how much coverage women's sport gets to men's sport, at the moment I think it's something like 2% that women get in the paper of overall coverage. I would like to see that go to, ideally, 50%; more realistically, 30 or 40%. We have got huge areas that we need to pick up in that way.

**OD:** How difficult is it to gain sponsorship?

**MF:** Very, very difficult, because it's really not a woman's world out there yet, and we don't really want it to be, except to be recognised as equals, to have that opportunity. But I think women are still very underestimated in the potential they have out there in the community to be salespeople.

We still look at men promoting cars and men promoting tyres, and in general women probably drive the most cars around and are the major consumers of petrol and that sort of thing. I have a sponsorship deal with Mobil Oil, and they have recognised that, they've done their surveys really well and have worked out that most of their buyers are women, and are targeting that area. I think once we start to do some more homework and get some figures out there, hopefully more sponsorship will be gained.

**OD:** What are Australia's chances of retaining its title in the world championships (to be held in Britain next month)?

**MF:** Excellent. We've probably got one main rival which is New Zealand, and that will be a very hard match, but I think our chances are excellent.

**OD:** What is the future of Australian netball?

**MF:** The future of Australian netball, idealistically, is to play in a national Super League throughout the season, every two weeks, with two teams from each of the major cities. I think that will then raise the profile of women's sport, particularly netball, in Australia. I see that as its future. Hopefully it will get there.

**OD:** You said that was idealistically. What do you see it as, realistically?

**MF:** I think it's realistic, but I don't think in the next couple of years it's realistic because we don't have the funding to cover us. It's realistic, but it's also idealistic at the moment.

**OD:** A recent *Advertiser* survey had you as the second most recognisable face out of a group of South Australian public figures, surpassed only by Modra. How do you feel about this?

**MF:** Yes, that was quite interesting. You know - and it probably sounds pretty modest - but you never consider that yourself. I think when you're in that position - to me all that really matters is that I'm enjoying what I'm doing. Because it's an amateur sport, we're not funded at all, we still have to work full-time, but I think the enjoyment for me comes from dealing with the kids in the schools. I work for Fun Sport in Action, which is a programme that operates in the schools trying to get kids back into club sport, and I think that the recognising comes as an honorary thing, not something you really work towards. I think in general you work towards being successful on the court, and being recognised is one of those great things that goes with it, but you don't think of that, it just happens through part of being successful on the court.

**OD:** There are very few people these days who say, "Who is Michelle Fielke?"

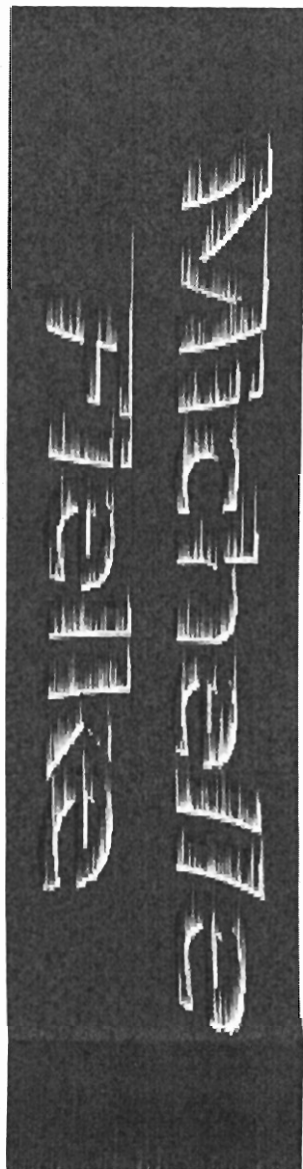
**MF:** I think that has to come through Adelaide. Adelaide has a sort of small, country town sort of philosophy. Probably most people in Adelaide would agree. I wouldn't move away from here. I love it and I think that all South Australians have that philosophy. We don't really want to be a Melbourne or a Sydney, we're very happy living the way we live. In that situation it doesn't take a lot to get a name because we're not a big city, and we're not a power-hungry place with a huge population. I think that here it is easier for people to recognise you.

**OD:** Keeping all this in mind, what are you plans for life after netball?

**MF:** To have a family, definitely. I love kids and the first opportunity I would love to, which means meeting the right man. Apart from that, I would like to, just in general, be healthy, and enjoy some of the other things that life has to offer. I would like to do some different things, do some dancing, do some more creative things with my life apart from sport to find out what else is out there. Professionally I'd love to continue working where I am. I love sports administration. Maybe to coach, in the future, but not for a few years yet - I'd love to coach a club team here in Adelaide. More importantly, to work with kids, which is what I'm doing now.

**OD:** You're not thinking of taking over Anne Sargent's position as commentator?

**MF:** No, I don't actually want to do that. I'm not really interested in getting into the media - I really like working at grass-roots level, working with juniors rather than going into the media side of things.



This would have been a shot of Michelle Fielke if our photographer had used a wider lens - trust us, she's there, OK.

**Sex...Violence...Orgies**

**BRIDGE!**  
A.U. Bridge Club invites all A.U. players (and wanna-bes) to our weekly meetings in the Club's Common Room - Level 5 Union House. Come along, play or learn one of the world's most popular games. Opportunities for novices to national champs. There are no excuses. Mondays at 1pm.

**3 chords and a shit load of cash**

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

**Life is a caberet**

German Club Cabaret  
2 Performances in German Friday 19th & 26th May  
\$14 Adults  
\$12 Students/Concession  
\$10 German Club Members  
Phone Matthew for tickets on 331 8250

**Wanna paint the Women's Room?**

The Student Union, as a part of the Centenary Celebrations, has agreed to supply paint for the Women's Room to undergo a transformation. If you're artistically inclined, or even if you're not, come along to a meeting at 1pm on Tuesday May 30th in the Women's Room to discuss ideas. All wimmin welcome.

**Nintendo stuff**

Super Nintendo system for sale, excellent condition. Includes extra 'Supercon 2' deluxe control pad and the games N.B.A. Jam, Mario Allstars and Super Mario World. Great value at only \$1800.n.o for the lot. Phone 362 4916 and ask for Ryan.



**TESTIMONIAL**  
"I try to blow the demons away as fast as possible. Super Nintendo's really grouse."  
Resident Nintendo expert Michael Duffy.

**We want to mess with your mind**

Headache sufferers needed for a psychology experiment on moods & headache. You will be required to complete a small mood description card every two hours & record headaches. If you would like to participate in the study phone: Stuart Cathcart on 362 4427 or Dr Donald Pritchard on 303 3172.

**Elle Dit is near**

Elle Dit, the wimmin's/womyn's/women's edition of ON DIT, is going to be printed in the second week of semester two-31st July (which is also Blue Stocking Week). Start thinking about contributions, but more importantly come along to the first collective planning meeting to talk about articles, layout, cover, size and all the other vital decisions. See you at 1:10pm on Tuesday May 23rd in the Women's Room.

**Sounds like fun Any good with a stick?**

Next South Australian Education Network Meeting (SAEN) is at 5pm in the Canon Poole Room. All Welcome. For more details call Haroon Hassan, SAUA President on 3035406.

**There's heaps to do at WOC**

Women On Campus Meetings are held every Tuesday lunch time (1pm) in the Women's Room (downstairs in the corner of the cloisters). It is a great chance to meet other groovy women and discuss current women's issues, watch videos, hear talks etc etc. Come along!

**Excellent working holiday option**

**Work, Learn and Save Money**  
Golden opportunity for young people who are eligible for a working holiday visa to work in Japan. Return airfare, group accommodation, insurance for health and injury during stay. \$A2000 per month. Contact for details: 231 3494, John Hirata.

**Choice!**

**Drink, eat and Be Merry**  
Winter Festival Now On. \$29 per head. Five different appetisers and main course Sukiyaki with rice. Eat as much as you like for the main meal. Unlimited Saki, house wine and soft drinks. Banquet lasts two hours. May and June only. Matsuri Japanese Restaurant, 167 Gouger Street. 231 3494.

**Wayne may not apply here either**

2 Housemates Wanted for modern 3br apartment in Adelaide. Its grey, big, \$60pw + bond + expenses and in a great apartment building full of life. Call Greg 212 1395 / 015395 796.

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

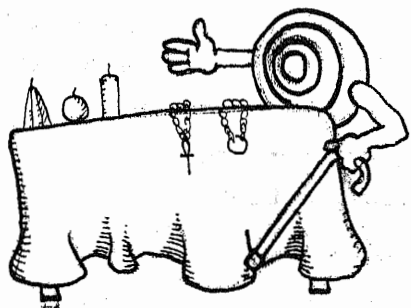
**Women's Rights are Human Rights**

Adelaide University Amnesty International presents The Bandit Queen. Showing 25th May, LG29. \$5/\$7 waged. Contact Rachel (History Dept) 49 4047 for more details.

**United Nations Conference**

In July Australia's first international Model United Nations conference for university students will be held at the University of New South Wales in Sydney. The main activity at the conference will be a four day simulation by participants of four bodies of the United Nations: the Security Council, the Economic and Social Council, the Commission on Human Rights and the International Court of Justice. The conference will be held from Wednesday, 12 July 1995 to Sunday 16 July 1995. The conference registration fee is \$80. Accommodation for conference participants is \$140. For further information, please contact Ben Zipser on (02) 581 7673 during office hours or Joachim Delaney on (02) 969 3458 after hours  
E - m a i l : Benjamin.Zipser@ag.usgovag.telememo.au

# UNION ACTIVITIES



## LUNCHTIME MARKET

Wed. May 24th

**BAND** : Hoi Hoi

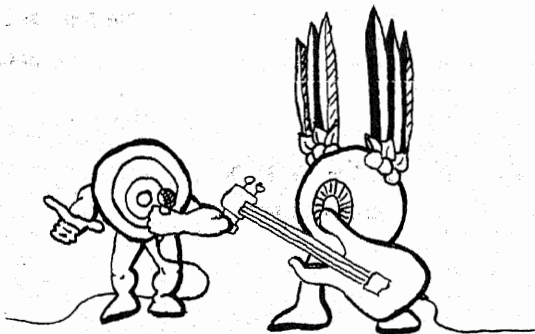
## BAND COMP.

Heat 4, Thursday May 25th

Tim Gibuma and the Storm, auToSuGGeSTioN,  
The Committee of Public Safety, White Slave  
Trade, Lee Harvey and the Oswalds

Heat 5, Friday May 26th

Habit, Fiendish Cavendish, Marmalade, Framing  
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## BUG & MOWL WEEK

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**GALLERY COFFEE SHOP**

Monday 29th May 'till Friday 2nd June



# The Austral

*The Austral Hotel: Mecca to Uni students on a Friday eve, located appropriately on the corner of Bent street, and the first pub to glorify the sacred name of Coopers on tap. But has this monolith, this cornerstone of student life undergone a wee change over the past months or years? Christian Hamilton Craig, with backup from Matt Pearce, took time to infiltrate, interview and investigate...*



## Is it Turning .... Duppie

### The Arrival

*Upon approach the first dilemma is encountered; which door? The corner entrance, always without a line and inviting, or the newly-added and somewhat garish glass affair? Tradition takes hold, and we pass through the less auspicious of the two to arrive in the small lounge bar, brass plate shining proudly in the corner announcing that Coopers Ale was to flow for the first time on these premises. Having completed the compulsory tour, through the dining room to the long bar, craning one's neck over the thick crowd in hope of a familiar face, and a quick squiz at the Beer Garden accompanied by the wafting odour of good times about to be had, assault on the bar is made. Standing tip-toe on the brass rail in vain attempting to attract the attention of the staff, we finally are presented with two long frosty Ales. We secure ourselves a table, assured in the knowledge that, sooner or later, a friend or fellow drinker with whom conversation can be waged and beers slowly downed, will turn up. ... Christian*

'The Arrival' is a familiar routine for many a frequenter of the Austral. Its reputation for an ever-friendly pub full of amiable students is legendary, yet regular Australeers may have detected a subtle shift in the atmosphere of late - a cause of great consternation to all. The appearance of the chambray-shirt (bah) brigade, along with the occasional suit, has already been enough to drive away long-standing patrons, and worry the hell out of many others.

Is it that there is a genuine metamorphosis taking place, or is this new 'infiltration' simply a result of a changing student society and changing fashions?

Stories abound about the changing face of the Austral and how it now sux and how it is a loud 'laddish' pub even 'full of yuppies'. Everyone has their own story of discontent after being shafted by a Royal goer for a chair or spot at the bar. Comments such as, "this would never have happened before," is on the lip of many - so we are told. But is this what is really happening, or is it only a few individual's perceptions, those who are too involved in the Austral culture to take a look at the 'big picture'?

Longer standing clients tell of a gaggle of Goths and freaks, more akin to those presently found at that other bastion of Uni life, the Exeter. Said X, a patron since 1987: "When I first started coming here it was black, leather, punks and Goths. There were less blonde haired people here than there are now."

A more scathing view of the current Austral crowd was expressed by a relative newcomer to the scene, a woman who started frequenting the Austral in 1992. She gave the affront: "I think it's always been crap. It's the same people talking about the same crap - paying people out about what they wear." A friend who also started attending the Austral in '92 agreed: "I think it's yuppie and posy, too concerned with image."

This was countered by Viron who

said that the Austral crowd was merely a well dressed version of those who choose to frequent the Exeter, and that: "it is still a place where you can go out on a Friday night and know you will see someone you know."

Events seem to have come to a head lately with the unexpected introduction of new shiny doors to the front bar and an array of technicolour mosaic tables. These innovations have been received with mixed feelings, some inferring an omen of the approach of the cafe set, whilst others welcomed the chance to sit outside and get thoroughly maggotted on a sunny summer's afternoon: "The tables allow flexibility and haven't yet changed the crowd to yuppie," one customer commented.

Another bone of contention is the

reappearance of a line up - the result of a sudden increase in popularity, or is it a blatant attempt to play up to those accustomed to lining up for endless hours outside the Norwood in order to swill West End cat's piss? It seems that during the mid-eighties when the clientele was very much more punk, there was also a line up, and I would imagine a guess that had any more people been inside last Friday night, it would have not only contravened a major law, but made it totally impossible to get served at all.

The bouncer, employee since 1988, made the interesting point that whilst they do not discourage anyone from coming to the Austral (a pity perhaps?), they are reluctant to let in too many of the suit set, as it seems to be these and not the so-called "freaks" who initiate fist'icuffs to

prove their manhood after one too many Hahn Ice.

One aspect which has unarguably changed is the music. People no longer seem to flock to the Austral to see a specific band (save, perhaps, the fearful talent of the Brown Hornet and more recently the talents of that Adelaide acid-jazz-fongue group, Crisp). The background music played in the bar has gone from steady grunge to acid jazz through to occasional outbreaks of some very sickly teeny-bopper pop. On one occasion I was even horrified to see a door charge on the beer garden! Perhaps a concerted effort should be made to maintain the solid, yet varied musical base which the Austral has been able to achieve for many years.

As the night wore on and as more friends or unfortunate interviewees were accosted, the realisation dawned that perhaps behind what is undeniably an exterior in flux (both physically and in terms of patronage), lies the genuinely rare and enduring personality of the Austral Hotel: owner of the Austral since 1982 said: "Overall it is the same atmosphere. . . All people can come here as long as they respect the place, myself, and my staff. It is a safe place for women."

It seems that perhaps the Austral is subject to a cycle of change, taking on a new form every few years along with the street which it calls home, whilst still maintaining its appeal to the student majority. The sharpness of the change, as one of the Austral's most regular faces Viron said, can only be defined by when you first started going there.

So whilst stumbling home, we happened to glance across North Terrace and the truth came hurtling towards us in a blaze of light and lucidity: there stood the Royal, antithesis of all that the Austral stands for, and no matter what, the Austral is still beyond compare for Food (damn their Hokkien noodle stir fry is great along with their burgers!), Friends, and Fucking Good Beer.