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# ON DIT

The Adelaide University Students' Association Weekly

Volume 63 Number 20 October 23 1995

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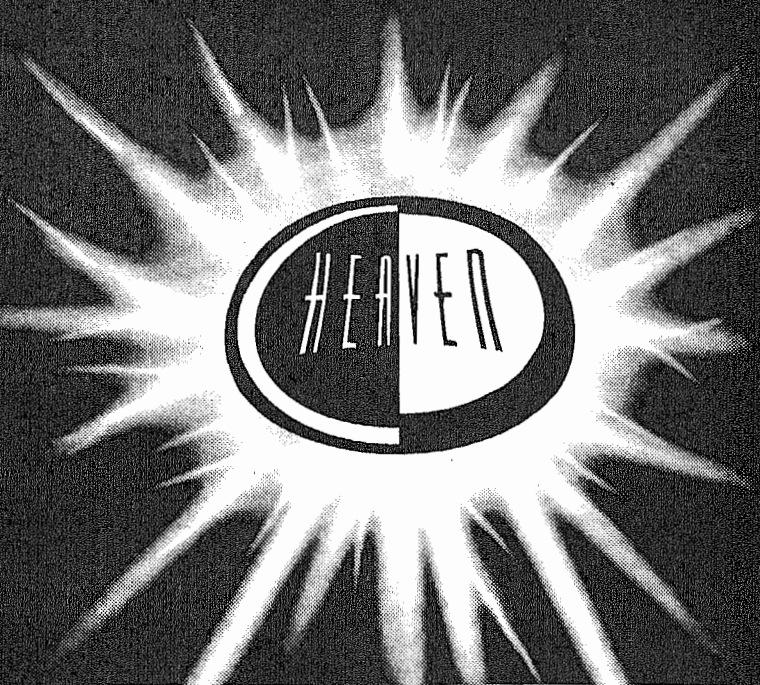
# THE BADLOVES

## & THE JAYNES

TUESDAY OCTOBER 31ST

TICKETS FROM VENUE\*TIX

OR @ THE NEWMARKET HOTEL



WEDNESDAY



THURSDAY

CHEMISTRY

FRIDAY



SATURDAY



# YOU'RE A JOKE

Last week we challenged you, the public, to make us laugh. In return, we promised to pass on Secure Parking vouchers to the value of \$100. Let the results speak for themselves in the form of an abbreviated version of the winning entry. Read it and tell us if we could have responded in any other way.

The winner of \$50 worth of Secure Parking vouchers - Peter Caporaso.

"...By the way, the real reason that I think you should let me win, apart from my sparkling personality and stunning good looks, is that I will immediately donate the prize to the Edmund Rice Camps Club Quiz Night (remember, the group that holds holiday camps for disadvantaged kids). You can enforce this promise in any way you like, because I mean it! So at least some of the social cost of encouraging people to drive to the City when perfectly good bike paths and public transport is available will be offset by the knowledge that it will be helping a kid from one of Adelaide's needier families.

Cheers, and congratulations on the best year of *On Dit* in my four years (sigh) on campus.

Peter Caporaso  
ERC Club Treasurer

PS - Sorry I used only one side of the paper, but the printer hates me. Please reuse the back for scrap paper. Thanks!

...2. Three statisticians were hunting in a wood, and came across a deer. The first fired but missed by a metre to the right. The second fired and missed by a metre to the left. The third didn't fire, but threw his arms in the air and yelled, "We got it! We got it!"

3. Why did God create economists? To make weather forecasters look good.

...5. How many uni students do you need to change a lightbulb? Five - one to hold the bulb and the other four to get so drunk the room starts to spin.

...11. Why was the politician happy when he finished a jigsaw puzzle in six months? On the outside of the box, it said two to four years."

The winner of \$25 worth of Secure Parking vouchers - George Nisyrios Jr.

The winner of \$25 worth of Secure Parking vouchers - Luke Oswald.

Claim your prizes by showing yourselves into the *On Dit* office and revealing your identities at your leisure. Well Done.

\$50

The ABC Shop presents

The Terrible Twosome

Triple J's  
**Helen & Mikey**

appearing full frontal  
in-store  
on

Friday  
**27th October**

1.00pm - 2.00pm

signing copies of their new book

**3 Beers and  
a Chinese Meal**  
- an experience in itself!

**PLUS**

Your chance to win an evening out in Sydney with the Breakfast duo!

Pick up your entry form in-store



Shop 310, Level 3  
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Phone: 410 0567



# EDITORIAL



You are now looking at the largest *On Dit* in its 63 year history. Size is everything. We hope that you have enjoyed the paper this year. Best of luck to Frank, Christina and Kerina for 1996.

Parting comments from ScrubyYacoubRawes:

"Our links with the student body were tenuous and strong." - Bryan Scruby.

"If before me I had a chest of drawers and into one of those drawers I had to place the 'lunatic fringe' element situated on this campus, then rest assured it would belong in the bottom drawer." - Matt Rawes.

"Wrap it up in a sentence at 8am Monday after a sleepless weekend? Yeah right. Said it before. Say it again. *On Dit* is yours. Utilise it. No regrets." - Natasha Yacoub.



## YOU ARE EVERYTHING

The fact of the matter is that this paper would not reach you if it weren't for the hours and hours of unpaid work by all of these people:

**Chris Puglisi** (vox pop) - Unofficial fourth member of the Sunday night editorial team. Best team player. Chris, we thank you.

**Frank Trimboli** (music), **Kerina West** (music) & **Christina Soong** (music) - Worked damned hard this year and we know we're leaving our job in more than capable hands.

**Matthew Pearce** (news) - Quality contributions from a quality guy.

**Miranda Lim** (film) - Organisational skills ahoy! And knows how to eat a Paddlepop.

**Asha Mayer** (theatre) - Revitalised a dead section.

**David Raftery** (sport) - The next Bob Neil.

**Johanna Wheelan** (sport) - No spelling errors detected.

**Marian Clarkin** (visual arts) - Late starter, strong finisher.

**Victoria Bannon** and **Richard Jaunay** (employment) - Jobs R Us. Good job for a tough section.

**Michael Duffy** (wayzgoose) - The deadline is Wednesday, Michael. That's Wednesday. Nice bloke though.

**Megan Brown** (news) - Your smile is worth a thousand words.

**Julia Davey** (GA) - Have you seen Tash?

**Alethea Leslie** (literature) - Bookworm.

**Rowan Campbell** (wayzgoose) - The tool for all occasions. and **Mark Scruby** (advertising) - Tetris immortal (16 055).

Oh and made the advertising budget, too.

and **Mike Downing** (freight) - 6 am Monday morning, 20 times this year. You're a gentleman and a scholar and have got the piece of paper to prove it.

as well as:

**Ching Yee**, **Simon Dunstan** (video co-ordinator), **Sharon, Vicki & Jane**, *Elle Dit* collective, **Daniel, Richard & Jason Camtech**, **Ritchie Hollands**, **Nadine Ryan**, **Babby**, **Ian & Bonnie Cadillac**, all our regular contributors, all our Sunday night helpers and anyone else we've forgotten.





# 1 a r s

- pages 6 to 9:** Letters.
- page 12:** News - Green Gear.
- pages 14 to 15:** News - Macedonia, Cuba and Bosnia.
- pages 20 to 21:** Vox Pop #1 - *On Dit* '95.
- pages 22 to 24:** News - Commerce and Dope, 1995 in news and Celebrity Faxes, Plagiarism and Mental Health.
- page 31:** Sausage Turners' Report - need more sauce.
- pages 34 to 37 and 39:** Wayzgoose - Around the World in 17 Beers, Money on the Dogs and Paesano, Raves, Going Out.
- pages 40 to 41:** Vox Pop #2 - Drugs.
- page 42:** Gender Agenda - Wimmin on the Net.
- page 43:** News - Faculty Reps.
- page 45:** Theatre - *Cats*.
- page 46:** News - Young Democrats Cut Loose.
- page 49:** Visual Art - Mambo.
- page 50:** Employment - Summer Jobs.
- page 51:** Tottypot.
- pages 52 to 53:** Literature - Reviews and Top Ten.
- pages 54 to 59:** Film - Reviews, Max Cullen, Videos and Videos.
- pages 60 to 71:** Music - Flat Stanley, Five Hours of Cheese, Defamed, Top 5 for '95, Upcoming Releases and Tours, Local Muso Vox Pop, Reviews and Jason Pop Gun Interviewed.
- pages 72 to 75:** Sport - Changing Seasons, The Last Adelaide GP, Patsy McTiernan and Cricket Poetry.
- page 77:** Classifieds.



- pages 10 to 11:** Student Housing Exposed.
- page 13:** The X-Files.
- pages 16 to 18:** Suppressed Technologies.
- page 19:** Hong Kong.
- page 25:** The Natural Law Party - Peter Fenwick Interviewed.
- pages 26 to 27:** The Results of that Dope Study - Which Faculty Tops the Intake?
- pages 32 to 33:** Feminism and Marriage.
- page 44:** Creative Writing - The Mansfield Papers.
- page 47:** 1994 *On Dit* Editor, David Mills takes a look at 20 years of the queer press.
- page 48:** One Sausage Turner to an H'ors doerve Turner.
- page 76:** Mark Scruby went to Melbourne to see Teenage Fanclub - prick.
- page 78:** Aussie Sperm.



# Competitions

This is it. Your last chance to claim a freebie from us before our exam/Summer holiday hiatus. This is what you could win!

- ◆ One of 10 gift packs from The Planet containing all manner of good stuff from that newer than new place in Pirie Street.
- ◆ One of 3 Oasis or 2 Ammonia CDs thanks to Sony and
- ◆ A share of the *Three Colours White, Red and Blue* videos, CDs and posters that we have to distribute.

To win The Planet packs, all we ask is that you come see us at 1:05 pm on Thursday, the 26th of October in the *On Dit* office.

To win the Oasis or Ammonia CDs, come see us at 2:05 pm on Thursday, the 26th of October in the *On Dit* office.

To win some *Three Colours* booty, you have to name one of the three stars of the trilogy pictured on this page at 3:05 pm on Thursday, the 26th of October in the *On Dit* office. No prizes issued before allotted time. Fact.



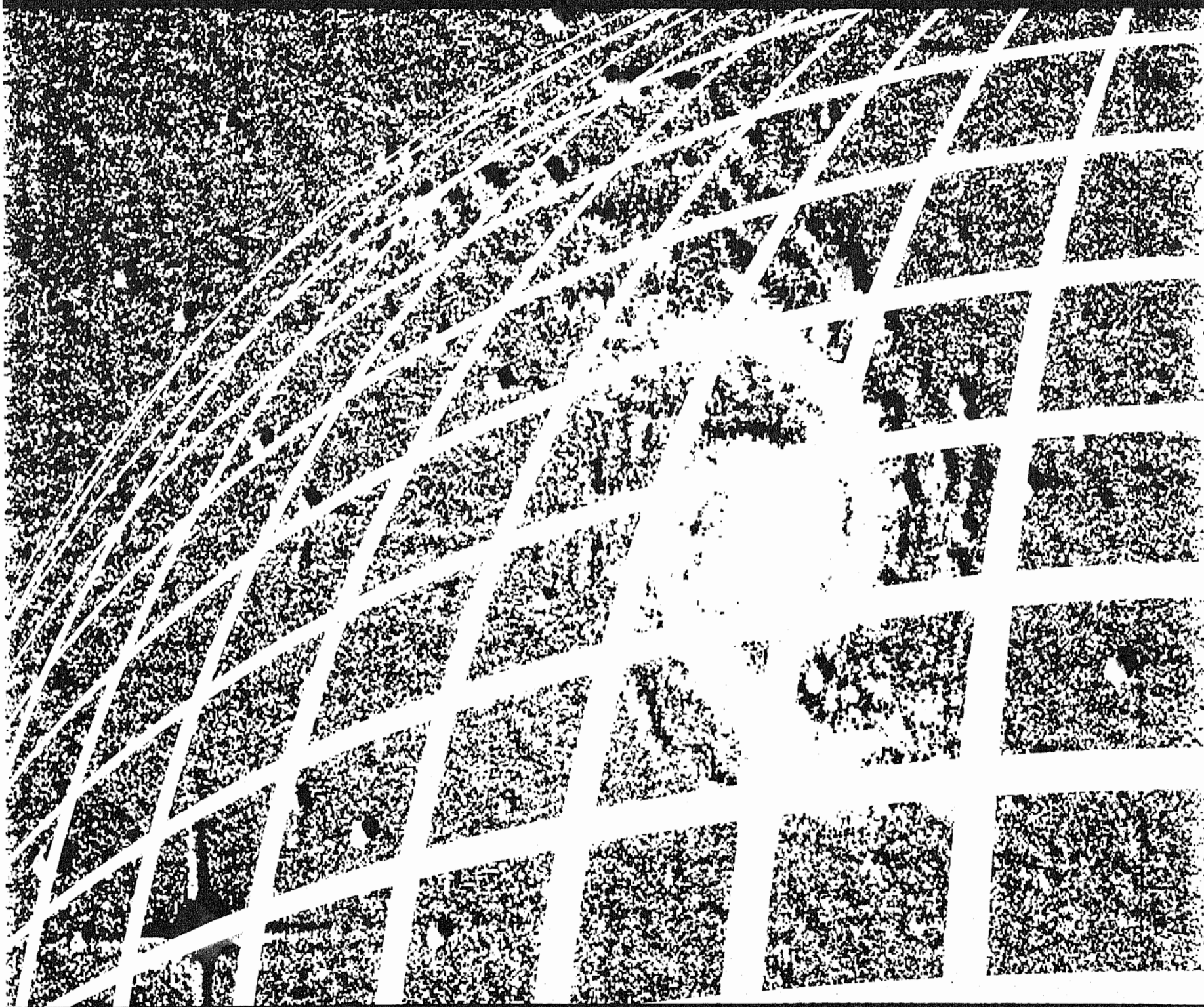


# THE PLANETARIUM

Dance Club of the New Age

Resident Master on the mike, MC Tim

Opening Thursday 26th October 1995 Featuring Kathy Brown from the U.S.A



Wednesdays

**B.O.P.**

Best of Pop  
DJ's Driller  
Jet Armstrong &  
MC Sean Murphy

Thursdays

**OrBit**

Spinning Upfront House  
DJ's Angu\$ Brendon,  
ATB, Madness

Fridays

**Club the Pub**

T.G.I. Friday  
DJ's Madness &  
ATB

Saturdays

**pleasure dome**

Funk, Groove, Dance  
DJ's Madness, ATB,  
Code 1, Gen 1

**Culture the Beat  
AWESOME!**



### Available on the back of a WeetBix pack

Dear Editors,

Now that we have cardboard cut-out police cars, perhaps we will soon hear news reports along the following lines:-

Tragedy struck today following a car chase on Port Wakefield Road. A white cardboard cut-out Ford Escort was observed speeding in a northerly direction at approximately 180 kph. A cardboard cut-out police vehicle gave pursuit in a chase lasting for approximately 30 minutes, until the cardboard cut-out Escort collided with a cardboard cut-out stobie pole. A cardboard cut-out Ambulance was quickly on the scene and took the severely injured cardboard cut-out driver to cardboard cut-out hospital, where, despite the best efforts of highly skilled surgeons and Origami experts working with the latest 'Scissors-and-Masking Tape' technology, he later died from self-inflicted paper cuts and was tossed into the recycling bin.

But is there more to this situation than meets the eye? Perhaps the police are only the first government employees to be 'cardboardized'. After all, it won't take them long to appreciate just how little pay cardboard is entitled to. Perhaps teachers are next in line: class sizes halved in one fell swoop for next to no cost. And then the Public Service. And then Cabinet. Who knows, maybe we will even get a cardboard Dean Brown? (No, forget that. Silly suggestion. We've already got one.) Or perhaps we are *all* to be abducted and replaced with cardboard cut-out effigies of ourselves and the world run by a four-year-old named Timmy who's proudly showing off his new-found ability to colour in without going outside the lines.

Or perhaps not. If the government seriously thinks that this strategy will stop people speeding, then why not simply attach a small cardboard cut-out police car to the front-left part of the bonnet of every car in the state, so that drivers *always* think there's a police car up ahead and thus never speed. Or perhaps they could just paint them on every windscreen. Same result.

There is a positive side to them, though. If you get close enough to one to open it up, you find that on the inside it has a really sentimental message in it, like 'All The Best On Your Eighteenth Birthday' or 'Wishing You A Merry Christmas And A Flappy New Year'. Life size greeting cards. Isn't that nice?

Yours sincerely,  
Paul Bradley

### If it's not opinions you want down your throat then what are you after?

Dear On Dit,

This little ditty was written in commemoration of another year at this institution.

They visit me in the asylum, bringing crayons, blunt scissors and paste.

They sit and hold my hand, occasionally wiping spittle from my face.

"Why," they ask, "do you rock to and fro,

Have you an actual disease, or are you just slow?"

I giggle hysterically and beckon their collective ear

And try (without drooling) to tell them the story they want to hear.

I was once a student studying at a university in Adelaide

My union fees, my compulsory HECS every year I dutifully paid

I really didn't give a stuff about supporting group, religion or race

I merely desired to obtain a degree and occasionally adjourn to the bar so I could get off my face

But a vindictive horde made my dreams slump and sour

Comprised of ambitious young Arts / Law students with an obvious lack of contact hours

They hung around the Barr Smith Lawns in groups of four or five,

After continual confrontation, I questioned why these folk had been given life.

They asked if I believed in God, if I had voted today

They asked if I preferred to toke, drink or snort, they asked if I was gay

They gave me pamphlets, sermons and the odd sincere stare

Couldn't they see that zero was the factor of my care?

They shouted and they ranted but were unable to see

My anger building slowly at the way they spent my fees.

They erected tents to help their cause, they gave many a rousing speech

They took a three day get to know you camp on students' fees and went to the beach.

I remember election week when they protested money wastage and other hocus pocus

Then all elected took our money to Aldinga - thanks goes to the integrity of Student Focus!

So, I tried not to think about the elected officials' hypocrisy

And instead sat in the Mayo and picked up a copy of *On Dit*

I was shocked, I was stunned, had I developed a tumour

It was a newspaper full of political crap, but no one iota of contemporary humour.

The editors were so politically correct I found it actually hurt

I've found more stimulating brain food in an after dinner burp.

Is there nowhere on campus where my money does not go

Towards the self-propagation of the power hungry conservatives that run this show?

I came to Uni to learn of statistics and of biology

Yet the fuckwits which run rampant at this place leave me considering a lobotomy.

So before the interns cart me off and administer medication

I'll say it clearly, so it requires no explanation

If you are interested in politics and the like please, please take note

Enjoy your power, be true to your promises, but stop shoving your opinions down my throat!!!!

Spoon,  
2nd Year Science  
Eds

Dear Spoon,  
Go get fucked you cunt.  
Politically correct enough for ya?  
Eds

### And after feeding thy slab, Mr. Anarchist doth fed thy chickens

Dear Abu Ranji,

It has come to my attention that you are once more unsatisfied with the humorous content of *On Dit*, as am I. As I said a month ago and I say now, wait until the end of year issue (although you're probably reading it now so this letter is a waste of time. Oh well, bugger it). Space limitations in the paper were caused by budget cutbacks or something, but I was too busy staring at the pretty office walls when the editors explained it to remember any of it now.

I would also like to add that it was I, not *On Dit*, who said that there was a "slab" of funny stuff. The LAMC is an organisation completely independent of *On Dit* and the University of Adelaide for that matter, and I doubt that either of them would wish to be associated with us anyway (not that they even know us, it's just a little persecution complex we have here).

Regards,  
Mr Anarchist,  
Head Nob,  
Public Nuisance Division,  
Legion of Anarchy Municipal Council,

A puppet government for The Beijing Arms Corporation  
Propaganda supplied by Marxist Bastard Design Studios.

PS. A big hello to Comrade Daniel at the Icelandic Socialist Front. Keep up the good work. It must be lonely on that hill.

PPS. The slab *does* exist, I have seen it and fed it myself. It contains some topical stuff, but by the time the cartoons about nuclear testing get printed we would've evolved so much from the "friendly radiation" blowing across the Pacific that we would've risen above the humour and couldn't understand it anyway. Sodding bloody budget cutbacks. Sodding bloody French Government. Sodding bloody caffeine rush at three in the morning. Sodding bloody crap Funniest Home Videos joke.

### Blink and you'll miss the 'Revolution'

Dear Eds,

Is the world turned upside down? Had there been a revolution in the SAUA offices? Have student politicians changed their spots? Or has a new batch of would-bes taken over the trough?

Six months ago, SAUA did all it could to hamstring the pre-budget picket line at the ALP offices on South Terrace. They denied their support when the 'lefties' moved onto our campus. They had a party when the tents were pulled down. They denied funding to defray the debts of a successful stunt. Basically, they acted just like real politicians do when people try and do something. And their big brother, NUS, went one better and have managed to sabotage any serious opposition to the Granddaddy (pardon all the patriarchal language) - the ALP. We all pay HECS now because they did this back in the eighties. Some of us are paying up-front

fees because they're doing it now. I guess it's an institutional learning curve. They'll have succeeded soon, when only the rich can come to this wonderful place.

I guess I was surprised to hear of a Tent City, paid for and supported by SAUA, advertised by NUS, on Adelaide Uni. I hear no one turned up. And I think ... if we'd had that support in May and that money in April, maybe the post graduates wouldn't have their backs to the wall now. Who knows? Maybe that's the way it was meant to be.

All hail the "Revolution",  
Mark Kernick,  
Student in poverty

### Koh v. Anderson University Bantam Weight Championship. Barr Smith Lawns, Wednesday, 1pm

Dear Alan Anderson,

I accept your willingness [Censored - *Sorry, Rob, this bit's inappropriate - Eds*] and yet I still kind of like you. I guess it's because you've taken such a public attitude to your right-wingedness and your disloyalty to your faction.

And don't think that your mother being Chinese will be any help when we do what we've planned to do to this country. Where I come from - we don't forget such things.

Seriously, however, there were about three kind of argument things in your letter regarding government policy on Austudy and the payment of HECS with respect to permanent residents (PRs).

Firstly, you argue that PRs do not contribute to Government revenues because students do not pay taxes. Yes they do: some work and all consume goods. So do their parents who, in most cases, need to invest significantly in Australia to obtain their PR status. This is not to talk about the direct economic contribution PRs make while here. One could even argue that, proportionately, PRs and immigrants pay *more* tax than citizens (this, however, would be evidence - a concept you are unfamiliar with).

Secondly, you argue that Australia does not want a "population of 'fence sitters'". Again with this propensity to represent the silent majority. The thing about silent majorities is that silence usually signifies either acquiescence or non-existence. In reality, Australians do not mind if you're a citizen or not so long as you don't beat people, steal or otherwise break well-known laws [*another bit of defamatory - Eds*].

And why should people want to be citizens of Australia? Because they care about the people in Parliaments and the quality of legislation emanating from them or because it's cheaper? Do "economic" citizens, think about substantive citizenship issues? Is there any benefit to the community in having citizens who are forced to become so. Even the silent majority, I feel, would prefer willing citizens (although you'd never hear them say so).

Thirdly, you talk of Australia providing charity to PRs who leave Australia with never-to-be-paid HECS liability. Even if this were true in a majority of

cases, my answer is "so what?" Is it so bad that Australia will and does provide high quality (relatively speaking) education to members of the world; education being a fundamental right which undeniably raises living standards wherever it is applied. I don't have a problem with this.

In conclusion, I hope you die painfully, publicly and soon.

Best regards,  
Rob Koh  
Citizen of Australia

### Newbury copping it left, right and center

Well, another well-meaning letter from a Christian purporting to share God.

Mr Newbury, you don't do your God justice, you portray him inaccurately. You might indeed be correct in asserting Australians have "chucked" the God idea because of 'rationalism' and are under a death sentence if, as individuals, they don't make the choice to befriend God. Perhaps the 'chucking' happens because the problem with Christians such as Mr Newbury is they tend to colour their message with condemnation and guilt. Symptomatic of some evangelical Christianity, there's a difficulty 'befriending' people in your message.

It's all very well attacking "low self esteem, cheap relationships, addictions", etc. but what about addressing the underlying pain and suffering of people with broken hearts who come out of broken or dysfunctional families, who are survivors of domestic, sexual, emotional and physical abuse or who are victims of crime? Maybe Mr Newbury could enlighten us on how God wishes to 'befriend' such people (they sit with you in lectures) and help them deal with the pain and resolve these issues. After all, didn't Jesus promise not to break the bruised reed and to bind up the broken hearted.

If Christians related to where people are at, perhaps they'd listen. Maybe next time Mr Newbury could tell us how God helped him overcome his brokenness and the painful issues of his life. If he's got no traumas to work through (he should be so lucky), perhaps he could get by those who weep and weep with them and learn how to relate God to their need instead of pontificating.

Stephen Law

### Mike, you really do need God on your side

Dear "Big Cam" and "Phil Istine" (and all other readers),

Thanks for your responses in last week's *On Dit*. You seemed to have thought through the issues that Christianity presents and have rejected it as simplistic and dogmatic. On the whole, your comments probably represent the majority of "enlightened university students" who have rejected all the faith because of some of the issues.

"Big Cam", your letter seems to be fairly well thought through, and you have concluded that my previous statement ("You are God's enemy awaiting destruction") is a

form of blackmail, guilt, fear and self-preservation. Well, I agree (apart from blackmail). Yep, you ought to feel guilty - because you've sinned; you ought to feel fear - because this guilt will be punished; and you ought to consider self-preservation - because you *need not* face the punishment. Although Christianity does not rely on guilt, a person simply won't accept Jesus into their life until this is reckoned with. Guilt is unpopular nowadays, but that doesn't make it wrong. Guilt and truth aren't mutually exclusive; guilt (as far as Christianity goes) is the truth. Guilt is not the end, but a means to the end: repentance and salvation.

I humbly apologise if my letter was too severe and distorted the underlying love of God. My intention was not to "scare" anybody into repentance but to highlight just how vast, deep and wide the love and forgiveness of God is. Think about accepting Jesus as your Lord, your King and your Master. Pretending you have no sin *will* make you feel better now, but will not help you when you stand before God. You need not face God as enemy or sinner: take the *free* opportunity to face God as your best friend ... accept Jesus.

Mike Newbury  
Evangelical Union

### Newbury dropped from God's starting 18

Dear Editors,

Having read Michael Newbury's letters in *On Dit* and the various letters in response to them, I felt compelled to write.

I appreciate Michael's effort to share what he believes so strongly about. However, I think he might have overstepped a social mark with his latest letter which was much more abrasive than previous ones. I'm sure this letter must have offended some people and detracted from the letter's main purpose. I am disappointed when I see the Christian faith that I believe in misrepresented or misinterpreted. I am not saying that Michael did this, but I am concerned that readers may have got the wrong idea about this faith from the letter.

Do not use this one unpleasantry of a single individual (or individuals) as an excuse to write off an entire faith. That would be foolish and narrow minded. Look to the root of the Christian faith to see what it is all about - which is, of course, Jesus Christ.

I have noticed that many of the people who write in to *On Dit* and other papers on the subject of Christianity say that they agree with what Jesus said and regard him as a great man with high morals (see, for example, Cam the Bellringer's letter from last week). Still they see the abominable way the Church has acted at times throughout history and the hypocritical way Christians act today and they find it hard to credit Christianity with much integrity. They see that Jesus' followers are much less than perfect and, as a result, fail to agree with the respect that he, as a great human being,

deserves.

Please do not ignore Jesus as a result of we incredibly fallible people who call ourselves his followers. Examine the man himself. Judge him for who he was/is. Surely he deserves it if there is even the slightest possibility that he is who he said he is.

Yours sincerely,  
Jeremy Wright  
Arts

### Alan, Alan, who the Fuck is Alan?

Dear Alan,

Matey. Your letter in last week's *On Dit* was great; logical, open-minded and oh so helpful. If I understand you correctly, all permanent residents are going to leave Australia after sucking the "international charity organisation" that is Australia completely dry of funds, leaving you, the dutiful debt payer in our 'Austudy / HECS debt' debt. There are over 40,000 PRs currently still living in Australia paying their HECS debts. Funnily enough, I couldn't find any figures for the number of Australian citizens still living here paying off their debts.

The problem here is that the welfare system of Australia is being abused. But this problem does not have as its source in permanent residents. How do you account for the fact that it is just as likely for a citizen to leave the country after finishing their education leaving a debt behind for the 'serious' tax payers.

I'm so glad that you've grasped the

basic facts here. Given that PRs only recognition in this country is their tax file number, I cannot understand how your wonderful 'graduates tax system' can help rectify the 'widespread abuse of the system'. For PRs, there is no deferral of HECS, nor any possibility of Austudy or any other sort of 'subsidy'. I guess we can't expect any better treatment seeing as how we are phoney PRs.

Alan, I would like to address your definition of PR and citizen and while I have your attention, can I just point out that education has been recognised as a human right and not one based on citizenship (as defined by you). Which means that it should be available to all, even 'fence sitters' (we're not in a war, buddy!).

Lastly, you are a joke. I want you to walk around Uni tomorrow naked except for an Australian flag draped around your self-righteous arse.

Yien Hong Law

PS. Do it soon, before I leave Australia in case they find out I'm an alien (i.e. non-citizen) with bad credit.

### Nick knows it when he sees it.

Dear Eds,

Your headings throughout this year have consistently left me in paroxysms of uncontrollable laughter.

Thanks for the good times (and great rock 'n' roll).

Nick Law

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\$ 2995 Students, Staff & Alumni

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## Stop Press: Green Left Weekly talk Chirac around

Bonjour Editors!

Once again, every environmentalist's favourite legend is back for one last time in '95.

Isn't it great to see that the large try-hard campus Greenie group has been successful in stopping France from carrying out nuclear tests in the Pacific. The French have listened to their protests, along with those of the rest of Australia's vast population and stopped all forms of nuclear testing as they are scared that Australia and its bunch of moronic environmentalists will use their extensive power to overwhelm them and harm the French economy. Yeah right!

Hopefully, the continuation of nuclear testing will make these morons realise that France doesn't really give a rat's arse what they think and therefore stop them protesting and maybe even encourage the Greenies to do something useful with their time such as getting a proper hairstyle and wearing normal clothes instead of walking around with dreadlocks and clothes that, in comparison, make homeless street people look fashionable.

If the wanna-be Greenies are really serious about stopping French nuclear testing they should go to the Pacific in their rafts and dinghies and personally challenge the French. I am sure that they would be extremely successful, not! The French commandos could then do us all a favour and blow them out of the water with their third nuclear bomb. I for one would appreciate the gesture and rejoice in the reduction in the number of shit-stirring Greenies which unfortunately inhabit this campus.

Environmentally for the final time,

Pierre Peugeot aka Nuclear Nigel

## You've knocked off for a smoko but you'll be back later on

Hey True Blue (aka Alan Anderson),

Re: His facile 1950s analysis of permanent residents getting HECS / Austudy,

There are just as many Australian citizens who take their education overseas (avoiding HECS liability) or squander it here, as there are permanent residents ripping off our system.

As if a piece of paper saying "Australia" in the 'Place of Origin' box makes you somehow more of a contributor to Australian society (tax, social interaction, future innovation).

Why not get all students to sign a pledge ensuring they'll use their education in a decent, responsible, God-fearing, Australian way - and while we're at it: - Bring back the *White Australia Policy*, stop importing foreign goods and, for God's

sake, stop teaching languages in schools.

Get over yourself.

Cheers, Mate ... Good on ya, Cobber.

Cressida Wall,  
Law

## The Jungle Book on campus?

Dear Ms SAUA President-Elect,

I feel compelled to respond to your criticism regarding me in the last issue of *On Dit*. The main criticism I found offensive was that I am sexist merely because I referred to the "leader" of Student Focus as a man. Your claim that Student Focus is a collective with equal input is laughable to any observer with any real world experience. Who was it giving the troops a gee up every morning like some Ake'l'a with all his little wolf cubs? Who is it that leans on all the elected Focus reps to vote the party line to ensure that a party hack gets the job instead of a much more worthy person? That is what I mean when I refer to the "leader" of Student Focus.

As to the claim that I didn't think through the issue of the changes to Austudy eligibility for permanent residents merely because I disagree with you that is a sure sign of arrogance. I happen to think that the resources of a country should be used for the benefits of the citizens of that country. Sorry if that makes me a nationalist but so be it.

Finally, your invitation that I should come and see you in your office before I write to *On Dit*. I happen to think that the best place for such discussion is in the public forum so all students can witness and participate in the debate. Surely you have not problems with that.

Regards,  
Dave Matthews  
(please note the two 't's)  
Still the Beast

## Funniset Home Videos comes right after World's Wackiset T.V

To the Editors,

In response to your comments to Abu Ranji's last edition where you commented on 'Funniset Home Videos' being 'in tune with Undergrad minds'. I have two things to say.

Firstly, what channel, day and time can this new show be seen? (Is it any better than that crap show Funniset Home Videos?) and secondly, I would ask you not to stereotype undergrads as typically simplistic and unable to understand your so subtle humour, not to mention your subtle 1st Year baggings.

Many thanks,  
A. Williams  
1st Year Science

Dear A Dot,  
**Stereotyping undergrads! For fuck's sake look up subtle in the dictionary and save yourself some money on the education.**

Eds

## Oh, you've got it, finger on the pulse, very funny stuff. Tool.

Dear On Dit,

Where have all the amusing pieces of literature gone? Every week, I read *On Dit* and each time I hang my head in shame at the pathetic letters and articles that are constantly published. I am in total agreeance with Abu Ranji and his pleads for more amusing contributions to be included.

As for the editors' recommendation for undergraduates to go and watch Funniset Home Videos for their 'common' humour, why don't they send in some of their own videos of their *On Dit* office orgies so we can all have a good old laugh, especially at the Mr Ed bestiality video which I have heard about (however, this would probably only qualify for the World's Weirdest TV). This would be far more funnier than any of the articles which have appeared in *On Dit* in recent times, despite the existence of the so-called "subtle humour" which has been so subtle that I must have missed it completely.

Maybe the editors should get hold of the three Best of The Late Show videos or watch Denton to get a few much needed comedy hints. If not, they could get a job writing material for Full Frontal or Step By Step, which is obviously their type of

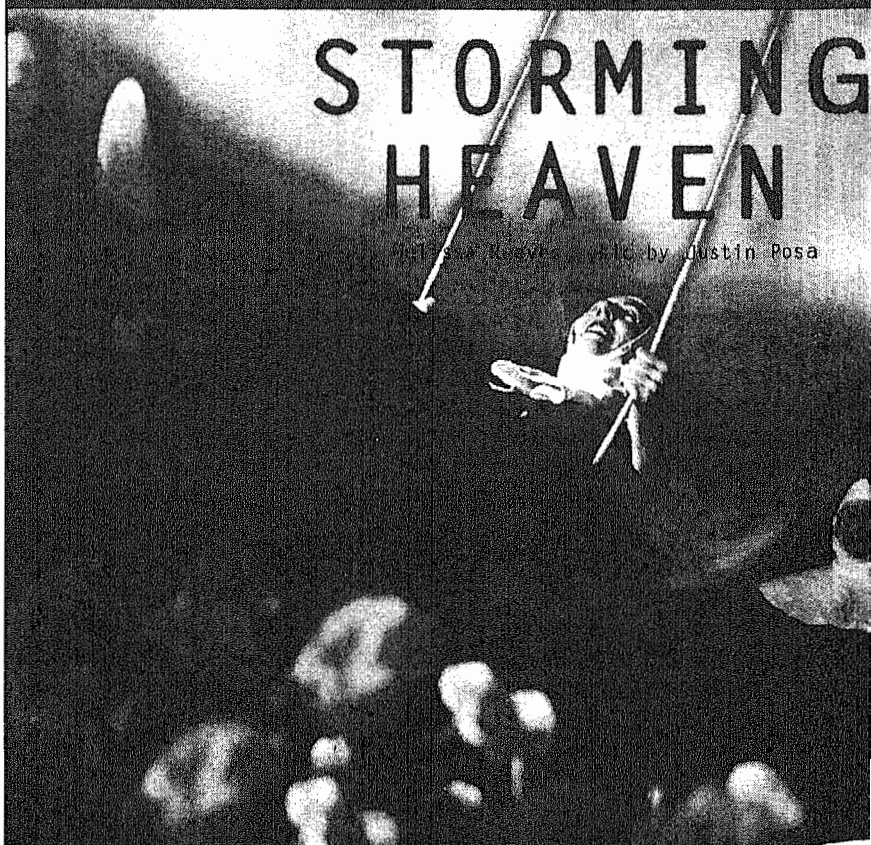
humour if the material in *On Dit* is any indication. However, it seems like the *On Dit* editors already do their fair share writing for TV shows if the rumour that they write the shit-house jokes for David Letterman is true. No wonder they don't include all the amusing articles and student letters they receive each week, but instead include boring contributions from bible bashers, environmentalists and try-hard student politicians which, incidentally, have been recommended by leading Adelaide doctors as an excellent cure for insomniacs.

Yours hilariously,  
Kramer Seinfeld  
2nd Year Eco Comedian

- Dear 'Funny gear' name,
1. agreeance - try agreement
  2. Denton - well Amanda Keller is cutting edge stuff!
  3. Mr. Ed Bestiality???? You've heard of it???? Raspberry cordial a bit much for you, eh.
  4. Judging by your 'comedy' it's not a suprise that we've held off what in your mind is 'amusing'.
  4. Kramer Seinfeld, 2nd Year Eco Comedian? Look we can take criticism from someone who is actually funny and constructive but when you don't even have an inch of creativity or humour in your bones to bag us by then you can go and get fucked.
  6. And then you can go and get fucked again!

Eds

RED SHED THEATRE COMPANY in association with the ADELAIDE FESTIVAL CENTRE presents



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See MARY fight BACK!

The Space Theatre Adelaide Festival Centre

Preview Friday November 24

November 25 - December 9

Adults \$19.90, Concession and Groups (6 or more) \$15.90



Book NOW at BASS 131 246





**Ner, ner, ner, ner, ner -  
I get the last word**

Dear Scott Feltcher and especially Jack Softcock,

I am compelled to make a few more points that you should take note of.

Firstly, to Feltcher. I refuse to be intimidated by you and your cronies. Just because you are a bouncer (as for Softcock, he looks like too much of a wimp to be one), that doesn't mean you are able to stereotypically scare me.

Softcock, why is it that you feel Scotty is so precious that you have to protect him? I thought that he was supposed to be a big strong bouncer? You don't fool me, either. I know that you came from the trees and you and your muscle men's *On Dit* office stunt proved it. A couple of big guys in blindfolds swinging their arms around trying to hit an unknown in a crowd doesn't scare me.

As for anonymity. That is not a sign of cowardice. But whilst I am on that topic of the pusillanimity, Scotty, why do you need friends to do your dirty work (i.e. writing letters for you and coming down to the *On Dit* office).

I will never reveal my true identity, because that would be like Clark Kent publicly announcing that he is Superman. Quite frankly, no one would believe him, would they? But if you need to have a name to be able to cope with my existence, then just call me Prof.

Warner. But then again, you can only take seriously a letter with a name on the bottom, can't you Softcock? I think that proves its own point, doesn't it?!

It is a commonly known fact that Bouncers start fights to impress on the fact that there needs to be Bouncers. I also have noted that you refused to rebutt the bulk of my argument (i.e. opposite sex searches, exorbitant bar prices and problems with body searches). Does that imply you agree with me, or that you have faced the facts?

Have either of you heard of Poetic Licence? Or what about Tact or Subtlety? How about Humour? Oh, yes, of course you know that last one because you are Civil, aren't you? Concrete, concrete, reinforcing, concrete - how funny can you get?

Softcock, I thank you for acknowledging my champion status, but unfortunately I will be unable to attend the Award ceremonies. Have no fear, though, as you can leave my certificate at the Departmental Office. I will collect it from there.

Nothing personal, Scotty, as you tried to make amends. But, Jack, you are a joke and a goose. You are a great big hairy boil on the arse of Mother Nature and should be lanced. Oh, but my days are numbered, aren't they!!

Love  
The Shadow  
alias Your Caring FNM Reviewer

P.S. This is the last *On Dit*, so that means I get the last word. Suck shit!! (Get it, Feltcher? - Suck shit!)

**The 'bulk billing brigade' - isn't that the one on the UniBar balcony**

Oh Tanya, Oh what a feeling, Lenz look at your slagging of the campus citizenship ceremony (*On Dit*. 9/10/95) because, as you say, you really are a bit confused.

The ceremony you "came across" (like a quite upsetting black cat?) was a perfectly legit exercise of human rights.

The thing is why take the plunge? On the one hand, we weren't going to be forced to pay upfront fees and denied our sub-sistence government aid as well simply because, we were an alien crowd.

On the other hand, many of us also decided it was time for a declaration we hadn't got around to over twenty years (or in one case 47).

And isn't it a bit pathetic that T.Lenz "cannot understand" that a citizenship ceremony can happen on campus.

Another, wait a minute, what this crap about the nice clothes and happy faces? My very appealing outfit was mostly A-La Garage sales. And the smiles that disgusted her on those of us who opted for a sea change were genuine.

We new official citizens marched against up front fees when we were just PRs. Is there any objection if, brand newly authorised as Australians, we continue to soldier on.

Perhaps its time for T.Lenz to chase up one of the "bulk billing brigade" and get in focus with some Prozac (say 20 mg. daily for starters). It might help her handle her confusion, even put her on course for a year or two.

Citizen Ron Scothern.

**Alan retorts**

Dear Editors,

Over the last week I have been told that my letter might be interpreted by some Right-wing extremists as giving legitimacy to their views. It seems that some people are unable to differentiate between discrimination on the grounds of race and that on the grounds of citizenship. For my part, I will not cease to express my views for fear that simple minded troglodytes at either extreme of the political spectrum might fail to recognise them as being based purely on rational economic arguments.

Alan Anderson  
1st Year Engineering

**You won't be finding this in any Bible ...**

And lo, Big Cam, Ringer of Bells, didst say unto Saint Mike:

"Buggere ye offe, ye fundie maker of noise!"

And Phil didst join him in his cry, quoting T-shirts descended of Mount Bumpersticker:

"Shite doth happen, so fucke ye offe!"

And lo, Saint Mike did pay them no heed, for he was faithful.

"Soddit!" quothe Phil and was rightly pissed indeed.

Gosh, this letter writing business IS interesting, isn't it?

Amused and siding with Big Cam,  
Adam from CS.

19 96  
©  
S.A.O.J.C.  
COUNTER CALENDAR

**THE TRUTH IS OUT THERE  
WE JUST WANT IT!**

Forms for the 1996 Counter Calendar are all over the place. Filling them out is one of those great study avoidance tactics that is;

- A) actually useful
- and
- B) could win you \$50

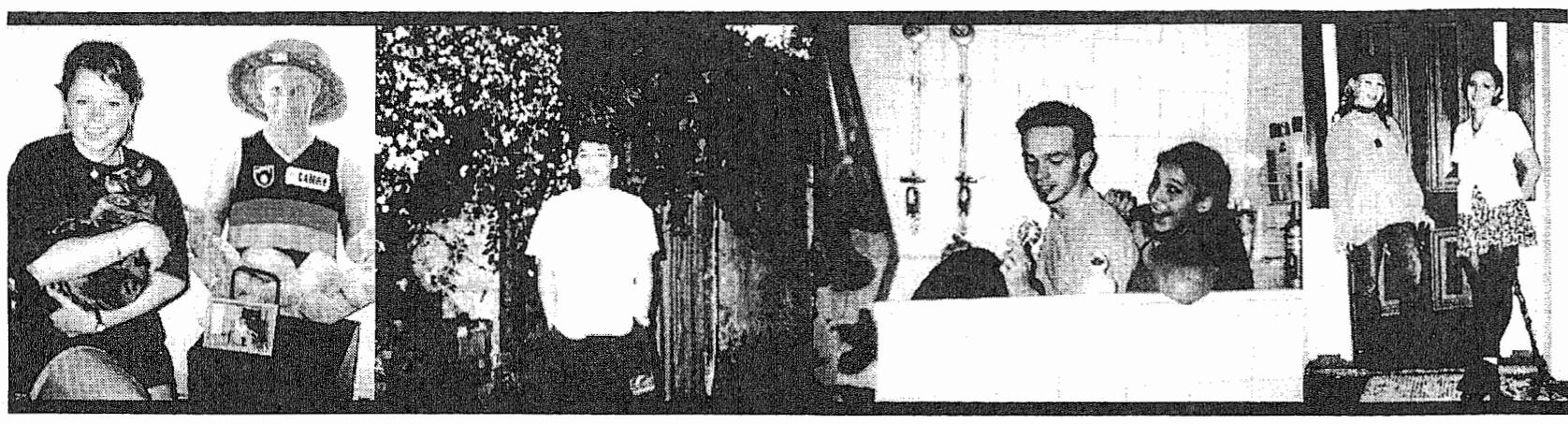
Boxes and Surveys in the Student's Association of the University of Adelaide, Barr Smith Library, Union Refecs and at all good faculties.

Kate Randall, Kerry Murray & Emma Yates  
1995 Counter Calendar Editors



# MP

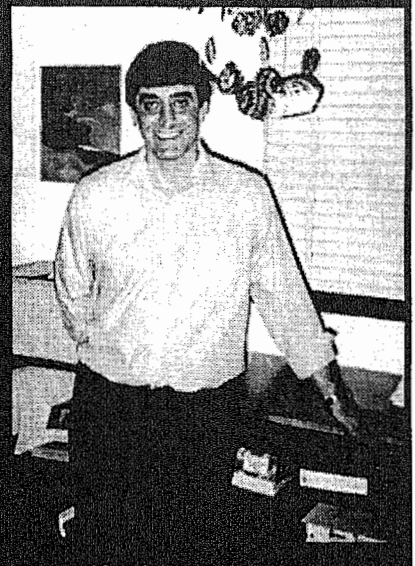
## Grunge Style



Are the non-collegiate houses in North Adelaide like Melrose Place insofar as many young adults live within close proximity to one another, know each other, *know* each other's business and *know* each other *intimately*? Marian Clarkin visited MP (MacKinnon Parade) to meet the stars and let them air their dirty linen, which is always in danger of being stolen.

*On a More Serious Note:*  
**The Landlord**

Tony Frangos is the landlord, as he is the Administrator of Non-Collegiate Housing. Students must meet the requisite criteria to qualify and they do this by meeting with Tony to discuss their situation. At present, there are up to 65 places for students. The primary function of non-collegiate housing is to provide students from interstate, from the country, and those not entitled to full Austudy, with affordable accommodation. Overseas students, mature age students and single mothers have also lived there, and continue to live there.



Tony explained the difference between North Adelaide, where the houses have been used as non-collegiate housing since the 1960s, and the other properties, numbering twenty in total. "Some students like the communal type of lifestyle that exists at North Adelaide. They will have a communal backyard and so, consequently, they are not segregated." I spoke to Tony about the other options available for students needing accommodation. Single bedroom units are \$53 per week, and there are a few in North Adelaide. Other two-bedroom units are located at St. Peters, Norwood and Kent Town, costing \$40 per week. St. Peter's College owns a house in Walkerville, with six bedrooms, and a three bedroom townhouse at Klemzig, which the University leases, and then sub-leases these properties to students. A review into non-collegiate housing will be conducted in the near future and students are invited to submit suggestions. As Tony said, "I guess the Review will need to decide if [the University is] going to continue with the housing and, if it is, then I believe a substantial amount of money will have to be spent on renovating the homes." Tony Frangos' other responsibilities include Student Finance (Student Loans) and Students with Disabilities. His office is in the Student Counselling Service, in between the Horace Lamb Lecture Theatre and the Barr Smith Library.

**Location. Location. Location.**

Non-collegiate housing is well-situated in the ultra-fashionable suburb of North Adelaide, on the edge of the Parklands. The houses in MacKinnon Parade are only a few doors up from the Centre

*"...that's not so much the landlord's fault as ours, because we trash the place pretty badly." - Gosia Natora, on the quality of the houses.*

for Physical Health, where a few of the more athletic bods work-out at the Uni-Gym. Directly behind them, the other non-collegiate houses face Finnis Street, seconds away from the British Hotel.

As Daren Potts, (Arts student and rower) mentioned, this is another plus of living at 35 Finnis Street; "In terms of the rent, it's fantastic... Prime location, near the British Hotel and North Adelaide - all the prime spots."

The houses are only around the corner from the très chic Melbourne Street. It is here that you are more likely to find students at the Old Lion bottle shop, than at the Magic Flute.

The houses are only a short walk from Uni. This is another important consideration but not necessarily the students' prime motivation for moving to non-collegiate housing.

Lou Radman (Wine Marketing student), from Coober Pedy, explained why she left Roseworthy College, to move to MacKinnon Parade,

"It's a lot more down to earth, I think, and there's a lot more diversity of people, and it's a lot more open-minded. Yeah, it's really cool."

**Rent**  
Those who live in non-collegiate housing are more fortunate than their neighbours. The students live in single-storey, historic homes for \$40 each, per week; whereas some of their neighbours are forking over in the vicinity of \$300 weekly, to live in newer dwellings (mainly townhouses) with no character. Every tenant needs to pay a bond of \$200. Again, this would be cheaper than that of their neighbours

who are also renting.

An added bonus for students is that the rent also includes their gas, electricity and water. Stoves and fridges are provided, and there is a communal laundry.

Whilst this is a further saving on socialising and gossiping occurs there. With respect to doing the laundry, some students warned us about clothes going missing and being found - on other students!

**Garden**  
Like *Melrose*, there is a communal garden of sorts, which was once just a backyard, but has since been "landscaped". Unlike *Melrose*, the garden does not have a swimming pool. However, an inflatable children's pool sufficed, in the past. When the weather is hot, there is always the possibility of setting up a Slip'n'Slide or, failing that, going under a sprinkler. Former tenants didn't let the fact that they didn't have a swimming pool stop them - and were notorious for skinny dipping, in private pools around North Adelaide.

The modest rent also includes a gardener and on-call maintenance staff, for broken windows and plumbing defects.

**Interiors**  
University cleaners clean before the new tenants move in. After that no cleaner is provided, but you can pick up after yourself, if you feel like it. However, most students have a casual approach to interior decorating, with the "lived-in look" being the most favoured of styles. Those who decide to be untidy find that there's much to be done in the days leading up to inspection.

The only furniture students need to provide are for their bedrooms. The rest of the rooms are fully-furnished and there is a storage shed outside with more pieces of furniture, where

*"MacKinnon Parade is communal living." - Natasha Yacoub*

tenants can go "shopping". 103 MacKinnon Parade is where you will even find an assortment of couches on the verandah, proof of the surplus of furniture.

Students can paint their own rooms, if they wish, and are reimbursed for the cost of the paint.

**Food and Vagrants**  
Some students complained of food going missing and spoke of vagrants, known to frequent non-collegiate housing, as Natasha Yacoub (German Honours and Law student) stated, "We had this big fiasco once when the

provided free of charge by Security, who now have a new vehicle to enable a group of students to be transported together - in style. (University Security actually escorts students to their cars, bus stops, the Railway Station, the Tram and residential colleges, also. All you have to do is go

*"We had about fifty mugs, so everyone just used all the mugs until there were none left, so we just broke half of them." - Rowan Campbell, on washing up.*



Vegemite kept going missing and Kylie, my housemate, swore to God that it was [due to] vagrants. It was the big 'vagrants stealing the Vegemite thing', and I will admit we have had a few vagrants through before. We'd have no idea who they are, people just coming into our house and wanting to stay there or just sitting in the kitchen having coffee and whatever."

*"It's a good way of meeting people and making friends quickly, for interstate and country students and, at the same time, it's a cheap way of living." - Tony Frangos.*

"I have actually heard a story about some vagrants who lived there last year, just used to come through and the tenants had absolutely no idea who they were."

Harley Watts (first year, Science student), from rural Victoria, lives in Finnis Street, and doesn't have a problem with food going missing. He lives with Barry Rainbird (Science student), a well-known Gothic on campus, and their fridge is always well-stocked. Then again, their house is separated from the communal backyard.

Lou Radman lives in MacKinnon Parade and laughs about the food going missing in her house. She can afford to joke about it because she has a bar fridge in her bedroom, and her food stays there.

**Transport**  
As Uni. is within walking distance, transport is not a problem. In the evenings, a "chauffeur service" is

to the Security Office in Hughes Plaza, in the evening, and produce your Student ID.)

Off-street parking is provided. Entry is from Finnis Street and the park is adjacent to the communal garden.

No car? No problem! If you know the right people, for no extra charge you can drive their car. Licence and permission optional.

Bikes are also the popular alternative for those who have no vehicle and are environmentally-friendly.

**Parties**  
As to be expected, and like *Melrose Place*, MacKinnon Parade and Finnis Street are remembered for their



*"Never in my life did I ever think there could be so many fights about milk." - Natasha Yacoub*

parties. Natasha Yacoub mentioned what used to occur, "Apparently, in 1990, they used to have really ace parties in the communal backyard area and have some really good local bands and a big sound system set up. Half the Uni. would be over there. It would be good to see those sorts of parties happening again.

people who, perhaps, do take a lot of recreational drugs' and that this does affect their study to the point where they drop out..."

However, Nancy Williams (a Law student) who lives in a unit, does not experience any problems of this nature, with respect to both study and domestic life. "The good thing about this place is because I'm on my own I can make as much mess as I like and leave as many dishes in the sink as I like and it's my problem, it's nobody else's." Another Law student, Ritchie

Hollands, had a different opinion, as he shares a house, "[It's] not a very good study environment at all."

**Melrose Place?**  
Non-collegiate housing is, admittedly, not as slick as the lifestyle portrayed in *Melrose Place*. However, they do have their similarities. As Natasha Yacoub pointed out, privacy is a major factor here,

"You just don't have any. Your life is everyone else's life, basically, which is cool for a while but the novelty wears off."

Furthermore, she articulated the problems she encountered, "Of course, when you're living in such close range with

*"It's definitely the people." - Matt Goodwin, on the best aspects of student housing.*

people and you have them in your back pockets the whole time there's obvious strife, and fights, and things that go on; but I guess you'd get that anywhere. They even have that at *Melrose*. It's kinda like a *Melrose* situation but grunge-style."

The students found it difficult to match themselves to any of the characters in the *Melrose Place*, which could only be a positive thing. On the issue of *Melrose*, as a total package, perhaps it would be more accurate to say that non-collegiate housing is more like *Melrose Place* meets *The Young Ones*!

[As a final note, thank you to the students in non-collegiate housing who allowed me to intrude without warning and were so co-operative.]

# MP

## Mackinnon Parade non collegiate student housing



# SAVE TARKINE

Incredibly diverse pristine rainforest. Home to many endangered, endemic species. We're talking 2000 year old trees and ancient archeological sites. It's the Tarkine and it's going to have a bloody huge road put straight through the middle of it. By the Malaysian Government to the Sarawak? By the Papua New Guinea Government for BHP?.....

Nup, by the happy fun democratic Liberal Government of Tasmania, while the happy fun Labor Federal Government stands by and lets it happen.

The Tarkine (Tar-ki-nee) region in north-west Tasmania is the largest single tract of rainforest left in Australia. A track running north to south is being bulldozed through the rainforest. At first the Tasmanian Government claimed it was merely a 4WD tourist track. However, there are only eight 4WDs for hire in Tasmania and more than \$5 million is a hell of a lot to spend on a few tourists. So what's the real agenda? The Groom Government finally admitted in June that it is not a tourist road, it's to provide "INFRASTRUCTURE FOR MINING AND LOGGING".

The Heemskirk road and the actions by the Tasmanian Liberal Government were described by Senator John



**Tomorrow's deck chair**

Faulkner as "environmental vandalism". However, he and the Federal Cabinet refuse to stop the road, stop the logging or to protect the Tarkine's World Heritage Values.

What is so special about the Tarkine? The 350 000 hectares of the Tarkine region, is a region of spectacular rainforest scenery, mountain peaks, wind swept coastlines and wild rivers. The floral diversity includes regions of rainforest, tall eucalypt forest, buttongrass moorlands and heathlands. It provides habitat for several threatened species such as the Grey Goshawk and wedge-tailed eagle. Many animals including the Long-nosed Potoroo and the Swamp Antechinus, that have been suf-

ferred population decline elsewhere, still survive in the Tarkine. The world's largest crayfish, *Astacopsis gouldi* is endemic to the region. 2000 year old Huon Pines and extensive stands of Myrtle beech characterise the area. The world's only magnesite cave system is also within the region and it has over 240 Aboriginal archeological sites..

Infact the area is of such global significance that the World Conservation Union, the assessors of World Heritage nominations, has now twice called for Australia to nominate the area. A National Estate study by fifteen scientists from different disciplines found significant natural values and thought that further study would reveal other unknown values. They urged strongly against any development before further research had been conducted. The Australian Heritage Commission stated that "the proposed Heemskirk (as it is known) would reduce the wilderness value of a substantial proportion of the Tarkine wilderness area including a large continuous area of high wilderness value, in two". But the Tasmanian Government is determined to build their 50 km road right through the middle of it.

"Its only a road....."

Building roads in previously untouched regions has a number of significant impacts including

- disturbing the ecological integrity of the area
- causing problems of erosion and siltation
- allowing the introduction of exotic animals and weeds
- disturbing drainage patterns
- significantly increasing the risk of fire
- facilitating the disease such as dieback and Pythophthora
- creating a major visual disturbance to the area
- increasing access and damage of Aboriginal sites
- threatening vulnerable species by exposure to dogs and hunting.

So the future is looking grim for 16% of Australia's remaining rainforest. However, the fight for it is far from over...

Activists blocked the road going through last Summer and there will be a permanent presence in the Tarkine by activists from October 26 till March. They really need people there in the bush supporting them (arrest is quite avoidable for those who don't want it). You will need good camping gear, but you don't need to be a great bushwalker. As well as actually doing something for Australia's wilderness, for those wanting to live in the forest it's going to be an amazing experience.

#### WHAT YOU CAN DO.

\*Write letters or faxes putting pressure on the Prime Minister, Senator Faulkner and Cabinet Ministers.

C/- Parliament House, Canberra 2600  
\*Get down to the Tarkine yourself - if you can get to Devonport, you will be taken into the forest. If you're thinking of going please ring Ian Sweeney on (08) 364 6169.

\*If you can't make it to Tasmania, the Tarkine National Coalition are in desperate need of materials and money. Send donations to the Tarkine National Coalition C/- PO Box 692 QUOIBA Tas 7310 or see me in the SAUA for more information.

Wendy Telfer

Reference: Peter Barker's article "Tarkine, A heartland cut in half"



It is one thing to be aware of the problems that our immediate ecosystem faces and it is another to champion the environmental cause on a non-participatory level. Beyond that there is the realm of the conservation volunteer.

Last year, the Australian Trust for Conservation Volunteers ran a programme for South Australian university and TAFE students whereby interested students could volunteer to engage in practical conservation work. The ATCV is a non profit organisation that is community based and holds no political affiliations. The Trust aims to assist local groups in management projects on public lands, linking the land holder or management authority with volunteers in conservation oriented projects and further, to develop training programmes which enable volunteers to acquire practical skills in ecological management.



This Summer, the ATCV will again be running the programmes with the assistance of a \$30,000 grant from the State Government. They will be starting on the 27th of November and finishing on the 16th of February. Ultimately, it is hoped that the conservation energies of South Australia's tertiary students will make a positive impact on the environment of significant ecosystems around the state.

Together, the volunteers make up the Campus Conservation Corps. The projects that the Corps will be engaged in for the 1995-96 Summer are as follows...

◇ Ngarkat Conservation Park, Riverland on Monday November 27 to Friday December 8. This project

includes reconstruction of Nanam's Well and the design and interpretation of the Well and fish pond areas within the Park.

◇ Innes Conservation Park, Yorke Peninsula on Monday December 4 to Friday December 15. General repairs to heritage buildings at Innes Historical Village, including painting, stonework and roofing are the tasks involved here.

◇ Canuda National Park, South East on Tuesday January 2 to Friday January 12. A walking trail needs constructing and the Campus Corps are set to do it in the Coola Outstation area.

◇ Naracoorte Caves Conservation Park, South East on Monday January 15 to Friday January 26. Collect seeds, construct paths and remove pest plants along Mosquito Creek before visiting the Naracoorte Caves where researchers are uncovering ancient fossils which offer an insight into the development of life on our planet.

◇ Deep Creek Conservation Park, Fleurieu Peninsula on Monday January 15 to Friday January 19. Track maintenance and exotic plant control in one of the most significant areas of remnant native bushland on the Peninsula are the tasks confronting Campus Corps members in Deep Creek.

◇ Coffin Bay National Park and Kellidie Bay Conservation Park, Eyre Peninsula on Monday January 22 to Friday February 2. This project involves visitor surveys and public use data collection to assist in management and planning for the park. Also removal of Aleppo Pines to allow natural regeneration of native bushland.

◇ Newland Head Conservation Park, Fleurieu Peninsula on Monday

January 29 to Friday February 2. Here, the Campus Corps will be working with the Friends of the Heyson Trail to relocate a walking trail to run adjacent to the beach.

◇ Far West Parks, Nullabor on Monday February 5 to Friday February 16. Get to experience the Outback, building restoration, cave trail construction and installation of interpretive signs within the Parks.

◇ Flinders Ranges National Park on Monday July 8 to Friday July 26. Campus Corps volunteers will be working with Park Rangers to eradicate introduced feral animals which destroy native vegetation and endanger our native wildlife.

**The ATCV can be contacted by phone on (08) 207 8747 for further information about Campus Corps projects.**







# CASTRO AND CUBA

The country of sugar, salsa and giant cigars is better known as the United States' closest enemy. A communist nation on capitalism's homeland's doorstep. After the revolution of 1959, led by the now ailing Fidel Castro, Cuba transformed itself from third world playground for rich tourists to a progressive socialist country dedicated to eradicating such ills as illiteracy and common diseases. In these regards, Cuba succeeded. However, due to the fall of Communism in central Europe and the Soviet Union, which signified the end to Cuban bound aid worth up to eight million dollars a day, and a thirty five year old US led blockade of the island, Cubans now face shortages of every kind, ration cards and "colas" (queues). Despite political reform and the chronic economic situation, Cuba still maintains a planned economy which is now slowly diversifying. Tourism, the former vice and cause of pre-1959 Cuba's poverty and exploitation is now being promoted at a rate that has shocked many Cubans and foreign observers. The tourist industry, helped with mainly Spanish and Canadian investment provides Cuba with desperately needed hard currency. As a consequence, ordinary Cubans have been isolated from the foreigners, in total disregard to the original causes of the revolution.

The growing economic crisis has brought criticism towards "el sistema" into the open. The film *Strawberry and Chocolate* clearly showed people's frustration, while also pointing out the Cuban government's comparative tolerance to such views. When compared to the other remaining Communist countries of the world, politically Cuba is fairly

liberal. It is impossible for a likewise frank film like *Strawberry and Chocolate* to go past the censors uncut in economically liberal China or Vietnam. Nevertheless, western countries show much disgust towards human rights abuses in Cuba, while likewise charges on Vietnam and China are blindly overlooked. Making money over real human rights is always more important.

The economic situation has caused many to risk their lives by going over the shark infested ninety miles of water which separates the two big Cuban cities of the world - Havana and Miami. The large numbers this year caught the attention of the world and over stretched the US State of Florida's resources. US policy changed regarding "political refugees" from Cuba. Previously, Cubans automatically received citizenship on arrival in the United States. This policy came under fire for reasons of double standards and for creating a false impression. The racial overtones (Cubans are mainly white) when compared to the deportation of thousands of genuine political refugees from Haiti (Haitians are black) was the focus of a campaign started by Human Rights groups and the Haitian community in the US, added with US policy to refuse entry to Cubans into the US via legal means. Contrary to popular belief, Cubans are free to receive a passport and leave the country, but bureaucratic delays on behalf of the Americans force Cubans out of desperation to risk their lives in making the sea trek across to Miami, giving the false idea that Cubans can only escape if they want to leave Cuba.

Later this month, the United Nations will be celebrating its 50th anniversary



What's the time Fidel? Time for a bit more of that despot gear.

sary with a special meeting at UN HQ in New York. Castro has been invited, but that will mean he will be going to the United States. US Presidential hopefuls Bob Dole and Newt Gingrich, in an attempt to attract support from the far-right and from the expatriate Cuban community, have called for the refusal of granting a visa to Castro on security grounds. Though unlikely to happen, this has called into question yet again US policy towards Cuba. Bill Clinton has shown signs of changing policy in light of an election year. For most Americans, Cuba is not an issue but immigration is. It has been suggested that in order to get the government that the US wants in Cuba, it would be easier and quicker just to lift the

blockade and drown Cuba in a wave of capitalism than to starve it out into poverty, which in turn creates more migrants coming to the US.

Cuba is a youthful country with a medical and educational system the envy of the third world. The signs of dissent, though growing, have more to do with economic than political overtones. "El bloqueo" means everything to both sides. It guarantees support for Castro in Cuba while guaranteeing support from millions of Cuban-Americans for the US government as well as providing an excuse for more US military funding. The irony is that these enemies depend on each other for their current existence.

Nick Nasev

## Progress in the Balkans

*Greece and Macedonia leading the way to peace*

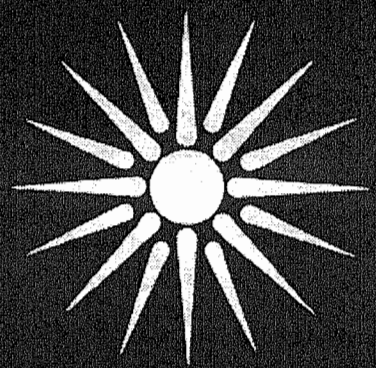
The Balkans cannot seem to get enough media attention. The only former Yugoslav republic not to be involved with the inter-ethnic Balkan war, Macedonia grabbed the world's attention (and to the surprise of the region) by signing a temporary peace treaty with its southern neighbour Greece. The two countries have been embroiled in a bitter and often childish fight over the name Macedonia, certain otherwise insignificant symbols and other small aspects. Since the independence referendum of September 1991, Macedonia has been fighting for international recognition and survival, despite being blocked at every turn.

Without getting into the many ver-

sions of Macedonian history, the idea of a distinct and strong Macedonian identity still scares the other nations of the Balkans, showing the insecurity felt by all Balkan nationalities regarding their own identity. These inter-ethnic conflicts and their passionate nationalism are considered as solutions to this insecurity. By singling out a group of people as a threat (real or supposed), in turn gathers everyone together in a cause, creating identities out of hatred. Despite the heavy propaganda from the Balkans in convincing its citizens otherwise, the idea of a "nation" in which everyone speaks (sort of) the same language and practices the same customs did not appear until the nineteenth cen-

tury. The nation building process continues today in this way, through hate.

The Macedonian nation building process started even later than its neighbours. This had much to do with Macedonia's backwardness. As later discovered, so much stronger was the feeling of being Macedonian as opposed to being Greek, Bulgarian or Serb that these three nations have always perceived the Macedonian identity as a threat to their numbers. One million (out of nine million) Bulgarians are of Macedonian descent. The Bulgarians see that by helping the 'Macedonians' will only cause this million to change their identity, causing the already shrinking Bulgarian race to 'disappear' even quicker.



The ancient symbol in question

Worldwide prestige is another way the Balkan politicians see will build their nations. Macedonia, with the legacy of Alexander the Great, is considered a major prize in the prestige stakes. So when the Republic of Macedonia initially adopted a 16 ray sun symbol of Alexander the Great as its official national symbol, the Macedonians rejoiced but the Greeks balked.



# Balkans cont...

The main issue for Macedonia had gained centre stage. The history. However, the flag issue seemed trivial for outsiders. Only by knowing the ancient history of Macedonia could anyone tell from first sight that the symbol in question was an ancient symbol. Otherwise, it looked like something pretty, if anything more.

With this all in mind, Greece eventually embarrassed itself February last year by imposing an economic blockade on its northern neighbour. The already crippled nation fell economically even more. The blockade would not be lifted unless the flag and the constitution changed, and the name Macedonia dropped. The initial unacceptable terms finally were put aside last month when peace talks between Greece and Macedonia were held in New York. The Republic of Macedonia agreed to give up its 16 ray sun symbol and two clauses in its constitution stating protection of ethnic Macedonians in neighbouring countries. In return, Greece agreed to

lift its illegal economic blockade and to stop blocking entry of Macedonia into international organisations. The name is only left to be discussed but there is no simple solution. Greece's hard-line in stating that its neighbour may have any name, except Macedonia or a derivative like "North Macedonia", shows much the strength of the Greece's claim of sole right to the name that history cannot prove to be theirs alone. That is to say that if the name was so Greek, then what are the Greeks



**Macedonian president, Kiro Gligorov, dodging bullets for peace.**

worried about?

The peace treaty provoked outrage in Macedonia, but not so much as in Greece. The Macedonians have taken the peace treaty, strengthening their position and its neighbours know it.

The new flag for the Republic of Macedonia is now helping with inter-ethnic relations inside the country, uniting everyone under a non-ethnospecific symbol. The 16 ray sun will continue to more strongly represent the symbol of the Macedonian people and a unified Macedonia, than the symbol of a state with a Macedonian majority and various significant minorities. The reasons for the change in the constitution

are hypocritical. Greece claims that there are no such thing as Macedonians, and that ethnic Macedonians do not live in Greece. However, the Greeks felt threatened by clauses stating protection for Macedonians in neighbouring states. If there are not any Macedonians there in the first place, then what is the worry.

But all is not well for future peace negotiations. Macedonia's president Kiro Gligorov narrowly escaped an attempted assassination attempt in Macedonia's capital Skopje last month. Gligorov, 78 is widely respected in the Balkans and around the world for steering Macedonia through a path of peace and ethnic understanding. He represented the Balkan's only hope for peace. However, the assassination attempt by a car bomb threatened to derail the peace process between Macedonia, Greece and the Balkans and cause instability in an already unstable environment. It is hoped that the now disabled Gligorov's politics in dealing with the Balkans provides an example for other Balkan countries to try compromise and peace.

Nick Nasev

## A Peace Plan To Oblivion

The collapse of the Communism in Eastern Europe has had many repercussions, perhaps none more horrific than in the former Yugoslavia, Simon Birmingham gives this appraisal of the latest peace plan.

Ever since the collapse of communism in Eastern Europe, the fractured former Yugoslavia has been torn apart by various civil wars. Wars that have been the occasional pre-occupation of the mainstream media. Though falling from prominence since the recent NATO air strikes, the battle over Bosnia Herzegovina has turned to a new and difficult stage of peace negotiations.

Rumour and public commentary has it that the latest peace plans would see the state of Bosnia, bor-

dered mostly by Croatia and Serbia, divided into two, roughly equal sized, independent states.

The reduced state of Bosnia would occupy the western sections of the former Bosnian state, predominantly those bordering Croatia. It would be a federation of Croats, Muslims and the few remaining Serbs in Sarajevo. Presumably the federation would be established on the ideals of parliamentary democracy that the original Bosnian state was to have developed.

Created out of this deal would be a new republic of Serbian Bosnia. In creating this new state, the eastern sections of the former Bosnia, those generally bordering with the Bosnian Serb allies, Serbia, would be annexed. The method by which this new state would be governed remains unclear.



**A reoccurring story. Muslim women forced from their home by advancing Serbian armies.**

A final decision on borders remains disputed by all parties. It is, however, fair to describe the above appraisal as broadly representative of the territories held by the opposing sides at the time of the latest American engineered ceasefire.

This outlined partition of Bosnia may importantly sustain peace within the region, but it is highly unlikely to sustain the continued existence of the newly created states.

Serbian Bosnia, viewed as the enemy and aggressor by much of the world in this conflict, would be isolated. Now on the backfoot in this civil war, the Bosnian Serbs are devoid of respected and effective leadership and through both isolation and desperation would be forced to turn to its two remaining international friends, Serbia and Russia, though maintaining diplomatic support for the Bosnian Serbs are in no position to give economic assistance to territories other than their own.

The federation of Bosnia may initially survive as the recipient of western aid. However, in the long run, this tiny nation, struggling to establish a multi-racial parliamentary democracy, voice of significant

natural resources, it's few industries decimated by war and with virtually no access to ocean ports would struggle to economically survive. As a matter of national security and finance, the Bosnian federation would be forced to look to Croatia, their larger, stronger and comparatively friendlier neighbour for support.

The long term consequences of the partition stemming from this peace plan is that the new states of Serbian Bosnia and Bosnia will become inextricably linked to, if not completely integrated within the pre-existing states of Serbia and Croatia respectively.

This peace plan to oblivion for the state of Bosnia and any notion of Muslim autonomy does continue to hold one redeeming feature - peace. If ceasefire is successfully negotiated into peace, the United States will have again provided an end to a European conflict that Europe appeared incapable of solving.

One can only hope that eventually, whether over one, two, three or four different nations, a free society, tolerant and embracing of its different cultures, emerges out of the rubble that was once Yugoslavia.



**Bosnian soldiers in the Croat-Muslim offensive celebrate after taking Kliguc. More bloodshed for little reward.**



Modern society seems to be suffering under this blasé notion that anything that is invented for the benefit of humanity will as soon as possible be introduced into general use, by virtue of the operation of market forces. The facts seem to indicate quite the otherwise. For such an action to occur in a capitalist economic system, especially one where the influence of vested interests is strongly felt, there must be some way of providing a continued stream of income from the industry. If there is no profit, in a strict financial sense, from the endeavour, then it will never really begin on a large scale in the first place. Thus inventions that

put a stop to all of that. It has been alleged that employees were photographed and identified against their will, confidential papers, personal drawings and blueprints of inventions were 'stolen' during the raid. Officials deny ever having taken papers or documents. The papers have never turned up.

The law invoked to justify this invasion was the Sellers Assisted Marketing Plan (SAMP) Act. This act had been used an entire once, and the use of the act on that occasion was revoked on appeal. It forms part of the Californian Civil law, but can attract criminal sanctions at the discretion of the presiding judicial officer. A spokesman for the Attorney

Going back to one of the most significant of all inventions, the electric light globe, one sees a precedent for future events. The first electric light globe, invented by Edison, is still capable of use today. The technology of the everlasting light globe has existed since the inception of the device. Impurities are added to the gasses contained within the globe and the metal of the filament itself to induce eventual oxidation and breakage. How can one make a profit on a device that you can only sell once? Similar rumours have floated around since the end of WWII of the tear proof stocking. Supposedly the concept was bought and quickly shelved. The bottom line

imagination and of incalculable consequence, are rendered absolutely sure of accomplishment; when the first plant is inaugurated and it is shown that a telegraphic message, almost as secret and non-interferable as a thought, can be transmitted to any terrestrial distance, the sound of the human voice, with all its inflections and intonations, faithfully and instantly reproduced at any other point of the globe, the energy of a waterfall made available for supplying light, heat or motive power, anywhere - on sea, or land, or high in the air - humanity will be like an ant heap stirred up with a stick: See the excitement coming!" Sadly, Tesla's genius

system the worst a driver could ever fear would be an explosion the result of which would be a mess of water), and hydrogen generation is easier than ever before. Francisco Pacheco is just one inventor, holder of U.S. patent 5,089,107, to have devised an energy efficient technique, capable of utilisation in motor technology.

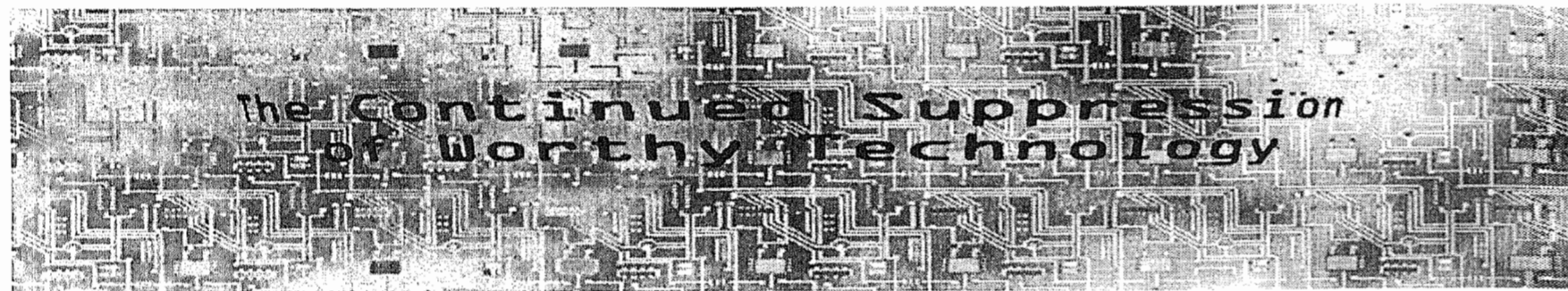
New Zealand inventor Archie Blue has a Morris that ran on water. Independent testing from the Royal Automobile Club verified his claims, and better. The Morris was reputedly capable of 100 miles per gallon. Archie's death in 1991 put a stop to the remarkable car. Despite offers from the Arabs that allegedly ran as high as \$US500 million, Archie never

oppositely charged. Attached to a pole, it is said that when the military first saw the saucers whizzing around, a blur to the naked eye, it was immediately seized and allocated urgent Top Secret research. The war saw his energies channelled towards mine searching equipment for the Navy, but his knowledge of high energy research brought him to particular interest when the alleged "Philadelphia Experiment" project was initiated. Some of the more rampant speculation in this area would have placed Townsend Brown amongst the staff of scientists responsible for the famous invisible ship experiment. But we diverge. Continuing on the energy theme we

continual profit. The energy market is just one example of how vested interests combine to defeat the products of ingenuity which threaten their stranglehold. The magnitude of the suppression is proportional to the size of the industry threatened. The pharmaceutical drug market is another case in point in this area, and here we can observe similar forces at work. It is the case that to cure cancer would cost the drug companies billions of dollars in lost revenue, from supply of the requisites of today's barbaric forms of treating the disease, chemotherapy and radiotherapy. Both of these so-called treatments have been

unaffected. The destruction of this mechanism (he saw viruses as the mechanism through which a disease operates, rather than the progenitor of the disease) allowed the body itself to take over, and reassert equilibrium within the body, renewing cell normality. During 1934 Rife treated 16 patients declared to be terminal by medical practitioners. Using a simple, non-intrusive and painless technique of bombarding the affected tissue with radio waves for three minutes every three days, ALL were cured. During the year 1935 many doctors were using Rife's technique and reproducing his success.

By 1939 the AMA had got wind of the situation and began its campaign



could potentially undermine the continued profit margins are either bought up by larger interests, or the bud is nipped before maturity through legal(?) action, or in some cases other more extreme physical measures.

#### A CASE STUDY

Citizen of the State of Washington, Dennis Lee discovered in 1987 that he could manufacture free electricity, utilising a device he called a Super Heat Pump. Working devices were in operation as early as 1985 saving 70-80% of heat and hot water costs in homes. Continuous harassment, vandalism, legal challenges from the office of the Attorney General's office (who actively encouraged financiers to back out) eventually saw Lee pack up and move to Boston.

In Boston, the full potential of the Super Heat Pump was discovered and substantiated by three other scientists. The Department of Energy, the President and the Congress, TV news programmes and newspapers were all invited to a demonstration of free electricity at which no-one attended. Lee was now determined to try to develop and market a final product and moved to California. Here new technology was developed amongst which were the Fischer Heat Engine which runs with no condenser and no exhaust and the Low Temperature Phase-Change Electric Generator. But Lee took the whole process one step further and made an open invitation to the public to come forward with their inventions. Lee was under the impression that public exposure would aid his quest.

Swamped with new inventions Lee set about to evaluate each one with the inventions being marketed if research found them to be worthwhile. At the same time he was establishing the distribution and manufacture of the products. The raid of January 1988 upon his offices

General's office admitted that some hundreds of thousands of SAMP Act violators go unprosecuted. It is also standard procedure to send a warning letter to supposed transgressors of the Act, requiring them to pay a fee to register under the Act. Dennis Lee was charged with 38 counts of violating the SAMP Act and 9 counts of fraud with 9 victims. The Municipal Court Judge ordered the records to the case sealed, and Lee was held on bail of \$US1 million dollars (normal bail for a such a charge \$US5000). Lee entered 13 pre-trial motions to dismiss the charges. The subsequent hearing revealed that Ventura officials had not only discriminatorily brought this prosecution, but had failed to present material witnesses and in fact were guilty of harassing them, had manufactured victims, and had lied to bring a case against Lee.

Almost a year after his arrest, involved scientists and engineers came forward to testify on Lee's behalf at the gross prosecutorial misconduct hearing. They testified that the technologies were valid and so-called victims came forward to testify that they had no knowledge of filing complaints and had never considered themselves victims. His lawsuit against the Ventura officials was dismissed without hearing.

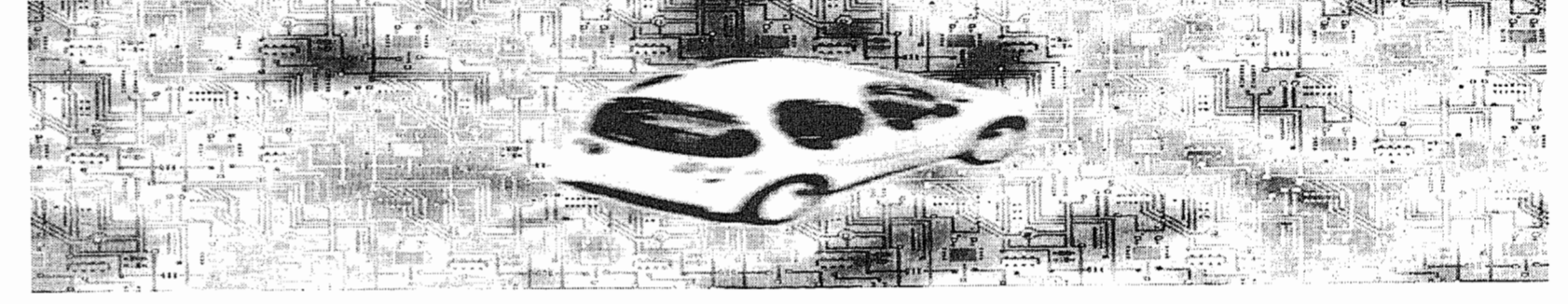
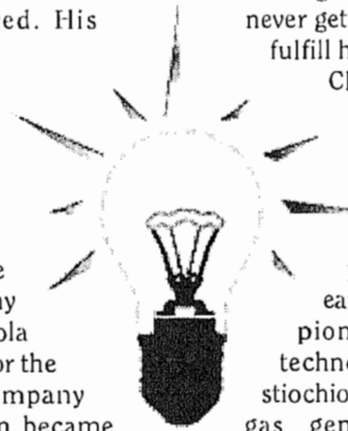
This is a typical example of the sort of treatment afforded to devices that could be beneficial in a way that threatens the vested interests that govern our everyday lives. By never actively informing the public through the normal methods of information distribution, the vested interests can perpetuate the myth that fossil fuels are our primary and most necessary methods of producing power. Once the link between their control over our use of power (e.g. electricity) is severed, so too is their control. The story of Dennis Lee is by no means isolated. The annals of scientific achievement are littered with such examples.

of this story seems to be that the culture of suppression is alive and well when it comes to the subject matter of power. All is not as it appears.

At the turn of the century lived one of the greatest inventors that has ever lived. His pioneering scientific discoveries lead to the invention of AC current, and AC motors, the discovery of radio before Marconi, the transistor and many other things. Nicola Tesla was working for the Westinghouse Company when J. P. Morgan became director under reorganisations brought about by his uncanny power-broking. His first objective was to destroy the royalty agreement that Tesla had with Westinghouse. With Tesla's brilliant mind at work, he had plans for the distribution of free energy in whatever quantities to any place on the face of the planet at whatever time with precision accuracy. His technology already in use at the giant Niagra Power Plant, Morgan understood that the royalties of Tesla would enable him to finance the research necessary to complete his goal. Free energy to Tesla was FACT, something that was just within his sights, but not his grasp. Yet. Research took him to the mountains of Colorado Springs, where he established his now famous Wardenclyffe Tower. This was to advance his dream to provide every house with power for electricity, via a little terminal above the roof of the house. "When the great truth accidentally revealed and experimentally confirmed is fully recognised, that this planet, with all its appalling immensity, is to electric currents virtually no more than a small metal ball and by this fact many possibilities, each baffling

properties were not matched with an equally keen business sense. Infuriated with the bickering over the rights, he tore up his contracts with Westinghouse, giving them royalty rights, but more importantly for Morgan it ensured Tesla would never get the finance necessary to fulfill his dream.

Close to home is the story of Yull Brown. No one in this country would believe that Brown had unlocked another power property of water. As early as 1971 Brown was a pioneer of hydrogen technology. His invention of stiochiometric hydrogen-oxygen gas generator should have revolutionised at very least the hassles of welding. Browns' particular blend of perfectly mixed gas has curious properties. It can be compressed and stored safely, and also is capable of burning in a vacuum. On ignition the gas implodes rather than explode. Amongst other things the ignited gas will vaporise tungsten steel, supposedly only possible at 5900 degrees, while hydrogen burned in oxygen allegedly only burns at 2210 degrees. The flame will also burn through brick with speed far greater than oxy-acetylene. It is also allegedly possible to view a hand pass through the same flame. His unique method of splitting water into its separate components also has serious application towards hydrogen powered cars. Care to fill your tank on sea water? So what of Dr. Y. Brown formerly of Sydney? He now resides in Encino California (and can be contacted at Brown's Gas International, 5063 Densmore Ave, CA 91436, U.S.A.). Sarich was not the only one to receive little interest here. As for the hydrogen powered car? There are numerous patents on the device, the storage of hydrogen is less of a problem (utilising Brown's



sold out; but we do not have the device now. Other automobile modification devices include:

Σ G.A. More: 250 patents related to cars and carburettors, mileage increase of up to 40%.

Σ Bascle Carburettor: mileage increase 25%, pollution decrease 45%.

Σ Kendig Carburettor: 200% mileage gain.

Σ Various "Super Carburettors": 200 miles per gallon through utilisation of super heated steam systems to vaporise fuel.

Σ John R. Fish: Fish Carburettor. A bolt on 25% performance enhancer.

Σ Gas and water mixed fuel systems using at least 50% water.

Σ Ultrasonic fuel devices that vibrate fuel down to minute particles for more complete combustion.

Σ Heat exchange Carburettor that vaporise fuel for better combustion.

Σ Alexander Fuelless Car System: recharged initial energy drain on battery using an hydraulic and air system to power car (U.S. patent 3915004).

Σ LA Forces Motor: 80% more mileage.

Σ Papp Engine: used electricity to expand gas in an hermetically sealed cylinder.

Σ Zubris Electric Car Design. Technology that enables craft to perform at unprecedented capabilities has been in existence for nearly fifty years. T. Townsend Brown has little recognition within the scientific texts (as is Tesla a glaring absence) yet he was one of the pioneers of "Gravito-Electric" experiments. With no moving parts, saucer shaped craft were capable of several 100s of miles per hour in early development. The leading edge of the craft was charged with several 1000s of volts of electricity, the trailing edge

come to the case of T. Henry Moray, who in the late 1920's invented a device that he maintained was capable of converting power from cosmic waves by way of a device connected to an antenna. The inventor called the device the Radiant Energy Device or more specifically a high-speed electron oscillating device. Far from being an unknown as an inventor, Moray was listed in the 1925 Who's Who of Engineering. By 1939 he had engineered a model capable of supplying a massive 50,000 watts, enough power to fuel a small factory. Then the regime of suppression began to kick in. First Moray was consistently refused patents on his devices, being returned with such commentary as, "What is the source of the power?", as the device did not concur with the physics of the time.

To begin with it utilised a cold cathode design, which in the days of valves were supposed to be impossible. The invention of the transistor put pay to that notion. Moray then faced threats on his life, including bullets being fired at his car, piercing the windshield, sabotage of his equipment by an employee, and attacks at his laboratory which he survived only by shooting his way out. By the mid 1930's he was penniless after having spent his personal wealth on the pioneering of his device, and without financial backing. His family today tries to maintain the legacy of his work.

The reasoning behind the perpetrators of such scare tactics is simple. How could the energy industry make any of its vast fortune, if ever person possessed a device capable literally sucking energy from the cosmos. Once again, such as the case of the light globe, to sell something once does not ensure

demonstrated to have negligible effect on the lifespans of cancer sufferers.

Success has in fact been achieved against the disease using a number of treatment methods which are hardly even known in the public domain. The vested interests within the medical cartel however, are only interested in a cure that they can exercise a monopoly over. Hence the failure of most of these treatments to gain the public attention that they deserve. Either the creator is unwilling to sign away the rights to the idea, or the treatment involves the use of naturally occurring herbal ingredients which cannot be patented, and thereby monopolised, under current intellectual property laws. The main instrument employed in this suppression has been the American Medical Association (AMA). The AMA is heavily sponsored by the pharmaceutical companies. Enormous amounts are spent each year by these companies securing space in the prestigious AMA Journal, to advertise their products as it is a surefire way of addressing their target market of doctors. The Journal is the financial lifeblood of the AMA, contributing far in excess to the running costs and profits of the AMA than the membership subscriptions of the doctors themselves. The AMA has played a pivotal role in the suppression of many advances. The main technique employed has been accusations of 'quackery', the threatening to the licences of medical practitioners who continue to work with the 'blacklisted' techniques, through to outright huggery.

In the 1930's a researcher from California named Royal R. Rife was to fall foul of the AMA. Rife pioneered a technique which involved using radio waves of particular frequency which were capable of destroying the VIRUS that, in his view, was responsible for cancer, leaving the surrounding normal tissue

against Rife. Doctors who were using Rife's frequency generator were threatened with the revocation of their medical licences unless they ceased using the device. The attack turned to Rife himself who was brought to Court by the AMA who sought an injunction to prevent Rife from distributing the device, as it had no therapeutic value. The trial was long and drawn out and shattered Rife's nerves. Even though his company WON the case, Rife himself began a slide into alcoholism. In March 1939 the Burnett-Timkin laboratory, which was involved in the independent validation of Rife's work was burnt to the ground a month before it's validation was due to be published, and 3 years of work destroyed. Today the sworn testimony of Rife's cured patients, exists, as does that of eyewitnesses to his success. Even some of the doctors involved in early testing have broken their silence regarding the suppression. However this has been insufficient to stimulate further research into this area.

Harry Hoxsey, using a herbal preparation obtained from his father, also managed to cure cancer in many, verifiable cases. The derivation of the formula reads like a fairy tale. John Hoxsey, in 1840, had a horse dying of a cancerous skin sore. He expected it to die, but noticed that it was beginning to regain strength. He observed the horse closely and noticed it going to the corner of a field and eating some of the wild herbs there. It soon recovered and John was convinced that it was the herbs that did it. The formula wound its way to Harry who decided that the world should know, and began demonstrating the preparation at lectures. At one of these lectures an audience member offered to secure the assistance of his friend, a powerbroker in the AMA, later President, Dr. Malcolm Harris. Hoxsey successfully demonstrated his technique to Harris and was

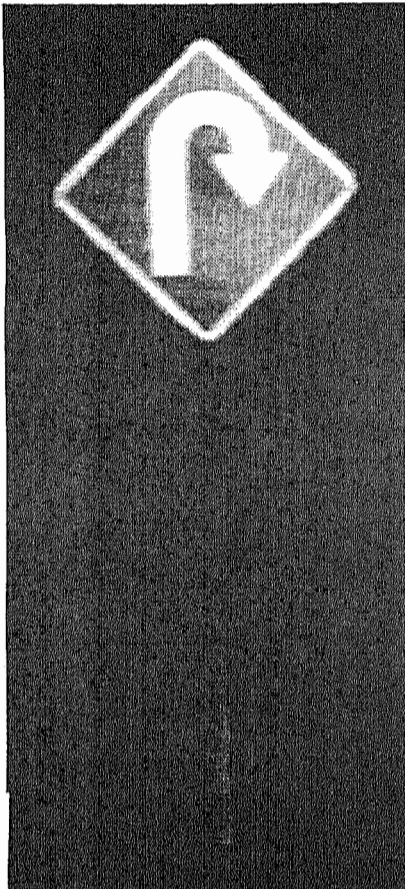


assured of support. Called to Harris' office he was presented with a contract signing over the rights to use his formulation for ten years, during which even Hoxsey himself was forbidden to use the preparation. He refused, and the suppression kicked in. Hoxsey's associates were threatened, he was charged and hauled through Court several times for practising medicine without a

licence, and branded a quack. This pushed Hoxsey to Mexico where a clinic still functions, preserving his technique. A similar story can be told regarding the herbal preparation Essiac, developed by René Caisse, a Canadian, in 1922. Essiac was found to be effective against a range of ailments, including Multiple Sclerosis.

This litany of woe could continue long enough to fill a whole book. Until the stranglehold of vested economic interests on our government and institutions is removed, there is little likelihood of improvement. The focus needs to shift from the profit of a particular company to the profit of humanity, particularly with the environment in such a state of decay. A water driven car has exhaust, sure, but the exhaust is pure H<sub>2</sub>O and can be pumped straight back into the fuel tank. The main catalyst required for this change is awareness. Anyone interested in finding out more on these topics should buy a copy of *Nexus* magazine, or read *Suppressed inventions and other discoveries* (Editor Jonathan Eisen, 1994, Auckland Institute of Technology Press). Whatever you find out, tell all your friends. The world needs to know.

Michael Foord (E-Mail: [thoth@camtech.com.au](mailto:thoth@camtech.com.au))  
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# Hong Kong

## more than just a shopper's paradise

*In 1997, Hong Kong will revert to Chinese rule. Its future is uncertain, with respect to Communism. Many people, both of Chinese and European backgrounds, have decided to leave, rather than stay amidst these unpredictable circumstances. As the sun sets on this Crown colony of the British Empire, more people are likely to take the opportunity to visit Hong Kong, in anticipation of the return to Chinese administration.*

I visited Hong Kong in January, 1993. The reversion to Chinese rule was another impetus to visit Hong Kong. In addition to the sights and the shopping. At that time, many people had already fled those shores to settle in other democracies. As a result, many hillside mansions had been vacated. The indications that the party was drawing to a close were self-evident.

### LANGUAGE

From a tourist's perspective, I found Hong Kong to be excellent. There were no problems with language (apart from one taxi driver who only spoke Cantonese), as many people speak English. I also found the locals' command of English to be good and the accents were quite a novelty: a hybrid of BBC English with lingering overtones of Cantonese. The street signs are all bilingual, which adds to the ease of finding one's way around Hong Kong.

### MONEY

The exchange rate was a bonus. At that time, it was approximately one Australian dollar to five Hong Kong dollars. It cost me roughly twenty Australian cents (one Hong Kong dollar) to cross Hong Kong Harbour in a ferry and then return back to Kowloon, on the mainland. The current exchange rate is not much different, but it is always important to check before you go, as a general traveller's rule.

Another point to note about Hong Kong is that you can barter prices down. This applies particularly to the street markets in Kowloon. It is also fun to haggle with stall-holders who look reluctant to part with the goods at a lesser price but are still making a profit, otherwise they wouldn't agree to sell.

As one would expect, Hong Kong is littered with duty-free shops and it is always a good idea to cash in on the discounts available.

### FASHION

In many respects, Hong Kong's appearance is very much what one would expect of European countries, including the fashions. I noticed that there were many fashion-conscious women, in particular, sporting the latest European designer clothes. Winter 1992/1993 was an easy-to-follow uniform for the trendy: black leggings or mini skirts teamed with jackets ranging from subdued mustards, pale pinks and sensible creams to almost-iridescent limes and fire engine reds. To complete the outfit, black leather platform shoes were quintessential.

Some girls even went to the trouble of slavishly setting their hair in rollers to produce stiff curls. Cute geometric handbags probably transported their lipsticks and compacts, should their faces need a touch-up.

It is ideal to visit Hong Kong at the end of January because it is the end of winter and the fashions are reduced. I noticed the high incidence of half-price sales on clothing which became hot items for the following Australian winter, in addition to styles that took until this year to be fashionable here.

### SHOPPING

Nathan Road and the numerous arcades, such as the massive Ocean Terminal, are worth checking out. Designer shops are everywhere, so they lose their novelty value. Most prices are not as expensive as in Australia, for the same item, but you must expect a price tag to match the status and quality. Still, it pays to shop around, especially with expensive purchases, and always bear in mind

"caveat emptor" (buyer beware), as Hong Kong can also be a shopper's nightmare.

For a bargain, nothing beats Granville Road, in Kowloon, where the locals avoid the tourist traps and buy clothes for a fraction of the price. Just about everything in this stretch of road is manufactured in Hong Kong or China. Then again, so are many Australian designer outfits!

When shopping, beware of factory rejects. Always inspect goods for defects and pay particular attention to the possibility of designer counterfeits.

### FOOD

The food in Hong Kong is generally good, depending on where you go. Like anywhere, you need to know where to eat and, like most cities, you can find all types of food other than the native cuisine. I remember seeing American diners amongst the Chinese eateries, and not just the franchises but local interpretations of American burger joints.

I went to a Thai restaurant for what was a pleasant lunch. On another day I also did the "when in Rome do as Romans do" thing by having yum-cha for lunch. The restaurant was so busy that we had to wait for a table. Once inside, I noticed a room full of people, many of whom were students, taking food from women pushing trolleys filled with Chinese delicacies. I declined the chicken claws, but found the pork buns and dim sims to be satisfactory. By the end of the meal, I'd sampled so many different foods.

For the less adventurous traveller there is always the boring alternative of sticking to what's tried and true, and heading for the golden arches of McDonald's. However, as an added surprise, in Hong Kong, rice is served with your chicken.

### FAST FACTS

Hong Kong has a population of six million people. It covers 1,070 square kilometres. The four main areas are Kowloon, Hong Kong Island, the New Territories and the Outlying Islands. Hong Kong Island is 78 square kilometres and is the main business district.

### SIGHTS

**Hong Kong Harbour** is a spectacular sight in the evening, with high-rise buildings on either side, lit with thousands of coloured lights. The predominance of high-rise buildings in the hilly rises of Hong Kong is due to both a lack of space and the fact that it does not lie on a fault-line. Take a ride on the Star Ferry at night.

**Aberdeen** is where you will find palatial floating restaurants and contrasting junks, where thousands of people live and work. It is possible to tour this area, inexpensively, on a sampan, for a close-up view of the junks.

**Victoria Peak**, with a height of 1,808 feet, is a scenic way to view Hong Kong and take some great photographs. It is possible to take the Peak Tram, which opened in 1888, to get there.

I spent one morning at **Ocean Park**, which boasts the world's longest escalator, a cable car and a rollercoaster amongst its attractions. There are also performing sea animals and replica traditional Chinese buildings, set in gardens. If I'd had more time, I would have spent the entire day there, as there is so much to see and do.

**Repulse Bay** has to have the most yellow sand of any beach that I have ever visited. You will find McDonald's there, as well as buddhas that will give you wealth, happiness and love - or at least make for a nice holiday snapshot.

### GETTING THERE

Hong Kong is great as a stop-over, or shop-over. STA Travel has return student fares with QANTAS for \$1380 (1 December - 15 January) and \$1119 (16-31 January). Now is also the time to visit neighbouring Macau, which will be taken over by China in 1996.

Marian Clarkin





# Vox Pop

## Andrew & Vanessa

1.  
Andrew: I liked that it was soft, strong and thoroughly absorbent.  
Vanessa: I liked the funny stuff.
2.  
Andrew: Make it two ply.  
Vanessa: Let's have some centrefolds.
3.  
Andrew: A University brothel.  
Vanessa: I'd use the money to take the rotunda down.



## Dominic

- 1: I didn't like the whole thing about writing women with a 'y' or an 'i'. And I liked the good variety of information.
- 2: That's up to the editors, I suppose.
- 3: Keep the newspaper as it is an easily accessible forum for people.

## Martha

- 1: I like Natasha.
- 2: I don't know. I checked out the latest one today and the cover's good.
- 3: I wouldn't trade it off. It is the voice of the students.



## QUESTIONS

1. What did you like least/best about this years On Dit?
2. What changes, if any, would you make to the paper?
3. If you could trade off the newspaper for another service, what would it be?



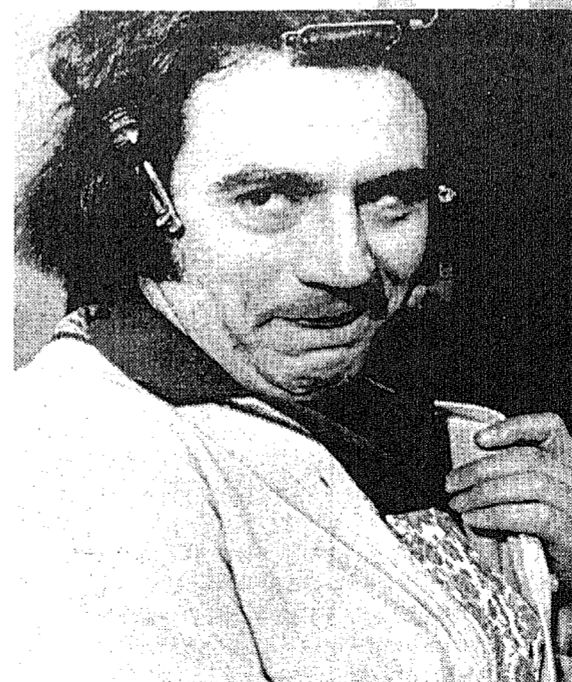
## Heidi & Allison

1.  
Heidi: I think most of the time the articles and stuff like you're doing are okay. I don't really have any complaints.  
Allison: Perhaps the banal to-and-fro that happens between students writing letters into the paper. I mean, haven't they got anything better to do?
2.  
Heidi: Those pathetic letters.  
Allison: Have a few more outrageous, different articles.
3.  
Both: Use the space in front of the law building for seating or a playground.



## Tony

- 1: There wasn't enough issues this year. I like lots of issues.
- 2: I would take away those stupid pictures of BMX bikes.
- 3: I wouldn't trade it for anything.



## Naomi

- 1: I liked the film and theatre reviews.
- 2: Get rid of the bullshit... the letters page.
- 3: Swimming pool.



# It's Not Wrong To Bong



## Why Decriminalisation Has Failed

Most people reckon things are pretty good in South Australia as far as dope is concerned. It's been decriminalised, you can grow up to ten plants and only get an "on-the-spot" fine.

We're doing okay, so why worry about changing the laws? Well, there's a lot of reasons.

In SA since the introduction of "on-the-spot" fines in 1987, four times as many people have been busted, per year! Over 17,700 people in the last year were issued with an expiation notice, compared to less than 4,000 in 1987, yet the police say more people aren't smoking - they've just made busting people easier!

17,700 busts per year is almost 1,500 per month or 50 per DAY! What many people don't realise is that if you don't pay your fine (for whatever the reason) then you go to court. If convicted (and this is usually the case) you will receive a criminal record. Last year over 9,700 people didn't pay their fine, went to court and got a permanent record! This is more than double the number compared to before "on-the-spot" fines were introduced.

What a lot of people also don't realise is that smoking in a public place is still a criminal offence. This means that if you get caught in your car, at the pub, or just walking down the street, if you are found guilty you will get a summons to answer the charge (no "on-the-spot" fines apply to public places).

You may not think that a dope conviction is such a big deal, but remember, as things stand, you won't be able to travel to some countries (eg. Japan and

the USA); you won't be able to work in the Public Service or the Defence Forces; or as a nurse, doctor, teacher or a lawyer.

HEMP lobbies politicians for the repeal of all prior convictions associated with personal smoking, possession and cultivation.

It's illegal in SA to own or sell bongs. HEMP opposes this because it is contradictory to the Federal Government's "harm minimisation" strategy. Smoking through a bong is the healthiest way to do it, as it reduces the amount of tar in the smoke. (just check your bong after a couple of sessions) Yet we aren't allowed to legally use them, in other states bongs and "head" shops are allowed, yet cannabis isn't decriminalised. It makes no sense.

The National Cannabis Task force recommends continuing prohibition. Well they're wrong. We smoke dope and we are not criminals!

Neither are 35% of politicians that have admitted to smoking marijuana.

Politicians won't act unless they are told often enough what the community wants, and can see there are votes in it for them. HEMP needs your help. Get active or donate what you can afford, time, money, skills or resources. Join HEMP and Help End Marijuana Prohibition.

We can't do it alone.

HEMP S.A.'s internet homepage is now on-line: <http://va.com.au/hemp>  
email: [hempSA@va.com.au](mailto:hempSA@va.com.au)  
HEMP SA inc PO Box 1019 Kent Town



King Hussein of Jordan: 'What's this I hear about 50 people getting busted each day in S.A?'  
Ronnie: 'Care? Let's go for a chuff over there.'

## Swots 'R' Us

### Australasian Intersivity Management Championship 25th September, 1995

The winning team in the South Australian Management Consulting Championship on 12th September called themselves *Management 'R' Us* and comprised Amanda Rowe, Darren Webb, Simon Smith and Stanislav Wisciki.

Winning that competition entailed preparing and presenting a management solution to a given case study in three hours. This University of Adelaide team took on other Adelaide teams, teams from Flinders and the University of South Australia and won.

The prize was the price of four bus tickets to Sydney to compete in the national event - the Australasian Intersivity Management Championship, sponsored by Anderson

Consulting. This is where I became involved. With additional sponsorship from the Commerce Department and Institute of Corporate Managers, there was enough money for a fifth person to go along and I needed a trip to Sydney.

Being an outsider to the group was always going to be awkward, so to do my bit of bonding, I flew to Sydney while they caught the bus. Nevertheless, by the time Monday had come around, this group of Comp Sci and Commerce students had become good friends (I recommend seeing a show at the Albury on Oxford Street to anyone visiting Sydney).

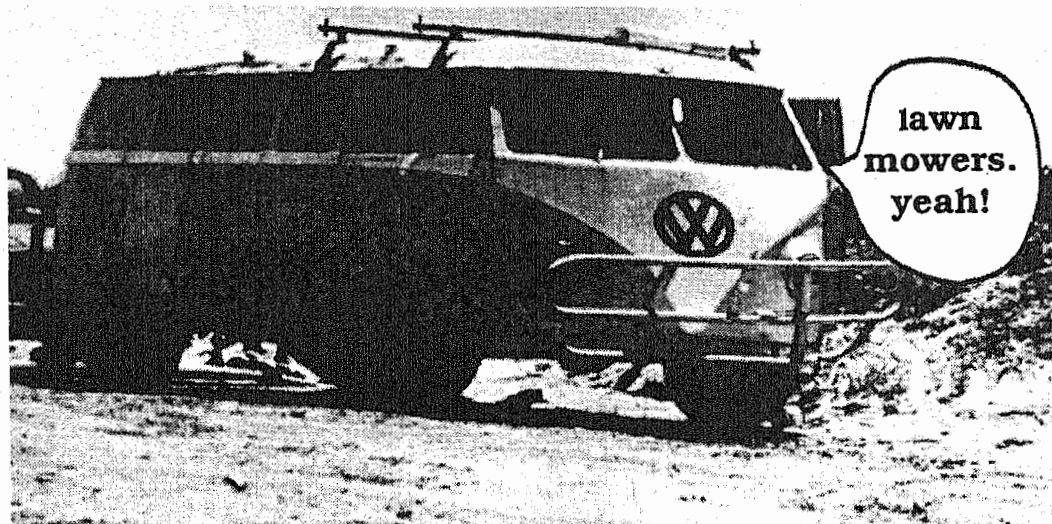
We then sequestered ourselves in a tutorial room at the University of New South Wales' Australian Graduate School of Management and discussed the lawn mower industry for three hours. We then pre-

sented our conclusions to a group of management consultants and academics and nervously waited while the other groups from Sydney University, Monash University, the University of Melbourne and the University of Queensland presented their cases. (Do not ask me about the '-asian' in Australasian).

The University of Melbourne won the undergraduate division with a professional presentation recommending headland changes to the distribution networks for lawn mowers. All the competitors then headed to a pub with pokies and celebrated the conclusion of the Australasian Intersivity Management Championship. This event went along as such things do and a good time was had by everyone.

*Management 'R' Us* would like to thank the Adelaide University Commerce Department, especially Ms Liz Kummerow, for their sponsorship and help. We would also like to thank our sponsors. The experience was both rewarding and enjoyable and one I would recommend to all Commerce and related course students.

Rob Koh





I was reading an article by a Texan academic in *Media, Culture, and Society* recently where it was argued that for democracy to survive, critical debate needs to flourish in non-commercialised media.

The academic is Douglas Kellner and he argues in a lengthy book en-

titled *Television and the Crisis of Democracy* that democracy has been subjugated to corporate capitalism; the logic of capitalism is that of accumulation and is often diametrically opposed to the needs of democracy which itself needs an independent critical watchdog

press.

I tell you this because what he wrote made me think about *On Dit*, the news section thereof and indeed, my role as a news sub-ed.

I sat and thought about what we had covered this year and the unfortunate lack of participation by

students in the news section - even though there were a myriad of ads around campus and in the paper (those who did participate are warmly acknowledged and thanked).

So what did *On Dit* news do this year?

- We talked to the opposition on higher education: 'Labor is quite simply the up front fees party'.
  - We took a sneaky peak into North Korean society: 'For the average Korean, life is . . . purely politics'.
  - We looked at the American Republican party: 'while making everyone else wrong these measures deflect attention away from the causes of society's ills to possible immediate solutions'.
  - We explored and examined the Balkans in great detail: 'Croatia's President Franjo Tudjman has now been elevated from superhero to demigod status in the eyes of his people'.
  - We compared and contrasted Australian politics with Thatcherism: 'they will be marginalising an already marginalised group in society: everyone apart from big business'.
  - We put our two bob's worth in about the French nuclear testing: 'Thanks Jacques. You're a real ripper'. And so did Andrew Denton: 'their national characteristics in terms of the international political stage have always been ugly and aggressive and undiplomatic and really hostile'.
  - We called the transformation of Germany for what it is: 'Neo Nazis, Neo Nazis, Neo Nazis!'
  - We exposed the political machinations regarding Australia's offshore islands: 'Limited vision clouds the future of these islands'.
  - We chatted about New Zealand politics: 'as far as political economy goes, the Kiwis have exchanged rugby for grid iron'.
  - We denounced the call for the death penalty: 'We are the state and if we allow the state to kill, we ourselves are killing'.
  - We criticised the proliferation of guns in America: 'a 1990 study found one in 24 students carried guns, and by 1993 the number was one in 12'.
  - We saw how America, with the rapidity of Hate Week in George Orwell's 1984 demonised Muslims after the Oklahoma bombing: 'this seems like an implicit, "we'll accept your diversity, as long as it subscribes to our xenophobia"'.
  - We looked at the later defeated Euthanasia Bill in SA Parliament: 'Euthanasia takes great bravery'.
  - We critically commented on current affairs television: 'I guess we'll have to rely on *Frontline* for an accurate picture on our TVs of what's actually happening'.
  - We gave prominence to the plight of 50,000 boat people kicked out of South-East Asian refugee camps: 'the refugees will be forced to return to their country of origin and live in squalor through no fault of their own'.
  - We berated the ALP's moves towards Fees for Degrees: 'So you're wondering where your fees go? Ask the ALP catburglers from the NUS'.
  - The plight of Nungas in custody was examined: 'The number of Aborigines in custody has jumped by 50 percent since 1988'.
  - And on it went.
- Thus I hope that we have encouraged critical debate through the information, editorial and diatribe that we have provided in the news section. I also think that we need to look beyond our sometimes myopic campus vision and acknowledge that we now live in a global society. Our critical debate needs to be disseminated around Adelaide, on the internet, everywhere.
- Matt Pearce . . . Adelaide

## CELEBRITY FAXES

It is our last edition of *On Dit* for 1995 and we thought that it was high time we heard from some of the South Australians that make this state tick. So, we faxed off a few of the questions that needed to be asked. Our intention was to catch the celebs off guard by leaving it to the last minute to send the faxes. In that way, only the most organised, the most together, the most spontaneous of luminaries would make it into the pages of *On Dit*. We received 3 responses. Here are the questions and the answers. You'll never look at the *Sunday Mail's* society pages in the same way again - fact.

Q.

1. What, in your view, is a University Student?
2. What will be the next '80s fad to become popular again?
3. Add a caption to figure #1.
4. If you could be someone of the opposite sex, who would it be? Why?
5. Why do cats paint?

### Bazz & Pilko - Radio Personalities

1. Bazz: A failed dole bludger.  
Pilko: People a lot more clever than me.
2. Bazz: The recession.  
Pilko: University fees if the Libs get in.
3. Bazz: Keep going... we'll get 'em at the next hurdle.  
Pilko: It was your photo that first attracted me.
4. Bazz: Demi Moore, so I could sleep with myself.  
Pilko: Teri Hatcher, so I could wash myself regularly.
5. Bazz: Because they can't write.  
Pilko: Because they are generally very good at it.

### Kathryn Harby - Netballer

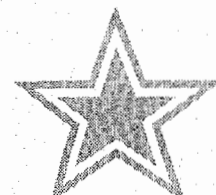
1. Someone who is so poor that they can't feed or clothe themselves but so wealthy they can get hammered at least twice a week.
2. Leg warmers, Crimped hair, Soda Stream, Terry Towelling leisure suits, Leif Garrett and Federal Liberal Governments.
5. Why do cats paint? Because chickens cross the road, bears defecate in forests, bats are blind, pigs fly, rabbits breed and birds sing (and get up early too) etc, etc.



Figure #1

### Xavier Minniecon - ABC TV News

1. A university student is a person who is trying to establish a future, while living just above the poverty line. They also try and maintain a study routine between working in cafes, restaurants, pubs or fast food outlets. They look tired except when they're drinking... and they are the hope for our future.
2. The next '80s fad will be yo-yos.
3. Caption should read: "ABC cutbacks force new courier service".
4. I would like to be Gillian Anderson who plays Dana Scully in the X-Files. She looks and acts terrific, great figure and is a believable character. She is lucky to work on such a ground breaking program.
5. Cats paint because they don't have a real life.





The Board of Conduct is a statutory body of the University designed to deal with the conduct of University members. It is made up of an equal number of representatives of academic staff and students plus an external convenor. It hears both complaints of misconduct against students and appeals from students against findings of misconduct or penalties imposed by lower tribunals. The Board's powers are defined in the University Statutes which appear in Volume One of the Calendar each year.

During 1995 the Board of Conduct has considered a number of cases concerning breaches of the Statutes of the University. In each case it has been found that the breaches had occurred and penalties were imposed. The Board of Conduct is expected to sit again before the end of this year to hear some further cases.

With the end of the academic year near, most students are preparing for end of year assessments and examinations. It is a good opportunity to remind students of some of their obligations under the University Statutes, in particular, plagiarism; an area which has been the topic of recent consideration by the Board.

The University is an institution dedicated to the understanding and furtherance of academic knowledge. For the integrity of the University, the honesty of its students is essential. In response to this, there are University Statutes designed to protect the endeavours of students. The cheating of one student is at the expense of all who abide by the rules. It is the honest achievement of students which should be rewarded.

#### PLAGIARISM

The regulations regarding examinations and other forms of assessment are found in Chapter XVII of the Statutes, which provides, in part, that:

"No candidate shall submit for assessment, whether by examination or otherwise, any piece of work which is not entirely the candidate's own, except where either:

a) use of the words or ideas of others is appropriate and duly acknowledged, or

b) the examiner has given prior permission for joint or collaborative work to be submitted."

(clause 2, Chapter XVII)

It is the obligation of the depart-

ments to inform students of the University's Statement of Principles and Definition of Plagiarism and Related Forms of Cheating.<sup>1</sup>

*Cheating is subversive to the fundamental values of this institution.* The Statutes provide procedures for dealing with alleged breaches of the University's Statutes.

In cases of alleged plagiarism, the matter is first dealt with by the Head of the Department involved or it may be referred to a Departmental Assessment Committee. If the offence is found to have been committed, *"the work will be given zero marks and the student shall fail the subject without the option of taking a supplementary examination"* (clause 12, Chapter XVII), unless there is found to be "significant extenuating circumstances". Students have the right to appeal to the Board of Conduct against findings or penalties at this level.<sup>2</sup> These cases are reported to the register of the Board of Conduct.

#### THE CONFIDENTIAL REGISTER OF THE BOARD OF CONDUCT

Students should realise that all offences of plagiarism, except those identified as "marginal", are recorded in a confidential register of the Board of Conduct. In evidence of the seriousness of the University's attitude towards plagiarism, *second offences of plagiarism registered will automatically initiate further proceedings.* A student in this position may end up before the Board of Conduct which is entitled to impose penalties in addition to those which have already been imposed at a departmental level.

The penalties available to the Board are broad, but potentially severe. They range from a reprimand and a fine of up to \$200 and in more serious cases, *a student may be suspended for up to three years or even expelled from membership of the University.* The Board may impose these penalties on a cumulative basis.

These procedures are designed in the interests of the University and the hard-working majority of the student population in an attempt to address allegations of misconduct, and to provide avenues of appeal for students unjustly treated.

Please note that this is not an official policy statement of the University. Students should consult the University Statutes, particularly: Chapter XII - Of Conduct of the Students in the University, and Chapter XVII - Of Examinations and Other forms of Assessment in Volume One of the University Calendar.

*Prepared by C. Gill with R. Owens, who are both currently appointed to the Board of Conduct, to inform you of your rights and obligations and the penalties made available in the University Statutes.*

<sup>1</sup> Section III: Rules and Procedures, in Volume IV of the University of Adelaide Calendar 1995 (i.e. Student Guide and Timetable) also deals with these issues. See particularly, pp 37, 41.

<sup>2</sup> The Board of Conduct should not be confused with the Student Academic Appeals Committee referred to in the Student Guide and Timetable, at p 39.

The Burdekin report into the Human Rights of People with Mental Illness, released in October 1993, recognises the inadequacy of the mental health system. It also brought the plight of one of society's most vulnerable groups to the conscience of Australians.

The government's response to this inquiry, The National Mental Health Strategy has attempted to provide an agenda for change in terms of awareness programs and clear initiatives for the future. The Australian Health Ministers' Working Party is well intentioned in terms of reform projects (mentioned below) but clearly a more active stance is required in terms of-

- \* increasing the amount of funding to the non-government and community sectors who continue to receive little government funding but are responsible for the majority of the mentally ill.

- \* improving awareness amongst the police and various other government departments who play a role in the care of the mentally ill.

- \* achieve legislative reform to protect the rights of those with special needs (such as Aborigines, women and the youth).

- \* breaking down

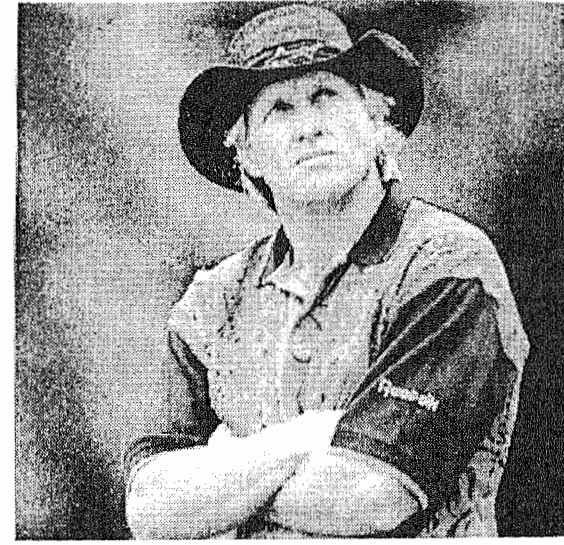
societal stereotypes of the mentally ill.

(to mention just a few!)

As students, concerned members of the community and in some cases, consumers of mental health services, it is most important that we get actively involved and show that we care about these vital issues. If you are interested in getting involved in a campus awareness program for next year you can leave a note in my pigeon hole, Union Administration, Lady Symon building or in the SAUA.

Alen Clifford

**This picture doesn't mean anything at all. Nothing at all.**



### The Flinders University of South Australia School of Medicine Honours - 1996 Information Evening



The Flinders University School of Medicine within Flinders Medical Centre offers a stimulating environment and programme for students to participate in research projects which lead to the BSc Hons or BMedSci Hons degree. The integration of the Medical Centre with the School of Medicine offers a unique multidisciplinary approach to both basic scientific and clinical aspects of medical science.

Projects are offered in a wide range of disciplines e.g. immunology, pharmacology, biochemistry, microbiology, neuroscience, haematology, anatomy and histology, speech pathology and surgery.

Expertise can be developed in a variety of techniques ranging from basic molecular biology, immunohistochemistry, cell culture, biochemistry to physiology of the whole organism.

Graduates or students graduating in 1995 are invited to attend an Information Evening where the Honours Year in the School of Medicine will be outlined. A panel of Honours students currently enrolled in the programme and senior members of academic staff will be available to answer questions about the Honours programme and projects offered in the School.

Students with excellent undergraduate records may be eligible for a bursary to assist with payment of HECS fees.

**DATE:** Tuesday, 31st October, 1995  
**PLACE:** Flinders Medical Centre, Lecture Theatre 2, Level 5.  
**TIME:** 1815 hours.

Further information and a booklet outlining projects can be obtained from:

Dr John R. Oliver,  
Chairperson Honours Committee,  
Department of Medicine, Phone 204 4239.

**"Caught again,  
De Jong! Touch  
your toes, boy."**



**ON DI**



# The Natural Law Party

## A natural solution to the two party slanging match?



I saw the representatives of our two most popular and powerful political parties on the television last night. You know how it went even if you didn't see it because Australians and millions of others from around the world have become accustomed to it. The (for the most part) two party system has degenerated into a slanging match for political point scoring with Keating and Howard trading insults time and again. Surely something has to be done to jerk their attention around to the problems of the real world outside the corridors of government.

The Natural Law Party believe they have the answer. And with respect to their desire to end the confrontational style of government that predominates nowadays, it's clear that they are set to strike a chord with the voters of Australia as they have overseas. For instance, in parts of Germany, the NLP have become the third largest party, one million citizens of Europe voted 1 for the NLP in the European Parliament Elections and in Great Britain, the NLP averages 1.9% of the

**"We can't blame factors external to us any longer. We've got to look to each individual."**

vote in district and city council elections. It may not seem like much of a platform for an overhaul of the world's political system but disillusionment with the major parties has caused more than the occasional surprise in the history of democracy.

What remains to be seen, though, is if the people of Australia are ready to embrace a party that advocates such practices as transcendental meditation that was first introduced into the West nearly 40 years ago by Maharishi Mahesh Yogi, to overcome recidivism, a burgeoning health care budget and other societal ills. Natural Law by name and Natural Law by nature, the NLP have some radical solutions for modern problems. Bryan Scruby spoke to NLP political candidate and natural law aficionado, Peter Fenwick about the NLP and the state of Australian politics.

The NLP in the US are currently active in producing systematic and well footnoted documents that respond to all the major policy decisions of government. One such study Fenwick brought forth was representative of the literature. It uses sources cited from Vedic sci-

ence journals amongst other forms of scientific articles.

"We basically give the classical approach which is how governments currently operate and we give the NLP perspective based on scientific data and evidence... [from these studies comes] the major tenet of our reform programmes... [which is] the 'group for government' which is a coherence creating group that has been shown to completely transform the collective psyche so that you can start to implement programmes with a support, like a community because you know how difficult it is to make decisions or even implement decisions when you don't have collective support... that's what government is up against every day."

Collective support or the collective psyche are fundamental focal points for the NLP.

"What we're talking about here is really the mechanics of how consciousness can be utilised to effect significant changes at a very fundamental level of human life. We know that if we look at nature, at all the fundamental forces that operate within nature, that you get

maybe four major forces: the gravity, the strong and weak interaction fields and so on but we know that the structure of mat-

ter becomes more refined and more powerful as you go more deeply into it."

"And there are many physicists these days and other scientists who believe completely that the fundamental structure of matter is structured in consciousness itself. Maharishi Mahesh Yogi... one of the key people involved in some of the theoretical aspects that are applied to natural law programmes [is] certainly perceived as one of the leading exponents of the understanding of the structure of consciousness and how it can be utilised through technology such as the TM (Transcendental Meditation) technique and the advanced programmes of the TM Sidhis, particularly the Yogic Flying Technique."

It is at this point that the NLP will probably lose numbers of the people who may well support its concepts of conflict free government, preventative rather than curative health care and more participatory government but shun the idea of collective consciousness. Fenwick acknowledges that some people aren't able to grasp the more esoteric NLP concepts.

"Generally, we get very good press because, I think, the media are so sick and tired of all the crap they keep getting... the insistence of the other political parties to publish all their dogma.... We do get some adverse publicity, particularly when the media refer to the Yogic Flying."

"We use the elections as a platform to educate people... utilising the principles of natural law which we see operating at the most fundamental level and which conduct the Universe in a perfectly orderly way and utilising them in a sociological manner to create that field of coherence in the collective consciousness to eliminate stress in collective consciousness so that the collective decision making capabilities of our government can be enhanced."

"The NLP are basically saying that [the natural laws are] the definitive mechanics for changing the whole trend of time. As we know, you can't legislate human behaviour, you can't make rules and hope that everyone's going to abide by them... the NLP is not about imposing political systems on people."

Theory is one aspect of the political scene that the NLP have no shortage of. Fenwick can quote the statistical results of an array of scientific projects that back up the NLP's position, at will, to the nearest decimal point, almost. But as the practice of government goes beyond theory, how would the NLP, if given a chance, revolutionise existing government operations? Well, the process is far too complicated to explain in this one article (the NLP are well prepared with literature on the subject) but the core change would, for the Australian experience, involve a group of 10, 000 people drawn from society who would practice the TM technique for the good of the country. Again, with the back up of research and empirical data, Fenwick suggests that, "a group of that size permanently in place, can create an extraordinary effect of coherence in the collective consciousness."

Clearly, the changes within society that the NLP advocate are not insignificant. In fact, they involve grass roots life style changes. But as Fenwick says, "like the old saying; for

a new tree, you need a new seed." Indeed you do, however, you also need compatible ground for the seed to germinate. Is Australia that ground? Well, many seem to think so and that includes the South Australian correctional system. Impressed by the NLP's statistics on the drastic falls in recidivism following the implementation of its programmes in the US, this state's goals are to get a taste of rehabilitation, TM style.

The bottom line is that to understand fully where it is that the NLP come from and where it is that they hope to go (and hope to take us) you need to hear one of their number speak. Dr Bevan Morris, a Flinders Uni and Cambridge Uni graduate, will be conducting an introductory talk in his capacity as head of the NLP in Australia, contender for the electorate of Boothby (in SA) and prime ministerial candidate. The talk is set for the Margret Murray Room on Monday the 30th of October at 1.00 pm.

Don't expect the NLP to take over tomorrow. It's not going to happen. But there are many lessons to be learned in what they say and perhaps we should take note of their tenet of conflict free government and carry it all the way to the parliament houses of the world. You don't need to practice the TM technique to realise that adversarial politics can be as self defeating as it is disillusioning. And you don't need to practice TM to know that we can't keep up with the demand for hospital beds and that something needs to be done about it.

So the NLP are plainly headed in a logical direction. Whether they are travelling in that direction down the same road that you want to journey upon is something to decide for yourself.



**Peter Fenwick just acting kinda natural.**



# MARIJUANA AWARENESS SURVEY RESULTS

Please note : Due to the method of data collection (quota sampling) any extrapolation of the survey results to the whole student population would be fraught with inaccuracies. The results only give an indication of the beliefs and marijuana consumption patterns among those students who were surveyed at that time.

As some questionnaires were returned incompletely, discrepancies exist with the total number of students who answered various questions.

## Have you ever been offered marijuana ?

Total Student Sample  
OFFERED | Freq (Percent)

NO | 107 (15.2%)  
YES | 595 (84.8%)

Total | 702 (100.0%)

## If you were offered marijuana by a friend would you try it ?

Total Student Sample: Ever Tried Marijuana  
TRY | Yes (%) No (%) | Freq (Percent)

DON'T KNOW | 23 (4.7%) 25 (12.5%) | 48 (6.9%)  
NO | 81 (16.3%) 157 (78.5%) | 238 (34.2%)  
YES | 392 (79.0%) 18 (9.0%) | 410 (58.9%)

Total | 496 (100%) 200 (100%) | 696 (100.0%)

## Have you ever tried marijuana ?

Total Student Sample  
EVER TRIED | Freq (Percent)

NO | 200 (28.4%)  
YES | 505 (71.6%)

Total | 705 (100.0%)

## Have you used marijuana in the last 12 months?

Total Student Sample  
| Freq (Percent)

NO | 293 (41.5%)  
YES | 412 (58.5%)

Total | 705 (100.0%)

## On average, do you use marijuana at least once a week?

Sample - Students who have used marijuana in the last 12 months  
WEEKLY USE | Freq (Percent)

NO | 250 (61.3%)  
YES | 158 (38.7%)

Total | 408 (100.0%)

## Frequency of Use Among Weekly Users

On average, how many times/sessions a week would you use marijuana ?  
TIMES PER WEEK | Freq (Percent)

1 TO 2 | 64 (40.8%)  
3 TO 5 | 55 (35.0%)  
6 TO 10 | 6 (10.2%)  
more than 10 | 22 (14.0%)

Total | 157 (100.0%)

## For what purpose did you last use marijuana ?

Sample - Used Marijuana Within the Last 12 Months  
PURPOSE | Freq (Percent)

Therapeutic | 17 (4.1%)  
Recreational | 393 (95.9%)

Total | 410 (100.0%)

## Do you have any health concerns about using marijuana?

Sample - Students who have used marijuana in the last 12 months  
CONCERNS | Freq (Percent)

DON'T KNOW | 19 (4.7%)  
NO | 138 (34.3%)  
YES | 245 (61.0%)

Total | 402 (100.0%)

## Should the government educate people about the effects?

Total Student Sample: Ever used marijuana  
EDUCATE | Yes (%) No (%) | Freq (Percent)

Don't Know | 16 (3.2%) 7 (3.5%) | 23 (3.3%)  
NO | 31 (6.2%) 3 (1.5%) | 34 (4.8%)  
YES | 456 (90.6%) 189 (95.0%) | 645 (91.9%)

Total | 503 (100%) 199 (100%) | 702 (100.0%)

## Law Options

### What do you think the laws governing marijuana use should be ?

Total Student Sample: Ever tried  
LEGAL OPTIONS | Yes No | Freq (Percent)

legalisation for use, supply and sale | 39.7% 22.3% | 230 (35.0%)  
legalisation only for personal use | 44.3% 21.1% | 251 (38.2%)  
decriminalisation for use of small amounts | 14.8% 36.0% | 134 (20.4%)  
criminal penalties for personal use | 1.2% 20.6% | 42 (6.4%)

Total | 657 (100.0%)

## Would you use marijuana if it were legal and available?

Total Student Sample: Ever Tried Marijuana  
LEGAL USE | Yes (%) No (%) | Freq (Percent)

DON'T KNOW | 43 (8.5%) 19 (9.5%) | 62 (8.8%)  
NO | 113 (22.5%) 173 (86.5%) | 286 (40.6%)  
YES | 347 (69.0%) 8 (4.0%) | 355 (50.3%)

Total | 503 200 | 703 (100.0%)

## When you last used marijuana what method of administration did you use?

Sample - Students who have used marijuana in last 12 months  
METHOD of ADMINISTRATION | Freq (Percent)

BONG | 37 (9.0%)  
BONG (Home Made) | 31 (7.5%)  
EATEN | 21 (5.1%)  
JOINT | 48 (11.7%)  
JOINT with filter | 3 (0.7%)  
JOINT with filter and tobacco | 5 (1.2%)  
JOINT with tobacco | 14 (3.4%)  
PIPE | 209 (50.7%)

Total | 412 (100.0%)

## Tobacco use among Marijuana users

### Do you smoke tobacco on its own ?

Sample - Students who have used marijuana in the last 12 months  
TOBACCO USE | Freq (Percent)

NO | 235 (57.6%)  
YES | 173 (42.4%)

Total | 408 (100.0%)

## Marijuana Use among Faculties

Ever Used (Y/N) | In Last 12 Months (Y/N) | Weekly Users (#/%) | Total

Agriculture/Natural Resource Sciences | 16/3 | 13/6 | 6/32% | 19  
Architecture and Urban Design | 15/2 | 14/3 | 6/35% | 17  
Arts | 187/63 | 151/99 | 58/23% | 250  
Dentistry | 5/7 | 4/8 | 0/0% | 12  
Economics/Commerce | 52/25 | 45/32 | 16/21% | 77  
Engineering | 28/17 | 23/22 | 8/18% | 45  
Law | 18/7 | 14/11 | 7/28% | 25  
Mathematics/Computer Sciences | 23/18 | 17/24 | 5/12% | 41  
Medicine | 28/21 | 17/32 | 6/12% | 49  
Performing Arts | 8/1 | 7/2 | 2/22% | 9  
Science | 106/33 | 91/48 | 37/27% | 139

Totals 486/197 | 396/287 | 151/22% | 683

The coordinator of this study would like to thank all those students who took the time and trouble to participate in this research project.

\* Due to the difficulty of finding some pigeon-holes any students who filled out a questionnaire and requested an information pamphlet but did not provide one please contact Ian Richards, ph 362 9424 to arrange delivery.

This study is sponsored by the Drug and Alcohol Services Council of SA.

MARIJUANA AWARENESS SURVEY RESULTS



Assessing the health effects of marijuana use upon humans is difficult for many reasons. Firstly, the time period between use and the adverse affects can be considerable. It takes a long time for the alleged adverse affects to develop, as does the research to substantiate and quantify such allegations.

Secondly, the doses of marijuana required to produce the adverse effects are currently impossible to quantify given the variety of forms of marijuana and the respective dosages found within those forms of marijuana. The current legal status of the drug adds to the difficulties of knowing the specific dosages users are taking as well as contribute to the reluctance of users to admit to taking the drug in any form or quantity. Furthermore, given that alcohol and tobacco studies have shown human recollection of consumption patterns are prone to error the problem of self quantification of marijuana usage is magnified because of the arbitrary dosage in the use of marijuana. Additional complications arise in determining the detrimental effects of marijuana use because of the correlations between marijuana use and tobacco, alcohol and other drug use.

Thirdly, the adverse effects of marijuana, like those of any drug will depend upon the characteristics of the user (physical/mental/social disposition), the method of administration, the dosage, the frequency and the duration of use.

Finally, inferences about the effects of marijuana are affected by social and political positions. Politically conservative view points or findings will tend to highlight or even exaggerate the personal and social harms of the drug, whilst proponents of marijuana use would discount many of the possible harms claiming the lack of conclusive evidence and argue that the illicit status of marijuana causes considerable social harm due to the stigmatisation of marijuana users.

It is worth considering the fact that many health concerns about marijuana are speculative, though they may be quoted as though they are substantiated. Various commissions of inquiry into drug use have reflected this conjecture about marijuana, and have often contradicted each other in their findings. Allowing for the wide range of prejudice surrounding the study of marijuana and its health effects, the following account summarises the more popular and widely accepted beliefs concerning the detrimental effects of marijuana use.

Acute use of moderate doses of marijuana produces a state of intoxication. This produces a dose-related impairment of the ability to perform motor-functions, such as driving a car or operating machinery. Furthermore impairment to cognitive functions, especially of attention and memory are common for the duration of intoxication. Sometimes the user may

not attain the desired euphoric state or feeling of well-being but may experience a brief dysphoric reaction which can range from mild anxiety to an acute psychosis. Those who do consume marijuana on a regular basis are less susceptible to the acute reactions due to their familiarity and experience with the effects of the drug but are placing themselves at risk of developing chronic adverse effects.

Chronic smoking of marijuana can produce bronchitis but emphysema or lung cancer have not yet been proven to be caused by frequent and heavy smoking of marijuana, despite some reports implicating marijuana smoking as a possible causal factor for cancer of the aerodigestive tract. The cardiovascular effects of marijuana are harmful to those with pre-existing heart disease and possibly harmful when taken during pregnancy. Marijuana usage can trigger a variety of existing psychoses and other severe emotional disorders in vulnerable individuals. People who suffer from such conditions should refrain from using marijuana. Long-term use may produce subtle impairment to the cognitive functions of memory, attention and organisation and integration of complex information. This subtle impairment will usually only present itself among individuals who are required to regularly complete tasks requiring high level cognitive functioning. There is no evidence that marijuana causes any atrophy or shrinkage of the brain. Some individuals may be particularly susceptible to the ill-effects of marijuana.

Regular users, especially if they are young, may lose interest and motivation in pursuing and completing personal endeavours. This amotivational effect may be caused not only by marijuana use but also to the reasons for using the drug or by the social effects of continuing use. Usually these symptoms will disappear if the individual significantly lowers or ceases use.

Chronic heavy users of marijuana may become dependent on it although it is not a highly addictive drug. Causes for the dependency may lie with the reason(s) for taking the drug, such as underlying family or social problems. Individuals abruptly withdrawing from chronic heavy use may experience agitation, sleep disturbance, anxiety, irritability, nausea and sweating.


Marijuana has been shown to have adverse effects to the respiratory and aerodigestive systems. Studies show that respiratory toxicity in chronic heavy users is probably related to smoke components other than THC. The severity of this toxicity may depend more on the smoking techniques employed by the user and the combustion properties of the material, than on the THC component alone.

Preliminary research indicates that the water-pipe/bong is a less harmful method of smoking marijuana than

other popular smoking methods (ie joint, pipe). Consideration must be given to marijuana users who also smoke tobacco on a regular basis. In this case, the benefits of the harm-minimisation approach of smoking marijuana via a water-pipe are severely reduced since the person who has a regular tobacco habit is probably more at risk of developing adverse respiratory and cardiovascular

euphoric state of well-being where sensitivity to surrounding stimulus is believed to be heightened and enhanced which users may enjoy alone or among friends.

Once again the efficacy of marijuana as a therapeutic agent is influenced by the characteristics of the individual, the method of administration, the dosage, and the user's surroundings.



## The Health Effects of Marijuana Use

Ian Richards

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# THINKING ABOUT POSTGRADUATE STUDY AT THE UNIVERSITY OF ADELAIDE?

**WELL, THINK AGAIN!**

## THE SENIOR MANAGEMENT GROUP (SMG) *Ultimate Decision-Making Body*



Ian Falconer  
Deputy Vice-Chancellor  
(Academic)



Gavin Brown  
Vice-Chancellor



Frank O'Neill  
Registrar



Mary O'Kane  
Deputy Vice-Chancellor  
(Research)

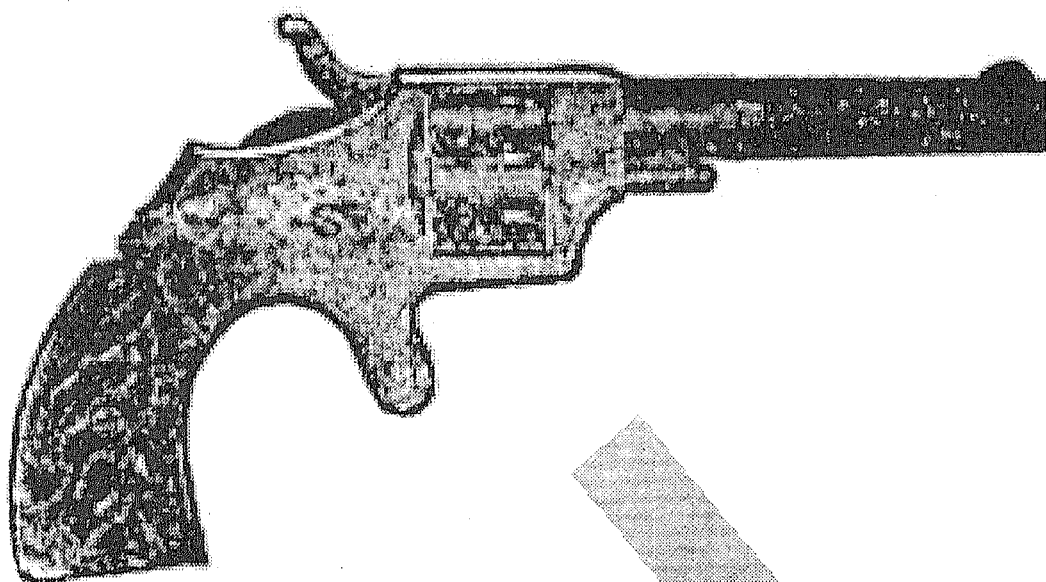
*"We believe that as a general policy Postgraduate coursework awards should be offered on a **FEE-PAYING** basis wherever possible!" SMG 19/6/95*



**HAVE YOUR SAY**  
whether you're an  
undergrad or postgrad,  
write to the Vice-Chancellor's office  
(Mitchell Building) or drop by the SAUA  
and sign a form letter voicing  
your disapproval.

# FEEES

... WITH FRIENDS LIKE THESE  
WHO NEEDS ENEMIES ...



The vast majority of fee-paying postgraduate students are male, employed business or government, earning above \$40,000, with employers paying their fees. Given this, it is not surprising to note that (so far) 49.1% of fee-paying students are in the top quartile of socio-economic status. These are the groups most easily able to accommodate deregulation of postgraduate courses.

Add to this the fact that the majority of coursework postgraduate students are female and that the extension of fee-paying in this area immediately disadvantages these students forcing them to enrol in non-fee paying courses which are traditional areas of study for women and are less employment oriented.

So, if you're unemployed or hoping a postgraduate coursework degree will provide a means to re-enter the workforce after time off for child rearing, you're now expected to compete with an individual who is in full employment, who can claim this study as a tax deduction or who may have an employer paying the cost of their fees.

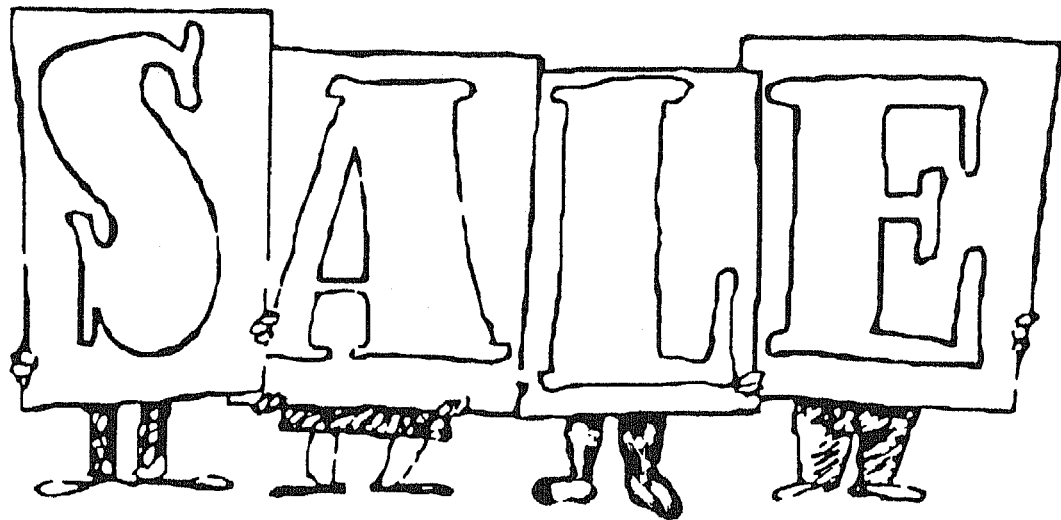
## BANG!!!

'The SMG believes that as a general policy postgraduate coursework awards should be offered on a FEE-PAYING basis wherever possible'

**The Senior Management Group  
is the ultimate decision-making body  
directly responsible for  
implementing postgraduate fee-paying policy!**



# How much could you afford to pay for your education?



<b>• Agricultural &amp; Natural Resource Science</b>	
For Agricultural Biotechnology, Crop Protection, Soil Management & Conservation, & Veterinary Studies	
• Graduate Certificate	2,700
• Graduate Diploma	5,400
• Masters	8,100p.a
For Oenology, & Viticulture	
• Graduate Certificate	3,000
• Graduate Diploma	5,400
• Masters	9,000p.a
<b>• Economics &amp; Commerce</b>	
• Graduate Certificate in Economics	3,000
• Graduate Diploma in Applied Economics	4,500
• Graduate Diploma in Advanced Economics	4,500
• Masters of Economics	6,750
• Graduate Diploma in Business Enterprise	6,000
For Management	
• Graduate Certificate	5,600
• Graduate Diploma	11,200
• Masters of Business Administration	16,800

## Senior Management Group

*"The SMG believes that as a general policy postgraduate coursework awards should be offered on a fee-paying basis where ever possible."*

<b>• Engineering</b>	
• Master of Engineering Science in Hydrology & Water Resources	8,490p.a
• Master of Applied Science in Hydrology & Water Science	8,490p.u
• Master of Engineering Science in Materials Welding & Joining	7,200p.u
• Graduate Diploma in Computer Systems Engineering	8,400
• Graduate Diploma in Engineering (Materials Welding & Joining)	6,000
• Graduate Diploma in Engineering ( Environmental Engineering)	6,000
• Graduate Certificate in Engineering (Environmental Engineering)	3,000
• Graduate Certificate in Engineering (Hydrology & Water Resources)	3,538
• Graduate Certificate in Engineering (Signal Processing)	6,000
<b>• Science</b>	
• Master of Science (Exercise Physiology)	6,000p.a
• Graduate Diploma in Exercise Physiology	6,000
For Immunology, Virology, Microbiology	
• Masters	5,400p.u
• Masters of Science ( Medical Mycology)	5,500p.u

<b>• Arts</b>	
• Graduate Certificate in Language Education	1,920
• Graduate Diploma in Applied Geographic Information Systems & Remote Sensing	5,000
• Masters of Applied Geographic Information Systems & Remote Sensing	5,000p.a
• Graduate Diploma in Chinese Studies	3,000
• Graduate Certificate in Japanese Studies	3,000
• Graduate Diploma in Environmental Policy, Planning & Management	6,000
• Graduate Certificate in Historical Studies	1,680
• Graduate Diploma in Applied Historical Studies	3,000
• Masters of Applied Historical Studies	3,000p.a
• Graduate Certificate in Anthropology	3,000
• Graduate Diploma in Historical Studies	3,000
• Masters in Laws (numerous)	2,850
• Graduate Certificate in Mediation Studies	5,400
• Graduate Diplomas in Laws (numerous)	6,060

'This information comes from a Tuition Fee Leaflet, put out by the Office for Continuing Education. Fees are likely to vary for the 1996 academic year.'

'For further fee information or to determine whether a postgraduate course you are interested in is fee-paying one, contact Continuing Education on 303 4777.'

<b>• Mathematics &amp; Computer Science</b>	
• Graduate Certificate in Telecommunications	5,640
• Graduate Diploma in Applied Statistics	5,640
• Graduate Diploma in Computer Science	5,640
• Graduate Diploma in Mathematical Science	5,640
• Master of Applied Science (Communications)	7,992
• Master of Mathematical Science	5,640
<b>• Dentistry</b>	
• Graduate Certificate in Dentistry	4,800
• Graduate Diploma in Clinical Dentistry	4,320
• Graduate Diploma in Forensic Odontology	4,320
• Master of Dental Surgery	6,480

## • Architecture & Urban Design

• Graduate Diploma in Design Studies 3,000

...and so on, & so on, & so on, & so on...

## • Medicine

- Graduate Diploma in Occupational Health 3,984
- Graduate Diploma in Psychotherapy 4,320
- Graduate Diploma in Clinical Nursing 3,600
- Graduate Diploma in Accident & Emergency Nursing 3,600
- Graduate Diploma in Intensive Care Nursing 3,600
- Graduate Diploma in Oncology Nursing 3,600
- Graduate Diploma in Anaesthetic Nursing 3,600
- Graduate Diploma in Orthopaedic Nursing 3,600
- Graduate Diploma in Peri-operative Nursing 3,600
- Graduate Diploma in Cardiac Nursing 3,600
- Masters of Nursing Science 9,600
- Graduate Diploma in Alcohol & Drug Studies 3,000

NB: p.a is 'per annum'





Hassan, H. - President

**FREE FREE, I'M FREE AT LAST !!!**

Alas it is true...my final *On Dit* Column for 1995. It is almost 10 months ago that I started this job but it seems a lot longer than that (trust me). This year has been a busy one for the SAUA and

I feel we have achieved a lot.

**THE HAPPY BITS...**

Our most recent success was to convince Employment Education & Training Minister Simon Crean to take a proactive policy stance on youth issues by holding a number of youth forums around the country. I have been told this was a direct result of a meeting I attended with the State Secretary of the ALP. It's nice to know they listen to us now and then...

We have also made submissions to the University on Upfront Fees, The SA Review of University Governance & The Senate Inquiry into AUSTUDY as well helping with the preparation of the NUS Federal Budget Submission. You can see that your money has been put to good use! (For a detailed account of

our work this year see *On Dit*, v.63, no.16, Aug. 28 1995, p.8).

**STUDENT GREIVANCE BITS**

If you have an academic grievance in relation to your study/impending exams or assignments come in and see me or the EVP ASAP. We can make it all better. If you are a law student who has been adversely affected by the change to the Administrative Law Exam than this really applies to you!!

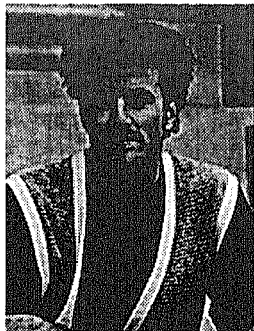
**THE SAD BITS**

All in all I have really learnt a lot from my year as SAUA President and I hope that we have managed to help all of you this year in some way because of our efforts. If we did then it was all worth it. Thank you to all of the people who have supported me this year, there are too many of you to name here, it would

take up the whole page !! I would like to thank in particular, Sharon Middleton, Fiona Dalton, Vicki Kolberg, Elise "Baitto" Bateman & Last but not Least Jane "Miss Jane" Kelsall. Between them, they kept the office running smoothly all year through crises, mass hysteria and assorted debauchery and I owe them a huge personal debt for putting up with me. But to everyone who helped, hugged, smiled, advised, listened, encouraged or drank in solidarity... (including my wonderful Family & psychotic dog). *Thankyou.*

Finally, All the best to "Kymmy T" and the new Office Bearers, Councillors & Committee Members...I wish you all a very Happy 25th B'Day in 1996!

Good Luck for Exams & Happy Holidays.



Higginson, G. - EVP

"The day is lost on which one has not laughed....."

Well, this is only my third report for *On Dit* and already it's over for the year. Some might at this point be rejoicing, others maybe not so happy. Whatever your situation is, I do hope that your exams turn out to be just as confusing as mine are likely to be!! No, not really I guess. In all seriousness (?), I do wish everyone the best of luck and I would

like to take this time to thank my mother for being.....

Man, it's amazing what you can crap on about if given the chance to!

Oh well, I guess I'd better write some serious stuff, after all that's what you voted me in for....well some of you anyway!

**AUSTUDY CAMPAIGN**

Well, it's finally come and gone. I would like to thank all of you who came out in support of such a relevant issue and grabbed some free food whilst doing so. To all of you who didn't actually know when it was on...you should get out more! To all of you who were actually present but for various pathetically apathetic reasons refused to get off your butts to come up and help support yourselves and other fellow students by merely grabbing some free food....I merely ask you why? Why don't you care?

Is it possible that the majority of Adelaide Uni students really don't care what happens to them? Is it possible

that the majority of Adelaide Uni students are quite happy to let the Government totally control their lives?

Or is it perhaps possible that the majority of Adelaide Uni students have the incredibly annoying attitude of:

**"It doesn't affect me so why should I give a rat's ass what happens?"**

I'm not quite sure why people plainly refused to help support such a relevant and important issue without even finding out what the exact issues were and how it does actually affect them. Whatever the reasons were, I can only hope that in the future we shall all get involved with helping one another fight for a common good. But, once again, thank you to all those who did actually venture out onto the Barr Smith Lawns to help out by signing those petitions and form letters. And please, if AUSTUDY is an issue which does affect you and you would like to know what the Government is doing, please come in and see me in my office in the SAUA.

**STUDENT GRIEVANCES**

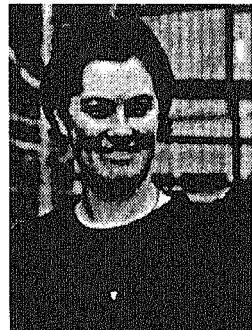
I just want to say a quick thing here about student grievances and this is that if you find any problem arising in this period before exams and you feel that you are not getting any help from elsewhere, you can always come in and see me or The President and we will gladly help you out.

Remember....any problem at all...just come on in and I'll see where I can help. Cos' after all, that's what my job involves and you wouldn't want me to be sitting in my office all day doing nothing now, would you!!

Well that's all for this week... and in effect... this year. So please, don't get hit by a falling branch, don't get devoured by an enormous Siberian Yak and whatever happens, don't... repeat, don't... get caught riding your bicycle without a seat on!!!! 'Til next year remember:

"It's not the up's and down's that make life difficult....it's the jerks!"

Yours in faith, GARETH



Smith, K. - WO

Wow it's *On Dit* column time again.....this week you will have noticed those spunky Zero Tolerance Badges that people are wearing, and you too should be wearing one. So if you are not then come down to the SAUA office and get yourself one. As for posterage we need many more people on Monday's at 11am. ZERO

**TOLERANCE.....JUST DO IT!**

If you want to MARCH against sexual assault and other violence against women then come to RECLAIM THE NIGHT starting at Victoria Square on Friday 27th October at 6.30pm. Or if you want to dance the night away come to RECLAIM THE NIGHT DANCE PARTY after the March and held at Club Freeza (off the Central Market Arcade).

For all those NOWSA women I would like to have a brief "pre-NOWSA fundraising" meeting in anticipation of next year's Perth NOWSA. The meeting will be November 1st at 1pm in the Women's Room.

So, as this is the last *On Dit* this year, this will be my last column for a while GOOD LUCK with exams, essays, recitals and assessments.

MERRY CHRISTMAS! H A P P Y NEW YEAR!

Love Kylee



Telfer, W. - EO

Summer is coming.....

CAMPUS CONSERVATION CORPS is a fantastic chance to do something really positive for the environment. The program is an initiative of the Australian Trust for Conservation Volunteers (ATCV) and the Department of Environment and Natural Resources. It recognises that many students have a strong commitment to the protection of the environment and the program enables students to channel their energies

by volunteering for practical conservation work.

Programs this Summer include the well reconstruction at Ngarkat Conservation Park, seed collection, path construction and removal of pest plants in the Naracoorte Caves Conservation Park, heritage building repairs in Innes National Park, Cave Trail construction in the parks on the Nullabor, walking trail work on Fleurieu Peninsula and feral animal control at the Flinders Ranges National Park.

The programmes are for one or two weeks and no previous experience is necessary. ATCV takes care of travel arrangements and accommodation, students are just asked for a contribution towards food.

Positions fill quickly so if you are at all interested contact ATCV as soon as possible on (08) 207 8747.

The TARKINE needs you too - see article in this week's *On Dit*. Well, happy volunteering, survive the exams, happy happy holidays and don't forget our Earth this Summer.

**WANTED : O'Week Director(s)**

Apply now in the Students' Association!  
Please see the *O'Co-ordinator, Simon Watson* for details or ring the office on 303 5406. Applications close on Friday October 27th at 5pm. All applicants will be interviewed at the SAUA Council meeting of October 31st.

**OBSERVERS to NUS National Conference**

Applications for the position(s) of Observer to the National Union of Students Annual Conference (up to 5) are now open. Applications (of no more than 2 A4 pages) must be made in writing and submitted to the SAUA President by 5pm, Friday October 27th. All applicants may address the SAUA Council Meeting of October 31st where Observers will be selected. For further information contact *Haroon Hassan, SAUA President.*

**NOWSA 96**

Meeting for all women interested in attending NOWSA 96 in Perth to discuss fundraising potential, ideas and time line.

Wednesday 1st November 1-2pm Women's Room. This will be the only meeting this year. Enquiries Kylee Smith 303 5406 SAUA.

**SAUA Council**

Tuesday, October 31st, 6pm, Margaret Murray Room. (Level 5, Union Bldng)

**25th Anniversary Celebrations Committee /ASC**

Wednesday, October 25th, from 5.30 pm, WP Rogers Room. (Level 5, Union Bldng)



# Feminism and Marriage

**"It is the slavish acquiescence to man's superiority that has kept the marriage institution seemingly intact for so long a period. Now that woman is coming into her own, now that she is actually growing aware of herself as being outside of the master's grace, the sacred institution of marriage is gradually being undermined and no amount of sentimental lamentation can save it."**

Feminism in the 1990s? Or the post-modern decay of morality and family values? Neither, actually. These words were written by Emma Goldman in 1910, six years before she was imprisoned for giving out information on contraceptives, or as one contemporary magazine noted, "for advocating that women need not always keep their mouths shut and their wombs open".

One thing that drives feminists like myself nuts is the ignorant view that now, eighty-five years later, we are living in a post-feminist society. People speak of equality for men and women as though it has already been achieved. The most notable culprit in the Adelaide media is that bastion of good journalism, *The Advertiser*, which recently featured a front-page article lamenting the passing of chivalry in this new age of equal opportunity. Oh please! Many young women shrink from calling themselves feminists, unsure of what the word means or of its relevance to them. At the same time, women around the world are still struggling to achieve basic human rights; while women in Western societies are unwitting slaves to a subtle system of oppression via the "beauty myth" that constantly surrounds them. With *Why Weight? Week* just behind us, I'd like to address another issue altogether, that of marriage.

Feminism means so much more than just equal pay, or equal working conditions for women, though, of course, these things are important. We have been socially conditioned to accept the practices, traditions and institutions of our culture as "normal" and "right" when this is not necessarily the case. Feminism offers an alternative discourse to our traditionally male-centred culture. Despite the achievements of the women's movement to date, one need not look far to see that heterosexual marriage is still presented by this society as the most desirable lifestyle. This message is portrayed constantly in the media; through advertising, television, movies and so on. When images like these are presented regularly, while "alternative" lifestyle choices are not, it takes a conscious effort to recognise and question these assumptions.

The first time I read *The Female Eunuch*, I remember being amazed that the book was older than me by five years and I had only just discovered it. As anyone who has read it will know (and if you haven't, why the hell not?), it's a fiery piece of

work, which Germaine Greer wrote way back in 1970 with the express purpose of trying to offend as many people as possible. It is undoubtedly a great technique for getting people to pay attention to what you're saying. If you can't get hold of a copy, read the so-called women's edition of *Entropy*\* from a few weeks ago and imagine the exact opposite (perhaps we should thank the editors of *Womentropy*\* for pointing out on the front cover that it was a special women's edition, or we might not have noticed). Fortunately for me, Germaine Greer is much better at getting a girl's attention.

Greer wrote, among other things, that if a woman wanted to liberate herself she should choose not to marry. I was raised a Christian, that is, before I was old enough to think for myself, so no doubt that influenced my opinions somewhat. I had considered myself a feminist for a long time, but had never fundamentally questioned my views on marriage. Maybe I've always been too young to worry about it. *Marriage* is one of those off-in-the-future

Taylor's latest wedding? I would be hard pressed to stop myself laughing hysterically when she got the "till death do us part" bit. What does she do, add, "No, I really mean it this time"? That's obviously an extreme case, but the point is clear. "Till death" means nothing as long as there is divorce, a sort of "escape clause", if you like.

Security? Nope. Companionship? Buy a dog. Friendship? I have friends for that. Sex? Hey, despite what your parents told you during the "birds and bees" talk, the equipment still works if you're not married. You don't even have to like the person, for that matter. The truth is, if you press people to give you a rational answer to explain why they are marrying, rather than just cohabiting, they will eventually answer that marriage is traditional. So is eating turkey on Christmas day, but I think that's bloody stupid too, when it's 30°C outside. The thing to remember about traditions is that they can and should be discarded when they aren't appropriate.

Some may say I'm being unfair,

could not marry on equal terms because marrying is a traditional institution in which the roles of men and women are not equal. A few minor concessions could have been made to placate the bride during the wedding, but the fundamental nature of the commitment she was making did not change. The roles of men and women at the ritual of the wedding were a symbolic representation of this. Even if a couple were to marry at a registry office, without the elements mentioned above, I would argue that this still doesn't change society's perceptions of their marital roles.

The truth is, no matter what type of man you marry, no matter what your views of your marriage are, marriage in our society is used to define what a woman is supposed to be. People marry because other people expect them to. You may say, "No, I'm marrying because I want to," but why do you want to in the first place? Because marriage is a tradition and institution of our society. In other words, because society expects you to marry. In our

## (or why I hate Martha Stewart)

words like *career* or *owning my own house*. It didn't come up in conversation very often, except in the case of, "Hey, did you hear so-and-so is engaged?" followed by, "Really! At her age?" I don't think it was ever a matter of whether the marriage was wrong, just that they were doing it so young. Enter Greer, stage left, and wham! There goes a good thirteen years of Christian indoctrination.

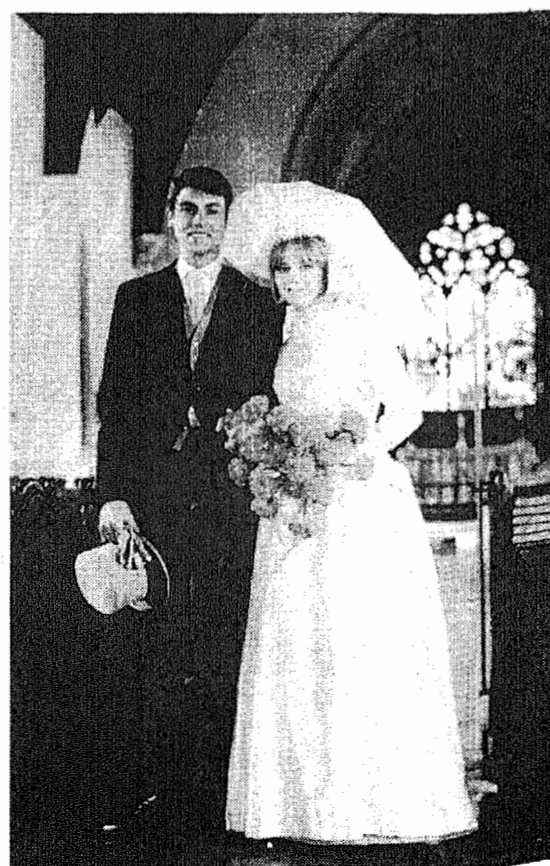
Whenever someone dares to mention that they have no intention of marrying, the first question that people always ask is, "What's wrong with marriage?" What indeed! Rather than taking the obvious tack here and quoting statistics for domestic violence, divorce and separations, my reply is quite simple, but apparently also radical (so I've been told, it doesn't seem so to me). I ask, "What's right with marriage?" In other words, why the hell *should* I get married?

Love? After all, don't love and marriage go together like a horse and carriage? I guess someone neglected to tell the author of that gem that horses can function quite well when they aren't dragging a large object behind them. As for carriages, well, cars were once called "horseless carriages", so there goes that theory. Not to mention that these days Love only leads to Goldmark. Or so I've heard. Marriage is obviously no guarantee of love and as you love someone *before* you marry them, surely you can keep loving them without that little ring to remind you. Now, who do I love again? Bugger it, better check the name on that marriage certificate ...

What about commitment? Well, marriage is no guarantee of that either. Can you imagine being at Liz

that I'm letting the traditional feminist view of marriage cloud the fact that times have changed, that marriage doesn't mean the oppression of women they way it used to. But how much have attitudes really changed? I once wrote a little 'parable' about a hypothetical man trying to marry a feminist who didn't believe in marriage, but to save room here I'll just summarise the main points of it. The man wanted to marry the feminist on her own terms, so that their marriage would be one of equality, not the traditional type of marriage that she found offensive. Despite his intentions, they constantly ran up against problems. To list a few examples: he wanted to wear an engagement ring too, but this was considered most strange by everyone else, as only women do that. His old-fashioned mother was offended that the bride wore virginal white when it wasn't appropriate, even though it was considered normal that her son had "sown his wild oats" beforehand. In fact, the feminist didn't even want to wear a dress, as she never wore dresses. She didn't want to change her surname because, after all, he wasn't changing his to hers. She didn't want her father to "give her away" at the altar because of the symbolism of one man giving her over to the care of another. In the end, they both realised that they

male-centred culture, the role and position of women has been traditionally defined from the male perspective. The traditional nature of weddings and marriage meant that when the hypothetical couple tried to marry on their own terms, they could not. They needed to make so many changes to the wedding day that the ritual would have become unrecognisable for its lack of ritual elements and thus meaningless as a ritual.



Can you really see this charming, young couple living in **Sin**?

There is an important difference between having something because it is a fundamental right and being granted a concession, as the latter implies that the power to offer these choices lies in someone else's hands, that these things are yours only when they are benevolently given by someone else. Feminists oppose the taking of the husband's name and the use of "Mrs", as it indicates that you are now somebody different than the individual "Miss" you were before. You are not defined by who you are as an individual, but by virtue of your relationship to a man. Thus, many women choose to be called "Ms" and don't change their names. But as long as this "name changing" is the rule, the exception can be viewed as a mere concession that is not normal or right. In the same way, the concessions made to the hypothetical feminist bride were just that, concessions. They made no difference to the overall meaning of the commitment or her role within



NB: I wrote this before I read Belinda Barnett's article (*On Dit* Vol 63 Edition 16), therefore it is not a response, nor inspired by her. However, I do agree with her and congratulate her for writing such a comprehensive and interesting article.

the relationship as it is perceived by society. To make a difference she would have to step outside these expectations and refuse to marry altogether.

I am not suggesting that it is impossible to love one person and make a long-term commitment to them, merely that marriage is not the necessary concomitant of this. Fairy tales end with the couple marrying and living happily ever after. We all know in real life this doesn't happen. So why persist believing in the myth? By constantly emphasising monogamous marriage, our society is presenting women and men to a smaller degree, with a false set of choices (I say to a smaller degree because single men and women are treated differently, an indication of this is that "bachelor" has less of a stigma attached to it than "spinster" does. A "bachelor" can be a healthy young man, whereas the word "spinster" conjures up an image of a withered old woman, who is essentially



Love & marriage, love & marriage, Go together like a horse & porridge.

## In Defence of Feminism

My mother asked me the other day, would I call myself a feminist?

Yes. This label, denounced by my peers, makes me the object of cynicism.

"So Fi, How long will it take to grow your armpit hair?" a male friend snickers.

"Hey, I'm joining the army tomorrow. Let's get our heads shaved together!"

Yeah, cheers. This is really getting tiring.

Sitting down on the toilet, I glance at the decorated door. "I'm not a feminist, I'm an equalist," scrawled over a blue stockings sticker. This contempt for feminism can only be bred from ignorance. A refusal to delve behind the stereotype, the only argument of the patriarch against our ideals.

Many women have obtained their room, have earned their 500 pounds, so there they stop. They have reached the pinnacle of the first wave and are content. Fair enough, you're happy, your male friends still like you, to go further would create a monster. You don't want to be seen as a "radical feminist", it has too many implications.

Anyway, you like your meat and your long dresses.

You like sex with men too.

Well, good for you.

However ... you cannot stop working because of an image that has become an entity of its own, quite separated from the actual cause of many contemporary feminists, those of the growing Third Wave, open your minds.

One day, Garner, Wolf, Denfield, Bacchi and Greer will die (sorry to remind you gals!) So who will carry their flame?

As a gender fighting for equality, many of us have become apathetic, basing our arguments on our mother's literature, relying on the matriarchs of feminism to fight our cause, expecting things to progress while you sit back and watch from your

armchair.

How do you expect us to obtain equality in both spheres when you gang up against the feminists with your male mates?

Is it necessary to contribute to their unjustified observations? The most common being that the fatter and uglier a woman is, the more radical she is in her feminist beliefs. (I dare you to take that last comment out of context!)

I've been there, and have heard it all - even from my mother, father and brothers.

And it has to stop with us.

We need to resurrect the 'grrrr' and the roar if we are to be heard. Your declaration "I'm not a feminist, because I like men" is only halting further progress, in that you are ignoring the general idea of feminism, by concentrating on all the aspects you don't agree with and not taking time out to look at what you could possibly deem to be true. For surely, anyone who believes that women are oppressed is a feminist, in that they are pro female, pro equality ... for that is the essence of feminism. It is only because of extremists within our cause that the crux of our debate has been diverted and a backlash has emerged.

It is true that we should work with men to obtain equality, but to do this we have to fight, write and yell in the streets. We must lunge for our rights, not sit and wait until some High Court male gives us permission to do this and to do that.

It is up to us to create the Third Wave Feminist, to establish a positive image for the woman, not for the approval of a man. We have to continue the reorganisation of our patriarchal society, not necessarily into a matriarchy but into an androgynous state (this is my belief, you don't have to share it. In fact, I encourage you to debate me on it!). By this statement, I do not want us to destroy or confuse our biological differences, so much as our debilitat-

ing gender constructions, i.e. if the woman *chooses* to nurture, that's great. If the man *chooses* to nurture, that's great too.

If the man *chooses* to be a contributor in the public sphere, well done. If the woman *chooses* to be a contributor in the public sphere, well done to her as well.

If the institution of heterosexuality as the only legally accepted and encouraged form of relationship is demolished, then all the better: I couldn't be happier. For it is only in this ideal state that women and men would be able to establish personal relations upon choice and desire, not because society has deemed one type of companionship the 'norm' and the other a 'deviation' for which the latter are inappropriately punished for in various forms, be it subtle or overt.

I think you get the gist of this androgynous state, call it a pro-choice, no expectations society if you must.

For those in the know, you'll recognise the dominant influence of Virginia Woolf on this neophyte feminist, as she based her utopia on the belief in "the capacity of the human spirit to overflow boundaries and make unity out of multiplicity".

This utopia may seem to be a millennium away, but we will never get there if we don't even try. The stepping stones have been laid out for us. Be positive, we will get there, we have to. However, this cannot occur while we sit back and bitch and groan about the luxury tax on tampons, or even stating that the feminists have gone too far.

If you don't like the past or current theologies of the feminists, then get off your arse and construct your own that you will live by and defend, but for God's sake, let it be constructive. Realign the train that has brought us this far, spread the word and recruit fellow believers, for the train can only progress with the growing force of our voices and actions.

Fiona Sproles



# Round The World In 17 Beers

What were you doing Tuesday afternoon? At a lecture perhaps, a tute, in the library studying or maybe just hanging out. Well that's a bit of bad luck because Michael Duffy, Matthew Rawes and the brothers Scruby, Bryan and Mark, went to the Griffin's Head to sample their many fine imported beers. Wally, who from now shall be known as the provider of beer, gave us the escorted tour of the Griff as to find a suitable spot for us to sit down and begin our journey through the world's greatest breweries (Coopers excluded). Should we begin consulting the amber fluids in the Balcony or Hustler Bars upstairs, nah too dangerous getting back down. Or maybe the Club or Corner Bars. Well, the Club Bar is pretty ambient and appealing for this type of exercise and it would be pretty cool to just rock back on the bar stools in the Corner Bar but... It was the provider who sent us in the right direction. Outside, under an umbrella, in close to 30 degree heat the journey began.

Percentages were awarded on the University pass through to distinction scale and then averaged out. Cheers.

**1. Asahi Super Dry 334 ml - Japan. 5%**

Matt: 80%. An old fave of mine, having spent months in Japan. A fine draught with a pleasant aftertaste. Could drink all day.  
 Bryan: 84%. Clean, clear and cool Summer imbibing. Silver label - right up my alley.  
 Mike: 78%. Good beer with a clean finish.  
 Mark: 65%. Dry. *Super* dry, in fact. A bit boring really. Needs to loosen its tie.

**3. Budweiser - USA. 4.7%**

Matt: 56%. Where's the flavour? Redneck beer. Money can better spent elsewhere. King of Beers it ain't!  
 Bryan: 54%. Has the appearance of a glass of Bickford's Lime Cordial. Very diluted taste. Yanks are piss weak.  
 Mike: 49%. Tastes like a flat, watered-down XXXX.  
 Mark: 52%. What's the name of that live album by The Smiths? Oh yes, *Rank*.

**5. Carlsberg Green 330 ml - Denmark. 5.0%. By appointment to the Royal Danish Court**

Matt: 80%. Great flavour. Made for the Royal Danish court - made for me. Thumbs up!  
 Bryan: 66%. Strikingly fresh. Distinctive. Very foreign. Not as much body as lego but good drinking.  
 Mike: 87%. Do like. The Saab of imported beers.  
 Mark: 71%. Bitter ... but without being intimidating. Not too shabby at all.

**7. Heineken 330 ml - Holland. 5.0%**

Matt: 73%. It's about now that I realise there won't be any driving home. Another drink all day type. Good flavour with little aftertaste. The Dutch can brew!  
 Bryan: 71%. Very easy drinkin'. Slips down like ... bugger the simile - tastes AOK.  
 Mike: 59%. Heineken. High spoon value, not a fan.  
 Mark: 74%. I'm biased towards this one - it's already a favourite. Hmmm ... why don't more pubs have banana lounges?

**9. Newcastle Brown 330 ml - England. 4.5%**

Matt: 66%. In Dark Ale territory. A little flat but smooth. I'm thinking \$1.90 for a schooner of Coopers Dark?  
 Bryan: 75%. Unique in a brown sort of way. Bubbles nil, taste three. Goodoool!  
 Mike: 87.5%. Is Newcastle, is good. Big, big fan.  
 Mark: 59%. No bubbles, big troubles. Flat booze = no fun (mayas well drink cordial).

**2. Moosehead 345 ml - Canada. 5%**

Matt: 67%. A beer that almost belongs in a bottle of perfume. Fine in small quantities.  
 Bryan: 64%. Smells like the zoo but tastes like beer.  
 Mike: 73%. One of those beers that makes you wince and breathe through your teeth.  
 Mark: 63%. It really does smell like the zoo, you know.

**4. Corona 350 ml - Mexico. 4.6%**

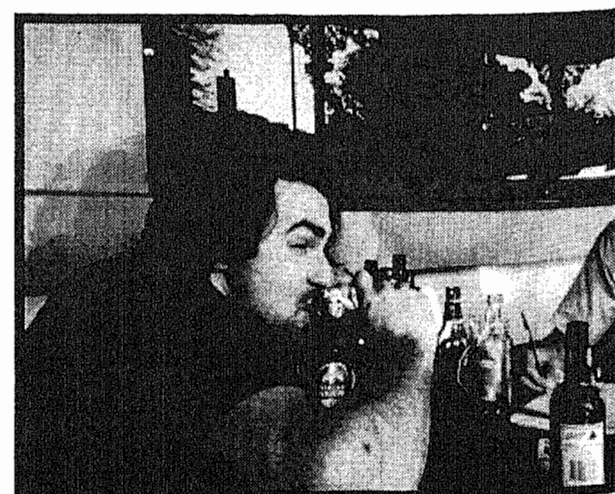
Matt: 67%. Seems to often be the import of choice when you lash out. Refreshing. To be consumed in the heat by the pool.  
 Bryan: 63%. I like a beer with a little bit of substance. Corona is close to the beer equivalent of almond juice.  
 Mike: 64%. Like painted on labels. Avoids the sexual frustration gag.  
 Mark: 57%. Corona Extra. Extra what? Extra bland.

**6. Carlsberg 'Elephant' 330 ml. 7.2 %**

Matt: 70%. A softer yet more potent version of the Green. High rating for wipe out factor. A little overpowering. Probably what the Danes were on when they didn't qualify for the last World Cup.  
 Bryan: 68%. The elephant edges out the green if only because it'll get you pissed faster.  
 Mike: 79%. Ever seen a classic Jag dropped on its suspension and stuffed full of V8? It's the same sort of deal.  
 Mark: 61%. If Corona is Woody Allen, then this is Dolph Lundgren. A bit too much beefcake.

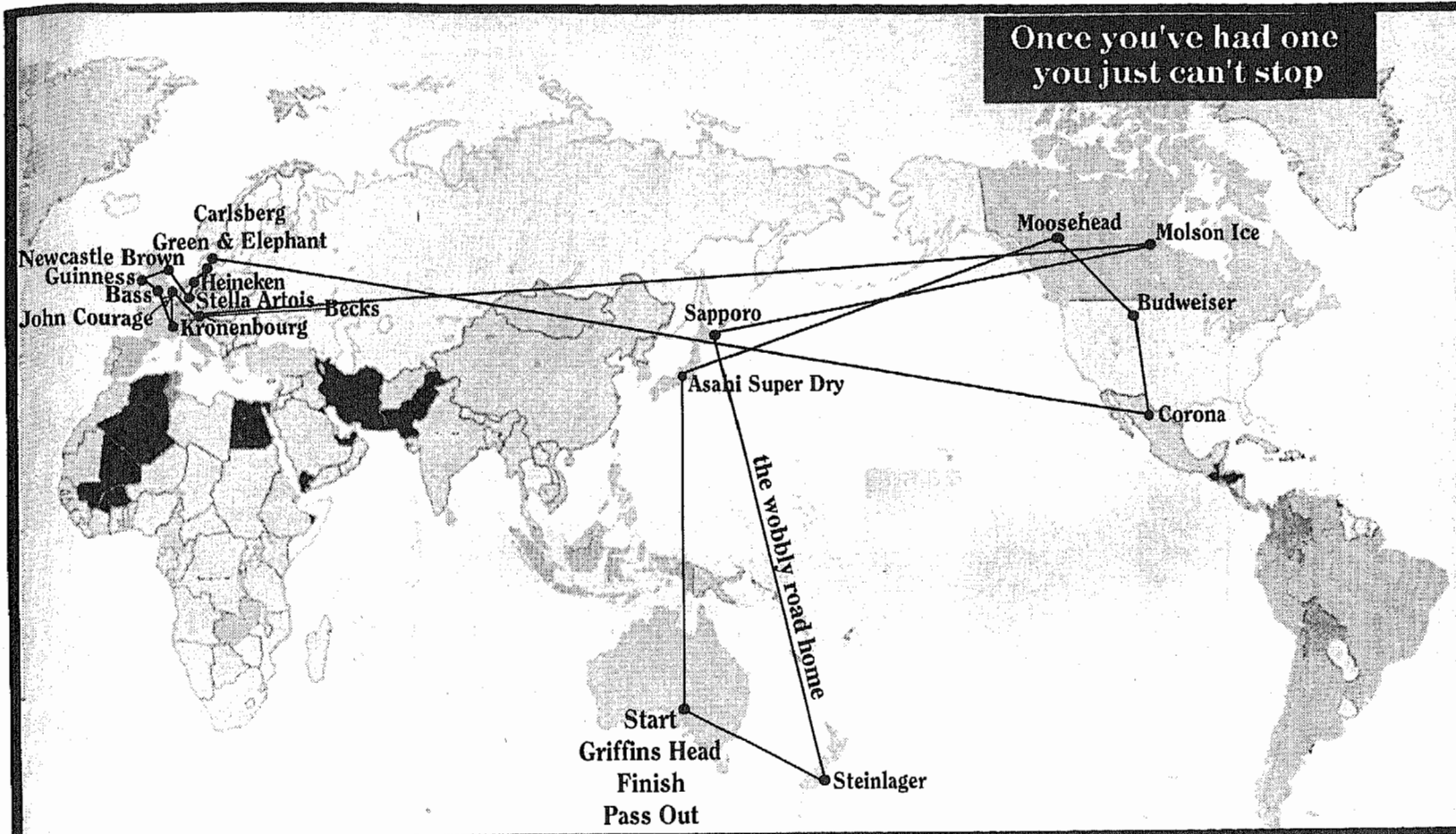
**8. Stella Artois - Belgium 330 ml. 5.2%**

Matt: 68%. Bit same, same. Easy down the throat. Oh, ah, Stella Artois.  
 Bryan: 76%. They all smell like zoos. I'm confused. But show me an easier beer to drink and I'll show you a student election policy statement that holds water.  
 Mike: 77%. Enjoy doing the George Donikian impersonation when pronouncing the 'Artois' bit. Damn fine beer.  
 Mark: 74%. Drinking Stella ... can't talk.



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Once you've had one you just can't stop



**10. Genuine Draught Guinness - Ireland.**

Matt: 60%. You either have the palate for this beer or you don't. O come all ye faithful! Not for me.  
 Bryan: 68%. Needed the instructions on the can. Thanks Guinness. Entertaining, thick, creamy, you know the score. Better to look at after pouring than a lava lamp. Damn hard to consume at this stage. Call me a creatan but just not my scene.  
 Mike: 70%. Acch Aye! A great charcoal tasting beer. Not for the faint hearted.  
 Mark: 57%. Liquid Vegemite. And only just liquid, too. Send it back.

**11. Bass Pale Ale 330 ml - England. 5%**

Matt: 50%. I thought Bass was a fish. An acquired taste. Can't get into it.  
 Bryan: 60%. I can't get a fix on it. Sensors off line. Direct auxiliary power to taste buds. Umm, got things to do, people to see, puke, soft option ... tag James.  
 Mike: 55%. Classy looking bottle. Mediocre beer.  
 Mark: 60%. You do what you do. You do your voodoo. Come say bongo poo poo for me. For me.

RESULTS	WINNERS	ALMOST THERE	LOSERS	RESULTS
	1. Asahi Super Dry	1. Sapporo Draught	1. John Courage Amber	
	2. Carlsberg Green	2. Newcastle Brown	2. Budweiser	
	3. Stella Artois	3. Molson Ice	3. Bass Pale Ale	

**12. Kronenbourg - France 330 ml. 5%**

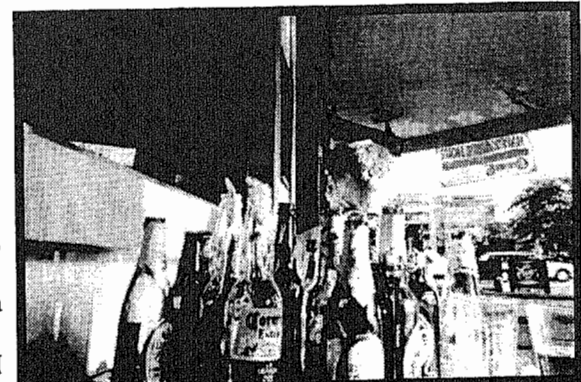
Matt: 74%. A fine label. A little sweet perhaps but settles nicely. Will definitely buy again.  
 Mark: 64%. It really is getting hard to judge. They're still playing the *Elastica* album - it's all a bit too much, really.  
 James: 75%. I'm a late ring in and after a long day, this one is tasting fine whilst sitting in the sun.  
 Mike: 60%. Je trouve Kronenbourg très bien. Fucking très bien.

**13. John Courage Amber 355 ml - England. 4.8%**

Matt: 53%. First and last time for this brew. Can I taste Pascall's chocolate eclairs or am I blind?  
 Mark: 48%. Window cleaner. Sorry ... I'm outta here. Duty calls. Thanks to everyone. Check ya!  
 James: 50%. John Courage - needs courage.  
 Mike: 35%. Chunky bits. This late in the afternoon I don't need chunky bits. Nice bottle but ...

And then there were three ...  
**14. Becks 330 ml - Germany. 5%**

Matt: 66%. "Reinheitsgebot" - the German purity law, your typical imported beer gear. Read Moosehead, Stella ...  
 James: 65%. Good but without a distinguishing feature.  
 Mike: 70%. Yabba dabba doo. I like Becks Pale, clean beer, a good beer to drink late in the act.



**15. Molson Ice 341 ml - Canada. 5.5%**

Matt: 75%. A beer with grunt! 'Today I had a Molson Ice it tasted really nice down it went no dollars I spent about it I didn't think twice.'  
 Mike: 68%. Like we need another beer! High alcohol and high style.

**16. Sapporo Draught 500 ml - Japan. 4.7%**

Matt: 77%. Look, I tell ya the Japanese know where it's at. Japanese beers rate. I just can't get enough.  
 Mike: 70%. Nice can, can't even crush the fucker. Looks good, tastes good.

**17. Steinlager 330 ml - New Zealand. 4.8%**

And as the suit and tie brigade files in, we consult our final beer. Can't think but can drink.  
 Matt: 66%. Look, I'm too pissed to care even a 1/4 of a factor. It's a beer isn't it? It's from New Zealand, isn't it? That's enough info!  
 Mike: 70%. What beer are we on now? Steinlager? Mmm, tasty beer. Love your work. More beer, more beer, more beer, more beer, more beer!



25	3674	4D76
AD R#6	WIN	16OCT95
Units:		2
Cost:	\$	1.00
2/1/8/1/3##		

# RUN YOU LAME MUTT

510011  
FIVE DAY CONCOURSE ONE

25	C674	2A62
AD R#5	WIN	16OCT95
Units:		2
Cost:	\$	1.00
2 CRIMINAL		
Dividend	\$	4.80
Refund	\$	NIL

So you've been in the pub sometime/all the time and seen the dogs leg it round the track and have then watched someone get pretty excited as they collect the booty at the TAB. You might have even had the odd dollar or two on (seasoned punters pull your head in). But being in a pub is not quite the same as being at the track. So it was with great excitement that we headed down to Angle Park last Monday to get fired up and play the game of dogs.

## Getting There

The only reason I've mentioned this is so I could talk about that monster BP on Grand Junction Rd. Apart from looking like it had been lifted straight from Tailem Bend (you know; diner, truckies, thongs for sale, bad bumper stickers ie, Truck naked!!! and so on)

definitely pays dividends (ha, get it!) to keep an eye on both as the race draws near. The difference that makes me favour the bookie is that once you place a bet, the odds that you receive will not alter. Whereas the odds you receive at the tote are subject to fluctuations (usually down in my case) which apply to all bets made til the start of the race. The beauty of greyhound racing, unlike horse racing, is that the odds tend not to be those of the ridiculous, (ie. not very often are there dogs that are unbackable and nor are there those at 100/1 and the like). What we found is that you could lodge fairly safe bets at odds like 3/1 up to 10/1. Good value if you've got any comment sense.

## Greyhounds

We thought we were doing the right thing

checking out each dog before they raced. They walked around the 'parade ring' with their trainers about 4 or 5 minutes before racing. This way we thought we were connecting with the dogs. Do you back the hypo one, the big muscle bound



Miss Country House and Blur of Damon hit the final turn

there was this absolutely putrid stench. Think blood and bone manure mixed with a bit of Bolivar sewerage odour and perhaps a little abattoir stench and you're half way there.

## The Arrival

It's going to cost you \$2 concession to get in and \$4 if you want a race guide for the night. In retrospect the guide isn't a necessity because you've got TAB screens all over the place and there are bookies in the lower bar, but then again it's good for the odd consultation.

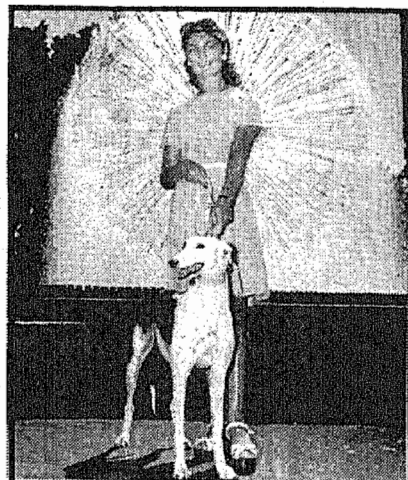
## Angle Park Set Up

There are choices aplenty. The hardcore betting types seemed to mill around the lower bar (no view of track) where they could see what was going on odd's wise with the both bookies and the tote (TAB). Then there is the restaurant with tote facilities and a great view of the track. The food there is similar to the pub counter meals and at about the same price. Schooners are the standard \$1.90 at all the bars through Angle Park and the way we handled the betting it

was a damn good thing that it wasn't more pricey! Now in my mind the best place to do your barracking was from right on the sidelines. Out in the open; the scent of greyhound with the dust rising as they fly past, is as authentic as it gets and you don't look like a complete tool when going berserk.

## Betting

The question is, to tote or not to tote. I actually prefer the bookies but it



Miss Australia 1974 loves her dogs

machine like K9, the small whippy one, the one taking a crap or the cool, experienced old hand. It probably meant nothing but hey, what's wrong with building it all up because that's what it's all about for the 'once in a blue moon' punter.

## The Track and The Race

Eukanuba? I sleep easier now that I know what Eukanuba is. Surrounding the track are the usual advertising boards from the major companies and thrown in amongst them, the biggest sign of all, Eukanuba. I'm not going to tell you what it is. Oh the mystery. Anyway the dogs came out for a parade in front of the stand and then headed back to the starting boxes. Right, now it's down to business. Is it a good sign for the dog I'm on to be scratching eagerly to get out of its starting box or is just claustrophobic? The tension mounts. Bang. The electric box with a tail masquerading as a rabbit shoots off and out jumps my chances. That big, tough, musclebound type just shunted my hope out.

Thirty seconds later it's all over. Protest? No chance, it's a dog eat dog race out there (oh please!) Disappointment soon subsides as we realise that there's another 9 races left. The bug has been caught.

## Winning and Losing

Being virgin Angle Park punters we were easily led astray. We thought

we had the formula, when an official type, who we will call 'Mr Bob' started motioning the numbers of dogs he suggested were going to take out the honours. Well although a little sceptical we thought we'd take his advice. Call us gullible? Who cares? It added to the atmosphere with a bit of back door dealing. The general pattern of betting was; a) a quick look at the form b) the style shown in the 'parade ring' and c) most importantly, that the dog possessed a groovy kind of name. It was a formula that didn't really work but we had enormous fun executing it.

## The Aftermath

Well if it wasn't for the biggish splurge we took on the last race (oh it's the last race, better go out with a bang - bloody betting novices) we didn't do all that badly. Both Bryan and myself were about \$20 down (including beers) at the end of the meet (track talk or is that tool talk?) while James and Peter came out roughly even. I mean for 3 hours fun, \$20 wasn't bad value at all and if it wasn't for that last race.... So come these holidays, if you're not doing anything on a balmy Monday evening try trekking down to Angle Park and enjoy some heart pounding.

It's nice to win (all hail Mekong River coming from last in race 8 - yee hal) but the adrenalin is enough to make it a great night.

Matt Rawes

## Tips

1. Nice colours and nice names aren't everything but then again...
2. Make sure there's more than 7 dogs running if you put money on for a place. I got fairly excited when I squeezed in for a third placing only to be denied because there weren't enough dogs running. Novice betting - D'oh!
3. Control the bug - try not to take too much cash with you and if you have a win it doesn't mean you have to bet more on the next race.
4. Last race. So what. Control the bug.
5. Favourites don't always win - give it the gut instinct.
6. Don't lose your ticket.
7. Don't get Mystery bets, especially the \$1 pick 4.
8. Scream, cheer, commiserate - it's all about adrenalin.
9. Go.



Monkeys guaranteed to get the punters through the gate

## Cafe Paesano But I thought Rundle St was that way

Take a drive down Rundle Street and count the number of glitzy Italian style restaurants and cafes. Increasingly these trendy facades are being thrown up and the doors opened for business. Eat in these places and you'll notice something missing. The food and drink's there but something seems slightly amiss. We've all felt it its the feeling of dining in a pseudo Italian establishment. An establishment owned by a conglomerate of businessmen who probably own a couple of McDonalds franchises as well.

If you're yearning for the real thing then head down to Cafe Paesano O'Connell Street in North Adelaide. Nick the owner and manager of Cafe Paesano is a terrifically friendly character. He takes pride in the standard of their Italian cuisine and deals only with the finest suppliers. Like his mother who makes much of the pasta in her kitchen at home.

In the same 'family business' vein it's not uncommon to see Nick having extended conversations with regulars,

having a laugh or chatting about business. The whole tone of the cafe is relaxed and the customer is made to feel comfortable when enjoying an extended visit.

Their pasta dishes are of course their specialty and the diner will find a vast array of options here. In addition to their pasta menu they serve steak dishes which are every bit as scrumptious as those served in specialty steakhouses.

The food is not the only reason people dine in cafes. The chatting clattering cafe atmosphere still exists at cafe Paesano but with a marked difference. Many Adelaide television personalities and faces about town dine here but everything is casual. These people are attracted by the great food and the atmosphere, not because they think it's a chic place to strike a pose.

While the Blue and White Cafe and the Burger Bar both produce a fine quality product perhaps consider Cafe Paesano next time you're on a munchie run.

Michael L. J. Duffy.



# Industrial Insight

## at Metro

### HOUSE ROOM

After the last Industrial Insight dance party at Le Rox, expectations for the sequel at the Metro were high.

If you go to a rave purely for the music value, then you'd probably consider this to have been a success. But if you like big crowds, spectacular lighting displays and an ear-piercingly loud sound system, then you would have been disappointed.

Surprisingly few people turned up, possibly due to the high ticket prices (\$32 pre-sold).

There was certainly a lot of room to move; the House Room seemed largely uninhabited each time I ventured in there.

This didn't particularly affect the mood. There was a buzz of energy on the dance floor in the hard room, and no shortage of friendly, smiling faces. Definitely good vibes.

The climax of the evening would

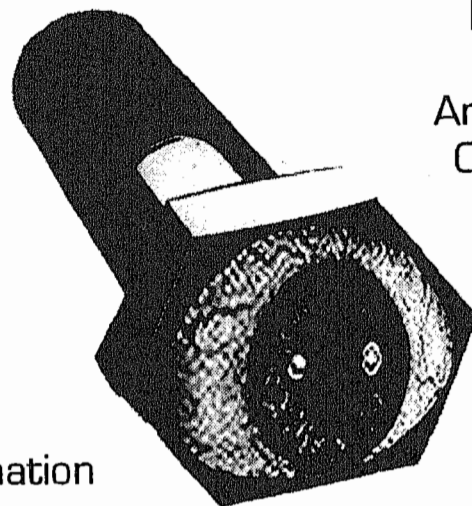
have to have been HMC's set after Uzi at 5:30, when people started reappearing (Quite a few people from the Crown and Sceptre, where he'd played earlier, followed him there). There would have been a few hundred people there to watch his last performance in Adelaide before heading off overseas. He cranked it up and the crowd was loving it.

The Metro, which used to be home to *State*, is a good set-up for a rave. Unfortunately, times have changed since the days of the old club and, due to the hotel above being fully booked out, there were constant requests from the hotel management to turn the music down.

Despite the few hiccups, I had a great night. If there are people complaining that they didn't get their \$32 worth, all I can say is that a night is only ever what you make of it.

Natasha Yacoub

- Troy
- ATB
- Nigel
- Uzi
- Voiteck
- HMC
- Reincarnation
- Zandor



- Brad
- Matt
- Andy J
- Corey

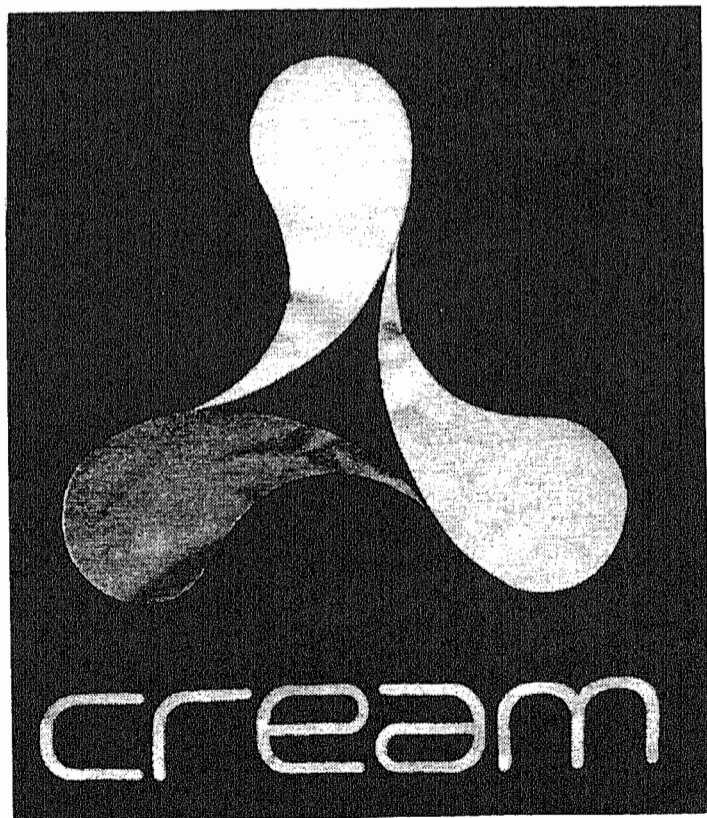
### HARD ROOM

# The Cream of England's Dance Scene

## Nick Banlin compares raving in Liverpool

### with the Adelaide scene.

**"No hand shakes, no sweaty hugs, and no big cheesy grins from the people who had obviously taken one too many chemicals. Come on Adelaide..."**



Once you're in a club and the music starts pumping, it doesn't really make much difference when you are twelve thousand miles away from your favourite stomping ground. Being a so called seasoned raver from Liverpool, I kind of got what I expected from *Thunderdome* at St. Paul's, last week, although it was quiet a novelty to be in a church at four am on a Sunday morn. Same look, same lights and pretty much the same music. One thing that was absent though was the feel good atmosphere I am used to. No hand shakes, no sweaty hugs, and no big cheesy grins from the people who had obviously taken one too many chemicals. Come on Adelaide, show us world travellers a taste of home.

Back in Liverpool there is a choice of clubs to suit everybody's taste, from hard core thrash metal to simple jazz wine bars. My own choice of venue lies in the heart of Liverpool city centre, a club called the *Cream*.

Celebrating its third anniversary this month, the *Cream* has risen from a relaxed underground club to probably the leading club in the country. This growth in popularity has both pros and cons, however, in my opinion, the club has taken a turn for the worse. Over a period of maybe eighteen months it has regularly

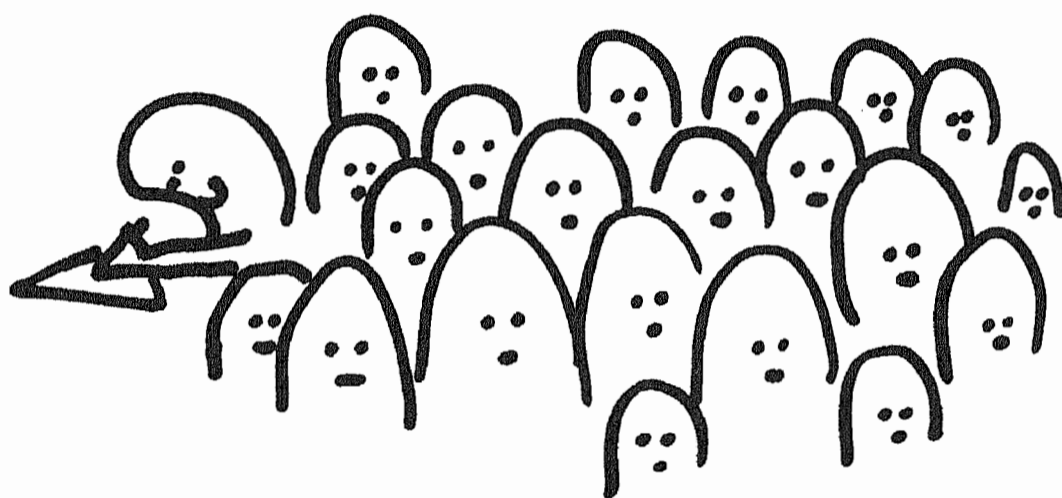
attracted the country's top mixers such as Jeremy Healy, Judge Jules, Boy George, and Sasha to name a few. Due to this rise in popularity though, the club has lost the friendly buzz, and although it is still there to some degree, it has never been the same, unless I am over the hill at twenty-one.

I am sure that my girlfriend Kerry is ashamed of me when we go out together. Guys my age wearing \$200 designer jeans and sparkling gold collars that I could probably fly home on. Then she turns round to see the love of her life dressed in jeans that look as though they have been washed in silt, shirt wrapped around my waste with a body sweater than the River Mersey. What must people think?

The fact is, I don't care and that is how it should be. Going to a club should be there for dancing, drinking, and consuming vast quantities of those chemicals I mentioned earlier, it is not a fashion parade. It saddens me to think of my once friendly, relaxed, but awesome club, is now full of pretentious plastic people only going to be seen. So come on Liverpool, show us so called seasoned ravers a taste of the past. Meanwhile I will keep looking in Adelaide, thank you.

Nick Banlin





If you're the one that has entered the **Coke Comp** ... then your odds of winning look good. ... but there's still a few weeks for entries!

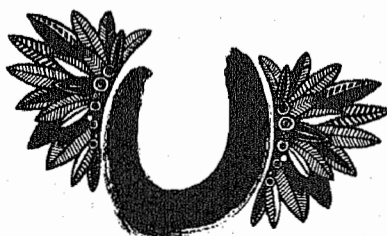
Take the time to enter and you could be off to

**TASSIE!**

Each can of **Coke** purchase gets you an entry  
- just fill it in!

Look for the Red **Coke** Entry Boxes.

Open in all areas of Union Building





# Going out

Amanda Karo tells where you can go

for quality music  
and a good dance

## The Big Ticket

Hindley Street  
Free Entry

Although I am not a regular of this establishment, I have gleaned enough from the few visits I have made. The fact that it is free to get in and that there are "cheap, cheap drinks, girls!" may be the major reason that people go to the Big Ticket but I can't be sure. Perhaps it is just the animal magnetism of hunks and hunkettes within (the commercial "techno" is certainly no drawcard). Regardless of the reason, a sizeable portion of the Adelaide "clubbing" population seems to enjoy spending their weekends here. "The Big Butcher's Shop" would perhaps be a more honest name for this Hindley Street venue.

Once, I was enticed in with the promise that a whole fleet of "gorgeous" American Marines were waiting inside. The sad thing is - they actually were (there, that is, not gorgeous). Another time, I was there to see Scott Brown. As I sat in one of the chairs next to the dance floor, I felt some hands reach around and grab my boobs. I stood up and turned around and in front of me was a rather drunk young man in a 'Fila' (or should I say 'Feeler', in this case) top, who stumbled off in a stupor. Interesting ...

So, if getting up on a platform reminiscent of the 60's Go Go cage and strutting your stuff to music made solely for making big bucks, then this is the place for you. By the end of the night, your bum may well be bruised from the 'compliments' you've been given, but hey! don't you feel like you're a better person knowing that so many people appreciate your ... (brain??).

Definitely not for the discerning techno enthusiast. I give it a ... **2 / 10**.

## Heaven

Radius

on Thursday nights  
West Terrace

Free before 11 pm / \$6 after

(but if there is a guest it's \$4 before 11 pm)

Heaven makes a more useful contribution to the Adelaide dance scene than The Big Ticket. If you can stand waiting around until about 1 am, the international DJs that they bring over are usually pretty good. I have been impressed with Sven Vath a couple of times, DJ Edge was rather trancey and I heard that Beltram did a great set sometime last year (I think). If you keep your ear to the ground (they do not promote the international guests as much as they should), going to Heaven on Thursday night can be a valuable expedition.

On a normal night, however, Heaven leaves a lot to be desired.

The resident DJs play very predictable sets indeed, occasionally sticking in a good one here and there (HMC's new one out on Dirty House records is getting a bit of a thrashing) but generally they are disappointingly commercial. Heaven is not as sleazy as its Hindley Street counterpart, but it is entertaining (at least for a few minutes) to watch the drunken louts strutting it out on the blocks and making eyes at each other.

I was lucky enough to be there for the underground special a few weeks' ago. HMC, Aquila and PMA played with their usual mastery, but toward the end of PMA's set (the club was about to close), Adelaide was treated to a dancing spectacular. A group of Heaven regulars formed a circle and each took turns to show off their fancy footwork to the rest of the group. It was like watching Michael Jackson, *Flashdance* and *Fame* all at the same time. That same night, one really drunk girl came up to us and said: "Ohhh. I'm just dying ... I've taken to many Es". She was really cool, too. OK. Bitchiness aside, Heaven is an OK place. It's not like there's much else on a Thursday night, anyway.

I give it a **5.5 / 10**.

## The Crown & Sceptre

Saturday nights  
from 11 pm (ish)

(HMC starts at around 12.30 - 1 am ish)

\$5 entry after 11 pm (ish)

This is one of the best clubs I have ever been to in Adelaide. If you thought house is just what you hear at the Big Ticket, think again. Times are a'changin' and techno house is the best new thing since slice bread. HMC (he runs the show) plays a truly brilliant set every week without fail. The music is a combination of underground techno, house, garage and funk along with some disco influences. The end result: a splendid banquet of sound that is extremely good to groove to.

The crowd is generally in their 20s (a tad older than the patrons at the 'Ticket'), so they were all around in about 1991 (ish). This can make for some elitist attitudes (the door folk check what people are wearing before they let them in) but it also means there is a room full of people with really good musical taste. Once you're inside, you can hang loose and dance how you want, which is a bonus too.

Being pretty underground, the Crown is queer friendly, which is good, because there is less likely to be any chest-thumping, Neanderthal homophobes there, if you are so inclined. The main thing that matters at the Crown is the vibe - and it's a damned good one, I can tell you.

9 / 10 for the Crown! (I don't know what we will do when HMC leaves for Europe - all this may well be irrelevant by the time anyone reads it.)

## Q Sync

Generally first Thursday of every month  
at the Synagogue

\$10 at the door / \$8 from Centrals

Q Sync is put on by those good old underground folk - Polyfusial Productions and V-agency and it is a good underground night out; some of these people were responsible for *Future*. The music is straight up underground techno and trance (DJs include HMC, Aquila, PMA, V-agent) which make for a night of dancing and relaxing. The venue is great - with memories of the old Synergies still lingering in its halls. People should definitely check the next one out - it will be in early November. The underground scene is an important part of Adelaide's dance culture - it's unique - but if we neglect it, it will die. Q Sync is purely the sound of the underground.

8 / 10 - with more support it could be a 10.

## Rave On Hindley

Hindley Street  
Free Entry

I don't even know why I am reviewing this one. Maybe because the name is such a joke. Quite a few ravers have been misled by their young friends who tell them they are going to "The Rave". Which rave? they ask - thinking they haven't heard about this one yet. "The free one" is the reply. A free rave - great. Let's go. Well, perhaps not ... because it turns out that the friend is talking about the "Rave on Hindley" and there is not a rave on at all. Oh well.

The Rave On Hindley has crusty bouncers, who don't manage to bounce away any of the underage folk who populate the club. The music is more commercial than Video Hits and the MC can get quite abrasive. The only reason I can see for going here is for the drink specials. No cheers for the Rave On Hindley. It doesn't even look like it is lucrative business for the owners.

It's a **1 / 10** for this one.







**Vox Pop Questions.**

1. What faculty do you think would have the greatest amount of drug users?
2. Why do you think that is?
3. What faculty do you think needs to take more drugs?



Alex & Judith

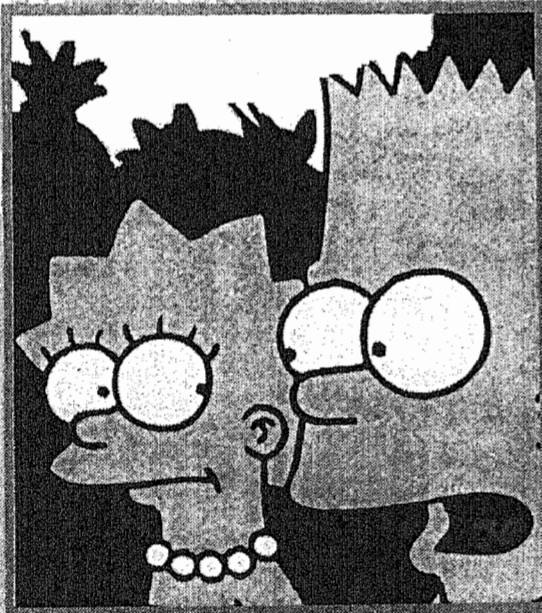
1.  
Alex: ARTS.  
Judith: ARTS.
2.  
Alex: They need inspiration... for 'ARTY' CONCEPTS.  
Judith: AS A GENERAL STEREOTYPE... TO THINK AND BROADEN THEIR MINDS.
3.  
Alex: ENGINEERING.  
Judith: ENGINEERING.

Adrian & Steph

1.  
Adrian: ARTS.  
Steph: ARTS.
2.  
Adrian: SO MUCH TIME ON THEIR HANDS AND NOTHING BETTER TO DO.  
Steph: Yeah, for sure.
3.  
Adrian: ENGINEERING.  
Steph: Definitely. They're too upright.



# Vox



Glen & Rebecca

1.  
Glen: SCIENCE.  
Rebecca: ARTS.
2.  
Glen: What do you think the BOTANISTS do over there?  
Rebecca: LESS CONTACT HOURS... MORE TIME TO DO IT... GOT TO fill the day with something, don't they?
3.  
Glen: COMPUTER SCIENCE.  
Rebecca: ENGINEERS AND THE LECTURERS.



# "Smoke if you got 'em"

BEN & DAVE

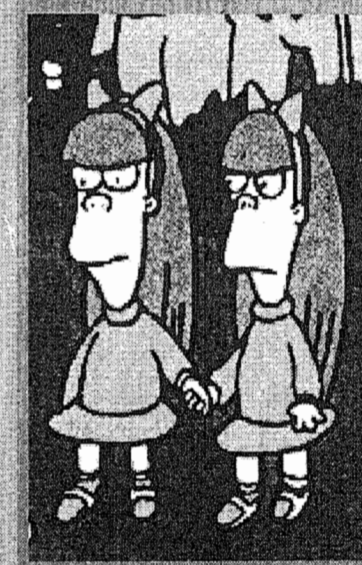
1.  
Ben: ARTS.  
Dave: ARTS.
2.  
Ben: IT'S THE STEREOTYPE.  
Dave: THEY'RE LESS CONSERVATIVE... MORE RADICAL.
3.  
Ben: ENGINEERING.  
Dave: ENGINEERING.



# POP

Jodie & Anna

1.  
Jodie: ARTS.  
Anna: COMMERCE, ECONOMICS AND ARTS.
2.  
Jodie: TOO MUCH TIME...NOTHING ELSE TO DO.  
Anna: THEY'RE probably MORE OPEN TO IT. THEY'RE NOT VERY STUDIOUS.
3.  
Jodie: ENGINEERING.  
Anna: CHEMICAL ENGINEERING.



Kirsty & Daniel

1.  
Kirsty: ARTS AND MED STUDENTS ARE PRETTY NOTORIOUS.  
Daniel: ARTS.
2.  
Kirsty: IT'S ALL PART OF THE ENGINEERING VERSUS ARTS STUDENTS.  
Daniel: FREETIME.
3.  
Kirsty: ANYONE WHO TAKES THEMSELVES TOO SERIOUSLY.  
Daniel: EVERY FACULTY EXCEPT ARTS.





# wimmin and the net

Information Technology is not only mind-bendingly interesting but extremely exciting. Well, for me anyway, call me a nerd, call me a geek, call me what you will, but as they say sticks and stones.... What is the most disconcerting and so blindingly obvious problem is that the Internet (or "net, man") is just yet another information source that is completely dominated by not only the rich of the Western world, but the boys.

The culture we are a part of, is not only diverse, but very dynamic. The problem about the changing nature of our culture, is that decisions about cultural change are made by men. This is why, access and equity are important. What we need is input into the agenda, from not just wimmin, but from different ethnicity groups, third-world, second-world & first-world countries. Basically everyone. Otherwise, if we do not get this diverse input and instead one group makes up all the information, then what we will get as a result, are half truths and distortions. For quality of information to survive, we need the Net to become a multi-cultural and a both gender enterprise.



Currently the content on the Internet, is geared for boys. Games and the like, are made by young white males and naturally as a result reflect what they want to do in their fantasy life. Naturally, there is going to be a limit to how long girls want to spend acquiring these values, and do we really want girls to end up with the same values as boys? We need a full range of human values, both genders as well as all cultures, to get this we need a full range of human content and input, otherwise the distorted view will continue to prevail. We need to establish wimmin production places, like the wimmin presses that were established about twenty years ago to print wimmin's material. If we don't become computer literate the legacy we want to hand over to the next generation will be

virtually nothing. All the information wimmin have encoded over the last 20 years that have made a qualitative difference to other wimmin's lives, will be at risk of being lost if it is not transferred to electronic media.

All wimmin need to do, no matter how difficult, is become computer literate. It is not technical knowledge that we need to be shown or taught, what wimmin need is guidance & counselling, not due to the mush their minds are in because of the oh-so-hard nature of technology, but to break the socialisation that we shouldn't touch machines because we will break them, or that we are not smart enough to use them, or they are too abstract for our brains and we should stick to Art-based stuff. Well, up yours matey, we're not that passive sonny-jim.

The control and thus power over

what we use and see on computers is again in the realm of white men. As Dale Spender once said, not that many moons ago, is what makes her angry is that "80% of the software is owned by Bill Gates and everybody says "Isn't that terrible?", but 90% of it is owned by white men & isn't that pretty appalling as well?" This is just another reason why wimmin need to become computer literate. As wimmin, we have to become competent in this medium & challenge it on its own grounds. We have to empower ourselves, otherwise we will not remain full members in our society. It is analogous with being illiterate in a print-based culture, it shuts you out of gaining so much more knowledge and gathering shitloads of information. Computers are becoming more & more the standard way of transporting, storing and swapping information for our culture, if we do not start using the net, getting connected, finding someone who has a connection, wandering, surfing, gallivanting across the virtual digital cyberspace, then wimmin will be out-ran, just as they started to catch up. Don't be left amongst the information poor, getting going and jump into cyber space.

Julia Davey

*A lot of this information was taken from an interview by Laine Langridge with Dale Spender during the Women, Power and Cyberspace conference.*

## \$\$ REWARD \$\$

\* WANTED ALIVE \*

Witty words for  
The Southern Light  
Friends and Family  
1995 Anthology

Send ASAP to:-

KopiKat

GPO Box 1991

Adelaide 5001

Include name and address

\$\$ for witty words!!

For more info on  
Student/Staff Anthology  
ph. 338 1422.

## faculty feedback

### Economics and Commerce

Only coming onto the Board late in the year, I can only present a very brief report about the issues that were discussed during the year.

As with most other faculties, the main emphasis of discussion was based around the topical University faculty restructuring. That is, the merging of particular faculties to form a "big six". The main argument, and I can only present the reasoning of my particular faculty, is the administrative and communication benefits that would be gained if all the "professional" faculties - Law, Commerce, Economics, Architecture and the Performing Arts - were to be merged to be-

come professional studies. The rumour at the moment is that the restructuring will be implemented on 1st of January 1996, but this is by no means definite.

I think, like all student representatives, that my major worry is that this merging of faculties could adversely affect the number of student representatives, as there would only be one faculty board, representing all the "professional" faculties. Whether this is actually the case is yet to be decided but, never fear, we will be fighting for first rate representation.

I would also like to take this opportunity to thank the SAUA for

the groovy Student Rep. Kits. While they were somewhat late (we only received them in September!), they are a great help and I would encourage all new Student Reps to use the Kit like a bible.

If you have ANY suggestions as to what you would like to see in your faculty, please contact me or my successor by leaving a message at the Commerce Department front desk.

Remember: Our aim is to represent the students' views, not our own.

Rosslyn Cox

Student Representative, Faculty of Commerce and Economics.



# faculty feedback

the student reps from law, arts and architecture  
filling you in on what's been happening within their faculties this year

## law

This year, many of the law faculty meetings involved discussion of the faculty amalgamations. Presumably, this was so in other faculties as well. It was difficult to comprehend the vast amount of information and proposals for this move and we struggled to find a role for ourselves. The changes appeared to be inevitable and thus out of anyone's control, let alone within our control!

An important issue in which we found ourselves with an important role to play was law library funding cuts. The funding was due to be cut by about 24%. Whilst funding cuts in education may be said to be the essence of the times; this move was more problematic than this. The law library plays a crucial role in a law degree. It is the main tool in our education and its completeness is vital. This may be compared to the role of laboratory resources in a science degree. Secondly the cuts were due to an absence of indexation on the funding. Thus, we were faced with not a temporary measure of the times but an escalating problem. Whilst the cuts were reduced to approximately 8%, this was due to bandaid efforts and still ultimately impinged on vital resources. We approached the Deputy Vice Chancellor, Mary O'Kane with our concerns on behalf of the student body supported by a petition. Unfortunately, we were not able to secure any additional funds. However, one outcome of our actions is that student representatives are going to be added

to the Law library committee.

The student representative on the Curriculum and Assessment Committee submitted a proposal that the law school introduce tape recording of all lectures. At the faculty meeting, this proposal was narrowly defeated. There were some very interesting and convincing arguments for and against tape recording which ultimately made it a difficult decision for those present. This issue is of great concern to many students, particularly international students, and there is already evidence that next year's representatives will be following it up.

In between meetings we acted on behalf of students to convey concerns about changes to teaching programs and assessment procedures. This was often effective in meeting student needs and thus help them feel more comfortable with their course. One development for next year may be the introduction of the open mooting competition or a 3 point for finalists.

We were pleased to see the faculty representative briefing held by the SAUA. This is a very helpful forum for representatives to find out about their role. In future years hopefully this will be held earlier in the year.

Overall, on a more selfish note, this was a great experience giving us in depth knowledge as to how the University functions.

Jacqueline Hill  
Brett Williams (party rad)  
Simon Pritchard  
Law Fac/Dept Reps

## architecture

It's hard to believe that we're already fast approaching the conclusion of another University Year, and 1995 has been a particularly revolutionary year for the Faculty of Architecture and Urban Design. The Faculty has had to consider many changes to its curriculum, and the greatest of these changes has been the introduction of the new Landscape Architecture courses in 1996. As this is the first time a Landscape Architecture degree is to be offered by the faculty, it has required a large amount of restructuring of the Architecture Degrees, as a result in 1996, we will no longer have the undergraduate Bachelor of Architectural Studies. Next year it is to become the Bachelor of Design Studies.

Of greater interest to Architecture students this year has been the introduction of the Architecture Students

Association's Green Room, the new resource centre for A.S.A. members. Well done to the A.S.A. for providing such a great resource centre for the use of Architecture students.

Architecture 1995. One final issue that has come before nearly every faculty this year has been the formation of the so-called Super-Faculties in 1996. Architecture is to be joined with Law, Economics and Commerce and Performing Arts in the "Bits-Left-Over", sorry "Professional Studies" super faculty. Anyway it should be good for the whole University in general, and for the Faculty of Architecture and Urban Design as well.

This has been Architecture's very busy 1995.

Ben Stapley  
Undergraduate Student Representative

## arts

Arts Faculty Board. What the fuck is Arts Faculty Board, I hear you ask? It is the governing body of the faculty and consists of the Dean, the four Associate Deans, the Head plus one other member from each Department, four undergrads and three postgrads. All policy decisions pass through this body, although many are discussed and formulated by the various faculty committees and submitted for approval to Faculty Board, which wields one of the biggest rubber stamps in the Uni. It sounds boring and most of the time it is, but occasionally someone makes a witty remark or a momentous decision is reached that makes it all seem worthwhile.

This year, the main achievement of Arts Faculty Board (and the Curriculum Committee) has been a revision of the BA to provide graduates with a degree that means something to potential employers - what a novel idea! As a result, a system of majors has been introduced so that rather than a BA, graduates will now have a BA with a major in English or French or whatever which will be noted on their academic transcript.

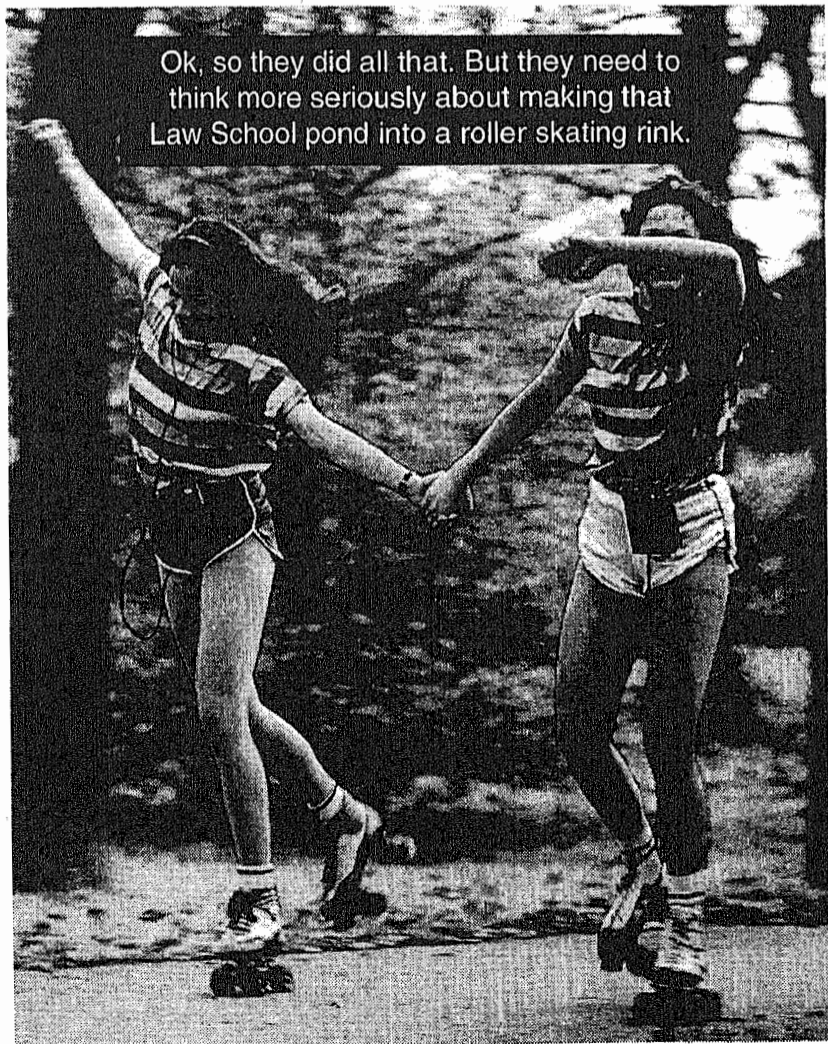
There will also be "named" degrees,

including a Bachelor of Social Sciences, BA (Australian Studies), BA (European Studies), BA (Asian Studies) and also in Cultural Studies and International Studies. Minor changes to status and double degrees mean that the BA (Jurisprudence) will be discontinued. Of course, none of these changes can be forced on students already enrolled in the BA, who have the right to complete their BA under the present system, but many students may find it to their advantage to complete under the new rules.

The changes to the Arts faculty and the restructure of the University have had little effect on Arts. There was the potential for big changes, but in the end virtually nothing has changed except the name. Humanities and Social Sciences just sounds so much better than Arts, don't you think?

Arts Faculty Board gives students a chance to have their say. Student reps can be contacted via the Arts Faculty office and we welcome input from all students. If something's bothering you about the Arts Faculty, see a student rep soon. They might even shout you a beer.

Matthew Toohey  
Arts Faculty Rep



Ok, so they did all that. But they need to think more seriously about making that Law School pond into a roller skating rink.

try your mind

NEAD2SZOCH

.stimulate me.

serum



# The Mansfield Papers

## one security person's struggle for order in a shopping mall

### Episode 1: Life in the fast Lane

Gordon Mansfield glared angrily through his sunglasses at the bustle of activity taking place in 'his' mall. This activity always upset him. People. No, not just people, shoppers. A class of people that assume a level of arrogance far superior to that even of a keen cyclist. He knew there was going to be trouble today. He just knew it. It wasn't long before Gordon found trouble. His heart raced. Acting on an instinct that only years of security training had prepared him for, he approached the rye looking middle-aged mother. "How 'bout ya' just take ya' feet off the seat, love." Gordon walked off knowing he had earned his money today.

### Episode 2: And Justice for All

When the alarm sounded, Gordon didn't think twice. He didn't like getting up early but it was all part of the job. His neighbours didn't really think much of it either as, with a roar, he backed the F100 Ute out of the driveway and, with a screech of tyres, he sped off down the street. The community didn't enjoy this early morning disruption. Most didn't rise by eight thirty am, as the dole queue wasn't socially busy until midday. But Gordon could feel a sense of respect for him - they knew he had an important job to do.

As he wound through the labyrinth that was Elizabeth, he reflected upon the events of past week - scanning his photographic memory of potential trouble makers. It was a tough job, but someone had to do it. And at twenty three big ones a year, that made him the highest paid bloke in his street.

As he rolled into the shopping complex, he knew trouble was brewing. The sun was shining and the 'C-word' (consumers) were out in full force. They all paused as a large pair of leather boots stepped out of the pick-up and Gordon replaced his mirrored shades and undid another shirt button to reveal six more inches of black, curly, sweaty chest hair.

Confidently, he lent on the front fender of a late model Camry Wagon and pointed to the disabled sign. The owner of the vehicle, who had just been leaving

the car stopped, turned and gingerly asked,

"Yes?"

"Got a permit, buddy?"

The now trembling victim fumbled through his wallet searching for the seemingly non-existent slip of paper. Gordon's computer-like mental checklist noticed the sweaty palms, dilated pupils and trembling voice in an instant and he knew the reply was a lie.

"I'm sure I've got it here somewhere ..."

"Well, how 'bout ya' just move this heap of metal 'til ya' find it, huh," he barked as he jotted the licence plate down in his official notebook.

There was actually no such thing as a Westfield Security Guard's Official Notebook but Gordon carried one just to scare obvious perpetrators of crime.

Gordon had won this game of nerves, with more than just his height advantage and he even managed one of those rare smiles as the defeated party wheeled himself back to the illegally parked vehicle and with his one good arm unlocked the door.

"And don't let me catch you speeding with that wheelchair in the mall either, Champ," grunted Gordon as he turned to see whose F100 Ute had been left in the middle of the lane and was holding up all the traffic.

### Episode 3: Speed kills

It doesn't take a genius to spot a criminal. Maybe that's why Gordon noticed so readily. Perhaps it was the way the juvenile sped along the mall with sweat and tears welling in his eyes. Perhaps it was the abuse he yelled as a path formed through the crowd of terrified shoppers. Perhaps it was the balaklava he was wearing. Perhaps it was the VCR under each arm.

"Two VCRs, huh," thought Gordon, "the true sign of any criminal ... obviously some illegal dubbing about to be performed."

Being built like a brick shit-house (i.e. big and full of shit) had its advantages. Gordon stepped out in front of the speeding youth.

"How 'bout ya' just walk in the mall, hey son," he said in his best, deep, slow Clint Eastwood voice.

"And you too!" he grunted at the two youths who were hot in pursuit, "as police officers you should know better," he said more forcefully, physically bringing them to a standstill, "WALK, surely you don't need me to point out the dangers of running in the mall."

Meanwhile, the VCR-clad villain was riding the 725 to Noarlunga.

### Episode 4: Sunday bloody Sunday

The mall was quiet today. Just the way Gordon like it. Capitalism and Consumerism were all well and good but all too often these things stood in the way of peace, law and order. That's why Gordon liked the mall on Sunday, it was closed. He kept his eyes peeled, however, because any passing stranger was more likely to be up to something sinister. "Why would he be in my mall on a Sunday?" wondered Gordon about a passing elderly gentleman, with a

suspiciously high black collar.

"Good morning, Gordon," said Reverend McKenzie, as he ascended the steps to his parish. Gordon grunted in acknowledgment. He was always of the opinion that it never hurt to be too careful, but it was this sort of error in judgement that made him reconsider wearing his dark sunglasses on such overcast days. Tackling the minister to the ground on consecutive Sundays would have taken a lot of explaining. Westfield would also have been unlikely to cover the replacement cost of another cross. They splinter so easily when formed over the head of a resisting priest.

Patience is a virtue (especially for hospitals). From his vantage point behind the trees, Gordon continued to assess the credibility of by-passers. Although many perhaps didn't notice, or simply ignored his background presence, several of the more shady-looking characters returned a more loathsome glance that Gordon himself presented them with. He shook it off as pre-criminal act nerves but later considered it may have been the camouflage army greens and face paint he was wearing. That's what else Gordon enjoyed about Sundays, being his day off he didn't have to wear his uniform. Not that he minded his bone shirt, but a change was nice. Maybe it was time to



**This is what you get for failing to return your trolley, shopper.**

go home and mow his lawn, really, really short.

### Episode 5: Bar Bar black sheep

The "Maid in Tie won" was the kind of local whose clientele was a contradiction in terms. It was a 'secluded hang-out' with a 'collection of loners'. Every Friday and Saturday night, Gordon and his little piece, Cheryl, would frequent the pub in the vague hope that she'd win enough on the pokies to cover a few rounds of VB and Comfort'n'Coke, respectively. Gordon hated crowds, he had had enough of them for the week by Friday, so it was good to catch up with the lads and play darts or watch a fight. Maybe, one day, the 'Maid' would get Sky to stop flickering and they could watch a professional fight but in these humble times the bar fights, of which there were many, would have to suffice. Saturday night, Bill played the piano, when they were all in the mood for a melody.

"Hey, Flash," said Davey turning to Gordon, "your round. Tonic and Gin, thanks."

Gordon was glad for the disruption to

remove himself from the conversation he was having with Paul about the housing market. He glanced toward the tavern counter. John at the bar was a friend of everyone's but he was preoccupied with the waitress. To Gordon, this seemed like an ideal time to leave.

"Goodnight, Flash," called Bill from out behind the huge piano.

"Man, what are you doing here?" said Gordon as he grabbed Cheryl and stuffed the rest of his bread roll into Bill's jar.

### Episode 6: Do you feel Lucky?

It was a dark and stormy night. The four solitary figures sat tensely around the table in Gordon's kitchen, each staring with immense concentration at the task in front of them. The air was so thick it could have been cut with the Demtel knife, but not just cut; diced, sliced, chopped and peeled, too. A bead of sweat oozed from Gordon's greasy hairline, ran down his forehead and was absorbed into his thick, wiry monoeyebrow, before dripping to the plastic tablecloth below. No one moved so much as an inch. Gordon glanced around the table at the solemn faces. Davey, Paul and Cheryl. He slid a small stack of coins across the table. Suddenly, the door bell rang. Silence.

Quickly and quietly, Gordon shuffled together the paperwork before him and got up from the table. Surprisingly silently for his size, he crept down the hallway and peered through the peep hole. There was a crack of lightning closely followed by a roll of thunder. A darkly-clad figure was revealed on the doorstep with a suspicious looking package. Donning his balaklava and Driza-bone, Gordon snuck through the house to the back door.

He slid the latch back across the back door and slowly unlocked the three deadlocks. The door creaked as it slowly opened, but was barely audible above the sound of the driving rain. Gordon disappeared into the shadows of the night. Like a cat he scaled the fence, crawled through the undergrowth, ascended the lattice work, stole along the roof and slid down the drainpipe beside the front door. Place a gun barrel-shaped stick he'd found in the undergrowth firmly against the temple of the intruder, he harnessed the opportunity to use that sexy Clint Eastwood voice he'd practised in the shower.

"Do you feel lucky ... PUNK?" The youth spun around rather startled.

"Family size supreme with anchovies!" "No dice, sonny," replied Gordon, lowering the weapon.

"What?" exclaimed the drenched lad, "well, if ya' don't like 'em you can pick 'em off ..."

"No sunshine, I didn't order no pizza. Now take a hike."

Moments later, Gordon resumed his place at the table.

"Raise ya' 20 cents," he said.

"Gin!" said Davey.

"Shit!" said Gordon.

"No, Flash, I'd like one ... with tonic. I only got a pair of nines ..."

to be continued ...

Blake Spencer 1995



# HERE PUSS, PUSS, PUSSY.

## Cats A Media Launch

If you're like me, you wouldn't have been to a media launch of a (Sir) Andrew Lloyd Webber musical before and so it was with interest a little scepticism that I arrived with my official *Cats* invitation in hand to the side entrance of our venue - the Zoo.

Greeted by a man wearing the official *Cats* t-shirt and ushered through the gates to receive my official *Cats* nametag, I wandered through to a largish gathering congregated (by no simple accident) before the lions' cages. It was a mixture of 'officialish' looking people - right through to obvious 'hangers-on', out for a free drink and a chance to feel important by mixing with the 'officialish' looking people. Uncertain where I fitted into the picture, I quickly sought out both a free drink and some official propaganda about the show. Before I had a chance to look through the official *Cats* media release pack, we were moved with champagne in hand through to a rotunda-shaped building covered in official *Cats* posters and banners. Things were obviously about to hot up.

Once inside, and jostling with the 'hangers-on' for another free drink, I was soon overcome with an unnerving feeling of being watched as hundreds of cat eyes stared out from the official fliers and posters. The tension eased as an official (also dressed in the official *Cats* t-shirt) took to a simple

but elegant stage with grand piano and video screen. He welcomed us with snippets of information about *Cats* (*Cats* is the longest running musical on both Broadway and in the West End, it has taken more than \$2.9 billion at the box office, it has been performed in over 165 cities, each 'cat' costume costs approximately \$5,000, etc) before an official video featuring footage of Lloyd Webber and scenes and songs from all his other 'hit' musicals was shown to the audience.

After the audience had finished applauding the video screen (yep - I thought it was a little strange, too), Peter Casey (musical director) and Delia Hannah (the 'star' with the role of Grizabella) - both of whom had been flown in especially for the launch, took centre stage. Hannah has a number of musical credits to her name, having performed in the Australian productions of *Les Miserables* (Fantine), *Evita* (Eva Peron), *Chess* and *Aspects of Love*, the latter of which she also performed in the UK. Casey has been involved with a number of major musical successes (production musical director of *Les Miserables*, *Aspects of Love*, *The King and I*, to name but a few) and has been involved as musical director with *Cats* since its premier in Australia. It was rather predictable that the au-

dience would be serenaded with a version of *Memory*, but I have to say it was done with a lot of class: Hannah delivering quite a beautiful and emotional performance in difficult circumstances (i.e. a rotunda crowded with expectant onlookers in the middle of a zoo).

After a few details about ticket sales and some more audience handouts, the official bid us farewell, leaving all to consume more drinks and nibbles. It had been an interesting hour-long journey - a fascinating marketing exercise from which I felt I knew very little more about the show than when I had first arrived, but was certainly swept away enough to want front row seats.

So to what I could glean from personal knowledge and the media pack ...

Having played to sell-out audiences in Melbourne, Singapore, Hong Kong, Seoul, Sydney, Brisbane and, currently, Auckland, the plan was to end the current 1990s production of *Cats* in Asia. However, with reviews such as "*Cats* returns, supple and sleek ... a visually stunning high-tech musical, remarkable for its showmanship and performed with unflagging energy" from *The Age*, "*Faster and dizzier than its 1987 predecessor*" from the *Melbourne Sun Herald* and "*Sheer sensuousness ... sim-*

ply wonderful ... high energy production" from *The Australian*, at Andrew Lloyd Webber's own request, the show is to return to Australia. Adelaide, in particular, has a strong link to the show for it was the Adelaide Festival Centre Trust that first built the set for the production's Australian debut. The success of this construction has since led to the Trust to build many other sets for other productions across the country.

So, will it be any good to see? I'd say probably, yes, if you're into musicals and, yes, if you're not and you haven't seen *Cats* before. *Cats* is regarded as the 'mother of modern musicals' and set the pattern for the 'mega-musicals' that have followed - such as *Phantom of the Opera*, *Les Miserables* and *Miss Saigon* where high tech production and marketing on a grand scale go hand-in-hand.

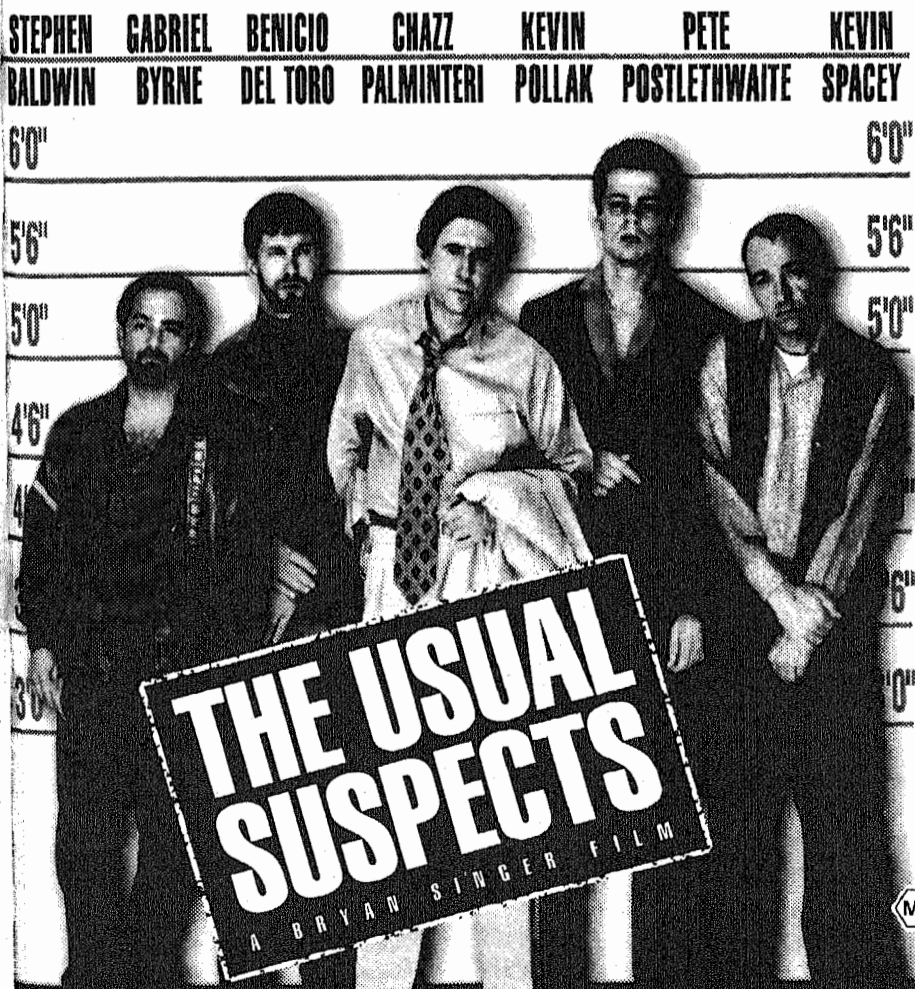
The current production appears to have all the key people involved so as to allow one to expect a good show (apart from Delia Hannah and Peter Casey, Jo-Anne Robinson is resident director and choreographer of the show having had the same role in *Phantom of the Opera*, *Miss Saigon* and *Aspects of Love*). The current production is only running for four weeks in Adelaide and given that one can expect impressive things from a Really Useful Company production, ticket demand is bound to be high and could potentially exceed supply. If you missed *Cats* the first time round or were one of the 15% of Adelaide's population who caught it in its 1989, ten week sell-out season and want to see it all again, the rule would be to get in quick.

Matt Deaner



## "STUNNING

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"★★★★

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— Thelma Adams, THE NEW YORK POST

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— PREMIERE

"FABULOUSLY COMPELLING A STAGGERING FINAL TWIST GUARANTEED TO DELIGHT"

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# Young Australian Democrats Conference

Most Australians are fed up with our "two-party system". Neither seem particularly progressive. While Labor are sneakily introducing fees left, right and centre, we look to the Liberal's policies to find they're not much better. The Democrats run the line that they're pissed off about this too. And they reckon they can do something about it.

The Young Australian Democrats

(YADS) met in September at Parliament House to discuss their policies on youth issues and their plans of action.

Senator Cheryl Kernot, leader of the Party, opened the conference. She discussed the party's stance on a number of issues, including preservation of Australia's virgin forests and dedication to free education. On education, their position is clear: "The Democrats

believe access to education is a basic right. But we are moving further and further away from giving all Australians access to that right. We are in danger of turning education into a privilege for those who can afford to pay for it. That is not only unfair and unjust- it is also bad economics."

Kernot's main message to the Conference was to *act* on policies and not to get into the trap of sitting around, paper-shuffling. Senator Woodley's speech also emphasised this need to stay focussed on their visions, rather than getting trapped by process. Parliament and the Party, he said, are merely a means to an end. What is important are the final goals.

There were some valuable tips from Gavin Morris, speaking on ABC politics and the media, on successful lobbying and how to get your voice heard in the media. In a survey he did for *Attitude*, the ABC show he used to host, he found that 50% of youth don't think their voices are taken seriously in parliament, whereas a mere 2% believe that they are adequately represented. The show went on to discuss the effectiveness of organisations whose chief aim it is to bring youth issues to Parliament. It was amusing to listen to Chris Pyne (the only politician in the House of Representatives under thirty) saying that he sees NUS as a complete failure. Like, why would he want to step out of his comfort zone, over there in Parliament House, to listen to what other young people have to say? In his opinion, rallying is fine but it won't score any brownie points with him.

Adelaide Uni's own Natasha Stott Despoja is looking set to become an-

other one of the country's youngest MPs, as she gears up to run for the Senate in the next elections. She addressed the Conference about overcoming cynicism among youth. When 98% of youth don't trust pollies, she believes it's important to get out there, into schools and so on, and talk to people but, more importantly, to *listen* to what they have to say.

It was encouraging that they listened to the Aboriginal speaker from ATSI, Wayne Denning, rather than just sitting around, theorizing about ways to help indigenous people. Denning put the point across that a lot of people see Aborigines as a "problem" and it makes him cringe to think that it's become trendy to try to help them out. It's hard to help people who don't think that they have a problem, he said. Aboriginal people have a different way of dealing with things and should be allowed to control their own lives. If you want to do something to help, he said, then combat racism within the white community. The YADs were pretty responsive.

They were varied in opinions and backgrounds, from rather conservative (the Democrats, I actually found out, were formed by a breakaway from the Liberal party) to the more radical leftie types. Their policies appear to me to be rather more progressive than either Labor or Liberal. However, they say that they don't fit onto the "right-left" spectrum.

What the Democrats are proposing is an alternative to the archaic policies of our two main parties. Only time will tell if they can stick with their current ideals.

Natasha Yacoub



Senator John Woodley



Adelaide Uni's former SAUA President, Natasha Stott Despoja addressing the conference

## what the yads had to say



Vanessa Clarke (Victoria)

1. I really wanted to *do* something to improve society. I felt I needed a vehicle for voicing my opinions and achieving change.

2. Yes. The Australian Democrats have a strong record of effecting changes in the Senate. We are proof that people can be in politics without being on a power trip, because we may never even actually govern, but are still active in helping the community. Also, because we don't have to worry about appeasing unions or employer groups, we can act on issues, and in directions, that we actually believe in. Also the emphasis on democracy and social justice gives every Australian an opportunity to voice individual opinions - and be heard.



Jillian Ginn (Queensland)

1. One good vehicle through which I can act upon my philosophy. Fortunately (and necessarily) my values and philosophy are strongly aligned with the Australian Democrats.

2. a) Believing we can make a difference (i.e. take Cheryl Kernot's vision - long term and *act* towards that goal).

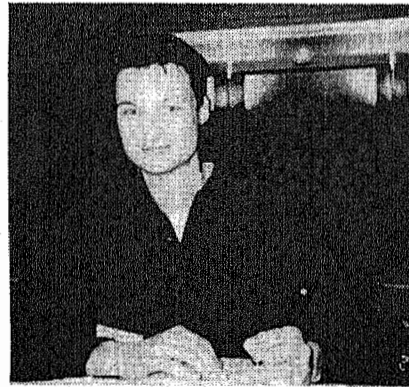
b) Always doing, with our underlying philosophy (not politics) as the focus. Through lateral, active and creative strategic planning, and doing so within a political context.



Nicola Appleyard (ACT)

1. I have been actively involved in promoting TAFE Unions along with Higher Education, and YADs have actively supported us and consistently promoted access and equity.

2. While the "major" parties play games, here is an accessible, established group, which will listen and utilize our impact. This is the role of the YADs.



Troy Anderson (New South Wales)

1. Because I think it's important for the party to deal with "youth" issues and the best way to ensure this happens is by having an active "youth" voice in the party.

2. By raising the concerns of young people in parliament and ensuring that both the government and the Opposition take youth issues seriously.

## Questions:

1. Why are you a member of YADS?
2. How do you think the Democrats can make a difference?



Kathryn Warhurst (South Australia)

1. Firstly, I am a member of the party as a whole, then because I feel I can contribute to issues that concern youth, whether it be the environment, youth suicide, or unemployment, by addressing these issues through YADs. (No actually it's cos they have free beer.)

2. The Australian Democrats already are, and have made a huge difference to the way our political system works for us. So many important issues would never have been raised in parliament unless the Democrats had been there to do so. An example is the damming of the Franklin River in Tasmania which was a concern of a minority group initially, but was raised in parliament by the Democrats and was then taken on by the general public - including the Liberal and Labor.



# Queen-ing the Press

FEATURE

The queer press in Australia turned twenty last month. David Mills takes a look.

Australians read more magazines per capita than people in any other country. A walk into any suburban newsagent will reveal titles for any and every interest under the sun: magazines devoted to power boating, martial arts, knitting, cigars ... Australians devour them all. Likewise, the queer community is served with an array of publications and the number of titles in this category appears to be spiralling by the month. Ten or fifteen years ago the shelves of our newsagents showed little or no queer content (with the exception of perhaps a few titles, kept behind the counter and slipped into a discreet brown paper bag at the time of purchase), whereas now the shelves carry a range of magazines and the situation looks increasingly healthy. All of a sudden, the queer media is big business.

## The Main Contenders

Australia's longest running gay publication, *Campaign*, celebrated its twentieth anniversary last month with a special bumper issue. Starting life off as a Sydney newspaper, *Campaign* is now a glossy colour magazine with nationwide distribution. In addition to the ubiquitous personal classifieds, *Campaign* carries listings of community groups, news items, articles on the contemporary arts scene, fashion fetters and question-and-answer interviews with whoever claims fame in the particular month of the edition.

*Campaign* makes a point of focusing on sub-culture within the queer community (recent editions have featured articles on bkie queens, techno queens, alternative rock queens and show queens). This ongoing study reveals the diversity within the queer community, as if the magazine repeatedly makes the statement, "look at all the different things it means to be gay". The political slant of *Campaign* is nominally coalitionist, although it is firmly marketed towards gay men. Items of interest to lesbians, when they appear, are not featured prominently.

*Campaign's* major competitor, *Outrage*, is even more boys in its outlook, with two of its major features being the "meetmarket" and the man of the month section. In the last financial year, *Outrage's* audited circulation dipped; the magazine responded to this by bringing in some very hip layout ideas, bigger splashes of colour, a sexy wax cover and providing 'meetmarket' as a separate supplement. This last circulation-boosting strategy appears to have fallen into uncertainty in the last three issues of the magazine, with "meetmarket" now finding itself as a pull-out in the middle pages.

*Outrage* is certainly bigger on giving the readers pictures of hot naked young flesh, but its commitment to covering issues of concern to the gay community is no less sure than *Campaign's*. In

addition to its regular news / interviews / fashion and arts features, *Outrage* also carries a number of regular columns and a fiction section. In fact, *Outrage's* fiction has been so popular that it has spawned several anthologies and an annual competition.

Not so much a competitor as a third player in the queer magazine market is (not only) *Blue*, which appeared on the scene with a flurry of interest in March this year. Both the sister and brother publication to (not only) *Black and White*, *Blue* is rather more voluminous than *Campaign* and *Outrage*, and certainly more expensive, retailing at \$15. After a sixth month wait for the second edition, *Blue* will now come out as a quarterly as a result of reader demand. Once again lesbian content does not equal that of gay men, yet in *Blue* it is undeniably there. Political events and social happenings are not prominent in this magazine: the whole thing is given over to lots of lush photography, with features and interviews coming across as something of a sideline.

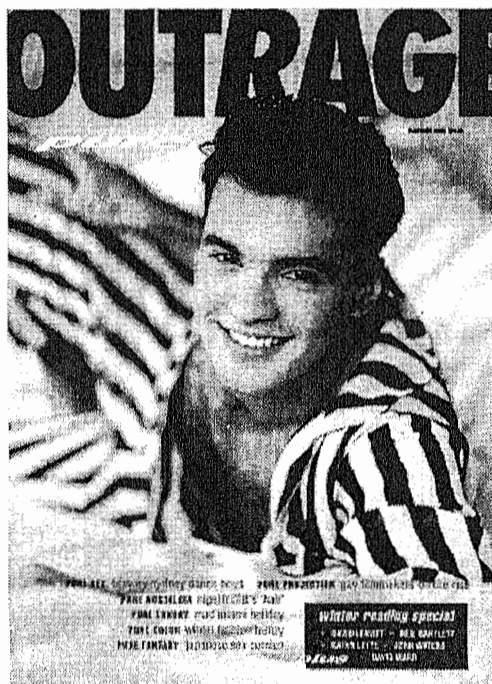
*Blue* is a magazine that takes the business of deconstructing commentaries on the depiction of the subject very seriously. *Black and White* questions the representation of the subject through the medium of photography: *Blue* takes this project one step further by examining what happens in this process when the subject and/or the photographer and/or the spectator is queer. That *Blue* is sometimes pretentious is unquestionable: however, it also proved it had a sense for the sensational in its first issue with its now famous expose on Manly footballer Ian Roberts.

## How Queer Can You Get?

In addition to the welter of gay and lesbian magazines from overseas now gracing our newsagents' magazine shelves (*Attitude*, *DIVA*, *Out*, *Genre*, *Gay Times* and the newcomer *Men's Style* to name but a few), there are a number of non-queer titles of special interest to the queer community. Journals of the feminist movement and the men's movement are able to examine the important role lesbians, gay men and transgender people can play in these movements.

Another interesting title which has a high level of readership among gay men (indeed, they constitute 20% of the total reader base) is *Australian Women's Forum*. Some research on what kind of gay men read *Australian Women's Forum* would be fascinating. Are these gay men who are so awfully closeted that they can not bear the stigma of buying a queer title? Or are they men who do not have access to broadminded newsagents? Or, again, are they men who also read the other gay titles, but compulsively buy any publication that shows some cock? Or is just possible that

these gay men pick up *Australian Women's Forum* for the articles? We will probably never know. If the latter is the case, that *Forum* contains articles the queer press does not touch but which some gay men read, then there is an obvious marketing opportunity to be had there. Certainly, *Forum* is upfront about matters of sexuality and generally deals with homosexual and bisexual issues in a far more favourable manner than its "tame" competitors; *Cleo* and *Cosmopolitan*. One other group of titles with an obviously high percentage of gay male readers are the exercise and "big muscle" magazines. Although the



articles and editorial slants of some of these publications are closeted, the depiction of the models is unmistakably sexual. Photos of gorgeous men with beautiful bodies and big smiles are constructed in such a way that the crotch is prominent, leading a casual (gay) reader to ponder what indeed lies on the inside of those skimpy gym shorts.

## Back on the Street

The queer street press in Australia is certainly a diverse beast, ranging from community papers such as *PanDA* (in Canberra) to fully-professional newspapers like the *Sydney Star Observer*, which often provide a lead for other sections of the media. The move from fortnightly to weekly publication by the *Sydney Star Observer* is as much a marker of the maturity of the queer media in this country (or in Sydney, at any rate) as the twentieth anniversary of *Campaign*. Sydney now has two weekly queer newspapers in the *Star* and *Capital Q*, both of which are free, and both of which enjoy audited circulation in excess of 16,000. Of the other major queer street papers, Melbourne has three (*Melbourne Star Observer*, *Brother Sister* and the glossy newcomer *Bliss*), Brisbane has two (*Queensland Pride* and a Queensland edition of *Brother Sister*) and Perth has one (*West Side Observer*). Adelaide's own

*Gay Times* has been in operation since 1992. Many of the papers have similarities. Social pages with venue photos are common, as are personal classifieds. Most papers have a significant arts section, giving a comprehensive guide to everything that is going on in town in film, the visual arts, theatre, opera and literature, as well as providing a focus for queer art happenings. Indeed, the *Sydney Star Observer's* arts section, *Edge*, the *Capital Q* arts liftout, *Xtra* and the *Melbourne Star Observer's* arts supplement, *Spinout*, have in recent months been given their own circulation and have enjoyed popularity.

One other street newspaper that enjoys a devoted readership is *Lesbians On The Loose*. Established in 1990 and operating from Sydney (but widely accessible throughout the country), *Lesbians On The Loose* has a magazine rather than newspaper format and is published monthly. It remains the primary publication for information on lesbian issues and perspectives in the country.

In addition to the big street newspapers, there are literally hundreds of small newsletters covering different regions and clubs. All of these newsletters are the work of community groups, sweating over layout and copy in an effort to meet those deadlines. And they provide an essential

function in giving queer people nationwide access to information about what is going on and the political decisions which affect people's lives.

## And now a word from our sponsors ...

The explosion of the queer media in Australia has been assisted by a realisation by marketing professionals of the power of the pink dollar. Telstra has gained prominence and queer-friendly credentials with its latest campaign, "So glad you're there", directed squarely at gay men and lesbians. However, Telstra is just one of many organisations who have made use of the existing network of gay press: Jim Beam, Link Pagers, Nokia and Ibizia have all made targeting the queer community part of their ongoing marketing strategies. These companies have done their market research and discovered what notorious brand loyalists queer people tend to be.

With increased support from the marketing world, the queer media has a prosperous future to look forward to. And, with increasingly more queer presence on radio and community television, the future looks set to expand outwards in all ways. This can only be a good thing. The breadth, diversity and sheer volume of queer media in this country now is a mark of a community which is becoming increasingly aware of itself and the power it can exercise.



# Rubbing shoulders with the VC

## The Head Honcho, Pizza El Supremo, The Boss, The Guy in Charge...

Have you ever wondered who runs the show here at University? Well here he is. SAUA President Haroon Hassan went to find out a little more about the man they call "GAV".

Professor Gavin Brown was appointed Vice-Chancellor in 1994. He first came to the University of Adelaide in 1992 as the new Deputy Vice-Chancellor (Research). He is a Mathematician by training but completed his first degree in Arts.

**HH: A lot of students don't get to meet with you. Could you tell them what your personal vision is for the University?**

**GB:** The University of Adelaide is determined to be an internationally significant University which leads in research as the root of its existence. Research & Teaching go together... and that means the teaching one gets is of higher quality... because of the international research but of course we take our teaching seriously. So it's got a vision of being a University which measures itself by international standards and fights to maintain a very high quality position...

**HH: What then do you see as The University's strengths and weaknesses and how are we addressing them?**

**GB:** The biggest strength of any University are the people who make it up, that is the staff and the students. But if you are looking at it from the position of what are our strengths and weaknesses then our strength and weakness simultaneously is our size because we are only something like the twentieth largest University in Australia. Universities are basically funded by size, roughly speaking anyway. On the other hand, the fact that we have something in the order of 13,500 students means that the University can be more intimate and more manageable. But we've got a great many difficulties arising from our lack of economies of scale... We have an outstanding library... and clearly it is harder for a University with 13,000 students and the corresponding income to maintain such a library than one with 30,000 students.

We... I think, suffer from being located in South Australia which is in many respects detached from some of the national things which go on it means that ... there's less industry and so on. We've also got the advantage of being located in South Australia (laughs). I mean

it is a small state where you can have close links with the government, with the local business etc. We've got a huge influence on what happens to the state because we're one of the very significant employers in the state.

What are we doing to secure our position? Because of the way Universities are currently funded we are doing everything we can to diversify our income base so we're not so dependent on direct government grants. That means we're doing a lot to foster joint work with industry... and we're also increasing our international involvement...

**HH: On the topic of diversifying income, it has been stated at the Vice Chancellor's Advisory Committee that "as a matter of general policy that all postgraduate coursework awards should be fee paying wherever possible". How do you justify that to the students who are paying for their courses?**

**GB:** Well the policy could be better phrased as "in those circumstances where the government does not encourage us to put on a course by providing any resources, then we would generally speaking try to recover the cost direct from those who take the course."... Of course, we then have a look at equity considerations behind that, (a SAUA/PGSA initiative!) but I try to find ways of maintaining some courses that are not economic for us to run in the interests of equity.

...I think it is a pretty straight forward argument... since... we're funded pretty tightly by the government we've got to, in a sense, tailor what we do to fit the income that it is available while at the same time... trying to find positive ways of doing equitable things...

**HH: Lets move on to another big change for the University. What is University Restructuring? What do you see as the key benefits of it?**

**GB:** Well, (pauses) I think that there are probably two major benefits that I'm looking for, I hope that we get them. One of them is that as the job of everybody working in a University gets more & more complex... there is more to do with less resources etc. I think that having six divisions rather than eleven faculties means that you can give a more substantial job in a sense to the six people leading these new divisions. In a way I'm expecting them to have a sort of mini Vice-Chancellor role... doing a lot of external relations... as well as... overseeing the academic affairs and the budget and all that sort of stuff within the division. So,

by having fewer numbers and a defined task I hope that we will be able to in a sense make these jobs more significant and in a certain sense more attractive, although more difficult.

The other thing is that these people will be part of a broadened Senior Management Group (SMG). I again expect that to help information flow and communication within the University. While there have been some big gains with the current SMG system...having four people in some sense isolated, as Senior Managers, produces an unhealthy situation I believe.... That's the second gain of the restructuring, there'll be more people involved in SMG discussions and I trust that will help... communication.

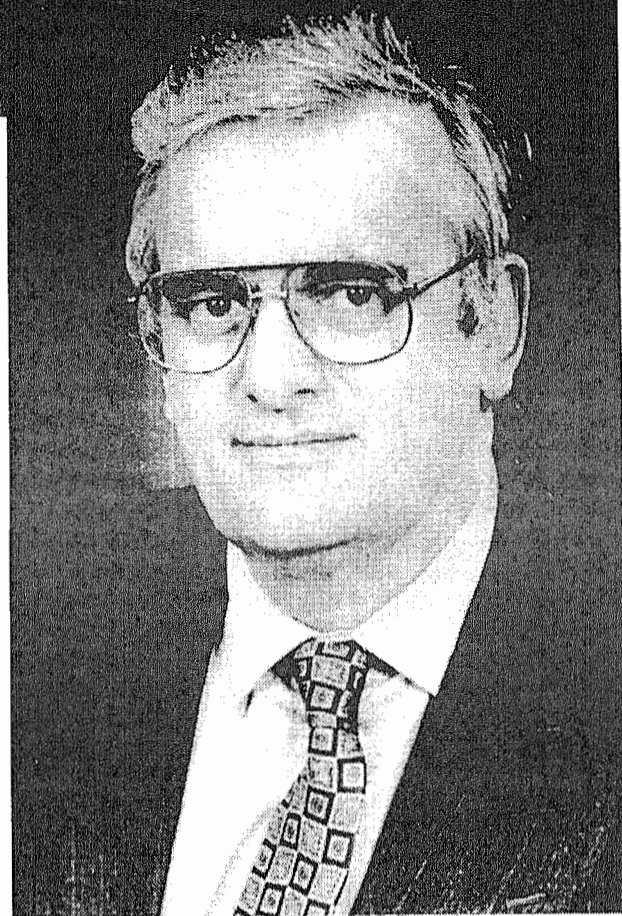
**HH: Do you see restructuring having any effects on teaching?**

**GB:** Not an immediate direct impact...but it should have advantages. By bringing together some of the faculties there'll be more interdisciplinary activity...It should make it much easier, for example, to have effective teaching across the institution in the environment area which is something we've been trying to grapple with for ages and hasn't really been satisfactorily resolved. I would hope restructuring would help that kind of process....

**HH: A recent survey of first year students from around the country showed that a significant proportion were dissatisfied with their experiences at University. Do you think that is a problem here?**

**GB:** It's always a potential problem isn't it? I believe that we've been working significantly over the last few years...trying to improve the quality of teaching. I don't know that there is all that much more than the type of things that are being done that could be ... done.... I'd be very surprised if Adelaide was singled out as being at fault....

I think there is a generic problem...people talk about University being so much more difficult...., you're much freer, you're on your own. Of course, there is the notion that somehow it'll be tons



more inspiring! I think there is a kind of let down there.... I certainly very clearly remember when I was a first year student anyway... I suddenly became a faceless person in a huge crowd of first year students where the level of lecturing was suddenly much lower... because it was... pitched at the middle of the class.... Whereas in high school with few people around you essentially got worked at your own pace. There is this paradox that sometimes University can be less inspiring than high school.

**HH: OK, If there was one thing you could change about your job, what would it be?**

**GB:** I'm pretty content with my job... surprisingly enough. Most people complain bitterly about this kind of job but it's got limitless different kinds of challenges. I don't think that I would want to change any of it.

**HH: Now for something completely different! How do you like to spend your days off?**

**GB:** (Laughs) I get very few! I am a member of the South Australian Jockey Club and I go to the races every time I get the opportunity... that's my main leisure.

**HH: My very last question is what is your favourite drink?**

**GB:** I see... (laughs again). Surprisingly, being a Scotsman my favourite drink is Brandy.

**HH: Oh, so everyone who punted on red wine was wrong?**

**GB:** (Chuckles), Yeah.

So there you have it, The Man, The Myth and the Brandy. Cheers.



# MAMBO

## Mambo: Art Irritates Life

What is Art? I know that the question I have just posed is a rhetorical one, neither capable of being answered by one all-encompassing statement, nor requiring universal approval. Art is a great many things to different people. The traditional concept of Art as being only paintings, prints or sculptures is both restrictive and inaccurate. Artistic movements this century have challenged preconceptions of what constitutes Art, and Mambo: Art Irritates Life is no exception.

This exhibition, on display at the Artspace of the Adelaide Festival Centre, is by a collective of artists who call themselves Mambo. You scratch your head and ask, "Isn't that the same name as a Latin-American dance and a surfwear label?". This question is far more simplistic and the answer is that you are right, on both counts. More specifically, the latter category is where these artists enter the picture.

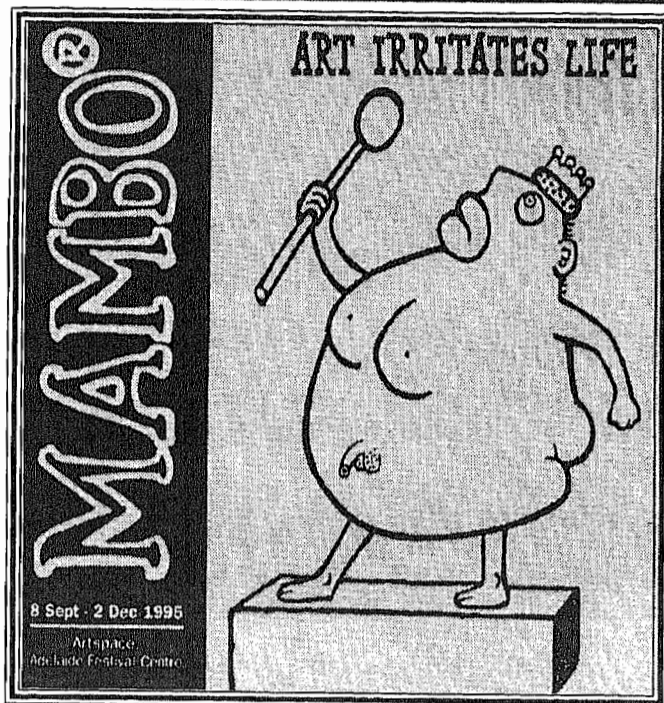
In 1985, Mambo was brought to life by Dare Jennings, who established the design label in competition to the other labels of the time, who propagated romantic surf myths. Thereby challenging the establishment surfwear of the time.

Mambo declared, "The time has come to rise up and overthrow the profligate autocrats of surfing's discredited and desperate hierarchy whose tyranny and ideology have a place only in the darkest corridors of the museums of history."

This group of artists summed up their intentions succinctly in one statement, as printed on a (now famous) shirt: "More a pair of shorts than a way of Life!"

The works exhibited comprise a variety of different media, including screen prints, posters, drawings, paintings and ceramics. The more obscure art works range from surfboards and a pin-ball machine to fabric lengths and carpets.

The exhibition explores Mambo's commitment to working with artists and designers to develop a unique iconography that is exclusively Mambo. The images are distinctive and familiar, demonstrating the bold and col-



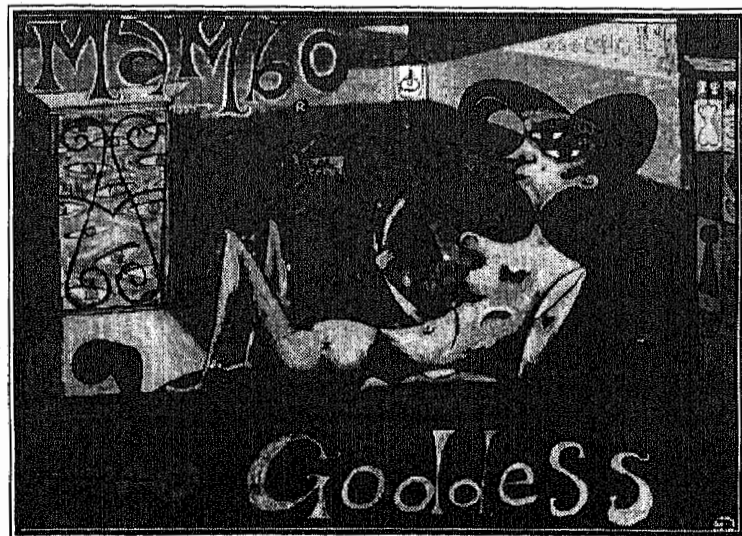
1. *Excellence in Third World Exploitation*, Martin Plaza.  
Value for money title: *Dances with Wools Halts Decline of Woven Empire (Goodness Gracious, Great Balls of Fibre)*.

2. *Reclining Goddess*, Jeff Raglus.  
Value for money title: *Eva Destruction Nurses Crimes of the Art Before Wide Eyes at the Window of Opportunity*.

1



2



ourful designs that have made this surfwear label popular throughout Australia and the world.

Mambo's renown relies on its irreverent approach to design and marketing, and its inspiration from Australian culture such as the beach, suburbia, having fun and a unique sense of Australian humour. Mambo has earned a place in Australian popular culture and this impact has not been restricted to Art and culture but extends to the fashion, as it has been aptly phrased, "the right to dominate the world with our vision of a machine-washable youth culture."

The nine artists featured in Mambo: Art Irritates Life are Gerry Wedd (the only Adelaidean in the exhibition), Reg Mombassa (of the band Mental As Anything), Robert Moore, Paul Worstead, Richard Allan, Bruce Gould, David McKay, Jeff Raglus and Jim Mitchell.

Mambo products are included in the collections of cultural institutions such as the Australian National Gallery, the Powerhouse Museum, and the National Gallery of Victoria. This national touring exhibition has been organised by the Museum and Art Gallery of the Northern Territory.

The art works have been taken seriously, although the sentiments they evoke are light-hearted. Mambo works were invited to exhibit in the Surrealism: Revolution by Night exhibition, where they were displayed amongst works by Salvador Dali, Pablo Picasso, René Magritte and Marcel Duchamp.

This is an exhibition that has wide appeal and interest, even for people who don't consider themselves to be "into Art". It is also possible to buy Mambo surfwear, posters and postcards at the exhibition.

We have been assured that "Mambo will physically abuse any sacred cow which is found grazing in our precinct." After all, isn't that what artistic movements are all about?

**Mambo: Art Irritates Life is on exhibit at the Artspace, Adelaide Festival Centre, until 2 December. 10am-5pm Monday to Friday, 1-5pm Saturday. Entry is free.**

Marian Clarkin





With the agony of exam revision, pending assignments and the ominous possibility of sitting sups, it's little wonder that our traumatised brains cling to happy images of endless Summer, warm outdoor nights at the pub, a splash in someone's pool and a good book at the beach. Such pleasant thoughts are sometimes the only things that keep us from killing our tutors and burning down the Centennial Hall. But let's not deceive ourselves. Let's just take a moment to remember the realities of Summer. Summer: that hot, oppressive, windless heat; those glary days when our sunglasses have melted in the car; the myth that beer is a thirst quencher; the whining mosquitoes that plague our eardrums at night; the sand that sticks to sunburn cream; the bums that stick to seats and those humiliating, eye-opening, get-to-know-you sessions with last year's bathers. Somehow, these realities are overrun by our Summer fantasies. Perhaps Baywatch has subliminally touched us all .... But whatever the reason, we tend to overlook some of the fundamental aspects which enable us to survive the Summer nightmare and come out the other side a more experienced human being. One of these aspects - but certainly not the only one - must surely be the Summer Job. Not everyone wants one, but most people need one ... or two, depending on your anticipated Summer expenditure. I wanted to know what kinds of jobs people are looking for and how they think they're going to get them. After accosting a group of unsuspecting folk, I walked away feeling decidedly uninformed. But here's what they had to say:-

*On Dit:* Tim, do you have a part-time job?

Tim: No, I don't. But I'm getting one soon.

*OD:* Yeah? How are you going to manage that?

Tim: Well, first I went round and just asked questions about part-time positions. I got a lot of knock-backs. But I went to a café on Unley Road, which has a really high turnover rate, so I handed in an application there and then and they said that this Summer, after exams have finished I'll be the "first cab off the rank".

# Summer Jobs

*OD:* You lucky man. But why did you choose this kind of job in particular?

Tim: Umm, well the café is very civilised. It's not sort of raucous. The manager seemed nicer than this other café I tried where the guy was a fuckhead. And I'd like to work in a café. I like working with people. It can be high-pressured on busy nights - but I thrive on pressure.

Todd: (rudely interrupting for no apparent reason) I put it to you that you're a right wing, fascist pig.

Tim: No, I'm not a ring wing, fascist pig. I'm just a guy who wants a good part-time job. I'm just a small "L" liberal, that's what I am. A small "L" liberal.

Todd: Are you a clandestine member of the National Party?

*OD:* Order, order! Yolanda, do you have a part-time job?

Yolanda: No, but I have some work lined up, working as an activities co-ordinator in an old folks' home.

*OD:* How did you get that job?

Yolanda: Through a friend of my mother's.

*OD:* What made you accept the job?

Yolanda: I thought it would look good on the CV and the experience would be good and I needed some money.

*OD:* What sort of people do you think places like these are looking for?

Yolanda: I think they're looking for people who are friendly and outgoing, who are socially tolerant and who has a creative vision for making life exciting again for the aged.

Nicole: (in the background) I want to get a job in The Price is Right.

*OD:* Really? Why would you choose The Price is Right as your source of income this Summer?

Nicole: Because I love supermarkets. I spend a lot of time in supermarkets. It's where I feel comfortable. I think I'm qualified to do the job. I think I'm committed to do the job. And I think I would be a perfect contestant.

*OD:* In that case, what is the average price of a can of Whiskas cat food?

Nicole: (pause) I don't have a cat. Ummm ... \$1.34?

*OD:* What about the price difference between Drive and Omo?

Nicole: I think Omo is a lot fresher, lasts longer and it gives a better brightness and I think these are valuable qualities in a laundry powder. I think Omo is therefore, far more competitive for the price.

*OD:* If you didn't make it onto The Price is Right, would you consider operating a supermarket checkout for the holidays?

Nicole: Absolutely. Anything is better than working in a book-

store.

*OD:* Todd, are you currently employed?

Todd: No. But I am involved in an internal family tax scam.

*OD:* What sort of profit margin do you rake in from that?

Todd: Well, I get enough income so that Dad's income is reduced to a "reasonable" level.

*OD:* I see. And how do you see your future potential?

Todd: As a professional tax dodger.

*OD:* Zoe, do you have a job at the moment?

Zoe: Yes, but it's a bit embarrassing.

*OD:* Oh, come on.

Zoe: MacDonaldis.

*OD:* Do you find the fast food industry satisfying?

Zoe: No, not at all. I find it really dead boring. The treatment by the manager is shit. It's a 24-hour one and I used to work overnight on weeknights. I was also abused by customers as well as managers. It's good, though, because it's quite flexible and I get alright pay and I'm not being ripped off by sleazy café managers or something like that. Unionism is compulsory.

*OD:* OK. Over to Rob. Do you have a part-time job?

Rob: Yes, I do.

*OD:* What is it?

Rob: I work in a bank.

*OD:* Do you enjoy it?

Rob: Yeah, it's very rewarding.

*OD:* How did you get it?

Rob: I went straight out of school and answered an ad in the paper, had an interview, showed them my CV.

*OD:* What were they looking for?

Rob: Well, obviously experience in the financial field, a willingness to develop a career in finance and mathematical aptitude and obviously communication skills.

*OD:* Tom, do you have a part-time job?

Tom: Yes.

*OD:* Where?

Tom: At David Jones.

*OD:* Which department?

Tom: Men's shoes.

*OD:* How did you get that job?

Tom: I started as a Christmas casual two years' ago. I found out about it through my school's

student counsellor. Well, there was a morning when everyone had to go in and fill in an application form and so I did and attached my CV to it, which was something that not everyone did so that was a good idea. They actually gave everyone who applied an interview and then I was notified that I was a Christmas casual and after that they decided to keep me on a part-time basis.

*OD:* That's a lovely story, Tom.

Tom: I should be getting a lot more hours around Christmas and the after-Christmas sales.

*OD:* Excellent. What about you, Andrew? Do you have a part-time job?

Andrew: No. I can't be bothered.

*OD:* Are you looking for one?

Andrew: Not really.

*OD:* Do you intend to get a job in the Summer holidays?

Andrew: Maybe.

*OD:* What kind of thing would you be looking for?

Andrew: Working in a supermarket.

*OD:* Why?

Andrew: Because it's close and it doesn't require any thought or reason or effort on my part to go up and get a job.

*OD:* What makes you think they'll want you, Andrew?

Andrew: Because everyone wants me.


So there it is. Everything you already knew or didn't particularly want to know about part-time and holiday jobs. Maybe it's for the best that we become corrupted with false hopes of Summer bliss. Maybe the painful reality of needing money and an employer who gives it to us, is all a bit much to bear at this time of year. After interviewing that difficult and annoying group of people, I'm convinced that we should just succumb to our jobless fantasies and ignore people who try to be funny for *On Dit*.

**Below: The kind of work environment you can dream about as you surreptitiously skin pepperoni pieces off the pizza you are about to deliver.**

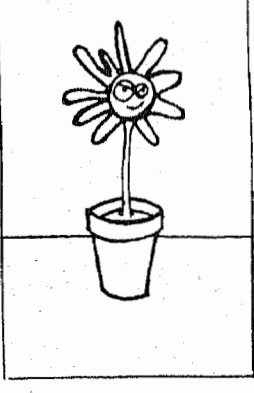
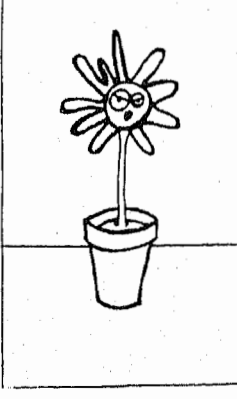
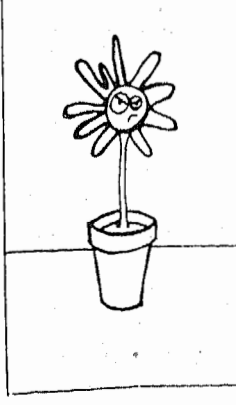
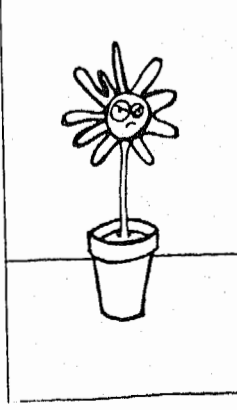
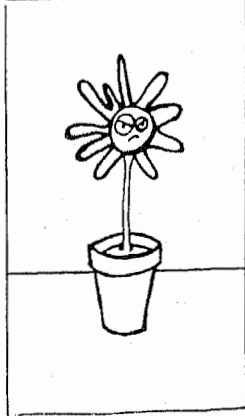
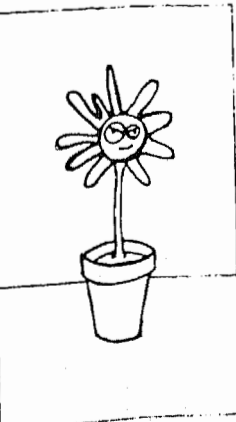
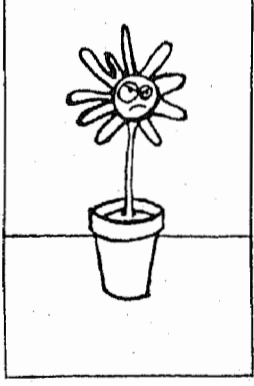
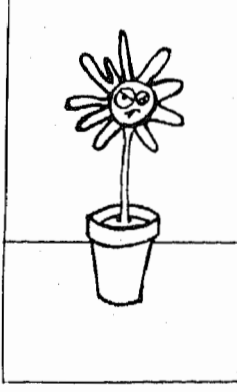
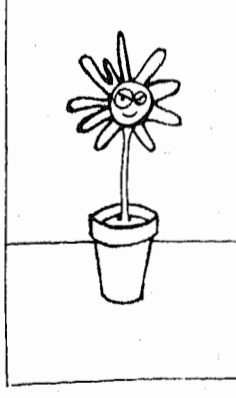
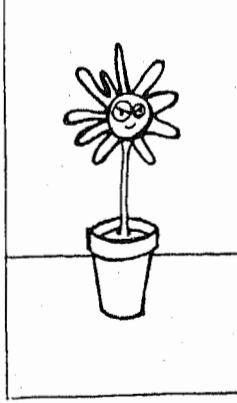
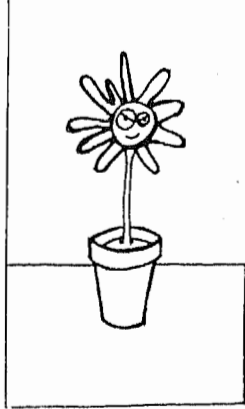
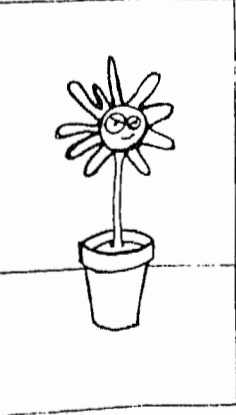
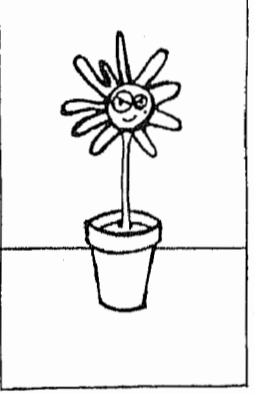
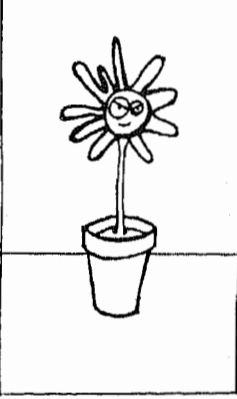
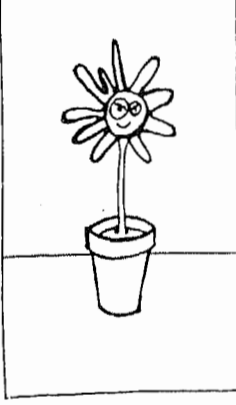
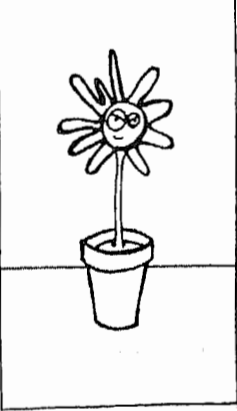
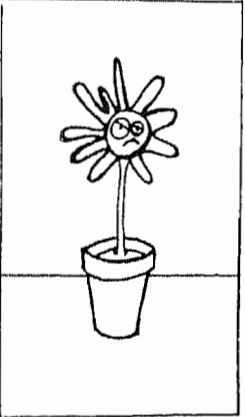
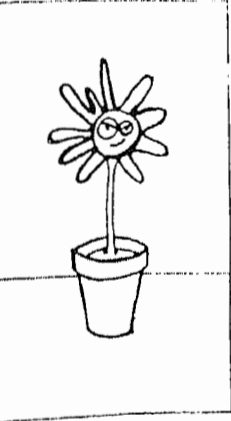
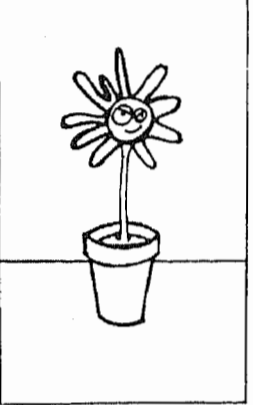
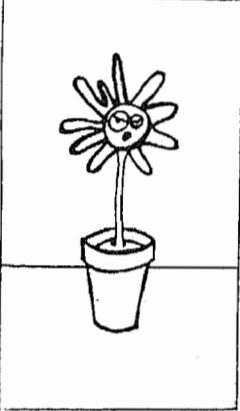
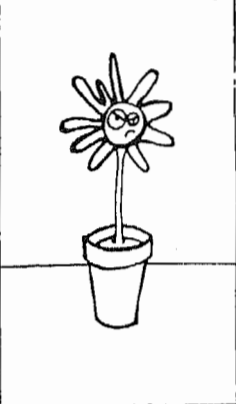
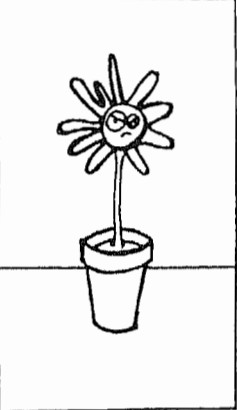
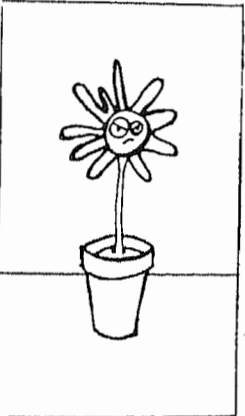
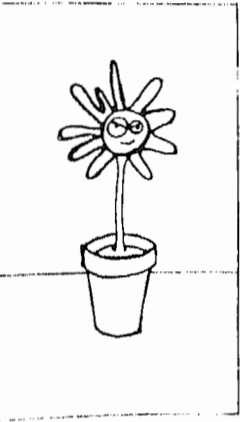
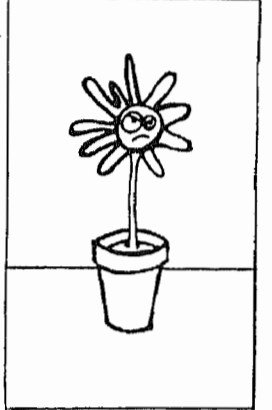
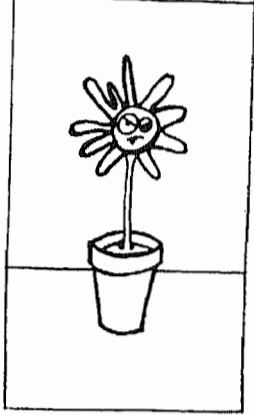
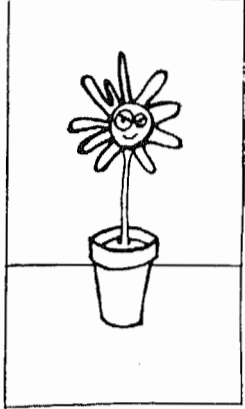
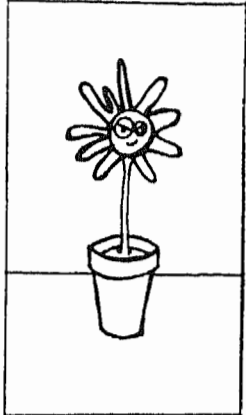
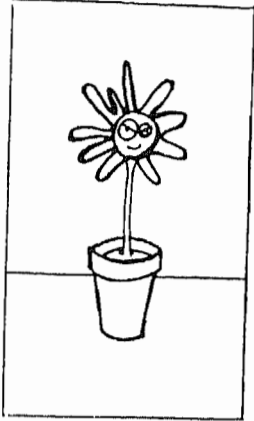
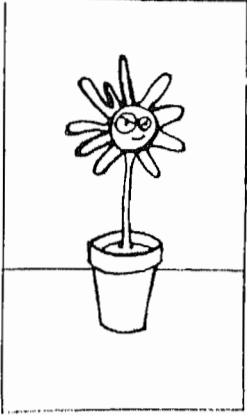
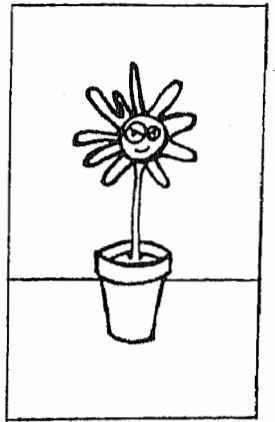
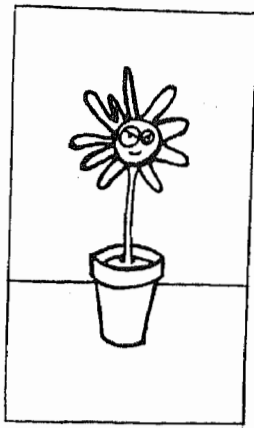
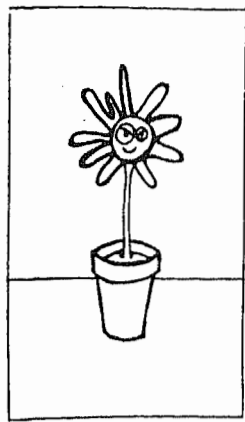
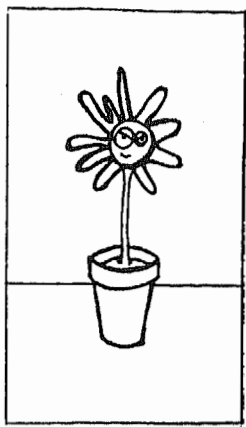
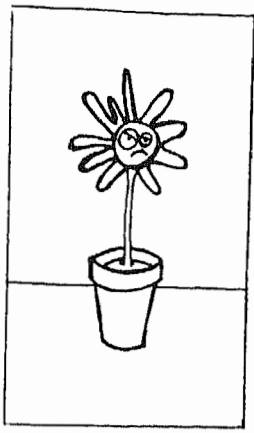




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# THE BUREAU

## INSIDE TODAY'S FBI



DIARMUID JEFFREYS  
A CHANNEL FOUR BOOK

**The Bureau: Inside Today's FBI**  
Diarmuid Jeffreys  
(Pan)

Author Diarmuid Jeffreys spent two years researching for this book by hanging out with real life FBI agents. By the looks of it, he's included almost everything he discovered because this treatise is fat with information, case studies and his-

tory.

You'd have to say that the profile of the FBI around the world has seemingly always been high with fictional characters like Elliott Ness and the part fictional, part factual legend of J. Edgar Hoover's G-Man. Nowadays, the FBI in this country is probably personified by Dana Scully and Fox Mulder of *The X-Files*. But it doesn't really matter who it is that represents the FBI in the minds of the populous, the FBI have always been something of an enigma. *The Bureau* does the job of peeling back some of that mystery while reserving a kind of admiring tone for the field agents. Jeffreys doesn't romanticise their work but he uses case studies and examples of heroics to lift the everyday, mundane desk duties and beat pounding grind that the agents engage in up to something deserving of the legend.

It's hard not to marvel at the dedication and front of agents that go undercover for months or even years into the most inhospitable social circles. Infiltration of the Mafioso or drug cartels is not the sort of thing most people want on their job de-

scriptions but these people do it for comparatively little reward according to Jeffreys.

Unfortunately, if you're not the variety of person who likes to 'surf the net' for every scrap of inside info on big brother, you may find much of *The Bureau* heavy going. Every now and then you hit on rich veins of interest which include a fairly in depth analysis of the Waco siege, its history and its aftermath. Many of these sections make up for the chapters that wade through countless names and confusing abbreviations of scores of operations, government agencies and the like.

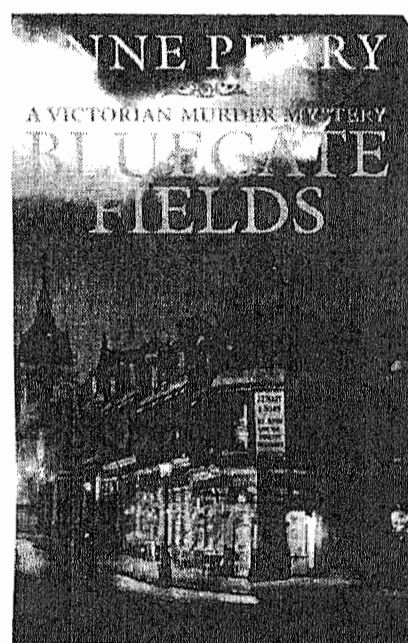
Jeffreys also addresses aspects of the FBI's brief that are seen to impinge on the privacy of citizens across the world. The basic idea is that if you are even associated with a criminal type on a social basis or for legitimate business, you can have a file opened in your name on the FBI mainframe. That's pretty scary but the tales of mistaken identity that Jeffreys relates are even scarier. He documents cases of Americans with the same names as wanted crims or Americans who have lost their wallets and then

found that some evil person has assumed their identity. For weeks and sometimes months they have been harassed by law enforcement agencies lead astray by the information they pull from the FBI's files. These errors have lead to short jail detentions and gun point arrests of completely law abiding citizens. If this is the kind of government stuff up that gets your blood boiling then there's a few more but don't expect a book of conspiracy theories. This one is written from the Bureau's point of view more often than not.

*The Bureau* is a highly informative read that manages to be engaging in parts but also gets bogged down in facts and names and abbreviations at times. You'll recognise some of the reference points from shows like *The X-Files* including the Quantico training facility and the procedural requirements of the FBI which livens up the book no end.

If I've learnt anything from this book, it's don't associate with felons but if you do, don't use the phone 'cause the FBI will get you - unless your name is John Smith then I like your chances.

Bryan Scruby



**Bluegate Fields**  
Anne Perry Harper  
(Collins, London 1995)

I must confess to a longstanding bias against mystery or crime novels or any related genre. Some friends assure me a PD James or a Kinky Friedman work will rid me of this prejudice.

The back-cover blurb greeted me with a description of a 'naked teenage boy' (guaranteed to hold my attention for at least another paragraph) who is found dead in the stinking sewers of Bluegate Fields. (how else should sewers be described?) Such adjectival mastery compelled me to read further. The reader is alerted that 'it was no ordinary drowning' and that he 'showed unmistakable signs of syphilis'. The reader is then actually alerted as to the rest of the plot: Inspector Thomas Pitt must convey this distressing news to the boy's parents, Lord and Lady Waybourne. Consequently, the boy's tutor is arrested as a suspect. Even though the hero, Pitt is troubled by the ease at which the case is solved, it is his wife, 'the astute and aristocratic Charlotte' who is able to explore the case 'from a very different angle'. In turn, this enables the 'shameful and sordid solution to be brought to light', revealing 'child prostitution and deepest corruption'. What more could be requested in a plot; issues of death, irregular sex, class and gender issues. Perhaps the most disappointing aspect of the blurb was that it left nothing to the imagination,

even for a demi-vierge detective novel reader like myself. Arguably, the blurb was far deeper and equally analytical as the 308 pages of text between the covers.

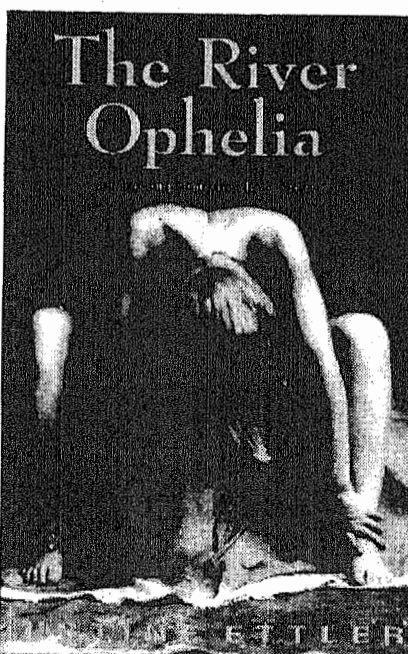
Anne Perry describes the physical and verbal interaction of the characters in a simple, but effective way; no twist or sigh is omitted, (she) 'bit her lips and pinched her cheeks to give herself a little more colour, and splashed on some lavender water'. My favourite line regarding the heroine detective is found on page 98; 'within moments she was approached by a Byronically handsome man with bold eyes, full of candid humour'. I now often describe my male peers in such a way.

Never is an opportunity missed to add some substance to the plot by indulging in some analysis of the social customs and tensions that exist between the aristocracy and its perceived inferior, the police force, although they are only meant to be servants of the state. An episode of *Upstairs Downstairs* would provide more insight into class conflict. The plot is made somewhat ridiculous insofar that Inspect Pitt is married to Charlotte who has an aristocratic pedigree herself. This scenario is

made even more implausible by the revelation she maintains the most intimate contact with her family. For devotees of courtroom drama, the reader can look forward to a basic definition of hearsay.

I started to read this novel just after Easter of this year with a curled lip. I put it down after the first chapter, long enough for mid-year exams to pass, three Royal Commissions to be instigated and Port Wagon to be unleashed. I returned to *Bluegate Fields* with a curled lip. However, there is sometimes an addictive quality to pulp fiction, late night television, Nestle chocolate and women's magazines; at least, addictive enough for me not to be able to put the paperback down until it was finished even though the conclusion was written in neon lights. According to the *Wall Street Journal*, Anne Perry's novels are 'sheer pleasure'. I beg to differ with the learned broadsheet. As with most addictions, there is an element of guilt involved. Upon reflection when I think of all the great and not-so-great pieces of fiction I have not yet read, I conclude that life is too short for *Bluegate Fields* and the like.

Vanessa Perry



**The River Ophelia**

**The River Ophelia**  
Justine Ettler  
RRP \$14.95  
(available from Unibooks for \$13.95)

"He stood glowering at her, about to run away again. She noticed people stepping aside, forming a ring and staring. 'You jerk,' she screamed at the top of her voice and threw herself at him, hitting him across the face with the palm of her hand and punching him in the stomach with clenched fists.

At first he merely turned away her blows. Then he grabbed one of her wrists and twisted her arm behind her back until she screamed in pain, lashing about wildly with her free hand...

Justine lay whimpering on the

floor. She started pulling her hair out in huge clumps and banging her head on the cement ...."

Explicit, provocative and disturbing. Justine Ettler's new novel, *The River Ophelia* is a complex obsession of the darker side of human nature. Holding all the ingredients of a desperate, subverted and confused world the novel is full of addictions: love, alcohol, drugs and sex.

It makes no apologies. Obscenity, kinky sex and violence make up the framework of this novel. Exploring life on the edge. *The River Ophelia* is set in the inner-city grange bars and clubs. Shakespeare's Hamlet and the De Sade's Justine are very much part of the novel in both an inverted and esteemed way.

Out of control, Justine the main

character is a self-inflicted victim of love, chaos and sexuality gone awry. It's important to understand that this novel delves heavily into the baseness of female desire. Fascinating, yet repulsive, once started you cannot put down this book. The reader can't help but take on the role of voyeur as they get drawn into the electrifying world of *The River Ophelia*.

*The River Ophelia* does not celebrate emotional fulfilment, instead it remains preoccupied with the emptiness and confusion very prevalent amongst its lost, aimless characters.

Already selling out in most bookshops, this novel is a testimony to our bewitchment with the cruel, soulless side of human existence.

Grace Fitzpatrick



**Sophie's World by Jostein Gaarder**

During 1995, the aforementioned book proved extremely popular. Outselling everything else was *Sophie's World*. An extraordinary novel that tours through the history of Western philosophy from the pre-Socratics to Sartre. Sophie Amundsen, a Norwegian schoolgirl, finds a surprising piece of paper in her mailbox one morning. On it is written two questions: 'Who are you?' and 'Where did the world come from?' The writer is enigmatic philosopher Albert Knox, who in a series of brilliantly entertaining letters and then in person, opens Sophie's inquiring mind to the fundamental questions that philosophers have been asking since the dawn of civilisation.

*Sophie's World* is a wonderfully engaging mystery story that also forms a completely accessible and lucid introduction to philosophy and philosophers.

**The First Stone by Helen Garner**

Eloquent, courageous, enthralling and intense are just a few of the words used to describe Helen Garner's novel, *The First Stone*. This is the story of two young women students at Melbourne University who went to the police claiming that they had been indecently assaulted at a party. The man they accused was the head of their co-ed residential college. The shock of these charges split the community and painfully focused the debate about sex and power.

Extremely difficult to write, *The First Stone* has ensured a very public debate about sexual harassment.

**The Shipping News by E. Anne Proulx**

Winner of the 1994 Pulitzer Prize for fiction, E. Anne Proulx, *The Shipping News* is an irresistible comedy of human life and possibility. The main character, Quoye is a hapless, hopeless hack journalist living and working in New York. When his no-good wife is killed in a spectacular road accident, Quoye heads for the land of his forefathers - the remotest corner of far flung Newfoundland. With the 'aunt' and his delinquent daughters - Bunny and Sunshine - in tow, Quoye finds himself a part of an unfolding, exhilarating Atlantic drama.

**The Hand that Signed the Paper by Helen Darville**

I don't think there's anyone who hasn't heard about the next novel, *The Hand that Signed the Paper* by Helen Darville (Demidenko). Despite all the controversy, the novel is remarkable and has retained the 1995 Miles Franklin Literary Award. *The Hand that Signed the Paper* tells the story of Vitaly, a Ukrainian peasant, who endures the destruction of his village and family by Stalin's communism. He welcomes the Nazi invasion in 1941 and willingly enlists in the SS Death Squads to take a horrifying revenge against those he perceives to be his persecutors. This is a shocking story of the hatred that gives evil life, it is also an eloquent plea for peace and justice.

**Robber Bride by Atwood**

**The Penguin Book of Australian Jokers by Phillip Adams & Patrice Newell**

Another book that proved immensely popular this year was *The Penguin Book of Australian Jokers*. It has been said that if you read the entire volume in one sitting you will, in effect, receive ten years of psychoanalysis. If you're looking for Bigotry, sexism, ageism, blondeism and homophobia, you'll find plenty of it in this book. Enter at your own peril.

**Miss Smilla's Feeling for Snow by Peter Hoeg**

One of the best thrillers I've personally read, *Miss Smilla's Feeling for Snow*, a wonderful creation of snow and warmth was equally well received on campus. The story begins one Winter evening when a neighbour's six-year-old boy falls to his death from the apartment roof in Copenhagen. Accidental death, say the police. But Smilla Jaspersen, a resourceful, tenacious and bloody-minded Greenlandic, knows the boy well; moreover, she has a feeling for snow - and those last footprints tell her a tale. Her investigation starts in Denmark and leads to the Arctic cap as Smilla doggedly homes in on her quarry. This is an extraordinary novel.

**Politically Correct Bedtime Stories by James Finn Garner**

Anyone who is in tune with the times knows that Snow White took refuge with seven vertically challenged men, that Little Red Riding Hood, her grandma and the cross-dressing wolf set up an alternative household based on mutual respect and co-operation. *Politically Correct Bedtime Stories* will ensure that you and your children are no longer lulled to sleep by classic bedtime stories that are discriminating, prejudiced and demeaning to witches, animals, dwarfs, goblins and fairies everywhere. If you want to be entertained, pick up this book.

**The Future Eater by Tim Flannery**

*The Future Eaters* is an original and very important thesis that gives us a powerful insight into our current destructive path and is justifiably popular. Tim Flannery shows us that since the first brave adventurer left the great Afro-Asian homeland to travel down the long chain of islands to Australasia, human beings have consumed the resources they would need for their own future. The Aborigines, Maoris and other Polynesian peoples were the world's original future eaters. They changed the flora and fauna in ways that now seem inconceivable. Europeans have made an even greater impact. Today future eating is a universal occupation.

**The Celestine Prophecy by James Redfield**

The last book on Unibooks Top Ten is *The Celestine Prophecy*. The novel revolves around an ancient manuscript which has been found in Peru. Within its pages are nine key insights into life itself - insights each human being is predicted to grasp sequentially, one insight then another, as they move towards a completely spiritual culture on earth. This book while reading like a story of high adventure, has the in-depth effect of a spiritual parable, that will lighten your soul.

Grace Fitzpatrick



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# Films of 1995

## the Best and the Worst

Well I don't know about you but 1995, a year which celebrated the centenary of cinema was quite simply, disappointing. The Lumiere brothers would turn in their graves if they saw some of the humdingers that came out this year: *Judge Dredd*, *Undersiege 2*, *North*, *Dangerous Minds* and *Colour of Night* to name but a few. How many films this year had you rushing to the cinema? Not many, I'll bet.

The missing ingredients - ABBA and Quentin Tarantino. Australians discovered the local film industry last year, lured in by the disco-thumping toons of the glittery foursome via such gems as *Priscilla* and *Muriel's Wedding* and non-ABBA films such as *Bad Boy Bubby*. This year, no one seemed to care about the 1995 local crop of less glamorous and ABBA-less efforts - *That Eye, The Sky*, *Angel Baby*, *Billie's Holiday*, *Hotel Sorrento*, *Metal Skin*, *All Men Are Liars* and *Back of Beyond*, half of which have not arrived in Adelaide yet, because it's Adelaide that's why.

Monsieur Tarantino, may have been the flavour of last year, at least he kept everyone buzzing with his hyper-violent masterpiece *Pulp Fiction*. This year, no aging or flabby star's careers were resurrected and Samuel L. Jackson did not quote the bible again. Instead, he blitzed across New York with Bruce Willis in the explosive buddy romp, *Die Hard: With A Vengeance*. *Killing Zoe* tried to be in the same league as *Pulp Fiction* and *True Romance* but was a poor substitute and left many disappointed.

Even Hollywood, undoubtedly the source of nearly all our films (unfortunately) and the centre of the world's artistic forces (NOT!) couldn't come up any earth-shattering blockbusters to rival last year's *Forrest Gump*. What a shame. The closest they got was *Outbreak* and *Batman Forever*. At least they showed some restraint over their love for sequels limiting to less than five (*Batman Forever*, *Undersiege 2*, *Die Hard: With a Vengeance*) which is more than I can say for their new pet genre - romances/romantic comedies, which was churned out at an amazing production line-like rate ie *French Kiss*, *Forget Paris* (fixation with the French, perhaps?), *While You Were Sleeping*, *I.Q.*, *Bridges Of Madison County*, *A Walk in the Clouds*.

Last year cinema stimulated some interesting debate 'Why Gump?', 'Forrest Gump vs every other movie', 'Why is Bill Hunter in every Australian movie?' etc.. This year, you'll be more likely to hear 'Movies? Ughh, I'm so bored by it all. I'll rather veg in front of the box, thanks.'

That's not to say 1995 was totally devoid of good films, there were a number of shining examples such as *The Professional*, *Amateur*, *Death and The Maiden* and *Ed Wood*, which were less hyped up and were foreign films ie. not many people saw them. *The Professional* gave me heart palpitations, while *Ed Wood* tickled funny bones I never knew I had.

Hopefully, 1996 films will reawaken my now dormant affection for cinema. It had better!

Ching Yee



Scene from *The Professional*, one of this year's best films.

Here's a compilation of the best and worst of films of 1995. Enjoy.  
(Many thanks to all of you charming people who took time to contribute)

### Best films:

The Professional  
Amateur  
6 Degrees of Separation  
The Shawshank Redemption  
La Reine Margot  
Ed Wood  
The Bandit Queen  
Carrington

### Worst films:

Congo  
Judge Dredd  
Demon Knight: Tales from the Crypt  
Tank Girl  
Exit to Eden  
North  
Metal Skin  
Species

### Underrated Films:

Fresh  
Priest  
Shallow Graves  
Grief  
A Pure Formality  
Amateur  
Clerks

### Overrated films:

Pret-a-Porter  
Tank Girl  
Legends of the Fall  
Batman Forever  
Waterworld

### Films that rate high on the crap-o-meter:

Undersiege 2  
Pret-a-Porter  
Colour of Night  
Metal skin  
Judge Dredd  
Mad Love  
Congo  
Don Juan De Marco

### Real Epic films:

La Reine Margot  
Waterworld  
Braveheart

### Try-hard epics:

Rob Roy  
Legends of the Fall  
First Knight

### Best Soundtracks:

Amateur  
Shopping  
Tank Girl  
The Professional  
The Bandit Queen

### Disappointing films- aka films that promised so much but delivered so little:

Just Cause  
Temptation of a Monk  
Killing Zoe  
Star Trek: Generations

### Memorable performances:

Natalie Portman (12 yrs old) - *The Professional*  
Isabelle Adjani (41 yrs old!) - *La Reine Margot*  
Seema Biswas - *The Bandit Queen*  
Leonardo DiCaprio - *The Basketball Diaries*  
Jean Reno - *The Professional*  
Stockard Channing - *6 Degrees of Separation*  
Martin Landau - *Ed Wood*

### Memorable Lines:

'Fuck 'im. He isn't fit to smell my shit.' Martin Landau (Bela Lugosi), *Ed Wood*  
'I'm a Frog.' Black Ranger, *The Mighty Morphin Power Rangers Movie*.  
'Life's great when you're young and jerking off.' Leonardo DiCaprio's (Jim Carroll) philosophy in *The Basketball Diaries*.  
'O.K, let's make this fucker.' Martin Landau (Bela Lugosi) commented with renewed vigour after drug rehab about working on a new film, *Ed Wood*.

Ching Yee

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Kevin Smith  
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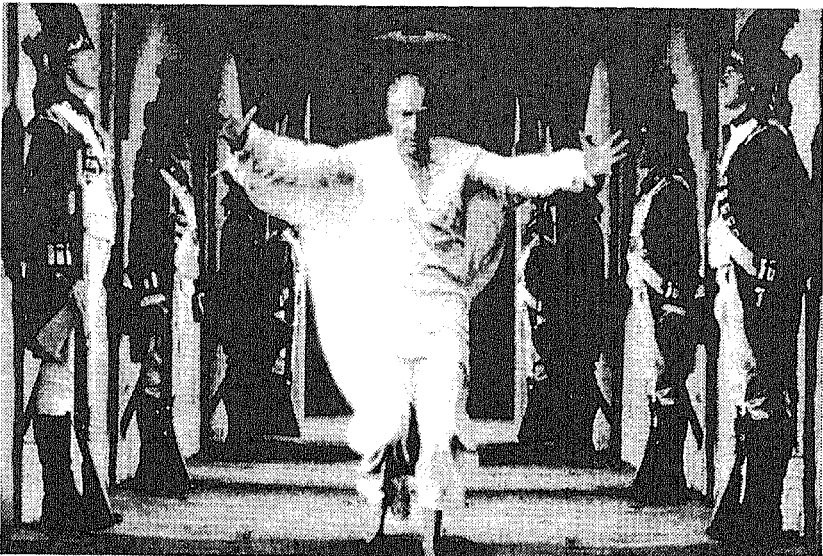
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reason for theatre"  
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# THE MADNESS OF KING GEORGE

**The Madness Of King George**  
**Piccadilly Cinema**  
 Are all kings mad, or is it just that being a king gives a man licence to eccentricity? King George looks

a little frayed around his mental aura, even when he is meant to be sane in *The Madness of King George*. Nigel Hawthorne plays King George in a strong performance aided by some



good supporting actors. It is, perhaps, interesting to note that several of the cast are well known for their comic roles. The movie is an adaptation of Alan Bennett's very successful play of the same name. It is a tragi-comedy, and I am not entirely sure that this is a successful blending of styles. It was directed by Nicholas Hytner who has also directed *Miss Saigon*.



The historical buildings of Britain have been put to good use and are well contrasted with lush, green openness of the country-side. The tightly controlled indoor scenes set the pace of this king's royal life although his rumbles in the parks lend us an extra dimension. It is beautifully filmed, beautifully edited, but, alas dear Yorrik, something just never quite gelled, at least not for me. Perhaps it's my dark Republican heart.

There were many strong scenes in the movie, particularly when George begins to slip away. Hawthorne captures, in some way, what it is like to be a man with great power, constantly pandered to and

agreed with. He is a man whom others cannot look in the eye. Dr. Willis (Ian Holm) chews over the natant psychology of 'being a king' and crystallises the essence of George. But it is never enough, never deep enough. The doctors are purely comical.

The first son, played by Rupert Everett, is almost a nonsend. There is not enough meat on the contest floor between mad father and greedy son for the throne. Even a mad king could triumph over such piffling progeny. The comic element to this movie seems out of place. Yes, royalty is a funny thing but if it has any value, it is in amplifying the pathos of the human condition.

*The Madness of King George* went on for too long and it finished on a farcical note. One was left with the feeling that the ending was written by the Queen (Elizabeth II, that is) to set us all a good example. *The Madness of King George* is not a bad movie but it is not a 'must-see' in my book.

Phil Wright

# A WALK IN THE CLOUDS

**A Walk in the Clouds**  
**Hoys Cinema, Regent Arcade**

I was slightly apprehensive about this film, largely due to the production notes. "From the producers of *Ghost* and the *Naked Gun* series and the writer of *The Karate Kid I, II, III* and *The Power of One*." Hmm, are you impressed? No, neither was I. *A Walk in the Clouds* could have turned out to be a drastic monstrosity but it didn't and in fact quite O.K.....just.

Well, the romantic storyline has been done *ad nauseam*: boy meets girl, they fall in love and then live happily ever after. I don't need to explain further, do I? This genre has evolved over the years with outrageous plot twists and turns, adapting the bard's saying in 'The path of true love never did run smoothly' as its principle but I think mainly to stretch the story out to feature length.

Keanu Reeves play Paul Sutton a young G.I. returning home from war only to find that his wife Betty cannot accept and share the pain and the horror he went through in the war. Instead she wants him to return to his

old job of selling chocolates (!) as soon as possible. Paul, aiming to please his wife obliges but this trip unexpectedly leads to a chance encounter with the beautiful but pregnant Victoria Aragon (Aitana Sanchez-Gijon), who has to return home to her stern father Alberto (Giancarlo Gianini) and tell him the news. Obviously he's not going to be overjoyed to hear that his only daughter is pregnant and without a husband. So Sutton, being the helpful and amicable young man that he is said: 'Let me be your husband!' Predictably, they fall passionately in love in the process and pretence isn't on the agenda anymore. Meanwhile grouchy old pa still hasn't warmed to her husband and suspects that their marriage is pretty dodgy and rightly so. That's O.K. because he'll come around by the end of the movie and who needs his approval when everyone else loves Paul, especially the grandfather (Anthony Quinn).

Alfonso Arau has stamped his very distinctive style (last seen in *Like Water For Chocolate*) in his first major English speaking film. Unlike many other romances/romantic comedies released this year, *A Walk in the Clouds* is neither

slick or farcical. It has a very earthy charm resembling old fashioned romances, generating chuckles along the way and being set in the 40's, it got away with many things. The cinematography is magnificent and photographed the Napa Valley vineyards in an almost dream-like quality.

The stereotypical characters which are pretty one-dimensional, are played with such fervent zest that they hover dangerously close to the point of satire but most managed a sense of restraint to save the film... Anthony



Quinn as the raucous grandfather (who seems to be in different stages of drunkenness throughout the film) steals the show, although I know who everyone went to see - Keeeahnuu!

Reeves is as usual not very good although I have to admit (dare I say it!) he's improved in this one. Perhaps it's the combination of the helpful boy-scout/puppy dog look and his innocent demeanour which makes him suitable to play the honourable, upstanding Paul. Whatever it is he's still got a long way

to go. He seemed too earnest in certain scenes and too limp in others, while in some he's just (metaphorically speaking) shootin' blanks (read, confused). There's still room for improvement, as they say.

Sanchez-Gijon creates her love interest role with a sense of maturity and it's refreshing to see a non Hollywood-starlet type in this role. Imagine a Pamela Anderson/Demi Moore type in this role. Nauseating, innit?..

Unless you are a cold unflinching beast or the Tinman (ie. no heart), it's hard not to be charmed by this film. Another plus is that it's not too taxing on the brain, just

sit back and soak up the warm Californian sunshine and let Keanu serenade you. "Amour..." (Yes! The Keester sing a couple of notes in this one. Grief...) You can expect beautiful scenery and wailing violin music. You can expect lovey-dovey sweetness beyond belief. You might like it, your mum will love it. Just don't expect *A Walk in the Clouds* to be the greatest cinematic experience of 1995.

Ching Yee

## ..... clueless

**Clueless**  
**Greater Union**

I loved every minute of *Clueless*. It is funny, harmless and extremely good to look at. It was perfect as a pick-me-up type of movie. Better than John Hughes' brat-pack movies of the '80s, *Clueless* takes us on a different trip. It's sooo '90s. We, as audiences, must understand that this movie is 100% Hollywood and that Europeans are the ones who make intense films.

*Clueless* is a satire on the excessive Beverly Hills lifestyle made famous by 90210. Cher (played by 18-year-old Alicia Silverstone) is an almost-16-

year-old teen who believes in every step she takes. That is her number one trait which makes her so enviable. The fact that she is rich, popular and a complete airhead is irrelevant. Her father, Mel (Dan Hedaya), is a litigation lawyer who is outrageously wealthy. It's part of the film's ludicrousness that he makes his millions from the superficiality of LA-type lawsuits. One can imagine: wives suing husbands, poodles suing their owners. From such a lineage, Cher has learnt to justify her enormous spending habit. "Oooh, I wonder if they have that in my size?"

Cher lives a farcical lifestyle that is hyperexaggerated (that's only a guess) and almost unbelievable. That makes *Clueless* somewhat of a fantasy, as is the lifestyle of the Monaco kids. Having said that, I recall reading in *Vogue* (or was it *Mode*?) that in Beverly Hills, ladies carry

their little pets in Prada tote bags. Cher and her best friend, Dionne (Stacey Dash) are perfect at fulfilling their social criteria. These kids obviously do not study. They just parade themselves at school. Cher has an impeccable understanding of the social distinctions which exist in Beverly Hills High School. She is supremely clued-in. Everyday is fun, fun, fun. Good grief, the movie sounds like a total holiday. However, American movies being American, there is always more than a neat ending - there is a moral story. Infused with the American notion of doing good for the unfortunate (strictly on a superficial basis, of course), Cher sets out to help the socially-challenged. In all her exciting adventures, Cher learns a 'valuable lesson' about herself. Yea, this is soul stuff.

Need I remind you that the plot is harmless?

The clothes, music and thoughtless fun jam-packed into *Clueless* supplements the entertainment, mostly satirical. Although never stupid, I cannot say that it is any either. For wit, the English do it much, much better.

My favourite movies are the cerebral sort, all in a quest to better myself, you see. Yet *Clueless* does something for me which, gee, cannot be compared to other movie greats - you can name those yourself. I cannot be bothered thinking. Perhaps that is why I was so tickled by *Clueless*. Sometimes it's kinda nice to not have to think. *Clueless* is like spending a couple of hours flipping through your favourite magazine.

Miranda Lim



# The Singing Max

Max Cullen, starring actor of Billy's Holiday, visited Adelaide recently all in a quest for world domination on the movie frontier. Miranda Lim met up with Max Cullen at an undisclosed site and proceeded to get the actor to talk.

Rishi Meyhanden took the photographs. Unfortunately the pictures did not get printed in time for this issue.

**"I always wanted to be a musician,"**

says Cullen, when asked about his status as first-time singer in a movie. "I've never been asked to sing. Richard Wherrett, who directed Billy's Holiday, has directed a lot of stage musicals. I've known him for more than twenty years. He directed me in 1974 in Hamlet. It was a change of pace for me to be acting in Shakespeare. It was really brave of him. He was also exceptionally brave to direct me in a musical. He had no idea that I could sing. I don't think anybody else has ever heard me sing."

Does that mean that Max Cullen, actor, sculptor, painter, ex-journalist and now would-be singer, is going to keep on singing?

"I might. Yes."

Cullen's singing style in Billy's Holiday is the key to the whole story. He sings in falsetto. This is how it came about: "The producer/writer, Dennis Whitburn, heard me singing like what he thought sounded like Billie Holliday. 10 years later, he came up with the idea for the script. I thought, 'Musical? That's crazy!' and I didn't take much notice of that idea. Then he got the funding for it. So I had to

take music lessons quickly - mostly to learn how to breathe properly. Oh, and to learn when to come in at the right time. The music director was a real stickler for the right note and the right key. Even the right words..."

Gosh, some people can be so difficult to please.

"Absolutely!"

In 1963, at the Sydney Ensemble Theatre, Cullen designed a set on a play and got a part in a walk-on role. He developed an interest in method-acting and has been an actor ever since.

"Films in the '80s were made for \$6m," said Cullen on the topic of his previous film experiences. Cullen admits that he was in a lot of these bionic movies. "Some were good, but others were absolutely terrible and will never see the light of day, thank goodness." Cullen has also been involved in "over one hundred hours of television." Of his movie roles, one of Cullen's most memorable experiences was playing a blind mechanic in Running On Empty. "I went to the Royal Society for the Blind and did my homework. I met people who were blind or had gone blind. Invariably, they all wanted to get back behind the wheel and drive. Some of them used to do just that."

How?, I asked, marvelled.

"By having someone [who is normal sighted] sit next to them." And that was how Cullen played his role.

**"I seem to pick up rocks everywhere I go."**

"I seem to pick up rocks all around Australia. The Aboriginals used them for different kinds of work. There were so many of them, all exactly the same shape. I find them under the water in the creek. I have a dozen of

these rocks. I also have scraps of rusted wire. I used to make sculptures out of these pieces of junk. It was like early grunge: Rusted corrugated iron, bits of wire.

"My real job is holding exhibitions of my work. I was painting and sculpting before I was acting. My career has been put on hold for nearly 30 years. My last exhibition was of 30 years of painting and sculpting. Of course it went through so many different changes over the years. There was stuff like grunge, stuff like Andy Warhol. But really, I was only doing it like because I was doing it THEN. All around the world, everybody seemed to be painting Francis Bacon for a while. I'm painting for an exhibition right now. I'm painting landscapes. It's almost therapeutic."

"It's difficult to make a musical like Billy's Holiday that has so many ingredients. You have to have friends in a recording studio. This is a small budget movie. We were very lucky to have James Morrison who could play every instrument. You've got to know a genius if you want to make a small budget movie. We have terrific talent here in Australia. But I don't think we have enough creative producers. We can make a movie for \$2.5m and still get our money back locally."

Producer Tristram Miall's previous project was Strictly Ballroom. It seems he has found a successful formula in movie-making that he has repeated. Cullen agreed that Billy's Holiday was probably made on the strength of Strictly Ballroom. "Let's hope they don't make too many of this sort of film," Cullen adds.

**On the set**

"Everyday was like, 'Let's put on a show. The costume designer and choreographer were of a similar mind. So

there was no conflict. Everything worked together."

I asked Cullen about filming. "Newtown, where Billy's Holiday is set in, is the kind of place where you can wear anything or do anything and no-one will blink an eyelid."

"My favourite bit in Billy's Holiday was the black-and-white video clip. I particularly liked the song *Is you now or is you ain't my baby?* I think we got the spirit of the song."

**Future**

Max Cullen wants to do "more of the same". He says, "I have not specialised in any one area so there are a lot more things I can still do. I'll have to stay around a long time before I get good at all these things."

Film and television are just a small part of Cullen's activities. He described his art and trumpet-playing. Suddenly, Cullen is hit by inspiration. "I would like to do a subterranean dick (that's detective in crime-speak - Ed) with a trumpet. He goes into a pub and sings and plays in a band. He's also made a television commercial. There are bill-boards everywhere of him. He is the LEAST private detective..." Cullen chuckles at that idea.



Max Cullen and co-star Kris McQuade

## North Korean fillum



There is so much entertainment at the local Houses of Culture dotted around North Korea, where you can participate in many cultural activities. Of the many activities, watching films is popular with the masses, and North Korea's 'Teacher of Film Maker's' himself, the 'Great Leader' Kim Jong Il has recognised this.

He has remarked with high wis-

dom that, "in the capitalist system, a film director is said agent to the capitalist law of the jungle while in the socialist system, a director is an independent and creative artist accountable only to the Party".

It is a shame that North Korean films are not shown all around the world. They are so much more relevant to real life than the stuff Hollywood produces. The North Koreans are full of imagination. Here is a sample of latest releases from that ideologically pure nation - North Korea.

**Urban Girl Comes To Get Married**  
One for gender equality. This film is based on a song with the same title created by the Pochonbo Electronic Band. It shows the fine spirit of a beautiful and tender-hearted city girl. Fascinated by the noble aim of a young man to make his home a communist ideal village and his sincerity, she comes to marry him. The young girl goes to live in his village, deeming it proper for young people in our times to take the lead in responding to the call of the Party on strengthening the rural outpost of socialism.

**The Nation And Destiny - Part 16**

Yes - Part 16. The continuing saga of the South Korean puppet clique trying to destroy the lives of true, patriotic Koreans who have seen the light

of true love for the country through the vision of the 'Socialist Fatherland'. In this part Yun I Sang, a famous composer devotes his talents to the cause of National Reunification despite the ploys of the traitor Chun Doo Hwan.

**They Met On The River Taedong**

This film deals with the love of young people and the union of the aged, supported by the beautiful ideals of those who devote themselves to others. A happy family drama laden with propaganda overtones.

**An Obliging Girl**

A weird one. About a girl who basically believes in the motto "All for one and one for all". She decides to look after two orphan children whose parents courageously died while working on the West Sea Barrage Hero Project. She raises the children as if they were her own and in doing so misses the opportunity to go live with her father in P'yongyang and get married. Her boyfriend is attracted to her for her lofty aims in becoming a model communist citizen.

While watching a film in North Korea, audience participation is actively encouraged. Judging by the comments and acting ability of People's Artist Kim Jong Hua in the film *Unknown Heroes*, where she played the evil counter espionage officer for the en-

emy, the audience HATED her by calling her such defamatory comments as, "she was a devilish and wicked woman". Ouch! But when the audience found out that she was on her side as is killed in part 19, they are, "absorbed in the scene," and they, "shed tears of sadness," and, "clenched their fists in hatred for the enemy". What an experience to have acting on the screen AND in the audience. To end, here are the words of strength which makes Kim Jong Hua strive harder in her acting career (try it out for the exams); "You say I am a good actress but this is praising me too much. I only made every effort for the socialist system, under the infinite love of the Great Leader Kim Jong Il, whose father Kim Il Sung single handedly drove out the Japanese and American Imperialists helped in providing guidance for me to achieve as an actress, as I wished, me, a former country girl".

If this is not for you, then continue watching the imperialist scum films where the only difference is that instead of telling you to hate the imperialists, they tell you to hate the stereotyped Russkies, the Muslim terrorists and other vile creatures that threaten the US.

Nick Nasev



# Coming Attractions in 1996

**To Die For** - Nicole Kidman as ruthless T.V. weather girl on the way up. Matt Dillon and Joaquin Phoenix co-stars and Gus Van Sant directs.

**Goldeneye** - the new James Bond flick, Pierce Brosnan as J.B.

**Four Rooms** - Tarantino is back, with three other directors Robert Rodriguez, Allison Anders and Alexandre Rockwell documenting strange events in a hotel.

**Total Eclipse** - Leonardo DiCaprio as 17th French poet Rimbaud and David Thewlis as Verlaine. Romane Bohringer also stars.

**The Muppet's Treasure Island** - enough said!

**Desperado** - sequel to *El Mariachi*, starring Antonio Banderas.

**Seven** - Morgan Freeman, Brad Pitt and the seven deadly sins.

**The Island of Dr. Moreau** - Marlon Brando, David Thewlis and Val

**Kilmer** (Being shot in Queensland at the moment).

**Johnny Mnemonic** - Keanu Reeves in cyberspace. Robert Longo directs and Henry Rollins wear glasses in this one.

**Strange Days** - Ralph Fiennes (*Schindler's List*) in cyberpunk thriller.

**Babe: The Gallant Pig** - Oink! Orwell's *Animal Farm* goes cutesy.

**Clockers** - Spike Lee's newie.

**Sense and Sensibilities** - Emma Thompson and Hugh Grant in adaptation of Jane Austen's novel. Screenplay by Thompson.

**The Usual Suspects** - Gabriel Byrne, Kevin Spacey and one of the Baldwin brothers. The word is it's great.

**Ulysses' Gaze** - Greek film which was a big contender for best film at Cannes Film Festival.

**Underground** - Emir Kusterica's film which won the best film at Cannes.

**Casino** - Martin Scorsese directs Rob DeNiro and Sharon Stone in his latest project.

**Mary Reilly** - Julia Roberts and John Malkovich, Stephen Frears directs.

**Jefferson in Paris** - another Merchant-Ivory film. Nick Nolte and Thandie Newton stars.

**Cutthroat Island** - Renny Harlin's pirate movie with Geena Davis. Sounds extremely dodgy.

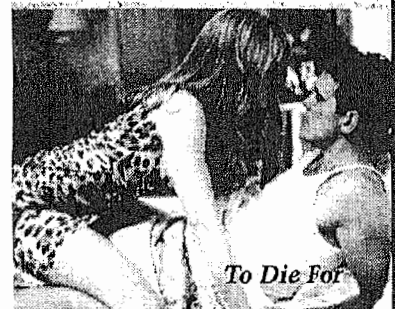
**Sabrina** - Harrison Ford and Julia Ormond in a remake of Billy Wilder's oldie.

**Little Odessa** - Tim Roth and Edward Furlong in a grim tale about family love.

**Land of the Lost Children** - Another surrealistic tale from the makers of *Delicatessen* Jeunet and Caro.



Desperado



To Die For



Casino

# video

## The Shawshank Redemption

Roadshow Video



If there is only one video that you get this year, then make sure you get this one. The movie is based on a novel by Stephen King, but don't think that it is a horror because it's definitely the opposite.

This movie is about friendship, hope, wit, wiles and wisdom, brimming with brilliant characters and has an amazing twist at the end of the film that will have you cheering for more. I do not need to tell you much of the storyline because it's better going to see it with no preconceived ideas about the movie, just an open mind and some good company.

The movie stars two brilliant actors, acting together for the first time Tim Robbins and Morgan Freeman. Tim plays an ordinary

man who is wrongly accused of killing his wife and her lover and is sent to Shawshank prison on a double life sentence. While in prison he meets Morgan Freeman's character and they develop an amazing friendship that sees them through the hard years of being in prison. The film goes on to explore the relationship between these two jailbirds and it's one of the most satisfying films I have seen in a very long time.

10 / 10 - totally recommended!!

Simon Dunstan

## Pret-A-Porter

Roadshow Video

(Released in December)

If you liked Robert Altman's *The Player* and *Short Cuts*, then do not get this one. What sucked me in to this film was the amazing cast list that Robert Altman usually has with his movies. The credits list is the only thing that this movie really has to offer - Danny Aiello, Stephen Rea, Rupert Everett, Tracey Ulman, Tim Robbins, Julia Roberts, Teri Garr, Sophia Loren, Marcello Mastroianni, Kim Bassinger,

Lauren Bacall, Forest Whitaker and a few other stars that only have walk-on parts (if you blink you will miss them). The plot is full of holes, actually there is no plot, it's a film based on the fashion industry with stars really having no purpose in the film than to just be seen. Unfortunately, the Robert Altman magic certainly did not work on this dog of a film. Bad, bad, bad.

#@\$%\$%^#2!!!!

Simon Dunstan

## Terminal Velocity

Hollywood Pictures

You'll be hard pressed to find a movie more over the top or as far fetched as this sky diving trip. Suspend disbelief, though and with a range of ex-KGB nutters, gorgeous women spies, dead people refusing to stay dead, wisecracks, punch-ups, gold bullion, Charlie Sheen's stubble and a red Cadillac plummeting from 30,000 feet on the menu, boredom is not an option. The stunt work is amazing, but like many of these Hollywood action movies, the story needs a

good working on by someone who knows how to write dialogue. The female lead, Natassja Kinski, adds a little entertainment for the watchers, but unfortunately, the viewers have to put up with the bad boy Sheen.

Simon Dunstan

## The Jungle Book

Roadshow Video

(Released in December)

This is a second attempt in bringing a live action film of *Jungle Book* to the big screen but this time it's done by Disney company. So, you may think it would be better ... well, think again.

When I was watching the film, I found myself becoming extremely bored and the only reason that I put myself through the torture of watching the entire film was because I hoped maybe it could have a good ending. How wrong could I be.

The movie has no class or charm that the original story has, so do not waste your time even considering it.

Simon Dunstan



# video

## Three Colours Red

The third in the *Three Colours* trilogy from Polish director Krzysztof Kieslowski. If you liked *Blue* or *White* or if you haven't seen either then go and hire this vid when it hits the shelves later this month. Don't be scared off by the fact that Kieslowski bills *Red* as the final in a trilogy because there is little you can learn from the previous two that would enlighten your understanding of this the final one. Trilogy is a very loose term, they are more like a collection of short stories with similar



moods, acting and settings.

*Red* though would go down as the most stirring of the three. It is the story of fashion model Valentine whose life takes a dramatic turn when she runs over a dog. When she returns the injured dog to a rather indifferent owner, a cynical, retired judge, she is shocked by his eavesdropping on neighbour's telephone conversations. The judge seems to try to be creating order out of other people's messes (in his own mind) while Valentine tries to prevent him.

A seemingly unrelated story about a judge in training and his unfaithful girlfriend accompanies the main theme. But it all ties together in a devastating resolution where all of Kieslowski's main players from the trilogy are linked together.

Art wank it is not. Brilliant and melancholic it is. *Trois Couleurs Rouge* - Three cheers.

Matt Rawes

See competitions for some sensational *Three Colours* give aways.

## First Knight

Columbia Tristar Video  
Released in January

Big Hollywood stars make this film work. Unfortunately, if the film did not have these box office stars the film would be extremely boring. The man who could have a movie all by himself and no one else in it and it would still be brilliant, is Sean Connery. He plays the almighty King Arthur, a part that must have been written for him. Also the other asset in the film is Julia Ormond, who seems to be popping up in all the romantic films. Her screen presence is also enough just to see the movie. The only disappointment is the "All American Hero", Richard Gere. OK, he may



add some appeal for the female audience but isn't Connery, Sean Connery, enough? The plot retells the old story of Camelot, the love

triangle between Lady Guinevere, King Arthur and Camelot. You will find the movie to be entertaining, but try to see if it's because of the story or the stars.

Simon Dunstan

## Legends of the Fall

First Release  
Release date November

Hollywood does these epic / romantic films so well because they sell the pictures on the stars alone and the story usually comes up second best. *Legends* looks great, the cinematography is absolutely stunning (1994 Academy Award winner - Best Cinematography) and the big Hollywood stars look great but the entire film lacks guts and substance. The plot is very much like a bad tele-movie, it relies on corny drama to get the much needed emotional response from the audience. The film is definitely a tear jerker for the emotionally unstable. Brad Pitt carries the movie until the end, which would have to go down as



one of the most stupid and unsatisfying endings of all time. Anthony Hopkins must have been offered millions to bring himself to be in the movie or otherwise seriously deranged. Probably the only relief in the whole film would be the beautiful Julia Ormond who creates all the fuss with the men in the picture and I can see why. If you have any self respect, you will stay away from this movie.

Simon Dunstan

## Bullets over Broadway

Roadshow Video  
Released in December

Attention!! Calling all Woody Allen fans. This is definitely a film you have to see, not only because it's directed by the legend himself but it also has a wonderful script (for a change!) and a wonderful cast, especially the Academy Award winning performance by Dianne Wiest. Her character literally lights up the screen every time she speaks. Unfortunately, Woody Allen fans will not get to see him in this movie because he is totally behind the camera, but there is some sort of conciliation with John Cusack playing his character very much like Woody would have played him. The film is set in the 1920s in New York (Woody's usual setting), a tortured playwright, David (Cusack), accepts the backing of a gangland boss to put on one of his productions. But

in return for his money, Mr Big wants a role for his screeching chorus girl Moll Olive (Meg Tilly). This creates one nightmare after the other, especially when the rest of the cast come in and say she can't act for peanuts. The film is very Woody Allen and even if you are not a fan of his work you will still enjoy it. A must!!

Simon Dunstan



## La Crise (The Crisis)

21st Century Pictures  
November 14

A refreshing French comedy from the director of *Three Men and A Cradle* and *Romuald et Juliette*, Colline Serreau. Victor (Vincent Lindon) is in a crisis - his wife has left him and he's just lost his job but when he turns to his friends and family for help, he finds that they couldn't care less as they are too involved in their own problems. His friends are all having marital problems and his mother is leaving her family for a married lover ten years her junior. This film is very talky but the conversations are damn amusing. The humour is machine gun paced, firing a laugh a minute and Serreau's direction is very assured. It's good to see such depressing material handled with such good tact and Serreau's sharp social observations are neither patronising or biased. (Ever wondered what Greg Mathews would have looked like if his hair transplants surgery had gone wrong? You'll find out here.) Recommended.

Ching Yee

## Dumb and Dumber

Roadshow Video

Anyone in for toilet humour? because if you are then this is the video for you. A laugh a minute or should I say a fart a minute of a movie starring Jim Carrey and Jeff Daniels on a road trip to Aspen. These two extremely intelligent boys (not!!) go to mix with the rich and famous and try endlessly to climb the social ladder. This is by no

## The Story of XingHua

(Chinese, English subtitles)

This was selected for Cannes 1994 and features director Yin Li and actors Zhang Gouli and Jiang WenLi. Mean nothing to you? That's OK. What you've got here is a story about love, retribution and betrayal. In other words there's an absolute wanker of a husband (Brother Wang) who treats everyone like shit and who wants to get his wife (XingHua) pregnant. He's a luvverly guy and doesn't mind smacking her around or raping her for that matter. Not to worry though the greedy bastard gets his just deserts.

*The Story of XingHua* will show you what life is like in a small, rural Chinese village. It's a bit slow and the quality of production isn't incredibly good (the sound tends to vary a lot) but the strength of the story makes for an interesting and worthwhile film if you are interested in China at all.

Christina Soong.

means the best film ever made but it's undisputably the funniest film since *Flying High!* So toss those intellectual pretensions out of the window, pack a spare pair of undies and prepare to be reduced to a dribbling, hysterical mess.

Simon Dunstan





# video

## Higher Learning

Columbia Tristar  
Released in February

This is the much anticipated film from the black director of *Boyz n the Hood*, John Singleton and I can tell you that it's one powerful film that can compare with *Boyz*. The campus of Columbus University is a microcosm for America where people of every race, colour and creed come together. Higher Learning charts a semester in the lives of a handful of students when they confront issues of identity, diversity, sexism and escalating racial tensions. Former high school track star, Malik Williams (Omar Epps), thinks he can cruise through his first year of college until he learns he has to run faster and harder to earn

his track scholarship. Freshman Kristen O'Connor's (Kristy Swanson) dates were different in high school - they stopped when she said no. Remy (Michael Rapaport) thought college would be like one big party until he learns that if there's a party somewhere, he's not invited. This is a "must see" for all you Uni students, it will have a profound effect on you and that's a promise!!

Simon Dunstan



## Nell

Columbia Tri-Star Video  
Released in December

Jodie Foster, the two-time Academy Award winner does it again with her extremely powerful performance as a wild child in *Nell*.

Foster is the titular Nell, a woman who has spent her entire life in an isolated wood cabin. When she is discovered by doctor Liam Neeson with only a dead mum for company, she is gibbering an incomprehensible language. So begins the attempt to integrate Nell into civilisation, cour-

tesy of Neeson and fellow medic, Natasha Richardson (Liam Neeson's real life wife, Wow!).

The film offers a lot of emotion and charm due to the masterpiece performance of Jodie Foster. She gets so involved with the character that she plays, the audience not once has time to find a fault in her brilliant performance.

If the movie does not interest you by its plot, then see it for Jodie's performance.

Simon Dunstan



## Five Easy Pizzas

ABC Video

*Five Easy Pizzas* is a set of five black comedies each linked together by one pizza delivery man, Ed Ditman, who is having the worst day of his life. They come together as a modern day grad-bag of life and paranoia in the modern world. Ed Ditman provides the nar-



ative which links all the five films together. Ed arrives in each of the stories to deliver pizza and each subsequent delivery is a little worse, a little more annoying than the one before until Ed finally loses his cool in the finale of the films and provides a riotous ending for *Five Easy Pizzas*.

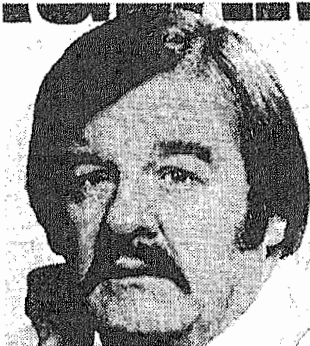
## The Late Show Presents -

### Bargearse

ABC

If you are a fan of the extremely funny *The Late Show* then you would already know what to expect with Bargearse. By revoicing the classic 1976 police drama, *Bluey*, the D-Gen have created an entirely new story which will send you in fits of laughter. You'll be both moved and sickened by the adventures of Snr. Sgt.

Bargearse, the courageous yet oddly flatulent detective who relentlessly battles crime and asks for one thing in return - 'a shit load of dim sims'. This video is a belly laugh a minute and I must warn you that it is not for the faint hearted - the notorious 'Dutch Oven' sequence is still banned in several countries.



## Star Trek: Generations

CIC Video  
Released in December

When I heard that they were bringing the *Next Generation* onto the big screen, I must admit I could not have given two shits, that's until I sat down and watched it! This would have to be one of the best *Star Treks*. I have seen and this is coming from a person who does not even watch the series on television. It probably would have assisted with my understanding of the characters and the storyline a bit better but it did not stop me from enjoying the film immensely.

The film unites the two *Star Trek*

captains, Captain James T. Kirk and Captain Jean Luc Picard, for the first time and it works really well. The storyline goes one step further than the television series as it has more time for detail but I was taken away by the characters and special effects not the story. After the *Star Wars* Trilogy, it's so hard to find really good science fiction films, I guess I am really picky with the science fiction / fantasy films that I do see, but I can say that this certainly goes up with the rest of the *Trek* films. Unfortunately, it's not good enough to knock the *Star Wars* films off their pedestal.

Simon Dunstan

## Casper

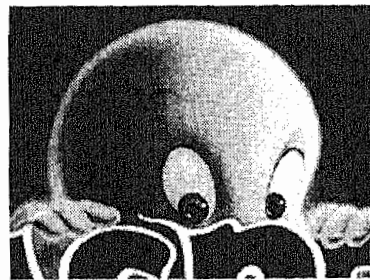
CIC Video  
Released in December

There is only person who would even contemplate to turn Casper the friendly ghost into a big screen sensation and that is the master mind of fantasy, Steven Spielberg. Even though he did not direct the film, there is still a touch of Spielberg magic in this film.

The special effects are the main attraction to this kids' film, but do not be turned off just because it's a kiddies' film. It has a few laughs and the terrible trio called Fatso,

Stinkie and Stretch make the sappy Casper's life a living hell. They all live in a haunted house that suddenly gets occupied by Christina Ricci (*The Addams Family*) and her ghost catching father Bill Pullman who are sent there by Cathy Moriarty and Eric Idle to get rid of the ghosts. The effects are enough just to see the film, even though the plot is targeting the younger audience.

Simon Dunstan



# coming soon

*Braveheart* - Mel Gibson's Scottish epic - out in December  
*Die Hard with a Vengeance* - Action man Bruce Willis - out in November  
*Dangerous Game* - Harvey Keitel and Madonna?? - out in November  
*The Santa Clause* - Tim Allen gets caught with Santa - out in November  
*Brain Scan* - Edward Furlong - out in November  
*I'll Do Anything* - Nick Nolte and Albert Brooks - out in November  
*Street Fighter* - Jean-Claude Van Damme - out in October  
*Little Women* - Winona Ryder and Susan Sarandon - out in December  
*Bad Company* - Ellen Barkin and Laurence Fishburne - out in October

*Three Colours Red* - The third in the *Three Colours* Trilogy - November  
*Barcelona* - Taylor Nichols - out in October  
*The Baby of Macon* - A film by Peter Greenaway - out in October  
*Corrina, Corrina* - Whoopi Goldberg and Ray Liotta - out in December  
*Trial by Jury* - Amande Assante and William Hurt - out in December  
*The Quick and the Dead* - Sharon Stone and Gene Hackman - out in December  
*Crimson Tide* - Denzel Washington and Gene Hackman - out in December  
*Forget Paris* - Billy Crystal and Debra Winger - December

ON DIT



# Flat Stanley

So what is a Flat Stanley? Well, it's the name of a children's book about a guy who gets squashed under a big pin board and who posts himself around the world, slips under doors and gets up to all sorts of shenanigans. It's also the name of a talented bunch of local guys who have been gradually notching up successes on the Adelaide circuit over the past couple of years. Christina Soong recently interviewed Adelaide Uni students Peter Psaltis (bass/vocals) and Jeremy Mackinnon (guitar/vocals) to discover what shenanigans they've been up to.

Flat Stanley is Pete, Max, Stuart Symons (drums) and Paul Champion (guitar/vocals). The guys were all basically friends before Flat Stanley and the current line-up was solidified towards the end of 1993 when Paul joined. Incidentally Paul is a very busy boy, playing in 4 other bands including Bolland and Cervera Y Putas. Likewise, Max and Pete were in other short-lived projects Sex Bomb and Grizzly Adams.

Pete: "(Flat Stanley's) a bit of a hobby at the moment. It's just

something that we all really enjoy at the moment and don't mind dedicating spare time towards it. If I could make a living out of it I wouldn't say no but I'm not pinning all my hopes on it or anything." Max agrees. "As far as I'm concerned, right at the moment we're really successful because we don't have too much trouble getting shows and there's usually a pretty good number of people and they're pretty happy with the music...so if all of a sudden it ended tomorrow I'd be really happy with what we've done."

The guys have had many successes along the way including notable supports with The Cruel Sea, Welcome Mat and Buffalo Tom which they describe as their most memorable support. Max: "We played an absolutely rotten show as I recall but it was just great to meet those guys." They're keen to play in the upcoming Somersault music festival as they really admire American guitar bands like Sonic Youth and Pavement.

Towards the end of 1993 Flat Stanley recorded a live EP *Animus Elvis* with Lizard Train mixer Grant Sullivan. *Animus Elvis* was remixed by Wayne Connolly (Welcome Mat, Knieval, noted producer) around mid 1994. However, due to band members being all over the world, Flat Stanley neither recorded or played that year.

Released earlier this year, *Animus Elvis* received favourable reviews and was featured as "Album of the week" by both *Rip It Up* and *3D* radio. It even earned them fan

mail from Japan! It's quality indie guitar rock. Max reckons it's "an attempt to emulate the joyous guitar rock that we get into. The bands we listen to are a good indication of our sound." This refers to their fondness for obscure American guitar bands like Arches of Loaf or Slint. Definitely not English guitar pop! "I don't like English music. I'm not sure why, but it just sucks basically," laughs Peter. The CD features 4 tracks including *I Grew Old* (which rocks!) and *Tank Girl* (no reference to the comic/movie by the way).

Flat Stanley also have been included on many compilations CDs including one for Sydney's *Underworld* Magazine where their song *Haze* shared synthetic space with material from the likes of the Fauves and The Meanies. They were also invited to contribute a song to the upcoming Go-Betweens tribute CD compiled by Hippy Knight (due for release early next year) which features established artists like You Am I, Smudge and Cosmic Psychos.

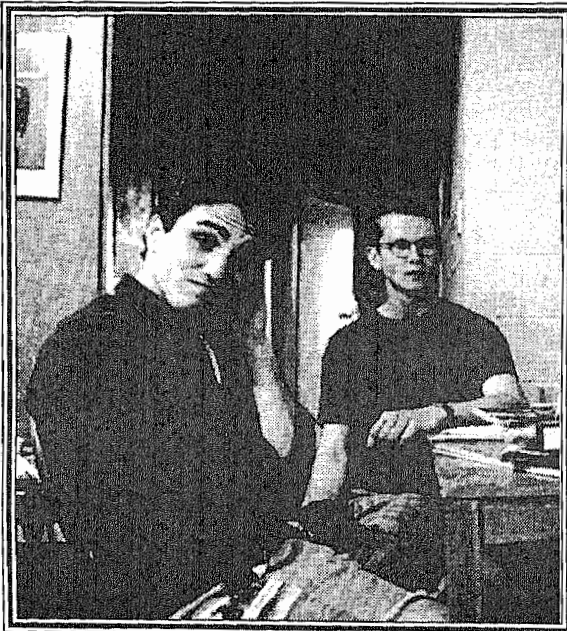
Another upcoming project is the release of a seven inch vinyl single featuring 3 songs which will be put out by local record label, Pop Gun (also responsible for Crush and Mono).

As I chatted to the guys I couldn't help commenting on how laidback both of them were about the whole music/fame/fortune thang. While reluctant to be described as laidback, Max acknowledges that they aren't about to take themselves too seriously. "It's

just something we all enjoy doing. We're really happy with the level we're at and if we advance it's just a really pleasant bonus. If we don't start playing 600 seat venues next year we don't really care. We just enjoy playing, having a great time and getting paid and having a few drinks." Pete agrees. "We're somewhere in between a band that takes themselves way too seriously and a crap band who's just into getting drunk or whatever...I think it's more for a love for the music rather than a desire to be rich or famous."

When questioned about their ambitions, Max says he'd like "obscure acclaim maybe. It would be nice to think that a few people like us...to play in Sydney and Melbourne. To bring out a full-length CD. We'll get there hopefully." They might be in Sydney early 1996 for the Go-Betweens tribute CD launch. "We're really keen to do it, we got to get organised, it's definitely going to happen."

Catch Flat Stanley at Producers this Friday with King Krill. *Animus Elvis* is available for around \$8 at UniRecords, Big Star and Seeing Ears.



# Moshing for Peace

## Mosh for World Peace

Looking for 2000 keen moshers!

The aim of Mosh for World Peace is to raise consciousness about world peace and to raise money for organisations that are taking steps to attain it. Mosh for World Peace is not a charity. Mosh for World Peace is us helping us. It's about inclusion not exclusion and everyone involved is offering their talents and expertise for the benefit of mankind.

Bands playing include: Plateau, Kranktus, Buellahs Fix, Capital F, Hobsons Choice, Exploding White Mice and Bliss.

Mosh for World Peace is on Saturday October 28th at Thebarton Theatre.

Tickets are only \$2 with all proceeds being donated; 90% to United Nations, 5% to Aboriginal Legal Rights Movement, 2.5% to Women's Shelter Housing Association and 2.5% to The Salvation Army. On purchase of tickets, people will be asked to buy 2 - 3 \$1 raffle tickets to help fund the concert.

Tickets are available at all CIB outlets including UniRecords, Big Star, Andromeder, Seeing Ears, 3D Radio, Ocean Graffix and Thebarton Theatre.





# Five Hours of Cheese

Five Hours of Cheese. Sound familiar? It should, with this Adelaide three piece heading for bigger and better things after their recent success in the final of the National Campus Band Competition. Kerina West discussed all things musical with the very amicable Nick Dunstone and Chris Romanos.

First, a little history. Dunstone(acoustic guitar/vocals) and Romanos(drums) were the original founding members back in 1991, playing a six string guitar and a two string guitar. Obviously an original, if not limiting arrangement, twelve months ago the duo added the talents of Cam Thompson(vocals/keyboards/bass), and Five Hours of Cheese came to be. Playing around 20-25 pub shows in the last ten months has earned the group a following, with positive feedback from their audiences.

So how would they describe the Five Hours of Cheese sound? "We don't particularly sound like anyone," Nick explains. "Our songs are fairly diverse. As a general description it's acoustically driven rock/pop, with lots of effects and harmonies. Funny lyrical content as well as more serious social comment."

The most memorable gig for the trio was the final of the National Campus band competition, held a fortnight ago. The annual competition saw 850 bands enter nationwide. The

final held at Southern Cross University in Lismore, NSW was a duel between WA band Jebadiah(who won), Five Hours of Cheese, Peel from NSW(third), Power Child from ACT(fourth) and so on. Playing last in front of a crowd of 800 people, Five Hours of Cheese narrowly missed out on first place, finishing second.

"We were a bit of a late entry," Chris laughs. "We went into the heats here, and we were stoked when we won the heats to go through to the Adelaide Uni final. We came second in the Adelaide Uni final but two bands went through to the State final. We won the State final which was unexpected too," Nick elaborates. "We had a good chat to them(the industry judging panel) and their response was very positive." Music for its commercial viability and not just for its musicianship was a focus nationally. "It was a huge show...Playing to 700 people who don't know your music but were willing to be completely accepting, even though they'd never heard one of our riffs before, and they were really enjoying it."

"We're not musicians in the sense that we've been playing instruments for years and none of us have ever had a lesson. I think it probably helps us do well because our material is fresh and different. Maybe that's why the judges liked our music."

The reputation of the Adelaide

music scene as one in which it is difficult to succeed is a common view. "I believe it's pretty difficult," Nick muses. "It's pretty important to us that we establish ourselves here. We're going to record a CD in December in Adelaide, so once we get that out hopefully we'll be able to sell ourselves a bit better. It's hard to sell yourselves if people can't hear what you've got to offer. Our plan is to go to Sydney in January to record some tracks for a CD on an independent label. We're very much venturing into unknown territory. It's very encouraging to speak to people who are making decisions in Sydney with regards to music, who are very interested in our music. The encouragement makes you think it's worth-

while pushing it harder."

The Five Hours of Cheese live experience is highly recommended. "Come and hear something you've probably never heard before, and if you have heard something like us before then we'd like to know about it!" Nick concludes, "We enjoy playing our music, and we don't take ourselves too seriously on stage. It's all about enjoying yourself. Often the difference between a good show and a bad show is whether you, the band are smiling, and that is completely infectious. Playing shows is about entertaining."

Catch the trio live at the Producers, 18th November supporting the Simpletons.

(Live photo - Mike Chung)



## Defamed

Fame for Defamed? Shelley talks to Mark Scruby from local band Defamed.

Surviving in the Adelaide band scene seems a tricky business. Securing a consistent crowd following takes time and there is always an attractive promise of better and brighter things from Melbourne. But Adelaide band Defamed have managed to stay on top of it all with their original blend of indie guitar tunes and driving ambition.

The current line up of Defamed have been together since 1993 when Mark joined as the lead vocalist. Previously the band consisted of Dillon on drums, Kim on bass, Nic on guitars and Pete on guitar whilst Kim dabbled a bit in the vocals department. But choosing to focus on bass, Kim and the band decided to advertise for a front person. Mark explains, "They placed several ads in various stores and the influences listed suited my tastes perfectly". So he auditioned, joined, and the rest(as they say) is history.

Whilst being centred around English-swirly-guitar melodies, the band's primary influences come from My Bloody Valentine and Ride in their pre-Carnival of Light days. Mark adds, "There are also individual tastes mixed in there, such as the Beatles to a certain extent, as

well as the Cure and Nic is a bit of a Sonic Youth fan". So guitar/noise layering also seems to be at the core of Defamed's music. And because everyone in the band has the ability to play guitar, the process of song writing is more progressive than rigidly structured. "We all come to rehearsal with original ideas for songs and we workshop them until something positive comes out. This may mean that we abandon the original idea but we often have something even more worthwhile as a result". It reminds me of the thick, rich textures often produced by bands such as Slowdive and Lush. A natural process - a chain of events that unfurl until a song is ultimately finished, and everyone is happy because of their individual input.

It seems that there are a few young Adelaide bands that have headed in this direction of the electric UK indie ideal, only to pause and take the MTV Unplugged path by opting for the occasional acoustic set. I questioned Mark as to whether the band are considering sitting on stools on a candle lit stage, or not. "No, no! We would never even think of going acoustic because Defamed songs are written as electric songs, and I don't think it would work". Actually that makes sense. Defamed are about complex and

simple sounds - guitar pedals, smooth bass lines, crashing drums and lilting vocals. When music becomes unplugged, sometimes all of the essential ingredients are stripped back as well as the unwanted excess.

Well, after three Defamed demos, I asked if there were any future plans for a CD. "We hope to have one on the market by winter but we want it to be a first rate job with quality recordings and artwork. Because it will be our first doesn't mean it doesn't have to be perfect". There have been a few Adelaide bands that have recently released their first CD such as Tupelo, Reckoning and Rhubarb. However the major problem with producing such a product is money, or lack of it. Defamed hope to raise money for their CD by touring around the Mt Gambier/Geelong/Melbourne way in mid-January. It sounds like a working holiday to me. What could be more fun than gigging to strangers and roaming around

the countryside with your friends?

Defamed are also eager to be signed to a credible label so that their music can be one day distributed internationally. And there is no doubt that the UK and Europe would appreciate their unique style. In Adelaide they have played at the majority of band venues and have also supported many bands, most recently being the Blackeyed Susans. It seems pretty clear that Defamed are well on the road to success. "We're cool. We believe in ourselves. We're going to make it".

Catch Defamed on the Barr Smith Lawns at 1pm this Thursday 26th October.





**Top 5 releases for 1995 - Matt Rawes**  
 In no particular order.  
*Alien Lanes* - Guided By Voices - speed on!  
*Life Was Better* (Late 1994, sol) - Magic Dirt - best Australia has to offer.  
*Here's Where The Strings Come In* - Superchunk - only bought it today, blind faith.  
 The new Mouse on Mars album - only heard bits and pieces but anything they do is cool.  
*Wake Up Boo* - The Boo Radleys or *Ejector Seat Reservation* - Swervedriver or *Sparky's Dream EP* - Teenage Fanclub. Brit happy gear, Brit guitar gear or the faithful Scotbop to fill the last entry. Ah bugger it they're all good.

**Michael Osborn's Awards for the best of 1995**

**Best Album**

Radiohead: *The Bends*  
 Far and away the most accomplished release of the year, *The Bends* swirls and climbs, oscillating from anguished vignettes of disarming beauty to searing prozac fuelled flights. Claustrophobic and neurotic, yet vulnerable and pure; without a doubt this is the most amazing album of 1995.

**Best Debut**

Gene: *Olympian*  
 Sure, if Martin Rossiter tried any harder to be Morrissey he'd sprout a daisy bush from his back pocket - but is that really such a bad thing?

**Best Compilation**

SELECT Exclusives  
 That's right: "exclusives" which means if you didn't buy the April edition of SELECT Magazine you won't be able to get the best of 1995 now. So there.

**Best Australian album**

Single Gun Theory: *Flow, river of my soul*  
 Turn off the lights, close your eyes and mmm...

**Best Concert**

REM  
 They may have still been cutting their teeth on the newer stuff, nonetheless Stipe et al. gave us one of the most powerful live experiences for a long time with Grant Lee Buffalo also proving themselves to be something very special. *Half A World Away*, *Country Feedback*, *Tongue* and *Let Me In* were gems while *Finest Worksong* was absolutely sensational.

**The H-H-H-Hot 5 for '95**  
 (in no particular order)

- 18 Wheeler *Formanka*
- Black Grape *It's Great When You're Straight... Yeah*
- Guided By Voices *Alien Lanes*
- Mouse On Mars *Bib ep*
- The Verve *A Northern Soul*

NB: I haven't taped the Superchunk album off Matt Rawes, so Mac and co. will be disappointed to hear that they're going to have to miss out this year. I've also been planning to buy the Seefeel album for months but never got around to it so they're probably unlucky. Oh and I've only just bought the Chemical Brothers album and Drop City might grow on me some more.... Dodgy & TFC did some good work, too.

Anyway, congratulations to the winners and commiserations to the losers!

Bryan Scruby

**Top 5 CDs of 1995**

1. Carter USM - *Worry Bomb*  
 Pop punk with substance. A brilliant album from a brilliant band, it craps all over Green Day and Offspring.
2. Bjork - *Post*  
 Her voice is amazing and the album is truly diverse.
3. Blur - *The Great Escape*  
 Nice guys (unlike Oasis), great music - what more do you want?
4. Pet the Fish - *Wish for Eden*  
 Gutsy alternative rock that isn't trying to sound like other bands.
5. The Fauves - *Dwarf on Dwarf*  
 Five great tracks from one of the most promising young Australian bands around.

**Worst Album:-** AC/DC - *Ballbreaker*.  
 Give up and die!

Scott Berry

**Top 5 CDs of 1995**

1. Soundtrack to Repo Man  
 In my humble opinion, the best soundtrack ever was finally released on CD this year. Made The Plugz and The Circle Jerks household names!
2. Body Jar - *Time to Grow Up*  
 Produced by Bill Stevenson and Steve Egerton, this release is better than anything "All" have released in years.
3. Goodbye Harry - *Food Stamp BBQ*  
 I think Scott Reynolds is one of the best songwriters around. The debut of his new band, Goodbye Harry, did nothing to damage that opinion.
4. Blixa Bargeld - *Commissioned Music*  
 This album is so spooky, I can't listen to it with the lights out.
5. FSOL - *ISDN*  
 Ask for it by name. Intricate, experimental UK band making candy for the ears.

Adam MacLeod

**Top 5 for 1995**

Slowdive, Slowdive, Slowdive. Any 5 tracks from monster grate *Pygmalion* could fill any top 5, 50, 500, 5000. Elastica's *Connection*, Pulp's *Common People*. Whale from Sweden or Norway or somewhere. Nothing by Pearl Jam/Silverchair and nothing that evil one Tunney liked.

Christian H.

**Top 5 CDs of 1995**

1. Faith No More - *King for a Day, Fool for a Lifetime* (Slash / Liberation)  
 Guitar takes over and Patton goes psycho. Raw but clean-edged, this record roars.
2. Glide - *Open Up and Croon* (Shock)  
 A moody, melancholy record summing up Glide's rough edged yet ethereal guitar sound. An extremely understated Australian independent debut.
3. Stan Wars - *Soundtrack* (Puddlelane)  
 Disturbing, yet inspired soundtrack. Rare due to explicit content, but featuring some irresistible music.
4. They Might Be Giants - *John Henry* (Warner)  
 (Actually released late '94) - TMBG with a full band, adding a new dimension to their songs / real music, that sounds full and fantastic.
5. Bjork - *Post* (Polydor)  
 Particularly "Hyperballed" and "Enjoy". Gorgeous sounding fusion of vocal beauty and synthesised marvel.

Ben de Hoedt

**My top 5**

**New Band/Next Big Thing Prediction**  
 Ivy from New York playing beautiful indie guitar pop.™ Check out their *Realistic LP* (my most listened to album of the year) or *Lately EP*.

**Album**

Oasis - *(What's the Story) Morning Glory?*  
 see review

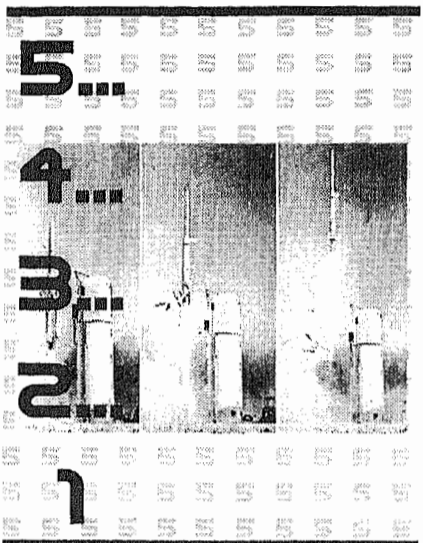
**Gig**

Indigo Girls at Norwood Town Hall Superbl!

**Local Bands**

Whiplash  
 Framing Watson  
 I saw these two for the first time this year and was very impressed. Check them out.

Christina Soong



**Top 5 CDs of 1995**

1. Prince - *The Gold Experience*  
 I know I've only just reviewed this, but it's already won itself pride of place in my collection. Flake or not, this guy is a genius.
2. Laurie Anderson - *The Ugly One with the Jewels*  
 Think you're too old to have stories read to you? No way, matey, this is first-class linguistic food for the adult mind.
3. NPG - *Exodus*  
 Yet another burst of pure quality from the nameless one and his immeasurably talented cronies.
4. Bomb the Bass - *Clear*  
 A real grows-on-you album bursting with Tim Simenon's darkening imagination and some seriously great songs.
5. Various - *Rebirth of Cool Volume Phive*  
 Who said what about this in Riff Raff? There you have it - opinion is divided, so you'll have to listen to it and judge for yourselves. At least we didn't make dB's mistake and call it acid jazz.

Isaac Bridle

**My Top Five - Kerina West**

1. Dodgy - *Homegrown*  
 "One of those legal highs you hear about," and I couldn't agree more. Sensational.
2. Boo Radleys - *Wake Up!*  
 A dose of perfect British pop you can't have too much of.
3. Lightning Seeds - *Jollification*  
 As above.
4. You Am I - *Hi-Fi Way*  
 One of the best Australian releases of the year.
5. Various Artists - *Help*  
 A late entry, but with a lineup like that what self-respecting lover of Britpop™ could refuse it. Plus it's for a good cause - the war victims of Bosnia.

**Mark Scruby**

*Pygmalion* by Slowdive was by far the classiest release for 1995. No question. Eat to this record. Drink to this record. Sleep to this record. Don't sleep to this record. Fall in love to this record. Fall in love with this record. Do anything as long as you listen to this record. It'll melt your heart... and that's good, you know! The second best release was definitely *It's Great When You're Straight... Yeah!* by Black Grape. Shaun Ryder's vocals are better than they've ever been, not to mention the lyrics (how about *Jesus was a black man! Jesus was Batman! No no no no no! That was Bruce Wayne... or You know me, say bongo poopoo for me?*), and Bez's dancing has reached an all-time coolness high. Then there's the damn swell vocals of Kermit and the brilliant musicians lurking in the shadows. Cool, cool, cool, cool, happy, cool, cool, happy, cool and happy. The next three places could be taken up by any of twenty releases but who am I to judge? Some advice: check out the new CD's by Mojave 3 (three Slowdive members' side project), The Verve and Drop City - I haven't had a chance to give them a really good listen but they're all sounding way cool so far. If you want to close your eyes and relax then have a listen to *Orbus Terrarum* by The Orb. If you want to smile then get *Homegrown* by Dodgy. If you want to cry then make a list of your top five releases for the year, publish it and then, when it's too late to change your mind, think of all the CDs you forgot to include. Too bad. Life's tough... so what!

**Top 5 Albums for 1995**

- Chris Puglisi
1. *BALANCE*-Van Halen.: A band that's been around for two decades updates itself without stooping to copying the latest fads. Strong songwriting and a huge, widescreen sound. While the rest of the world is enjoying this band, Australia still kids itself about being in amongst it all.
  2. *King For A Day...Fool For A Lifetime*-Faith No More: Sounds like three or four different bands whipped up together in an industrial vitamiser. Play it till your ears bleed!
  3. *Texas Sugar, Strat Magik*-Chris Duarte Group: Hot blues-boogie grooves. Tight execution with a loose feel. Melting amps, beer drinking and foot-tapping cool.
  4. *Strictly Commercial*-Frank Zappa: A cool compilation of a prolific musical athlete. Satire, scathing wit and weird-ass tunes. This is the bizzo. Long live FZ.
  5. *Dogman*-King's X: This one is actually a '94 release but there was nothing in '95 to compare with it. Three absolutely brilliant musicians tune way down and beat you about the face and neck. If you never check out this band, you'll never know how good songwriting could get in the nineties.

**My Top 5 Albums for 1995**

1. Death - *Symbolic*
  2. Alchemist - *Lunasphere*
  3. Therapy? - *Infernal Love*
  4. Life of Agony - *Ugly*
  5. Grip Inc - *Power of Inner Strength*
- James Brazel



We mightn't be here to review them but in the next couple of months they're set to fill record stores anyway.

## Artist Title

Pretty and Twisted	<i>Self Titled</i>
Badloves	<i>Holy Roadside</i>
Ash	<i>Tour Repackage</i>
Mr Bungle	<i>Disco Volante</i>
Mick Harvey	<i>Intoxicated Man</i>
CCR	<i>Keep on Chooglin</i>
Swoop	<i>Woxo Principle</i>
Past to Present	<i>Self Titled</i>
Erasure	<i>Self Titled</i>
Inspiral Carpets	<i>The Singles</i>
Ivan Neville	<i>Thanks</i>
Deni Hines	<i>Title T.B.A</i>
A.K. Soul	<i>Flexability</i>
2 Unlimited	<i>Greatest Hits</i>
Hunters & Collectors	<i>Living...in Large Rooms and Lounges</i>
N-Trance	<i>Electronic Pleasure</i>
Coolio	<i>Gangsters Paradise</i>
Cowboy Junkies	<i>"200 More miles" Jive</i>
Alan Jackson	<i>Greatest Hits</i>
MC Hammer	<i>Inside Out</i>
Herbie	<i>Fingers</i>
Scatman	<i>Scatmans Worlds</i>
Steely Dan	<i>A Time in Amercia</i>
Beauty & The Beast	<i>Australian Cast Recording</i>
Waiting to Exhale	<i>Soundtrack</i>
Jimi Hendrix Tribute	<i>In From The Storm</i>
R.Kelly	<i>R. Kelly</i>
Taylor Dayne	<i>Greatest Hits</i>
Anti Anti	<i>Passing the Brick (EP)</i>
Suiciety	<i>Cell (EP)</i>
KD Lang	<i>All You Can Eat</i>
Simply Red	<i>Life</i>
Green Day	<i>Insomniacs</i>
Tevin Campbell	<i>to be confirmed</i>
Tom Jones	<i>Tour Edition 1995</i>
The Very Best of Enya	<i>to be confirmed</i>
Madonna	<i>Best of Ballads</i>
Cher	<i>to be confirmed</i>
Tapestry Tribute	<i>variuos artists</i>
The Doors	<i>Greatest Hits (rare tracks)</i>
BlackTop	<i>Up All Night</i>
Meanies	<i>Ton of Bricks (EP)</i>
Fireworks	<i>Off the Air</i>
Muescram	<i>Self titled</i>
Asteroid B-162	<i>Teen Sublimation Riff</i>
Guttersnipes	<i>Face the Day</i>
Man or Astroman	<i>What Remains</i>
Lord High Fixers	<i>Self Titled</i>
Magic Dirt	<i>I was Cruel, 10"</i>
The Simpsons	<i>The Yellow Album</i>

## What they did in Adelaide '95

Who says Adelaide's music scene is dead? Self-funded or signed to a (local & international) label, there are a wealth of local bands to keep Adelaide punters happy. Just take a look at some of the quality releases that emerged in 1995...

Bearded Clams - *The Path*  
 Big Things Flying - *Of Rust and Stardust*  
 The Borderers - *Independent's Day*  
 Capital F - *Life Cycle*  
 Clowns of Decadence - *Dirty Tricks*  
 Don't Bring Lulu - *Don't Bring Lulu*  
 Elektrick - *Feelin' Strong*  
 Exploding White Mice - *A Nest of Vipers* (re-issue)  
 Chris Finnen Blues Band - *Live*  
 Fishtrap - *Fishtrap*  
 Flat Stanley - *Animus Elvis*  
 Robyn Habel - *Red*  
 Idle Hands Collective - *Universal Idiot*  
 Jazz Odyssey - *Future Growers*  
 Lizard Train - *Everything Moves*  
 Mark of Cain - *The Killer is Within*  
 Paradox - *Collective Thought*  
 The Perennials - *The World or that Within*  
 Rash - *Safe*  
 Rhubarb - *Rhubarb*  
 Steve Robson - *Didgeridoo Dave*  
 Sin Dog Jelly Roll - *Monkey Songs*

### Pavement - not from Adelaide



Neo Venom  
 Tea Rose Duo - *Serenade*  
 Tupelo - *Red Carnations*  
 Where's the Pope - *Where's the Pope*  
 Whiplash - *Whiplash*  
 You can order these in through your fave music store or go to Big Star, UniRecords, Seeing Stars and Blockbuster Music which all have a good range of local releases. They're also in the SA Music display bins which many stores have. (Apologies to the ones I've missed and keep your gear coming).

### Nick Cave psyching up for the Adelaide BDO



Heroin Girl - *Everclear*  
 TISM - *I'm on the Drug that Killed River Pheonix*  
 Rail - *Immune Deiciency*  
 Bjork - *It's Oh so quiet*  
 Therapy? - *Me Vs You*

#### Mr Ed's top 5 Cds for 1995

1. Bjork - *Post*
2. Supergrass - *I Should Coco*
3. Garbage - *Garbage*
4. Ammonia - *Mint 500*
5. Red Hot Chilll Peppers - *One Hot Minute*

## What they're doing in the November and beyond.

Summer is almost upon us and we know what that means Kids. Long days, no stress, plenty of sun, surf and sex (well for the lucky ones) and the coolest bands around head to our shores for a piece of the action.

For those of you who can make the trek to Brisbane, the **Livid Festival** promises to be huge. Held on Saturday November 25 (weekend exams finish) at Davies Park, West End, the lineup boasts some of the finest. Included are a spoken-word



performance by ex-Dead Kennedy front man Jello Biafra, The Rollins Band, The Cruel Sea, Babes in Toyland, Morphine, Alex Chilton, Paw, No Means No, You Am I, Magic Dirt, Body Jar, Frenzal Rhomb, Grant McLennan, Lizard Train, Screamefeeder, Spiderbait, Custard, Glide, Supergroove and Skunkhour and many others. Tickets are \$50 and available from AuGoGo records, (03) 9642 0545 and Festival Hall Booking (07) 3229 7788.

A bit closer to home, **Summersault** is a mosh festival for those who like it loud 'n' noisy and is heading your way on Friday January 5 at the Entertainment Centre. On the bill are Beastie Boys, Sonic Youth, Foo Fighters, Beck, Pavement, The Amps, Jawbreaker, Bikini Kill plus a host of local acts. There will also be a MoWax party the night before (Thursday January 4) featuring DJ Krush, DJ Shadow, Keyboard Money Mark, and James Lavelle among others. Tickets are on sale Monday Oct 30 from the usual outlets.

The most famous of the three, the fourth **Big Day Out** is shaping up to be a beauty with Porno for Pyros, Nick Cave & the Bad Seeds, Rage Against the Machine, P J Harvey, Tumbleweed, Elastica, TISM, Regurgitator, Jesus Lizard, Spiderbait and the specially reformed Radio Birdman plus more to be announced. Big Day Out is on Friday February 2 at the Adelaide Showgrounds. Tickets are available at the usual outlets. They were supposed to play this year, they were supposed to play next year...the question on everyone's lips is "Will Oasis ever show?"

So there you have it Kids. A Summer full of fun - there's no excuse to come back next year and moan about how your holiday was shit!



# LOCAL BANDS

## THE QUESTIONS

- Question 1. What do you think of the Adelaide scene?
- Question 2. Favourite venue and why?
- Question 3. Can you make it in Adelaide or will you have to go further afield?

### Reckoning Seamus

- 1. It's fucking excellent!
- 2. Crown & Anchor - because we play there a lot.
- 3. We'll never move, we'll just tour. Adelaide's a cool city.



### Five Hours of Cheese Nick

- 1. Adelaide's got a lot to offer. We're not really in the Adelaide scene so we couldn't really comment. I see that there is a scene that involves the Exeter/Austral circuit and we're not really part of it yet.
- 2. The Kentish Arms - 'cos we played our first gig there and you only need 10 people in the room to feel like it's packed.
- 3. We're enjoying playing in Adelaide and we want to make the most of our time here but if we get the opportunity to go back to the Eastern States, we'll jump at it.

### Defamed Mark Scruby

- 1. It's hardly cutting edge, is it? Then again, considering the population factor I suppose it isn't too bad... relatively speaking.
- 2. Probably the Exeter, just because they are one of the few venues to show any respect for Adelaide's musicians by paying them a decent amount of money and a substantial rider. The Exeter always has a pretty good crowd - and they're friendly too. Some of the other places are pretty cool, like The Producers, but the list is pretty short. Bummer.
- 3. Defamed have the tickets, but does the train stop in Adelaide? We hope so 'cos it'd be a bit upsetting to have to leave. Then again, I think we could all handle living in London...



# SAY THEIR BIT

### The Undecided Andrew P Street



- 1. Lots of truly great bands, sadly not enough local venues - especially outside the city. People are coming out to gigs again and supporting local original music which is a good thing. But what with the recession and the evil that is pokies so many fine venues have either changed hands, closed or stopped having bands altogether. Or, alternatively, they have cool things like Pearl Jam tribute acts - now that's a gnarly idea, pretending to be Pearl Jam, not a sad bunch of sorry losers there. But slowly things are on the improve. And, might I add, not a moment too soon. I mean, one day Chunky Custard must die. Surely?
- 2. The Exeter is always great just because it's the Exeter and always great, neon signs notwithstanding - there's such an up atmosphere. The Circuit used to be brilliant when it had a really good PA. The Synagogue has a really good system and is always fun. All universities are good fun too. Any venue with a half-decent PA is good, basically. Any venue where people don't call out for Sweet Home Alabama.
- 3. I think we'll eventually have to go to Melbourne or Sydney. At the moment we're happy to commute and base ourselves here but deep in our hearts is a little voice that says "Flee! Flee!". Obviously it would be hard to leave the town that gave the world Even Flow, The Zep Boys, Big Squid and Chunky Custard but somehow we'd have to deal with the loss.

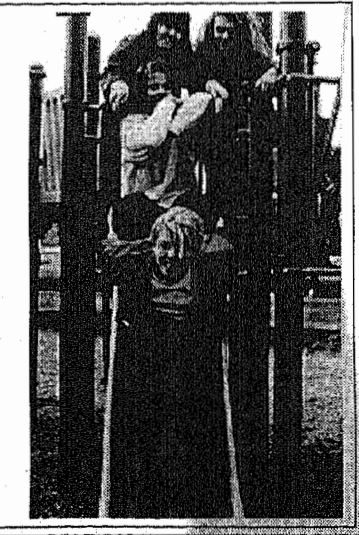


### Flat Stanley Max and Peter

- 1. It's excellent at the moment. There are lots of really good bands out there. It's healthy at the moment.
- 2. Crown & Anchor - 'cos people are there to listen to the music
- 3. Depends on what you're after. If you just want to play some shows where people can get into it, Adelaide's got more than enough people that are into music and has a thriving scene. Mark of Cain are a fine example of how you can get international acclaim from Adelaide

### Emerald Sun Mel Watson

- 1. I think for original bands it's getting better. The help of organisations like SAMIA (South Australian Music Industry Association) and SCALA (Songwriters, Composers and Lyricists Association) is making it better.
- 2. The Governor Hindmarsh - they support heaps and heaps of different bands and always have different types of original live music.
- 3. I think Adelaide's big enough. You can stay here and do it.







**Empire Records Soundtrack**  
(Polydor)

There's this great new soundtrack out, but what's new. After the likes of *Batman Forever*, *Clueless* and *Tank Girl* all being released this year with great soundtracks, the *Empire Records* (not to be confused with the *Empire Times*, that lovely rag from Flinders Uni) soundtrack has just hit the shelves.

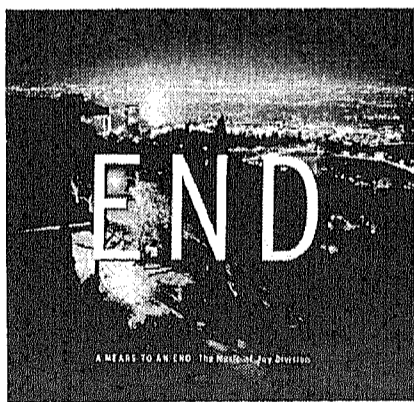
This is a fairly pop CD with the likes of Gin Blossoms doing one of their bigger hits *Till Hear From You*, the Cranberries with *Liar*, and Edwin Collins with his only hit *Girl Like You*.

But the *Empire Records* soundtrack does contain some more alternative names, like Evan Dando, Better Than Ezra, and Cracker. But the most surprising and certainly most pleasing song on this American movie release is our very own legends, The Cruel Sea singing one of their more popular songs, the title track to their 1993 best seller *The Honeymoon Is Over*.

The *Empire Records Soundtrack* also contains some other great tracks from virtual unknowns. The Martinis have a very smooth song *Free* and the Ape Hangers do a very rocky little number *I Don't Want To Live Today*.

Quite frankly, I like this CD, and will be going to see the flick when it hits the silver screen. Boring, boring cliché. How else can I put it?

Lord Vader



**A Means to an End: The Music of Joy Division**  
Various Artists  
(Hut / Virgin)

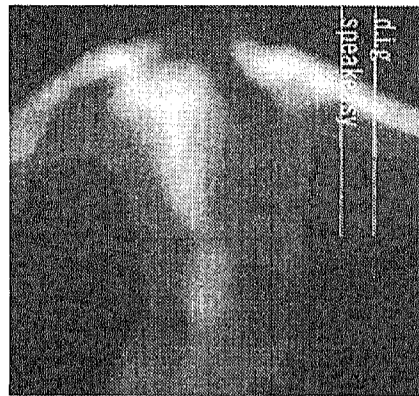
Okay, kids, listen. Joy Division were one of the most important post-punk bands. Their music is simply superb. They have inspired many bands, from Blur to Nirvana. Vocalist Ian Curtis was more of a troubled soul/youth icon than Kurt Cobain ever was. Curtis killed himself *before* they became huge. And so, here we have a tribute album.

None of the bands featured within are big. There are no unit-shifters on here. The biggest name is probably

Moby. This, in my opinion, is good. There are no bands on here just to sell records. They are here because Joy Division meant something to them and that is what tribute albums should be about.

All of the songs are done well, too! *She's Lost Control*, *Transmission* and, of course, *Love Will Tear Us Apart* are all on here. It's a pity there's no point. It's just not Joy Division, is it?

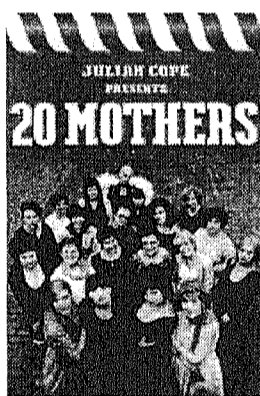
Christian H.



**d.i.g. Speakeasy**  
(Polygram)

This review is for the benefit of those of you who don't already know about d.i.g. and haven't heard Sydney's answer to the Acid Jazz thang. If you bought their first album then expect more of the same from *Speakeasy*. An hour of oh-so-smooth jazz and up-tempo funky jazz from those who know how it's done. If you lurve this gear then run to your local record store and hand over the cash. If you don't then save your dosh for a night out instead. Simple, eh?

The Cat in the Hat.



**Julian Cope 20 Mothers**  
(Echo / Liberation)

Yike! How the hell am I supposed to review *this* in such a short time? Well, nothing ventured ...

Julian Cope. One time singer in Teardrop Explodes. Self-professed "Archdrude". Conservationist. Hippy new-ager. Ex-drug casualty. Extreme weirdo. *20 Mothers*. 20 songs. Good, strange, indescribable and funky, often at the same time.

If you haven't heard a Julian Cope album since *Saint Julian*, it's hard to explain what the man's up to in his recent stuff. There is, musically, no one else like him. He is, quite frankly, bonkers and so is this album. So, what kind of music is it? Well, it's basically yer average groovy-folky-punky-dancey-poppy-angry-happy-spacey-soulful-jazzy-proggy-indie-trippy-funky-rock'n'roll-blues-tinged-new wave

style stuff, really. And that's just track one ...

That said, it's a very rewarding album, once you get your head 'round it. It's easily his most accessible work for some time with lots of great choons. The British hit single, *Try Try Try*, deserves the same over here. *Just Like Pooh Bear* is innuendo-laden, cheesy eighties techno-funk. *Wheelbarrow Man* and *I Wandered Lonely As A Cloud* are good, solid pop songs and *Greedhead Detector* gets a plus vote for its chorus of "Fuck you's". There's also *Queen/Mother*, a song about Courtney Love sung from Kurt's view, with a chorus of "I hate myself and I want you to die" ... Great stuff and definitely worth a listen.

*20 Mothers* is a Julian Cope album. 'Nuff said.

Gerard van Rysbergen



**Kev Carmody Images and Illusion**  
(Festival)

This is Kev's fourth album and it shows a superb balance of tradition and innovation from a man who is both a respected scholar and working musician. Kev covers many aspects of both his urban and rural life in Australia, with songs about the sadness of black deaths in custody and the Coca-colonisation of Aboriginal children. Thought-provoking stuff.

Shelley



**Charlie Hunter Trio Bing, Bing, Bing!**  
(Blue Note/Capitol)

Followers of the Disposable Heroes of Hiphoprisy will recognise Charlie Hunter as the Heroe's guitarist. Sticking to his guns, and playing his famous eight-string simultaneous bass/guitar (ran through two separate amps), Hunter has formed a jazz-trio with drummer Jay Lane and saxophonist Dave Ellis. The debut album is a gem, a mixture of traditional jazz, and nineties unconventionality-without the pretentious solos and over-production (the record was recorded for \$100 on an 8-track, prior to some 24-track production).

Admirable is Hunter's guitar playing, forming the core of most tracks by being the bass at the same time.

The album opener *Greasy Granny* sets a fine mood with its firm riff and crisp drumming. What follows is an hour of music that can be appreciated for its wonderful musicianship, clean, crisp sound, originality and command as being jazz that is as groovy as acid-jazz, but strangely without the acid.

Ironically, the most laid-back number is a jazz-cover of Nirvana's *Come As You Are* (which also features the riff from *Teen Spirit*), which rolls along at a comfortable pace, with Hunter's guitar replacing the vocals and being the only recognisable aspect of the song.

*Bing, Bing, Bing!* Is a treasure. Jazz fans should look forward to the trio's Adelaide show at the Synagogue, Sunday 5th November.

Ben Mathew Sumner



**Green Day Insomniac**  
(Wea)

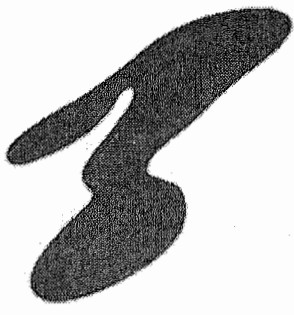
With their second major label record, Green Day further establish their trademark sound, based around fast, simply structured songs sung with apparent indifference by Billie Joe. It would be a mistake to label Green Day as 'punk' or 'pseudo-punk', because it is neither of these. Green Day can quite safely be labelled as "Boring Shit".

Sure, like 'Punk', most of the songs on "Insomniac" sound the same, with basic three-chord progressions played at high speed with a snappy drum beat behind it. However, Green Day have succumbed to the 'big label' manifesto for production values, and made everything sound clean and listenable where it should be loud and abrasive. Billie Joe's drawly whine gets very tedious because he never screams, he never makes a point with his voice, hell he doesn't even sing. He just kind of talks to the tune of the song.

Lyricaly, "Insomniac" has a lot going for it. The songs, written by Billie Joe, are often darkly humorous and insightful, in a vulgar kind of way. Unfortunately Green Day just don't SOUND vulgar enough. A moment of stereo joy can be found, though, in "Brain Stew", with its chopped up guitar sound and excellent use of distortion. It's diversity will probably make it the next single from the album. Sadly, despite its beautiful cover artwork, painted by Andy Summers, "Insomniac" gets the thumbs down.

Ben deHoedt





the rest of New Order

### New Order (the rest of) New Order (Polygram)

Surprise, surprise, another 'best of' type compilation from New Order. But didn't they just release *The Best Of New Order*? Yes and *the rest of* has the same songs. What's the catch? Well New Order have been kind enough to re-mix 10 of their singles and flog it off as another \$30 release. It's kind of like buying an EP for \$12 and getting six versions of the same song.

Is it a worthy purchase? You expect re-mixes to be really different to their original for you to get any sort of satisfaction. Have New Order achieved this? *World (Perfecto Mix)*, *Blue Monday (Hardfloor Mix)*, *True Faith (Shep Pettibone Mix)* are the first three tracks and I'm already thinking are New Order's days coming to an end? But faith was restored by *Confusion (Pump Panel Reconstruction Mix!!!)*. A bit of industrial type hard pounding cranks it right up. *Regret (Fire Island Mix)* is pleasant but does putting a slow dancey drum beat in the background really make it a re mix? Howie B. obviously does some good work with *Age of Consent (Howie B. Remix)* throwing in samples with fine effect.

Critical as I was this is still a very listenable release. I mean with these 10 singles (averaging 8 minutes a piece) as a base there's not a lot that can go wrong. A must for New Order heads and worth a listen if you've ever grooved to bloody *Blue Monday*.

Matt Rawes

### flamingoes



PLASTIC JEWELS

### Flamingoes Plastic Jewels (Festival)

Flamingoes are a male indie / new wave / glam / pop / mod three-piece, made up of a pair of pretty-boy twins and a psychotic drummer. They formed in 1993 out of a mutual passion for eyeliner and pre-fame Adam Ant and promptly moved to Camden Town to establish their potential pop stardom. And now they are legends (in their own minds, anyway).

Flamingoes sound rather popish and almost JAMCesque, incorporating Stereolab-like keyboards with crashing drums into songs about early sex, early days, suicide and betrayal. If you haven't heard their first single *Teenage Emergency* yet, then you probably will over the Summer on the radio 'cos it's a winner.

Shelley



### Ren & Stimpy Radio Daze (Sony)

Forget The Rocky Horror Picture Show, the Little Shop of Horrors and Grease, for there is now a new undisputed king of the rock operas. It is *Radio Daze* and it will make Ren & Stimpy famous!!

Here's the story, Stimpy wins his dream, to be a DJ for a day. Unfortunately, it turns out that the job is for life (or until you can find a replacement). That doesn't sound so bad, but Radio K-DAZE is the world's only 10 W radio station, broadcasting with a full range of 1800 cms!! The radio station is mobile and so begins the story of Ren & Stimpy's marvellous tour of America.

In true rock style, Ren & Stimpy rock their way through the story, which includes 13 songs. There are also a few special guests, like The Powdered Toastman and Muddy Mudskipper.

With all the wit and humour of Ren & Stimpy, *Radio Daze* is great. I wonder if a full length feature is following?

Nick E. Lodeon



### Rail Bad Hair Life (White/Festival)

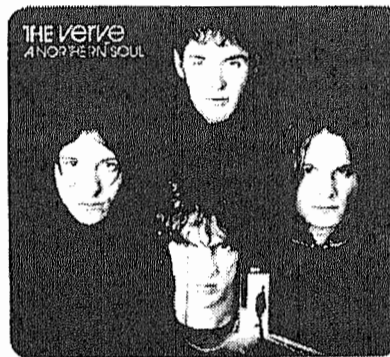
*Bad Hair Life* is a prolonged experience of unforced errors, awkward situations, always feeling out of place - a terrible, unforgiving irony that only ever becomes more acute". And so the world according to Melbourne band Rail goes, with a corker of a debut album. Originally known as Sleeper (until a UK outfit of the same name became slightly more famous), a name change to Rail became necessary

last year.

Produced by the band and Robbie Rowlands at Melbourne's Sing Sing Studios earlier this year, *Bad Hair Life* is an album of twenty-something angst, addictive melodies and hearty rock 'n roll. Opening with rock tune *Never Whole*, Rail are a band who sound like an amalgamation of so many different sounds you've heard before, but you can't place where. Much of the album is average pop/rock, although it's quite good. The first single *Immune Deficiency*, having already received heavy rotation on a certain national youth station is an infective number. Stand out tracks include *Freebird*, a cello-guitar number with sweet but vulnerable vocals a la Matthew Sweet, melancholy *Rock Dreams*, and the mellow organ in ballad *Bridget Fonda* gives it a fragile sound.

With variations between grunty rock and lush ballads, *Bad Hair Life* has more catchy hooks than your average copy of *The Happy Angler*, this is one album (at a bargain price - for a limited time only!) to lay your paws on.

Kerina West.



### The Verve A Northern Soul (Hut/EMI)

When they pen the soundtrack to the life of a young man on benefits in the North of England who sleeps late, goes to the pub and aspires to more, The Verve will be the reference point of choice. *A Northern Soul* is languid and layered. It exercises every millimetre of your speakers in drawing out a fluid guitar sound instantly recognisable as Verve languor.

"The bed ain't made,

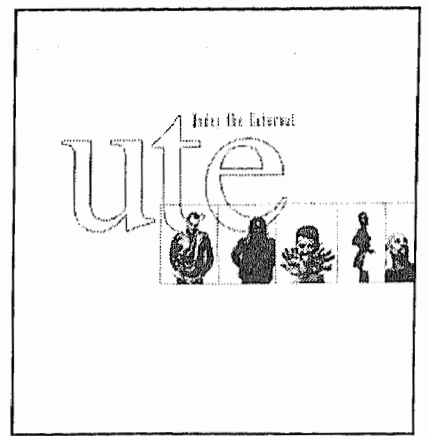
But it's full of hope,  
I've got a skinfull of dope."

Mad Richard Ashcroft knows how to invoke melancholy with semitone slide offs to the point where you can almost hear his slouched stance, his messy locks and his hung-over persona. Strings, guitars and subtle ebbing percussion meld into Ashcroft's vocals to create moods. Moods the sleeve (reverse side) mocks with a 'feelings' vending machine but which songs like *History*, *On Your Own* and *A Northern Soul* summon at will.

As for the lead single, *This Is Music*, well, I simply can't hear it too many times as of this moment. It sends me back into a drunken haze with my eyes peering out between my bedraggled hair ends and slackens my jaw, hips swaggering and shoulders drooping but kind of inspired. Not literally but in spirit at least.

Treacle thick and ocean deep, The Verve, are "the drug and," they are for me.

Bryan Scruby



### Under the Eternal Ute (Mercury)

Lenny Kravitz was wrong when he proclaimed *Rock and Roll Is Dead*. It is alive and kicking, especially when you consider the great stuff coming out of the UK at the moment. Acid Jazz on the other hand appears to be stagnant, and is getting tiresome.

Ute have done their best to dispel this rumour, trying to give the genre that life saving/heart starting kick up the proverbial.

With some Australian and UK influences on *Under The Eternal*, the 14 players of Ute have collaborated to put together 13 tracks. Most of them are slow grooves, and some of the tracks even near the 100 beats per minute, but the stuff is all too similar. Originally the variety of acid jazz was what drew me in, but with no real funky lick or groovy samples, all Ute can do is wallow in it's own self pity.

Unfortunately, in my beady little eyes, Acid Jazz is still dead.

King S. Wood



### Paul Kelly Deeper Water (Festival)

If you've always been a little partial to Paul Kelly, this album will be able to stand proudly next to any of his other recordings without taking pride of place. On the other hand, if you've never liked Paul Kelly, nothing here will change your mind.

Paul Kelly has a skill of choosing musicians that can successfully balance his rigid strumming and dour voice. On *Deeper Water*, he seems to have settled on a permanent line up which gives the album more of a 'hard' feel than his last recordings.

One question remains unanswered. What happened to Paul Kelly's humour? Maybe he never had one, but I've always had a chuckle hearing *Dumb Things*, *Little Boy Don't Lose Your Balls* or *I Can't Believe We Were Wed*. Paul Kelly has become more serious in his old age which is a shame.



blonde

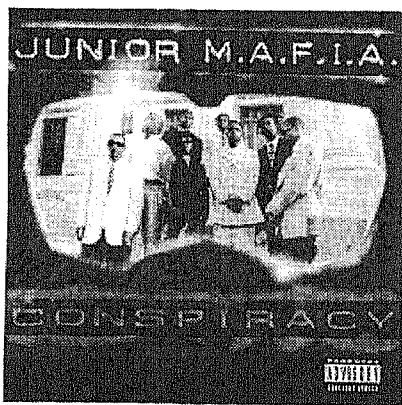
**Mr. Blonde**  
Meet...  
(Polydor)

This Sydney outfit have just released a great new 5 track EP entitled *Meet Mr. Blonde*. You probably know the first track, *Sunday*, which is their first single if you have listened to Triple J of late. It is being plugged extensively and is a great song (it starts with a fun little jazzy intro).

The other tracks on the EP are just as good. *Good Good Bad Bad* is a very poppy and very catchy little number, a little reminiscent of the Hoodoo Gurus. *Bruce & Elvis* flow very smoothly, *Heavy Pop* is just that and *Outdoor Miner* is probably a cover, but I don't know whose song it is (or was).

If you like the single *Sunday*, you will like the rest of this EP. All of the songs have the same sort of vibe and are more than a little enjoyable.

Quentin T.



**Junior Mafia**  
*Conspiracy*  
(Atlantic)

Junior Mafia are the homies of 1994's biggest commercial rap success Biggie Smalls, a.k.a. Notorious B.I.G. and *Conspiracy* is the result of Biggie keeping his promise to help his Posse up out of the ghetto with him.

Junior Mafia is comprised of three separate groups united in their quest to get put on. First off are the Snakes' Trife and Larceny, who represent the gangsta street life side of the group with hard hitting tracks such as *White Chalk* and *Crazaay*. Next up is Little Kim and one of the best female MC's I've heard in recent times with her smooth, controlled flow which remains hardcore without losing her femininity. As an added bonus she can also sing and adds flavour to a number of tracks, her stand-out verses appear on *Get Money* and *Back Stabbers*, where she appears with Biggie. The last member is soloist Kleptomaniac who maintains hard lyrics with his focus on hustling and the street. Biggie appears throughout the album on four or five tracks to ensure the success of this package. The

beats are accomplished throughout with DJ Clark Kent's minimalist style and obvious skills demonstrated

Best tracks are *White Chalk* and *Player's Anthem* (the album's first single), this album is a good option for those looking for hardcore rap with variety.

Kelby



**Xscape**  
*Off The Hook*  
(Columbia)

Xscape are your standard four-girl harmony singing group, much along the lines of En Vogue and Eternal. In terms of singing quality, they are hardly a rival for either group, though, and the Street Flava connection is a bit dubious; slick love songs are hardly going to pack much urban credibility.

Nevertheless, the album itself is not bad - plenty of lush blending of smooth voices, a couple of pretty funky dance tracks and bags of polish. Like another similar group, Ex-Girlfriend, Xscape are wont to overdo the ballads a bit. Still, if four black girls getting down and mushy and purring close chords down a microphone is ever going to light your fire, you could find plenty of worse examples than this.

Xscape are, as I said, hardly going to threaten the vocal supremacy of En Vogue (arguably the masters of this genre) but they've got some damn decent lungs on them and this could easily be the perfect backing for that steamy evening at home. I'd certainly recommend *Off The Hook* but it's not really an essential.

Isaac Bridle



**Bone, Thugs-N-Harmony**  
E.1999. Eternal

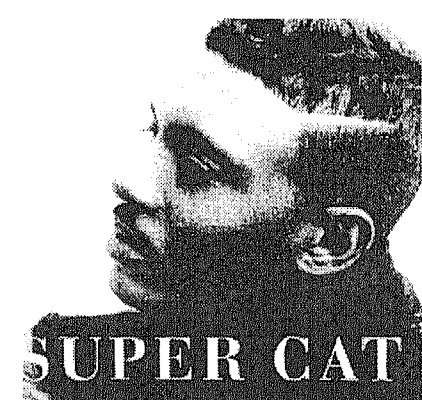
Bone, Thugs-N-Harmony are just that, they are Gangsta rappers lyrically with harmonies superior to most R&B artists going around at present. Bone burst onto the US Billboard charts at No. 1 in their debut week. They are now the most popular rappers in the US with over 2.5 million sales in just over a month.

The first major hardcore hip-hop success out of Cleveland, their album was executive produced by the late Eazy-E, whose eye for tal-

ent and commercial success remained true to the end. The secret to Bone's success is their complex flow which separates them from their G-Rap peers, their sing-songy style always gives a sweetness to tales of violence, death and drugs. Also, they steer clear of dissing women with only the occasional reference to 'bitches'.

Best tracks are the two title tracks, *Crept and We Came*, *Mr Bill Collector*, *Me Killa* and *Land of the Heartless*. The only drawback to this album may be that their rapid-fire sing-song delivery can get a little repetitious after 15 tracks, however, the tight production and the preponderance of quality rhymes makes this one a must for anyone with an interest in rap and the harmonies give it added cross-over appeal.

Kelby



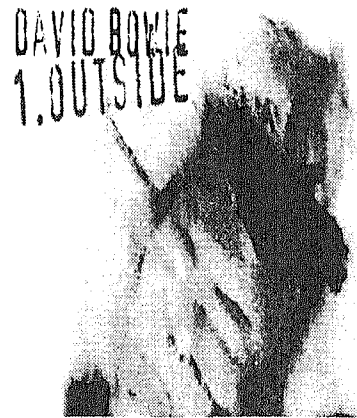
**Supercat**  
*The Struggle Continues*  
(Columbia)

On his second LP with Columbia Records, *Supercat* steers away a little from the Gangsta gun-toting Jamaican chatter found on his '92 de-

but *Don Dada*. Instead he follows the present trend in Dancehall towards more spiritual (*Forgive Me Jah*), cultural (*Ready Back*) and uplifting (*Every Nigga is a Star*) lyrics. On *South Central*, Super Cat returns to the hip-hop flavoured beats which proved successful on his debut. *Josephine* provides a catchy light-hearted escape from the more serious topics covered on the rest of the album, while *Dance* kicks the album off with an up-tempo, new-school, reggae track.

Overall, the album seems to improve with each track and should provide some easy listening for hip-hop and/or reggae heads looking for a release from the hard, raw beats dominating hip-hop at present.

Kelby



**David Bowie**  
*1. Outside*  
(BMG)

"The limbs and their components were then hung upon the splayed web, slug like prey of some unimaginable creature... It was definitely murder - but was it art?"

After fifteen years of musical mas-

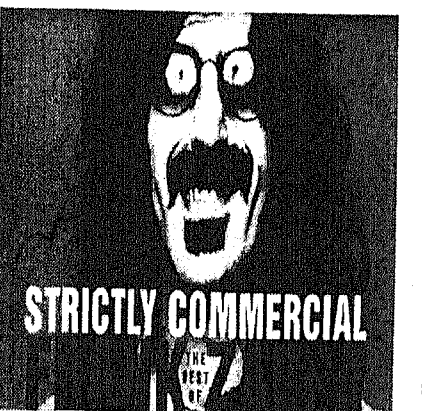
turbation, David Bowie (né Jones) has finally woken up and reclaimed his throne as the emperor of conceptual rock.

In his prime, Bowie jumped from identity to chameleon identity, each predicting the future of popular music. More an actor portraying a rock star than a rock star himself, he became Ziggy Stardust, Halowe'en Jack and the Thin White Duke (to name a few). Apart from a brief appearance by Screaming Lord Byron, the eighties and nineties have been dull, uncreative and stagnant. He has churned out an album nearly every year with the same, bland boppy feel under the name of plain old 'David Bowie' or with the abhorrent 'Tin Machine'.

Finally, with *1. Outside*, Bowie has re-emerged, phoenix-like, as 'Detective Professor Nathan Adler' of Art Crime Ltd. The narrative unfolds with a short story that weaves through time and space in the CD insert, and simultaneously through the 19 tracks of rapid jazz solos, industrial techno pop, mournful ambience and eerie, tortured soliloquies. It's the story of 14 year old Baby Grace, a victim of the Artist Minotaur (!) and interest-drug addict in a detached post-modernist world of techno music and emotional frigidity. It's also the story of Nathan Adler, whose gradual uncovering of the case parallels the audience's own attempt to decipher the plot.

Bowie plays around five or six characters, using electronic voice corruptors and his extraordinary acting ability. It is also his fourth collaboration with Brian Eno, who uses his usual technique of fracturing the narrative voice through giving the musicians themselves their own characters to work with. I can't tell you whether the murder is resolved. I've not figured it out myself. Suffice to say that this is perhaps the most important piece of multimedia that I've ever had the pleasure of experiencing

David Bloustien



**Frank Zappa**  
*Strictly Commercial*  
(Rykodisc)

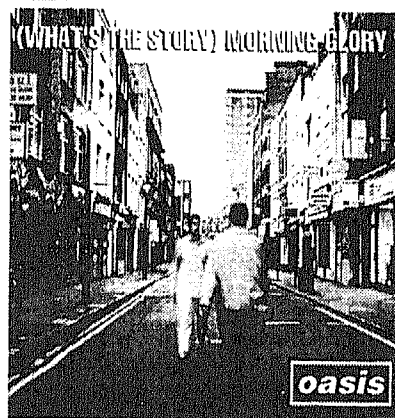
Somewhere between Spike Jones, Mozart and God is Frank Zappa (deceased). Reportedly the inspiration behind *Sergeant Pepper's* as well as its greatest critic, Zappa's influence on the world of rock music cannot be understated. As impossible as the task sounds, Rykodisc have released a post-humous overview of Zappa's overwhelmingly illustrious and diverse musical career.

Frank's diversity is evident as the compilation leaps around from the comical doo-wop strains of *Be In My Video* to the disco pop of *Dancin' Fool* to the slow, socially aware funk of *I Am the Slime*. His vast, lyrical talent is especially apparent in numbers

like *Muffin Man*, or *Don't Eat the Yellow Snow*. There is also a particularly amusing cameo by his daughter (Moon Unit Zappa) as a Beverly Hills airhead in *Valley Girl*. But Zappa's legend does rest on his talent for amusing, gimmicky lyrics. The collection includes two instrumental numbers, *Peaches en Regalia* and *Sexual Harassment in the Workplace* which demonstrate Zappa's enormous musical skill as a guitar soloist.

Of course there is a significant chunk of Zappa's work which doesn't even appear on *Strictly Commercial*. There is not a hint of his numerous neo-classical compositions, which were apparently his true musical loves. What this album concentrates on is pop-rock career, complete with an amusing foreword by filmmaker and Monty Python animator Terry Gilliam. If you rush and buy now, you also get the bonus cd/track *Elvis Has Just Left the Building*. So waste no time!

David Bloustien



**Oasis**  
*(What's the Story) Morning Glory?*  
(Sony)

"Some day you will find me/ Caught beneath the landslide/ In a champagne supernova in the sky" - *Champagne Supernova*

Ahhh Oasis. Amidst the hype and build-up of the monstrous Brit press and the never-ending Oasis vs Blur copy, Oasis have emerged with their second album and it's a beauty. Forget the eternal bickering between brothers Noel and Liam, forget the fact that they were "confirmed" for this year's (and next year's!) Big Day Out - settle back and enjoy.

Starting with the incredibly catchy *Hello, Morning Glory* takes you from some good old rock 'n' roll with songs like *Roll With It* to toned down effortless pop gems like *Cast No Shadow*. In fact, the first single, *Morning Glory* doesn't immediately stand out because the album is so consistently good.

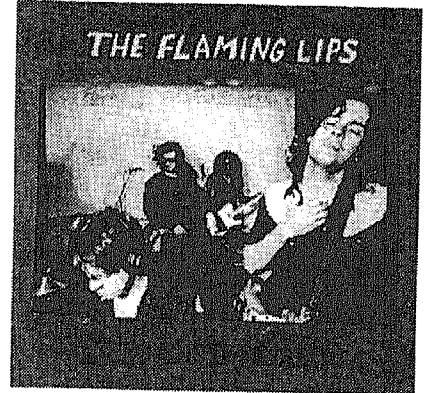
For the Stone Roses fans among you, songwriter/guitarist Noel Gallagher reckons *Hey Now* sounds like *I Wanna be Adored* crossed with Neil Young. Well maybe a leetle bit - makes a good story though dunnit? There's also a nod to The Beatles with *Don't Look Back in Anger*.

*Champagne Supernova* is Noel's attempt at an epic a la *Stairway To Heaven* (his words not mine!) and it's the kind of song that would sit well towards the end of a gig when The Kids have jumped around a bit and Oasis are ready to say goodnight. It's a conclusive end to a brilliant album.

There ain't no duds here, *Morning Glory* rocks from the first listen and only improves with age. Sure, it's

immediately comparable to their debut *Definitely, Maybe* but is that such a bad thing? *Morning Glory* cements Oasis's place on the top shelf (I'm not going to argue about it ok?) of Britpop's pecking order. Thumbs up Oasis!

Christina Soong

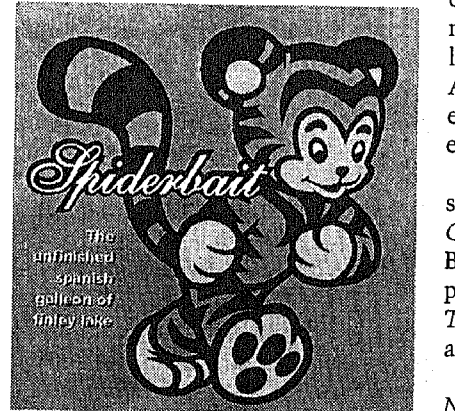


**The Flaming Lips**  
*Clouds Taste Metallic*  
(Warner Music)

Who are these Flaming Lips? Well if you're like me you can probably recall that song *She Don't Use Jelly* that got quite considerable airplay not all that long ago. If you liked that then there is a fair chance that you might like *Clouds Taste Metallic* their latest album. It relies pretty much on the same formula as their other material, a little off centre, plenty of big guitars and that quirky, grating voice of front man Wayne Coyne.

*Clouds Taste Metallic* doesn't contain any singles that will have the mainstream appeal that *She Don't Use Jelly* had. In fact having to listen to 13 songs with that voice straining and grating it's kind of pleasing when the CD finishes. They have toured with bands like The Archers Of Loaf and The Grifters but don't be fooled because they don't match up in quality with these outfits. Giving credit where credit's due though *Kim's Watermelon Gun* is a fine tune with lots of messy, driving guitar and crashing drums. Quality. The only other highlights I could pinpoint are the bizarre lyrics and song titles ie, *Psychiatric Explorations Of The Fetus With Needles* and *Guy Who Got A Headache And Accidentally Saves the World*. If only the music could match the names. Disappointing and dated.

Matt Rawes



**Spiderbait**  
*The Unfinished Spanish Galleon of Finley Lake*  
(Polygram)

Way back in the beginning of the year when I went to Stomp! held at Uni I was mightily impressed with a group from Sydney who got the crowd jumping with their loud thrashy music.

*Galleon* is Spiderbait's latest LP and features the infectious single *Jesus* which has been receiving a fair

amount of airplay. Now the usual problem with this type of noise is that the vocals are usually lost, uninspiring or lacking any melody whatsoever. Not so with Spiderbait - true, they're fond of the distortion mike (and amp), but what you end up with is infectious melodies against a backdrop of fast, hard guitars.

Spiderbait are also fond of using a seemingly effortless switch from nice 'n' easy almost popish gear to loud, hard and fast thrash - kinda like the lull before the storm to the storm.

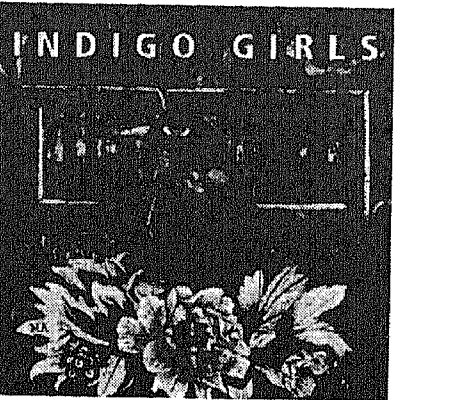
Opening with *I Gotta Know*, *Galleon* doesn't let up and shows the flexibility and diversity Spiderbait have, with tracks like *Riot*, the punchy *Yeah O Yeah* and the funky *Who are the Freemasons!* The last listed track is *Detective* which features walking bass lines and has a Pink Panther feel to it.

There are a few weaker tracks like *Sam Gribbles* but on the whole, Spiderbait have delivered a solid recording.

Worthy of a mention is the secret track which comes on 5 minutes after the last song. It features a Casio organ pumping (?) out some cheesy twaddle, juxtaposed with distorted vocals and weird lyrics.

I like very much.

Christina Soong



**Indigo Girls**  
*4.5*  
(Sony)

If you're not a fan of the Indigo Girls, then read no further. This is basically a greatest hits compilation album with tracks from their five full length albums, including last year's release *Swamp Ophelia*.

The Indigo girls are nothing if not consistent, delivering glorious harmonies, true acoustic guitar talent and lyrics to blub to. Emily Saliers and Amy Ray are both talented songwriters and guitarists and one of the best examples of folk/pop/rock around.

4.5 includes their most successful single to date and trademark tune *Closer to Fine* which features Luka Bloom, *Kid Fears* with backing vocals performed by REM's Michael Stipe and *Tried to be True* from their self-named album.

From their weakest album, *Nomads\*Saints\*Indians* they've chosen the two strongest songs, *Hammer and Nail* and *Pushing the Needle too Far*, and from the acclaimed *Rites of Passage* LP they've included *Three Hits, Joking and Galileo*.

Their most adventurous song to date, *Touch Me Fall* which features amazing electric guitar and *Least Complicated* (both from *Ophelia*) round off an album which is (sigh) here comes a cliché "a must for fans" and a good beginners album for those of you who like their work but are not sure which album to buy.

Christina Soong



1. HIGHER STATE OF CONCIOSNESS *Wink*
2. MOVE YOUR BODY *Expansions '95*
3. I WANT YOU *Itchy & Scratchy*
4. FEEL IT *Hi-Lux*
5. ONLY ME *Hyper Logie*
6. PHREAKIN *DJ HMC*
7. KEEP WARM *Jimmy*
8. CRY INDIA *Umboza*
9. BRING BACK MY HAPINESS *Moby*
10. I BELIEVE *Happy Clappers*

compiled by  
Central Station & CHEMISTRY





**Sonic Youth**  
**Washing Machine**  
(Geffen)

Sonic Youth have been around for ages and are well known for their ability to play that special brand of rock'n'roll that drives the kids crazy. During the 80's if you liked Sonic Youth, then you were cool man, but if you jumped on the band wagon later, well then you weren't as cool. I guess the big question is, are Sonic Youth still cutting edge, or just a bunch of stupid old duds? The answer: a bit of both.

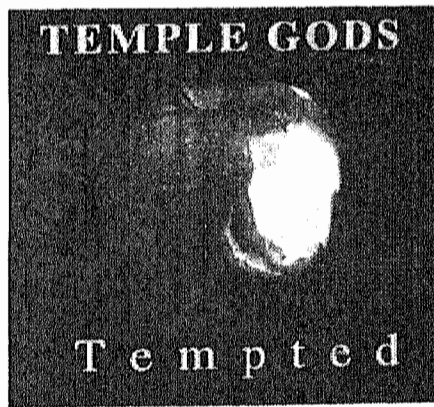
*Washing Machine* is Sonic Youth's 12th full album and a pretty good effort considering. I mean you try recording 12 albums and remaining fresh, it not easy you know.

I will admit at times this album is cliché and often repeats ideas and sounds that they've explored before. Their tendency to give into the urge to repeat themselves, rather than exploring new sounds makes me think that this album may have been rushed, although I'm sure it wasn't.

The up side, well they are still great musician and still great at their craft and that's enough to save the album.

At the end of the day this album is good. It's not like last year's *Experimental Jet Set Show Us Your Date and No Star*, it's more like their older gear. If you're considering buying this, well that's not such a bad idea, but you don't have the back catalogue, check that out first, those one's are cheaper.

Frank Trimboli



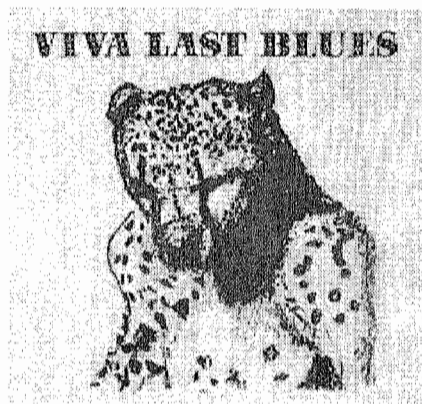
**Temple Gods**  
**Tempted**  
(Knot)

*Tempted* is the debut CD from the Sydney outfit Temple Gods. After releasing their debut EP, *Gods Head*, earlier this year, which I am told got reasonable airplay, especially in their home town, they have followed it up with this fairly good rock album. All of the songs on this CD have

been in the Temple Gods live set for a while, so this allowed them to record the entire CD in 5 weeks, whilst retaining a polished sound. They also procured the services of James Cadsky and engineer / producer who has worked with the likes of Peter Gabriel, Daniel Lanois, Toni Childs and Kate Bush. His experience would obviously have been a great inspiration and influence on *Tempted*.

Even though this is an admirable debut release, there are no real stand out singles. Not that it is a bad CD, far from it. Unfortunately, for Temple Gods, *Tempted* won't make them famous.

Satan's Love Child



**Palace Music**  
**Viva Last Blues**  
(Shock Records)

'Ride' is a word which Will Oldham seems to be very fond of. And Ride is just what he does. On *Viva Last Blues*, he rides through a vast musical landscape, on a horse or in a very beat car, I imagine. The landscape is dry and harsh, one could easily get lost and die of thirst. With the help of some lo-fi friends, Jason Lowenstein (Sebadoh) on drums and Liam Hayes (Plush) on piano, Will Oldham rides his folksy / blues / country melancholia through the album and arrives safely on the other side.

The other interesting name to appear is the master of noise terror Steve Albini, producing with uncharacteristic subtlety. Whilst the band do rock out at times, *Work Hard / Play Hard* and *Cat's Blues*, the bulk of the album is some rather unconventional, see weird, acoustic based songwriting.

Everything on this album is minimalistic, from the music, to the album presentation and credits, to the length. No one unnecessary note. This leaves the musicians plenty of room to wander and loose playing is the order of the day. Yet, somehow, it all holds together. Same story with Will Oldham's voice, it sounds like it will crack at any moment, but it doesn't. This whole album is held together by a thread, but the thread is made of reinforced steel. This enables the album to draw on emotions of fragility and strength simultaneously.

Lyrically, Will Oldham is becoming increasingly cinematic, whole movie scenes are created in each of the songs. However, be warned, this isn't

Hollywood, closer to a musical Godard, it can't all be taken literally. Will sings of wishing to "fuck a mountain". When questioned about this in an interview for Drum Media, the answer was, "I guess the closest you can come is gettin' on top of one (a mountain), diggin' a hole there and stickin' your pecker inside. ... Or you could call a certain person a mountain and take him or her to task." This ambiguity is what *Viva Las Blues* is all about.

Dominic Stefanson



**Drop City**  
**Magic Transistor Radio**  
(Red Eye/Polydor)

The trap was set. One Saturday night, not unlike any other Saturday night, the VCR was tuned to Rage. Come Sunday morn, I surveyed what I had captured on tape. After wading through hours of hip hop, soul and non-descript Geffen grunge, Drop City illuminated the screen in their Type 3 VW with *Setting Sun*. I'd got what I wanted and an admiration was forged. Any video plot that revolves around the heist of obsolete '80s electronics can't go wrong.

They're retro all right in the same way as the Boo Radleys are retro, right down to the Sice-like vocals of Matthew Tow. They remember the happy tunes, the guitar hooks that swirl in the brain, mild Summer days at the beach and lofty crescendos of sound (hear *Apple Tree* for proof). And if you want to remember way back when, Drop City's sleeve art is yesterday all over again in the best possible way.

*Dream Maker* is a good example of what you can expect from *Magic...* It begins with a cheap keyboard effect that imitates a kind of surging string section and then moves into a melodic pop tune resplendent with up front but not overbearing guitar leads, horns and a melancholic instrumental outro. Very good listening.

Teenage Fanclub even get a nod with *Brand New Start* (amongst others) and Drop City do it well. You'll bop along a little, smile a little and sing when no-one's looking.

Happy and sunny, satisfying guitar pop of the past and the present, *Magic...* shows Drop City up in the kinda light that seeps through orange curtains and warms the man made fibres of your shirt.

Bryan Scruby

**Riff Raff**  
by  
**Bernadette Scruby**

\* Aussie trio **Knieval** continue their speedboat fetish with *Let It Go*, the second single from their debut album *We Fear Change*. It's not as catchy as *Might As Well Be Gone*, which was great indie pop and sounds kinda tired and uninspiring. In fact, the other 3 (slower) tracks on the CD single are better than the single itself.

\* You must have heard **Ammonia's** *Drugs* on the wireless - or maybe not if you listen to a commercial station who wouldn't get it's hands dirty with some "filthy" song about drugs. It's a catchy pop gem with a heavier element of thrashy guitars.

\* Don' ya love music that comes with a Parent's Advisory sticker on it? Well, **Cypress Hill's** *Throw Your Set in the Air* is out for all you smokers to disturb your parents with.

^ Likewise, **Alice in Chain's** *Grind* single is out and precedes their upcoming self-titled album.

\* **Skunk Anansie's** *I Can Dream* is pretty cool fusion music (ie a bit of everything incl. pop, funk, thrash) even with the lead singer's voice, which you could find either cool or irritating, depending on whether you like strained, screeching vocals. The other songs on the single show more than a hint of political aggressiveness with titles like *Aesthetic Anarchist*, *Black Skin Sexuality* (very cool) and *Little Baby Swastika*.

\* Stablemates of Silverchair are **Automatic** with their *Sister K* EP. It's very average hard rock gear - save your \$.

\* Styling the pattern for life, **Pulp's** new single *Mis-Shapes @ Sorted for E's @ Wizz* single is out and is delightful almost kitsch Britpop. It comes with their piece de resistance *Common People* (live at Glastonbury Festival) and two other tracks, including the raunchy *PTA* (Parents & Teachers Association).

\* We also have *More 12 inches of pleasure* (Mmm...nice tasteful title and bod on the cover) Featuring hit singles including **Kylie Minogue's** *What do I have to do!*, **Nicki French's** *Total Eclipse of the Heart*, **N Trance's** *Set You Free* and **Rochelle's** *Think Twice*. Other tracks designed to get you pumping are **Thelma Houston's** *Don't Leave Me This Way* and **Coming Out Crew's** *Free Gay @ Happy*. Although obviously not totally up to date, it's not a bad selection of club tracks.

Also out is **Janis Ian's** new album *Revenge* and **10 CC's** nice'n'easy tunes with LP *MirrorMirror* (nice picture of a blow up doll in the CD sleeve guys - classy.)

With the final Grand Prix fast approaching, the Tivoli are getting into gear on Friday 10th November with a huge band-fest to celebrate the occasion. On the bill are **Bearded Clams**, **Salvation Jane**, **Goofy Footer** and **Kinetic Playground** to name a few. If you want a free V.I.P. pass we have a couple to give away. Come down to the *On Dit* office anytime and harass the music sub-eds (nicely please!).



# It's all about the music



Jason Bootle is a guy who knows what the kids want. He's a guy who's been a student and a guy who has worked on this campus as well. Jason Bootle: a guy. Jason Bootle runs a small record label - Pop Gun Records, a label that specialises in 7" vinyl. Jason Bootle is a guy I spoke to last week.

"The idea of actually starting a record label" says Jason, "was one that I had when I was younger, because I always enjoyed collecting records, but that was like a pipe dream."

"When I got a job, and I had some money, I thought, I can actually do this, so I thought, why not? And beside the fact that I was interested in records and music and stuff, there was

aging and I've done that with The Dumb Earth. I'm pretty happy with the way that's turned out."

Jason makes his affection for vinyl quite clear. "When I started buying records and collecting records, CD's weren't around basically, and vinyl was the option, I didn't like cassettes. The way vinyl is in Australia you're kinda forced out of buying it."

"There's more profit involved with CD's, I mean they're much cheaper to make. It costs about \$2 to make a CD, and then they sell them for about \$30. I mean, all right the bands don't see much of that \$30, but, I mean, there's just more of a mark up."

ducing vinyl, most of the record pressing plants closed down.

"The plant in Sydney closed down when I was pressing the Muff single....that was awful because we had a launch planned and everything" Jason recalls all the headfucks. "They were really rude to us on the phone, they really didn't give a shit. Since then the

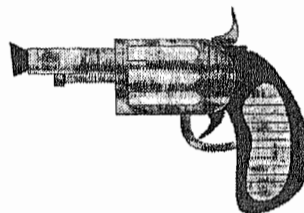
lutely. I don't know though, I feel at the moment Pop Gun is a 7" only label and my original idea is to keep it that way. If I wanted to release LP's and 10" records, which I'd love to do, I think I'd start a new label. Pop Gun could mutate, the idea at the moment is to have it as a 7" only label."

Information about Pop Gun Records can also be accessed through the Internet, as Jason puts it, "it's easy enough getting everything out and together; distribution is the hardest part because none of the major labels were interested. Rather than having them sitting under your bed, the Internet is just a really, really easy way for people, who are actually interested in new music, they'll search it out and find you."

Jason and Pop Gun Records



## crush



equipment has been bought out by a guy in Melbourne, who runs a label called Corduroy Records and he's set it up, but he's never pressed vinyl

also design, I was interested in graphic design and I wanted to pursue that more, especially doing album covers."

Jason does all the artwork for Pop Gun, from the record sleeves, to the advertising. "The idea behind that is to keep it kind of cohesive and have a particular style. I think I wanna explore a bit more with pack-

"For large record companies it's business and it's profit and stuff, where as for locals like myself the idea is to get the music out and actually you're doing it for the love of the music, I mean, obviously you've got to survive."

Jason is also a guy who has had his fair share of hassles, when the major labels stopped pro-

*For large record companies it's business and it's profit and stuff, where as for locals like myself the idea is to get the music out and actually you're doing it for the love of the music*

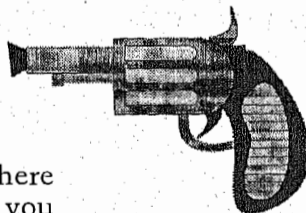
before, so it's taken him eight months to get established."

"The idea with the 7" was I just liked the format and I enjoyed collecting 7" vinyl and the idea behind the name Pop Gun and the format, it's like a

can be contacted through e-mail on [jason@camtech.com.au](mailto:jason@camtech.com.au) and at PO Box 36 Rundle Mall 5000 and can be found on the 'net' at <http://www.camtech.com.au/popgun/>. Meanwhile the label has just released a new single



## the dumb earth



'juke box' kinda format where you get 3 or 4 songs, where you get a good taste of a band's ability and you get that idea of a pop song of course, I like that."

Jason is pretty enamoured with the 7" format but he didn't have a totally closed mind when I mentioned the idea of a 10" or even doing full albums.

"Oh look I'd love to, abso-

by The Dumb Earth and plans to do a Flat Stanley single soon as well. Jason is also seeking out interstate and international bands to release, in the hope that Pop Gun can become an international label as well as a label for locals.

Frank Trimboli



# Vivaldi's Four Seasons...

Ah, that tricky time in life—the transition between sporting seasons. When the old is mothballed and the new is ushered in. When sprigs give way to spikes, when balls take a back seat to bloody big bludgeoning instruments. When your 'cricket fitness' can really go to town.

This is truly a liminal phase. The anthropologist Victor Turner spent a great deal of time concerned with analysing rites of passage, identifying things betwixt and between, and examining the nature of the margins of our world. One thing he avoided was the transition from cricket to football. He left this ritual alone.

The Annual Dinner—you've all been to one. The speeches, the accolades, the flash, and not so flash gear. The glistening trophies, the induction to various halls of fame, the reaffirmation of things that we know but need only be reminded of—that Blocker Brenton plays bloody well on the wing and that Hot socky Sansom has got a mouth that owns him, not the other way around. These are the cultural truths that only the ritual form can reinforce.

But there is a dark side to this revelry. That crucial faux pas that opens

up a personal window of gloom and melancholy, of post-Packer cynicism. That question that you have to be very careful about asking:

Q: So mate, you batting or bowling tomorrow?

A: Nah, mate. Don't play cricket.

For some, summer is a void. For these unfortunates the Annual end-of-season football dinner is not a transition from one world to the next. It is a cruel and painful reminder that from here a descent in to boredom, loneliness and despair begins. For some, early October is a happy time, a felicitous experience. For others, it is apocalyptic and depraved. Keep a good mental record of what your non-cricketing colleague looks like—he may emerge very different after a summer's hibernation. And be sensitive to those who do not have the life that you have—to those for whom cricket conjures feelings of helplessness, alienation, despair, disenchantment and anomie. Don't relay the story of your great googly too loudly in the pub. Don't visually re-enact your crafty reverse sweep or your nonchalant leg glance that sealed the win. Your glory is another person's pain.

## ...pre-Season Cricket, Cricket, pre-Season Football, Football.

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And some of the logistics: food by the tonne, enough drinks to fill a large swimming pool, a convoy of support vehicles and enough toilet paper to circle the Earth.

Bicycle Victoria, a volunteer-based organisation which promotes cycling for health and leisure, conducts several "Great Bike Rides" each year, taking all these factors into ac-

count. In December, they will be running their twelfth Great Victorian Bike Ride and, in January, the second Great South Australian Bike Ride at the invitation of BikeSouth, a division of South Australia's Department of Transport.

They have also organised Rides in NSW, Queensland, Tasmania and New Zealand, varying from seven to eighteen days in time and 400 to 1,300 km in distance. "So we know the business backwards" reports information and promotions Guru Ken Chamberlain.

"Early morning sees the participants reading the Rides Daily Newspaper while queuing to be served breakfast from the circus-size marquee before they pack their tents and load their luggage on one of the transport vehicles. When they've finished their ablutions and checked the trusty bikes, they set off between 7.30 and 9.00 am for the day's cycling at their own pace, each taking a picnic lunch distributed at breakfast, to eat along the way.

Marshals are located every 15 to 20 km along the route to provide entertainment, water for the needy, and solace for the weary. At some point along the way, a location is designated where the majority congregate for lunch if they haven't already eaten it. Usually, there is the opportunity to buy hot or cold drinks and extra food for those whose appetites have increased due to the exercise."

"We try to stay off the main highways" continues Ken, "through picturesque areas and country towns often not seen by tourists, but mainly on sealed roads for easier riding. If a cyclist is injured or a bike breaks down, support crew are ready to pro-

vide assistance. And if they are unable to complete the distance, a 'sag wagon' collects and takes them and their bikes on to the next camp."

At each camp, participants' priorities vary. Many head for the nearest pub for refreshments but most collect their luggage and erect their tents before taking a shower and then either go for a jog to shake out the aches and pains, play a game of volleyball, relax over a cup of tea or coffee or explore the local and check out the

town's country cooking and hospitality. After dinner, they may watch a nightly movie, participate in the talent quest or any other entertainment available, before climbing into sleeping bags for a good night's rest."

"And we don't stop at cycling," Ken continues. "Along the route we organise discounts and concessions for an endless variety of alternative activities wherever they're available. Our participants tend to be adventurous and many have tried white

water rafting, bungee jumping, tandem parachuting, glacier climbing, scuba diving and anything else on offer."

"Some of the entrants come back every year to meet friends made on previous rides and all of them receive a tremendous feeling of satisfaction when they cycle over the finish line on the last day."

"The rides are great value for money holidays," says Ken, "and anybody who would like to participate as a cyclist or work as a volunteer to keep the show on the road, can phone Bicycle Victoria on 1800 639 634 toll free for an entry form. Everybody should enjoy the experience at least once!"

**We need no excuse to use BMX pictures but this IS an article about bikes and BMXs are bikes....**



**A picture tells a thousand words and they're all, "yee-hah."**



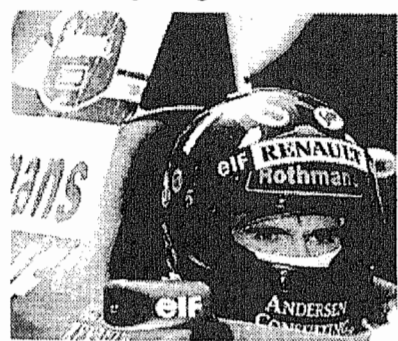


When the Bannon government announced that 1985 would see the first Formula One Grand Prix in Adelaide, there was a fairly mixed reaction. Many people believed it would be a total disaster - culturally, socially and financially. Businesses and residents around the track made a point of complaining about the noise, and there was outrage over the disruption to traffic on the east of the city. Now, with the race in its eleventh year and the last event before its move to Melbourne next March (I may never forgive Jeff Kennett), much of Adelaide is mourning its loss and the East End, plus various sponsors of the event, are determined to give the race a huge sendoff.

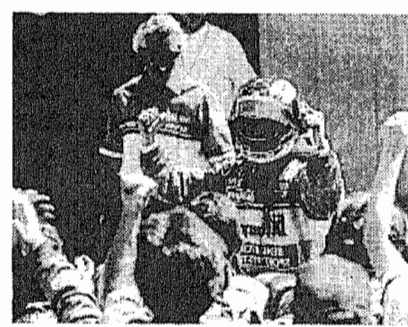
However, the question must be asked - is the Grand Prix really worth going to this year? I write purely from a racing enthusiast's point of view. The symbolism cannot be ignored: it's the last time Adelaide will host the race and, let's face it, everyone loves a party. The race itself, unfortunately, is a different matter. The hype, noise and glamour aside, there isn't exactly a lot of excitement or tension in the Drivers' or Constructors' Championships. There's not a lot that can prevent Germany's Michael Schumacher from claiming his second consecutive title (unless he walks under a bus), and Benetton, his team, is leading the teams' competition. The Adelaide race, the last of the 1995 season, is unlikely to prove anything.

The Formula One competition has also had little variety this season. Only five drivers have won in the entire season so far - Schumacher, his chief competitor Damon Hill, Jean Alesi, David Coulthard and Johnny Herbert - and much of the latter three's victories have been the result of the top two spinning out. Hill and Schumacher have an unfortunate habit of crashing each other (and themselves) out of the race. Theirs is a rivalry similar to the Senna - Prost

battles of a few years ago. Another reason one may decide not to attend the event is the price. The \$60 gate charge for the Sunday can't exactly be regarded as chicken feed. There is a concession price of \$37, but, predictably, this is not available to full-time students. When will the organisers of sporting events realise that



(Above) Damon Hill waits for a park on Victoria Drive while (below) Michael Schumacher celebrates his successful application for an Adelaide University parking permit.



students, among the poorest in society, simply cannot afford to pay full price? The pension, recipients of which can claim concession, I believe is higher than Austudy. (Get back to me if I'm wrong.) This is a recurring problem which really should be addressed.

Other events of Grand Prix Sunday can be categorised as good, bad, or indifferent, depending on your point of view. Dean Brown and Co. appear

to have gone all out to make it a day worth attending, but whether or not events like the celebrity race, 5.0L touring cars, an Australia Remembers Parade, a Bon Jovi concert and Skyshow-style fireworks turn you on is really up to you. The same goes for the fighter jets the US airforce has agreed to fly overhead, which are deafening to the ear but if you blink you might miss them. Actually, that sounds a little similar to the F1 cars themselves.

Before all you enthusiasts start yelling with rage, threatening to rip my arms off and throw me on the track in the middle of qualifying, no I have not forgotten about the first three days of the "carnival". They are significantly cheaper than Sunday and contain many interesting events, but hey, let's face it, most of the crowd will be there on Sunday. However, to keep you quiet, I will discuss Thursday, Friday and Saturday, albeit in less detail.

Thursday is by far the cheapest, at \$25, but that's probably because the F1 cars don't make an appearance. There are parades of exotic cars and MG Classics, and qualifying of the Formula Brabhams and 2.0 and 5.0L touring cars. Probably the highlight of the day is the drag racing along Brabham Straight at the end of it, which you can see for \$10 after 5:30pm from Gates 9 and 10A.

Friday looks better, as the first qualifying for the Formula One occurs in the morning, but otherwise it's fairly similar to Thursday. If you're really in the mood (but I can't see too many people taking this up, from this university at least), *Hey Hey It's Saturday* will have a show on at CBC Oval featuring various Australian entertainers. Have fun. If you prefer, you can go to Not the Grand Prix Ball, which now cannot be at Heaven and as I write the promoters are looking for a new venue.

Saturday has more F1 qualifying,

the celebrity race qualifying and lots of Formulas Brabham and Ford, as well as the touring cars again and the Group N Cup. You'll be required to observe a minute's silence as Saturday is Remembrance Day, but otherwise it looks to be a fairly loud day. Ear plugs may be in order, and it'll cost you \$45 to get through the gate.

All that said, there can be no doubt that the crowds will flock to the final Adelaide Grand Prix, dubbed "The Grand Finale" by promoters. Most of the spectators won't care if the Drivers' and Constructors' Championships are already decided, or if Schumacher or Hill will win *again*. The spirit of the Adelaide race, which is, incidentally, one of the drivers' favourites, will remain, and the thirst for danger, excitement and even just a bit of loud noise will again be present. It's almost inevitable that the crowd will be willing something like Nigel Mansell's tyre explosion in 1986 will occur again, or maybe a multi-car pileup in front of them (so long as no one is badly injured) - anything that will make it all the more exciting.

It must be said that eleven years of Formula One racing in Adelaide has done a lot for our sleepy little city. We have proved once and for all that we do know how to celebrate and can throw a party as well as anyone, and we have provided one of the best road courses in the world (provided it stays dry). We have managed to put ourselves on the map, and with the success of the last eleven years of Grand Prix, another event of similar ilk is bound to come our way eventually, because it's been demonstrated we can stage it. Despite the cost, a fair percentage of Adelaidians will attend, and I dare say it *will* be well worth it. Despite what the critics (and the Liberals, when they were in Opposition) say, Adelaide *does* come alive for those four days in November.

Johanna Whelan



TIRED OF LOOKING FOR THAT ELUSIVE BARGAIN?

Well, search no more ...  
The Students' Association is hosting a

LOST PROPERTY SALE

Thursday, 26th October  
from 12 noon onwards on the Barr Smith Lawns  
with guest band  
**Defamed**

\* FREE BEER \*

All proceeds go to Charity



# PATSY TIERNEY

Patsy Tierney is a woman on the move. Literally. Not only is she an elite world aerobics competitor, but she is soon to be hot-footing it around the world to take part in the inaugural world circuit. After returning from San Diego recently with World Championship Bronze Medal she took out Gold at the Nationals; a first for a South Australian woman. Soon, Brazil, Puerto Rico, Italy, France will pay host to a high-octane aerobics extravaganza. It's all a long way from Patsy's recent life as a law student at Adelaide University.

Like many of us, Patsy Tierney rocked up to an aerobics class a few years with modest plans. Improved health and fitness were the general goals and her more immediate concern was to "survive the forty-five minutes without collapsing". Just how does the ordinary fitness punter reinvent oneself as athlete? David Raftery tried to find out.

**OD:** How did your competitive career get going?

**PT:** I started with an ordinary class. I went in to try and get fit and lose some weight. I saw an ad for a competition and went along and thought: 'My god, these people are gods! I want to be that fit too! I started training and that was it!' It's been three years of hours and hours in the gym doing one-arm push-ups which has been a bit gross at times.



**Patsy shows how she kicks arse, literally. Thanks to *The Advertiser* for the photo.**

**OD:** Has South Australia been regarded highly in aerobics terms?

**PT:** In South Australia we've always been a bit behind and considered a bit of a loser state but we did really well this year and were ranked third overall. There was a Mixed Pairs from here who were successful a few years back but this was the best result so far.

**OD:** How much has the sport changed over those years?

**PT:** I was just reading *Women in Sport* and someone was just bagging aerobics, calling it 'fancy dancing' and I thought 'oh my god!'. I mean we train five or six hours a day so it really is an elite sport. As recently as five or six years ago it was basically a case of participants or instructors in a class would put something together in about three weeks, as opposed to three years! Three years for two minutes!

**OD:** Has that meant an increasing emphasis on strength?

**PT:** Yeah, especially in the women's section; we're really pushing the skill now and basically doing the moves equivalent to what the guys can do. I guess that before now we've never really had women that are powerful enough to jump and do the one-arm and one-leg movements. Now we're

training alongside them and getting as strong as them if not stronger.

**OD:** Has a more professional approach to training translated to a viable professional career?

**PT:** If you strike up a good deal with your sponsors you're okay; as long as they let you have enough time to train. Obviously the best side of it is that you don't have to work you just have to train - you can be a full-time athlete.

**OD:** And have you been doing that for long?

**PT:** Only for about the last six months, before that I was trying to do my degree, train and work so it was a bit of a nightmare. So my degree's been put on hold indefinitely. I'll probably do about another two years; I just won the nationals last Saturday so that's a really big step for me not only for sponsorship but it also means that you're funded to the World Championships. After that I'll think I'll retire!!

**OD:** Aerobics, and in particular women's aerobics, has started to receive more exposure lately. Has there been any resentment to this in the aerobics community?

**PT:** A little bit, it comes more from the people who used to come along and watch. They used to like it because they would come along and think: 'Wow I could get up there and do that'. Whereas now, there's no real relationship between an aerobics class and what we do. Hopefully there will always be some sort of connection;

we still do jumping jacks and all the daggy moves like that.

I'd say aerobics helps promote fitness better than any other sport. You'll find that after a competition people will come up and say: 'Oh, I'm so motivated now, I was just wanna get out there!' and they'll go home and try one-arm push-ups! It really does inspire people to get out there and get fit. It will be a real shame if aerobics ever loses that appeal.

**OD:** You're performing an important public service!

**PT:** Yeah! We're gettin' people out there doin' stuff. I run into people and they say: "hey, that really motivated me to get up and do a class."

**OD:** So what does the near future hold on the aerobics front?

**PT:** I'll probably do a stint in Japan because there's a lot of money to be made there choreographing; teaching aerobics is quite lucrative in Japan believe it or not. You can get up to about 300 a class if you have a high profile; that's not bad for 45 minutes work. So I'll do a bit of that and get some choreography work overseas too. Hopefully I'll then come back and work in the media. I think I've killed my ambitions of ever being a lawyer!

And a good thing too.

The last cricket game at Adelaide Oval before Christmas this year, discounting a Second XI match, is the one-dayer between Australia and the West Indies on Sunday, December 17th. Since that's too late for *On Dit* to review it, I thought I'd do the honours in advance. On that note, here is a prediction (of sorts) of the match.

## The Match Before Christmas

(with apologies to *The Night Before Christmas*)

'Twas the match before Christmas, and all through the stand  
Not a member was stirring, though the weather was grand.  
The gates had been opened, and were guarded with care  
In the hope that the spectators soon would be there.  
The players were all standing close to the bat  
And we were all wondering what they were at  
When out on the field there arose such a clatter  
I sprang from my seat to see what was the matter.  
Away to the boundary it flew like a flash  
And into the pickets the ball it did crash...  
Then, what to our wandering eyes should appear  
But the crowd on the Hill, and their vessels of beer.  
On the field was the bowler, so lively and quick  
He knew in a moment he should get a nick.  
More rapid than eagles his bouncers they came -  
He cursed and he swore and he called them by name:  
'Now Lara! Now Adams! Now Hooper! We'll fix 'em!  
Now Murray and Ambrose!' McDermott should blitz 'em.  
To the top of the stand they shall hear one and all  
Clapping and cheering as the wickets they fall.  
Before the pace barrage, the bails will fly  
And, when they meet with an obstacle, mount to the sky:  
So up to the ribcage the bouncers they flew  
With cutting and pulling and the odd hook shot, too.  
And then, in a twinkling, I heard from the room  
A prancing and pawing amidst all the gloom.  
As I drew in my head, and was turning around,  
Down the stairs Kenny Benjamin came with a bound.  
He was dressed all in grey, from his head to his feet,  
Muttering and cursing as he passed by my seat.  
A plethora of stickers was stuck on his bat  
As he entered the field wondering where he was at.  
His eyes they were steely, his mood none too merry,  
His face was like snow. On his bat, one great cherry.  
His droll little mouth was drawn straight as a line  
For he would have to bat for a very long time.  
The remains of some gum were stuck to his teeth  
As he walked straight and tall, with a firm self-belief.  
The look in his eye and the spring in his tread  
Soon gave us to know we had nothing to dread.  
He spoke not a word, but went straight to his work,  
Faced his first ball, and swung with a jerk  
And, laying an edge on the ball as it rose,  
It went straight to Taylor, in front of his nose.  
He trudged off the ground as the crowd gave a cheer,  
Which wasn't precisely what he wanted to hear,  
But we heard him exclaim as he vanished from sight,

"Happy Christmas to all, and to all, a good night."

Johanna Whelan.



# A STROLL by MOONLIGHT



## Win, win, win!

After last year's overwhelming response to the "The Most Unfit Person on Campus Competition" *On Dit* has seen fit to continue this tradition. If you feel you were robbed of your rightful glory in last year's scrap-up, or that only now are you in your peak physical (mis)shape, then enter this year's competition!

We want to hear how you have procrastinated all year long about embarking on that weights routine, and how that Pritikin diet that was a New Year's Resolution a few year's back is still just a pipe dream. Surely there must be thousands of campus types who *nearly* went swimming training before lectures, or who *almost* had that game of tennis.

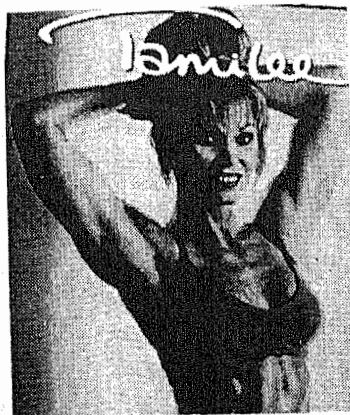
Send to us your worst-ever times and performances, stories of how you collapsed in exhaustion after running a sub-2 minute 400 metres, graphic details of how you spent the entire summer watching the test cricket while downing tinnies and eating Tim Tams, and photographs of yourself lying comatose on the field after the most fleeting exertion.

You may nominate others for the award, provided you supply their phone number for verification that they are prepared to accept the honour. Nominations from entire teams or clubs are encouraged by all means.

Send all entries to:  
*On Dit*  
Adelaide University  
Adelaide 5005

Or, if you can handle the pace, drop your entry down to us here in the house of trouser.

The winner will be announced in the first *On Dit* of 1996, together with a feature on the achievements of all the nominees.



A bitter chill clung to the night air in the same way that a drunk clings to his glass at last call. The four were not heading for any destination in particular: as long as they avoided their homes, anywhere would suffice. The cold was something they were prepared to put up with for the time being. They stood for a while, debating which direction to take. Jack suggested the North road, as it was well lit. Steve said the old hiking trail would be more interesting. Joe didn't say anything. Cindy just shook her head and giggled.

They had decided that the East road was a good enough compromise when they discovered something that they were certain had not been there before. What it was, they did not know. No one had seen one before, or even heard of anything like it. They couldn't even work out how it had got there - it was almost as though it had just appeared out of nowhere. Jack said it was a spaceship. Steve said it was the devil incarnate. Joe didn't say anything. Cindy just shook her head and giggled.

It wasn't as though it was particularly attractive. In fact, it was really rather plain. It had no distinguishing markings or features and was coloured a sort of dull blue-grey. Neither was it particularly large. No one had ventured close enough to measure it, but it was quite obvious to everybody that it was certainly no bigger than a man. So, they wondered, why was it holding their interest so strongly? Jack said it was basic human curiosity. Steve said it was exercising some sort of mind control over them. Joe didn't say anything. Cindy just shook her head and giggled.

They decided that they had to do something about it. Sure, it wasn't doing anything now, but who knew what it might do in the future? Jack said they should call the police. Steve said they should put up the 'Bat-signal', call James Bond 007 and put on their Superman costumes. Joe didn't say anything. Cindy just shook her head and giggled.

Having decided on a compromise, they had put on their Superman costumes and were just about to call the police, when something caught their attention. It moved. Not much - perhaps only a foot or so - but it very definitely moved. And that

wasn't all. Something came out of it. They wondered what they should do now. Jack said they should hide and see what it was. Steve said they should take off all their clothes, jump in a swimming pool full of jelly and really enjoy themselves. Joe didn't say anything. Cindy just shook her head and giggled.

Eventually they decided to hide, so they rapidly hid behind each other and watched to see what was happening. The thing that had come out of the first thing was moving. It began to potter around the first thing, holding a cylindrical thing with

*Jack said they should hide and see what it was. Steve said they should take off all their clothes, jump in a swimming pool full of jelly and really enjoy themselves. Joe didn't say anything. Cindy just shook her head and giggled.*

a sort of lump on the end and making unusual noises. Then a third thing, identical to the second thing, came out of the first thing and began to do the same thing as the second thing. Then a couple more identical things came out of the first thing and began to do the same thing. Things were getting out of hand. Jack said they should start naming the things or this would get too confusing to read. Steve said that "things" was a good enough

name and that Jack should learn to relax and have a puff because this really was good shit. Joe didn't say anything. Cindy just shook her head and giggled.

Then all of the things, except for the first thing, put down their cylindrical things with the sort of lump on the end and began to rub up against each other, making strange, excited noises as they did so. It became clear that they were enjoying themselves very much. Jack said that they should call the police now, because doing such things in public was illegal. Steve called Jack a fascist bastard and punched him in the face, adding that love was a free and beautiful thing and everybody should indulge as much as they liked. Joe didn't say anything. Cindy just shook her head and giggled.

Then, all of a sudden, the things got back into the first thing, which then exploded in a ball of flame which, while being enormous, felt strangely cold. They stood and looked for a while in silent wonder. Then Jack picked up his pet rock, Joe, and headed for home. Steve, feeling that the night was still young, whispered something into Cindy's ear, but she just shook her head and giggled.

The End.

Paul Bradley

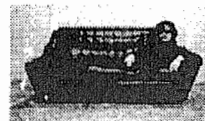


*What was it that the kids saw that night?*





# Teenage Trainclub



## The Journey: Adelaide to Melbourne

When real people want to go to Melbourne they catch the train. Fact. Of course, real people doesn't necessarily mean beautiful people or rich people or famous people or whatever. I don't know why. The fares are cheaper than a plane ride but not by *that* much (the 50% student discount does help, though) and the scenic route attraction doesn't really come into play until dawn when you're within spitting distance of Melbourne anyway. In fact, the sun rises just in time for the passengers to get a great view of the city's industrial outskirts - chimneys and wrecking yards alike welcome you warmly into the new day. Whatever it is, real people catch the train. People who don't mind waking up with the contours of the wall embedded into their faces. People who don't mind waking up with their



neighbour's saliva seeping through the shoulder of their jumper. People who won't flinch at the prospect of eating pies and Coke at four o'clock in the morning to relieve boredom - chewing on cardboard is one of the many ineffective methods employed in the battle to interrupt the annoyingly syncopated rhythm of strangers' snores and trips to the toilet. People who eat and sleep and breath - even if it is bad breath. Everyday people. Real people.

Last Thursday night Dillon, Nic and I - and a trainload of real people - were tearing through the thick, rural blackness of the South Australian countryside. Occasionally the light of a traffic crossing would break through from the outside world. Occasionally the tape in someone's walkman would reach the end of a side, the stop button clicking up. Occasionally someone would drag their feet along the carpet of the aisle on their way to the ablutionary balancing act. More occasionally... nothing much would happen. And that was good. The slow lurching of the carriages can be quite relaxing. Relaxing enough, in fact, to take you to that point where the line

between being awake and being asleep is blurred. This, however, was also the point at which I first really began to regret my status as an *economy* passenger. I wanted, needed, to tip over the edge of lethargy into a rhythmically peaceful slumber... but I couldn't. I was too long for an economy class snooze. It's that simple. And with every just audible snore from my smallest travelling companion, Nic, I was becoming more and more restless. Agitated. Annoyed. Angry. Jealousy is the green-eyed monster, apparently.

I had to come to terms with the fact that most of my thirteen (13) hour journey would be spent with my eyes well and truly open. Strangely enough, this wasn't too hard. Trying to work out where I was kept me occupied for quite a while. Then, even when I knew we were at Dwimbooli (not it's real name), I still didn't know where I was. But that didn't matter. I'd killed another forty minutes. The rest of the night passed reasonably quickly. Staring out into the passing blackness with My Bloody Valentine in your ears can be quite a spiritual experience (WARNING: DO

Wow! Roll out the red carpet! The last word in rock'n'roll is here! Not quite. Never mind. We shouldn't let our disappointment give way to unfounded cynicism, now, should we? After all, the supports haven't dented the sell-out crowd. Sardines. And I thought the Prince of Wales was the Humpback!

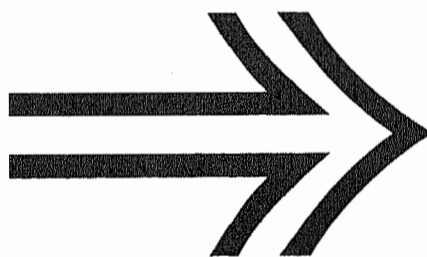
Anyway, Rail sauntered on stage with all the air of Teenage Fanclub minus the personality. And that's what they sounded like, too. A slightly lo-fi TFC. Plenty of quite tuneful, but sadly mid-tempo, singalongs. Or maybe they were hummalongs. Either way, they were nice without ever threatening to take my breath away. Admittedly, the crowd slowly got into it but I didn't. Perhaps their name was too close to the bone - a painfully sobering reminder of our fast approaching trip home. The room to move in the side bar was far too attractive... and they were showing *The God's Must Be Crazy 2* on the TV. See ya, Rail!

Snout injected a little more energy into the night's proceedings with their strange mix of punk, pop and Triple J sensibilities. The bass-playing singer's

- self-depreciation at it's best!). *The Cabbage* rose to the live occasion brilliantly. Then, the moment I had been waiting for all weekend was finally here. *Sparky's Dream* brought me as close to tears as I have been at a gig for a long time. Ah, yes. My apologies to The Verve, but *this* is music.

The encore was long and full of great songs. *God Knows It's True* and *Everything Flows* rocked along at a fiery pace and everyone loved it. The Beatles' *Rain* was a pleasure to listen to as was a new instrumental track that rose slowly and repetitively to its climax before falling back to the original riff. Cool. And that was it. Very cool and lots of fun. You can't ask for much more. Sure, some may criticise the Fannies' set for being a bit samey but the strength of the individual songs, coupled with their genuinely good-natured enthusiasm, is enough to justify them recording ten more albums of the same stuff. And you'd all love it.

Oh, hell. The gig's over. It's all down



## NOT STEP ONTO THE TRAIN WITHOUT A WALKMAN!

The night was long, but not without an end. And with the rising sun came a new hope. We were going to make it. Even if our lack of substantial sleep did mean that the jokes were getting worse and the giggling more uncontrollable. *This is the daybreak and this is the love we make...* Oh dear. Amid growing bawdiness, the paddocks and dam(n)s gave way to Melbourne's fringe suburbs and then, in turn, to a series of fleeting glances of the city's skyline. And then, after more than half a day, we had arrived. First stop - public toilets. Like the true land-lubbers we are, we kept visits to the train's toilet to a minimum. Oh, for a well-anchored piece of porcelain. Second stop - McBreakfast. Ah, come on. Give us a break. It was the only place we could find that was open outside business hours. Honest.

The bottom line? We made it.

## The Gig: Teenage Fanclub at the Prince of Wales

Bugger! If only we had tickets to the second show instead of the first. If only we had known that You Am I and The Earthmen were supporting TFC on the Sunday but not on the Saturday. Bugger! Instead we get Rail and Snout.

suit, tie and generally pogo-ing manner made for an entertaining set. He had a pretty cool voice, too. A point of trivia: the guitarist used to be in ultra-saddo Ride rip-off merchants, Afterglow. Pulling the plug on that project and joining Snout was probably the best decision he's ever made. The highlight of a quite enjoyable, and consistent, set was probably their hotted-up cover of *Paperback Writer*. Not too shabby at all.

Finally it was time for Teenage Fanclub to do their thing. And did they do it? The intro to *Hang On* tore through the packed room in typically aggressive fashion before melting out into a beautifully laid back sea of harmonies. The set passed in a blur of wonderfully melodramatic guitars and vocals with only four songs from *Grand Prix* getting an airing. *Escher* raised the tempo for the crowd surfers and sounded about seven times better than it does on record (and that's saying something). *The Concept* was absolutely glorious and, rather than entering into it's second big guitar solo, broke into a fearsome rendition of *Satan*. On stage, the band were really enjoying themselves - I think they're happy whatever they're doing - and the banter was genuinely funny ("This is from our mega-flop album, *Thirteen...*"



hill from here. Once again, bugger!

## The Journey 2: Melbourne to Adelaide

We didn't get any sleep on Saturday night. We had to get out of the hotel by eleven o'clock in the morning. We didn't have anywhere to sleep during the day so we loitered around Melbourne for nine hours until we could board the train. We felt very tired. Once again, I couldn't get any substantial sleep. Forty winks? More like two or three. Never mind. Two nights in a row without sleeping isn't as bad as it seems. However, one night's sleep out of four isn't so good. Too bad for me, I suppose.

## The Verdict

Need to get to Melbourne and back again? Have a bit of time to spare? Not much cash? Catch The Overlander. Fifty bucks return (student concession) is chicken feed for a slightly trying, but quite interesting, experience.

Oh yes. One more thing. Teenage Fanclub rule the world.

Mark Scruby



**Use this to test whether Oasis sound any different now that they're #2 on the charts.**

For Sale  
Panasonic CD system. As new. Double tape deck, single CD. Excellent condition. Only four months old. \$500 neg. Call Miguel on 041 981 7853.

**"Roger Ramjet & his Eagles fighting for our freedom."**

Eagles American Football Club  
Player vacancies available. Training held at Daly Oval, Hectorville Sports Club, Fisher Street, Magill, Monday and Wednesday nights, 7 pm to 9 pm. For more details phone 254 7675 or write to Eagles American Football Club, P.O. Box 60, Salisbury South, 5106.

**Doesn't anyone ride racers anymore?**

For Sale  
Avanti Mountain Bike. Excellent condition as new. Only four months old with new helmet and U-bolt lock. \$500 (negotiable). Call Miguel on 041 981 7853.

**Pay 50 bucks to never have a moment's peace.**  
Classified

For sale - Pager, two line, alpha numeric. Good condition. \$50 o.n.o. Phone 0414 781496.

**Walk so Kieren can swim.**

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 Margret Ralston  
Event Manager: Ms Valerie Beddoe.

**What has more kids than a swap card store but isn't a front for juvenile gambling? It's rice, Edmund Rice.**

The Adelaide and Flinders Uni Edmund Rice Camps Clubs are holding a joint Quiz Night on Friday, 27th October, from 7.30 pm. Edmund Rice Camps run "Holiday Recreational Programs" (i.e. camps) for youth at risk, and hope to provide an enjoyable experience with (theoretically) positive role models. They are mostly run by young adult volunteers and rely entirely on their own fundraising efforts. For more info about the camps or the Quiz Night, or to book a table, please phone Trish on 234 2937. Thank you and good night.

**"Calling International Programs" (repeat in Thunderbirds style International Rescue voice for full effect.)**

Attention to all international students out there ... International Programs (IP) has just purchased a van and is holding a competition to create a logo and slogan for it. The logo has to be distinctive, striking and the words "International Programs Office" must appear as part of the logo design. A cash prize of \$200 for the best design is up for grabs. All designs should be submitted to the IP Office by the end of October, 1995. Winners will be announced early November. For more details, contact the IP Office at 303 5252.



**Nikes and Back2Front baseball capz not included.**

Wanted  
Basketball backboard with hoop.  
Ph 339 1331

**Commemorative powder blue berets going cheap.**

The United Nations Students' Association  
*Getting the Global Picture*  
Membership open to all students. Inaugural General Meeting, Union Cinema, 5th Floor, Union Building, Tuesday, 24th October, 1995 at 1 pm. \$5 membership fee includes free or subsidised admission at all UNSA seminars and social events as well as an award-winning monthly newsletter. For more information, call Sam on 363 1607.

**I have enough trouble passing in English.**

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.

**Potential fake ID up for grabs.**

Lost  
Black leather wallet and contents. Went missing in library between 5 and 6 pm, Friday, 6th October. Please return to: M.C. (Pigeonhole: Organic Chem, Badger Building, Basement) or contact 31 2526.  
Note: Would really appreciate the missing driver's licence.

**Not sorted for Es & drummers.**

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

**Discount desk desires doting damsel.**

One big cool office desk to go to a loving caring person, who will treasure its coolness for years to come. It's cool, it's clean and it's in perfect condition and it's only \$75. Call Ange on 267 4679.

**No, that's not what I had in mind when I said I was going to 'shake hands with the unemployed.'**

Are you unemployed? Are you now, or will you soon be, 'case managed'? If so, please contact Mark Kernich, care of South Australian Council of Social Service, on 231 6056 as someone is trying to improve our wages and conditions.

**They can't be hot or she'd be selling them, so what's the catch?**

Television, amplifier, record player, tape deck, tuner and speakers to give away. In variable working order.  
Ph. Kirsten 267 2160

**Don Lane approved.**

The Gridiron Association of SA is holding a scrimmage day (lightning carnival) on Sunday, 29th October, involving all seven teams. Games will start from 10 am and continue all day. Food and drinks will be provided (licensed bar available). Prospective players and coaches, interested spectators and complete novices are all welcome. Hosted by Eagles American Football Club at their home ground, Daly Oval, Hectorville Sports Club, Fisher Street, Magill. For more information on playing, call: 254 7675.

**Southern wit reaches its height on the Hallett Cove train station.**

Reward - Wanted Alive  
Witty words for The Southern Light *Friends and Family* 1995 Anthology. Send ASAP to:- Kopikat, GPO Box 1991, Adelaide, 5001.

**I hear Reckoning will be donning the yellow t-shirts for this vote grab.**

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.

**Video meditating is so much easier than concentrating on the real thing.**

Vipassana Meditation  
Introductory Video Presentation on Wednesday November 1 at 12:30pm in the WP Rogers Room, Level 5 of the Union Bldg.  
For information please call: Chris on (08) 267 4948





With sperm counts among British men tumbling, the demand for high quality stock from Down Under is on the up. Chris Campbell explains how, for Aussie and Kiwi guys keen to earn a few quid, there's never been a better time for spanking the monkey.

Hard up? Short of cash? If you've got the balls, then you've got the means to pay the rent.

Hundreds of hard-up Aussies and Kiwi men are earning extra cash through milking the worm, stroking the rope, spanking the monkey, tossing off, WANKING! Call it what you want but men are being legitimately paid to masturbate.

It's called Donor Insemination or Sperm Donation and it's big business in Britain. An estimated five per-cent of males in Britain have fertility problems, mainly due to dud sperm, and as many as one in six couples require help from a specialist.

Over the last 50 years, sperm counts have been getting lower and lower. All the experts tend to agree on that. But not everyone agrees why.

Bad diet (unhealthy sperm), excessive alcohol (pissed sperm), tight jeans (sweaty sperm), stress (frigid sperm), cigarettes (Silk Cut sperm), undescended testes (shy sperm) - the facts are male infertility can be caused by a multitude of reasons and, because medical people

## COME ON

are that clever, they use lots of impressive terms to describe the problems.

Azoospermia - now, straight away you would think any man who suffers from this condition has had a run in with an animal. Perhaps he was feeding nuts to a monkey at London Zoo and the monkey grabbed the wrong ones. No, Azoospermia means 'zilchospermia'. Absolutely no sperm at all. Shooting blanks all the way!

Oligospermia - do not try and order this in an Italian restaurant. It means a few sperm produced but not many.

It's not easy being a sperm. Healthy sperm need to have excellent mobility because they have a hell of a distance to swim to reach their ultimate destination. The Egg.

Let's pretend that you're a sperm. I want you to stick on your Speedos,

Gary from Hammersmith, formerly Dunedin, believes his sperm production rate may have slowed to the accepted tea towelling rate after receiving a painful kick in the bollocks from Deirdre, his dishwashing flatmate.

Perhaps you're wondering why men ejaculate hundreds of millions of sperm, when it only takes one sperm to fertilise an egg. Because only one spermatozoan (single sperm, not what cowboys spit into) in 80,000 ever makes it to the Fallopian tube. Obviously, with a low sperm count, the chances of fertilising an egg decrease immensely.

Waste not want not I say. Certainly there is a case for men to start recycling their own sperm. With billions of perfectly healthy sperm going to waste each day, recycled Sperm Centres could be the way of



whether your family has any hereditary physical or mental disorders (was Quasimodo an uncle and can you relate to the movie *Silence of the Lambs*?).

You will also be screened for Hepatitis B and the biggie, Aids, so expect a blood test. Don't worry, it's on a little prick.

Most clinics pay between £15 and £17.50 per donation. Not bad for half an hour's work at the most.

Stuart of Acton Town, formerly Hobart, who is a regular donor, reckons it's a pity he can't turn it into a nine-to-five job. He might be able to, but he'd end up with shocking RSI.

Some clinics even pay expenses. Whatever they are. Perhaps *BYO Playboy* and *Kleenex* tissues.

Many men tend to get embarrassed when the time comes (excuse the pun) to produce the goods: i.e. fill a specimen jar full of the stuff of life. In a few cases, some men are unable to ejaculate. It is impossible to fake it, so just relax and enjoy it. The nurses won't be knocking on the door asking if you need a hand. Remember, you're getting paid. If it helps, think of it like a blood donation. Except your not likely to receive a sticker on your shirt saying "Hi, I Gave Sperm Today". But as you leave, they will thank you for coming!

Thanks to TNT, a mag for Aussies in the U.K.

*"Let's pretend that you're a sperm. I want you to stick on your Speedos, jump into the sea and swim to England. That's comparable to the length a single sperm has to travel to make it to the egg. So not only will you be stuffed, you'll also be mighty pissed off when you find out England is only there about four days a month."*

jump into the sea and swim to England. That's comparable to the length a single sperm has to travel to make it to The Egg. So not only will you be absolutely stuffed, you'll be mighty pissed off when you find out:-

a) England is only there about four days a month.

b) When it is there, even though roughly 500 million are eagerly looking forward to entering, only one will be allowed through.

And, if you have poor mobility (lousy swimmer), then you're more than likely to end up stranded in an Eggless Zone.

Low sperm count and abnormally shaped sperm are two other sperm problems facing infertile men. From puberty, a healthy fertile male produces sperm at a mind-boggling rate. Around 60,000 at minute. So guys, next time you're lazing around the flat and one of your female flatmates tells you to grab a tea towel, you may wish to advise her that you're far too busy producing three and a half million sperm an hour. Be very, very careful though.

the future.

For health reasons, "Use By Date" stickers would have to be strategically placed on each sperm, of course.

Men with abnormally shaped sperm also face fertility problems. Large numbers of abnormally shaped sperm, the two-headed sperm, reduce a man's fertility.

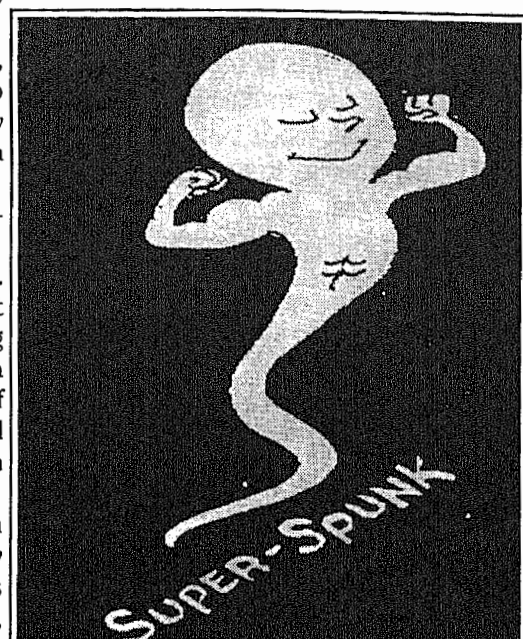
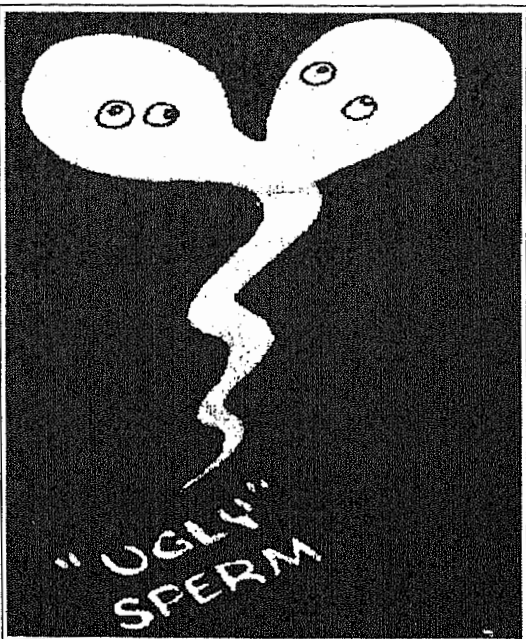
Let it be said, two heads are not better than one. They are referred to as Ugly Sperm by many in the medical profession because The Egg spurns all advances from Ugly Sperm, accepting only the best looking spermatozoan. Snobbery runs deep!

Now, the big question, guys. Are you willing to assist couples with fertility problems by becoming a sperm donor?

If the answer is yes, then - COME and earn money.

First things first. Donating sperm is not simply a case of walking into a clinic, sitting in a little private booth full of girlie magazines and tossing off into a specimen jar.

You will be asked to fill in a personal health history form containing questions about your own health,





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# Union Activities

## What's on

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### Student/Staff exhibition

*now on in the Union Gallery,  
Gallery Coffee Shop,  
Level 5, Union House*

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### Melbourne Cup luncheon,

Upper Refectory, level 4, Tuesday November 7th,  
only \$12 for a full Chinese banquet,  
noon 'til the running of the Cup at 3:15pm.  
*Phone Union administration on 303 5401 to book.*

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## Hung Le

Recently featured in *Wog-a-rama*  
and in the documentary **What's so funny?**  
about comedy, ethnicity and political correctness.

**Now come and hear him live,**  
UNIBAR 6pm Friday 27th October





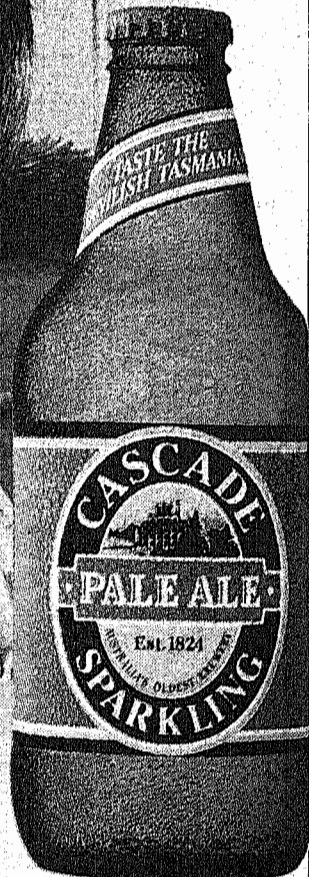
# The Devilish Tasmanian.

SOLID HEAD

PLENTY  
OF BITE

DISTINCTIVE  
MARKINGS

STRONG  
FULL BODY



CASCADE PALE ALE.