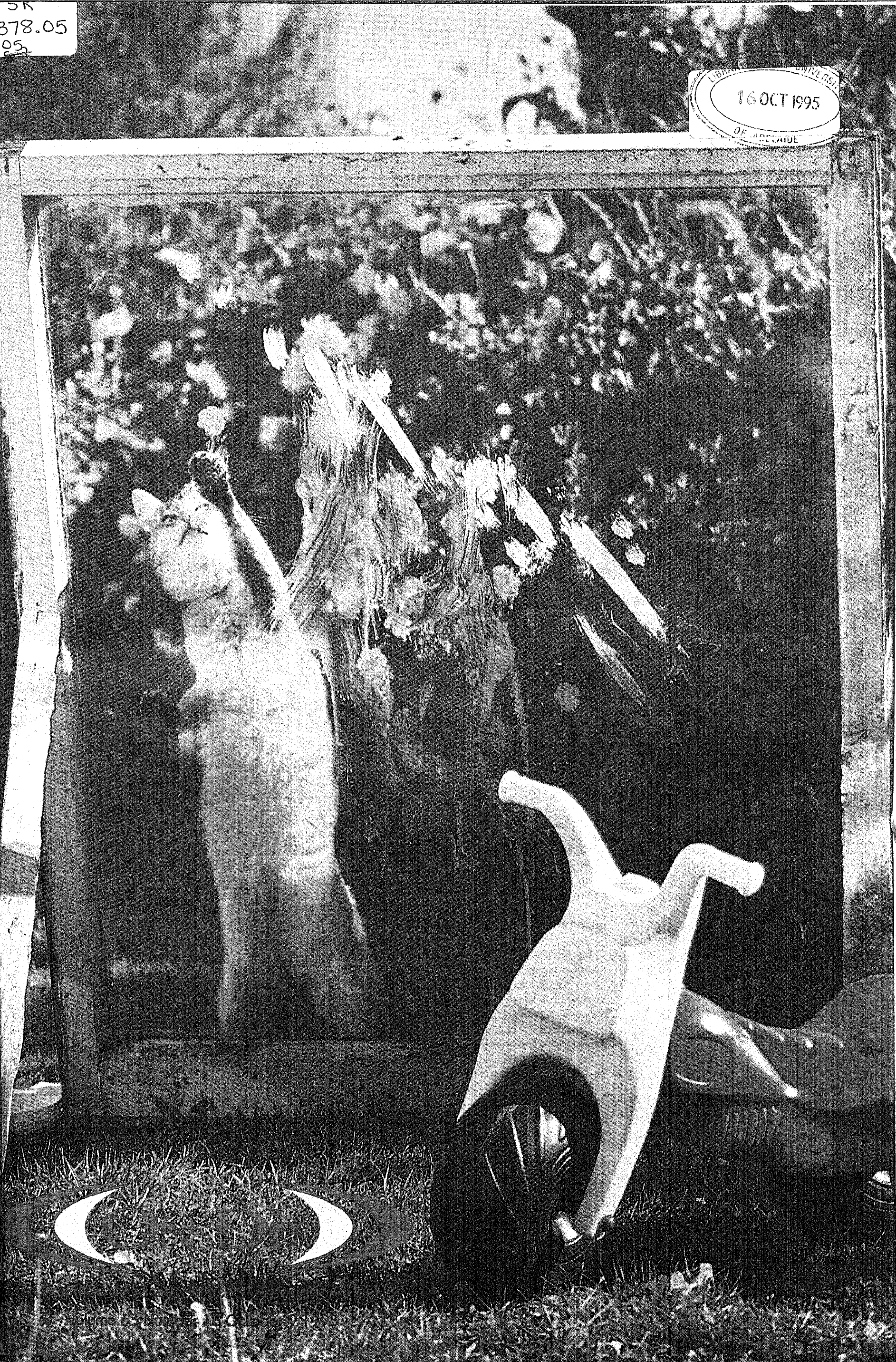


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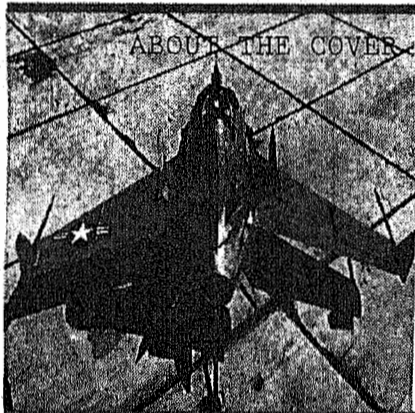
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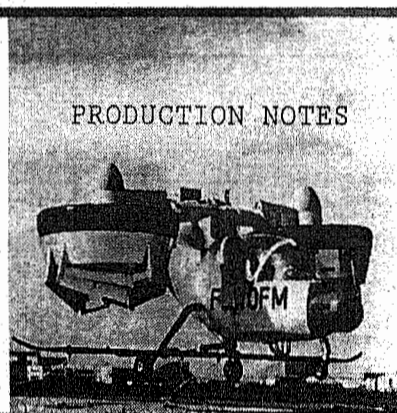


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ABOUT THE COVER



PRODUCTION NOTES



It's a cat and it can paint. In the long history of feline domestication, the artistic prowess of the cat has been well documented. *On Dit*, we celebrate art in many forms but find the nuances of the moggy mind particularly fascinating. This particular action can be found in an enlightening text entitled *Mini Cats Paint* which is available from Unibooks for around \$25.

The Mosh Pit. Enough said? Or should we be more critical of what has become a socially sanctioned outlet for the physical frustrations of a burly few, intent on ruining the Kids' good times?

I say the latter. The time is ripe for the music appreciating masses to rise up in unison and stamp out the unwashed hordes who kick, punch, claw and crowd surf their way to... to Come to think of it, where is it that they are trying to go anyway?

Case in point. I'm an admirer of the work of the Stone Roses. Pursuant to that fact, I went to the Thebbie on Saturday last intending to bop, bop, bop my way around in a non-threatening kinda way. A few songs in and I found myself being thrust forward in a most ungainly fashion into the increasingly squashed row ahead of me. I turned around to see what was up only to find a single ape-like creature facing the back of the auditorium but seemingly intent on grinding his backside all the way to the barrier fence. I ignored John Squire's hot licks for a moment and asked him

as politely as I could, what the fuck it was that he was trying to do. I then told him that the band were over in the other direction. He grunted something about me being a sheep who was only there to see the band and nothing else! Pretty soon he got confused and left to harass someone else.

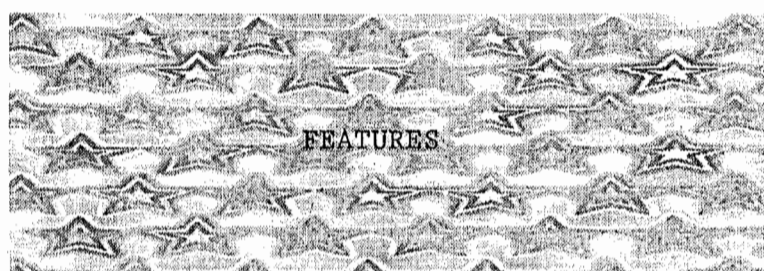
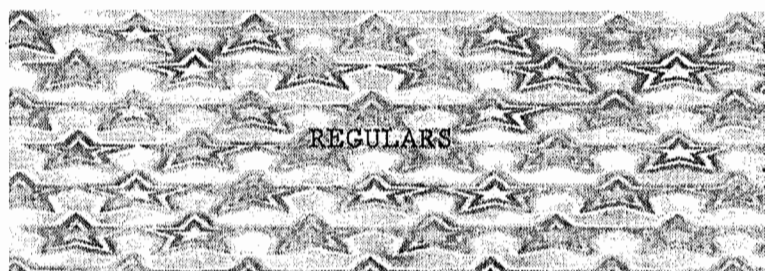
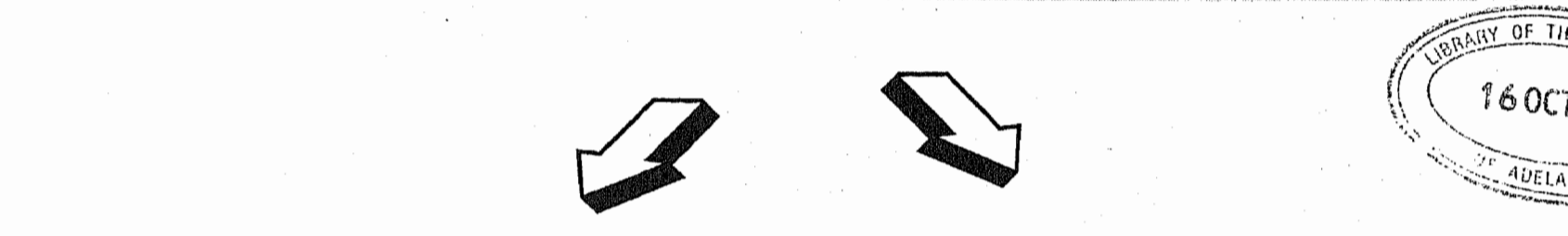
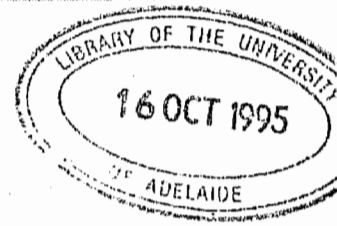
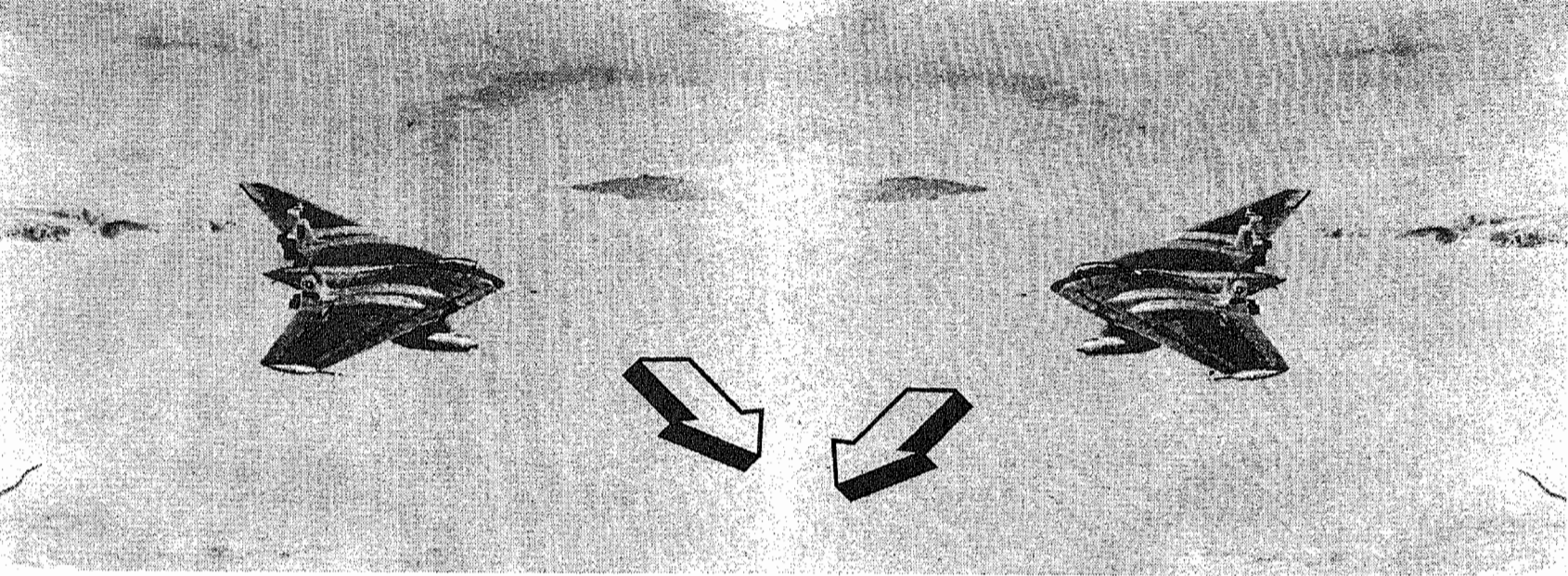
Now is the time to end it. No longer will we stand with our hands on our heads waiting for the boot of another crowd surfer to destroy valuable brain cells. No more will we miss lines like, "from New York City to Addis Ab-bab-bab-bab-bah," while we try to extricate ourselves from the grip of some refugee from evolution. Action is at hand.

Bounce, sway, dance, lean, sing, wave and shout all you like, simian stock but the minute we see one loose fist, one haphazard heel, it'll be on.

As self appointed spokesperson for those that are there, "to see the band," I say, "mosh nice or pay the price." Remember... being a testosterone driven dullard doesn't make it all right.
Bryan Scruby

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

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Rachael Howe, Tina-Frank-Kerina, Alison Resource Centre, Carl Permzack, Julia Davey, Ritchie Hollands, Paul Bywood, Sharon for the fonts that didn't work and Chris Puglisi.



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PAGES 15, 16 & 17: FILM

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PAGES 24 & 25: THEATRE

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PAGES 34 & 35: EMPLOYMENT

PAGES 36 & 37: CLASSIFIEDS

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**PAGE 12: TAX & STUDENTS,
STUDENTS & TAX**

PAGE 14: ♀ & RADIO

**PAGE 32: WILD PALMS CAPTION
COMPETITION RESULTS**



Thanks to Camtech, we have a number of passes to see *The Net* (starring Sandra Bullock) to give away. We don't want to over work your brains at this time of year, so just come down to *On Dit* after 1: 10 on Thursday the 12th of October and we'll give you one if there are any left.



ON Dit

Go To The Snow

If you have a wonderful existence, GO TO THE SNOW. If this world just doesn't cut it any more and you have to resort to Star Trek escapism, GO TO THE SNOW. If you love a good laugh or if your name is Bernard, GO TO THE SNOW.

Mt. Hotham is what I imagine Fairstar the Funship would be like if it somehow managed to beach itself on the Bogong High Plains of Victoria. The place was populated by 18 - 25⁺ (with a few families thrown in)

who were hell bent on having a good time.

And that is exactly what we did. It wasn't a Uni crowd, it wasn't a Yuppie crowd, it was just a big bunch of predominantly young people of all shapes and sizes. However, Joe the skeg Towie would beg to differ. "Nah, man, you know like Buller is a Techno mountain, Falls (Creek) is a family mountain and Hotham is the grunge mountain which is kinda cruisy." What I am saying is no matter who you are, where you are from or what it is that you do, GO TO THE SNOW. You won't regret it.

Now that I have convinced you, I should point out the big problems. Money! So the first tip is go on the Uni Ski Trip. I didn't and I really regret it. We thought it would be possible to scrape through on a budget. Factors include, Bus (\$80ish) / Car (depending on how many travel. With 4 in the car it was about \$35 round trip), Snow Chains (\$50), Parking (\$65), Lifts/Lessons/Ski Hire (\$392), Snow Board (\$142), \$2.30/schooner (\$6 jugs at Jug Frenzy, alright!) plus accommodation which is heaps also. So cash in on the bulk bill effect of the Uni Ski Trip. Six or seven hundred dollars was the damage this year for everything plus more. So after you have gone through the considerable hassle of organizing all that ugly stuff and some ski clothes as well you're

almost there. On the subject of ski clothes, they are ridiculously expensive here in Adelaide but the alternative is to hire them at the mountain. Ski pants were \$40 here and \$24 for a week at Mt. Hotham. The other thing is ski gear at Hotham didn't matter. It was no fashion parade unlike other resorts that I have visited. So beg, borrow or steal any ski clothing that you can no matter what it is or what it looks like. It's cheaper than hiring and you can always fall back on that if you need to. Definitely do not go buying clothing in order to look hip. You won't. Everyone in ski gear looks geeky and the same.

So there you are standing in what ever it is that you have borrowed before a snow capped mountain. In our case it was more snow speckled. If you can, go in peak season (June to August) because spring skiing sucks. From a beginners point of view the snow is OK. However if you have dabbled in this caper before, spring snow is heavy, slushy and frequently absent. Go in peak season if you can afford the extra cash because face plants on muddy rocks are not much fun. I found that the key was to head for the more difficult and less popular runs because that is where the snow is best in spring.

So you've strapped on all the gear and paraphernalia and you do what you came to do. Your next encounter is with a ski lift. They can look intimidating for beginners but they are really no drama at all especially at Hotham. There are only nine lifts compared to 24 or something at Falls Creek however eight of Hotham's lifts are four seater chairs and all eight of them are excellent. They are long, fast comfy and reliable and in spring, queues are never long.

Now its time to go downhill. Mt. Hotham runs are excellent for the experienced skier. There are heaps and heaps of black runs (especially difficult in patchy snow) and a few long blue runs (not quite as steep or bumpy). It is a very challenging

mountain but there are a couple of runs for beginners but space is limited and the transition from comfortable slopes to frightening slopes occurs pretty suddenly at Mt. Hotham.

Skiing itself is not really worth going into except to say that it is brilliant fun. I remember asking people on the lifts how they were getting on. Beginners and experienced skiers alike were invariably beaming. Replies were always along the lines of "Yeah man, Goin Off, the best man!" (Skeg for "can go down hill fast but turning is not a major priority!") or "Beauty, mate!" (Rural Victorian for "can go down hill fast but turning is not a major priority!"). Pretty soon you have the whole skiing thing mastered to a pleasing degree and you spend the rest of your daylight hours finding reasons to tell strangers how much fun you are having and patiently listening to them do the same. This is especially true if you join the snowboard fraternity. Snowboarding is definitely better than skiing. It is easier to pick up than skiing, it's infinitely cooler, and way way more fun. One final note on both skiing and snowboarding. If you've never been before and think that it's going to be really difficult then think again. The first hour or so is invariably frustrating but whatever you do stick



What you can't do after one day

right track, Go.

The good vibes flow on into the night. The Boardroom, T-bar and Herbie's were great for beers and bands. Admittedly the live music at Hotham was shit with the exception of a groovy Jazz outfit at Herbie's. However no one cares and everyone gets right into it. Does anyone remember McMahon's Night Club? Hotham had its own version called Katz Nite Club. Trash! One evening the house was full and so were the patrons as the DJ began to scream at a young lass to "Show us your tits!". The crowd quickly encited and joined in the screaming but everyone including the girl just kept on smiling



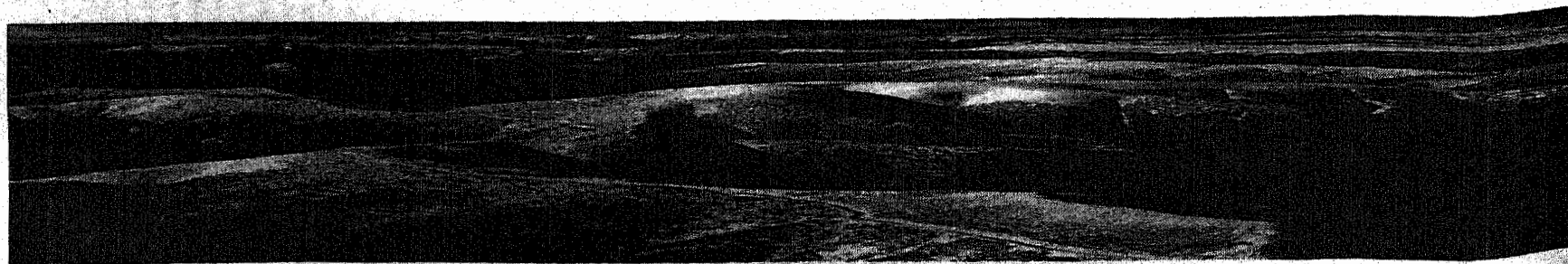
The view of Hotham Village from some of the apartments. Just a short ski to the lifts.

with it. Once you've had your first lesson you're cruising. The confidence skyrockets and you think you're Eddie the Eagle (remember him!) on the first day. The instructors are incredibly patient and helpful and won't laugh at you (well, not while you're looking anyway!) and most importantly they get you off on the

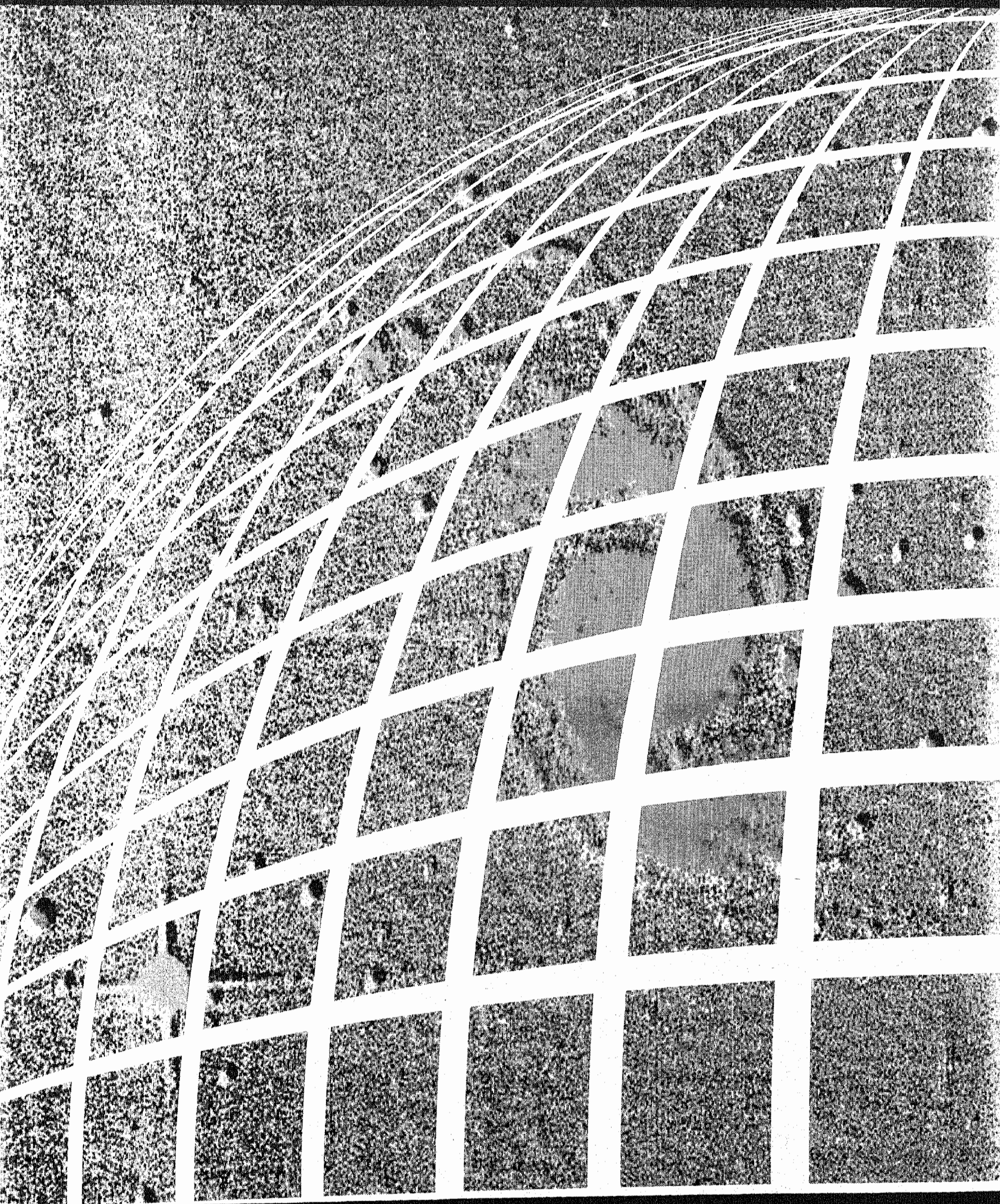
right through the whole feral episode. That was the essence of Mount Hotham. People were going to enjoy themselves no matter what. It's so infectious that you will too, no matter what. So save your pennies and get on down in the snow.

James Beare

Below: just your regular alpine gear. A look at the alpine road leading up to the slopes.



THE PLANET



LIVES

77 Pirie Street Adelaide

Can you paint?

Where have the native animals gone?

The possums no longer scour our balconies in search of someone's leftover lunch. The Rosellas have left their boroughs in the trees of the Barr Smith Lawns. Or worse, they too may have become the meal for the Pride that live on the Unibooks roof.

The noisy Miners no longer chirp loudly in the early hours of the morning.

Why?

The Feral Cats

Wot's wrong wid the way I spill?

Dear Sabina Nowak and Etain Daniels,

Why should a women's issue of a Uni magazine (to which the afore-said Uni you do not belong) concern you? Isn't the magazine supposed to give women a chance to voice their opinions? To me, it sounded like women did and you didn't like what was said. You are trying to repress women in the same manner that you imply society represses women - by standards and structured beliefs.

And why should women be spelt "wimmin" or "Wymyn" or girl "grrrl"? If I prefer the old spellings, aren't I allowed to be a feminist?

Felicity Arts

On Dit (noun); a medium for students to slag each other off

Dear Scott Feltcher (Sic. Damn Shame),

There are a few things I would like to point out to you with regard to your letter (On Dit, 12/9/95). You being a bouncer, I will try to put them in plain English.

A girl searched two of the guys I was with!! But I thought that you said that everyone was searched by someone of the same sex? I repeat my earlier statement. I was not searched above the waist. I could have been wearing a loaded American TV cop show-style gun holster around my chest for all the bouncer knew. So why bother searching people at all?

The Ent. Cent. bring all problems of fights in the foyer upon themselves. If the bar prices were reasonable people would have to get blotto before they came to the concert. This would mean that most of the people who pass through the security search are sober. Surely, that in itself will reduce incidents remarkably.

Feltcher of the third kind, you were appealing for respect between concert goers and the security staff. But if we, the punters, respected the duties of these people, then why would we need security? So what you are saying is that you don't want a job. Bright one aren't you!!! (There I can also stoop to your level of dishing out personal insults to someone I have never met!!)

You give all Civil (yes, boy, I know who you are) Engies and Engies in

general a bad name. I encourage a bonehead like you to return to the trees for I fear that is where you would still be if it was not for Positive Discrimination (there, I have done it again). I spurn you as I spurn a rabid dog.

Love,

Your friendly FNM Reviewer
P.S. Get a real job.

We know where you live

Bonjour everyone!

As I was reading the riveting environmental edition of On Dit the other week, an interesting thought entered my vastly inelligent (sic) mind. With all the anti-French propaganda in the edition, I wondered why On Dit had not yet changed its name as yet another useless act of anti-nuclear protest which is sweeping the nation. On Dit, of course, is a French term which, if the try-hard Uni student greenies were serious enough about banning anything French, would have been changed by now. Perhaps all moronic anti-French students should boycott On Dit due to its Frenchness! A possible new name for On Dit could be On Shit as that is what the recent environmental edition was full of, and what greenies seem to constantly dribble. This new name would also suit On Dit's other popular use besides reading, which is as a form of toilet paper as it is exceptionally good at absorbing a large amount of human waste. However, this name may still meet with resentment from the campus environmentalists as shit emits methane gas which is, of course, damaging to the ozone layer. Another possible new name could be Grunge Alternative Weekly, as all that the music writers seem to have ever heard of is crappy grunge and indie music (by bands I have never heard of) which is discussed in great detail every week in On Dit. Add to this the frequently appearing articles about homosexuality and other useless bullshit and On Dit could be easily changed to either of my two new name suggestions as they both suit the paper very well.

Yours explosively,
Nuclear Nigel

In a Galaxy far, far away...

Dear On Dit,

You may call me naive, but I have always believed that to get something worthwhile you had to work for it. This fantasy was quashed, like a small flower under the weight of an overweight neo-Nazi with a shaved head.

My complaint is this; as, in the last week of last semester on Friday 15th of September, I sat in the Unibar, waiting for the drawing of the Johnny Walker competition, musing through my eight entry forms, I found that the numbers on my ticket varied by only 49 and having purchased one of the first and last, and being naive, believed I was in with a good chance.

While waiting for almost an hour after the advertised draw time, I read my form, which read as follows:

"Conditions of entry 2. Employees and their immediate families of United Distillers, PARTICIPATING VENUES and their agencies are ineli-

Letter of the Week

Dear readers,

Although founded on Christian principles, Australia is anything but a Christian country. Yep, we think we're too bright for God, or too cool, or too independent. As a society, we have chucked the primitive concept of God out the window and moved on to a scientific society based on rational and logical concepts. We treat Christianity as if it was for the insecure people who lived hundreds of years ago; or maybe it is for our grandparents, who are too old to realise that it has been superseded. Anyhow, Christianity is so far removed from our lives that we no longer need it. We are a "God-ignorant" society, and what we don't know can't hurt us ... right?

Wrong. If you don't know God personally, then you have a death sentence hanging over your head. If you do not know God personally, then you have no means of getting to heaven. You are God's enemy and awaiting destruction. Are you willing to face this destruction by ignoring God? There is hope, though: becoming God's friend.

Becoming God's friend is really simple: it means accepting Jesus as your Lord and Saviour. Once you

accept Jesus into your life, then you are no longer God's enemy. This is because Jesus has bridged the gap between you and God by dying to "make right" all the wrong things you have ever done, no matter how bad they might be. All you have to do is accept Jesus as your new King and friend (Romans 10:9-13).

Don't act unwisely and think God will wait just one more month, or week, or day before you decide to follow Him. God is asking you to follow Him right now - this very minute. There may not be a tomorrow for you and me, so let us decide now.

So, what is the cost of following Jesus? To follow Jesus, you will have to give up lots: guilt, sin, cheap relationships, life-long addictions, low self-esteem, pride, etc. Jesus can help transform you into a brand new person: the person God wants you to be. He will "wipe the slate clean" of your errors every day. He can change your life radically and free you from the burdens of this world. He changed my life radically and the life of every other Christian. God is calling your name right now: will you answer the call?

Mike Newbury
Evangelical Union

gible to enter."

So to my shock, the name announced was that of Galaxy Obieglo. Apart from seeming completely rigged, is she not a *Unibar Casual Employee* or was this also a lie, like the rest of the election campaign. Or did she simply feel that after failing to win any position worthy of a mention, that she'd settle for a mountain bike?

Perhaps she hopes to sell it to raise money for further improvements to the bar? I hope not!!

I will only be happy, when my buttocks are able to find their rightful place on the seat of that mountain bike. If Ms Obieglo is truly fair dinkum about providing Unibar patrons with better value and entertainment for their money, she should return the bike for a redraw. I've still got my tickets.

Mike Grady
1st Year Engineering

But you'd look good in a yellow t-shirt Dave

Dear Editors,

On Tuesday, the 22nd of August 1995 I sent a letter to the editor of *The Advertiser* in response to an article printed in that day's issue.

In that letter I suggested that Student Focus was using the issue of changes to Austudy eligibility criteria re: citizenship to promote the profile of two of their candidates in the 1995 student elections. As I was implying criticism of *The Advertiser* as well as Student Focus I was greatly surprised that the letter was ever printed. As it was printed on the first day of the elections I was dumbfounded and almost lost for words.

On Friday the 8th of September *The Advertiser* printed a response to my

letter. I was just as surprised that it came from Mark Johnston [sic], Secretary/Manager of the Student Union. Let me make one thing quite clear, I was not criticising the timing of the elections and/or the fact that the NUS protest rally was held the week before. What I was criticising was the cynical use of such issues by Student Focus.

Secondly, on Tuesday of the elections I was approached by the RO and told that a complaint had been lodged by Focus as they alleged that I was in breach of regulations (11.3?) and if I were to be elected to any position I would be challenged as a result of that breach.

Of all the yellow shirts on campus that week only one saw fit to say anything to me personally in regards to the letter. The main point of this particular person's argument was that by criticising Student Focus I was undermining the whole image of students! This is the beginning of arrogance and a common ploy of politicians facing criticisms they find difficult to respond to. Why didn't the 'leader' of Student Focus approach me himself? Why did he use the office of Secretary/Manager of the Union to respond to my letter and not himself? Has he not the courage of his own convictions?

From the response of the Student Focus cadre I can only surmise that my letter struck a raw nerve which tells me that my criticism was 'accurate'. Let me just say that constructive criticism is thought to be character building and from the response my letter received I would argue that the leadership of Student Focus is in need of such criticism.

Regards,
Dave Matthews
Simply the Best!!

These aren't the Droids you're looking for

Just quietly, the UniBar is a piece of crap.

Galaxy: I mean why? Who did you expect to impress? My experiences in the Bar are now corrupted by lines such as 'Open yourself to the spirit of eternity?' 'The girl with Deb's eyes', 'I once had a dream and it came true', 'I am, I exist, I think therefore I am', 'I am because I think, why do I think?'

This 'artwork' is an unbelievable waste of time and resources. Unequivocally the wrong people (i.e. not the patrons) went to the fund allocation meeting. And as for the notion to change the carpet; we get a sick pleasure from throwing up on the University crest and it gives us a chance to get our bearings.

To prove that we're not just whingers, here are 10 suggestions to improve the UniBar:-

1. Paint everything black and replace carpet with astroturf.
2. Get a nice shag pile and paint rose pink.
3. Replace all panels with blackboards, with safe edible chalk to get the kiddies in.
4. Introduce sand, cane furniture and a few plastic pine trees.
5. Bricks on the floor, carpet on the walls and extensive mirrors on the ceiling.
6. X-ray technology so we can all see each other in the *nuddy!* (Woo hoo!)
7. Replace artwork with cardboard cutouts of Star Wars, Star Trek and Gladiators characters.
8. Replace all hard fixtures with rubber variants (give the guy a break, he's an Engineer).
9. (Guest speaker from TAFE) 'Cover up all the art shit with corrugated iron.'
10. Scatter science and engineering students around who are attempting to be mildly amusing thinking of 10 things to do with the UniBar.

Let's face it, anything would be better than this dud Bar.

P.S. Does Telecom know there's flowers painted on the phone?

Big Cam, aka Bellringer extraordinaire, 1st Year Science
 Medium Rogan of 'The Kong's Emporium', 1st Year Engineering
 Dave: Psycho Latvian, Info Systems at TAFE
 Imants: Subdued Psycho Latvian, 1st Year Engineering
 Tray: 'Honorary Bloke', 1st Year Engineering
 and The Git!: who brought nothing but his most valuable gift ... silence.

Oh, ah Australia

Dear Editors,
 Thanks to all those people who made my citizenship ceremony so memorable and enjoyable. I'm sure that I can speak for the others in saying that it was a job well done.

Yours as an Aussie
 Ron Scothern

Gobbledok to run for AC/VP

Dear Jessica,

The Pocket Oxford Dictionary defines the word 'student' as, "person who is studying, esp. at university or other place of higher education..." To me the word 'person' is sexless, colourless and especially ageless: it does not discriminate. So what dictionary did you read where it states that a student must be young - obviously around your age which if I read your article correctly is what you were implying.

As an avid reader of *On Dit* I was quite disappointed at the 'childish' display of poor behaviour that you showed in your final article as SAUA Activities and Campaigns Vice President in *On Dit* on September 11th, 1995.

As a student yourself what gives you the right to 'publicly condemn' any student. How do you know that, "they can't cut it in the real world," - have you ever tried to, "cut it in the real world," yourself? Have you ever been out into the, "real world"? Has it ever occurred to you that these, "archaic," students were probably the ones who have been paying taxes to support you in your request at academia before they decided to attend university themselves?

Can you also please explain to me just what sort of, "dampener," they put on everything that anyone tried to do? Was it a, "dampener," that middle-aged students managed to raise almost \$10 000 for charity without the help of the SAUA. That they actually managed to get off their arses and do something for the sheer fun of pulling off such an amazing stunt (the successful hijacking of the Failie and kidnapping of personalities) without thinking what was in it for them or how good it would look on their CV?

Have you even considered the possibility that you may have tarnished these, "middle," aged students for actually having the guts to give up jobs and go to university to study. Most of these people would not have the support of parents (and friends who are attending university at the same time - unlike you I'm assuming). A young student once told me that she admired these older students because she did not understand how they managed to juggle family life and study so well.

One final word... how appropriate that the final SAUA article was depicted as a class of high school children because the article you wrote showed you up for what you actually are - a stuck-up little girl, who if things do not go her way, throws a tantrum....

Education for all and all for education!

PS I can only hope that one day when you are, "middle-aged," (but rapidly approaching archaic), that you return to university as a mature-aged student (whether it be to further your education or because - heaven forbid - you are unemployed and you wish to do something with your life other than sitting on your arse) that some young student publicly condemns you in the Students' Newspaper.

Lenz focussed

Oh, what a campaign!

Campaign against upfront fees? Or campaign for upfront fees? Really, I feel a bit confused at the moment ...

I hardly ever have felt so humiliated as today, when I came across the Citizenship Ceremony. How many of you who decided to take up Australian Citizenship would not have done so if the government would not blackmail you into it? Be honest! I've been trying everything possible within the time frame of a full-time course to raise the issue and stop this happening. I have to stress I can understand when some people take up Australian citizenship, but I can not understand that it has to happen on campus; that it has to be set up as a celebration of Australia, where people run around with nice clothes and happy faces. Rather it should have been a ceremony in black - mourning Australia's handling of basic human rights.

Shame on the Labour Studies Club which organised the ceremony!

Shame on the Union which let it happen!

If the "no fees" campaign wants to be successful, everybody needs to oppose the blackmailing of permanent residents and not to celebrate it. Instead, we confuse everybody by opposing upfront fees and at the same time celebrating the blackmail of permanent residents. And to confuse the issue even further the NUS gives out stickers which already calls permanent residents citizens. What a fucking mess!

As it stands, the "no fees" campaign is not going to be successful. If we go on like this the government will intro-

duce general upfront fees in the next budget.

I'd like to see the faces of our new citizens then - double tricked!

Tanja Lenz
 1st Year Science

Haroon Hasssan, Haroon Hassan, Haroon Hassan...now that's convenient

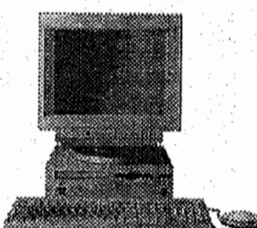
Dear interested folk...

In response to Natasha's editorial in *On Dit* 11/9/95. Just because someone runs on a "ticket" it doesn't necessarily mean that they are evil or won't do a good job. Besides, every single candidate who was elected was "on a ticket". Why is it no-one on a Waite/Roseworthy ticket, an Overseas Students Ticket, an AUSCA ticket, a Medical Ticket or an Arts ticket had their ticket listed next to their name on pg.7 of *On Dit*?

As for RJW (*On Dit* Letters 11/9/95) I'll respond to your comment seeing I was conveniently used in the headline. NONE of the Student Focus candidates were affiliated with any political party. I'm sorry we didn't make that clear. Yes, we did endorse people who were affiliated, but we did not preference a Liberal for NUS. Second we supported Chi Kang Gooi, immediate past president of the OSA.

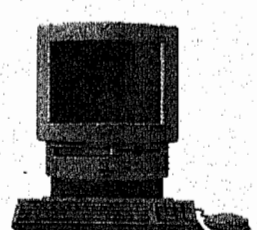
I'm not embarrassed by the fact I ran with Student Focus. Maybe the reason we won is because we work hard and do a good job.

Yours Sincerely,
 Haroon Hassan,
 3rd yr Law.




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***The BRW/AMP Business Student of the Year Award.
You may find it quite useful in the business environment.***

It's the country's most prestigious business student competition.

The top dog will attend an executive education programme at the Wharton School, in Philadelphia.

Then there's a business class around-the-world ticket courtesy of Qantas. And \$3,000 cash. Sub-category winners in finance, marketing and management will each receive \$1,000.

Applications are open to students who are: Australian citizens, under 25 on March 1, 1996 and undergraduates in their final year (or honours year) studying a business related degree.

Applications close Friday November 24, 1995. For an application form call BRW on (03) 9603 3888 or fax (03) 9670 4328.

AMP

BRW
BUSINESS REVIEW WEEKLY

AIESEC
AUSTRALIA

Wanted: Young adults willing to regularly share some time with a teenager who has a disability.

Interchange Inc offers community based respite care to families of children with disabilities. There is already a well established programme where the family of a child with a disability is linked with a suitable host family. Usually the host family cares for the child for one weekend a month.

There are, however, many teenagers on the waiting list and it is in response to this need that Interchange is establishing the Teen Companion Programme.

As children grow older their needs change. For teenagers, peer relation-

ships are very important and form the basis of many new learning experiences. Many teenagers with a disability, however, have limited opportunities to develop social skills with people around their own age. Their access to recreational and leisure activities remains largely dependent on family support. By linking a teenager with a disability with a volunteer who shares similar interests, the Teen Companion Programme combines respite care with the opportunity for teenagers to have fun in a broad range of social and recreational situ-

ations.

A Teen Companion can be anyone over 18 years who is interested in regularly sharing interests and recreational activities with a teenager who has a disability. Teen Companions do not need to be experienced in the area of disability. However, they should have a sense of fun, enjoy the company of teenagers and be available for shared activities approximately half a day every two weeks.

If you think that you might fit the bill, just contact Rosey Robertson at Interchange on 331 3505.

"Put your hand on my heart and tell me it's all over" - KM

So you were wondering what all that fuss in the cloisters was about last Wednesday. You could have been forgiven for thinking that Boonie had just put away 52 cans such was the chant of Aussie, Aussie, Aussie, Oi, Oi, Oi. But no, it was a citizenship ceremony. A citizenship ceremony in the cloisters, what's going on? Well Haroon Hassan explains that being a permanent resident isn't all Ales and pie-floaters.

"Being a permanent resident is not a whole heap of fun these days if you are a student. In the May Federal Budget the government moved to discriminate between Australian citizens and permanent residents (PR's). As a result of these changes PR's will now be forced to pay their HECS up front and will be ineligible to receive AUSTUDY benefits. Over 40,000 PR's stand to lose if this legislation is passed.

There are grave concerns over the changes for the following reasons:

- The Federal government promised that no Australian undergraduates would be charged upfront fees. (Australian PR's are being charged upfront HECS next year which is an upfront fee!!)
- It forces people into Australian citizenship because of a financial sanction (which is unethical, not to mention grossly intolerant).
- It opens the door for the DSS to withdraw other "security net" benefits from PR's (remember they are taxpayers too!)
- It contravenes International Human Rights Law."

Hmmm, Haroon Hassan with that chilling report.

Thus a group of permanent residents said, "see you later," to their country of origin and pulled on the baggy green and gold for Australia. With Barry Wilkins pulling funny gags left, right and centre and some awe inspiring

words from our Deputy Lord Mayor, a good 60-odd university students became naturalised. Pre-ceremony soothing tunes of the classical kind were replaced with the more upbeat jazz grooves (pretty fine I might add) once official proceedings had ceased. So with fine food and plenty of intoxicating liquor the lunchtime affair kicked on well into the afternoon. All seemed happy bar one (see letters page) and congratulations must be passed on to the organisers for it was one of the smoother and more successfully run events I have seen on campus.

P.S. Just quickly, I saw one of the funniest things in my life that Wednesday. Hanging from level 4 was a banner with, wait for it, "Simon Hall for P.M". Oh yes, I laughed for ages. You guys have just got your finger on the pulse. Funny, funny gear. Simon, there are many mirrors around Uni, I suggest you take a look in one!

MEDIA WATCH



NEWS

For those of you who are unaware of the fact, the University of SA has their own version of a student newspaper. They call it *Entropy*. Like *On Dit*, they cover a wide range of issues and draw on many sources to bring their readership information. In a recent edition of *Entropy*, a member of their writing team chose to incorporate a quotation taken (and suitably acknowledged) from the editorial of *On Dit* Volume 63 Edition 14. The quotation, which included a stinging attack upon those that threaten the autonomy of student papers, was originally written by Bryan Scruby (one of the editors of *On Dit*, 1995).

Scruby was heard to say, "golly, I'm chuffed," when informed that his words were to appear in another publication. But just imagine the shame for both himself and his family when upon viewing the article in question, Scruby found that his name was not included in the acknowledgment. The quotation was erroneously attributed to one Bryan Scuby. Bryan Scruby was heard to say of the incident, "dam, I thought I was going to be someone and now Bryan Scuby has claimed what is rightfully mine. I'll not rest until he is brought to justice."

Entropy has begun a war that we will finish. From this day forth, *Entropy* will be known as *The Sieve* in honour of the typo that got through... the typo that Bryan Scruby and *On Dit* will never be able to forgive.

1995 AUSTUDY CAMPAIGN US FIGHTS STUDENT POVERTY

October 16th - 18th



STUDENTS' ASSOCIATION
UNIVERSITY OF ADELAIDE

STUDENTS' ASSOCIATION
OF THE UNIVERSITY OF ADELAIDE

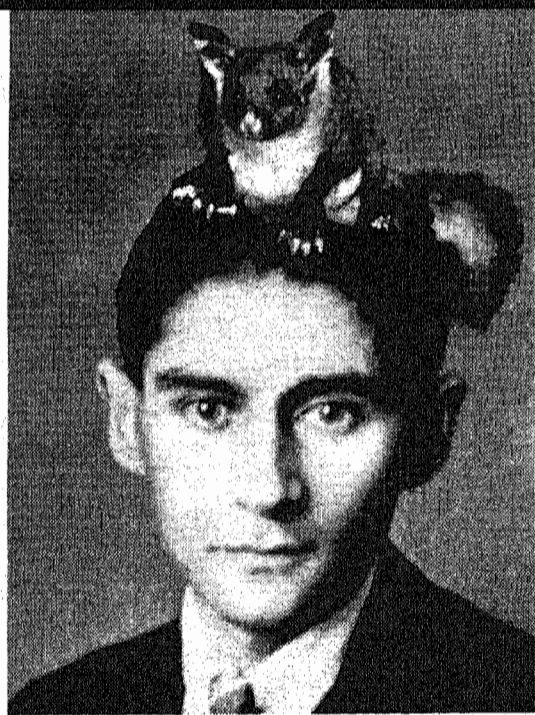
WAR OF THE WORLDS

Politicians VS Thousands of Students

- Will Permanent Residents Become Second Class Citizens
- Can We Hope for an end to Student Poverty
- Will We Ever See Rent Assistance

JOIN THE CAMPAIGN OF THE
CENTURY! GET ACTIVE!

Say NO to Austudy loans, poverty
and attacks on Permanent Residents



Kafka's terror of small mammals was triggered when unbeknownst to him a yellow-bellied glider lodged on his head for three weeks. "He denied it categorically," said Dr Gunst Hart, Kafka's psychoanalyst. "He kept insisting it was just a bad haircut. Even after I'd shot the thing off with a pig gun."

Literary Grates Greats p.65

LITERARY GRATES GREATS

Available now at all Dynocks Stores

ON Dit



President
Haroon Hassan (still!)

Hi there! Welcome back to the final part of the glorious academic year. I hope you all had a restful break and/or caught up on your studies! If you have read the SAUA Page before then you will have noticed quite a few new faces. If you are a virgin to the SAUA page then just trust me, these are new faces (god..., I sound like Bert Newton). The spesh photos are of the new 1995/96 Office Bearers of the Students' Association. Unfortunately, you will all have to put up with me until New Years Eve which is when the President (Elect), Kym Taylor, officially takes over.

NEW STUDENT INFORMATION CENTRE

Just a brief note to let all of you know that thanks to the co-operative work of the SAUA, the Union and the Student Administration Branch of the University, there will be a one-stop Student Information Centre established in January 1996. This Centre aims to handle all student enquiries and to make all your interactions with the University simple and helpful. (Who says student polities don't keep their promises?) Stay tuned for more details.

NEW STUDENT CARDS

We are currently exploring options for developing new & improved Student Cards. If you have any suggestions come & see me in the Students' Association Office.

QUALITY MONEY

The University is currently in the process of allocating approximately \$1 million for Teaching & Learning projects. If you have an idea on how that should be spent please come and see me ASAP.

AUSTUDY CAMPAIGN

The SAUA & the National Union of Students (NUS) have declared "WAR" on the Federal Government over AUSTUDY. We will be running a campaign from October 16th -18th so keep you eyes peeled for more information, give us a call on 303 5406 or read next weeks On Dit!

BYE BYE

Look out for the final SAUA News for 1995 coming to your pigeon hole soon.

PS: This may be naughty but I don't care, Please vote in the University Council & Academic Board Elections!



Education Vice President
Gareth Higginson

"On the one side you have stability, on the other, total randomness - the border to the two is chaos where it is both and neither. Life is chaos."

.....Hmmm. Well, welcome back to the final term of 1995. Hope those surprisingly long holidays

were....well, let's say peaceful? Congratulations on surviving **THAT** week we call Election Week.....perhaps we could think of a new name next year. I'm sure that many of you could come up with a more....."friendly" name! Anyway, you've elected me as your Education Vice President (E.V.P) for the rest of 1995 and the entire year of 1996! "So what?", you say. Well, maybe some of you don't really care but for those of you who require help with any of the following and do actually want to see your E.V.P working for you, this is what I plan to do (in short) for my term.

- inform students that if they have any grievance (i.e: problem) with their course and they feel they would like some help sorting it out, I'm here to assist wherever possible. So please come and ask for help.....I'm not poisonous, smelly, furry, or hazardous. So hassle me!! (My office is in the SAUA).

- improve cross-faculty communication and student representation on campus. This involves making students aware of what's going on around the Uni in the various departments and who their student rep's are and what their role is.

- lobbying the Uni and the government on education issues affecting tertiary students and remaining vigilant against any government attacks on our education!

So, in short, I plan to help all of you where possible. If you require any help or want to ask me any questions, contact me....I'll never know unless you tell me.

In closing, remember **CONFLICT FORCES ADAPTION!**



Wimmin's Officer
Kylee Smith

Firstly I want to congratulate all the newly elected Student Representatives, I hope it is a productive year!

UPCOMING EVENTS

RECLAIM THE NIGHT is coming up on Friday 27th October, the march starts at 6:30 pm and leaves from Victoria Square. This is your chance to march against rape, sexual assault and other violence.

ZERO TOLERANCE

Let's keep the momentum of this great campaign going. If anyone would like to help poster or make badges, Mondays at 11am will be a regular postering day and I would appreciate as many people helping as possible.

WIMMIN'S OFFICER POSITION UNDER THREAT??

Deakin University in Warrnambool have proposed a "Men's Officer Position", and have faxed out a duty statement. Is this a positive thing for a students' association or is it yet another backlash for Wimmin on Campus to contend with? I know exactly how I feel about this, but I would like to know what others think, so contact me in the Students' Association and give me your views (although I can't guarantee you will be able to change mine!).

RESOURCES

Out with the old in with the new some fresh ideas and a sausage or two.



Just a reminder also, that the Wimmin's Office is full of wonderful resources, magazines, reference information, journals, stickers, posters. And it is all there for you to come and make use of!



Activities & Campaigns
Vice president
Brigid O'Neill

And thus the reign of terror began.... I suppose I have to start with the boring stuff. I'm Brigid, your fun loving, happy joyful ACVP (excuse me whilst I be utterly sick). Some have described me as weird, others as bizarre. Haroon wanted me committed during Orientation. What can I say... I'm strange. I do however, have a lot of experience in this field and even more energy.

The Den of Sin (Activities and Campaigns Office) is in the SAUA and is open to all who have a good / bad / almost promising idea. Come in and introduce yourself and give me an excuse to have a coffee. We always need helpers and now is the best time to get involved.

The Lost Property Auction is coming up on Oct 26. It has been heard that the all famous DEFAMED may play and that copious amounts of free alcohol will be available. Unfortunately I can't comment on this...yet.

Orientation Directors are needed and you will see posters around the Uni. If you're interested in being involved in a seriously strange time then apply. Its heaps of fun. Besides, you get to hang out with Simon all summer. What other incentive is necessary.

Enough of my ramblings, so cheery bye and see you around.



Orientation Co-ordinator
Simon Watson

And thus the reign of terror was tempered by the good and kind around the evil demon of activities.

Did you spend last summer moping around sunlit beaches and having fun with friends? Those long hot nights where you enjoyed a few ales and the company of someone special with nothing on your mind but the annoying buzz of persistent mosquitoes. My goodness summer can be fun can't it?

For some of you that could all change. That's right, brought to you by the SAUA, I can guarantee that above all this summer could bring a sense of definite achievement. Interested? Feel like you are a definite COOL person? For those of you who do not know the definition of COOL is as follows;

Cool
Orientated
Organised
Legends.

If you don't understand what I am talking about then read on.

Orientation Directors are needed and you will see posters around the Uni. If you're interested in being involved in a seriously strange time then apply. Its truly heaps of fun. (PS : No thanks to Brigid O'Neill for attempting to steal my thunder - you are sooooo predictable.)

My regards from the desk of the President.

Environment Officer
Wendy Telfer

Students, Science and Sustainability was the chance to forget all else and remember that our Earth must come first. The conference theme was "Think globally, Act locally, Start tertiary".

Think Globally....

The world's population continues to rise exponentially. 20% of the world's population uses about 80% of the world's resources. Developing countries have the right to increase their standard of living, but the earth can simply not support this happening. We sit and rant about how the world population must stop increasing, but do we bother to change our lifestyles?

Act locally...

One way to cut our resource usage is to walk, ride or use public transport. Car manufacture is extremely energy intensive; Australians go through about 17 million tyres per year; over 20% of Australia's greenhouse gases are produced by motor transport. Cars are not only the cause of air, noise and water pollution but they have begun to rule our lives. Our city is built to accommodate them, our money is used to built freeways and to create a place that is not even safe for children to play in. "There's a brown smudge on the horizon. We know our car is making it. We care, but we're helpless to do anything about it. We're seduced, deadened, addicted and trapped, as bad as any junkie." 1 Kick the car habit.

Start tertiary...

The Environment Standing Committee Members are Zoe Morrison, Anna Bauze, Warwick Teague and Tia Nairn. Please approach us, talk to us, whinge to us, ask us about any environmental issues bothering you. You will find us in the Students Association or phone 303 5182.

1 Nick Elliot 'If you think, don't drive' 1990.

2 Stats from Barbara Lord's '50 Easy Things We Can Do To Save the Planet' 1990

The Queen and the Bomb

The deafening silence of our head of state on the French decision to resume nuclear testing has shown, once and for all, that Australia's constitutional system is broke and does need fixing! This issues highlights the fact that the change to a republic is more than symbolic and will deliver tangible benefits.

At present, the Queen, residing in England on the other side of the world, is at the peak of our system of government. The Queen of England is our head of state and the Governor General is her representative in Australia. Notionally, the Queen sits above our elected parliament.

Ordinarily, the head of state of a country is in a position to represent his or her nation on the world scene. Yet, our head of state's loyalty obviously lies with England. The reigning monarch is a major figure in the English system of government, not to mention the tabloids and receives funding from the tax payers. The Queen is the public face of England and performs the role of an ambassador on the world scene. So much for being the Queen of Australia!

It follows from the fact that our head of state's loyalties lie with another country that Australia is left without a recognised spokesperson. Paul Keating, as Prime Minister, is the head of our government but not our head of state and, as such, is constrained by domestic political factors. When the venue for the 2000 Olympics was being considered, the

Queen was supportive of Manchester and not Sydney. Apparently, in spite of having the disadvantage of not having a head of state to sell our nation, the committee managed to run a successful campaign.

The concept of the Governor General is confusing to the outside

Australia has responded strongly, condemning the French for their disregard for the environment in the Pacific. Australia also has criticised the testing as an example of outdated colonial arrogance.

In contrast, the British Government has gone to great pains to remain

neutral on the issues of nuclear testing. Britain obviously was seeking to preserve its position in the European Union and its relationship with the French President, Jacques Chirac. There has been no significant public disapproval of the French in Britain to speak of. Even the United States, a

They are two distinct nations on opposite sides of the world. The idea that a single person can be head of state of two nations, simultaneously, is absurd.

So, what is the effect of the British refusal to condemn the French testing on Australia? First, as our head of state is a vital cog in the wheel of the English Government, she is unlikely to express Australia's concern at the testing if it will be disadvantageous for English foreign affairs. Secondly, in a technical sense, the Governor General is the Queen's representative in Australia and therefore would probably not act contrary to her interests. If s/he did express Australia's indignation at the French he would not be taken seriously by the rest of the world because his status is unclear. The upshot for Australia is that our protest is rendered impotent by the lack of independence from Britain and the lack of an Australian head of state to provide the necessary, non-political focal point.

The need for Australia to become a republic in light of the events surrounding French nuclear testing is clear. The final steps of separation from the mother country need to be taken to allow Australia's voice to be just as loud as its fellow nations in matters of international concern.

Cassie White

President

Adelaide Uni Republican Association



Greenpeace protesters trying out some new methods. Thank God for the British stainless steel or it would be chop chop for these environmental terrorists.

world. At a recent world conference in Mongolia, there was great confusion over the status of the Governor General and the kind of welcome to which he was entitled. The officials promptly rang England to seek clarification on the capacity of our Governor General! These issues are present in the current debate over the response to French nuclear testing.

huge nuclear power, labelled the French actions as regrettable.

When the recent Australian protest delegation, led by Gordon Bilney, the Minister for Pacific Island Affairs, visited Europe, they were able to speak to more French parliamentarians than English ones. This issues highlights the differences in the interests of England and Australia.



On Dit - Top value

Where does all your money go?

The Union Board has set the Statutory fee for next year at \$260, which will be an increase of 1.56%, or about half the CPI increase in the corresponding period. We did not cut services, which means that your Union is becoming more efficient - that value for money is increasing.

In addition, the Union chose this year to allocate significant increases (i.e. greater than CPI) to the Clubs Association, the Sports Association and the Waite Institute Students' Association.

The following breakup adds up to more than \$260, as the Union has some other minor sources of income apart from the Stat fee. This problem seems somewhat hard to digest, but for information about these and other services, read your diary (if you haven't torn out those pages already). Or, alternatively, come and speak to me in the Lady Symon Building or to a Union Board member that you know.

Activities	\$3.45
Clubs Association	\$4.14
Equal Access	\$1.54
WISA	\$4.37
PGSA	
Clever Country	\$0.38
CAPA Affiliation	\$0.88
PGSA Total	\$9.42
RACSUC	\$12.55
Sports Association	\$40.31
Sports Grounds	\$6.29

SAUA	
On Dit	\$7.20
NUS Affiliation	\$5.14
Student Radio	\$2.40
SAUA Total	\$40.32
Resource Centre	\$5.04
Diary	\$3.26
Craft Studio	\$3.49
Staff Training	\$2.88
Education/Welfare Officers	\$9.16
Capital	\$11.45
Conting./Reserves	\$15.51
Maintenance	\$13.55

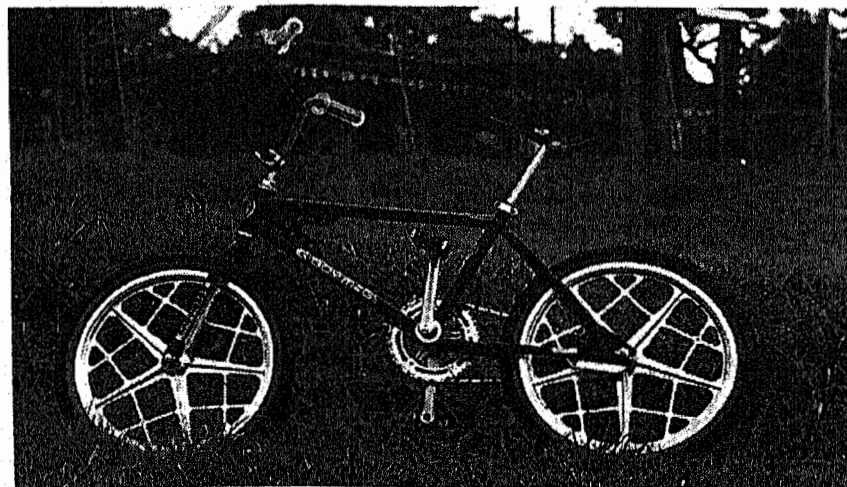
Interest	\$2.78
Cleaning	\$13.05
Electricity	\$5.07
Student Insurance	\$1.15
General Expenes	\$6.68
Staff Provisions	\$6.73
Thebarton/Hospital	\$0.29
Admin	\$82.80

NB: Admin costs are centralised rather than allocated out to various areas.

Tim Kleinig

President

Adelaide University Union



After the disappointment of last year's Union showbag, measures have been taken to secure a deal with Mongoose to provide every student with a new set of wheels. This coupled with a 30g bag of pork rind, chives, mayonaise and onion chips will make for the strongest bag in years.

Those results that you've all been waiting for. You can now sleep in peace

1995 / 96 OSA Council!!!!!!

President Khong Chin Kang
Education and Welfare Vice President Zuliatul Faizah Baharom (Zulie)

Activities Vice President Wai Sing Yong (Sing Man)

Treasurer Benny Bintang
Secretary Fathurrahmi Dasril (Rahmi)

Women's Officer Izwana Hj. Hamzah (Izzy)
Media Officer Norshamleeda Chamhuri (Norsham)

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Activities Standing Committee
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Women's Standing Committee
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Media Standing Committee
Elizabeth S. Jay
Leh Zin Teh
Adrienne Yam
Mark Yeo

T FACTS X '95

Although Tax Pack 95 is available for reference when filling out a tax return form, it can all be a bit overwhelming and often irrelevant to many students; fortunately there's an alternative. Facts on Tax 95 summarises taxation information specifically relevant to students. When filling out your form you may also need to refer to Tax Pack 95 and for further information contact your local Tax Office or the NUS (National Union of Students) national office.

TAX FILE NUMBER:

This is vital when lodging a tax return and is also needed when/if:

- enrolling in Higher Education to help facilitate HECS repayments through the taxation system
- you are a student receiving Austudy or Social Security benefits

It will also be necessary to provide a tax file number when dealing with banks, building societies, credit unions, investment agencies and when commencing employment.

Remember: if you choose not to give your tax file number you will be taxed on any income or interest you earn at the highest rate (47%)

You can find your tax file number on previous Notices of Assessment.

If you don't have a tax file number or need more information, contact the tax office. Tax File Number Application/Enquiry Forms are available from Tax Offices, Post Offices and educational institutions.

WHO HAS TO LODGE A TAX RETURN?:

You must lodge a tax return if, during the financial year

- tax was deducted from your income
- you earned more than \$5400
- you are not an Australian resident and earned more than \$1
- you earned any income overseas

Generally the first \$5400 of your income is tax free (tax-free threshold). However, this may be slightly more depending on your age, marital status and whether or not you live at home.

You may be entitled to the full tax-free threshold if, during the financial year, you stopped full-time study or became or ceased to be a resident of Australia.

REBATES:

Rebates are different to deductions. Deductions are deducted from your income, rebates are deducted from your tax. Rebates are a form of compensation for the disadvantaged. There are a number of rebates available, some of which are given auto-

matically to tax payers on social security, Austudy and pensions, providing that the taxpayer's taxable income is within the required threshold. For more information on rebates see Tax Pack 95.

HECS:

Students who are repaying their outstanding HECS debt through the taxation system should note that the Tax Form contains specific questions regarding HECS. If you have a prior HECS debt, the tax department will send you a statement of this debt at the end of the financial year. However, this statement is only until the end of the previous year, and if you incurred any debts in the current year's first semester you will need to add this to the statement figure.

Accumulated HECS debts are collected through the Pay As You Earn system. The HECS threshold is \$26853, meaning that if your earnings are below this you will not have to make any payments, but you are still required to tell the department what your outstanding debt is.

Your HECS debt is based on your HECS statement from your institution, therefore you must make sure the statement is accurate. You must also ensure that if you withdrew from a subject or discontinued your course it is reflected in your statement.

Changes in the 1995 May budget have altered the percentage at which HECS debts are paid back. Additionally there is now a "voluntary" 2% levy for people who earn less than average weekly earnings, but more than \$20000 p.a. Note that once you take this "voluntary" levy, and receive the 10% discount, you are not able to reverse your decision, ever. Think carefully if you are going to do this and see a financial adviser at your student association or call NUS for more information.

CLAIMING SELF-EDUCATION EXPENSES:

You can claim self-education expenses if you receive Austudy/Abstudy or other taxable scholarships (not exempt scholarships) or if you are a part/full time student and there is a direct connection between the course of self education and your income-earning activities; based on the exercise of skill or some specific knowledge.

Typical education expenses include:

- textbooks
- stationary
- student fees

- excursions and field trips
- essential equipment
- depreciation of computer
- some travel expenses
- students of particular subjects such as trades or health science can claim for protective clothing (overalls or smocks). Claims which can be proved can also include the cost of laundry (see question 23 in Tax Pack 95).

- distance education expenses can claim for postage and travel expenses.

- child care expenses are not allowable deductions.

You cannot claim the first \$250 of self education expenses. If you spend \$520 on text books and stationary you can only claim \$270, and you will need to keep receipts for the whole \$520.

You cannot claim the expenses for HECS or the Open Learning Agency of Australia.

The laws governing travelling expenses are confusing and complex. Students who do not receive Austudy, Abstudy or a post graduate award can claim travel expenses as part of the cost of self education: travel between home and your place of education; travel between work and your place of education and back to work. If you think you may be eligible for travelling expenses, please refer to the Tax Office for more details.

TAXABLE AND EXEMPT INCOME:

Taxable income is basically income less deductions. Income refers to everything you have earned, i.e. your gross income derived directly or indirectly from all sources (salary/wage, pension, Austudy, Social Security, benefits, etc).

If you receive a group certificate, a statement of earnings or payments under the prescribed payments system, these are classified as assessable income. However, sometimes group certificates are issued for exempt income. other assessable income includes:

- interest on savings on other investments
 - net capital gains
 - rental and business income
 - fees earned from tutoring
 - tips
 - commissions
 - research grants
 - foreign sourced income
- (For further information refer to the Tax Pack 95.)

Exempt income is not classified as assessable and does not have to be declared in your tax. You do not have to declare:

- the Austudy and VCES fares allowance
- the Austudy child care subsidy
- Australian-American Educational Foundation grants
- Commonwealth scholarships, bursaries and allowances provided to foreign students. Do not assume that your scholarship is tax free. Be sure and seek advice.

- a number of Government pensions and other allowances are classified as exempt income, see Tax Pack 95 for a complete list.

Deductions are claims for work related expenses which reduce your taxable income. Any money you spend while performing the duties of your job can generally be claimed as a reduction, provided that claims greater than \$300 can be proved (claims of a capital, private or domestic nature are not allowable).

MEDICARE LEVY:

If your taxable income is less than \$12689 your medicare levy is nil. If you earn more than \$12688 but less than \$13644, your levy is 20 cents for every dollar above \$12688. The medicare levy of 1.4% applies automatically on taxable income above \$13644. This area is quite overlooked. You may be entitled to claim a deduction or exemption so its worth reading carefully.

SUBSTANTIATING YOUR CLAIMS:

If the total of your claims is more than \$300, you have to be able to substantiate all your expenses. To do this you will need a receipt or other written evidence showing:

- the date of the purchase
- the amount you paid
- the supplier's name/business name

- description of the item purchased

Cash register dockets are generally not sufficient. Credit card vouchers are acceptable with a suitable description. If the document supplied by the business does not describe the goods or service, you can write in the missing information yourself before you lodge the tax return.

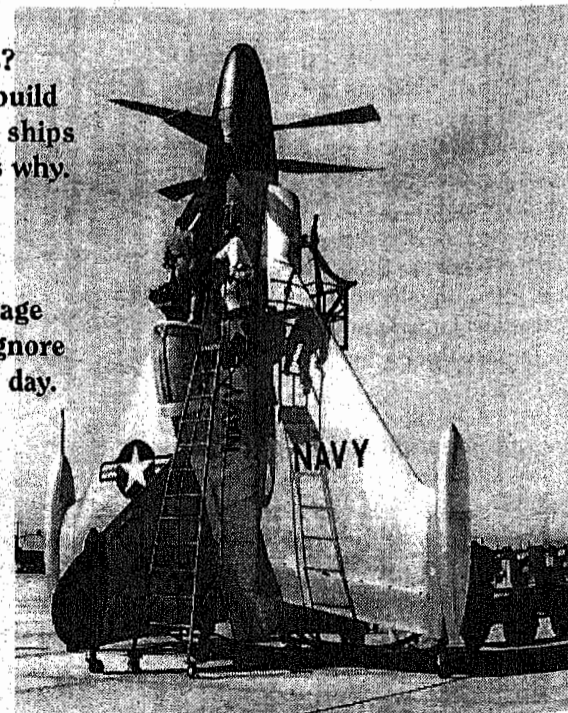
WHERE IS MY REFUND?:

Wait at least 8 weeks after you send your return in before asking about your assessment. If you have lodged electronically allow at least two weeks for processing.

Best of luck with your return!

Why do they tax us?
Why? So they can build
new fangled rocket ships
like this one, that's why.

I'll swap the space age
for the chance to ignore
my HECS debt any day.



"Max, Security should get me a Shoe Phone."

"Why, good thinking 99."

SECURITY ESCORT SERVICE

Don't forget that a security escort can be booked through the security office in the Hughes Plaza, whether it be for an escort to the colleges of residence or to the bus stop.

SECURITY PHONES

WHAT SECURITY PHONES?????????

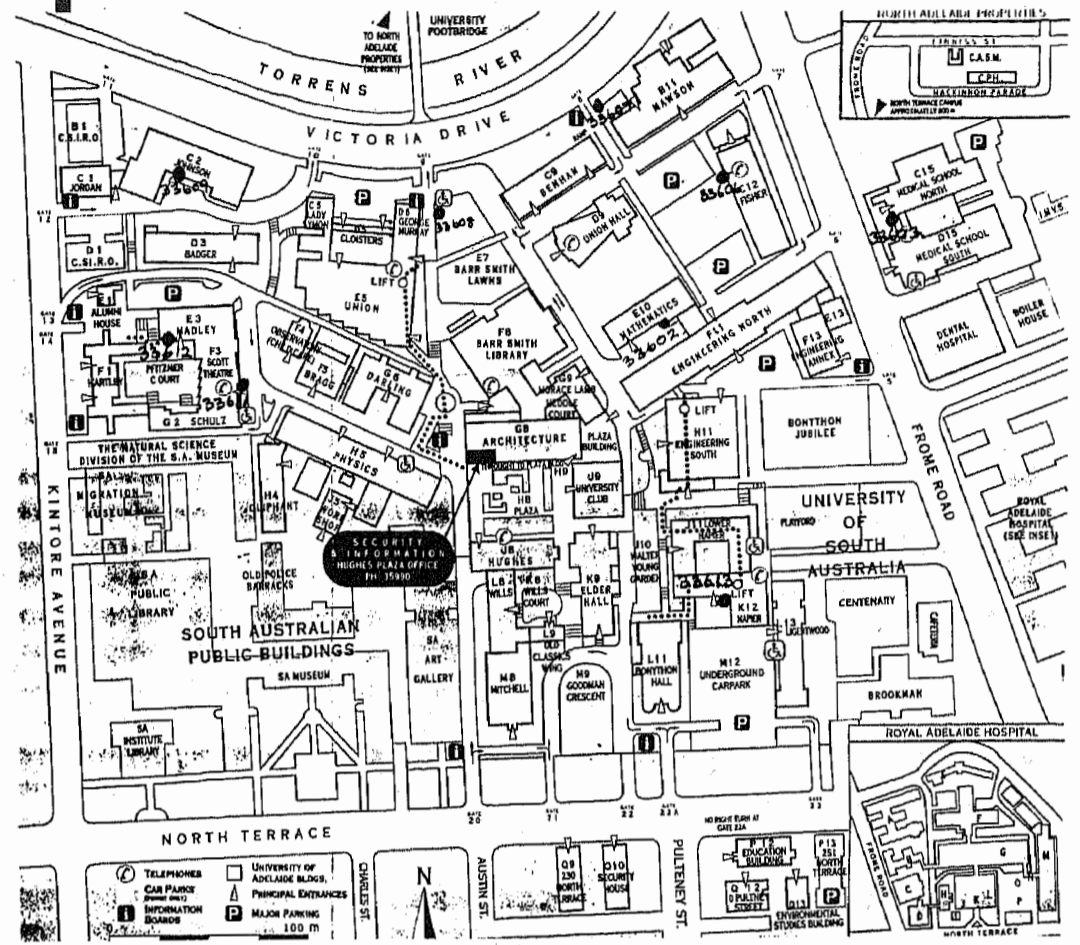
What are these security phones, you ask?

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

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

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

MAP



If you have access to other internal phones to contact security please do so, because Security have requested that the new Security phones be used only for emergencies so the lines don't get jammed.

For more information contact Kylee Smith in the Student's Association, or the Security Office in the Hughes Plaza.

Your degree doesn't just have to be a wall decoration

WHAT HAPPENS AFTER GRADUATION? COME AND GET THE ANSWER FROM THE PROFESSIONALS IN CAREERS TALKS WITH A DIFFERENCE

What do I do after graduation?

This question weighs heavily on the minds of students, whether undergraduate or postgraduate, whether in your first or final year of study. To help you find an answer, Careers and Community Liaison has invited a number of guest speakers to talk about different occupational areas. These lunch-time talks, *Careers Talks With a Difference*, will be held throughout October.

The speakers chosen for *Careers Talks With a Difference* are all Adelaide based, and fully conversant with their particular occupational fields. All students are encouraged to attend. You will learn which degrees and/or graduate diplomas are required or preferred for entry into particular areas, how to arrange work experience or vacation employment, the names of relevant professional associations, and other hints to enable effective career planning while still at university. Students who are in their final year

of study can expect to acquire some practical information on how to gain entry into various areas of employment, networking, and some common career paths. Each speaker has been asked to address a list of fifteen or so commonly asked questions about entry into their occupational field. If you want to know more, then there will be time for further questions at the end of each talk.

All sessions will be held from 1:10 - 2 pm, either in the Kerr Grant Lecture Theatre (Tuesdays and Wednesdays), or the Bragg Lecture Theatre (Thursdays).

The full program of *Careers Talks With a Difference* will be published in the October issue of *Careers News* (available in Careers and Community Liaison) and posted on the Careers notice board, Level 4, Wills Building (opposite the Post Office). Details have also been circulated to all academic departments.

Bookings are essential. To sign up for individual sessions, either call in to the Careers and Community Liaison, or telephone Ms Beverley Aikman, Office Supervisor, on 303-5906.

See the Classifieds for more info.

3rd MODEL ASIA-PACIFIC CONFERENCE
University of Malaya, MALAYSIA.

Applications are now invited for students who are interested in attending the Third Model Asia-Pacific Conference in Malaysia between December 10th - 17th 1995. The aim of the Conference is to provide youth of the Asia Pacific Region the opportunity to discuss issues of global significance which will impact on their futures.

The University of Adelaide has been invited to send two undergraduate delegates to represent Australia at this Conference. All expenses for the Conference (excluding airfare) are fully sponsored by the conference organisers.

The successful applicants shall submit an application including Curriculum Vitae of no longer than four pages to the Students' Association of the University of Adelaide (SAUA) Office by no later than 12noon, Thursday October 19th. (Applicants must also submit a current academic transcript.)

Further information is available from the SAUA (Ground Floor, George Murray Building, Nth Terrace, Adelaide 5005), or by phoning 303 5406.

Totally Wimmin Powered Student Radio

Totally Wimmin

Sun Oct 8th-Wed Oct 11th • 10pm-12.30am • 5UV 531AM

Adelaide University Student Radio is on 5UV every week from Sunday to Wednesday from 10pm to 12.30am. On October 8th to October 11th Student Radio will be **TOTALLY WIMMIN POWERED**. TWP is when wimmin students of the University of Adelaide take over Student Radio. Next thing you know, they'll be takin' over the world! TWP gives wimmin an opportunity to produce and present all the shows on Student Radio and to voice their perspectives on a wide range of issues of concern to wimmin. So tune in for 10 jam-packed hours of wimmin students' radio celebrating wimmin's voices, experiences, creativity and music! And make sure you're near a phone...because we have giveaways galore from Mindfield Bookshop and Camtech.

SUNDAY OCTOBER 8TH

10.00PM-10.30PM

Culture Shock! goes to air at its usual time. This week, Marian Clarkin interviews female cast members from Arcadia and reviews *When Night is Falling*. Prizes include a Marcellina's pizza and double passes for Emma Thompson's latest film, *Carrington*.

10.30PM-11.15PM

Radio Active. A focus on local wimmin artists. Interviews, vox pops, reviews: giving air space to local wimmin. Presented by Jenni and Zoie.

11.15PM-11.45PM

Lucy McGrath has tea & a chat with Annie Harper, a student single mother about the highlights and lowlights of motherhood at university through pregnancy, birth and childraising.

11.45PM-12.30AM

Spend 45 minutes with a genuine superwomyn. **Tania Collins** will take it up, she'll break it down and she's sure to get it all over the dance floor. Highlights from the Reclaim the Night Benefit Gig, giveaways, good times and great musical vibes comin' your way.

MONDAY OCTOBER 9TH

10.00-10.45PM

Virgin or Whore? Shelley and Tory discuss Madonna's fluid image and her role as a music icon in the eyes of today's youth. What does she represent to you? Vox pop, female indie-pop.

10.45-11.00PM

Totally Stoked on Folk by Nikki Marcel
Totally Stoked on Folk is a fifteen minute focus on the increasingly diverse range of ages, activities and cultural backgrounds of female performers and participants in this year's Victor Harbour Folk Festival.

11.00PM-11.45PM

The show that was bound to happen the second year we ran for 'TWP'. Highlights from last years 'TWP' plus Nelda Aldrete interviews wimmin from local band Puck. Tune in at this time to find out exactly what events are happening in the Adelaide wimmin's community plus hear Dana Chen's mind blowing Speech on "What Is Women's Liberation Today?" from the Wimmin's Liberation Conference

1995.

11.45PM-12.30AM

Women and Sport. An informal discussion touching on issues including sponsorship, media coverage and sexual harrasment. Presented by Maddie Shaw and Kate Rankine.



TUESDAY OCTOBER 10TH

10.00-10.45PM

Same time as per usual, **Lock Up Your Children** raises its head. This week Sabina interviews an HIV+ lesbian (Yes they do exist!) to discuss issues affecting one of the least publicised groups living with HIV/AIDS.

10.45PM-11.00PM

WIMMIN AND THE LAW with Judy

domestic violence and their experiences with the law. Taken from the Australian Law Reform Commission Report "Equality before the law: Women's access to the Legal System."

11.00PM-11.45PM

Leslie Wilson and friends are



artist- Corinna McLaine

Clover.

Do wimmin get equal treatment under the law, when the violence involves male partners? wimmin tell their stories about

presenting a show. They may even touch upon the topic of lesbianism. They will definitely play some funky tunes. It's possible they'll give some stuff away too. Prepare for the unexpected.

11.45PM-12.30AM

Katrina Picozzi presents **BABES IN BOYLAND: THE QUEER-A-FILES.** hooker=queer/bi=queer/queer=beautiful/net.goss.4cybergrrrls/vox-pop/fanzine info 4 grrrls/ chewin' the fat with rachel hannafor from mono and queers & grrrls/vox pop/grrrl fanzine info./chewin' the fat with wimmin from **mono** & adrienne from **spitboy**/jo daniell & 'the bombay report' live from india/**PLUS** a crazy gammit of snotty, political-electromagnetiphonic-superfem-guitar-slittin'-punk madness, queercore grrrlcore to the max-kawl giveaways include a dale spender book plus something yummy from camtech.

WEDNESDAY OCTOBER 11TH

10.00PM-10.45PM

CASM WIMMIN'S SHOW

A whole bunch of groovy wimmin from the Centre of Aboriginal Studies in Music get together to shoot the breeze and have a jam. Live music from CASM.

10.45PM-11.30PM

Kathleen O'Shea has **Miracle Fish**, live in the studio. Need we expound?

11.30PM-11.45PM

WIMMIN AND THE LAW II with Judy Clover

An interview with Sergeant Anne Presswood of the victims of Crime Service. Travel beyond the physical trauma of domestic violence - what are the less visible forms of abuse that wimmin encounter?

11.45PM-12.30AM

THE JULESY & TASH SHOW

Join Julia Davey and Natasha Yacoub for the Grand Finale of Totally Wimmin Powered Student Radio. It's controversial, it's hard-edged, it'll fry your brain. Tune in and be amazed. Not only that, because we know you want more, it'll be your last chance to pick up some cool and groovy prizes.

Literary Blush

Carrington

During the first few decades of this, the twentieth century, England's literary and artistic scenes were greatly influenced by the Bloomsbury Group: a bohemian offshoot from society that boasted such luminaries as Clive and Vanessa Bell, Mark Gertler, Duncan Grant, Maynard Keynes, Virginia Woolf... and Lytton Strachey. It was Michael Holroyd's biography of Lytton Strachey, conscientious objector and openly homosexual critic of the lingering influence of the Victorian era that inspired Christopher Hampton to pen *Carrington*. But rather than focus on Strachey or the Bloomsbury Group, Hampton chose to document the life of Dora Carrington, the gifted tom boy painter who became Strachey's sometimes lover but always devoted companion for the final 17 years of his life.

As *Carrington*, Emma Thompson is suitably caring and single-minded in her loyalty to Strachey and never

fails to convey the frustration of so selflessly loving a man who can, by his very nature, never reciprocate beyond friendship. Jonathan Pryce, however, has been handed one of life's most captivating and eccentric characters to portray and he steals almost every scene in doing it. Pryce presents a personality rich with quirks and clever observations, who personifies the decidedly non exertive, disease ridden, anti-aristocrat of the period with aplomb.

The supporting ensemble of chiselled lovers (Steven Waddington), sensitive partners (Samuel West) and the jealous and sexually impeded (Rufus Sewell) are near flawlessly cast.

It is interesting to reflect upon the fact that Hampton was first commissioned to produce the script in 1976. Following a series of financial miscalculations, upper management reshuffling and plain bad timing, the film has finally surfaced with the onus of directing falling on the writer but never before director, Hampton (first choice director,

Mike Newell, became otherwise engaged following the successes of his *Four Weddings and a Funeral*). Perhaps Hampton's directorial inexperience is the reason why the film seems at times to race to finish the full 17 year time span and yet at other times plod along.

Carrington's story is little short of fascinating. The scenery is typically

grand in true post-Victorian style, the dialogue sharp and the performances excellent. A great film is hiding somewhere in the two-paced fog of *Carrington* but Lytton Strachey, Dora Carrington and co. provide a cinematic subject of rare intrigue that satisfies in spite of the production's shortcomings.

Bryan Scruby

Quiet companionship...Jonathon Pryce and Emma Thompson star in *Carrington*.



To Ma'am With Love

Dangerous Minds Greater Union Cinemas

If you're looking for action, excitement, stunts and breathtaking scenery then don't bother with *Dangerous Minds*... But if an uplifting message movie is what you need Michelle Pfeiffer and the cast of students can help you out.

With the arrival of LouAnne Johnson (Michelle Pfeiffer) at a Northern Californian high school the teenagers who become her students start to learn and in the process teach her about life.

The movie based on the true life story of LouAnne Johnson, a discharged marine officer of nine years, who aspires to become a high school English teacher sets her out against a class of tough, bitter kids from under-privileged backgrounds. When LouAnne starts to see the teenagers as people and not only as students we begin to see the beauty of this story.

She goes against the system - teaching them Bob Dylan poetry,

taking them to a fun park, and treating some of them to meals at the best restaurant in town. With her frustration at the system she starts to change these students destined for a life of failure into students with dreams of success and a future.

Michelle Pfeiffer is nothing special while the group of teenagers give a fair account of what life's like and easily out shine her. But the awards should definitely be on their way to the librarians who are absolutely outstanding in their portrayal of book stampers.

While some people will love it, *Dangerous Minds* is just okay, one of those ones you'll forget after only a couple of days. Maybe a cone was an essential item for seeing this one, as the guy in the front row can probably vouch, but I don't even think it would have made a difference. *Stand and Deliver* and *Eastside High* are movies all in the same mould as *Dangerous Minds*, so if you've seen any of these don't make the effort. Instead be slack, wait for it on video.

Marc Fullager



Michelle Pfeiffer takes on a challenge in a role played by Sidney Poitier in the '60s.



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The University of New South Wales

Futuristica

Waterworld

Greater Union 5 and selected cinemas.

As pure escapism, *Waterworld* is a ripper. Massively flawed and yet equally entertaining, this film makes for perfect big-screen thrill fodder.

Going beyond the thrill, *Waterworld* has some good acting and characters to cover up its many credibility holes and inconsistencies. Kevin Costner's Mariner is the focus of the film, so much so that it should have been titled 'The Mariner', and not something that sounds like a Gold Coast fun park. The Mariner is the reluctant hero of the story, and Kevin Costner is just marvellous as this sometimes selfish, sometimes lovely fellow. Thankfully the hollywood 'hero' cliché is avoided, and The Mariner becomes a welcome diversion from past action supermen.

If it weren't for the amazing visuals, *Waterworld* would be far too silly and incohesive to be believable, which is what it must be. It works because we can be made to believe, for a little while at least, that Earth is a mass of sea covering the rotting husks of city we used to live in. The

best part of this film, which doesn't owe anything to the visuals, is the fact that it does not make any moral statements—particularly about the environment. It is all assumed to begin with that we messed up the planet, and no one looks back to ask any questions.

What nearly ruins *Waterworld* is the atrocious ending. The special effects become so shoddy that blue-screen lines can be detected, and it seems to have been tacked on two days before its release. What could have been a dark, nightmarish close to a film with a constant black undertone and post-apocalyptic atmosphere became *Bananas in Pyjamas*.

Most memorable about *Waterworld* is the computer animated sinking of the continents on the Universal logo sequence at the opening of the film. It sets a tone of darkness that remains, in measured quantities, for most of the picture.

A film that will only work at the cinema, *Waterworld* is most definitely worth watching, particularly if you are fond of post-apocalyptic/world ravaged by mankind-type films. It's not worth \$200 million, but for \$8, don't complain.

Stewart Sumner

Kevin Costner in the big budget movie that almost broke the bank.



Cyber Nightmare

The Net

Hoyts Regent Cinemas

Angela Bennet (Sandra Bullock) young, gorgeous computer systems expert, lives most of her life on the internet. She has an indecent number of computers in the house where she lives alone, her employers contact her only by phone, her only friends are on-line, she even orders food from a virtual pizza bar. If the idea of life on the internet is outside your range of experience, don't let it discourage you from seeing this film. *The Net* is still an action flick, with all the standard whistles and bells including a speeding boat, car chases and running around in the dark to escape an armed killer (Luckily, there is an absence of speeding buses). This stuff is all quite derivative, and not being a huge fan of action movies, it seems that if you've seen one you've seen 'em all.

The Net, however, has the added bonus of an interesting plot because it involves the slightly mystifying world of the internet, relatively uncharted waters in movieland. You see, because Angela Bennet is such a loner, she makes an ideal target for an assassin who is trying to retrieve the floppy disk which she has unintentionally gained possession of. But Angela doesn't understand

the significance of the program she is carrying around and is rather surprised when the man she thought was trying to seduce her wants to kill her on his luxury speed boat in the middle of the ocean. So the chase begins, and although pure adrenalin keeps your pituitary in good shape, the more insidious use of suggestion keeps your brain functioning during the course of the film.

Angela Bennet finds herself running not only from physical danger but a complete loss of identity, possessions and the possible alteration of any other records which are kept on computer. That part was pretty scary. The baddies can also pick off the few people which she can turn to for help in creatively evil ways using weapons like medical records and prescription details. Spooky. Leaves you thinking, "How much of our lives is stored on computer?" and, "Who can mess with the information?", which I'm sure is the main aim of the film-makers.

Although, apart from being slightly unnerving, *The Net* doesn't have much else to offer. In fact, some of the time-filling scenes like bridge-jumping and carousel-dodging are clichéd almost to the point of parody. Its saving grace is that it doesn't fall back on X-Files-style step by step explanation of the

events. For most of the time, the viewer is as much in the dark as Angela, and that's just fine, it doesn't make it any less exciting.

Rebecca Short

It had to happen sooner or later... Sandra Bullock caught up in her little CYBER world.



I Just Want to Be Pure...

Film

The Basketball Diaries Academy Cinema, Hindmarsh Sq.

Jim Carroll, a celebrated American underground poet, writer and musician reveals what it's like growing up tough on the gritty streets of New York during the 60's in the first film *The Basketball Diaries* based on his personal diaries of the same name, written when he was 13-16 years old. Carroll was one of those boys with a dirty uniform, shirt constantly hanging out and could still come up with a witty line even after being smacked mercilessly by one of the fathers at the Catholic school he attended.

Carroll and his basketball pals, Mickey, Pedro, Neutron and Bobby roamed the streets of New York, committing the usual stuff, smoking, sniffing cleaning fluids, petty theft and jumping into the Hudson River, testing each other's bravado but mainly to forget the plaguing adolescent angst and the increasingly imperfect world they live in.

After the death of his best friend, Bobby, Carroll had even more reasons to despise the world and wanting to forget everything. Carroll and his gang became addicted to heroin and that's when their little games began to spin out of control as they began their descent into bigger and more dangerous crimes to get a hit.

The story of Jim Carroll, an artist descending into the world of drugs is not new (see *The Story Of Evelyn Lau*) and is quite predictable. The inevitable outcome is of course Carroll's rehabilitation to reclaim his sanity and the birth of a poet. However *The Basketball Diaries* is given a new slant with the use of Carroll's poetry as a narrative '...little kids shoot marbles where branches break the sun into graceful shafts of light. I just want to be pure...' The poetry is reflective of Carroll's moods- when he's angry, confused, depressed but mostly stoned and it sets the tone for each scene in the film, adding fuel to Scott Kalvert's fiery direction which is, although good but in no means extraordinary. However, there are moments of sheer power which capture perfectly the insanity and chaos of Carroll's mind.

Leonardo DiCaprio's portrayal of Jim Carroll is exemplary, displaying all the supposed mannerisms of a heroin addict, writhing, squirming, drooling and spaced-out eyeball movements. DiCaprio reaffirms all the critical praise lavished upon him after his Oscar nominated success in *What's Eating Gilbert Grape?* and will play the French poet Rimbaud in his next film. Watch out!

The supporting cast of Mark Wahlberg (Yep! The CK underwear guy), Lorraine Bracco, Ernie Hudson and James Madio also put in some competent performances but LeoDC steals the show. Juliette Lewis also appears in an unbilled role as a junkie whom the boys used to sneer at, not realising they were looking at the mirror-image of what

they were going to become.

The Basketball Diaries tries to give both sides of the story, sometimes it succeeds, sometimes it doesn't but it's nevertheless an engaging exploration into Carroll's childhood.

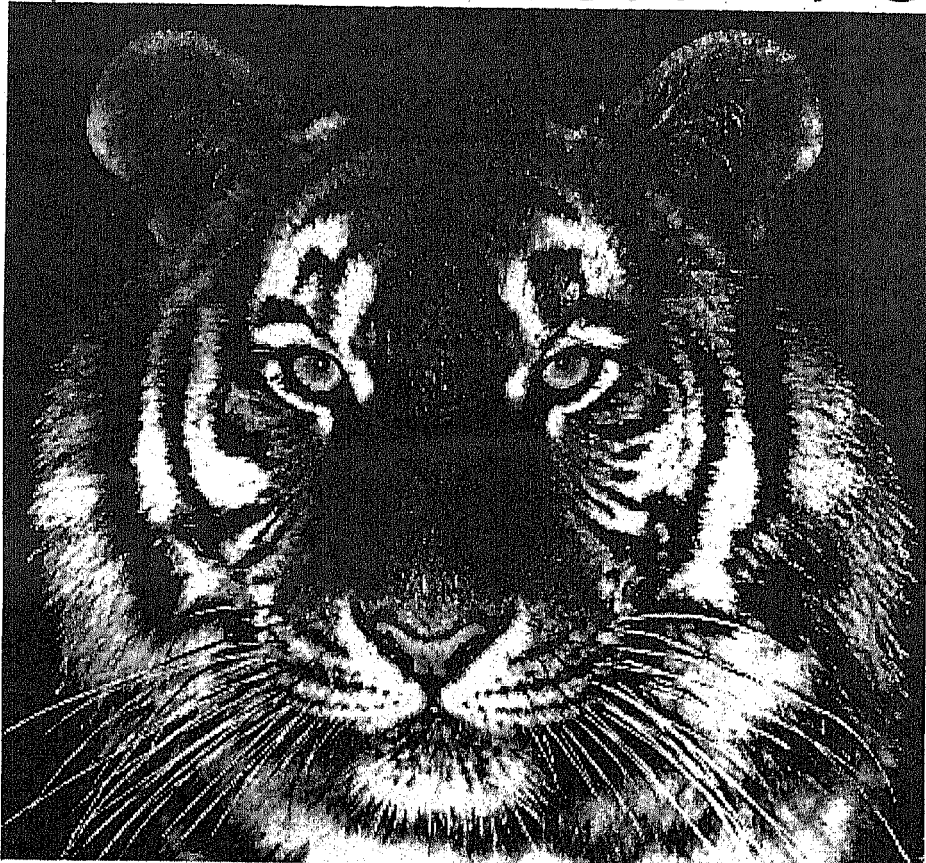
Before I forget, this film is screening with *Prickly Heat* by Ray Bosely, a quirky short film which captured hilariously the ultimate nightmares of being a pizza delivery boy. This is the sugar tablet before the emotional wringer of a film that is *The Basketball Diaries*.



Ching Yee

Mark Wahlberg and Leonardo di Caprio contemplate someone's Nike Air Jordans.

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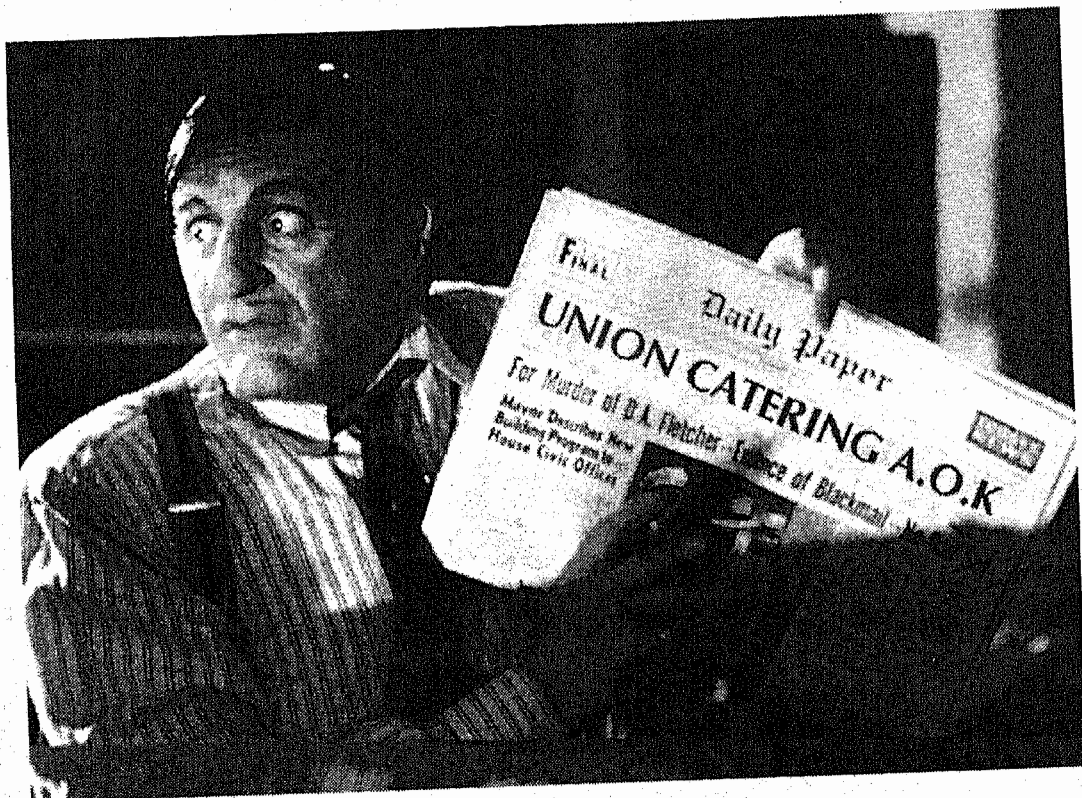
POSITIONS AVAILABLE ...

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|-----------------------|--------------------|
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| HOST SCHEME DIRECTORS | up to two people |
| COUNTER CALENDAR | up to three people |

Applications can be made at the SAUA and close on the 13th October. Please be prepared to pledge allegiance to the Tiger and be available on Tuesday, 17th October for your interviews.

Contact Simon Watson at the SAUA on 303 5406.

ON DiT



MAYO ☞ Level 2, Ground Floor, open 8.00am-6.00pm
BACKSTAGE ☞ Level 2, Ground Floor, open 8.00am-6.00pm
CATACOMBS ☞ Basement Union Hall, open 8.00am-5.00pm
THE GRILL BAR ☞ Level 2, Ground Floor, 8.30am-6.00pm
VEGOS ☞ Level 2, Ground Floor, open 8.30am-6.00pm
EQUINOX ☞ Level 4, open 10.00am til late
CISCOS ☞ Level 4, open 10.00am-3.00pm
ORIENTAL EXPRESS ☞ Level 4, open 10.00am -3.00pm
THE HOT POTATO ☞ Level 4, open 10.00am-3.00pm
TARTS ARE US ☞ Level 4, 10.00am-3.00pm
GALLERY COFFEE SHOP ☞ Level 6, open 8.00am-5.00pm

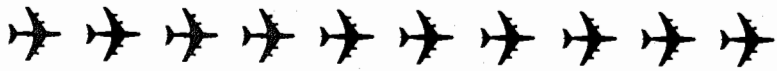
Have we got a video?

nan bites dog

A French 'mockumentary' directed by Remy Belvaux capturing the life Benoit Palard, a killer and a downright nasty one at that. Watch Ben as he bumps off the postman, an old lady, a kid and generally many other people. This nice young man also gives helpful hints on slaughtering people and disposing of bodies (Watch and learn!). In this very dark

satire, violence is obviously in gratuitous proportions but so is the humour. Shot in grainy black and white film, it's made even better by the jumpy doco style of direction. *Man Bites Dog* is outrageously disgusting and is bound to offend you one way or another. Don't believe me, see it for yourself.

Ching Yee



spider and rose

Gimme an S. Gimme a P. Gimme... (etc) (etc). Gimme an E. What've you got?

You've got genuinely funny one-liners delivered in a series of oral duels between everyone's favourite old person, Ruth Cracknell and that guy who died of a brain explosion in *Home and Away*, Simon Bossell.

You've got truly majestic Australian scenery.

You've got Max Cullen in a rougish, roaming Romeo part.

You've got highway action in a speeding, tyre-spinning ambulance.

You've got nudity (well, Cracknell's butt anyway).

You've got what looks to me like an older person's view of how a young, rebel, steet wise type walks and talks (groan).

You've got issues like growing old and being neglected even though you've still got heaps to offer.

And you've got another one of those Aussie feel good movies that you step out of thinking, "yeah liked that, nice little flick."

Is that a bad thing? Certainly not. I happen to like laughing every so often during the length of a movie and then walking out with a smile on my face, a glow in my heart and a better appreciation for elastin.

Bryan Scruby.



dragstrip girl

Where do I start with this one? It's cheesy, it's tacky, you've seen it all before and you'll probably won't want to see it again. It's like a D-grade version of *Rebel Without a Cause* but with an awful script, cliched storyline and oh, Traci Lords (who plays a prostitute, coincidentally. Ho hum!).

Isn't there a law against these films? Enough already!! We don't need another story of downtown ratbag meets uptown rich chick, with main characters, imaginatively named Johnny and Laura (No, I couldn't believe it either!).

They are played with as much acting finesse as all of Hollywood's action heroes (Arnie/Van Damme/Seagal) combined and that, as we know, ain't a lot. The lead actress (not Traci Lords) definitely needs a few more elocution classes but then again so does Stallone. The final dragstrip race was a big let-down, 'tis a pity 'Johnny' didn't get crushed under a pile of steaming metal. Drats!

Don't even borrow this as a joke, just watch your favourite video for the nth time.

Ching Yee



i q

After the initial shock of learning that Walter Matthau is Albert Einstein and Meg Ryan is in another romantic comedy slowly wore off, *I.Q.* turned out to be quite enjoyable. The storyline is virtually laughable- Einstein and pals trying to get his niece, Catherine (Meg Ryan) the brainy mathematician, to fall in love with

simple auto mechanic Edward (Tim Robbins) but director Fred Schepisi skillfully manages to charm the audience into thinking that this could be a different romantic comedy. It isn't but it has its moments. 3/5

Ching Yee

hotel sorrento

It really is another thing to be able to relate to a film because it was made and set in your country and with your country's audience firmly in mind. In spite of the danger of becoming a navel gazing special about Australian-Culture-whatever-that-is™, *Hotel Sorrento* is a cornucopia of view points and ideas on the Australian experience that stimulates and engages the viewer.

All the characters are identifiable and well defined. Tara Morice's

(*Strictly Ballroom*, *Metal Skin*) expat Ameri-Aussie accent is suitably annoying as it slips from hot dog to barbie and back again. But each actor brings idiosyncrasies to the roles that makes the dialogue gratifying to involve yourself in.

Not so much a 'happening' as a 'revealing' film, *Hotel...* is a good dinner party conversation piece... and I mean that it the nicest possible way.

Bryan Scruby



out of the blue

Dir. Dennis Hopper 1981. Videostar, Norwood

Out of the Blue fits into the drama genre alongside the many videos described as "gritty", "real life", "shattering" and "disturbing". I'm usually a bit reluctant to spend time and money on films which promise to leave me shattered or disturbed. However, I was impressed by *Out of the Blue*. Its not a pretty film but it has plenty of merits.

The main character is Ceedee. The video cover declares that she is 15 and has a thing for Johnny Rotten. Linda Franz gives the character infinitely more depth than this glib description. She allows the vulnerability of a young child to show through

the actions of a true punk rebel. She swears, smokes and steals a car but she still sleeps with her thumb in her mouth. She idolises her father (Dennis Hopper practically glowing with great-acting-aura). She is profoundly influenced by her desperate, drunken and irresponsible parents but has adopted all the trappings of punk to separate herself from them.

Without being an urban, nihilistic punk film, *Out of the Blue* effectively echoes the characteristic cry of "No Future". This film doesn't resort to the obvious tricks of grainy images, grimy surroundings and soundtracking to produce an effective, moving film. Good one, Dennis.



frankenstein

Less a horror movie and more a horrible movie given its passion for killing off characters in graphic and gruesome regularity. The critics' reservations about Kenneth Branagh's gothic epic seem justified in regard to *Frankenstein's* inability to convey a genuine sense of suspense throughout the movie. Expect to marvel at the grandiose production values and at Robert de Niro's make-up (not to mention Helena Bonham Carter's later in the film) but also expect to spend some more time settling your turning stomach than nursing your chewed fingernails.

Branagh does not fail to conjure up a strong reaction and the performances of Bonham Carter, de Niro, Aidan Quinn (as a recklessly ambitious northward bound sea captain), John

Cleese (in a decidedly serious role) and especially Tom Hulce more than match their lavish surroundings. The construction of the film, however, often leaves them to verbalise their emotions rather than allowing the audience to develop an insight into their individual turmoil. "It's alive," and, "what have I done?" seem to follow far too quickly with little sense of why Frankenstein feels that way beyond the preconceptions we bring into the room, ourselves.

Frankenstein is a repulsive movie in the best possible way that could have transcended many in its genre were it not for a lack of those edge-of-your-seat thrills that studio money sometimes just can't buy.

Bryan Scruby

safe passage

Starring Susan Sarandon and Sam Sheperd as the parents of seven boys (it's like the Von Trapp family all over again!), this is a very 'family-bonding' type movie, so avoid this if you hate these sort of films. Sarandon is Mag, a mother who's anxiously awaiting the news of her son Percival, a marine in the Mid-

dle East whose barracks were bombed but his body has not been found. This is the perfect vehicle for whimsical flashbacks into Percival's childhood (Yawn!) and the family's oddities eg. 'Oh! No! Dad's going blind again!' (!!!). Very average. 2/5

Ching Yee



DUANE

1. Coz it's Spring. I don't know...my wife's pregnant...people's hormones are up and down.
2. Claudia Schiffer. Just because I could have catfights with Elle.
3. The Roadrunner. Beep beep!



JASON

1. It dates back to caveman instincts...race memory and all that.
2. Cindy Crawford because I could have more fun with myself than anyone else.
3. The Looney Tunes theme.



SIMON, MELANIE, PETER, CHRIS & WILDIE

1.

Simon: Spring
 Melanie: Hormonal changes. It's the testosterone levels rising, not love.
 Peter: I don't reckon there is.
 Chris: I've no idea.
 Wildie: It's the traditional time for hormonal activity.
2.

Simon: Yoda the Can Collector.
 Melanie: Brad Pitt.
 Peter: Judith Lucy.
 Chris: I think I'll pass on this one.
 Wildie: Cameron Diaz.
3.

Simon: *Itchy and Scratchy*
 Melanie: *The Simpsons* Abba-dabba-doo.
 Peter: *The Simpsons*
 Chris: *The Simpsons*
 Wildie: *Over the Top* or *The Overfiend*.

SPRING



CONNIE

1. The weather is better so people can go out side and do whatever they like.
2. Brad Pitt because he has got really nice pecs and nice abs.
3. The *Itchy and Scratchy Show*.

SPIDERWOMAN

(not her real name or identity)

1. I don't know. The weather I guess.
2. The lead singer from The Charlatans (Tim Burgess).
3. *Scooby Doo*.

FEVER



MATT AND ANDREW

1.

Matt: Spring. Things are getting warmer.
 Andrew: The influence of the seasons on the hormones.
2.

Matt: Elmo from Sesame Street.
 Andrew: Tom Amos.
3.

Matt: The 'Happy, Happy, Joy, Joy Song'
 Andrew: The Batman song when they're going down the pole.

Trendy Moguls Unite

The AFI Awards: A study in commercialism

The 24th annual Australian Fashion Industry Awards took place in Sydney recently amid much speculation over their credibility and authenticity. For many popular and respected designers, the awards have become too commercial and lack the status that they perhaps once had.

Among those who decided it was not worth entering this year were Melbourne label Saba, Sydney's Simona, men's label Calibre, and Adelaide based George Gross and Harry Who. The general feeling amongst

these designers, is that the awards do not really promote new fashion, but rather safe, sellable, everyday clothes from established designers. Watching the awards has been described by Melbourne designer Bettina Liano as "going through a

Myer catalogue: it has no direction and

it is bland".

If the designers claim that the awards are becoming too commercial, Channel Seven did not go to any pains to hide it. One proof is in the fact that the 6 foot something wife of Mick - Jerry Hall was imported especially for the awards, and was paid \$200,000 just for changing her clothes umpteen times and making pathetic small-talk with her co-host. Here we have another facet of the awards' commercialism: can anybody tell me what Gary Sweet has to do with fashion? No, I don't think so because there is no connection. The only connection was that, as everybody knew by the end of the night, Gary's wife is taller than Jerry Hall and he's in Channel Seven's show 'Police Rescue'. What a surprise! What a surprise, too, that the lovely Mrs Sweet is a sports reporter for the same channel and what a further shock to see the three teen queens of *Home and Away* (Melissa George, Isla Fisher and Tempany Deckett - as if you didn't already know) modelling in the Nightclubbing section.

Further instances of the Awards' blatant commercialism occurred when Jerry referred to *New Idea* as the greatest fashion magazine in Australia: perhaps knitting patterns and patchwork jeans are coming back after all. All the collections in the ridiculous showcase titled 'Born to Shop' were in red and white, which happen by chance

to be the exact same colours as the Westfield shopping centre logo who sponsored the event. Do I need to go on?

Evidently, the awards' organisers have felt the need for some young blood in the awards. This is not only to ensure that they are still attracting entries from designers in the years to come, but also to put some much-needed life into the night. The 'Innovators' section is made for those usually young, usually Sydney or Melbourne-based designers, who are actually doing something different for Australian fashion. In this category were well-known designers: Collette Dinnigan, Jodie Boffa, Scanlan & Theodore and Morrissey Edmiston who won with their 1960's inspired black and white Mod designs; nothing new there but at least it looked sharp and exciting.

One new section this year was the 'Nightclubbing' category which saw entries from Adelaide's Razak for the Miss Gladys Choon label. Razak's designs were absolutely luscious numbers with lots of feathers in black, white and turquoise. Unfortunately the award went to Tragedy Designs (the name says it all really), whose clothes looked the kind of thing Divine Brown would have been wearing on that fateful night on Sunset Boulevard.

The only other entries worth noting were those from students at the Sydney Institute of Technology in the 'Student

Costume Design' section. Their interpretation of the *Moulin Rouge* was absolutely superb and showed starkly coloured velvets and genuinely beautiful, detailed designs.

Although the AFI Awards did not really live up to the hype that preceded them, nor to the expectations of what a national fashion awards ceremony should be like, it is sad to report that the Awards telecast only rated well in Adelaide. Maybe it's because it's our only chance to see the labels that Eastern States take for granted; maybe we don't get out as much as we should. At any rate, the AFI Awards didn't, and couldn't, shed any new light on the whereabouts of Australian Fashion, because so many significant designers didn't take part. If they listened to Australian designers instead of to the sponsors, then maybe things would start to happen.

Miranda Starke



Barossa Music Festival

When you live in Adelaide and you're bored or you're just looking for something to do to avoid studying, it's easy to forget that in less than an hour you could find yourself among the taylored vineyards and lush, open paddocks of the Barossa Valley. Once there you might opt to explore the German heritage in some of the small towns (there are some great German coffee shops and bakeries) or there's hiking to be done and wine to be tasted.

It was the fifth international Barossa Music Festival which brought me to the Barossa for a very relaxing long weekend.

This major international event brings together some of the world's best artists, ensembles, composers and students, from both Australia and overseas, to perform a first class mix of music from various eras, styles and cultures. There's everything from opera to jazz. And the setting in

selected wineries and churches of the Barossa is simply perfect. There are also lunches and dinners organised during the Festival, with grand food (and grand prices) to make the whole experience a luxury for your senses.

On Sunday I caught The New Leipzig String Quartet, on tour here for the first time, at the Orangery at Richmond Grove. Their performance of Webern and Beethoven was flawless. However the pieces they chose were pretty mellow, good if you wanted to close your eyes and drift away but not particularly invigorating.

The other performance I went to was that of the the amazing and very lively Stuttgart Chamber Philharmonic, comprised of the best of southern Germany's young instrumentalists. Accompanying them was the incredibly talented Australian-born Peter Waters on the piano. They chose to play Haydn's Symphony No. 12 in A and Mozart's Symphony No. 40 in G minor. (And then they played in Morris Minor but that wasn't as good). Waters treated the audience with Mozart's Piano Concerto No. 12 in A. *The Age* describe him as 'nothing less than phenomenal' and I have to agree. His performance was incredibly stimulating, both visually and aurally.

If you are interested in seeing the Philharmonic, they are playing again on Saturday 7 and Sunday 8 at the Orchestra Shed at Richmond Grove, surrounded by casks of aging wine. Waters, whom I strongly recommend seeing, is playing solo on Wednesday 11 and Sunday 15. Student tickets retail at around \$15.

The Festival doesn't end until Sunday October 15, so if you are a music-lover or if you are just looking for something different to do, then head down to the Barossa. We have a few glasses of wine and a good meal and treat yourself to some of the spectacular performances that are taking our peaceful Barossa by storm.

Natasha Yacoub



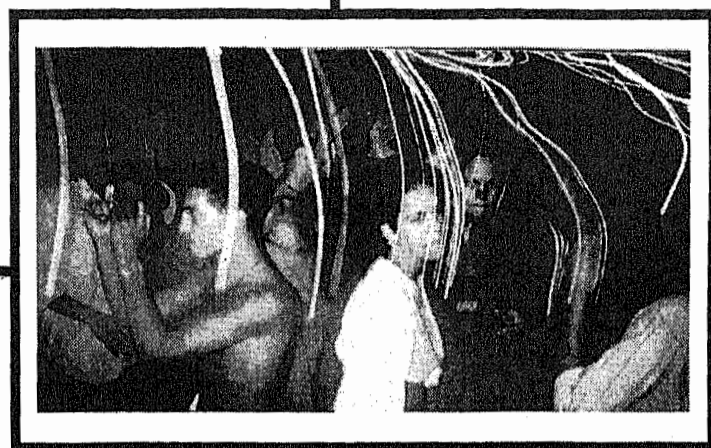
The New Leipzig Quartet



Peter Waters

Arkaba Reunion Dance Party

Sunday, October One, the Arkaba Hotel



The Arkaba Reunion Party had promised to be a sensational night. What it delivered was a massive wait or in many cases total disappointment. Ticket holders were packed hundreds deep in a never-ending wait for admission, many even being refunded their money and told 'sorry, all full up folks'.

Predicably tempers flared and eventually the police had to be called to quell what had the potential to turn rather nasty. The lucky ones who had been crushed for over two hours and had eventually gained entry were dealt the further insult of having to queue when moving from the bottom room to the old Arkaba club area.

There can be no excuse for this fiasco. Ticket holders having to queue at all is a disgrace let alone not being admitted at all. That's what pre-sold usually means. The official explanation is that due to ticket forgery the numbers swelled well in excess of licensing restrictions and hence authentic ticket holders were left out in the cold, literally. The more cynical people have suggested that the promoters just sold too many tickets, figuring that as people came and

went the balance would be about right.

Whatever the reason behind the debacle it made little difference to those who jostled and shoved their way in. Despite being sardined amongst angry patrons (some pharmaceutically more angry than others) for hours, it was still an excellent night.

Returning to this old stomping ground, a room full of memories and heavily geared up punters made for a good night in itself. The concept was unruinable, though the promoters came close.

The whole atmosphere was excellent. Perhaps a little subdued due to the ticket bungling, the party still recaptured the feeling of the old

Arkaba club. It delivered a true reunion with a large proportion of the attendance being from the old Ark crowd.

The calibre of the DJ line-up was unquestionable, though some performances were a little lacklustre. Unfortunately the dancefloor was often partially empty, which for me was a bigger disappointment than the line-up debacle. The lighting may have been a contributing factor here. From what I saw it couldn't hold a candle to the lighting of bygone Arkaba dance parties.

Mention must be made of the renovations made to the Arkaba since it last played host to such an event. While these additions added floor-space, they added little to the

show. The downstairs area could be likened to a number of Hindley Street establishments. As a result most people flocked to the familiar Arkaba club area upstairs. Hence further licensing problems to the organisers and hey presto another infuriating line-up.

Spare a thought for the organisers of this show. The concept was brilliant and captured the imagination of a great many people. Apart from the ticketing problem the show seemed well planned and well organised. For those who didn't end up getting in and can't forgive the organisers just remember - they lost plenty. By all reports the night ended up costing the promoters thousands.

Hopefully other promoters will be encouraged by the wide interest the Arkaba rekindled by this event and many more shows should be held here in the future.

Michael L.J. Duffy

Kickboxing Tournament

Out struts the first warrior with his entourage of trainers, strappers and the like. Crouching into the ring he explodes into a flurry of shadow punches, kicks and knees. Seething with fury he retires to his corner as his feeble opponent creeps onto the stage trying in vain to avoid the crowd's collective gaze. Soon the fight begins and with a sickening slap this David has kicked a purple welt onto the face of his Goliath. No sooner has fighting resumed than the initial favourite's head had been thoroughly tenderised by a quick succession of heavy punches.

So progressed the Kickboxing Tournament in the Heaven section of the Newmarket Hotel. Surprisingly this venue is well suited to such an event with excellent vantage points just about everywhere.

A progression of fighters from obviously different backgrounds did battle over the course of the evening. Traditional, serene looking fighters would fight against gritty, streetwise characters. In the tense moments before the fight it is impossible not to attempt personality judgements.

Unlike regular boxing, kickboxers

appear to approach fighting in significantly different ways. Some look angry, others overly relaxed. Some fighters practice blocks and routines others merely limber up.

It wasn't so much the violence aspect which made this an amazing spectacle. It was the mixture of characters, courage and the plight of the underdog which made it an enjoyable night. In no other sport is the distinction between winning and losing so distinct. Often one competitor would dance from the ring while the other was all but dragged away by his trainers.

Kickboxing tournaments have a reputation for being rough, testosterone charged events attracting a largely feral crowd but like most stereotypes this is largely incorrect. Spectators appeared to come from a wide variety of backgrounds. A mixture of both men and women came to enjoy a sport which requires both physical strength and high levels of skill.

Rather than screeching for blood most spectators applauded good manoeuvres and shouted encouragement. The crowd tended

also to be different from the WWF crowd in that they were sympathetic and respectful of the losers, much more polite than those at a football match.

Likewise there were no bad attitudes amongst the spectators. Everyone was over keen to say sorry at the lightest brush of arms but this is probably more out of fear than genuine feeling.

Nobody quite knows who are spectators and who is with the kickboxing schools.

With a fully stocked bar open throughout the evening it made for an excellent night out, especially for a weeknight. These tournaments happen only occasionally but are definitely worth experiencing first-hand.

Michael Duffy

Charlie McGee the 1975 Heaven Kickboxing World Champ



Heaven, Tuesday, September Twelve

ON DIT

ARCADIA: THE INTERVIEW

And it all started at Adelaide Uni...



The Sydney Theatre Company is currently gracing the Playhouse stage with its sparkling production of Tom Stoppard's warm, wise and witty play *Arcadia* ("a gripping literary detective story, charming period romance and lively scientific treatise," runs the promotional material in a valiant attempt to span the breadth of ground Stoppard covers). One of the several actors new to the touring production is Nick Garsden, a NIDA graduate of whom Adelaide Uni can afford to be a little proud, since it was here that his dramatic talents were first fostered.

Settled in Sydney, Nick has worked with several smaller companies like Marian Street and Griffin, including their *Passion* season of new Australian plays which has been filmed for up-coming screening on SBS. Now Nick returns to Adelaide in the role of the buffoonish Ezra Chater, whose marital woes lay the groundwork for much of *Arcadia's* action.

Perpetual students like yours truly may remember Nick from campus productions circa 1988-89, such as the Drama Dept.'s *Dogg's Hamlet / Cahoot's Macbeth* (also a Stoppard play), the Theatre Guild's *The Trojan Women* and *Antony And Cleopatra*,

Footlight's *Chamber Music* (re-mounted recently), Parting Company's *Waiting For Godot* and Theatre Exchange's *Hamlet* (as Laertes). Meanwhile any of you young 'uns who will own up to watching *Heartbreak High* might remember him as Sarah Lambert's ditched fiance in the first series (Ms. Lambert is also appearing in *Arcadia*, although they have no scenes together).

I caught up with Nick recently to shoot the breeze about *Arcadia* and the precarious life of the Australian actor. Here are the edited highlights.

On Dit: Has drama always been there for you or did it really happen at uni?

Nick: At uni, I think. When I was at school in Queensland I used to skip lessons and sit in the library and look at the film books, but I don't have any stories like, "yes, I had a little cardboard theatre when I was 3 years old," or any of that crap [laughter].

OD: How about the NIDA process?

Nick: Well, I had ups and downs. There are some people who come out fantastic 'cos they went in that way, some actors just aren't very good, and then there's people like me. I don't regard myself as having a great, latent, intuitive talent or anything [n.b. Kids, Nick has always been modest, even when stunning us

in tutes with, say, a convincing King Lear at age 22]. I'm the person in the middle. I think acting schools are really the best for people who can really learn from what they get there. It

doesn't mean you don't make mistakes and give bad performances obviously, but the basis of what you learn is really self-awareness: you become aware of what qualities you have, how to use your body and voice to work the best with what you've got, or try to.

OD: And life after NIDA - is it what you thought it was going to be?

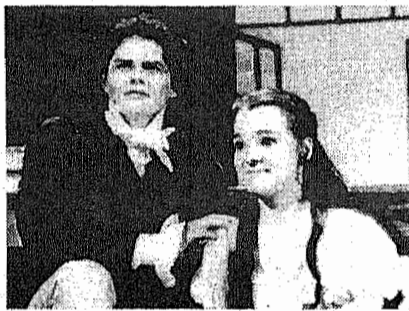
Nick: Everyone tells you that there's a lot of unemployment and you're not going to get work, but actually dealing with it is a different thing, particularly when you see your friends getting work. Everyone tells you you shouldn't worry about what other

people are doing because they're not you - your career is yours and you can't compare yourself to anyone else, but of course you do. You have patches where you think, "I'm going to give this up," - you can get a part time job so you've got money, but it's not what you're there for. I went through times where I was really depressed, I'd start shaking and end up crying. I suppose it's like anyone being unemployed, going through horrible patches...

OD: But the fact that your job is so much about "yourself"...

Nick: Exactly. When you go for an audition if they don't want you, they don't want you. A lot of the casting out there is according to type, whether you look the right way or sound like the right thing. In that sense it's divorced from any talent you may or may not have, but it's also saying you are not what we're looking for. But on the other hand when you are working and you've got a job that you enjoy you think, "Oh my god, this is the best job in the world - I can go to work for a couple of hours at night, I've got the day off, I can get pissed if I want to 'cos I can sleep in in the morning, sit around..."

Mutual laughter at this point is interrupted by the arrival of Andrew



Garsden, Nick's brother, who is pursuing drama right here in Adelaide. Andrew has acted and directed for La Mama and the Adelaide Uni Drama Department-based Performance Studio Guild, which has

made a splash on campus with 1994's *Kokoshka* and this year's highly-praised production of Howard Barker's *Scenes from an Execution*.

OD: Tell us about your new company, Andrew.

Andrew: It's called *Revenge Theatre* and [laughing] the play's called *Revenge*. I'm trying to get together a group of professional and semi-professional actors finding it hard to get work in SA, to show that there are really good actors in Adelaide and expose them. Next year we hope to do 3 or 4 productions and hopefully some of them will be Australian work. And I think *Revenge* has a lot of relevance

to Australia. If you look at the legal system that we have it's basically about the institutionalisation of crime. Look at NSW with the Royal Commission at the moment - the cops in so far that they become part of the system, it's really insidious. Because *Revenge* is British and old you can sit back and look at the story - you're detached so you can be critical of what you're seeing. It's funny as hell, hilarious, but it's got a very pointed edge to it.

OD: Some cast members?

Andrew: Brian Godfrey and Roger Newcombe from *Christie in Love* [very impressive La Mama show from a few years ago], Eddy Knight [Performance Studio Guild stalwart and director for the Theatre Guild]. We're going to be performing in the round at Don's Shed adjoining The Producer's in November/December.

Andrew is called away by a pressing engagement at this point so conversation returns to the original Garsden.

OD: What would you say to people thinking of coming to see *Arcadia*? What works for you?

Nick: The play's an amazing piece of writing, it interweaves so many things. There are ripples and patterns throughout the play that keep recurring, which ties in with the scientific theories talked about. It's quite a dense body of ideas - you have to concentrate, you have to listen - but it's also fun and entertaining. And it isn't just, "Oh Stoppard, so witty and intellectual and clever," there's a real romanticism and emotional level to the play too.

OD: And the cast?

Nick: They're a great cast, such lovely people. I'm learning a lot just from watching them. And so will you, punters. See Asha's review for the whole story on *Arcadia*, but having seen it also I can strongly recommend it as an absorbing and thoroughly delightful night's theatre. And of course, it's got Nick.

Catch the fabulous Garsden Brothers as follows:
Andrew: *Revenge* by Howard Brenton *Revenge Theatre*, Don's Shed (at The Producer's). Opening late November / early December.
Nick: *Arcadia* by Tom Stoppard, Sydney Theatre Company, The Playhouse until October 14th.

Catch the fabulous Garsden Brothers as follows:

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Torts and other Delicious Cakes

Torts and Other Delicious Cakes Law Revue Season Closed

A rare glimpse into the funny side of the law school, about 15 law students managed to drag themselves away from the intricacies of associations and contract law to put together a conglomerate of sketches taking the piss out of the lecturers, the law school, themselves and anything else which deserved it. Although there were a few glitches on the first night, the director David Emery was supported by a strong cast who managed to pull it off with great timing over-

all. The support band, Five Hours of Cheese, were excellent, also managing to get a laugh out of the audience given any opportunity. The show opened with a payout of the new South Australian slogan, "going all the way", this limped a bit until Kate R showing great coordination and skill, pulled out an active vibrator and proceeded to lambada with Matt D-what a talent! The show proceeded from there with a hilarious exposé on how a few of the law lecturers were previously employed. From Alan Perry as Children's Bedtime Story Reader (a gruesome sight to behold),

to David Baker calling the race at Randwick, to Kathy Mack as a nanny, it was a funny and clever skit. The show continued along the same vein, with many payouts of Dick Bullen (David Emery has caught him perfectly), tampon ads and commercial law firms. LLB Dropout (to the strains of *Beauty School Dropout* of Grease fame) and Monkey Magic (featuring Monkey, Tripitaka, Sandy and Pigsy with the accents and atrocious dubbing of the real show) were highlights. Overall the theme of the show was a humorous and cynical perspective of judges, lawyers and the law in

general. The skit "Taker, Money and Run" epitomised the commercial lawyer's world from a warped, desperate student's point of view, one which at times I fully related to! But one of the good things about the show was that you didn't need to be a law student to enjoy it - the sketches were clever enough, and there was enough of a focus on idiocies in the outside world that you didn't need to know who Dick Bullen was, or understand the fallacy of the reasonable man, to get more than a few chuckles out of the 2 hours.

Mandy Brown

& THE REVIEW

Arcadia Playhouse

23 September - 14 October

Arcadia, in Greek mythology, was the realm of Pan. For renaissance writers it was an idealised rustic landscape, where shepherds lived a perfect life of love and song. Tom Stoppard's most recent play of the same name is itself set in a kind of Arcadia - an English country house where the events within, intellectual and otherwise, are larger than the outside world - an almost timeless country paradise. This Sydney Theatre Company production, 'presented' by our own State Theatre, is as funny and entertaining as Stoppard enthusiasts would expect (among other things he has written *The Real Thing* and *Rosencrantz and Guildenstern Are Dead* which was

made into a movie not so long ago).

The action takes place in two different time periods, at the same house. The first is late eighteenth century and the Coverly family home is the setting for events representative of the intellectual trends of the period. There is Mr Noakes the landscape gardener who is remodelling the 'natural' garden created by Capability Brown into the 'romantic' mould - to represent the landscape of a Gothic novel - gloomy, wild, overgrown and empty. A place where idle women could walk and contemplate possible encounters between themselves and wicked seducers and abductors. Lord Byron is there (though always off stage) to visit a friend. Romantic intrigue abounds, duels and deaths are hinted at.

The other period is modern. Two academics (played by Helen Morse and John Gaden), quite independently, have descended on the modern day Coverlys, for the purposes of their own research into the garden landscaping and literature of the 18th century. The audience remains one step ahead of them as they try to uncover the machinations of all those years ago.

Apart from being a showcase for a lot of witty dialogue about major mathematical and literary trends, Arcadia is also an indictment of academe, a favourite theme of Stoppard's. Bernard Nightingale (Gaden) ploughs his way through family documents, piecing together the story he wants to believe and ignoring all indications his thesis is wrong. The irony being that the really interesting events of the ear-

lier time were happening in the school room, where the young and imaginative Thomasina Coverly was trying to find the equation to plot a leaf or a hill, long before anyone else had contemplated chaos theory, and where the affection she and her tutor shared was blossoming into love.

The production is slick and all the cast are good, though Helen Morse stands out, unsurprisingly, as does Michelle Doake as the young Thomasina. In fact the whole production glitters, under Gale Edwards able directing hand. It is by far the best piece State Theatre have produced all year, though I warn you it goes till 11pm. I'm even going to pay the \$24.50 to go again before it finishes, it was that good.

Asha Mayer

DANCEhall mk3

DANCEhall mk3

Magpie Theatre Company/Outlet
Dance Company

Burnside Ballroom

Until Oct 14

For a bit of fun, the Burnside Ballroom is the place to be until October 14. Magpie and Outlet are certainly having a ball. You could see the performers were enjoying themselves as they tangoed through the '20s, jived through the '50s and rapped into the '90s.

DANCEhall mk3 is a creation of director Neill Gladwin and choreographer Genevieve Shaw, which takes a hilarious look at what has gone on in ballrooms over the years. It is true dance theatre, combining energy and

movement with comedy, song and powder room action.

We got to know the powder rooms well through the seventy years that were covered, as the various characters - smooth, timid, cool, hip, aggressive, attractive and downright ugly - sought refuge in them from the ravages of the dance floor. Meanwhile their fellow dancers spun away in the background, glittering flappers, rockers in swinging skirts and bobby socks, disparate ravers.

Comedian Jane Turner introduced each era with a bit of social commentary of her own, on Burnside, Adelaide and society in general. In the '20s she was the tipping mayoress of Burnside, welcoming the upper class to her ball-

room. By the '50s, television had arrived and Turner was hosting "Thoroughly Modern" coming live from the Burnside ballroom (which would in fact have been possible as it was opened in 1954), complete with home-grown commercials and a bit of Menzies moralism on the place of women. ("Isn't it lovely that we women have come so far and we can do any job we like in the '50s. Air hostess, nurse, game show hostess. But of course I'd give it all up if Mr Right came along. Wouldn't we all girls?")

In the '90s Turner was a convincing drag queen at the Mars Bar New Year's Eve rave. Turner's performance was flawless, and her humour, if often predictable, nevertheless had the audience in stitches.

As for the rest of the cast, their ensemble work was a pleasure to watch, and both Magpie and Outlet proved once again their remarkable versatility. The movement was fast and lively and also managed to be very funny at times. Julie Sobotta's beautiful voice was worth hearing in itself.

The production, which went for an

hour and a half, demanded incredible stamina from the performers, and I couldn't help thinking that occasionally they could have saved a breath or two. A little bit of trimming would give this production the tighter, quicker feel that its comedy deserves.

But DANCEhall mk3 is a good night out. Don't read too much into Gladwin's programme notes or you'll expect a deep and meaningful answer to the "search for expression" which just isn't there, and don't sit on the balcony or you'll spend your whole night straining to see through the very attractive '50s rope balustrade which is the ballroom's pride and joy, but go along for a good laugh a bit of lively entertainment and you will find it. Here's to innovative cooperation in the Adelaide theatre scene. Let's hope it continues.

DANCEhall mk3 is playing at the Burnside Ballroom, Burnside Civic Centre, Greenhill Rd until October 14. Monday to Thursday at 8pm, Friday and Saturday at 6pm and 9.15pm. Tickets through Bass.

Anita Butler



i hate Hamlet

"I Hate Hamlet"

Jimmy Zoole / Adelaide Commercial Theatres

The Arts Theatre

Season Closed

I Hate Hamlet is a U.S. comedy that centres on Andrew Rally, an L.A. T.V. star who has to choose between playing Hamlet for New York's Shakespeare in the Park or making another glitzy TV series. There's the challenge and kudos of Hamlet - but he's not sure he's ready - and there's the bucks and fame of Hollywood - but whither artistic integrity? Thus playwright Paul Rudnick places Andrew in a fury of indecision akin to the real Hamlet's while poking fun at our Shakespearean legacy, but it's Hollywood's shallow values that ultimately get the drubbing.

The play is set in the New York apartment Andrew has rented, that of the late John Barrymore, America's most famous Hamlet. You can usually rely on director Peter Goers to design stylish and tricky sets for his plays and this one is no different.

Plushly decked out in red, black, grey and white (colours which carry over to the costume design), the apartment featured neon signs, revolving liquor cabinets, swinging chandeliers, magic candelabras and even a disco ball to great theatrical effect.

On the acting front it was the performance of Bartholomew John as the ghost of Barrymore (who returns to cajole Andrew and generally enjoy life a bit more) which dominated, as it must for the play to succeed. John brought the requisite voice, presence and relish to the role of the legendary actor, womaniser and drunk. In presence and experience his equal was Audine Leith as Andrew's New York agent, although Rudnick doesn't give the character near enough stage time.

Ryder Grindle had to negotiate the difficult role of the vacillating Andrew: "New York Jew with a problem" is the classic scenario for a Woody Allen role, and it was Allen Grindle recalled a lot of the time, but in fact he was more satisfying when he won past comic indecision to mo-

ments of more natural truth.

Daren Hassan played Andrew's Hollywood agent and worked hard on the fast talking, shallow-valued antics of the character but seemed a little too young for the role. As Andrew's real-estate agent (and impromptu medium!), Anne Stafford brought to bear the scene-stealing energy she showed in "Beyond Therapy" at La Mama earlier this year. Bronwen James must be given full credit for bringing vivacity and sincerity to Diedre, Andrew's girlfriend whose dodgy character proposition is that she'll sleep with him, nay lose her 29 year-old virginity to him, if he makes a convincing Hamlet (stay off the red cordial, Mr. Rudnick).

In all, a light-hearted evening at the theatre that nonetheless championed the theatre's value as a vital, magical, human force in our lives at a time when it's never been easier to just veg out in front of a screen.

Cate Rogers



Fringe Underground

The Fringe Underground surfaces.

The Fringe Underground will be one of the youth elements of next year's Fringe Festival (23 February-17 March). Fringe Underground aims to give more young people an outlet for their creative energies. Fringe organisers have set aside a small budget for Underground ventures and are also considering handing over one of their East End venues to the Underground 'team' for at least one night a week. Fringe Underground started life in late 1993, when around 100 young people were involved in the production of the 1994 Fringe Underground newspaper, distributed during the three weeks of the Fringe. Young people who are keen to contribute ideas or time towards Fringe Underground should write to Fringe Underground, Adelaide Fringe, Lion Arts Centre, Cnr North Tce & Morphett St, Adelaide SA 5000 for details.

Framing Watson

Anyone who caught the Sharp's farewell gig at Heaven could be forgiven for leaving with a bittersweet taste in the mouth. Yet, in many respects, it would be nice to think that where one band left off another may just be picking up. Framing Watson, the evening's support act, are rapidly establishing themselves as one of Adelaide's top live bands - and, with their first steps into recording, are showing that they take their music very seriously indeed.

Having seen the band's first birthday show at the Crown & Anchor, it was time to grab drummer Billy James and guitarist Evan James (no relation) and find out a little about Framing Watson's brand of cyberglam / junk pop.

The band's distinctive sound has much of its origin in the keyboard of Scott Allison. From occasional sound effect to rhythm loops - as programmed with Billy and vocalist Troy Dean - this electronic element is very much in line with FW's philosophy of embracing technology to lift them above the standard pub band sound. Evan speaks of the role of electronics expanding within FW's songwriting process, citing the recent technological sophistication of Boom Crash Opera and U2 as influences on the band. And it's not just keyboards, Billy expresses a considerable interest in

electronic percussion, while all the guitarists already employ effects heavily.

Framing Watson's original material results from intense collaboration within the band. Billy explains that a great deal of the music grows from informal jam sessions based around a sketch for the song, or even a few lyrical ideas. The band's trademark risqué lyrics are not always written by Troy, which again provides scope for a great deal of teamwork and versatility.

The fruits of this approach are evident on the EP *Uncle Gus*, where styles vary from the soulful *Jolly Rambler* to the industrial-edged *Automate Me*, while at the same time retaining the Framing Watson identity.

And the home of that identity is the stage. FW are undeniably a great live band and gigs supporting Boom Crash Opera, the Electric Hippies (twice!), the Sharp (which Evan describes as their best gig so far), Spy vs Spy, Juice and Max Sharam - all within the band's first year - stand testimony to that. Their attention to their audience is admirable: rather than stand there and entertain themselves the way many original bands do, FW involve their audience wherever possible in an energetic and engaging show - Evan informs me they've been told they

look and act more like a good cover band on stage and if you think about it, there's a compliment in there struggling to get out.

In response to a boring question about the future, Billy hints at ambitions for a CD release (hopefully album length) within the next year or so, as well as video airplay on Rage. The band are remaining open-minded on the subject of CD Roms and the internet as well. "We don't write our songs to be commercially successful," ventures Evan, but

then grins cheekily and adds that FW won't be afraid of commercial success if there's any going.

So, where can you actually hear Framing Watson? Well, they're supporting the Jaynes on the 14th October at Cartoons, and the Undecided on the 21st October at the Crown & Anchor. And you can pick up the *Uncle Gus* EP at B-Sharp, Big Star and CC Records for the paltry sum of \$5, and a right bit of class it is too.

Isaac Bridle



Two fifths of Framing Watson show that it's not hard to be a tool. Just tilt head and poke tongue out

Music on the Internet

One of the Web's biggest music sites is the *Web Wide World of Music*. As well as the current Internet Top 20, a music poll and a whole list of chat lines, it contains a searchable index of thousands of artists with links to their home pages. Some very popular bands like Nirvana have several home pages, set up by dedicated fans, while other lesser known bands have set up their own home pages packed with information including sound bites from their songs.

The URL is <http://american.recordings.com/>

wwwofmusic/index.html

The Internet Underground Music Archive (IUMA) is another huge site dedicated to music but with the emphasis firmly on unsigned and non-mainstream artists. You can search the IUMA index by genre or artist and most listings include a short band history and a sound grab, giving you a taste of their style. Bands interested in having their material added to the site can also get information on how to go about it.

<http://www.iuma.com/>
If you're a regular Triple J listener,

you're probably sick of hearing about their new web site. Actually, it's well worth checking out. There's a whole stack of info about Triple J as well as interactive comic, live music grabs, request forms, program and competition details and even a flashback to the 1992 Hottest 200. As an added bonus, since the site is based in Australia, it loads very quickly.

<http://www.abc.net.au/triplej>
The Helpful On-line Music Recommendation service (HOMR) is an amazing site which compiles a profile of your musical preferences and, based on the tastes of other users, puts together a list of groups and artists that fit your particular tastes. It asks you to rate artists on a seven point scale and then compares the ratings you give with the other users on the database. The results are usually surprisingly accurate, quite often recommending a group that is already a favourite. The site allows you to identify other users with similar musical tastes and send them brief messages and also has links to the home pages of most of the bands on its list.

<http://rg.media.mit.edu/ringo/>
'World' music is a very broad category and the *Hot Spots in World Music* page has a huge list of links

to world music sites all across the globe. The sites include Flamenco, Samba, Reggae, Celtic, Peruvian, all sorts of African and even Yothu Yindi gets a mention. Almost every taste is catered for and new links are added all the time.

<http://www.webcom.com/~paf/wm/commint.html>

Name That Tune is a weekly competition to name the song and artist in 10 short sound grabs. Software for listening to the grabs is available at the site so down loading and listening to the grabs is easy and each week's tunes are chosen from a particular era to narrow down the possibilities. The answers to last week's quiz can also be found at the site, along with the winners.

<http://www.omg.unb.ca/~glenn/nameThatTune.html>

Ausrave, based here in Adelaide has a presence on the web. The *Ausrave* home page allows you to join their electronic mailing list, as well as containing loads of information on all aspects of the rave scene in Adelaide and around Australia.

<http://www.magna.com.au/~simonr/ausrave.html>

If *Ausrave* isn't enough you can also try *Hyperreal*, "The world repository of rave related things" at <http://hyperreal.com:70/>

Helen Chandler



Could the *Machinations* be revived by the *Web Wide World of Music*? An Internet Top 20 berth perhaps? Probably not.

Not Very Blunt

Thankyou Goodnight tour

The Sharp, Framing Watson
Heaven
Sunday 24th September

Now the word on the streets was that the support act was a Pearl Jam cover band. "Cheerio," I said. "I'll be at McDs." However, urged by friends I stayed and boy, am I glad I did! The lights went down. The DJ announced Framing Watson. Lights flashed! A lone figure strolls on stage wearing skin-tight (to the delight of many) silver pants, a black vest and a clear PVC raincoat. ALLRIGHT!! That was my first vision of singer Troy Dean from Framing Watson and by the time the rest of the band had joined him on stage (all decked out in silver and black) I had decided to stay. Framing Watson impressed, warming up a Sunday night admirably with their gutsy tunes, X rated

lyrics (SEX SEX SEX!) and suggestive moves. These guys rock!!!! I strongly encourage you to see them - they are quite unlike any other Adelaide band I've ever seen.

OK. Before you read this unbiased and totally objective review of The Sharp I have to confess something... I used to be the biggest Sharp fan ever. How big? BIG! I'm talking phone calls, scrap books, memorabilia - you get the picture.

Having secured 3rd row positions in the large crowd we waited for the trio in black to take the stage. For those who came in way too late, The Sharp were a group from Melbourne of *Talking Sly*, *Train of Thought* and *Scratch My Back* fame. Actually, they picked up an ARIA nomination or two last year but they're probably best known for Alan Catlin's double bass and their black skivvies (nicely paid out by the Late Show team). All this rushed through my

head as I waited to see the boys one last time.

AHHHHH!! They're here! Omigod, what the fuck has Charlie (guitarist) done to his hair? Sorry about that...

The Sharp played their typically energetic set, with Alan swinging his bass and jumping on it like he always does to the delight of punters. Adelaide connection drummer Piet Collins seemed slightly bemused (that's normal too) and a highlight was when he ventured out from behind the skins and played the strings of Alan's bass with his sticks. Cool.

They soon had the crowd jumping and a mosh started in earnest. All their singles and faves were played including *Yeah I Want You*, *Caught in the Deep*, *Dance for Me*, and *Alone Like Me*.

One of the funniest moments was when a young lass jumped up on stage and started doing some kinda sashaying 7 veils dance to Alan. Although he's usually a bit of a flirt, he giggled nervously, and totally lost his place, having to ask Charlie, "Um, what comes next?"

The only bad thing was their cool-rocker-swig-scotch-bottle thing which made them look very dumb.

Apart from that, it was great!

If you've ever been to a Sharp gig you'll know that they play The Femmes and they didn't disappoint with perennial fave *Add it Up*. Under Alan's instructions everyone got down on the floor and either crouched, sat or sprawled. Charisma = crowd obedience.

Towards the end Alan thanked everyone who had helped and supported them along the way. They also thanked everyone for turning up to their last ever Adelaide show and, after low attendance the previous Friday night at Cartoons, were especially touched and surprised by the number of people that had turned up to bid them farewell.

After the gig, the guys signed autographs for all the punters who were eager to shake a hand. All in all, it was a trip down memory lane (for me, anyway) and The Sharp went out with style.

(Epilogue: The most unexpected thing about Heaven was the music they played after the gig - it was better than *Pop!* on a Saturday night! (read your indie and 80s gear). Is it like this normally? Is DJ Ian moonlighting at Heaven? Explanations please!!)

Christina Soong

We're the Kids in Australia

Merrill Bainbridge, Chunky Custard, Centaur, New Romantics
The Entertainment Jungle
Friday September 29

An all ages show billed as the end of school concert/party, the few hundred youngsters made the Entertainment centre look like a Sturtvs West reserves clash at the M.C.G. And, I kid you not, you could safely have had a few dobs while Merrill played and get in absolutely no-one's way. Why such a small show at the Entertainment wastelands? And what was the deal with that putrid smell out the front of the centre? So many questions left unanswered. Oh Entertainment Centre you are so mysterious.

Anyway there was a Sportsgirl fashion parade as well but along

with Centaur and the New Romantics it was given the arse. A wise decision I might add if the form of Chunky Custard was anything to go by. You see, Chunky Custard might appeal to some but I think they are a disgrace. O.K glam has its place in some hearts as does the odd Meatloaf and Grease track but Chunky Custard overstepped the bounds of musical decency when they attempted to cover the Femmes' *Blister in the Sun*. It is not a song to crank up the distortion and give it your best metal riffs. What worries me though is that the kids loved Chunky Custard's set. They bopped and sang and generally had a good time. It makes you realise that that age bracket (we're talking 12-16s) don't get much of a chance to see live music and had to make the most

of the opportunity given to them. Kids, you've got so much ahead of you.

Merrill Bainbridge tried hard in what were difficult circumstances. I can't imagine that a barren monstrosity with average acoustics and only a couple of hundred youngsters would inspire you to a great performance. But plug on did Merrill. She had her mixer to blame for a ridiculously loud slapping bass throughout the first three songs which managed to override every other sound coming from the stage. Once this was sorted out then we were able to hear the vocals which were surprisingly as clear as what you hear on the radio. As expected *Mouth* and *Under The Water* were the big winners with the crowd. *Under the Water* saw Merrill invite two guys to get up on stage and do the backing vocals. You just don't give a mike

to a couple of street wise young hip-hop dudes and expect them to play the game. Naturally they tried to be cool and do rap like voice overs. Naturally they lost and looked like complete tools. *Garden* and a cover of the Pet Shop Boy's *Being Boring* (frighteningly similar in theory to Frente's cover of *Bizarre Love Triangle*) were other highlights in what was a fairly flat atmosphere. It was no surprise then that there wasn't an encore.

Matt Rawes.



Merrill Bainbridge ponders a future without Chunky Custard as a support. 'God it's bright', she was later heard to say.

God's stars

Godstar, Incursion and Fur
Synagogue
September 15

Regular readers of *On Dit* may remember an interview way back in March with a Mr Nic Dalton who is a very hip and talented music dude. Well, accompanied by Fur (Brisbane) and Incursion, his pet project Godstar were recently in town to promote their latest LP *Coastal*.

Owing to diddly sqwat publicity there was a disappointingly small turnout for Godstar's first Adelaide tour.

Incursion took to the stage first and in the vein of some Seattle based outfit, showed their skill at noisy guitar tunes. Rumoured to be unsigned, they were very loud, very tight and very good. Fur were also good value. Fronted by a dreadlocked screaming young lass they combined loud guitars, screeching

vocals, keyboard and drums and started warming up the small crowd.

Slowly the Synagogue started to fill, but it was still pretty empty when Godstar started their set. There were no ex-Hummingbirds or Smudges in Godstar that night, as is often the case when you see Godstar in their home town. However, for the excursion to Adelaide, the bassist from Half A Cow band SPDFGH filled in.

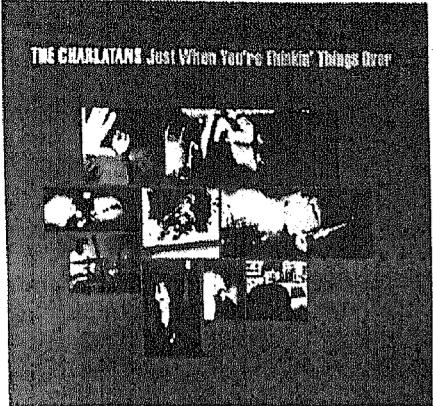
The sweet sounds of indie pop™ from a suitably laid back group were great. Godstar played mainly music from *Coastal*, including *Another Spring Another Love*, (personal fave)

Seeing Stars (also available on the ep of the same name), *Pushpin* and *It's Hard to Love a Drunk*. Although the new stuff was great, it would have been cool to hear some old stuff as well, like circa the *Chemcraze* ep.

Overall, musically it was a fantastic night. All three bands had very distinctive styles and delivered the goods. However, the atmosphere was lacking and it would have been great if there had been heaps more people there (although I know many people were unaware that the gig was even on.)

Come back soon Godstar!!

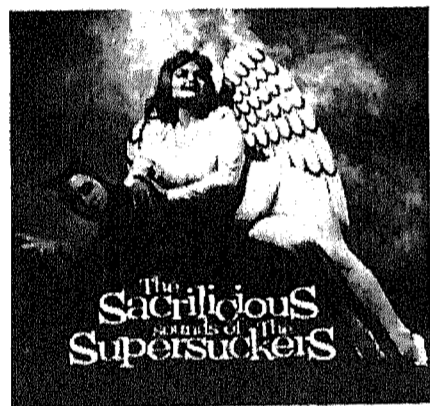
Nic Dalton's lovechild



The Charlatans
Just When You're Thinking Things Over
(Shock)

The last Charlatans album was probably their most consistent release yet so it's no surprise that they've stuck to a pretty similar approach with this ep. The only noticeable difference is that the title track is a bit closer to the acoustic strumathon vibe of the more recent Primal Scream stuff than *Up To Your Hips*. That's probably why it doesn't quite trip my trigger. However, the Chemical Brothers remix of *Chemical Risk* and the never-before-released *Frick* both chug along in a rather enjoyable manner. My advice: wait for the new self-titled album.

Mark Scruby



The Supersuckers
The Sacrificious Sounds of the Supersuckers
(Sub Pop Records)

Let me start by telling you that these are four pretty happening blokes making great music together. With the lead singer's name being Eddie Spaghetti and Dancing Eagle on drums, I didn't know if I should take this CD seriously. Then I turned it on.

Wow!! With some good beat, funky sounding guitar and vocals to match, this is a very decent CD! With the familiar George Thorogood sound in Spaghetti's voice that sums up the music. Bluesy, rock and rollish, more like the quicker GT tunes.

Some catchy, foot-tapping pieces to look out for are *Born with a Tail* (if you are a JJJ listener, you may have heard it already!) and *Bad Dog*. Two songs that make you sit up and listen, songs that you keep singing all day. Sitting here in the café watching all the dancers go by, there's no doubt Supersuckers will be filling my mind (now, after that somewhat crude comment - I don't know what came over me! - I shall use an alias!). This is definitely a CD worth listening to!

Backstage Café Regular!!

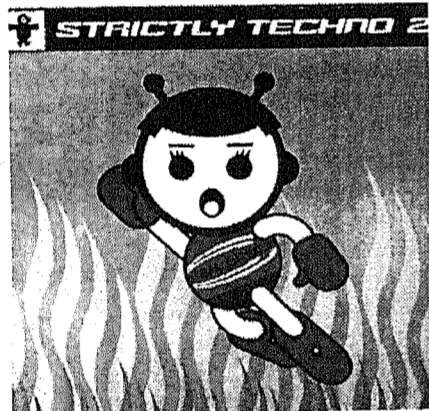


That Dog
Totally Crushed Out!
(Geffen)

This is That Dog's second album and I must say that it is an absolute gem. *Totally Crushed Out!* is about the simple and the complex, the asonant and the dissonant, the acoustic and the electric in the mixed-up world of first love. If you have ever sat beside your telephone hoping that the boy / girl of your dreams will ring (like the girl on the cover), then this album is for you. Even the CD's format is like a teen romance novel with various chapters on kissing, holidays and pin-up boys. That Dog have sweet and sour three-part female harmonies melting with lilting violins and guitar-heavy pop that perfectly captures the puppy love of every gangly awkward adolescent.

Wonderful, wonderful, wonderful music.

Shelley



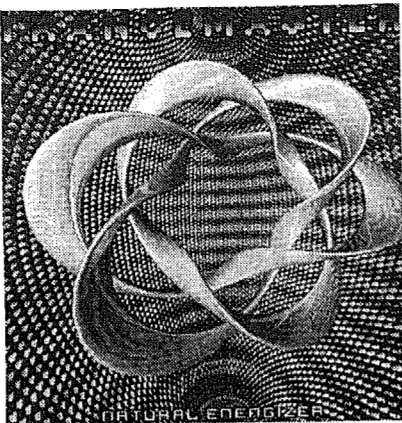
Strictly Techno 2
Various
(Dance Pool)

What with the fickle music scene's oscillation between styles, techno has been a bit quiet of late - so Dance Pool have taken it upon itself to come to the rescue with another *Strictly Techno* compilation. They've evaded the lure of commercialism inasmuch as the artists featured here are all pretty obscure and several of the tracks lack any kind of hook.

Some of it's not too bad, *Microbot's I Didn't Know What to Expect*, and *Rave-o-lution's Falling in Love* are not especially shabby examples of the genre. *Infusion's Green* is easily the best track - a gorgeous and imaginative excursion not far removed from *Vision 4/5*.

Apart from these moments, though, *Strictly Techno 2* is bland and uninspiring. Sure it's all got a beat behind it, so it's fine for dancing - but does little to motivate you to listen and nothing to enhance the image of techno. Every track on this is professional enough, but even if you're a fanatic techno lover you'd

be best advised to look for something more varied and original.
Isaac Bridle



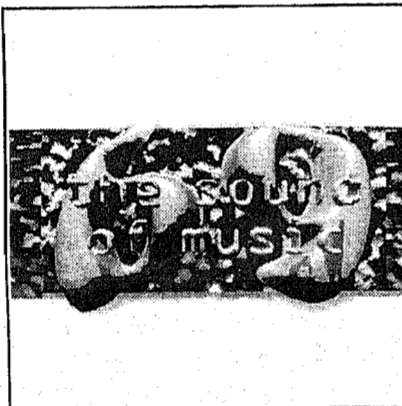
Trancemaster
Compilation
(Shock)

Umm ... rave, rave, rave. This is hard trance, psychedelic, fuck-you-up kinda stuff ... did I mention, "rave"? If you're a "deck the halls with fluoro paint and a 12K Argon laser" kinda person, or an MPK / Brendon / Noddy kinda admirer, this CD has your name on it.

From DJ Misjah to Wax Scientists, they're all here, wielding their Roland 202's, menacing samples and phat basslines with a vengeance ... two CD's worth of "natural energiser" music that's only for the "hard-kore".

If you're not into this sort of stuff, they make (expensive) but attractive drink coasters ... cover up the centre hole with sticky-tape. I opted for the latter - but each to their own.

Belinda



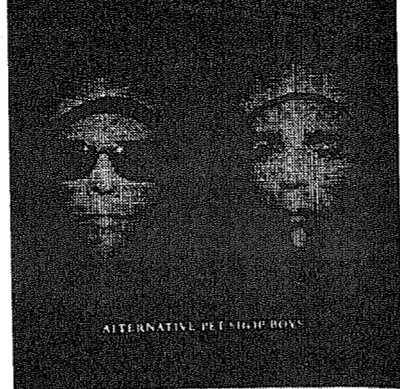
The Sound of Music
69
(R & S Records)

Carl Craig has graced the underground with his electronic sorcery since the late eighties - he needs no extended introduction. This compilation of experimental house (or techno-house) is a must-have; it is a spicy portion of Craig's craft. I admit I may be a little biased - but after you have put away a couple of cones, melted into your favourite couch and savoured (your very own) copy of *Sound on Sound*, I think you'll see where I'm coming from.

This CD convinced me that the underground's late fixation with techno-house and its many mutant children is well founded. It's not an elitist "return to the roots" but an incorporation of electronic origins and new ideas which sparkles with possibilities.

Out the window with the "woman wailing over 4/4 bassline" house music stereotype. Err ... yes. Scrap the theory. Buy it. It's brilliant.

Belinda



Pet Shop Boys
Alternative
(EMI)

So what have we got? Two CDs and thirty songs set out in chronological order of when they were released as b-sides so you can track the evolution of 'one of Britain's most important pop-groups' in the comfort of your own home. The only problem is that it gets a bit boring. Neil Tennant has a truly wonderful voice but his diction is just so consistent that you start to forget which song is which. Having said that, there are some very cool tracks throughout the collection. In *The Night* starts everything of in a brilliantly mid-eighties kinda way and this theme continues for much of disc one. It really isn't worth singling songs out - they're all pretty good without any of them blowing you away. Know what I mean? It has to be said that the original version of the single, *Paninaro*, is far better than the '95 boom-boom-bass-drum remix but I suppose they have to keep The Kids happy.

It may sound really soft of me to say this but *Alternative* is really only for the dedicated.

Mark Scruby



Southern culture on the skids
5 cut sampler

I love the cow bells baby. Blues, swamp, country, rock and cow bells.

"Raucous, lewd, crude, greasy backyard barbecue fun!" If that appeals to you buy it. Hears words maybe? Maybe not.

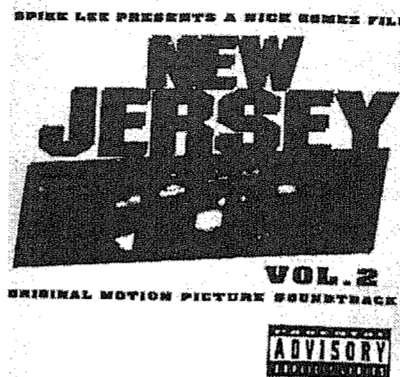
Southern Culture on the Skids is very ungentle three piece band from Chapel Hill, North Carolina.

This group may have found a niche market, I'm sure it would appeal to some. Cowbells actually do have an effective new alternative sound. They are a continuous theme through the whole CD.

This group have their own style loose an intense, deeply lyrical assault on car-jackers in *You Won't Go Too Far*. This track follows in the same vein as Organizes' last album *Stress* and like parts of that album,

Southern culture on the skids has

a lot of hard work ahead of them to progress. The failure rate in this industry can seize some unprepared by vertigo. Actually those cow bells are becoming addictive, though some may find them deliberately irritating.



New Jersey Drive Vol III
Various

New Jersey Drive Vol III gives us a great line-up of kickin' New School emcee's including Organized Konfusion, Jeru the Damaja, Smif'n'Wessun, Mad Lion and Naughty by Nature and all come clean with hyped verses and phat beats. The major setback to this compilation is the quantity, or lack of it, there are only eight cuts which hardly justifies forking out full price. Despite this, all tracks, apart from Flip Squads effort (which is a little too housey for my liking), are high on quality with each artist attempting to outdo the others on this all-star compilation.

E.Bros open up with *Funky Piano*, a smooth cut which is straight butta and ensures their next solo won't be slept on.

Black Moon and Smif'n'Wessun keep heads nodding with their follow up to *Dah Shining* on *Headz Ain't Ready*. Naughty produce a solid track with fierce lyrical delivery which will encourage fans to check out *Poverty's Paradise*.

Next, Biz Markie takes us back to the Old School with *Nobody Beats the Biz*, a track which will no doubt please all the Old Schoolers but which left me a little unsatisfied as Biz faded after his first verse and, again, the beat had too much of a house influence.

Jeru keeps his name firmly established amongst Rap's upper echelons with *Invasion* which follows on from his debut album, *The Sun Rises in the East*. He maintains the same powerful, conscious lyrics heard on the album.

I've no doubt that the biggest commotion caused by this compilation will be due to Mad Lion, the New York-Jamaican who has burst on the scene with his own original fusion of ragga and hip-hop. There have been many such attempts in hip-hop over the years but none with as much potential as Lion shows here.

With production handled admirably by Krs-One, Mad Lion demands that heads check his debut album *Real Thing*.

On the last track, O.C. teams up with Organized Konfusion to let loose an intense, deeply lyrical assault on car-jackers in *You Won't Go Too Far*. This track follows in the same vein as Organizes' last album *Stress* and like parts of that album,

handled slightly better though the lyrical content is unquestionably superior.

As a whole, this album gives a high quality line-up of emcee's who, for the most part, deliver 100%, however, the low number of tracks, eight, may be a sufficient deterrent for those after more music for their money

Kelby



Swervedriver
Ejector Seat Reservation
(Creation/Sony)

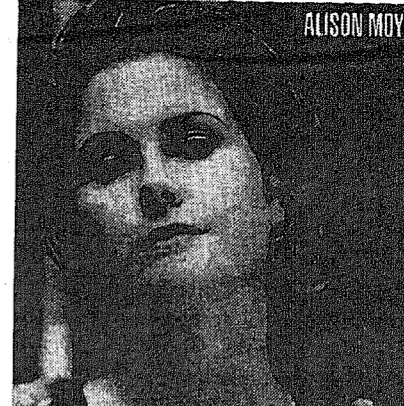
So you're sick of the whole British indie thing, are you? It's all Britpop@ rubbish, innit? Cul-de-sacs, bus stops and sugary tea? All clean and nice and predictable? There's none of that noisy gear from a few years back? I mean, My Bloody Valentine's hibernation has eclipsed The Stone Roses' by plenty and the guys from Ride got so stoned after *Going Blank Again* that they forgot what feedback is let alone how to get it. Grunge-paranoia has a lot to answer for ("If we use a distortion pedal then everyone will want us to wear flannies...").

Well, it may surprise you to learn that this isn't entirely true. One band has managed to survive the whole debacle without losing too much of their direction on the way. Sure, Swervedriver aren't quite as raw as they were on *Raise* but I think that's a good thing. Especially when you hear how good their new album is. Where their previous long-player (*Mescalhead*) suffered from a few, but not too many, inconsistencies *Ejector Seat Reservation* flows from beginning to end without even one song hinting at being an 'album-filler'.

Single Finger Salute starts everything off brilliantly in very un-Swery-like fashion - it's all guitar/orchestral/anything-we-can-find ambience that doesn't ever feel even slightly self-indulgent. Then *Bring Me The Head Of The Fortune Teller* rocks in with trademark Swervedriver guitars and vocals and a really catchy chorus. Every song deserves a mention but the ones to really look out for are *Ejector Seat Reservation* and *The Other Jesus*. However, the real highlight has to be the single, *Last Day On Earth*, with all its brooding guitars, moody vocals and generally dirge-like disposition (it's even got strings... CLASSY!).

God, if that's not enough to make you buy the album then maybe the fact that the CD version has two secret tracks that aren't acknowledged in the inlay booklet will tip you over the edge. I LIKE IT.

Mark Scruby



Alison Moyet
Singles
(Columbia)

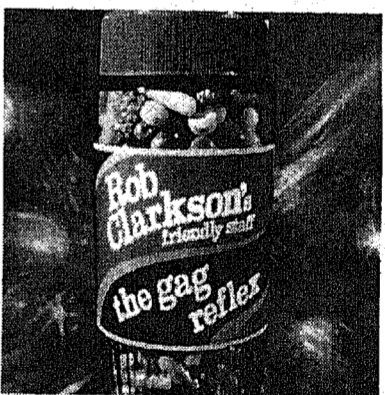
Yes, yet another inevitable singles collection by an over-rated-at-the-time-and-pretty-much-forgotten-now English Eighties Pop Star. And, oh, what a dismal experience it is

Forgetting (quite happily) the abysmal cover of *The First Time Ever I Saw Your Face* that kicks this collection off, the first half is relatively tolerable, consisting as it does of Moyet's work with Vince Clarke in Yazoo and the stuff most people know from her first two, reasonably successful solo albums, *Alf* and *Raindancing*. The three Yazoo songs are far and away the best things on here (*Nobody's Diary* is an undisputed classic, but where the hell is *Don't Go?*) and only serve to show up the rest for the bland AOR sophisto-pop it is.

If you really feel you must go further, spare a listen for the *Alf* stuff (and I don't mean the small furry alien!). *Is This Love?*, *Ordinary Girl*, *It Won't Be Long* and her bizarre British chart-topper, *That Ole Devil Called Love* are probably worth a few seconds, too, but give the rest a wide berth, for 'tis sheer bollocks. Moyet shouldn't have bothered and neither should you.

Irrelevant.

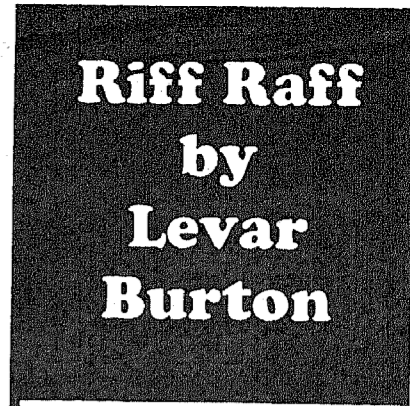
Gerard van Rysbergen



Rob Clarkson & the Friendly Staff
The Gag Reflex

Rob Clarkson, which more than a few people should remember from his EP, *Beautiful Girls*, *Beautiful Boys*, has a brand newie out and it's called *The Gag Reflex*.

The Gag Reflex accurately represents Rob Clarkson's singing-songwriting style. While not being ground-breaking in style, the songs rely on intricate melody and Clarkson's lyrics to set them a cut above the norm. The instrumentation is just quirky enough to make the songs ironic and cute, any comparisons to *Tlot Tlot* (who produced *Beautiful Girls Beautiful Boys*) are inevitable...cont. next page...



Riff Raff
by
Levar Burton

Morning Glory is good work by *Oasis* - those of the aren't-we-hooligan-lads attitude and tinted sunglasses. It's got guitar bits and tune bits and *Live Forever* (live at Glasto '95) bits on the end of the CD. Can play, *Oasis*, can play.

Judging by the 'crowd' that showed up for *Godstar's* gig at the 'Gogue there ain't too many Adelaide folk that like Nic Dalton's style o' music. Bad luck then cause *Table For One* is pop the Half a Cow way. You know what to expect - cute, melodic jangle. Dalton can play, too.

Cicada are Kiwi popsters who are a little too fond of doing nothing, hence the song *Winter* from their *Oscillator* ep on Failsafe Records. The ep picks up later on and *Good* is a rolling guitar drive that sounds... good.

The bio reads, "if making dope rhymes was a crime and rap music was against the law, then *Coolio* would be the No. 1 most wanted hip hop criminal." Hmmm, I'd lock him up anyway on a charge of hip hop in the first degree and throw away the key. But I guess, if you like that sort of thing, you know, it's OK for hip hop, I guess.

Radio @ Video, however, by *Tokyo Ghetto Pussy* shouldn't be played on either medium.

We're all acquainted with *Greedy Smith* and *Reg Mombassa* and *Martin Plaza* and the rest of *Mental as Anything*, well *Whole Wide World* is track 1 of their latest ep and it's pretty decent *Mentals* fare. They've gather a bit of a country twang along the way for the rest of the release, too. *Giddy up*.

The Rebirth of Cool Phive utilises the talents of *Jhelisa*, *Portishead*, *Bomb The Bass* and *Freakpower* who sound manufactured, too drum machiney, rappy souly (groan) and... not bad, respectively. *Freakpower* - best on ground for this CD.

"No time for crying/I've got work to do," - *Joan Armatrading*. "No time for listening/I've got paint to watch dry," - *Levar Burton*.

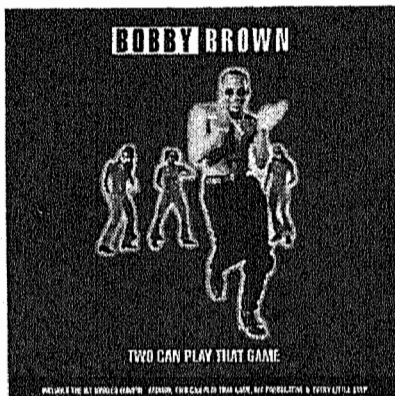
And finally, if you've got an uncle or aunt who turns 35 this week, why not buy them *Margret Urlich's Every Little Thing*. And give them a big, "happy birthday," from *On Dit*.

...cont. from previous page...

There are only eight songs on this album, so it's a bit short. But you can't be disappointed with songs like *Will You Be In My Posse*, *The Parties I Used To Avoid* and *Seasons Greetings*.

The things I like most about this album are the front cover, the liner notes and the songs. That covers almost everything I guess. Rob Clarkson is a class act and I wouldn't discourage anyone from checking out this album.

A.M.



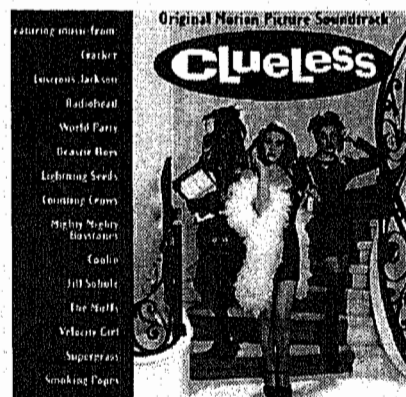
Bobby Brown
Two Can Play That Game
(MCA / BMG)

This is Bobby Brown's greatest hits? It contains masterpieces like *That's The Way Love Is*, *Something In Common*, *Good Enough* and *Rock Wit'cha*. Those were such huge hits for him that I have never heard of them!! So, Bobby Brown's greatest hits is the oxymoron I feared it would be.

I had heard of a few of the songs on this CD, like *Humpin' Around* and *Every Little Step*, but struggled to recognise any more of this guy's biggest sellers. Maybe it is because he is married to Whitney Houston and maybe it's because she sings on a track or two. All I know is this CD makes me want to barf.

There are some pretty valiant attempts to make this CD listenable by the likes of K-Klassik and Chris "Tricky" Steward and Sean "Sep" Hall, who do some pretty interesting and dancy remixes but let's face it - a resprayed Leyland P76 with mags is still a bloody Leyland P76.

Mike Whitney



Clueless
Original Motion Picture Soundtrack
(Capitol Records)

I haven't seen the movie *Clueless* but after seeing pictures of Alicia Silverstone and hearing this soundtrack, I'm very interested. The soundtrack itself is of quite some note. The artists included makes this soundtrack a mixed bag, rang-

ing from rock to disco and rap to fuzz pop.

The Muffs do a rocking version of *Kids in America* that surpasses the original. Radiohead and Counting Crows both provide captivating emotional ballads in their own styles. Luscious Jackson contribute a catchy disco tune which can only be fully appreciated after seeing the superb music video set in the middle of a rollerskating rink. World Party do a groovy version of Bowie's classic *All the Young Dudes*. The Beastie Boys nearly steal the show going sick as always with their unique brand of rap / punk / industrial / experimental / alternative / etc ... Supergrass' *Alright* is a fun party tune that you fall in love with on first listen. Velocity Girl's *My Forgotten Favourite* is guitar fuzz pop which, although good, doesn't seem to fit well with the rest of the soundtrack. The last track, *Supermodel* by Jill Sobule, the female singer who *Kissed A Girl*, is great. This catchy pop tune is fun and the lyrics are delightfully poignant. "I didn't eat yesterday and I'm not gonna eat today and I'm not gonna eat tomorrow, because I'm gonna be a supermodel."

The only songs I was indifferent about were from Coolio and the Mighty Mighty Bosstones but, hey, they're not my style. Overall, a very cool soundtrack with plenty of variety (but not as perfect as *Singles* soundtrack).

Scott Berry



Nine Inch Nails
Further Down the Spiral
(Warner)

What a lazy chap Trent Reznor has been. Here is a brand spanking new release under the name of his band and, according to the few liner notes contained in the rather thin CD booklet, he is responsible for but *one* of the tracks that appear on this record. It is a rather disappointing effort, too, this track. There's only so many remixes of *Mr Self Destruct* that one can handle, especially if they amount to little more than repetitive sound bites and guitar loops.

Ignoring this anomaly, *Further Down the Spiral* is an imaginative, creative and gorgeously diverse little gem of a record. It isn't Trent who makes this so, however, but the ingenuity of several talented musicians (re: the PWEI remix album *Two Fingers, My Friends!*). Aphex Twin's *At the Heart of it All* is a daunting, atmospheric piece focussed around an orchestral sample. Rick Rubin's remix of *Piggy* sounds absolutely beautiful as a grinding techno song and *The Downward Spiral (The Bottom)*, created by members of Coil, is

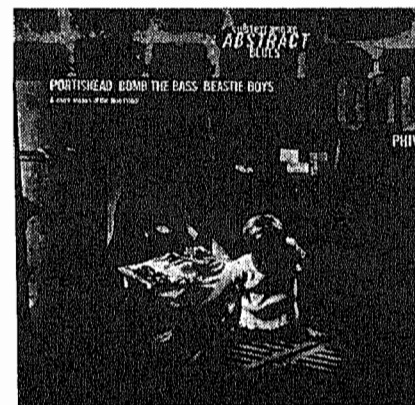
dreamy and aquatic. They sound amazing. Don't even think about listening to this on a shitty little GAF stereo.

Further Down ... or Halo Ten v2 as it is affectionately known by lovers of NIN, reaches orgasm with Charlie Clouser's remix of *Ruiner*. Inspiring. Crystalline. Glorious.

Most interesting, however, is the hidden track which begins twelve minutes after the 'end' of the record. It is a strange, synthy cover of The Police's *Walking on the Moon*.

A fine remix album, sure to satisfy those who eagerly await the next (proper) NIN album and music lovers everywhere.

Ben deHoedt



The Rebirth of Cool Phive
Various
(Island)

Long live the rebirth of cool! *Rebirth of Cool* volume "phive" (cool as phuck or what?) is a compilation of music the press sim-

ply cannot pigeonhole - a tour de force of dub, trip-hop and weird jazz / g-funk excursions loosely collected under the umbrella of "subterranean abstract blues".

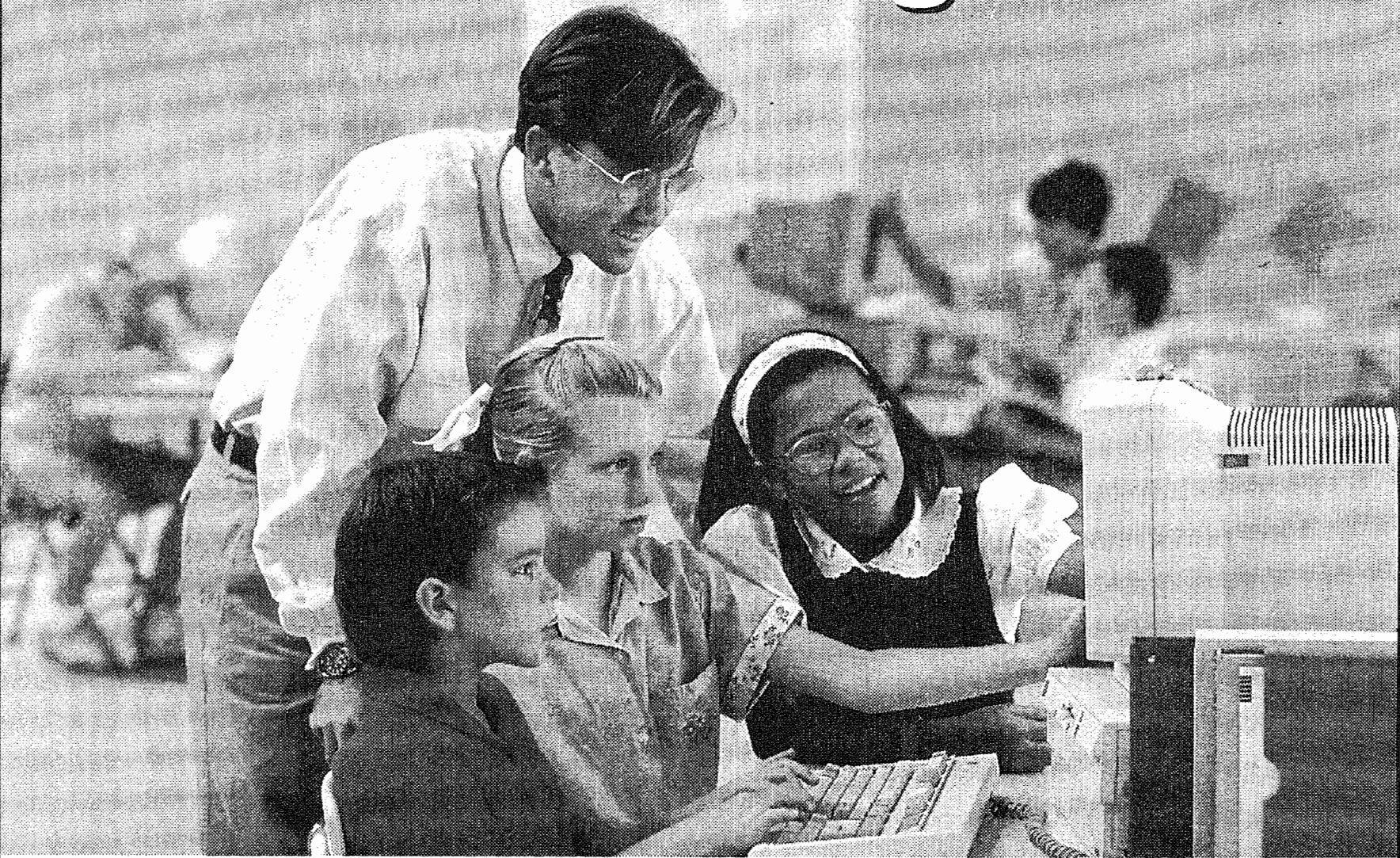
Every track is an instant highlight, but some are particularly worthy of mention. There's Massive Attack's *Karma Koma* as remixed by Portishead and *Hell is Around the Corner* by Tricky - one of the eeriest songs to appear for ages. LA Funk Mob muscle in on Tim Simenon's act with a clean and jazzy remix of Bomb the Bass' *Bug Powder Dust*, while the Prodigy show a strange restraint in their remix of Method Man's *Release Yo'delf* - leaving all the frantic breakbeats to D*Note's *Iniquity Worker*. Throw in Portishead's hip-hop *Revenge of the Number*, the Beastie Boys' *Get It Together*, some United Future Organization, some MC Solaar, and you have a compilation that simply drips with quality.

At 77 minutes / 16 tracks, this represents fantastic value and while I could gush on for hours about how fantastic this CD is, I'd prefer to urge you to hoard your pennies and buy it. It's laid-back, gritty magnificence from start to finish and easily a contender for compilation of the year.

Isaac Bridle



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O.D.

'Mucho' craziness, 'Mucho' good time

Running the bulls with our foreign correspondent

'Boom' goes the first cannon to signify that it is eight o'clock and to start running. My heart is pounding furiously. I've been waiting at the start area since 6.30 am. I'd seen the barricades put in place, the course being cleared and the medicos armed with first aid equipment and stretchers, get into position. During this time, the Spaniards had continued to party hard. The narrow cobbled streets of the old town are buzzing with people in the traditional white outfits fitted with red bandannas and red sashes.

This is the "Running of the Bulls" in Pamplona, España. It is Europe's primal party: 8 days of dancing, drinking, dashing and satiating the wild beast within. "La Fiesta de San Fermin", as it is known to the locals, is the orgy of bull worship, celebrating Pamplona's patron saint San Fermin, who was martyred when bulls dragged him through the streets.

'Boom', the second cannon is fired to signify that those not-so-innocuous herbivores have been let loose. Fuck!! There is complete chaos and madness

as hyper-adrenalised runners literally run for their lives. The 2-3 minutes it takes for the bulls to cover the 823 metre track is all a blur now. Needless to say, there was much pushing, shoving and pain as the six, ferocious, half-tonne "El Toros" passed by. Once in the Plaza de Toros (the bull ring), the less dangerous, but just as ferocious, heifers with sawn-off horns are released to the delight of the crowd. Sangria and flour are dumped on spectators as the heifers rampage through the swirling crowd of runners.

Once it's finished, the hoopla moves into the streets with dancing in the alleys, spontaneous parades and no-holds-barred party. The 'Aussie-Kiwi' contingent make their presence felt with their own tradition - fountain diving. Follow the overwhelming "Aussie ... Kiwi ... Aussie ..." chant and join the thousands gathered at the 'Muscle Bar'. The Sangria, Kalimotxo (Vino and Coke), Pacharan (liquor) and Cerveza (beer) combined with the atmosphere may seem enticing but, whatever you do, "Don't jump!" If you are to run/walk the course and watch

an 'encierro' (bull run) first, purchase a newspaper and roll it up (it's not going to do much if it comes to the crunch, but hey, everyone else has got one!).

Even if you don't run, this España Fiesta is definitely a must on your European tour. Pamplona is quiet for 51 weeks of the year, but the 6th to the 14th are some dates to remember for 'mucho' craziness and a 'mucho good time!

Damien 'DOC' O'Connor



Styracosaurus, an early ancestor of the bull. Kids these days just don't know the meaning of a real blood sport. Back then it was us against them and by god you did it for your country.

The Wild Palms Caption Competition



The Wild Palms Bulletin Board Service
ph. 2697752

So did I win?

Well according to the gang at Wild Palms these are the entries that get the booty.

1st Prize: "Girl: 'If I can pull this one off, I could get into *E.R.* next season.'" Kristina Link gets the Gold Membership and a C-D pack from Sony worth \$180!!!!

2nd: "Tina Von Krautmeister in her logie winning role as Doctor Barbie in the hit medical drama *The Really, Really, Really Young Doctors.*"

Adam Barlow come on down and grab your Blue membership and an X-t shirt worth \$50.

3rd: "Tied to the bed, Vulcan can only watch as his proven Patient-Doctor ploy backfires."

Daniel Anderson, the Blue membership and Jolt pack is yours.

The five runners up in no particular order receiving Blue memberships worth \$20 are:

Matthew Hutchens, George Nisyrios, S.L(hmm, cryptic!), Luke Tregloan and A.Smith.

Winners can come down to the *On Dit* office any time from now and pick up their goodies.



UNIVERSITY OF SOUTH AUSTRALIA
School of Electronic Engineering

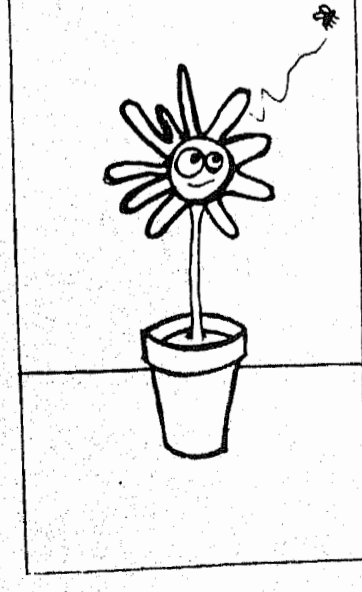
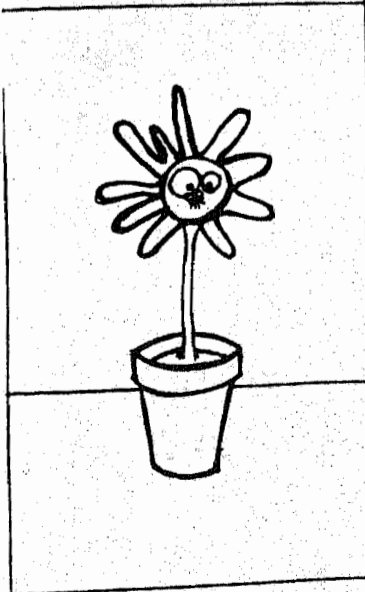
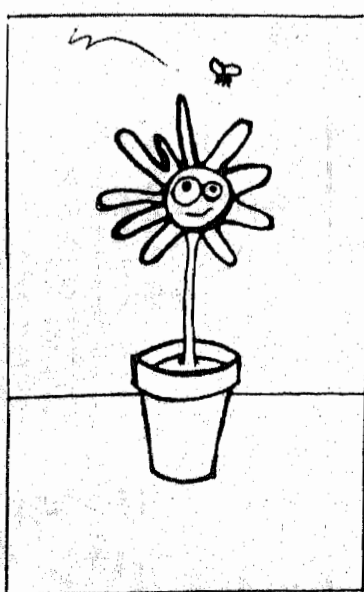
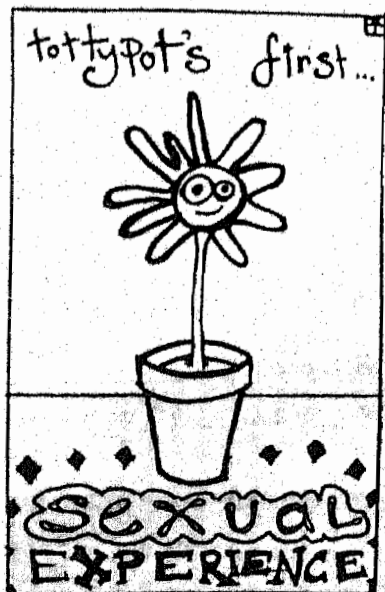
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Belinda Godfrey

Belinda Godfrey is one of the almost unknown great achievers in sport in South Australia. Her chosen path is surfing, where she has reached the position of fifteenth in the world, and recently she was the only female surfer invited to a competition in New South Wales. Being a professional surfer, she is compelled to travel the world to compete and hopefully win, which makes it hard to hold down a full-time job - unfortunately, for many surfers, mostly female, the prize money offered doesn't really make it possible to be wholly professional, and money has to come from somewhere. Godfrey is trained as a teacher and can do some relief work when she's not touring, training or competing, and she had a bit of spare time in which she was able to speak with *On Dit*.

ON DIT: Many of the people who will be reading this have little idea of what is involved in professional surfing. Can you give them some information about what is expected at top level?

BELINDA GODFREY: With professional surfing you have to arrange your own accommodation, get yourself to the contest, all that type of thing. When you're there, if you're not ranked in the top sixteen you have to go through all the trial heats. If you get through that, you go on to another round with four women in the heat, from which two progress, and then you're in the main round with the top eight women. There, you compete woman on woman, and you go through the rest with the courses, the semi-finals and the finals. With judging, the criteria is to do the most concurrent but radical turns on the most critical part of the wave, right when the wave is breaking, and you have to do it on the biggest and longest wave and ride it in as far as possible. Mainly they're concerned with the bigger manoeuvres you can do - and those manoeuvres can be anything from tube riding to going off the top of the wave.

OD: How much training do you have to do?

BG: Probably a lot more than I've been able to do lately! Surfing-wise you should be out there, I think, at least three hours per day but here, as you know, you can't get out there that often. For other things swimming is really good, and I guess jogging, bike-riding - anything that will keep you fit. I play a bit of netball, and for the last

six months I've been doing a bit of yoga, and that's really great for your flexibility and strength, and just for your general breathing.

OD: To what extent does it bother you that you are so far advanced and yet gain so little recognition?

BG: Well, it doesn't really bother me that much: I'm not the sort of person who gets off on the whole fame thing. But it is a bit of a shame, really, when you see other girls positioned around 15th or 16th, near me, and they get a lot more publicity because they're in a different state where surfing's more popular, i.e. Queensland.

OD: Would you like more media coverage?

BG: It would be good in the way that my sponsors would be happy with that and they might be keener to help me out financially - they'd get much more publicity. What they're really worried about I guess is promoting their products.

OD: How difficult is it to get sponsorship?

BG: It's easy to get sponsors who will give you products, but it's really hard to get sponsors who will give you financial support.

OD: Is it easier for male surfers to get sponsorship than female surfers?

BG: Yeah, it is a lot easier. The guys get a lot more coverage. With the girls, the women who are more promotable seem to get sponsors easier if they're not right at the top, because they might be pretty or they're just more feminine or whatever. As for the guys, they could be ugly or not promote the sport as best they could, but just because they're right up there and surf well, they can get sponsors.

OD: How much difference in prize money is there between men and women?

BG: There is a total prize pool in the World Championship Tour event, of which the men get \$105 000 and the women get, I think, \$25 000, so there's a fair difference. I think the men do deserve to get more money because there's a lot more competition amongst the men and there's a lot more of them, and they do seem to do bigger turns, so from a media point of view they should be paid more - but not that much of a difference. Out of \$130 000, it should be something like they get \$80 000 and we get \$50 000, or \$70 000 and \$60 000. That makes it a bit fairer.

OD: To surf you have to travel all around the world to compete which,

on the surface, sounds very glamorous. What is it really like?

BG: Well, it can be glamorous. It seems, wherever we go, it's usually summer and the towns are really crowded at that time with a lot of holiday goers, but you notice that a couple of weeks after we've gone, we hear the towns are dead. But it's not so much glamorous in the way that you're always hurrying from place to place trying to find somewhere to stay, hiring cars, off to the airport, living out of a suitcase (which is the worst part), lugging the surfboards around from place to place.

OD: How do you support yourself when you're touring around like that?

BG: Well, I've won some prizes that will pay for the trip. Also, working - just doing relief teaching and working for the Aquatics Centre at Port Noarlunga. But they only run for summer seasons: I do relief teaching for primary schools in winter a little bit.

OD: What is your favourite destination?

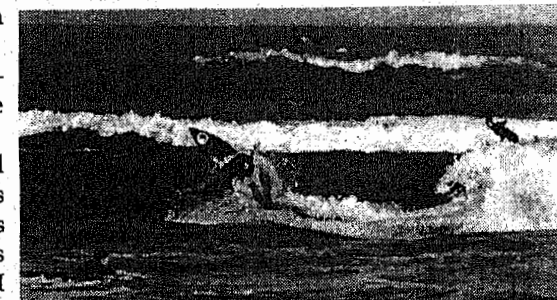
BG: I really enjoyed England. I spent a couple of days in London and that was great - but I couldn't live there, being so far from the beach. I also liked Newquay, which is in the south-west of England - that was really nice, I had a great time and the people are really friendly. They all speak the language, which makes it a lot easier.

OD: What got you interested in surfing in the first place?

BG: Mum and Dad used to surf before I was born, and my uncle was still surfing when I was about nine or ten and I was thinking of starting up, and he gave me a surfboard, so that got me into it.

OD: What are your future ambitions, both connected with surfing and once you have finished?

BG: In surfing, I want to try to get into the top eight for the women, and just keep improving and keep enjoying it. I don't want to keep surfing if I'm not enjoying it - at the moment I



am, so that's great. Out of surfing, I guess when I do finish, it would be great to have a job within the sport. Maybe I could mix it with the Education Department and maybe teach

surfing or go to schools and talk to the kids about it and get them interested. If there's any sort of programme organised in the future where we could

go around to schools and talk about surfing or educate them about that and water safety - that's the type of thing that I think would be good.

Johanna Whelan.

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Literary Grates Greats
Frank Marrazza and John Samperi
(Zen Grainger Publishing)

F. SCOTT FITZGERALD



The infant Fitzgerald's prowess with rod and reel became legendary. Here he poses with a rare biblically sized, record catch for a 15 pound line which stands to this day.

of exhibiting the charm he considered a necessity. When he met Lou, he took a dance at the St Paul Country Club one

I remember watching an hilarious monologue by Rampaging Roy Slaven on the ABC one night in which he

bagged the French in the wake of their government's decision to resume nuclear testing in Muraroa. He was slagging Citroens and snails and the Marcel Marceau invisible-wall, hands-in-the-air treatment they gave the Krauts in WWII. The crowd loved it. Then he moved onto French philosophers, artists and other exponents of the more cerebral pursuits. The confused crowd went silent.

Slaven would have had Marrazza and Samperi rolling on the floor with that oratory because they are the Roy and HG of the literary world. They have taken the lives of F. Scott Fitzgerald, Ernest Hemmingway, Jane Austen, Franz Kafka, T.S. Eliot, D.H. Lawrence, Fyodor Dostoevsky, James Joyce, The Brontes and William Shakespeare and embellished the facts of their existence to arrive at fantastical tales of *This Sporting Life*-esque (mis)adventure.

Take for example the reminiscences of a 5th grade teacher of F. Scott

Fitzgerald...

"...When a particularly bright young boy called Dennis O'Farrell came into the class, Fitzgerald had the school dentist remove the boy's lower jaw while he was asleep. It was an extreme measure but it gave us some big laffs in the staffroom, I can tell you. Needless to say, Fitzgerald easily topped the class that year and I believe O'Farrell was expelled for possessing an altered and ridiculous head."

...or a description of Ernest Hemmingway...

"Sure he was demanding, three calls to room service every 10 minutes to a hotel he's not even staying at is enough to tell you that... I remember once in Africa faced with a herd of stampeding elephants, Hemsy, armed only with a box of toothpicks, looked over at me and winked, saying, "let's take 'em."

The text is interspersed with doctored photos of the Greats and those early 1900s black and white photos

that just cry out for nonsensical captions. First viewing of the altered photo of a man purported to be the Reverend Patrick Bronte, "demonstrating his method of leaving a room through the back of his suit," is pretty darn funny.

After a while, the reader becomes accustomed to the style and the element of surprise becomes somewhat dulled. That's not to say that Marrazza and Samperi ever fall into the realm of the predictable... I've got no idea what they were thinking when they came up with twists like the two photographs suitably encaptioned, "left, a rare picture of Lawrence without his beard. Right, an even rarer picture of Lawrence's beard without Lawrence."

Not recommended for those easily confused people studying the real lives of the Greats. A description of Kafka consummating his relationship with a mahogany table won't get you a distinction... but it is good for a jape.

Bryan Scruby

How to Write a Better Thesis or Report

It's getting that time of year when we're all preparing to hit the books for end of year assessment. If you are doing any course where you have to write a thesis or report, then *How to Write a Better Thesis or Report* will allow you to write a better thesis or report. Got it? Better thesis or report. And that's what we all want - a better thesis or report.

In his book, Professor David Evans argues that the key to a good thesis, essay, report or paper is STRUCTURE.

If you don't have good structure, then don't bother. This sounds pretty harsh but let me explain.

Evans claims that most guides for better writing have concentrated on style. Style is fine, he argues, and it helps clarify your points with lovely language - but style maketh a thesis not.

For any type of essay writing, the argument and aim (there can only be one) of the paper MUST be clearly accounted for in the introduction. Think of your intro in this way:

1. problem statement.

2. aim or function of thesis.

3. How your thesis will go about its task?

How your thesis goes about doing its job is structure. If your structure is muddled and all around the place, then you're not going to get to your point across nor do your job.

Similarly, the conclusion should NOT summarise what you have just written, it should examine the *significance* of what you have written. Other points of note are:

• Let your word processor work for you - he will show you how.

• Start writing now - if you think it's too early, you're wrong.

• Be sure to chat - it *is* work! (I have used this a few times to appease my mother who thinks I might be going out a bit too much.)

• And on it goes.

In sum, this is quite a good book that you should try to pick up as soon as possible. It may not all be relevant for what you are doing but it has some pretty damn good handy hints that should make for a better thesis or report.

Matt Pearce

Train, Travel and Teach

Opportunities to work overseas as a teacher of English to Speakers of Other Languages (TESOL) are increasing as English provides the means for international communication. Graduates with a TESOL qualification are sought after worldwide. Currently, holders of the Adelaide Institute of TAFE (English Language and Literacy Services) TESOL Certificate are working in the UK, Italy, Spain, the Ukraine, Mongolia, Latvia, Japan, the Maldives, Taiwan, Indonesia, Vietnam, Thailand, Korea and Papua New Guinea.

Some have gained work in private language schools in South Australia and other states in Australia. Many did their training, then gained at least a year's full-time experience overseas and have now returned to Adelaide to work in the expanding programmes for overseas students. Qualified teachers who complete the TESOL course often get work in Australia without overseas experience.

The circumstances TESOL teachers find themselves teaching in vary greatly. The following cameos are taken from the TESOL newsletter which keeps those who have completed the course in touch with each other.

Some find themselves teaching in the one location in a private school. Michael teaches in Okayama, Japan, at a very large and respectable Institute where they have fifty minute classes with groups of three students.

"I am enjoying the professionalism and clarity of purpose of Nova. I am constantly impressed by the dedication and care shown by my fellow teachers. This job has been the most satisfying and deeply rewarding experience of my life." Others are teaching for a company and commuting for hours each day. Karin gives us a feel for a typical day in Tokyo. "Two to three times a week I spend six hours on trains and maybe only four hours teaching. My schedule is quite crazy, for example, 7.30 am starts and 8 pm finishes, so I'm up at 5 am some days and home at 9.30 pm." Joseph teaches company executives English in Madrid, Spain. He travels to the various companies and gives individual executives hourly sessions.

There are also opportunities for teaching private students and some schools will provide their teachers with accommodation. In Jersey, Channel Isles, Melissa teaches a few French and Portuguese private students at the weekends. In Taiwan, there still seems to be a big demand for teachers. "It is possible to get em-

ployment as you step off the plane but allow for a couple of weeks to settle in and walk around. Work permits are for one school or group of schools and take some time to process. You can live comfortably on 10 - 12 hours teaching per week. This would include a few essentials like a couple of beers every day and other past-times. One hour's teaching will buy 16 cans of beer."

Some schools are well equipped and provide teachers with the latest text books. If you venture to less developed countries you may have no equipment or materials and will need to rely on your own resourcefulness. Jane is teaching in Mongolia and loves the job and the people. "I love it, it's the best thing I've ever done, ever! No material and classes have students every age and ability from herdsmen to biologists. It's so much fun."

Sue writes from Papua New Guinea, "Our school is high up in spectacular mountains. I'm currently teaching English to year nines, only they start from sixteen years. There's 42 of them and our classroom is a kunnai (grass) hut so they are jammed into old fash-

ioned desks. The light is from holes in the walls. The students are very shy but they're a great bunch to teach."

After several years teaching at an Australian Centre for Education in Budapest, Fiona moved to Kiev in the Ukraine. "Kiev is far more behind than Budapest was when we got there three years ago, so it's certainly going to be a challenge! I'm still teaching for A.C.E. Hungry, having expanded the school to Kiev as their one and only teacher, teaching Coca Cola students. They are desperate to learn so it's very worthwhile."

No matter what the circumstances are, the message coming back from all over the world is that this work is extremely rewarding. Over two hundred have done the Adelaide Institute TESOL course during the last five years. It has been a great way to fund their travel. However, for many it has also become the first step of a new career path. Are you planning a working holiday overseas or are you looking for a field that offers opportunities both overseas and in Australia? Take the opportunity to train in teaching English with Marie and Penny at English Language and Literacy Services, Adelaide Institute of TAFE, 5th Floor Renaissance Centre, Rundle Mall. The courses are one month full-time in January and July and three months part-time, February - June and August - November. For information about the course phone 224 0922.

Marie McClenaghan



Grafton teaching in a Private Language School, Bangkok, Thailand.

Paul is a nurse. He works long shifts with strange hours at Flinders Medical Centre. When he's not there, or down the pub, or watching *The Simpsons* you'll probably find him at his army barracks polishing his boots or cleaning his gun or whatever it is that goes on in those places. Paul is a part-time medic with the Army Reserve and I asked him to give us a glimpse of what he actually does and why.

On Dit: Tell me, Private Starling, when did you join the Army Reserve?

Paul Starling: Umm, at the start of 1992. So a few years ago now.

OD: Why?

PS: I was sitting at home one day and there was an ad for the Army Reserve on my pillow that my mum's ex boyfriend had put there. I looked at it and it had different sections that they were wanting people to join, for example infantry, medical, engineers etc. I was doing nursing that year and I thought "why don't I join a medical Corp?" I had no idea what the Army Reserve

mass casualties they can be prioritised 1,2 or 3. There is also a resuscitation section where there are 2 beds managed by doctors and nursing staff to treat and stabilise patients.

OD: You're kidding, only 2 resuscitation beds!

PS: Yeah, well in war time you would obviously need more and extra funds would go into setting up more resuscitation beds. But still, we are only holding patients for 72 hours max. For example if there was a person who was shot in the chest - they would be treated with whatever is necessary, the wound would be covered, in the resuscitation unit they might have to have underwater sealed drains put in, have IV drugs with lines put up, documentation and be stabilised. That patient once stabilised will go into the ward, where we can hold up to 20 patients. From there, if transport is available, they will then go to a field hospital where surgery will be commenced. So really, the resuscitation beds are only for temporary

about preserving numbers than individuals. The whole unit suffers if there are unnecessary casualties because the medics were too busy trying to do the impossible.

OD: Do you think you could really walk away from a buddy, lying

our arms and our ambulances have a big cross on the side. These are supposedly neutral signs which basically mean, "don't shoot us".

OD: In war do people just ignore them anyway?

PS: Yes. If you're not part of the



there about to die?

PS: Yes. You have to.

OD: How well trained are you to do that?

PS: You can never really be trained to do it. You just have to make it instinctive. But you never

Geneva Convention then those country's armies have no obligation.

OD: Are we part of that convention?

PS: Yes.

OD: Would you obey it? Would you shoot the enemy's medics?



was about so I rang them and got some information. Then I decided to fill out a form.

OD: What inspired you to do that?

PS: I wanted to meet new friends, something different. I thought maybe medical would help me with my nursing. Also for the money and for, "God and country". I was sent to the unit, the 3rd Field Ambulance recruiting office and filled out more forms and then waited for my acceptance. After receiving the thumbs up I had to go to Keswick Barracks for a medical and passed it. I went a further time to pledge allegiance to my country and Queen after refusing to pledge on the bible.

OD: How is joining a medical corps different from joining the regular army?

PS: Well, I had to do a first aid course and a medical assistant course. These courses run for 2 weeks each. You have to do heaps of tests.

OD: What does a medic actually do?

PS: A medic can have RAP (Regimental A Post) duties. In war, the RAP is located between the front line of combat and the bigger medical units. The medics involved are part of a unit and remain at the RAP so that if a member of that unit is sick or injured you are able to treat them or refer them to one of the other medical units. If you have seen the TV program *M*A*S*H* - it is similar to that, where there's an RAP where you treat walking wounded (people with blisters, shit in their eyes, splinters, minor stuff). Medics handle most of that and hand out cough syrup, bandages etc. There is also a 'triage' section so in the event of

use, and not everyone will need them.

OD: What sort of training do you have to do?

PS: As a medic you go away on exercises with your unit and treat soldiers who are sick or injured during training. You have to continue your medical training and on exercises you learn to set up the field unit to treat casualties in the event of a war.

OD: Are you trained to kill?

PS: As a soldier, yes. As a medic, yes. We carry a weapon which supposedly is only meant to provide support fire, or return fire. I have been trained to use a weapon - how to load it, fire it and keep it working in the event of stoppages. I have been assessed at a rifle range to say that I am proficient in it.

OD: What else can medics do apart from RAP duties?

PS: You can be a part of the combat operations of a unit. You follow your unit around in war time - just like a regular soldier - returning fire etc. But when a member of your unit is injured it's the medic's responsibility to repair the damage. You can use cover fire to protect the injured and do what you can to help them - but not at the expense of others of course. Sometimes, you have to make split decisions about whether the person is worth helping now, or whether there are others who have a greater chance of survival to attend to first. If there are a lot of wounded, some of the really serious cases will just be left because there is no point wasting valuable time and resources on someone who will probably die anyway.

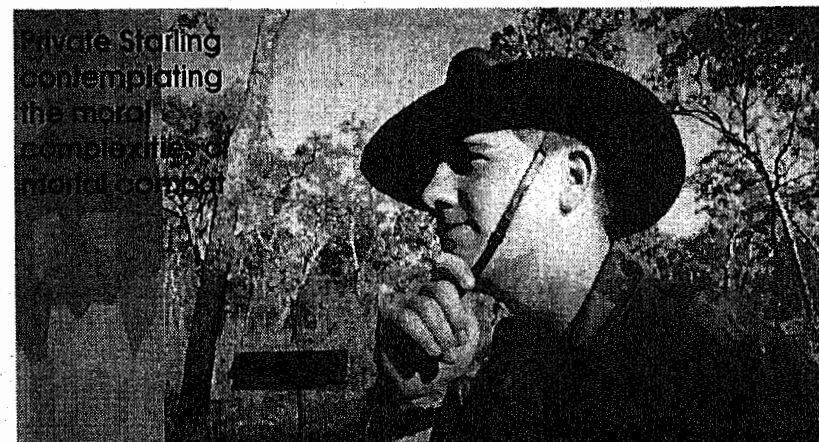
OD: That's very callous.

PS: But you have to it. It's more

really know how you'd cope in real war.

OD: How do you learn to treat war injuries? I mean they don't blow someone to bits and say, "deal with it," do they.

PS: No. We learn the theory of



course - all that medical training. We sometimes watch videos and real footage, but that's about the best you can do. Unless something awful happens in training. In war you'd basically have to learn by experience. That's how it's happened in the past I guess.

OD: Are medics targets in war?

PS: We have to wear a cross on

exercise. What happened?

PS: Not much really. We saw the sights up north, played cards, fixed up a few blisters.

OD: Working hard, huh?

PS: Yeah. I came back relaxed and refreshed.

OD: Glad to hear it. Thanks Paul. And thanks for the snaps!

Victoria Bannon



I'll wait 'til it comes out on video.

Waite Campus Lecture Distinguished Lecturer Series Charles Hawker Conference Centre, Friday 13 October, 1995, 12 noon.
 "Two Independent Mechanisms are Involved in the Replicase-mediated Resistance against Cucumber Mosaic Virus"
 Associate Professor Peter Palukaitis (Associate Professor for Molecular Plant Pathology, Cornell University, Ithaca, NY, USA.

I know the key to press to get the "Ç" thing.

Word Processing
 7 day service - 24 hour pager.
 Accurate - reasonable cost.
 Thesis, essay, newsletter, correspondence, resume, legal.
 Phone (08) 415 7866

The latest craze: Lesbian Line Dancing!

International Lesbian Day Dance Fundraiser for:
 LESBIAN LINE
 A women only event featuring Ausland Signer, Live Addiction (a fabulous Semaphore Guitar Band), Bar Facilities, Market Stalls, Wheel Chair Access and more!
 Sat 14th October 8-12pm \$8, \$10, \$13
 Prospect Town Hall
 For more details... ring Lesbian Line... Fridays 6-9pm... (08) 223 1982.

Get to teach 1200 Punky Brewsters to swim.

Camp Counsellors USA
 Live, work and play in the USA
 The programme has 2000 employment opportunities for students in a number of fields, from nurses to nannies, teachers to theologians, actors to archers and over 100 more skill areas in the United States in 1996.
 Camp Counsellors USA provides students with the ideal transition into the work force. Counsellors are rewarded with valuable work experience and references, a host of new friends from all over the world, the opportunity to work with children in the outdoors and more importantly a well earned break after their studies.
 The Camp Counsellors USA programme places counsellors in a 9 week job at summer camp. When the assignment ends, counsellors can travel independently before returning home. The programme includes up to \$US1000 pocket money, a J-1 work visa, orientation in either LA or NY, free room and board at camp, great airfare deals (\$1,350 East Coast Australia to West Coast USA return) and a variety of other travel related discounts.
 A meeting will be held for interested people on Monday the 16th October (6:30pm - 9:30pm) in the Fisher Lecture Theatre.

Surf the net, dude. That web site is 4 foot and booming.

Academy Internet Demo's Multi-Media and Computer Resource Centre
 As of now you can see demonstrations of the Internet. The WWW, IRC, E-mail, Archie and Gopher, plus all the other exciting tools of the Information? Super Highway.
 Come in and join in the fun, hire a computer for as little as \$7 for half an hour and Surf the Net yourself, or make use of the Business or Graphic's Workstations to:
 DTP, Draw, Scan, Fax, Photocopy, Print... or do a Business Plan, Resume or Budget... etc.
 As well as being an Internet Service Provider with the ability to connect you at home, work or club to the Internet, we offer the following IN-HOUSE services:
 Typing, Fax and Mail-Box Service, Reception (including phone diversion) Image Scanning, Photocopying (short run and bulk), Colour Printing to 720dpi, On-line Printing to Bureau and a Courier depot.
 So, if you have the idea and the time - we have the premises, equipment and the services to assist you to get started.
 Academy Internet Demo's
 196 Anzac Highway, Plympton, SA, 5038
 enquiries 293 8733, fax 293 4322, data 293 6162
 Special Offer for AU students: 1/2 price sessions until the end of the year, for those who ring and book on ph. 293 8733, fax 293 4322 or data 293 6162.



I'll swap you 2 Canadians for an Aussie.

Student Exchange Programs 1996
 Study overseas for a semester or a year as part of your University of Adelaide degree! Places are still available for students who wish to participate in student exchange programs in Japan, Germany, Malaysia, Canada and the USA in 1996.
 To be eligible, students must be enrolled full-time at the University of Adelaide at the time of the exchange and have attained a credit average in their grades. Tuition fees are waived at the host University, but all other costs are the responsibility of the student, including travel, accommodation and living expenses. Students who receive AUSTUDY are still eligible to receive it during the exchange.
 For further information and application forms, please contact Jane Olsson, Exchanges Officer, International Programs Office, Level 7, Wills Building, telephone 303 4067.

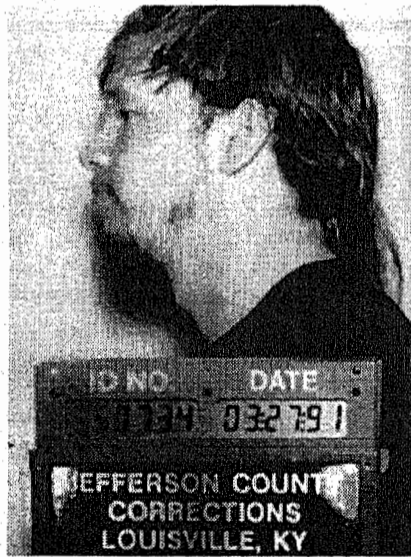
Exhibit 22a: Student 903254X's doctored medical certificate.

Student Staff Exhibition Gallery Coffee Shop
 Mon 16th October - Fri 3rd November
 It's on again. All our talented campus artists, please bring your works of art to the Gallery Coffee Shop (upstairs Art Office) on Tuesday 10th October between 12-2pm or Thursday 12th October between 9-11am where Daren will number and store each item ready for installation on Friday 13th October.
 Works will be taken down and stored in the art gallery office ready for collection on Tuesday 7th November 12-2pm and Thursday 9th October 9-11am.
 Anyone keen to help with installation or removal, please mention this to Daren and arrange a time, or call him via the Sports Association, Lady Symon 303 5403.

Marijuana? Never heard of it. Is it sort of like a burrito?

MARIJUANA AWARENESS Raffle results
 1st prize grey ticket G3 (\$30 voucher)
 2nd prize blue ticket D49 (\$25 voucher)
 3rd prize purple ticket J64 (\$22 voucher)
 Winners can collect their Uni Record Shop voucher by contacting Ian Richards ph. 362 9424
 * Results from Marijuana Awareness study will be published directly *

Oh man, I only wanted some Mexican food stuffs.



It's Treemaniam!

Trees for Life
 URGENTLY require growers for the next season. If you're into gardening / like trees / are concerned with soil degradation, then give Trees for Life a call on 207 8787.

Buy 1 - get 1 novelty Sth American despot mask free.

Amnesty International Candle Day is on Friday, October 20. If you are interested in selling badges around Adelaide or at Uni, contact Roxanne at Amnesty on 2320066.

The award for best use of a calculator in a market plan goes to....

1995 BRW/AMP Business Student of the Year Award
 Applications are now open to students who are:
 Australian citizens, under 25 years of age on 1/3/96, studying a business related degree (full or part time), undergraduates in their final year of studies or honours students.
 Winners over the past 5 years have come from a variety of campuses in varying disciplines. Candidates are not assessed on their academic record alone - the guidelines are designed to find a balance between academic performance and work experience. Not only is it an honour to win or to be a finalist, but it will look great on your resume. Even the process of entering is a great learning experience... and your application will be exposed to some of Australia's well respected business people who judge the Award.
 The overall winner of the Award will receive a one week executive education course at Wharton School in Philadelphia (approximate value \$6500), a business class round-the-world ticket courtesy of Qantas, and \$3000. The winners of the categories will each be presented with \$1000.
 If you would like to enter or you know of someone who would, please call Rebecca at BRW on (03) 9603 3888 for an application form. Entries close on November 24, 1995.

I only said I was bilingual and they both started coming onto me.

Interested in Teaching OS? Holders of the Certificate for Teaching English to Speakers of Other Languages (TESOL) conducted by English Language and Literacy Services, Adelaide Institute of TAFE, are now working in Japan, Indonesia, Taiwan, Thailand, Korea, Vietnam, Italy, England, Spain, The Ukraine, Latvia, Mongolia, The Maldives and PNG.
 Dates for next courses:
 Full-time: Jan 1st to Jan 26th, 1996
 (Interviews in November 1995)
 July 1st to July 26th, 1996
 (Interviews in May, 1996)
 Part-time: February to June 1996
 (Interviews in January, 1996)
 August to November, 1996
 (Interviews in June, 1996)
 Previous teaching experience is NOT required.
 For more information, contact: TESOL
 English Language and Literacy Services (formerly AMES)
 Adelaide Institute of TAFE
 5th Floor, Renaissance Centre, 127 Rundle Mall,
 Adelaide, SA 5000
 Telephone 224 0922

-What are your legs?**-Steel springs.****-What are they going to do?****-Rust?**

Uni Gym - Spring Fun Run - 16th October

This year our Spring Fun Run will take a slightly different route. The run will begin at Thebarton Campus at 1.15 pm. The runners from the city campus will meet outside the Uni Gym at 1.00 pm to board a bus that will take them to Thebarton. From there the runners will run along Linear Park, past the weir and back to the Uni Gym, a distance of 5.3 kms.

All University students and staff are invited to participate, together with partners, children, friends, etc. This is definitely a *Fun* event so why not make up a team of four or more and run or walk the scenic 5.3 kms.

So put the date in your diary - 16th October, 1.00 pm, Uni Gym for bus ride to Thebarton Campus.

Join us and receive a certificate and a free drink for your efforts. For further information, please contact the Uni Gym on 267 2926.

Get some lemonade, love and hope - but not in the one bottle.

Sunday October 15 is the Amnesty International fete at Fullarton Park (crn. Fullarton Rd. & Fisher St.) between 10:30 and 15:30. Come for some great entertainment and browse at the stalls.

Working knowledge of the Dewey Decimal System not req'd.

The Students' Association of the University of Adelaide (SAUA) invites expressions of interest from members who wish to become the Association's representative on the Unibooks Board of Directors.

Applicants are asked to submit a brief application of no more than 2 pages (including CV) to the SAUA President by no later than 4pm Friday October 13th.

The successful applicant will be appointed by the SAUA Council upon consideration of all applications received by the closing date.

Work experience on the set of George & Mildred available.

On Monday October 23 at 7pm, Sandy Wilder and Kath Hall are running a workshop for women on conflict resolution. It's at the Women's International League for Peace and Freedom at 155 Pirie St, 1st floor. All women welcome.

We wanna be adored.

Drummer Wanted
Committed and original band:
Influences: Stone Roses, Stereolab, Boo Radleys, Charlatans, Small Faces, Pulp, Blur, Ride.
Jamie 365 0711

What? No talks on train surfing as a profession?

Careers Talks with a Difference.

All sessions will be held from 1:10pm to 2pm, either in the Kerr Grant (Tuesdays & Wednesdays) or the Bragg (Thursdays). The full programme of Careers Talks with a Difference will be published in the October issue of *Careers News* (available in Careers and Community Liaison) and posted on the Careers noticeboard, Level 4, Wills Bldg.

Bookings are essential. To sign up for individual sessions, either call into the C&CL or phone Ms Beverly Aikman on 303 5906.

- **Tuesday 10th of October** - State Government Youth Training Scheme: Graduate Opportunities (Kerr Grant).

- **Wednesday the 11th of October** - Career Opportunities in Teaching English as a Second Language: Australia and Overseas (Kerr Grant).

- **Thursday the 12th of October** - Social Work as a Career (Bragg).

- **Tuesday the 17th of October** - Careers in Banking and Finance (Kerr Grant).

- **Wednesday the 18th of October** - Careers in Financial Planning (Kerr Grant).

- **Thursday the 19th of October** - Careers in Journalism and Public Relations (Bragg).

- **Tuesday the 24th of October** - Careers in Psychology and Counselling (Kerr Grant)

- **Wednesday the 25th of October** - Environmental Careers (Kerr Grant)

- **Thursday the 26th of October** - Careers in Tourism and Hospitality (Bragg)

There are cheaper ways to get your Tetris fix.

For Sale
1 Mac SE
20 meg hard drive, 5 meg RAM + software
Excellent condition
\$400 ONO ring Josephine (w)
231 9889

Sorry about the wig, your Honour. I thought you had to spit it out.

Wine Tasting
Presented by the Law Chapter of the Alumni Association of the U of A.

All Alumni, Judiciary, Court Staff, Lawyers, Legal Workers and Law Students welcome.

Guest Speaker: Chris Laurie (President, Adelaide Hills Grapegrowers & Winemakers Association).

Wineries represented: Ashton Hills, Barret, Basket Range, Birdwood Estate, Glenara, Gumeracha, Henschke-Lenswood, Hillstowe, Lenswood (Tim Knappstein), Paracombe, Petaluma and Pibbin.

5:30 pm Thursday 26th of October on the 5th level of the Samuel Way Building, Victoria Square.

Admission \$12 (\$7.50 students).

Contact: The U of A Alumni Association on 303 4275.

Must have own fridge divider.

I want a girl who is fun to live with but also understands that I need to study. Do you study? Are you fun to live with? Please, no grots or inconsiderate people. No, I'm not looking for a "broadminded" flatmate. Rundle Street flat, \$65 a week, available now. To share with another girl, that's me. Call 359 2167.

No pissing in the car pool.

The St Kilda Mangrove Trail needs Volunteers.

If you are interested in conservation, marine issues, education, eco-tourism and wetland ecosystems and would like the opportunity to share your interest with others whilst gaining valuable training, experience and exposure to people already working in the conservation industry.

If you have approx one day per fortnight spare (more or less if you like) then BECOMING A MANGROVE TRAIL VOLUNTEER COULD BE RIGHT UP YOUR ALLEY!

The Mangrove Trail Volunteer Training Course begins on Wed 11th Oct at 5pm. Volunteers will be required to attend six training sessions at the trail. No transport? No problem - join our car pool.

To find out more or to register your interest in becoming a Mangrove Volunteer, please phone the Trail on 280 8172. Ask for Kristen or Sam or leave a message and we'll get back to you.

But not Sub Pop.

sublime
subliminal
subversive
subculture
sublumen
meeting wednesday 4 october
1pm uni cinema

We're off to see the wonderful wizard of booze.

The U of A Alumni Association Science and Mathematical Sciences Chapter.

Visit to the Cooperative Research Centre for Viticulture. Waite Campus Friday 27 October, 7:30 - 9:15 pm.

All Alumni and friends of the University are welcome.

Topics:
The role of the CRC for Viticulture

-Dr Jim Hardie, Director: CRC Viticulture

Assessing the viticultural influences on grape quality
-Mr Peter Dry, Senior Lecturer in Viticultural Science, the U of A

Illustrative wine tasting: a commercial shiraz product range

-Mr Reg Wilkinson, Senior Winemaker, Riverland Region: BRL Hardy

This activity is free, but please help us with our organisation by letting us know you are coming. Telephone 303 4275

Just take it up to the counter and they'll show you how to use it.

I have a return plane fare to Sydney I can't use. It is \$290. The user must spend a weekend in Sydney. Valid 'til August '96. If interested, call 339 1724

Vote 1 John Schumann.

South Australian Music Industry Association

Public voting for the annual SAMI Awards are now open. The public are invited to vote in the categories of Favourite SA Venue, Favourite SA Band/Artist and Favourite Local SA Release (cassette or CD). The public voting will close on Friday, 3rd November, 1995. Voting forms will appear in the media, record and music stores or can be obtained from the SAMIA Office by calling (08) 267 5111.

The SAMI Awards will be held on Tuesday, November 21st at the Thebarton Theatre with tickets available through all Venuetix outlets from October 1st or special group bookings can be arranged through the SAMIA Office.

Yeah, I'll walk to Atlanta if you swim to Darwin.

Olympic Heart Day
Walk To Atlanta
Sunday 19th November 1995
More than 40 000 feet are expected to pound the parks and pavements in a Statewide walk to raise money for the Heart Foundation and send Australian athletes to Atlanta in 1996.

All 118 Councils in SA have been invited to design and organise a 5 km walk in country and metropolitan areas. These walks will involve schools and community groups in raising funds.

As an incentive for participants, along with the enjoyment of walking for leisure and pleasure, Stillwell Ford (Adelaide) has provided a new Ford Fiesta as a major draw prize.

All participants who register to walk for Olympic Heart Day, Walk To Atlanta which will be held across the state on Sunday 19th of November, will be entered in the draw for the Fiesta.

Contacts: SA Olympic Council; Executive Director: Ms Margaret Ralston

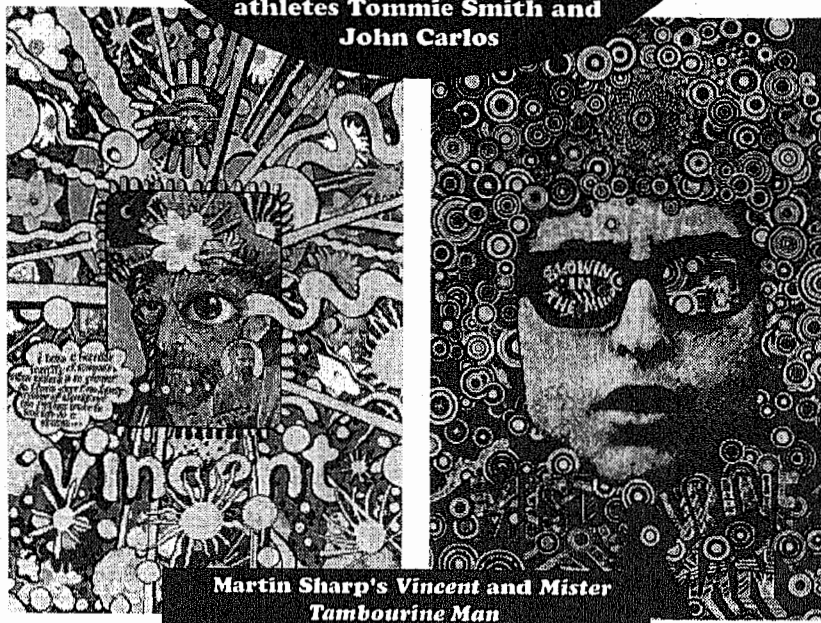
Event Manager: Ms Valerie Beddoe.

On Dit recommends the size 9 shoe for all those tricky shots in the rough.

For Sale - Golf Clubs
3, 5 & 7 Dunlop Irons; 2, 3 & 4 Woods and a Putter. A beginner golfer's bag, heaps of tees and nine golf balls thrown in. Very good (but not unused) condition. Would suit anybody wanting to begin golf. \$90 for the lot. Phone Greg on 336 2281 (after hours).

1968

waterbed invented; John Gorton becomes PM of Australia; the Beatles retreat to ashram in India to study transcendental meditation with the Maharishi Mahesh Yogi; My Lai massacre of Vietnamese civilians by US soldiers; Martin Luther King assassinated in Memphis- race riots spread to 125 cities; famine in Biafra; 30 000 students clash with police in Paris; Andy Warhol shot and wounded by Valerie Solanas of SCUM (Society for Cutting Up Men); Pope Paul VI rejects artificial birth control for Catholics; Joh Bjelke Petersen becomes QLD Premier; feminists protest against Miss America pageant in Atlantic city; Mexico City Olympic Games; Black Power salute by US athletes Tommie Smith and John Carlos



Martin Sharp's Vincent and Mister Tambourine Man

The 1968 exhibition at the National Art Gallery was one of those art shows where an art novice like me could go and spend hours wandering around, marvelling at all there was to see. There was everything from sculpture, fashion and photography to viewings of popular tv of the time (such as the footage of the situation in Vietnam as it was then seen).

The year 1968 was a year of rebellion.

For the first time, minority groups who had been silenced in society cried out for equality before the law. The wimmin's movement and black struggle for rights were renewed and the green movement and access for the disabled and gay liberation movements were essentially born. People like Janis Joplin, Malcolm X, Ho Chi Minh and

Martin Luther King were standing up and challenging the status quo, crying out that their voices might be heard in parliament.

Unlike uprisings in the past against social and political order, sparked by hunger, poverty and oppression, 1968 was different. Students who rose up against the government were richer and more privileged than rebels of the past. And these changes are very apparent in the art of this period.

Idealism came to the forefront in this era of discontent. Vast changes in society, culture and politics saw an experimentation with new extremes. Painting was no longer the main carrier of visual meaning. New movements, such as Op, Pop, Minimal, Conceptual and Earth Art were popular, as artists became ob-

essed with originality.

The once frowned upon 'sex and drugs' lifestyle of rock musicians became the cool new thang, something to envy rather than censure. An increased use of drugs saw a casting off of sexual constraints and other inhibitions.

Almost everyone under the age of thirty turned to rock as the heartbeat of the times, so posters and record covers were a main medium of expression, as artists tried to appeal to the masses at rock concerts and political demonstrations.

Psychadelic art became popular, as artists tried to portray in their work the altered views of reality they experienced through the use of drugs such as acid and marijuana, which became incredibly popular at the time (LSD was legal in California until 1967). The exhibition had an amazing collection of posters and album covers using brilliant colours like orange, yellow, acid pink, lime green, bright blue, red and purple. Martin Sharp's pieces Vincent and Mister Tambourine Man (both featured here) are two good examples of this. I particularly liked the latter, a poster of Bob Dylan with no space left untreated; there are words within the words and patterns of circles, representing the sun and planets, forming his famous mass of hair. Inside his ever-present glasses are the words 'Blowing in the mind'. It is evident from this that the poster's role had changed from advertising and informational purposes to a medium of expression; something to stare at and enjoy while smoking a spliff, decorations and statements of style.

Along with the vast array of album covers were headsets, so that you could sit down and enjoy a few hits from 1968, by artists such as Hendrix, Dylan, Andy Warhol and The Beatles.

In addition to this there were also various fashion shots and a display of clothing

from designers such as Pierre Cardin and Paco Rabanne, who looked to high art as well as popular culture for their designs. One leather dress by Christian Dior looked very bondage-like, as radical chic came in to displace radical ideas by the end of the decade.

Other highlights included Yoko Ono's Bottoms wallpaper, a repetition of a picture of a bottom (you actually don't get to find out whose) covering a whole wall.

It was also interesting to notice that the eccentric Germans Christo and Jeanne-Claude, who recently wrapped the German parliamentary building (the Reichstag) in aluminium foil, actually wrapped one million square feet of Australian coastline at Little Bay in synthetic fabric in 1968-69.

From the whole display of photography, I found Ronald Haebler's piece entitled Q. And babies? A. And babies. most evocative, the vision of slaughtered Vietnamese children, wimmin and men almost bringing me to tears.

Now for the good news and the bad news. Good first. The exhibition is on until the end of October. Bad news last. Unless you are planning a trip or get called away to Canberra, you won't actually see it yourself. If you're keen on seeing some of the work, you can actually write to the National Gallery of Australia for the book about the exhibition, 1968, by Michael Desmond and Christine Dixon. I'd have to say that this was one of the most capturing exhibitions I've seen in a while.

Natasha Yacoub



Ronald Haebler's Q. And babies? A. And babies.

POSTGRADUATE COURSES

You are invited to pursue your postgraduate studies in the Faculty of Economics and Commerce. The Faculty welcomes and strongly supports graduate students, offering a comprehensive range of advanced programs in coursework and research.

Applications are now open for the following courses of study in 1996:

- PhD by Coursework (Economics only)
- PhD by Research (all departments)
- Master of Commerce (by Coursework) available in:
 - Economics
 - Finance
 - Industrial Relations and Human Resource Management
- Master of Commerce (by thesis)
- Master of Applied Finance

- Master of International Business
- Master of Actuarial Science
- Postgraduate Diploma in Economics
- Postgraduate Diploma in Economic History
- Postgraduate Diploma in Finance
- Graduate Diploma in Actuarial Studies
- Graduate Diploma in Industrial Relations and Human Resource Management

A number of Faculty Scholarships are available to support full-time study towards a Master of Commerce or PhD in the Faculty.

Application forms and further information are available from: the Manager (Graduate Studies), Faculty of Economics and Commerce, The University of Melbourne, Parkville, Victoria 3052. Telephone: (03) 9344 5395.



THE UNIVERSITY OF MELBOURNE
MORE THAN A DEGREE



Chinese Banquet November 7

Entree: Dim Sim & Spring Roll Soup: Chicken & Sweet Corn
Main: Malaysian Curry Chicken, Canton Steak, Pork & Plum Sauce,
Stir Fried Vegies, Special Fried Rice
Sweets: Fried Icecream & Coffee or Tea with Fortune Cookie

\$12

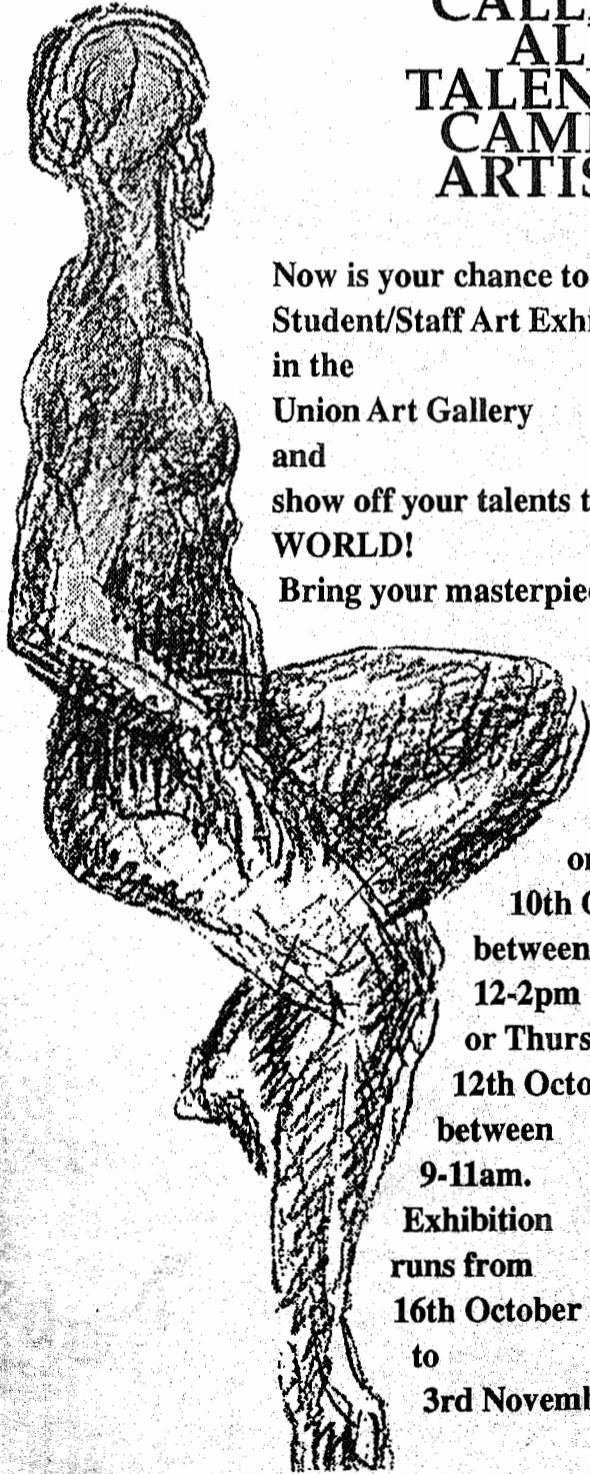
PLUS Cup Sweeps, Fashion Parade, Large Screen

12 NOON ONWARDS

FREE GLASS OF CHAMPAGNE ON ARRIVAL

PHAR LAP PALACE

Upper Refectory * Level 4
Adelaide University Union
Ph: 303 5401 Fax: 223 7165



CALLING ALL TALENTED CAMPUS ARTISTS!

Now is your chance to enter the
Student/Staff Art Exhibition
in the
Union Art Gallery
and
show off your talents to the
WORLD!

Bring your masterpieces

to Darren
at the
Gallery
Coffee Shop,
upstairs,
on Tuesday

10th October

between

12-2pm

or Thursday

12th October

between

9-11am.

Exhibition

runs from

16th October

to

3rd November

Friday 20th October

FREE
GAETJENS
V
ALEXANDER-
GRIEVE

2 outstanding artists,

Peter,

a classical guitarist

and

Donald,

a vocal instrumentalist

and singer-songwriter

will perform

a wide variety of

relaxing music.

From 4.30pm onwards,

there will be a

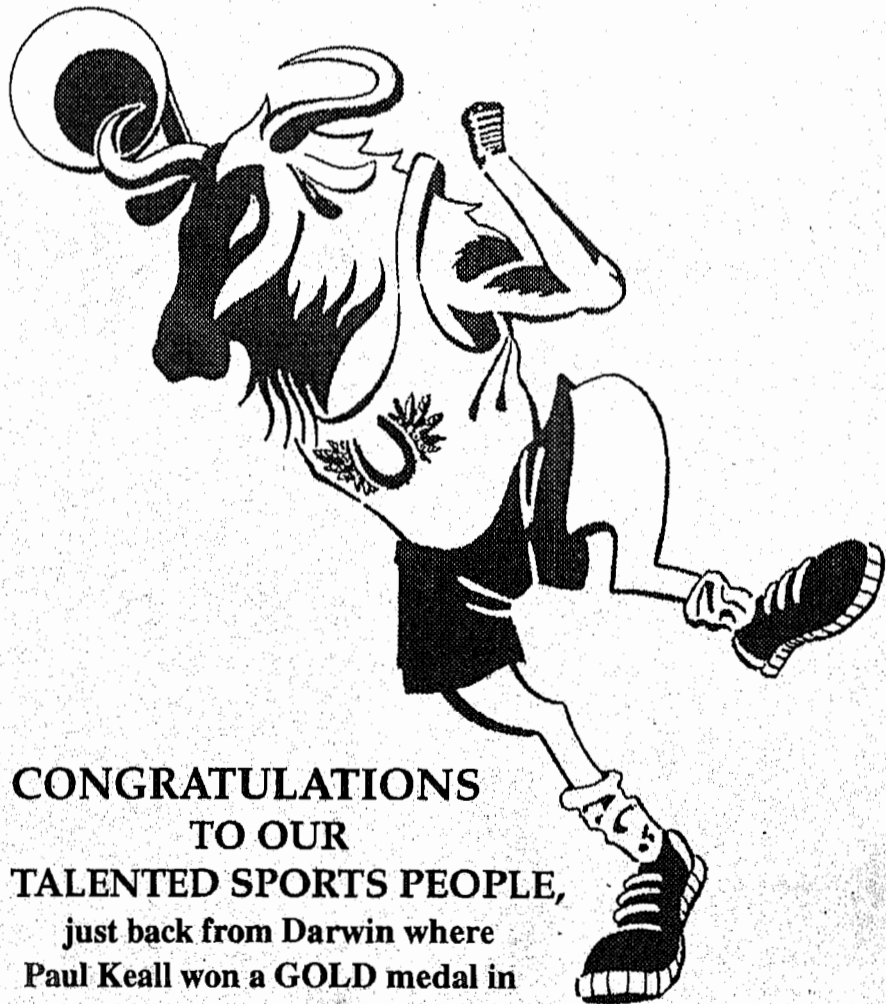
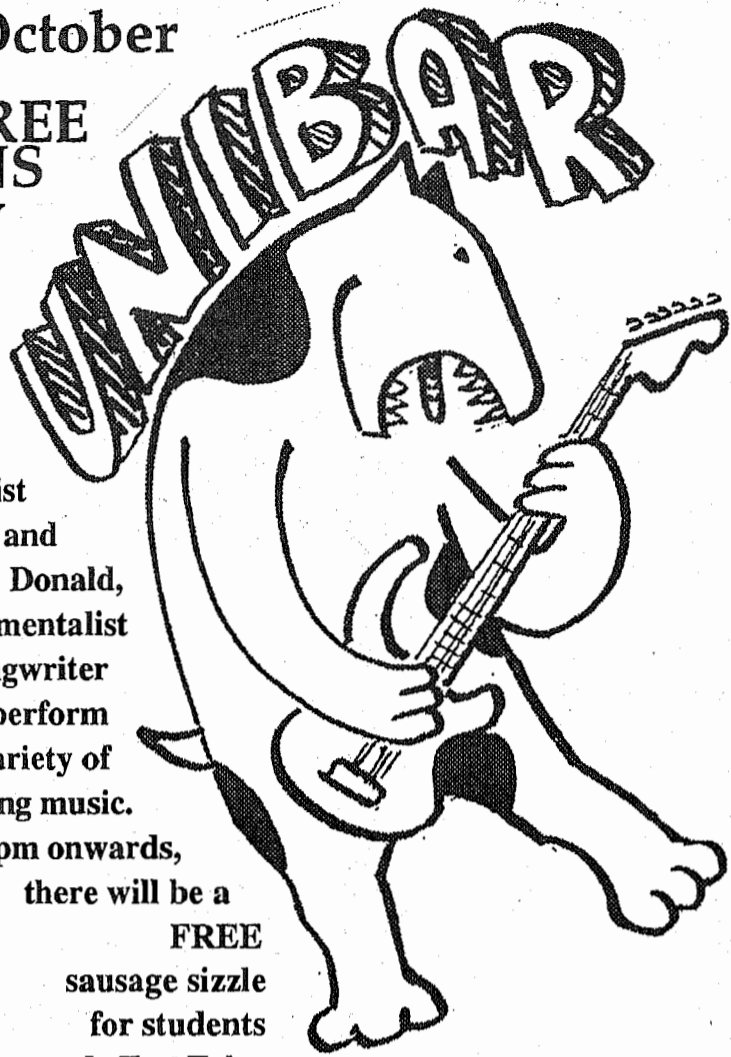
FREE

sausage sizzle

for students

and \$2 pre-made Test Tubes.

Also, \$2 Longbrew stubbies all day
and \$1 schooners from 5-6pm.



CONGRATULATIONS
TO OUR
TALENTED SPORTS PEOPLE,
just back from Darwin where
Paul Keall won a GOLD medal in
Tae Kwon Do (Black Belt Division)

and Steven Haifawi won a SILVER in novice.

Congratulations also to

Helen Turnbull for coming third in the Combined Women's
Judo Event,

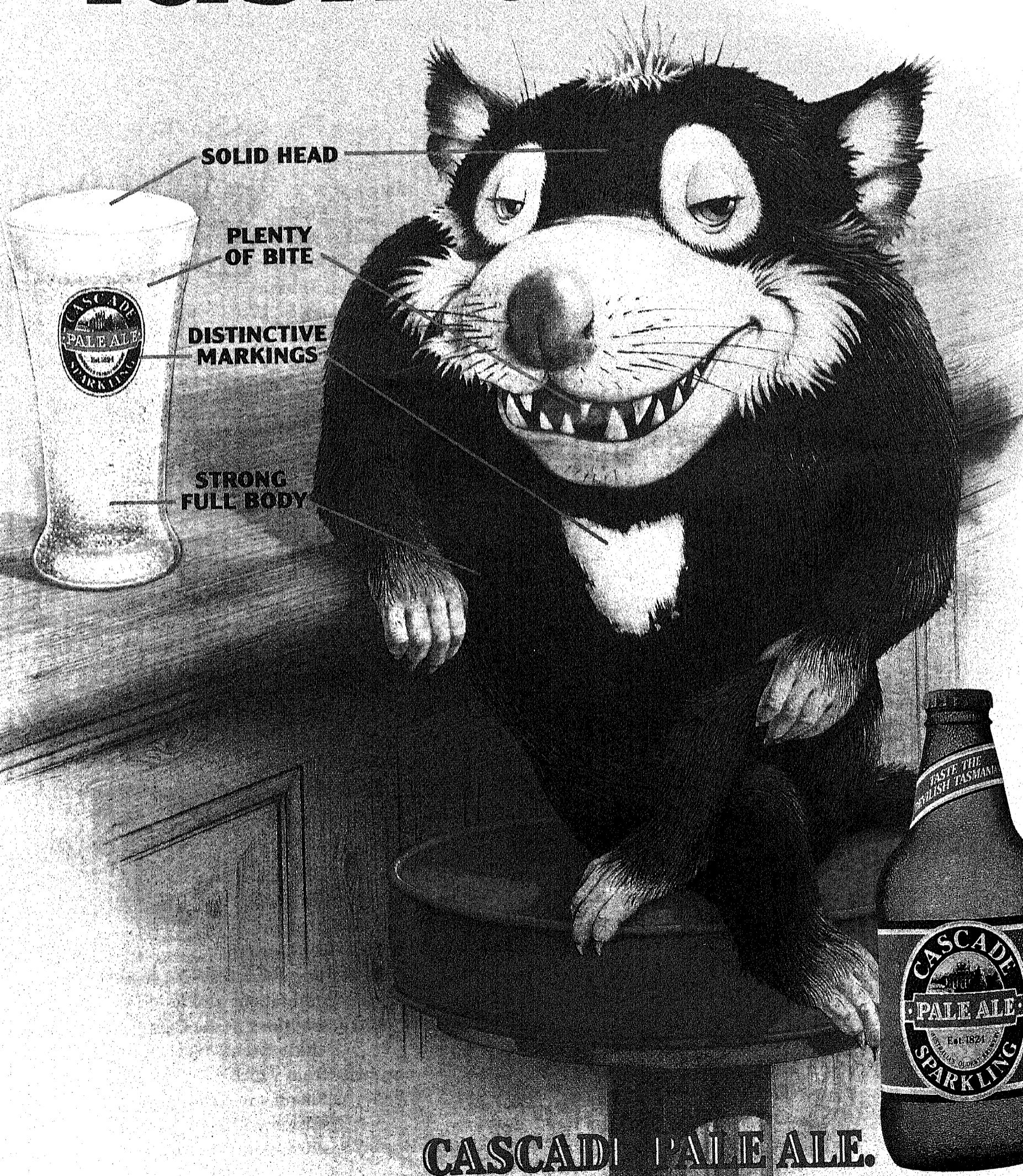
our Judo Team which came third,

Volleyball made the semi-finals,

Netball came 12th and

Hockey is still looking for the ball!

The Devilish Tasmanian.



SOLID HEAD

PLENTY
OF BITE

DISTINCTIVE
MARKINGS

STRONG
FULL BODY

CASCADE PALE ALE.