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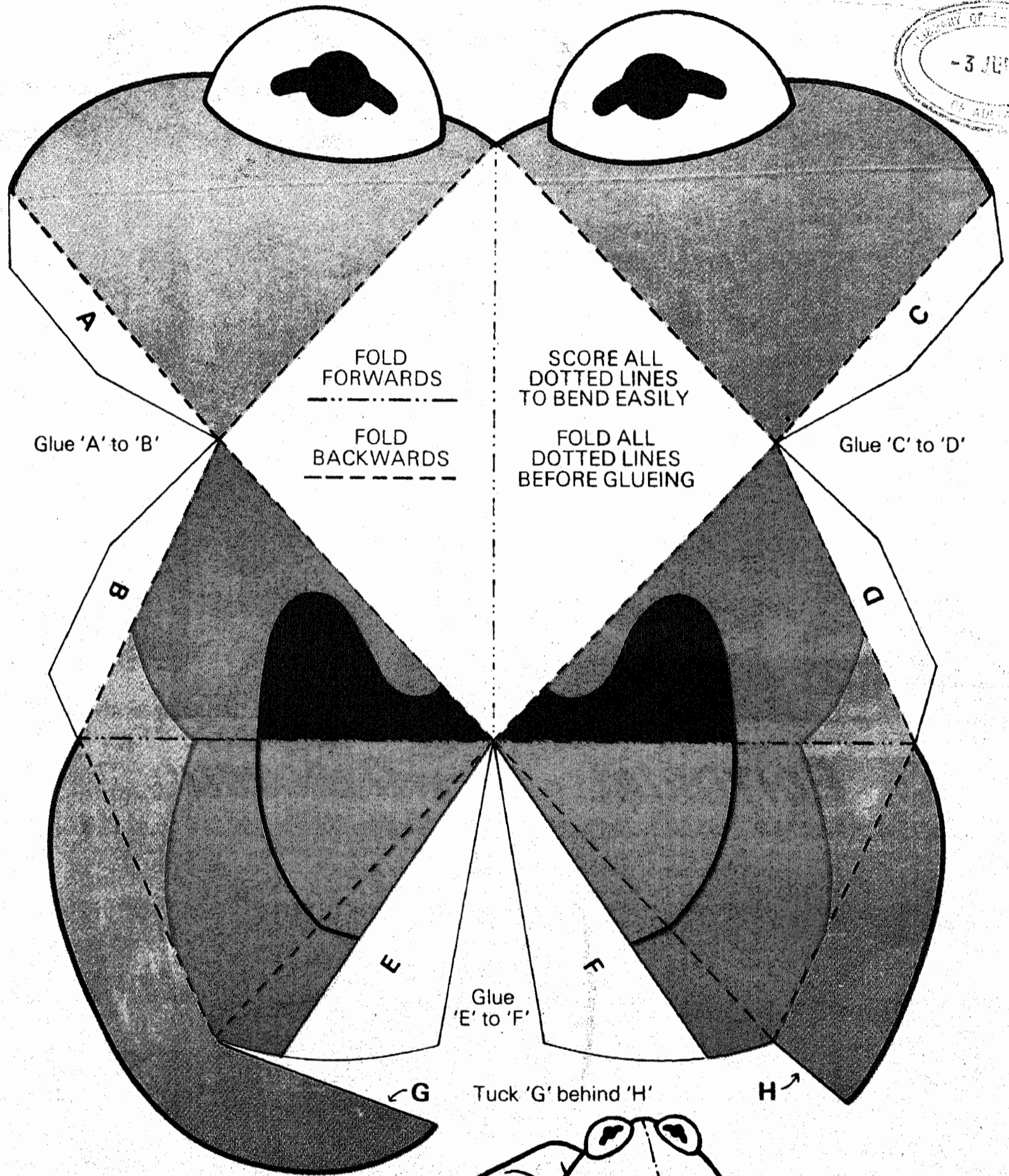
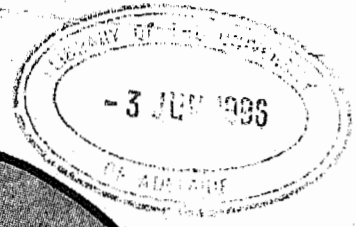
On Dit

The Wayward Student

Issue 10

May 27, 1996.

Volume 64



FOLD FORWARDS
 FOLD BACKWARDS
 SCORE ALL DOTTED LINES TO BEND EASILY
 FOLD ALL DOTTED LINES BEFORE GLUEING

Glue 'A' to 'B'

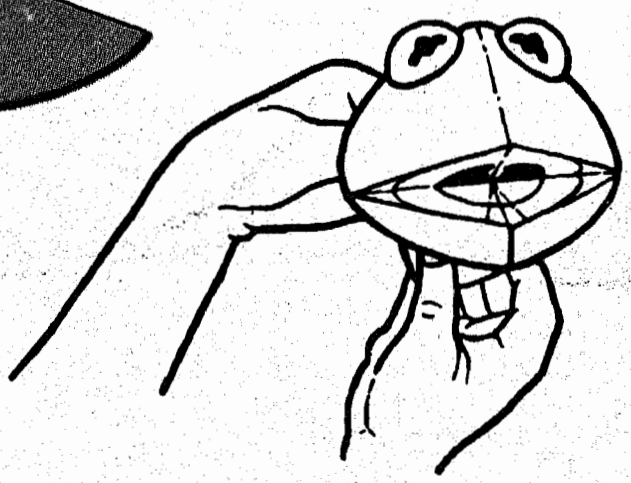
Glue 'C' to 'D'

Glue 'E' to 'F'

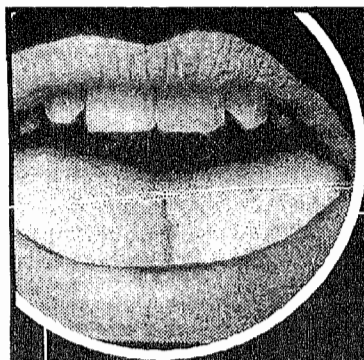
Tuck 'G' behind 'H'

Hold by the triangular piece at the back

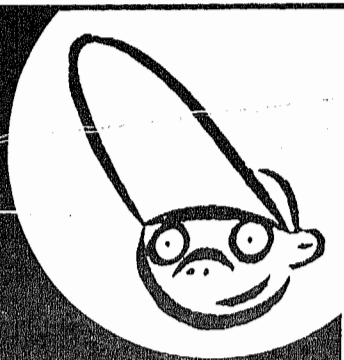
... and move mouth up and down with flap underneath.



The Fun Never Stops!



CHEMISTRY

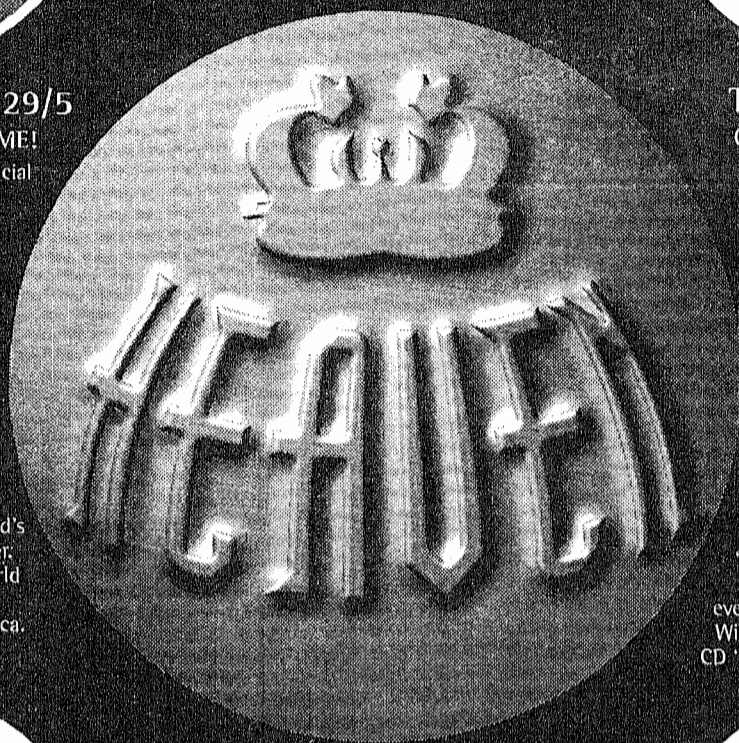


WEDNESDAY 29/5
PARTY BACK IN TIME!

Win tickets to the official launch of 'The Rocky Horror Picture Show' Gold Edition video & CD, with previously unreleased footage & soundtracks.

FRIDAY 31/5
PLANET DANCE
HEAT 2

A search for the World's Best Free Style Dancer. Win a trip to the World Final to be held in Sun City - South Africa. ENTER NOW!



THURSDAY 30/5
CARTOON CHEMISTRY

Scarab Fashion Parade



Next Week:-
The Legendary Carl Cox
Tickets Central Station
or Chemistry.

SATURDAY 1/6

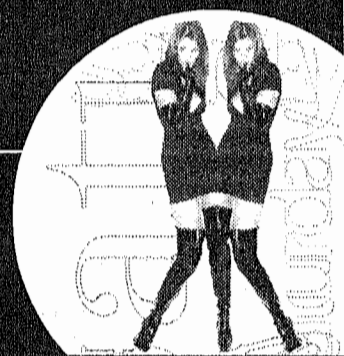
CLUB! PARTY!
DANCE! MUSIC!

'Executive Decision' movie tickets given away with every Bacardi purchased plus Win Michael Jackson's latest CD 'They don't care about us'.



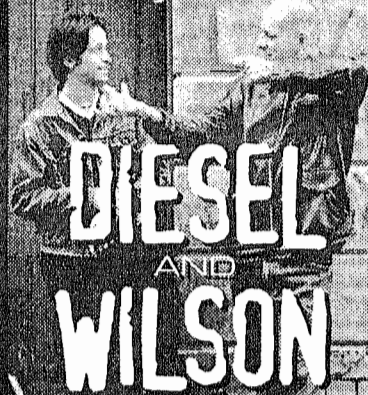
Friday's

the club



LIVE
IN HEAVEN

Sunday June 2nd



Plus NIKKA COSTA
Diesel's only 1996 performance!
Tickets at VenueTix and CC Music.

Monday June 16th

frente



Tickets at VenueTix and CC Music.

EDITORIAL

PRODUCTION NOTES

OK Kids. Serious gear. This little ol' rag you pick up each week has been saddened to learn of the deaths of some of its brothers and sisters.

All 15 student newspapers in Victoria have come under threat following the Kennet's Government's introduction of Voluntary Student Unionism in 1994. Under the reasoning of "being used for political purposes," two papers, Monash Uni's *Lot's Wife* (in existence for more than 50 years) and RMIT's *Catalyst* (est. for 33 years) have already been closed down. A Trobe's *Rabelais* (who's Editors are in hot water over a shop-lifting article) and Swinburne's *Tabula Rose* are also expected to close. Only two papers, *Farrago* and *Sargasso* have been guaranteed funding for the rest of the year. But what about next year?

So why should we be concerned? Student newspapers play a unique role in giving students a chance to voice their opinions in a forum unhindered by political agendas or conservative advertisers. Working on them gives students skills and experiences that cannot be gained elsewhere. These skills can mark the beginning of a successful career in the media, in fact, many of Australia's top journalists, cartoonists and illustrators got their start on student newspapers.

But apart from that, the closure of

Lot's Wife stinks, and is an example of effective muzzling of unfavourable opinion of the Kennet Government (they'd after all published a letter entitled "Ode to Jeffrey" which slagged off Kennet to the tune of *Advance Australia Fair*). Yes, of course it's a political statement. But as people old enough to legally vote, shouldn't students be politically aware? More often than not, many students would rather spend their days with their heads buried firmly in the sand.

And freedom of speech? It is outrageous that those students' political views which are not compatible with the governing majority, can be silenced so completely.

We as students *cannot afford* to be apathetic. Now more than ever we must be vigilant. The rally last Thursday attracted a mammoth gathering of both students and staff concerned over threats to education funding proposed by the Liberal Government. The action will be continued with a staff strike this Thursday. All this shows that we are prepared to stand and fight for what we believe in.

On Dit, like all SA uni newspapers, is safe from threat at the moment but it's a scary thought indeed that such an important forum as a student newspaper could be killed and buried.

Kerina, Frank & Christina.

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

Editors:

Kerina West
Frank Trimboli
Christina Soong

Advertising Manager:

Josie Simpson

Freight:

Fiona Sproles

Typesetting:

Sharon Middleton

Printing:

Cadillac Printing

Coming Up Roses

Ching-Yee (yay!), Anthony (coffee man) Paxton, Mark K, Shelley K. (mmm strawberry daiquiris), Chris Slape, James (hurteous) Morrison, Natalie Whelan & Kerryn Doyle (Welcome to our new Vox Pop Sub Eds!), Babs for the cool music tape, The Connection for his incredible disappearing Aunt and good gossip, Barbara Fitzpatrick, Mark Scruby (you're a joker, you're a joker, you're

a ...) and last but certainly not least, Tara Hemingway for being such a lovely, lovely lass who knows how to flog a dead horse like no other. Give it up and get out more.

Where We Are:

The *On Dit* office is located on the Nth. Toe campus opposite the Barr Smith Lawns, in the basement of the George Murray Building (opp. men's toilets.)

How to Contribute:

You can drop off your copy at the office or in the contribution box situated in the SAUA office.

Alternatively, you can drop us a line at *On Dit*, c/o Adelaide University, SA 5005, phone us on 223 2685/303 5404 or fax us on 223 2412.

Deadline for the Next Edition:

May 29 (out June 3).

After that, it's holiday time due to a public holiday and semester break. The *On Dit* after that is the Women's edition called *Elle Dit*. It comes out first week of Semester 2 on July 29 (deadline July 24).

About the Cover:

It's time to start the music, it's time to light the lights, we hope you enjoy our contribution to exam/essay stress relief.

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PRIZES

6 DEAD MAN T-SHIRTS PRESENTED BY JACK DANIELS AND COLA WITH THANK TO LYNDALE EDWARDS. TO WIN, JUST COME DOWN TO THE ON DIT OFFICE ON WEDNESDAY AT 12:15PM AND ASK NICELY.

then cunningly tapped myself on the shoulder and ran while I was looking away but I ran straight into a hard tree and dislocated my brain muscle. Since then, it has been malfunctioning and I have been unable to perform effectively in everyday tasks such as eating bananas, using toilet paper and planting watermelon seeds.

BaNanA MaN
2nd Year Comp. Sc.

Alan's Back!

Dear Editors,

It was my pleasure to attend on the 23rd May, a rally backed by various student organisations which was purportedly a means to express outrage at the Federal Government's consideration of savage budget cuts to the higher education sector. I marched for some time in the company of two students who, like me, broadly support the Coalition's efforts to restore fiscal responsibility to a status of



CAN WE PIN OUR HOPES ON YOU?

Every day, we lose thousands of hectares of irreplaceable wilderness, and the task of saving what's left has never been more urgent.

This world Environment Day, Wednesday June 5, you can help save our precious wild places by selling Wilderness Society badges. Just ring 08 231 6586 and tell us you'll take part



The Wilderness Society
Badge Appeal.

We're pinning our hopes on you!

high priority in the governing of our nation, but take exception to the manner in which this goal is being pursued in the area of higher education funding.

We were therefore distressed, as you might imagine, to learn from Ms Libby King, during her speech outside Senator Vanstone's office, that we were, in her view, also marching in opposition to Liberal public policy as a whole, voluntary trade unionism, privatisation, expenditure cuts in general (and, hence, some economic policy), that fact that the Liberal Party "only cares about rich people" and last but certainly not least, the secret Liberal plan to fill universities with "thick, rich, white kids".

It seems that in her Leftist denouncement of right-wing conspiracies, Ms King neglected to mention her conviction that minions of some clandestine, cryptofascist, extraterrestrial agency are infiltrating the nation's parliaments. Nevertheless, the presumption that a rally which was advertised as a demonstration of anger at the severity of higher education budget cuts could be converted at Ms King's whim into a party political rally was insulting to the demonstrators and highly counterproductive. It further tarnishes the reputation of the National Union of Students, already seen as unjustifiably partial to the Labor Party and ensures that the protest will be interpreted by the Federal Government as a gathering of student radicals rather than an honest reflection of student opposition to proposed budget cuts.

It was encouraging to see student participating in such significant numbers to voice their opinion on this crucial issue. One can only hope that Ms King's emotive, paranoid and partisan outburst did not distract the otherwise clear message that opposition to higher education budget cuts has a broad base throughout the student body.

Yours sincerely,
Alan Anderson
Engineering

Libby has her say

Dear Klay,

In your letter in the Prosh Rag you mentioned that "Liberals realise inequalities exist in society." The only problem that I have with this is that the policies of your party show an interest in perpetuating those inequalities.

The Liberal Party is attacking the socially and economically disadvantaged so the rich can stay rich.

Students must make the Liberals justify sacrificing the right to an education so they don't have to tax their rich buddies.

It was great to see so many people at the rally on Thursday who were enthusiastic about getting involved in the campaign against funding cuts. If you want to get involved but don't want to join the Libs as Klay suggested, check the classifieds for the EAG and SAEN meetings and come along to the NTESU rally on Thursday.

Libby King
3rd Year Arts

It's only just begun...

Dear On Dit,
I am aware of the impending smear

campaign concerning the financial losses incurred by the organiser of Prosh @ Dark, Ms Brigid O'Neill, and would like to cast some light on the situation. I was involved in the organisations of advertising and decor for the event. I was involved in the organisation of advertising and decor for the event, and systematically worked with Ms. O'Neill and against the circuitous network of the SAUA. I think that to label Ms. O'Neill as negligent would be both inaccurate and misleading. I have been involved with the organisation skills and executed her tasks in a responsible fashion, presenting a high-quality event at the end of the day.

To my view, the reasons that money was lost are blatantly obvious and not at all what the scapegoat-seeking tribe of student politicians want to hear. As a student I was unaware of the startling inefficiency of the SAUA due to my lack of contact with it. However, during the organisation process, I encountered enough buck-passing and inefficiency to last a lifetime. We basically needed three signed forms and the written permission of four hierarchical levels to turn a strobe light on. There is an office of paid representatives, yet no one seemed to have the time to stick the posters up or hand fliers out (and considering the sheer importance of advertising for a party, one would think that this was not the time for a demarcation dispute.) To my view, the idea of teamwork is passe in the SAUA.

It must also be understood that putting on a party always has been, and always will be, a risk. There a myriad contributing factors such as competing events, the success of advertising, the time of year... even the weather can affect the number of tickets sold. The equation is non linear and cannot be reduced to a simple "reason for failure (f) = Ms. O'Neill. From what I have heard and already read, it seems that Ms. O'Neill is about to become a political football. Do not be fooled. Buck passing in the ranks of the SAUA extends a lot further than they would have us believe.

Yours in the hope that this will catalyse a vacuum-cleaning of the SAUA (of should that be SEWER?)

Belinda B

Grammar Fascists 'R Us

Dear On Dee,

Evree tiem I rite us a letta, u miss print sum thing in it. And the bad thing iz, tha miss print all so makes sens in that putikyoola sentens, and thairfor mie poynt is compleetlee and uterlee lost to tha readers. Plee's print mie letta how I hav ritten it this tiem. Thank u verree much.

Sinsee-erlee,
Dayvid Lie-nij

P.S. Why does everyone get so offended so easily about so much? I think a lot of people at University need to cool down somewhat. I sincerely doubt that most people intend to offend others in their letter-writing, so why do so many people find such offensiveness in innocent remarks?

P.P.S. I'm not a homophobe, but just so Glamma Pussy can win her bet, I'm gonna slander her letter: Hey, Glamma Pussy, you funny homolover, cool down!

Love the Floyd

Pink Floyd. Its an integral part of a person and is often the essence of who a person is, shaping their thoughts, beliefs and actions.

Whatever your musical preference, one thing is certain; like so many other things, dance music is (largely) assumed, whether it be by the media or by mainstream society. Too often, Floyd heads, unusual fans and others are overlooked, dismissed or put down in both subtle or blatantly clear ways.

This Pink Floyd fan acknowledges all Pink Floyd fans.

Enjoy.

Dave

P.S. If Pride can do it and take us all by surprise, so can I. Thursday, 30th May is Blue Jeans Day. If you are wearing blue jeans that day, it will be assumed that you are Floyd-friendly.

Calling All Psychos

Are you slightly strange? Have you ever wanted to piss off for a year - and piss off all your friends at the same time? Has the thought ever crossed your mind to throw yourself into a foreign country with no idea what your'e doing, except perhaps to study there? If any of the above sound like you, then the Exchange Students' Association is for you. We don't care if you're a past, present or future exchange, or even just interested. Yes, we are up and running again (after a forgettable 1995), and intend to spend the year having loud, outrageous parties doing what exchange students do best - getting drunk. The only hassle is that we need more people to do it with. If you're at all curious, and would like to hear about our first major event - a South American theme night - then come along to the North Dining Room at 1:00 pm on Tuesday, June 4th, for our Special General Meeting. All are welcome.

Kerryl, Jo and Kate,
ESA exec.

An Avid Reader

Dear Editors,

I read *On Dit* ten years' ago during my time as an undergraduate and now again, being back at Uni, I've noticed the same trend in "Letters to the Editor" page(s) and the "Issues" pages. In order to appear tough, with street credibility, a few contributors use an antagonistic style, e.g.: "The trouble with ... men / that religion / that philosophy / the — faculty", etc.

Well, let's lighten up; far from sophisticated, it's very counterproductive.

On a personal note, I tried the politically correct "advice for men" from these types back in my younger days - I mean really tried and it left me isolated, with clinical depression hot on its heels for my troubles. Now, avoiding antagonistic lines about Snags, may I invite a different response from your readers. The theme(s): "What womyn and grls are looking for today in relationships with guys" or "Do you really want guys approaching you in ... pubs / discos / library" etc. and "How is he to know?".

Yours in anticipation,
Jack
Science Faculty



Elle Dit

The Women's edition of *On Dit* arrives 1st week of 2nd Semester on July 29 (deadline July 24).

Contribute articles, artwork, photography & personal stories.

Elle Dit is produced by women, for women.

It's your chance to get involved with student media and to be heard.

If you're a woman interested in being part of the Elle Dit collective, or just want to get involved, please contact Kylee Smith on 303 5406.



Kym Taylor
SAUA President

NDA

Thankyou to all the students who came out and rallied for the National Day of Action. 5000 students rallied state wide and gave a very clear message to the Government and Senator Vanstone that we won't accept cuts to education, we won't accept cuts to Austudy, and we won't accept increases to HECS.

Thankyou

Special thanks must go to Gareth for the great job he did of organising the NDA for Adelaide Uni. Many thanks also to Liv, Amrita, and all the students who came and helped out with the NDA in small and big ways. Thanks must also go to the acting Vice-Chancellor Mary O'Kane for addressing the rally at Adelaide University.

Computer Suite

It seems that the Government is not the only one going back on it's promises. The University, despite assurances that the library hours would be extended if the computing suite was put in the library, have decided that there will be no extension of opening hours. This means that there will not be a 24 hour computing suite and it also means the library won't be opening for longer. If you're as annoyed as Colleen and I about this then please come and see us and register your complaint.

Disability Liaison Officer

The University obviously wasn't content with rejecting a full-time DLO for the University. Now the Senior Management Group has decided to place the part-time DLO in Student Services along with Loans and Housing. This is despite the fact that the SAUA, Equal Opportunity, and Welfare Officers made it completely clear that we did not think Student Services was the appropriate place. SMG's decision reflects a complete misunderstanding and outdated approach to disability issues.

Closure of Office

The SAUA will be closing on Thursday 30th May in sympathy and support with the NTEU staff strike for a 15% pay rise claim as long as the pay increase does not come from student fees. The SAUA will be open for any emergencies students may be having. However, we won't be open for things like photocopying.



Gareth Higginson
Education V. Pres.

Well it's come and gone....the NDA march that is.

I'm sitting here in my office totally exhausted and extremely satisfied that we all did a great job in the march.

THANK YOU TO ALL OF YOU WHO ATTENDED!!!!!!!

(There's so many people who need to be thanked individually and I will try and get to each one of you to thank you!)

I feel that we, as a student body, sent a clear, precise and united message to the government, in particular Amanda Vanstone. Around 5,000 students marched and all of us have made a difference. But we cannot let it rest there. We must continue to oppose such regressive attacks on our education always. We should try and support the staff rally this Thursday and get ready for our next day of protest on August 19 (I think). Don't hesitate to come into the SAUA to find out more about the cuts and how you can help us in the Association fight the cuts.

This is very serious and scary and real! Your educational future is on the line here and it's no use saying next year that you wished you'd acted earlier....it'll be too late!

We must realise the urgency of the situation now and be prepared to fight back harder.

Just a quick reminder to you all that the exam timetables are now up and if you do have any hassles leading up to the exams or any after the exams, don't hesitate to come and seek advice from myself or the President, Kym.

Until next week, this time, this place, remember:

"Question everything"
Yours in faith
Gareth.



Brigid O'Neil
A/C V.P.

In addressing the issues of society does one seek to examine the actions of individuals or those of the collective? Are we beings who act only according to impulses or are our actions predestined by society. If by society then one questions how this society is created and whom by.

What is University culture? In past years it has been driven by the same spirit that created Prosh. Sadly though, I fear this spirit is dying. The purpose of University is to gain that mecca, yet in the '90's we seem so often to forget the other side of life. Beginning the slide into Post Prosh, there was WW1, WW2 and then PP1. Please refer to the Prosh article for more details of the shenanigans that went down.

I am currently evaluating the types of activities to run during the remainder of the year. If any of you have any ideas or suggestions, let me know. We can always revert to the beer and bands but I like to think that there is more to our minds than that. If you can only enjoy yourself whilst inebriated, then check the mirror baby. It may not be the real you looking back.

I want to take you back. Back to Saturday 18th. Where were you? There was a wicked show on campus and - you missed it. There is bad news associated with this so, once again, please turn to the Prosh article for more info. I lay myself bare to the Adelaide Uni community. No, not a nude spread, just a frank discussion.

After all, those shocking exams and other study-like things, are our saving grace. Holidays. (Did you know that the average Uni students spends over 5 months of a year enjoying holidays?) Most importantly is the 25th SAUA celebrations when we return. (I'm going AUSKling so see you there!)



Kylee Smith
Women's Officer

Working with the Women's Officer in the Students' Association are four women - The Women's Standing Committee. The Women's Standing committee meets fortnightly to discuss campaigns, activities and issues which will be undertaken by the Women's Officer. Any woman student of Adelaide University is welcome to attend these meetings, and I would encourage you to do so if you are interested in finding out more about what the Women's Department is doing, and how they are spending your money!

Call Kylee Smith for details on when the next meeting will be held.

Women in the Arts Week

Thanks to all those who participated. It was a fairly small and low key event, I expected this as it was the first one of it's kind to be held at Adelaide Uni. Hopefully it will become an annual event and will establish a good reputation over the years. Even though it was small, the women who were involved were enthusiastic and some interesting discussion and new ideas took place.

The Women's collective

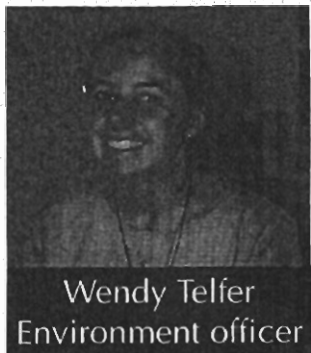
Don't forget the Women's Collective meets every Monday at 1pm in the Women's Room and all women are welcome to attend. This is one of the few forums that women students have available to them to meet with other like minded women to discuss issues which affect them at Uni. I would encourage all interested women to attend!

The Pearl Bird

Tune into Student Radio every second Tuesday 10:50-11:40 on SUV 531 on the am dial. To hear the student radio Women's Collective show.

UP AND COMING-

- The *Elle Dit* Collective - watch out for ads in *On Dit*, if you would like to be involved leave your name at the SAUA desk.
- NOWSA details still coming from Perth, but will be published here as soon as I know. Fundraising still happening!
- Watch out for a computer literacy course for women happening soon.
- Blue Stocking Week takes place in August, if you have any ideas please bring them into the SAUA.



Wendy Telfer
Environment officer

URANIUM MINING

On Friday a rally through town was held to demand a Nuclear Free Future. It asked that no new mines are created in Kakadu and that an Environmental Impact Statement of the Roxby Downs expansion be conducted. Thanks to those people who came and if you missed it there is a "No sale of Uranium, No sale of Telstra," rally on World Environment Day, June 1, 12 noon Victoria Square.

DUCK SHOOTING

Please sign the petitions to ban

duck shooting. Recreational duck shooting has been found to involve littering, pollution, and the shooting of protected species. Valuable wetlands are polluted with lead shot, which poisons many water fowl. Recreational duckshooting has been banned in WA and NSW, now its South Australia's turn. So sign the petition and stop the killing of native birds.

STUDENTS & SUSTAINABILITY CONFERENCE


1 - 5 July Southern Cross University, Northern NSW. Meet other stu-

dents who care about the world, learn and discuss environmental issues. There will be over 100 workshops to choose from including green activism, world problems, deep ecology, bioregionalism, permaculture, wildlife caring, science, Uni Environment Policy, gender & sustainable change and many more. If-you're interested, please come and get a registration form in the SAUA or ph 303 5182 and I'll post you one. Its a fantastic way to get inspired and rekindle the fight to save the world.



Morning Coffee
Afternoon Tea
Late Dinner Pizza

Pamper yourself at Lunch and Dinner too!



EQUINOX

LEVEL FOUR

UNION BUILDING

Let's go skiing now...

As winter creeps in and the sun, sand and surf of the summer are but a faded memory (as is your golden tan), unless you brave the icy waves in a wetsuit, then it is probably time to head for the hills - and the snow.

The Queen's Birthday Long Weekend is the official start to the ski season, and it's drawing near. This means that if you're even thinking of going to the snow, now is the time to save up, start shopping for a good deal, and putting down a deposit, if you intend to hire your gear.

For the novice, this is really a time for much decision-making.

Mount Thebarton

The closest place to ski is at Mount Thebarton, which is somewhere to get a feel for skiing, if you have never been before and are still debating whether to part with your hard-earned cash.

If anything, you will get an idea of how to put on your boots and place them back in their bindings, when you have crashed at the bottom of the slope, by which time you will ensure you have mastered the snowplow.

Permasnow is icier than the real thing, so if you can turn and stop on this, you will look experienced when you get to the snow.

You can also snowboard at Mount Thebarton.

Which Resort?

Victoria, being just across the border, is where many South Australians will find themselves this ski season. The great advantage is that the Victorian resorts are much closer than those in New South Wales and New Zealand, which is becoming more expensive.

Perisher Blue, New South Wales

Last year, my friends and I spent a week at Perisher-Blue in New South Wales, during the mid-season. On the down side of the journey was the long bus trip, that included a quick stop in Canberra. However, it was well worth it.

The thing that struck me about this resort is its sheer enormity.

Owned by Kerry Packer, Perisher-Blue represents the marriage of two resorts, Perisher-Smiggins and Mount Blue Cow (which included Guthega). This means that an advanced ski pass will enable you to ski or snowboard over a vast terrain, taking in magnificent sights as you go down black runs, such as Bloody Mary.

Perisher Blue's area is larger than Mount Aspen, in Colorado, and it has the most lifts of any resort in Australia - totalling 50.

I found the runs and conditions to be superb. Perisher Blue is so

huge, and this also includes the shopping centres with exotic boutiques and numerous eateries.

However, distance is what shall keep me away this season, as a student's budget will prevent me from flying to Cooma and connecting up with a coach to Perisher.

The Ski-Tube is a train that links up the whole resort to Bullocks Flat. It is efficient, especially if you stay in out-of-snow accommodation. My advice is to save time by staying on the mountain. Those extra couple of hours in travelling time per day become invaluable when you find yourself needing extra sleep, after a night of hard partying!

Falls Creek, Victoria

Being the snow addicts that we are, the September break saw us heading across the border, to Falls Creek.

It takes about twelve hours to drive there from Adelaide and is only four hours away from Melbourne.

Falls Creek is an alpine village, where everyone skis, boards or walks through the streets in mid-season, since there are few vehicles, with the exception of oversnow transport.

However, during spring we found that it was easier to carry our skis and boards over the bitumen roads.

Everything is at your fingertips at Falls, since small shopping centres and all facilities are conveniently located within close proximity to accommodation and lifts, as are the nightspots!

Snow Tips

Bring a blanket and pillow up for the journey, if you're taking a bus or car, as this will enable you to both sleep better and stay warm.

To save money, bring your own alcohol and munchies, as everything is usually more expensive on the mountain.

Don't forget a First Aid kit, complete with Panadol, Dencorub or Deep Heat, Band Aids and bandages. Even if you don't use it, one of your friends will probably need to (I spent over \$5 on a packet of des-

perately-needed Panadols, last season, so it's definitely better to BYO). As a general travelling tip, it is advisable to bring a hairdryer, which is handy for wet clothing, should you find yourself without a clothes dryer (although most places have drying rooms). Disposable cameras are great to take on the slopes, as they're small, lightweight and prevent damage to your own camera.

Don't forget to secure your lift pass in a conspicuous place (obviously!).

The longest run measures 3 kilometres and Falls caters for beginners through to advanced skiers.

Snow making facilities are available and cover 96 hectares and 16 lifts. However, it is only possible to make snow when the temperatures are below zero.

If you are planning on going to

hundreds (1,130 acres). There are 21 lifts to choose from. The newest addition is a self-loading quad chairlift at Ruined Castle, with a "loading mat" moving platform. This is particularly good for those still coming to terms with the awkwardness of "skating" with a snowboard, as I found out myself.

The longest run measures 3 kilometres and Falls caters for beginners through to advanced skiers.

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If you are planning on going to

CLOTHES MAKE THE SKIER / SNOWBOARDER

Clothing is a vital aspect of a holiday in the snow. It costs enough money to go there, so there is no point in cutting corners where clothing is concerned, as it will only limit your enjoyment. Unfortunately, I found this out from personal experience.

The first time I went skiing, I made the huge error of borrowing gloves and a pair of ski goggles from a friend.

The gloves were made from vinyl, with a thin synthetic lining. Surprisingly, I did not get frostbite, as my hands were frozen solid each day.

The goggles were not much better. They had a tendency to ice up and get foggy, considerably reducing my vision, not to mention being unsafe.

My hired suit, consisting of a bib'n'brace and jacket, was not exactly the height of fashion. However, it kept me warm, which was my main priority.

If you are planning on going to the snow every season, it certainly is worth investing in your own clothing. This applies in particular to snowboarders, who seem to spend more time sitting on the snow, strapping themselves into the fastenings on their boards, than the average skier.

No one likes to wear wet clothing, especially when the temperature is below zero. This is where waterproof and snowproof textiles are Heaven-sent. There are a few brands on the market, such as Entrant, Gore-Tex and Thinsulate, which are also windproof and allow for air to circulate.

The prices for clothing made from these materials is considerably more than ordinary nylon versions. However, it is definitely money well-spent, especially if you are intending to go snowboarding.

CLOTHING CHECKLIST

•One-piece suit (pants and jacket in one)

Like a woman's decision to go for a bikini or a maillot, this is strictly

Everybody's learning how

a question of preference.

The advantage of a one-piece suit is that, should you fall, you will not get snow inside your jacket. The disadvantage is that when you go indoors you can't take off a jacket, to cope with the warmer temperature.

However, the advantages far outweigh the disadvantages, especially if you're serious about your sport, and if it's snowproof, waterproof and windproof, you're set!

For surfers trading the surf for the snow, this is the equivalent of the wetsuit, so it's hardly surprising to find that many surf brands manufacture them.

•Jacket

Preferably snowproof, waterproof and windproof, with pockets to put money and keys in.

Bright colours are attractive, not to mention practical, and distinctive designs will allow your friends, ski instructor, on-coming traffic, etc. to spot you from a mile away - even if it is snowing (just ask me, mine is yellow, purple and pink!).

Padding varies from heavier styles (where a t-shirt will suffice underneath) to "shells", that are very thin (where several layers of undergarments need to be worn).

The general comparison is like that of a bulky parka to a lightweight spray jacket.

A "built-in" hood is handy, particularly when the conditions are extreme.

•Pants

As with a jacket, preferably snowproof, windproof and waterproof.

Darker colours are practical, especially if you find yourself in the snow during spring, when conditions could be slushy and you may have to ski through muddy puddles.

The dilemma for women is whether to go for a tight pair of ski pants or loose ones. This is really

a question of personal taste. However, the advantage of baggier pants is that it is a look that is both sensible and fashionable for snowboarding, as you won't get snow in your boots (I have yet to see anyone wear tight pants on a board, but don't feel restricted by convention!).

Gaiters (elasticised cuffs) to go over ski boots stop the snow from getting in. At the top end of the scale are pants with zipped cuffs and an inner cuff with gaiters. This is great for snowboard boots, as they're usu-

ally too large for gaiters to fit over them.

•Bib'n'brace

Just like overalls and a matter of personal preference. As with all snow gear, ideal if snowproof, windproof and waterproof. Another way to minimise getting snow around your torso, if you prefer jackets to all-in-ones.

•Skivvies/Long-Sleeved Tops

Bring at least two, to alternate days, especially when they get wet. This is what you'll be strutting around in at lunchtime, when you remove your jacket to sit by a fire and sip gluhwein.

•Gloves

A necessity! Look for those made from special fabrics, with brand names such as Entrant, Gore-Tex and Thinsulate. The difference between gloves for snowboarding and skiing, is that the former are usually less flexible and are longer.

Leather is better than vinyl around the palms and the underside of fingers, as it is more flexible, allowing better grip on ski poles.

Also note that snowboarders tend to spend more time with their hands in the snow than the average skier.

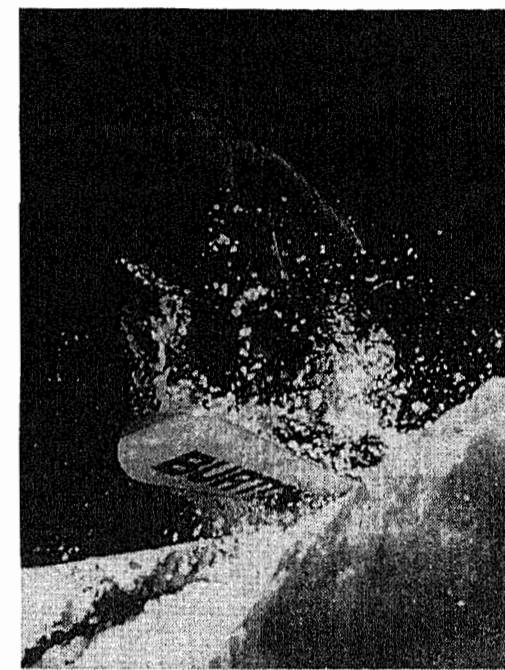
•Sunglasses/Sunglasses
100% UV protection, with anti-fog and double lens for goggles.

When it's windy and/or snowing, goggles are excellent to wear.

Sunglasses, understandably, are best for reducing glare on sunny days, if you're fortunate enough to

vogue last season, especially in fashion-conscious Perisher-Blue.

A baseball cap is good to shield you from the sun, snow and wind. It also prevents snow from getting into the top of your goggles.



•Sunscreen / Lip Balm

Due to the high altitude, it's easy to get burnt, so don't forget a bottle of sunscreen and a stick of lip balm that has a sun protection factor of 15+.

•Socks

The golden rule is to bring several pairs and make sure that they're long and have no holes!

Personally, I've found basketball socks to be suitable. However, it depends on how your feet feel in the boots.

Bring a variety of different socks, if you're hiring boots, to obtain the perfect fit.

•Ski Boots

Rear-entry boots are easy to put on. The other alternative is boots with multiple bindings. Although these do take longer to put on, the effort is well-worth it, for a good fit that follows the contours of your foot.

If you are hiring boots, ensure the snow you hire them from is in the snow, should you need to change them over. The same goes for skis and poles.

•Skis & Poles

The less experienced you are, the shorter the ski. The more experience you have with skiing, the longer and, consequently, faster the ski.

Should you find yourself skiing over patchy areas and are concerned about damaging your own skis on rocks, when conditions are bad, you could always hire some skis.

•Snowboard & Boots

It is important to ascertain

whether you lead with your right side ("goofy footer") or your left, as this determines how the bindings are placed on your board.

If you are hiring a snowboard and boots (as with ski boots, skis, and ski poles), it is advisable to hire from a business that is on the mountain. Should you have any difficulties, it will then be easier to rectify them.

•Moonboots/Sorels

Are great for trudging around in the snow, at the end of the day, as part of your apres ski activities.

If you are planning on working in the snow for a season, these are indispensable. However, you can forgo the expense by ensuring that the shoes you bring up have good grip and are waterproof. It is possible to use a waterproofer on most shoes, so that beads form, rather than soaking into the leather.

•Bumbag/Backpack

These are handy if you want to carry around a camera, some munchies, and a packed lunch. Even a mobile phone, if you have a phobia of getting lost in the fog!

•Earmuffs

For the ultimate ski bunny effect, these furry things not only keep your ears warm but reduce your ability to hear, not to mention being taken seriously! Although available in many pastel shades, pink is the colour to have. (Just kidding!)

Finally

Above all, stay warm and have fun this winter!

Marian Clarkin

State of the Art Life Saving Devices

The Recco System was designed to locate lost skiers and snowboarders. This is a particular concern in regions prone to avalanches.

With a Recco Reflector in your clothing, you can be located with either a Recco Detector or via satellite, should your life depend on it.

A Recco Detector is a small, lightweight chip, sewn into the fabric of clothing or installed into ski boots.

Clothing purchased in Australia with Recco reflectors is useful abroad, as the Recco System is used in European and North American ski resorts.

Prosh @ Dark 96 - The Aftermath

OK, Here's the deal. On Tuesday an enthusiastic Andrew Lamb entered our office and asked if he can do a story on the loss Prosh After Dark made. We said OK, do it and bring it down to us and we'll have a look at it. He consequently sought an interview with SAUA Activities and Campaigns Vice President Brigid O'Neill. True, Andrew is not an official reporter for *On Dit*, but we don't actually have any official reporters only Editors, Sub-Editors and an Advertising Manager. Reporters come and reporters go, so he really wasn't falsely pretending to be a reporter; he was doing a report, but he is not part of our official staff.

Earlier Brigid had asked us if she could do a feature about prosh week, reporting on the activities of the week. We said OK. We asked her if she could also write a short response to Andrews article. We didn't expect the two to be combined, so her response does seem a bit long. Anyway, let the games begin! - *The Ed's*

Andrew's bit

SAUA Loses \$10,000 on Prosh @ Dark

Financial losses from the Prosh @ Dark function are expected to come close to \$10,000 according to early estimates.

The Student's Association expected to use profits from Prosh After Dark as donations to the CANTEN and TRICCS charities.

Door receipts of around \$14,000 and sponsorship of \$3,000 will not be sufficient to cover the estimated \$26,650 expenses. SAUA figures suggest only 1,187 paying customers attended. Several hundred more students were needed to break even.

Co-ordinator, Brigid O'Neill, blamed poor crowds on a competing function at Underdale campus, the long weekend and problems with advertising.

The \$26,650 budget was approved by a meeting of the SAUA Activities Standing Committee (ASC).

Prosh After Dark featured 24 DJ's and 9 bands on 6 stages over 4 levels of the Union Building.

The position of Prosh After Dark Co-ordinator was filled by Ms O'Neill following a resolution of the ASC. The SAUA constitution requires the appointment of the position by a full meeting of SAUA Council.

Ms O'Neill confirmed that there were a number of other applicants for the position. These applicants were not given the opportunity to address SAUA Council. Ms O'Neill described these applicants as "of poor quality." She told me that the appointment decision did not have to be made by SAUA Council.

Ms O'Neill denied reports that a security staff member at Prosh After Dark had been sacked for admitting friends without paying. She confirmed that one security member had been reprimanded, but declined to discuss the incident with me.

Ms O'Neill denied that the loss of such a sum was either negligent or a waste of students' money.

The Activities Committee of the Adelaide University Union anticipated the failure of Prosh and resolved that the Union would not underwrite Prosh. This follows similar financial debacles in previous years.

Prosh After Dark made a small loss in 1995, however the 1996 O-Ball made a substantial profit.

Andrew Lamb

Brigid's bit

In response to the article Andrew Lamb wrote I would like to clarify a few issues so that students have a complete understanding of what happened with Prosh.

Despite the fact that Mr Lamb falsely pretended to be a reporter on behalf of *On Dit* I still agreed to an interview. This was because I believe that all that could be done to make Prosh an outstanding event was done. Consequently, I answered each question promptly and honestly.

It is true that Prosh @ Dark will not break even, however, estimates of \$10,000 are mere guesstimates. It is not possible at this stage to give a precise figure since although the intake figures are available the expenditure line items have not as yet been finalised. So as to be responsible, the majority of expenses are inflated in the budget so as to absorb unforeseen increases. Once these figures have been adjusted, an accurate picture of losses will emerge.

The Students' Association will still give all proceeds from Prosh to the 1996 charities. We believe that it is unethical to use funds collected through charity tins to pay for events. Prosh principally is a service to students and we seek to dually raise funds whilst providing students with good clean fun.

1200 students attended Prosh After Dark. However, around 300 more were needed to break even. I believe that the point here is that 1200 stu-

dents did attend. If the equation were reversed I believe there would most definitely be cause for serious concerns. If nothing is risked, nothing can be gained. 148 students attended Prosh After Dark in 1995 so the 1200 turnout in 1996 was a vast improvement, n'est pas?

There are a number of reasons that Prosh @ Dark did not make a profit, none of which were negligence on the part of the organisers, and all of which were beyond the control of the organisers. For example three weeks before the event, Ultraworld 5 was advertised as being on the following evening which was a major draw card for our designated market. At this stage of organisation, to cancel the show would have resulted in the breach of many contracts and caused a huge loss. Furthermore, the long weekend due to the Adelaide Cup holiday meant that quite a few people went away and many traders along Rundle Street complained of very poor trade during this period. A significant reason that we did not end up breaking even is because several sponsors that were initially organised for Prosh @ Dark pulled out at the last minute leaving us with literally no sponsorship.

Prosh @ Dark featured 24 dj's and 9 bands on 6 stages. What a show! The Students' Association attempted to revive Prosh which has not been a big event on campus for many years now. Our goal was always to raise money for charity. I have no regrets that we attempted such a big show because if the negative factors had not occurred at the last minute we would have made a lot of money for charity. When planning Prosh '96 we took into account the criticisms of Prosh '95. The fact that 1200 students attended shows that we did a lot of things right.

In response to Mr Lamb's misguided accusations that the Prosh After Dark Co-ordinator was not appointed in accordance with the Constitution I would point out that in sec-

tion 32.4 of the Students' Association Constitution my role as ACVP includes the co-ordination of Prosh. No Prosh @ Dark director was actually appointed in the end, instead a myriad of people gave up their time to help organise an event to raise funds for charity. Despite what Mr Lamb suggests there were not "a number of other applicants". There were only 2 applicants and both were joke candidates. Hence, there was no failure to comply with the Constitution.

Another point that should be clarified is that no security staff were sacked at all. There was one minor incident at Prosh @ Dark that involved a security guard. Investigation at the time proved that person to be entirely innocent of any wrongdoing. I informed Mr Lamb of this during the interview. To sensationalise an incident in which the accused was found innocent is unjust and unfair on the outstanding security. One security staff member was indeed reprimanded - for being cheeky. Oh heinous crime!

Current Industry Standard risk percentage is 20%. If one is running a show, regardless of whether it be on an investment of one million or one hundred, one expects to either make a loss or profit of 20%. Mr Sacha Sewell, Union Activities officer has mentioned his annoyance at the claims being made. It is his belief that I was "not at all negligent" in my organisation of Prosh @ Dark. He continued on to state that it was irresponsible to highlight one big show in an attempt to bad mouth them all.

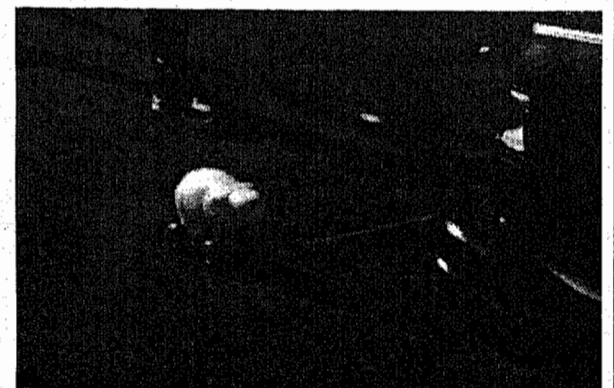
I don't believe that students money has been wasted or negligently used. Quite the contrary, students money was used for exactly what it's supposed to: organising a diverse range of high quality events. Our aim was to raise money for charity from Prosh @ Dark and my greatest regret is that this wasn't achieved.

Brigid O'Neill

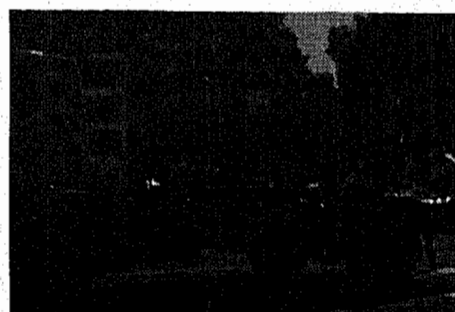
THE PROSH PARADE

Photos by Daren Potts

Prosh trucksters



This little guy kept up for the first hundred metres...



Auski hijinks and shenanigans

So Far, So...Well...Goodish

In case anyone hadn't noticed, Australia changed hands a couple of months ago, and what busy, exciting months they've been. Of course, it must be exciting at any time to take up the reins of government, particularly after over a decade during which one's only contribution to public life has been calling the government names - something the majority of Australians can do perfectly well for themselves. And do so. However, even by the heady standards of a new era, these are interesting times.

Everybody surely breathed a sigh of relief when, just when it seemed that for want of anything to talk about Parliament was going to have to get stuck into Telstra and industrial relations, thirty-five people were murdered in Tasmania, and the PM had something a good deal less divisive to look very serious about indeed. I confidently predicted, three weeks ago, that that would be as far as it would go, but in a totally unprecedented show of nerve a Liberal PM told his Liberal state colleagues that a decision, constitutionally a matter for the states, had been made in Canberra, and that they could like it or lump it. And by some miracle, apart from the bleating of a handful of Queensland Nats who insist that semi-automatics are invaluable in the culling of homosexuals, it seems to be working. Howard deserves commendation, and I need to re-examine the line between cynicism and analysis, hard as that is in the world of politics.

In other areas Honest John is going to be harder to commend. Honest he certainly wasn't when he promised the maintenance of spending on education. Neither was honesty much in view when the Minister for Education, Senator Vanstone, went to a meeting with the AVCC to present the

government's position on the, er, reassessment of their policy position. Wearing a red nose and a pair of oversize shoes in an attempt to lighten the mood of the evening, Senator Vanstone was somewhat reticent about just how much money the Coalition was going to fall short of its proverbial honesty. Some reports have her naming figures between five and twelve percent of the current budget of about five billion dollars, but my source stresses that her mouth was full at the time, and she may have been discussing a different matter entirely. After dinner, in her speech, the senator was loath to name a figure, describing the impending cuts only as "major". Later, she described the country's vice-chancellors to the Senate as destructive and irresponsible. Even later, in an interview with *The Australian*, she called them "among the most well-equipped people" to advise the Government on the "most sensible and rational way to make any savings that are required". The country's vice-chancellors are attempting to go over her head to the PM while maintaining that, as far as can be ascertained, Senator Vanstone suffers from no defect either of intellect or vision of sufficient severity to automatically disqualify her from holding high office in this country. After all, it's a democracy, and everyone

deserves a chance.

Native title has also been in the news of late, and there the government backbenchers are making their first real bit of noise. The PM is quite firm on the matter - on no account whatsoever will the Government be pushed into doing anything as rash as making a decision on the issue. Or any related issue. Or anything that might force the rural Nats into the public eye. It is true that Bob Katter and his ilk form part of the Government of this country, but widespread acknowledgment of the fact can only cause embarrassment, to all of us. Best not to say anything, and hope the neighbours don't notice. Something the neighbours will notice, of course, is that after bleating about High Court "legislation" in the aftermath of the original Mabo decision, the Coalition in power is determined to wait until the High Court has settled the matter of pastoral leases before doing anything at all in the House. After all, those bastards don't have to face the people

in three years' time.

Telstra looks headed for the Senate committee roundabout, which means that the Coalition will have a chance to prove that they're serious about a double dissolution. My bet is that they are, and that we'll all be back at the polls sooner rather than later, but we won't know for a while, and there's still a lot of shouting to be done, about both Telstra and industrial relations, before the PM will be ready to sack Parliament. At the moment it is a great pleasure simply to watch the members of the Government frothing at the mouth as they contemplate the non-Government majority upstairs, and frantically try to work out how, despite facing a near-identical division of the Senate during its thirteen years in charge, the Labor Party managed actually to govern the country. Some of us will hope that they work it out, and some that they won't, of course. I wonder into which group the members of the AVCC fall.

Nicholas Fryer

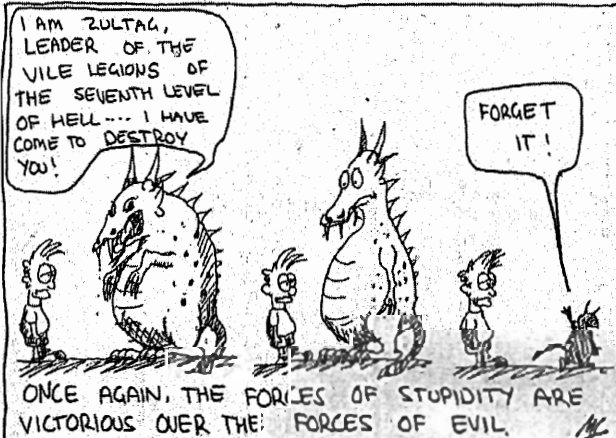


Amanda Vanstone on the rally: "Get outta my hair you pesky kids"

1878  1996

A SPECIAL MESSAGE TO EX-STURT PRIMARY SCHOOL STAFF, STUDENTS AND PARENTS.

AS YOU WILL HAVE HEARD STURT PRIMARY SCHOOL WILL CLOSE ON THE 18TH DECEMBER, 1996 AND WE PLAN TO GO OUT IN STYLE. WE HAVE MANY SOCIAL EVENTS PLANNED AND SPECIAL PROJECTS HAPPENING. IF YOU WANT TO BE A PART OF THIS SPECIAL YEAR (OR KNOW SOMEONE WHO MIGHT) PLEASE SEND A STAMPED, SELF-ADDRESSED ENVELOPE TO THE SCHOOL: PO BOX 166, PARK HOLME SA 5043, AND/OR CONTACT LYNN BURGESS AT THE SCHOOL ON 296 2071.



Students Rally against Razor Gang

Last Thursday the streets in the city resounded with the chants of "No Ifs, No Buts, No Fees, No Cuts" as 5000 students rallied in South Australia against cuts to higher education funding, cuts to Austudy, and increases to HECS.

The number of students at the rally was phenomenal with media speculating that it was the greatest turnout in years. The fact that there were 5000 students rallying reflects the anger of students at the clear breaches of the Coalition's election promises. The Coalition unequivocally promised not to cut Austudy, not to increase HECS, and to maintain current funding to higher education. Now it appears they're breaking every one of those promises.

At Adelaide Uni the rally started with Gareth Higginson, Education Vice-President, Mary O'Kane, acting Vice-Chancellor, and Kym Taylor, SAUA President addressing students about the proposed changes to education. Along with University of South Australia (City) students we then marched to Victoria Square, joining up with Flinders and USA students. At Victoria Square students listened to the Trade Union Choir and a speaker from the National Tertiary Education Union.

The march then went to DEET where students were locked out and then on to Senator Vanstone's office where we were again locked out. This wasn't a surprising response from a Senator who has consistently refused to speak to students.

The rally was not at all deterred by the fact that we couldn't get in. Instead, the chanting and whistle blowing simply became louder especially when students burnt an effigy of Vanstone. The police did allow one student through to present a petition with five thousand signatures on it to

Vanstone's representative, although, it was virtually impossible to talk to the representative because of the amount of noise students were making on the other side of the glass doors. When I asked the representative what the Minister had to say to students, the response was that she had *nothing to say*. Nor did the Senator's representative seem to care very much that there were 5,000 angry students outside her door. At Vanstone's Office Libby King, NUS(SA) Education Officer, addressed the rally about education cuts and listed the demands of students which included no cuts to education, no fees, increases in Austudy and increased access to Austudy and no loans scheme, support for the NTEU's 15% pay claim, and defence and extension of the public sector.

From Vanstone's office we marched to Parliament House where the microphone was open for students to come and address the rally about their concerns. A number of students spoke highlighting issues such as the impact of fees upon women, Aborigines and Torres Strait Islanders, and small and regional campuses like USA (Whyalla). The open mike was a great opportunity to understand how wide ranging the impact of these regressive education changes will be.

It would appear that the Coalition is attempting to move education away from academic merit and back to a system in which only the wealthy can afford to learn.

The simple fact is that the Government has to face up to the reality that these cuts will have a profound impact on students and the wider community, ultimately changing the dream of a 'clever country' to a 'poorer country'.

However, 5000 students made it very clear last Thursday that we will not accept these cuts and the anger and disenchantment will continue until students' concerns are addressed.

The facts and figures are clear. It's not that students won't pay. We simply can't afford to.

The Issues: Overall Funding

The Federal Government is contemplating cutting funding to higher education anywhere between 5% and 12%, although it could be as high as 20%. This is despite the fact that areas like defence are not being cut at all.

Such a massive *butchering* of education funding will result in approxi-

mately 600 staff being cut in South Australia between the three universities. It will mean that entire courses and departments will be under threat of being merged or dismantled. Nationally, it will mean the loss of 50,000 places and \$500million from funding.

The proposed cuts will hit hardest the groups least able to defend them-

ing enrolled and being forced to withdraw from study. An Austudy cut will force many students to leave University without completing their degree and without hope of ever returning to finish it.

HECS

The Coalition is currently discussing the option of increasing HECS by



The angry masses assemble at Parliament House

selves: sole parents, students from rural and isolated areas, students from low income and pensioner families, students with disabilities, and women students.

Universities contribute just over \$1050 million to South Australia's Gross State Product. A cut of 12% would mean a loss of \$600million to our GSP. In economic terms, it doesn't even make sense to cut education since it contributes more to our GSP than clothing, wine, wheat barley, wool, or uranium. In social terms, a cut of this size to education will have a dramatic impact upon our society. Education is an investment, not a cost. Our society benefits from being more educated.

These planned cuts are a blatant breach of election promises by the Coalition who assured students and the community that they would maintain the current funding to education.

It is not acceptable that the Coalition is renegging on their promises

Austudy

During the Federal election the Coalition promised not to change Austudy from a grant system to a loans system. Now, the Coalition is considering cutting Austudy back to first years only. After that, Austudy would become a loans system. Hence, not only would students be paying back their HECS but they would also be paying back an Austudy loan.

Currently at Adelaide Uni there are 4,248 students on Austudy. If the planned cuts were to go ahead not one of those 4,248 students will be receiving Austudy next year.

For many students Austudy is the difference between be-

30%. Considering that the Coalition's justification for education cuts is to recoup the \$8 billion deficit, it can only be assumed that the HECS threshold repayment will be lowered. In this way the Government will be able to collect the money much faster.

In particular, women will be the hardest hit by a HECS increase. Currently, 1 in every 4 women are still paying off their HECS at 65 in comparison to 1 in 25 men. A 30% increase in HECS will mean that a woman contemplating study has to be prepared to spend the rest of her life in debt and possibly die in debt.

Kym Taylor & Gareth Higginson

(Photography by Josh Kennedy-White)



"We're not gonna take it...."



Burn, baby, burn!

A Day of Action

On May 23rd thousands of students marched upon the office of Senator Mandy Vandalstone. The day's events began for Adelaide Uni students with a barbie on the Barr Smith Lawns. Issued with chant sheets, lists of demands, a large petition and one hundred and fifty red and black flags, several thousand students made a vibrant and visual demonstration as they marched to Victoria Square to join with fellow students from all campuses of this State's Universities. At this time there were over five thousand people in attendance.

It was also at this stage of the rally that chaos began to reign (though some would say chaos took over on March 2), when the truck carrying the Public Address system was no-where in sight (it was stalled at Adelaide Uni). Rally organisers had just arranged an alternate system when the truck rocked up. Unfortunately, however, scores of students had lost their enthusiasm and left the square by the time serious sound was available.

Eventually the march began in earnest, passing down King William and Grenfell Streets to stop in front of 'The Austudy Building'. There was a strong police presence intending to prevent access to the building. Weasel faced internal security officers nervously watched surrounding

rooftops for an expected aerial assault, as had happened during the Dog Food Feast media stunt two days earlier.

On that day, upon being refused entry to the building, an angry student had climbed the outside of the building to hang a banner down. When he returned to ground level, police offered him the 'option' of being held in custody without being arrested, or the chance to leave the dark alley in which the 'interview' took place and be issued with a summons for illegally refusing to leave a building. The student took the second option. Should a summons be issued, it will be the only example of legal action directed against an activist in this state during the whole week. Which is a pretty good indicator of the angry, but peaceful nature of the week's events. Anyway back to the events of last Thursday.

Arriving at the Austudy fortress, the rally followed police instructions to remain on the opposite side of the road. That is, until there were sufficient people present to enable a peaceful surge to occupy the whole street. Whereupon students sat down and listened to messages of support from unions.

A list of demands were read out, and accepted without dissent. The demands were: (1) No cuts to educa-

tion funding, (2) The abolition or existing fees and of HECS, (3) The maintenance and improvement of Austudy as a grant scheme and increasing access to it, (4) That NTEU academics be granted their 15% pay increase, and (5) A commitment to defend and extend the public sector.

The rally then marched to the Senator's office to present the demands. Upon arriving, some were surprised to find the doors locked and heavy barriers erected INSIDE the building. Someone obviously was expecting us to try and smash our way in - which we didn't. Several hundred students did knock, however. The only violent acts witnessed by this reporter were police shoving people around a bit in front of the Senator's office, and a few rabbit punches being thrown when the cameras weren't looking. Not too bad, all things considered.

A rousing speech by NUS Education Officer Libby King, concluded with students resolving to continue their march to parliament. As students left for the people's house, the riot squad (Star Force) was observed arriving in a black truck. Those guys are pretty good at breaking bones, so it's perhaps just as well that we left when we did.

The rally rolled on down King William Street, gathering on the steps of Parliament while speakers made their point from the truck - which was by this time very 'revolutionary' in appearance, with all its flags and hangers on. The rally was still between 3000 and 4000 strong at this point (official estimates kept it at 3000)

departing students being replaced by people who had heard on the radio of the city being 'paralysed' and who came in to offer their support! It was after 3pm when the rally dispersed back to its campuses.

Organisers were impressed by the size and mood of the rally, there was a serious undercurrent to it. There are obviously many students who are very angry at the way the Federal Government is going back on its promises.

No matter how good a rally is, however, it will not stop the promised cuts (unless this promise too turns out to be a lie). What is needed is for as many students as possible to get involved in an ongoing campaign. If we don't, then we might as well burn our flags and go home. To further the campaign, there will be a meeting held on the Barr Smith lawns this Wednesday at 1.00pm. It is intended to formally start an Education Action Group at this meeting.

If you can't make it but want to know what's happening, contact either Gareth Higginson in the SAUA offices, Libby King in the NUS office (359 2455) or turn up at the next meeting of the South Australian Education Network (5 pm Thursdays in the Margaret Murray Rooms), and help them in whatever way you can. Every little bit helps. If enough people join in, then we will defeat these regressive attacks on our Education. If we don't do it now, it will be too late.

Mark Kernich

You're a cockroach.... Bad Luck!



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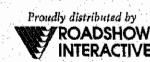
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Liberia is not in a holiday mood

Liberia, yet another war. Yet another unknown place in Africa. What more can happen? It seems to most of us that this conflict hardly exists. But why is there a war in Liberia, and most importantly what is Liberia?

Liberia is situated in western Africa on the shore of the Atlantic Ocean. Liberia was unique in that it never came under direct rule of a colonial power. Instead the myth says that Liberia was formed under the intention of recently freed slaves from America to return to the motherland Africa. In reality, the formation of Liberia was American colonialism by proxy. US private companies which were involved with the slave trade faced a crisis in 1808 (the year the slave trade was banned in the United States) over what to do with the black people in the US. They wanted them out of their white country and sent back to Africa. These companies were interested too in maintaining their markets in western Africa, so a pseudo-philanthropic society known as the American Colonisation Society organised by the then US presi-

dent Monroe to send back as many black people to Africa as possible and to use them as pawns in establishing an American empire in Africa. So the freed slaves were sent to the west coast of Africa and in 1847 proclaimed their new colony to be the Republic of Liberia. It was named Liberia after the Latin word for freedom. In 1856, a constitution was ratified modelled on the American one. But under this mirage of self-determination for blacks, was the control of American companies. The Liberian government didn't tax the population - the American companies responsible for setting Liberia did. The new Amero-Liberian elite's job now was to subdue the local population and make inroads into more of Africa. This was not entirely successful. The Amero-Liberians continued to dominate Liberian society with help from the United States and the Firestone Tyre & Rubber Company. Despite stability under the rule of the True Whig Party

and economic prosperity in the 1960s, government repression in 1980 led to a military coup led by Samuel Doe. Since then, there has been no real government and intermittent civil war between the despised ruling Amero-Liberians, migrants from neighbouring countries and the natives. To add to the trouble,

been a return to the violence of the early 1990s. The civil war in Liberia saw peace return for 5 minutes in late 1994 when the government forces of Amos Sawyer, the National Patriotic Front of Liberia and the United Liberation Movement of Liberian Democracy signed a ceasefire.

While the war has yet to produce a better system of government for Liberia, it has entertained the American media with war celebrities such as Charles Taylor and Prince Johnson. Charles Taylor's death in 1990 was flash news and his LA gang background was of major interest to Americans. It is frightening that the only reason Liberia was ever mentioned was for its links with Hollywood!

The recent ethnic genocide campaigns came about after decades of hate encouraged by the Amero-Liberians. If the natives hated each other then there would be less chance of the natives uniting against their rulers was the theory.

At the moment, it is unlikely any country will assist Liberia, not even its early benefactor the United States.



Insert conflict graphic #32

the natives are further fractionalised into tribes, with the main emphasis in the 1990-1993 civil war fighting between the Krahn and the united Gio and Mano tribes. Late 1994 saw a ceasefire and peaceful intervention by ECOWAS forces from neighbouring countries. That didn't last and now there has

That Turbulent Turkey

A month ago, *On Dit* briefly showed the way Turkey is spreading its influence amongst its neighbours, and amongst ethnic kin in the former Soviet Union. In this final instalment, we see how Turkey too is a player on the international scene, through its foreign policy and millions of workers scattered around the world.

Turkey once ruled an empire that spanned all the way to Vienna. For many centuries, the extent of their Ottoman empire reached the areas in the Balkans that are now current or potential hotspots - Bosnia, Transylvania and Moldova. This border is yet again the demarcation line between East and West. A legacy of this Ottoman Empire is the millions of Muslims living to the east of this line, namely in Bosnia, Albania and Bulgaria. When the Ottoman empire finally collapsed in Europe in 1912, a large number of these converts fled to the safety of Turkey. However, many remained and since then have at times been on the receiving end of various national campaigns against Turkey and their Ottoman past. For this reason, and because they were initially responsible for bringing Islam to the region, Turkey feels obligated to protect the Muslims of the Balkans. In particular Turkey has constantly voiced to the world the concerns

of the Bosnian Muslims, bringing back bad memories for the Christian nations of the region of a new Ottoman empire returning. 'Bosnyia-Herzeg' is always a major news item on Turkish news, and the Turkish people relate well to the Bosnians, seeing the situation as yet another attempt by the Christian west in punishing the Muslims. Presently, Turkey is mobilising troops to send to Bosnia in aid of safeguarding the peace agreement signed last year.

When West Germany opened the gates to allow foreign contract workers in 1961, nobody could have imagined what this would lead to - the subsequent opening of similar programs in all western European countries and the multiculturalisation of Europe. Currently in Germany alone, there is 2 million Turks (of which half a million are Kurds from Turkey). The stream of new arrivals of Turks to the factories of Europe has not abated. The transformation of Europe is amazing. Everywhere is to be seen women with shawls over their heads and Doner and Shish Kebabs are as much part of the daily menu of Europeans as potatoes and bread. Through the influence its workers have had on western Europe, Turkey is now regaining its influence over eastern Europe through investment and pouring in millions of

dollars in aid.

Turkey has firmly been a part of the western alliance during the cold war and more recently during the Gulf War. As a member of NATO, it has received millions of dollars of military aid. But the Turks want to be in Europe and not just on the edge. For the past two decades, Turkey has tried to join the European Community. But a poor human rights record, the Cyprus question and the constant criticism from member EU states and Turkish foe Greece, have delayed the process. Turkey, though, is still on its way. Two years ago a declaration was signed between the EC and Turkey on trade and freer border movements.

The recent

assassination attempt on Turkish president Suleyman Demirel has shown again to Europe that Turkey still faces turbulent times. The Bosphorus might physically separate Istanbul between Europe and Asia, it is not necessarily a cultural boundary. The whole of Turkey is a blend of both. Certainly, keep an eye on this country.



The mobilisation of troops

GET A JOB!

I recently watched snippets of a video by Career Ahead entitled 'Get that job!'. I've been meaning to review it for weeks. At first I thought it was not bad, sometimes good, it was full of fairly useful information I could use while seeking employment. Yet I thought it was something I would borrow from the library, if possible, every now and then, rather than paying fifty bucks for it. But now it seems this is the only training any of us will be able to get, and even that's expensive.

Many of us will possibly have to revert to such aids sooner than later as we start looking for jobs, because the Liberal government has taken the axe to education. Now, I hope all the Uni students who voted liberal are feeling quite sick. Don't say we didn't warn you about our current crisis. If you had no idea it was coming, well, I don't like to judge people. Luckily I have the pleasure of saying I did not vote for either

party in the last election.

Yet we all know, the deficit God must be appeased. In order to have an effective economy and effective business we must slash, cut and burn all wasteful spending. So it is obvious why health, education and other less important areas get slammed, while a defence budget of \$10 million reportedly remains safe.

But if this is what it takes to improve our economy, then so be it 'honest' John. The need for well educated individuals is not a fundamental ingredient for smart business, is it? Surely we can use magic to get Australia out of its rut. As if we cut education and training this is all that is going to be left, in the years to come.

John Howard's logic seems to be fairly screwed. For a government which wants to make business better, and boost the economy through small company growth it is taking the wrong path. Unless the scenic

let's fuck up your life, poorly students route is sought.

As I am not sure how any business can run efficiently if operated by dumbfucks. I know these kind of people can't run a country, so what about a individual business? What about the economy? It's all a bit confusing.

University at present, serves the purpose of giving us a education and keeps many more of us out of the dole line. I can't see jobs emerging for those people who can not continue with their education, especially with the government cutting jobs as well. So the only growth in our economy will be in the size of the dole queue.

If you held fears of graduating to unemployment as many students do, now you won't even have a education to help you get a job. And over the past decades jobs for unskilled labour have diminished. So what future do those people who are not fortunate enough to be rich

have. If you can't pay for an education, don't expect a job. And there begins the cycle of poverty, why don't you just get neutered now and save the system a lot of money?

Training and education is the future, it is a prerequisite for employment and it is a fundamental right. Our rights have been taken away from us all, and if you can't afford to buy them back, you've been fucked over. Thanks 'honest' John.

The future will lie in the hands of rich highly educated people, but what we need is well educated ones. A good education is not what we will be receiving. And we know no training, equals no job, equals unemployment, equals hardship and a class of people struggling to survive off welfare, if the government keeps unemployment benefits in place, that is.

Stay tuned.

Jamie Lowe

Clubs Columns

Basketballers

Interested in representing Adelaide Uni at the Australian University Games in Canberra? To be eligible you just need to study here and enjoy playing basketball. Interested males and females contact Will on 344 4398 or leave your details in the Basketball pigeon hole in the Sports Association.

Adelaide University Target Shooting Club

All members, potential members and those interested in this highly demanding Commonwealth Games sport are advised that the Annual General Meeting of the Adelaide University Target Shooting Club will be held in the North Dining room, Level 4, Union Building at Adelaide University on Monday, 3rd June, 1996 commencing 7 pm sharp.

The PSG is a group of students enthusiastic about theatre who are prepared to get off their rears, take risks and get on the stage, having thus far produced two German Expressionist plays and the immense *Scenes from an Execution* to critical acclaim. All this has been powered by the resources of their personal commitment, a commitment certainly deserving of our support.

You can see the PSG's next performance at the Little Theatre on the 12th - 15th June, when Rachel Paterson will be directing the one-act British comedy, "The Man Who Wouldn't Go To Heaven". This effort by the PSG. is aimed at providing a less angst laden production than earlier works, 'a good night out at the theatre'. Hope to see you there!

Film Society

Lose your heart and come to your senses with "Sense and Sensibility", Wednesday, 29th May. \$4 Film Society members, \$6 others. 7 pm in the Union Cinema, Level 5, Union Building. Take your movie ticket

to Equinox for a meal deal - \$5 pizza or pasta (+ student discount) and \$2.80 coffee and cake. See you there!

The Evangelical Union (EU) presents "The Bible Talks" - Mondays and Tuesdays at 1 pm in the Union Cinema. Ever been confused with what the Bible's on about? Don't just stand there wondering, check it out for sure. The Bible Talks.

Inaugural General Meeting of Asia Pacific Dental Students' Association of Australia in the North / South Dining Room, 4th Floor, Union Building, University of Adelaide at 5.30 - 6.30 pm on Tuesday, 4th June, 1996. All Dental undergraduate students are welcome.

Debating Intervarsities 1996

Members of the AU Debating Society will receive subsidised travel to Intersivity Debating tournaments for the remainder of this year. The two main tournaments are Australasian's and World's. All students of AU are invited to try out for these prestigious tournaments.

Australasians Intersivity Debating Championships - Hosted by Australian National University; Accommodation - Burgman College, ACT; 7th July - 14th July; \$290 rego + transport (includes most meals and lots of entertainment); Format - Australian National rules (3 on 3) with 7 rounds, Octo, Quarter, Semi and Grand Finals; WWW - <http://student.anu.edu.au/debating/australs96.html>

1996 Australasian Parliamentary Debating Championship - Hosted by University of Sydney / University of Technology of Sydney; September / October; ~ \$100 + transport; Format - Parliamentary rules (2 separate teams of 2 on each side) with 5 rounds.

XVII World Universities Debating Championship - Hosted by University of Stellenbosch, South Africa; 28th Decem-

ber, 1996 - 4th January, 1997; Cost is R1000 (~ AUD250) + transport; Format - Parliamentary with 7 rounds.

For more information contact Rob Koh, Law School pigeon hole or phone 018 814 022 (mobile), Email - ROKO@student.adelaide.edu.au

Adelaide Uni Catholic Community

The Adelaide Uni Catholic Community celebrates Mass every Wednesday 1.10pm in the Chapel, 1st Floor Lady Symon Building. All are welcome. Our Chaplain is Fr Dustin King SJ who can be contacted at Aqinas College 334 5004

Anglican Society ...

1.00 pm Mondays in the Chapel. Do you vaguely like the idea of religion? Are you interested in trying it out a bit? Have you a capacity for being an absolute lunatic? If you answered "yes" to any of the above, drop in one Monday!

Clubs' Association Publicity Group

We are here to help you publicise your events. If you would like:- help designing a poster, leaflet, flier or press release; to advertise your events on Student Radio or in *On Dit*; advice about a publication grant; to get experience helping to run CA publicity campaigns; to pass the word around about your events; to help re-write CA publications like the handbook; general advice on how to get publicity; to find out how the Student Union can work for clubs ... then the CA Publicity Group can help you. Call 303 5403.

The Publicity Group meets every second Friday (including holidays) 12 - 3 pm in the CA Office, NW corner of the Cloisters. Meeting dates for 1996 are:- 7th June, 21st June, 5th July, 19th July, 2nd August, 17th August, 30th August, 13th September, 27th September, 11th October, 25th October, 8th November, 22nd November, 9th December.



Amnesty International

Imagine if, because of your political beliefs, religions, ethnic background, language or associations, you were arrested, held 'incommunicado', tortured, not given a fair trial, access to a lawyer or your family. It happens.

Hundreds, if not thousands, of people around the world are prisoners of conscience. The rights and freedoms that you and I take for granted are, unfortunately, not universal.

Amnesty International (AI) is a worldwide human rights organisation that campaigns for the immediate release of prisoners of conscience. And believe it or not - it works!

A few basic facts ...

- AI is independent of all governments, political factions, ideologies, economic interests and religious creeds.

- AI does not receive any money from any government in order to remain independent.

- AI focuses on a few basic principles:- to free all prisoners of conscience who have not used or advocated violence; to ensure fair and prompt trials for political prisoners; to abolish the death penalty, torture and other cruel treatment of prisoners; AI also opposes abuse by opposition groups: hostage taking, arbitrary killings, killing of prisoners.

It's easy to get involved. You can, in fact, make a difference and we don't ask for heaps of your time or money.

Meetings held every Thursday at 1 pm in the Games Room - Level 5, Union Building.

Fiona Bailey

Psychology

for Amnesty International on Campus

DOIN' the G.O.R.

"The Great Ocean Road is a GREAT Ocean Road!" (Scottish Comedian Phil Kay marvels on Australians' ability to call a spade a spade.)

Yes, the Great Ocean Road is nothing short of being a Great Ocean Road. No one could call it a shit ocean-side road as Phil Kay would've put it. In fact, it may well be the greatest ocean road going. No small claim, but when you've done and seen it all, you can pretty well much make such judgements fearlessly.

The Great Ocean Road funnily enough is a road less travelled. Many Adelaidians will remark "yeah I hear it's great" but the amount of people who actually take the time to get to Melbourne that way is relatively small.

The best way to do the Great Ocean Road is to:

a) take your time. The Great Ocean Road, the National Parks therein, the pubs of GOR small towns should be slowly and adequately appreciated. and:

b) take a decent vehicle. If need be, hire a car. Who needs the headaches of breaking down, uncomfortability and driving off of very scenic, yet oh-so-steep, winding ocean side roads. The fact that our two seater panel van doesn't fit three people all that great convinced us that hiring a car with all the trimmings (ie. stereo, seats that can be adjusted, rear-view mirror). We hired from Network Rent A Car because they were most sympathetic to our student budgetary needs, offering us the best deal and not charging us late drop-off fees. Doing the GOR is essentially a driving trip and a driving freak's dream come true.

First stop for us was just over the border in Melbourne Bitter territory after lunching in Coorong National Park. We stopped in Glenelg River side town of Nelson. Nelson is a beautiful river-side, one pub town. Stopping in late afternoon in Lower Glenelg National Park, we took the road heading to Sapling Creek. A small hike through bush lead us to a picturesque clearing at the banks of the river. Kangas, birds and funny noised waterbirds abounded and the place was a great sunset, time-to-stop-driving-and-have-a-beer kinda place. We stayed the night at

the Nelson Pub which had basic accommodation and was a ridiculously good deal at \$10 each including all-ya-can-eat breakfast of cereal, toast, tea and coffee. Staying at the pub is probably the best way to go. Not only is it convenient (one merely has to stumble to bed at closing time) but you get to meet all kinds of interesting locals like the man with the pet terrier on his lap who spoke lovingly to us about his dog to us for oh about an hour. Then there was the local drunk woman who yelled and hollered at everyone repeatedly saying "Wake up to yourself!! Har, har, har". No where else would've captured that true Aussie spirit and our overseas guest was obviously impressed.

The next day, sufficiently delirious with hangovers, we got back on the road a bit later than our designated early-start estimated departure time. Missing that call by about three hours meant less daylight

to get into some serious, breathtaking scenery. Our friend was a bit startled that he actually had to get out of the car, but once into the swing of things, we started to appreciate in full snap-shot glory the aptly named likes of the 12 Apostles and London Bridge. Puts Yorke Peninsula's The Gap to shame! Wish I could remember the name of the place where we walked down 300 steps, jumped in an Ocean known to wreck ships, walked alongside towering cliff faces and felt like about the only people on the planet. Until a group of tourists up above were spotted pointing and laughing at us. That was pretty specky, too. All round stunning views, great feeling, fresh air, wondrous beauty.

We stayed for the second night in the Otways at Bimbi Park Cape Otway after trying about three other places within the Otway/Johanna beach region but no one would take us, or their prices would be around

glow worms but I understand that they're not so great anyway.

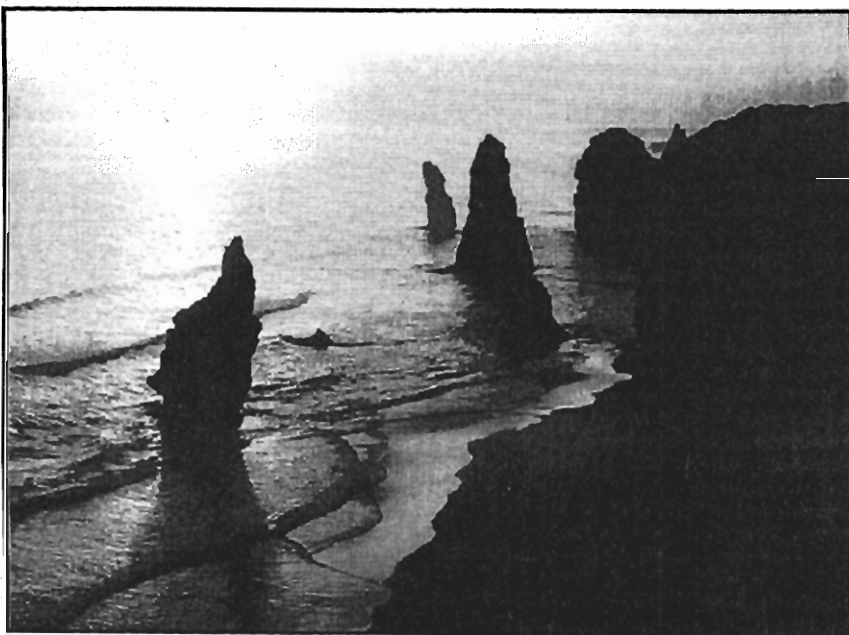
The next morning proved to be much more conducive to traipsing about in rainforests which is what we did and the Otways National Forest did not disappoint us. Full thumbs up: beautiful, dark, awesomely huge and old ferns and towering gums with serene rainforest sounds of trickling water, frogs and birds.

The next trek was a more difficult one but it was to Shelley Beach and I thought it would have to be good. My travel companions almost passed-out on the uphill climb back which was really pathetic and their lungs were bursting due to the fact that they're dirty, weak smokers. Oh yeah, Shelly Beach was good, but not a sandy nor a particularly shelly beach either. The rock formations that met the ocean looked rather Martian, and by that time, we were on a quest for a beach.

Quest for a beach comes from the obsession among Canadians to actually see a beach where waters are somewhat swimmable and do not cause your nipples to freeze off. Our visitor became fixated on idea of surfing and we think he imagined this to be a simple matter of course for someone who has rarely swam in ocean let alone stood on board on ocean. Our quest took us further east where the GOR really starts showing off with lush cliff edges set against turquoise, white-frothed waters. Every corner, twist and turn between The Otways and Lorne and beyond caused much "Oohing and Aahing" and very abrupt stops at Lookout points.

Quest for a Beach came to an end when after two days of exploration between Lorne and Otway we arrived at Bell's Beach and our friend put ideas of surfing to rest after being entirely wiped out sans surfboard with a bunch of 12 year olds pointing and laughing at him. Basically, one will find the waters in these parts to be of a more torrential variety. Of course, that only adds to the general wild and spectacular beauty of the GOR. All in all a great trip, I'd do it again any day. The GOR has to be one of the best road trips going, with an amazing variety of scenery and it can be done easily and on Austudy budgets.

Shelley Kulperger



driving time but without much of an itinerary the only concern about making it to Melbourne was the Collingwood-Carlton match on Sunday, It Just Didn't Really Matter. I mean haven't we all endured those hellish roadtrips with the family; we shouldn't have to go through them all over again in our mature adulthood should we? With that philosophy in mind we arrived in towns like Port Fairy, Warrnambool and Peterborough making appropriate pub stops, beach rests and checking out the drive-thru Macker/Jackers scene. Our criteria for a good time was becoming seriously limited.

Passing through Peterborough, after refuelling at all appropriate drive-thru outlets (those places are made for trips like these), it was time

the \$120/per night region. Bimbi Park has cabins and on-site vans (\$30-55) and camping (very cheap ie. \$5) with kiosk and all facilities. After we settled in for a night of me beating my friends at cards, one of the members of our party insisted we go find the glow worms we had heard so much about. Departing rather late with a rather vague notion of where these worms were, we drove to a trail in the Otway National Park where these glowworms were reputed to be but upon arrival, the menacing, dark and eerie rainforest situation caused much fear of entering said forest trail region and some people ran for car while one other person called us chicken shit but really, we didn't even bring a torch. So, yeah we missed out on

Daydreamer Trippers

In less than two weeks or so, some of us who knew better and opted for subjects with no exams, heavy workloads etc. will be having loads of time on our hands. Yeah right, in between work, relationships and study, whatever will we do? Well, us dedicated types at Wayward Student have been investigating the more interesting options around town and have come up with shorter daytrips and things to do that fall into budget and time requirements and don't necessarily involve alcohol ingestion.

WILDLIFE EXPERIENCE TOURS

Zilke, one partner of three of Wildlife Experience Tours, picked me up at the Adelaide Central Bus Station at 12:00. Quite encouraged by the reasonable pick up time, (none of this 6:00 am departure nonsense) and the sunny day, I figured I was in for a reasonable, relaxing day taking in the sites of South Australia that I'd never bothered to check out in my two years residency in Australia's driest state. These types of tours are ideal for those of us less up on the history, wildlife and more scenic spots close to town. And let's face it, sometimes being shuttled around by an experienced and in-the-know person is a nice change from packing up the panel van yourself, bickering with your partner the whole day long, getting lost somewhere between Strathalbyn and McLaren Vale and basically not stopping or seeing anything. Or maybe that's just my own pathetic experience. Anyway, back to the tour.

As mentioned before, the time

of departure accommodated for my laziness but it also fitted into the Wildlife Experience Tours' 'Dusk to Dawn Tour' which allows for day-time McLaren Vale wine tasting, late afternoon exploration of Deep Creek Conservation Park and Talisker Silver Mines with a sunset BBQ in Victor and a night-time tour of Urimbirra Wildlife Park. The tour leaves via Glenelg and the hills making its first stop in McLaren Vale for a stop at Hardy's Wines if, like me, an afternoon drop of champers is your idea of lunch; or if not, the adjacent

Dridan Fine Arts and Flerieu Showcase is an excellent gallery displaying, for purchase, fine arts, innovative locally designed craft, pottery, leather goods and inspired musical instruments. On the other side of Hardy's is The Almond Train which is an old train compartment converted to an almond shop which houses the McLaren Vale's (the largest almond growing region) almond and almond by-products. They sell every type of almond, from BBQ to chilli to garlic, almond oils and soaps.

Leaving civilisation, we set out on the Gulf of St. Vincent coastal road which gave stark views of the dry, brown hills against the

flat blue of the ocean. We headed into Deep Creek Conservation Park, and after a one kilometre uphill climb, took in a clear-sky's view of Kangaroo Island, then hiked through the Talisker Silver Mines trek where ruins of the riches that once were are overrun by gumtrees and yakka plants. Because the day was an unusually warm autumn day, we were able to spot kangaroos and Adelaide Rosellas everywhere. Our dutiful guide, Zilke, filled us in with the interesting mining history, wildlife and ecological tidbits of the

Creek Conservation Park is a small, densely-bushed area of land stretching to the ocean and it stands as a sharp contrast next to the surrounding hectares of sheep-dotted, cleared, dry pastoral lands.

We got into Victor around 6pm and after a quick tour I couldn't help thinking that it was getting close to my feeding time. With some relief and gratitude as we pulled into Urimbirra, the 40-acre open-range wildlife park and bird sanctuary, the Bush BBQ was well under way. After our sunset bush BBQ, we

were taken on a night-time tour of the park where kangaroos and wallabies followed us around fearlessly and we were given an in-depth talk on the various oddities of Australia's nocturnal wildlife from bilbies to bettongs, dingos, wallabies and koalas. At 9:00, fully exhausted and slightly chilly, it was time to reboard the minibus for the trip back to town. We went Strathalbyn way and the tour wrapped up with 'Adelaide City Lights' at night views.

The tour was a great way to get out of town and the Day/Dusk tour (12:00 to 10:00pm) provides good variety, pick up and drop off at accommodation or city, afternoon tea and evening Bush BBQ (vego or meat), entry prices for National Parks and Wildlife Park for \$35.00. Phone 018 803565. Shelley Kulperger



Curiosity Show Quiz:

Q: I am a grey, furry, native Australian who eats leaves. What am I?

area. (For example now I know that those stumpy, spiky plants are called yakka plants and the expression 'hard yakka' comes from the people who were employed to pull them out for some chemical property in them which was used in explosives. Apparently ripping them out was fairly difficult, thus 'hard yakka'. So there ya go!) Deep

Party time!

Wednesday 29th May

- Let it all hang out- party time
- \$200 in Bar Vouchers up for grabs
- Great drink specials from 7.30pm
- Spin the wheel 5pm-7pm
- Hot D.J.
- Alpine Racer Ski Competition
- \$3.00 Stoli all night from 7pm

NO COVER CHARGE

70's dance party!

Saturday 1st June

- 70's Dance Party
- Fab 4 live on stage 9.30pm
- Every person in costume goes into the draw to win a night for two at Stamford Plaza Adelaide
- \$1.00 wines/ schooners 8pm- 9.30pm
- Spin the Wheel 5pm-7pm and 9pm-9.30pm
- Prizes to be won throughout the night

NO COVER CHARGE

THE FOX AND HOUNDS

LATE NIGHT PUB - 150 NORTH TERRACE. (OPPOSITE PARLIAMENT HOUSE)

STAR SIGNS WITH ASTRA ZOID

Aries: (March 20 to April 19)
 Don't try anything too ambitious or serious in nature, at least until the end of the month. Everyone knows you as the good natured, wacky, zany person that you are and they're not apt to take you with much more than a grain of salt, so to speak. People are trying to connect with you in an intimate, personal way but looks like you've got too much food and sex and television and domicile structures on the brain to notice. Think introspectively this week, although try to avoid drug-induced introspection 'cuz that can get pretty scary at times. You're not too good with drugs, remember. Don't jump into bed with any old fly-by-night, good-time girl/guy that comes whispering sweet nuthins' in your ear. Lack of spooning partner is no call for rash measures.

Taurus: (April 20 to May 20)
 The last couple of weeks have seen you facing difficult situations, hard choices and stressful times all round. You've been as strong and stubborn as a bull which is probably the only way you, the wimp that you are, will get through it. A windfall and love interest is coming your way. The windfall will surely be a bonus for your impoverished, dirtbag lifestyle which is bordering on shameless homelessness. Hold your head high Taurus, even though some big-nosed, crooked-mouthed person may call your circumstances tragic, you can be fairly certain that some poor sucker is worse off than you. You could attempt explaining your existence as an experiment into the darkside; people are easily impressed by that kind of wank. You may feel like an impostor over the next few weeks.

Gemini: (May 21 to June 20)
 This is Gemini time and your dual/split personality is bound to confound even those most accustomed to your neurotic and bizarre nature as you come into a season of shameless self-glorification. On one hand, self-glorification is due; on the other hand, wake up to yourself.
 Too much time spent being healthy and body obsessed has got to be bad for you. Take time to overindulge yourself in drugs, KFC etc. Your dancing style is going to catch an

awed eye or two and some will go so far as to describe your moves as smurftastic. Take it in your stride Gemini. Don't go overboard and repeatedly wonder, as you watch yourself dancing in front of your parents' full-size mirror, "Am I really smurftastic?" Chances are you're more flukey than consistently smurftastic.

Cancer: (June 21 to July 22)
 Crabby cancer, you old fishcake of ill-humored discontent. Spreading your bad vibes and trying to pass off your black cloud to innocent bystanders is not the right thing to do. But you, of the "I admit I'm a bastard/bitch/prick so it's OK to be one" school of thought are too busy wallowing in your own self-indignation, to be able to notice the big wave of backlash heading your way. Look out my friend. How embarrassing for someone of your pomp to publicly wear slimey egg on your face. N'yah ha as Nelson would say. Most of us would have to admit, however, that we would like to have brains as big as yours without the encasing that goes with it.

Leo: (July 23 to August 22)
 The Leo train of good love and good times is going to sweep the most unexpected and usually uptight individuals up in its momentum. Some stupendous people will be taken by your hedonistic abandon and others will be heard exclaiming in amazement "Rocktastic!" equating you to the glam rock star personality that you embody. This week, you truly will be in your prime and will have the capacity to spread some honey every which way you choose. Although your tight fistedness has caused more than a little disgust in your day, this week your true generous spirit will re-emerge with a vengeance. Rocktastic, Leo, rock on.

Virgo: (August 23 to September 22)
 I see your puritanical ways taking root with an unsurpassed ferocity and clinginess. We'd all like to convince you that this is a week for chewing Hubba Bubba bubble gum and blowing big bubbles, a time for wearing outlandish outfits inspired by Mary Tyler Moore and Rhoda whatever her last name was. Certainly,

this is no time to be a severe, cautious and solidly-dependable character. Although you only want to live like common people, it's time to take account of your uncommonness and let your weird side shine. You may have difficulty this week with financial matters but with tenacity and grace should be able to weasel out of them with no problems.

Libra: (September 23 to October 22)
 Your subversive behaviour is catching and will convince others of the foolishness in their law-abiding ways. Notions of shoplifting as an act of resistance and the like are hard to impress on other people and yet somehow you've managed to do it. Gurutastic, Libra, the ball's in your court and your persuasiveness will be the key to getting your 15 seconds of wide spread recognition. Not everyone has your courage, not to mention loudmouthedness, so go with it someone's got to be the big ego. All in all, only good things are in your astrology forecast for the time being.

Scorpio: (October 23 to November 21)
 These days you have been way too self-absorbed to give a shit about anyone else or even to consider that other people aren't as obsessive about you as you yourself are. Try tact and sensitivity for a change; people are starting to suspect that a master plan is behind your senseless statements. You will be lucky as, well, as lucky as a lucky person can be. Lucktastic! Riding on good luck for too long, however, isn't so wise. Whatever winnings you take this week, be sure to share with your less fortunate friends.

Sagittarius: (November 22 to December 20)
 Just because you're a dope fiend, does not make you a professional pusher of the neighbourhood. And yet still you insist in shoving cones, pipes, drinks and other paraphernalia of your druggie culture in everyone's face. On the surface you're a caring soul but beneath that layer lurks a darker side that is actually quite appealing to like-minded individuals. A deep thinker, you will spend much time (in a drug haze)

considering Jungian and feminist subtexts and annoying people with your pedantic, overzealous attention to detail. Be true to yourself, though, pedantic people make it in high places.

Capricorn: (December 21 to January 19)
 As luck will have it you will find yourself in fortuitous situations where for no reason attributable at all to your hard work or contribution, you will be receiving much undeserved praise and credit. Although this is liable to cause some jealousy and murderous feelings among your fellow hard working colleagues and students, go with it. It's not often that you find yourself in the luxury cruiseliner boat. There's a time to feel guilty and there's a time to feel "fuff shit". This week, apply the latter way of feeling to all situations.

Aquarius: (January 20 to February 18)
 Your habit of singing obscure KISS songs, if there really is such a thing as an obscure KISS song, will be annoying to some, endearing to others. You will overpower someone in a contest of sheer useless trivia and will be instrumental in making someone feel small and stupid. Your penchant for matching colours is a symbol for your underlying desire to maintain order in midst of chaos. Astra Zoid says, in true AZ spirit, go with chaos, although keep your tendency for violent outbreaks in check. An unpleasant clash will be occur on Friday. Keep your wits about you.

Pisces: (February 19 to March 19)
 You will be miserable and feeling desperate. The littlest thing such as someone not offering you a coffee will set you off in an emotional outpour. Thing is, you are getting a raw deal these days, and the only thing that will stop people from stepping on you or ignoring you is a muster of strength and will. Think back to those Twisted Sister days with Dee Snyder snarling "we're not gonna take it, NO we ain't gonna take it..." Keep Dee close to you on your path to self assertion. Other inspirational songs: BBoys' "you gotta fight for your rights" and remember Pisces, you just gotta.

Experiencing Meditation

You walk into a room with the sweet smell of incense in the air and haunting music playing softly in the background. People are sitting quietly focusing their attention on a candle and flower placed delicately on a table at the front of the room. The instructor begins and ask a few very important questions:

Why are you here? Why do you want to meditate? What is meditation? Then you will be guided through a few exercises, maybe a relaxation exercise, concentration, creative visualisation, music or mantra exercise.
 These simple exercises can give the participants a tangible glimpse of their unlimited ca-

pacities which can be bought to the fore through regular meditation: peace, light, love and happiness. With exams approaching students can also benefit from an effective means of eliminating stress, improving focus and concentration and developing decision making and problem solving skills.

This series of free classes starts on Monday, 27th May. Classes are being held on campus in the WP Rogers Room, 5th Floor of the Union Building on Monday, 27th May and Monday, 3rd June between 7.00 - 8.00 pm. For further information, call the Sri Chinmoy Centre on 269 1985.

Stowaway Star

Phillipe Genty's Australian work *Stowaways* returns to Adelaide for its second season at Her Majesty's Theatre from May 31 until June 8. Fiona Sproles talks to dancer Jennifer Newman Preston about her role in the production.

On Dit: When did you actually decide that you wanted to become a professional dancer and choreographer?

JNP: I started ballet when I was 5, and at the age of 15, or 16 I realised that if I was going to get anywhere I'd have to train full time, and moved to Melbourne. So perhaps the desire was there, but it wasn't as if I could be a professional dancer straight off, so it wasn't until I graduated from the VCA that I started working. It kind of happened because I got a job, if you know what I mean. There was a lot of desire and working hard, but it's whether you get the break that makes it work for you.

On Dit: Your dancing and choreography has taken you to Hamburg, and to Paris to work with Compagnie Phillipe Genty, and to Yorkshire to attend the International Dance Course for Professional Choreographers and Composers. Does your dancing usually take you around the world?

JNP: The only tour I've been with dancing out of Australia was with Chrissie Parrot, one reason for that is that Australia is so far away and it's very expensive to take companies further than Asia. So we tend to stay within the country. If you become an independent worker, you can perform overseas. I went to perform in Germany because I did an audition and got a job there.

On Dit: Was Phillipe Genty an entirely new experience for you?

JNP: Yes, entirely new. I received a grant to do some study with him, so

I was working on fabrication and backstage, and actually did a mechanist's job for a few months with them. I also discovered that I love working with clay, I made a little puppet - one of my own projects, along with doing all of their other things. By going there, I got a broad view on creating, design and imagery on different levels. This was interesting considering I came from a purely dancing background. In terms of companies, each one has its own statement depending on its director and the mission it wants to achieve. Essentially the structure, and process is there. It all relates to how different people cope with time restrictions, creation and stress.

On Dit: So, in relation to Genty, were you able to contribute your ideas as a choreographer?

JNP: Definitely. Basically he works a lot with what they call 'chaos', which is largely improvising. He had the whole piece scripted, and had a very strong idea of what he wanted from the piece, but then he'd come to us with an image or an idea or something we could play with. We'd then play our given characters on video, and from that they would draw from the areas they really liked, and then piece it together. So he basically guided us according to the surreal images in the back of his head. If something stuck he'd say "Yes, we'll use that, maybe change this bit here" so it makes the work very personal.

On Dit: Could you then say that your dancing and choreography are inextricably intertwined?

JNP: No, I don't know if you'd call what we did, 'choreography', we really didn't work with steps, it's more with emotion and practical movement. I call it creation. There are three dancers, and other people with movement based backgrounds, but more in the theatrical area. So if we ever came up with so-called 'structured dance movements', we'd have to stop them. We were looking for real, natural movement.

On Dit: You obviously travel a lot, how do you handle this transient existence, and what place do you call home?

JNP: Sydney now is basically my home. It is hard, but it is also great because you get to meet people constantly, and see different places. Australia is such an incredible country, it's so easy and it gives you such a good view on life that you can't get into a rut. In terms of dance however, it's a lot more



prolific in Europe as we just don't have the population here. But after ten years, I'd like to settle down to one place, because people forget you very quickly.

On Dit: What's it like working with the same people for an extended period of time as you are doing at the moment with *Stowaways*, or do you all work very well together?

JNP: This is actually a really good group, we're all quite independent, but when we're working together we do have a really good time.

On Dit: *Stowaways* is a visually spectacular experience, is it hard to create the illusions the company is famous for? How do you keep the progression between movements so smooth when some of the equipment is so cumbersome?

JNP: Practice, lots and lots of practice. Phillipe will say: "No no, it is endless, endless, try it again".

On Dit: Can you visualise the end product, when you're caught up in all those wang dang Genty things?

JNP: Yeah, it can be hard, we used video a lot, to see what's happening. You also get to sit out and watch other people. If we weren't sure of something, Phillipe would take over and show us. We were constantly in and out, trying to figure out what's happening, you just get a feel for it, so you know what's going on, and success comes with time. Practice, practice.

On Dit: Do you have any plans in store for when *Stowaways* closes?

JNP: I'm keen to start my own work, it's been a long journey towards that area, creating my own stuff. I want to be in Sydney and start working with a few people.

On Dit: So there's nothing really on the books, no shows or anything?

JNP: No, not at this point. But that's the way I want it, I need that time. There's organising time, I've got to get things working. I have a lot of ideas, connections. I'll just have to take my time out and put it into action really.

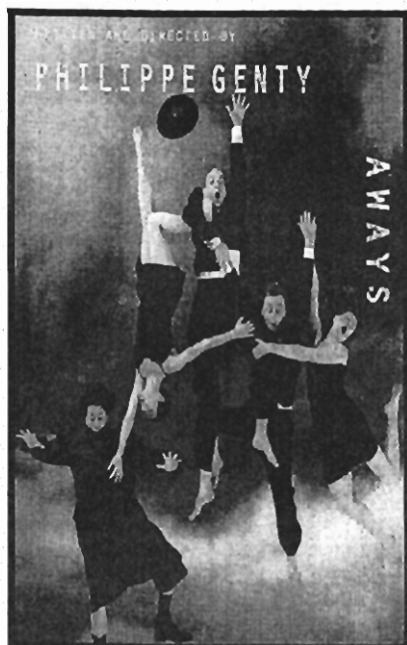
On Dit: Dancing is obviously not a nine to five job, so how do you find time to get away from it all, and when and if you do, what do you enjoy doing?

JNP: Yoga, swimming, meeting people. Dancing is actually 9 to 5, because you're physical for the whole time, and when I do a show I usually start late, so 12:00 - 2:00 and usually perform late into the evening. It's quite consuming, even working office hours, and when you're off you just want to sleep, because you're just so tired. But usually Yoga is the thing to do, yeah, that and drawing and reading, nice passive things.

On Dit: I think my misunderstanding of the dancers' life came from a documentary on Russian dancers who would get up at 5am and work till late at night, and then go home and exercise.

I'm afraid I fell victim to generalisations. I guess if I thought about it, then I would have seen that this was the Russian way to do it (Cold War style), working yourself to the bone.

JNP: Well, with classical you have to be very rigid and get the most out of your body in a short period of time. It all depends on how obsessive you are. But this is why the Russians are exceptional, they really put them through the mill, yet there's a very high quality of dancing in Australia. I find you get more out of yourself when you're actually awake, not too early and not too late. You shouldn't overstress your body.



VOX



QUESTIONS:

1. In light of the controversy over the change to the federal gun laws, do you think that the decision should have gone to a referendum, or that the government was justified in making the change?
2. Can you suggest any ways to beat the winter chill at uni?
3. Are you a spencer wearer, why? why not? Can you suggest any good brands?



Claire

1. I think that it should have been a referendum, because its such an important issue that affects everyone...so I think that everyone should have a say.
2. I don't know just stay indoors, don't go outside...find somewhere to go basically.
3. I wear it on odd occasions when it gets cold.

Andrew

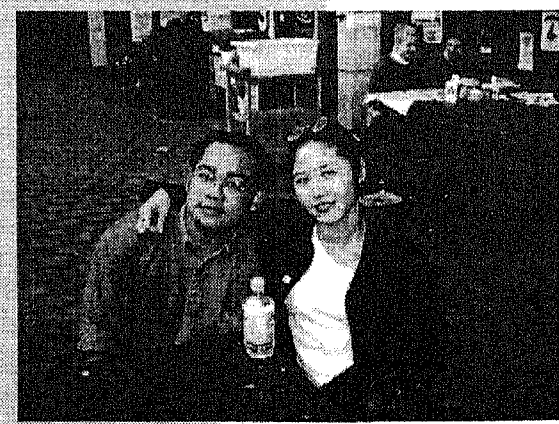
1. I'm against all guns, for the most part, with exceptions but you need to do what the people want...it's their country so I suppose having a referendum would be for the best.
2. (much laughter and hilarity...) [Gee what was he thinking of?] Stay close to everybody else...Get as close to somebody as you can. Don't concentrate on it, just have some fun.
3. I don't wear any underwear...

Burn

1. Yeah I think that they should have banned it...look at what happened in Tasmania...I don't see the point in killing people anyway.
- 2...yeah what she said is cool...I'd be one of those guys, make a bit of money.
3. You should wear them on the outside, they should bring back long johns into fashion...

Sharm

1. No comment.
2. Have big huggable guys for rent...
3. I dont wear them because I think that they are not cool...its a fashion thing because you don't see Calvin Klein making them...



Danni

1. We're against it actually, because we're country girls. People in the country rely on their guns to protect their cattle, sheep and stuff, and crops. I think to a certain extent it should be banned because a lot of guns aren't really necessary.
2. Find a nice guy.
3. I don't wear them, I've never tried them.



Vicki

1. My dad, he has a lot of guns, because we used to own a gunshop, and we've got a lot of gold-plated guns that have never been used, but that means we can't have them cause they are a certain type, even though they have never been shot. We should have been asked about it. We've been brought up with guns, so we have learnt to respect them.
2. I don't know, use a lift to keep warm.
3. I don't wear them, because they remind me of my granny.

Raymond

1. If you want to own a gun you should be allowed to. Why don't they spend some more money on mental health. Guns are only an inatimate object, you can't blame guns....they may as well ban all cars, knives, anything sharp, sharp instruments.
2. Stay in bed, don't come.
3. No, no thermal underwear, because the sheep won't fit in my pants.



POP



Anna

1. It's not really going to make a difference to change it, because no matter how illegal you make something, they're always going to be obtainable. I guess on the other hand they're trying actually to do something, they're trying to make some good out of it.
2. Um, morning aerobics on the lawn.
3. No I don't wear thermal underwear, I just prefer extra outer clothing.

Dave

1. What was the question? She can answer all of the questions.
2. I can't think of anything.
3. No I don't.

Fiona

1. They definetely...the decision was made too quickly, guns aren't the things that cause the evil. Its the people who use the guns. Something has to be done about the people not the guns.
2. Sit in the gallery all day, don't go to lectures.
3. I don't wear thermal underwear. We used to wear thermal underwear when we went camping, it glowed in the dark!

Jack

1. I think they acted very well, I don't generally support the government but I think that they knew what everybody wanted and they did it. I think they serve no real purpose in society, the guns that is, and the government as well.
2. [we think he was thinking rude things...] Wear a coat, and a beanie.
3. The only brand I know is Daymart, I don't although a friend of mine had a catalogue once.



Greg

1. If it would have gone to a referendum they would have lost anyway, so it's immaterial anyway. If they don't like democracy it's too bad.
2. Go to lectures, bring a blanket. Some steaming cocoa in the lectures, and some rum, subsidised by the union, we pay \$250 bucks a year we've gotta get something out of it.
3. Its uncomfortable, it gets too hot.



Chris

1. More totally legislated than just total banning, I think that there are some cases where farmers do need some centrefire weapons.
2. The obvious one, that's all that I want to say.
3. No I don't wear it, its cheaper just to wear another jumper.

Patrick

1. I think that the government knew what they were doing. It is the majority, most people are in favour of gun reform.
2. Smoke a lot of...yeah you know, whatever you can get your hands on.
3. I had the Craft brand, they were pretty warm actually. Top and bottom! Longsleeves, everything.

Stuart

1. I think that they went a bit overboard just from one incident, obviously it was a pretty huge one... but just because of that to decide that's when they should change the gun laws... They should of thought of that before then, perhaps rather than when it was too late.
2. Drink lots of grog. Find lots of females to cuddle you...
3. I don't but if Calvin Klein made a pair I'd probably buy some.

Joel

1. No I don't think that it should have gone to a referendum at all, because I reckon if you think about most people in society, most don't have a gun, I don't have a gun, most people I know don't have a gun. I think that its a small portion of society trying to dictate to the rest.
2. I reckon that everyone should get up on the balcony [of the bar] and have a cone, and they should put lots of little heaters up on the balcony and the whole uni should sit up here and get stoned... Next Thursday everyone should get up here and do it.
3. I wore them in Sweden...I chuck them on now and again but not much. I once had a pair of, they weren't the tight ones they were really ugly blue ones, they were damn warm and kicked arse as far as thermal underwear goes.



Midsummer Night a Dream

A Midsummer Night's Dream
Adelaide University Theatre Guild
 Little Theatre.
 Until June 1

This show is a **hoot** and a **must**. If you go to only one play this year, rush for the last week of its run; you'll only regret missing it when you hear others discuss the most fun they've had in a theatre for quite some time. Po-faced traditionalists need not attend, but I feel it's definitely how Elizabethan theatre was meant to be. Damn it, it's **fun**.

Part rock show, cabaret, circus, football training camp: never has lust been lustier or mechanicals ruder. From the moment Puck (Patrick Ruthven) appears in tight leather trousers and not much else, and proceeds to stalk the audience in a lewd bump and grind routine, to the moment he leers the epilogue "If we shadows have offended ...", there are very few sober moments.

Shakespeare's script has been edited to get rid of the moralising: Theseus (Martin Laud) doubles as Oberon and

Hippolyta (Cate Rogers) as Titania, thus giving a reading of untrammelled lust and sexuality to the alter egos of the soon to be married Duke of Athens and Queen of the Amazons. A live rock trio adds to the sensuality by providing atmospheric licks and oh! those fairies: Peaseblossom (Hannah McCarthy); Cobweb (Anna Steen); and Mustardseed (Aimee Thomas). They ooze debauchery.

The rude mechanicals almost (but not quite) steal the show. Gary George as Bottom/Pyramus is guaranteed to have you rolling in the aisles and is surely an inspired piece of casting, as is the case with **all** the cast. I don't want to give away too much of the restructured staging, but I will never again be able to watch the South Adelaide Football Club without sniggering in barely suppressed mirth.

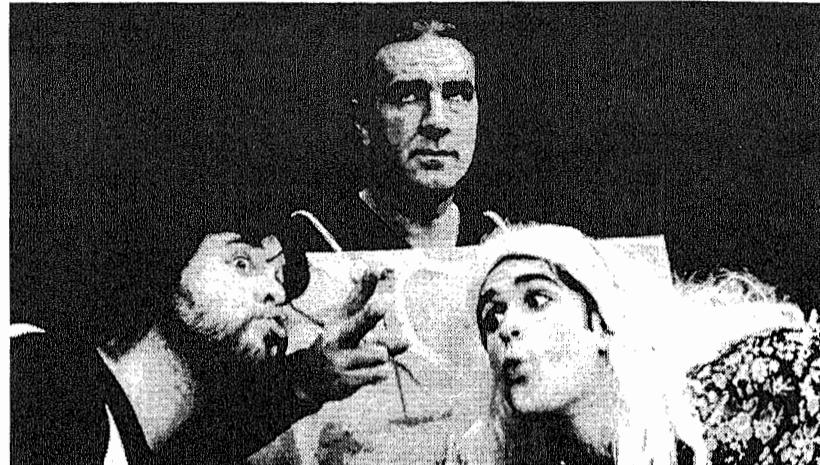
The interplay between Lysander (Michael Kumnick); Hermia (Danielle Roberts); Demetrius (Andy Packer); and Helena (Emily Branford), is a joy to behold and uproariously funny. Had it

taken place on the silver screen you just know there'd be a sequel in there. You know the sort of thing: *Midsummer Night's Dream II: Babes in the Woods*.

Given the fast pace of the action and quickfire delivery/timing of the comedy, the capable direction of Frank Ford and assistant director, Alyson Brown,

are much in evidence. This show flaunts its professionalism and excellent production values, and if I had the space I'd mention the whole cast and crew, for they certainly deserve it. Bugger it! I'm going to see "The Dream" again. Yes, I thought it was **that** good.

Paul C Woods



Pyramus (Gary George) peers through the crack in the Wall (Frank Cwiertniak) at Thisbe (Luke Dean). Photo by Tom Coultas.

One damn fine show

Honour
Red Shed Theatre Company
 Red Shed Theatre
 May 17.

The Red Shed brings Adelaide a feast of four new plays! This is their *Free-Wheeling* season of play readings, running throughout May. It is a chance for Red Shed to produce fresh new theatre, free of the crushing over-heads of full-blown productions. And they pass those savings on to you! (\$5 for students) Fear not that the quality of the experience suffers, for this was one damn fine show.

Staging was minimalist: four ac-

tors, four chairs, four script stands, lights and an audience. The format deconstructs the separation between audience and actors, providing a refreshing intimacy and immediacy. Actors are introduced by both personal and character name, and we begin.

The play opens with an interview which lends itself well to a reading, setting the scene for a progression of interactions between the characters. We meet the journalist husband, the poet wife, and the student daughter, all wheeling about the young woman researching her book. As the researcher delves into the family and its personalities,

each character is unfolded, peeled back layer by layer, with their justifications and foibles, strengths and weaknesses made vulnerable for our voyeuristic examination.

Through a devolution of the sanctity of the family, conflicts are set in motion which criticise all of the old *and* new sacred certainties of life. The ways in which characters rationalise their lives and actions are mercilessly dissected before us, evoking laughter, discomfort, silences of empathy with ourselves before us on the stage, and energetic involvement in the power of the debates. Without straying from the narrative path, Joanna Murray

- Smith's play asks all the questions about 'honour' in the 90's that we ever wanted to ask, but doesn't try to medicate us with a soft landing. *Honour* was certainly upheld in Tim Maddock's production. The combination of irony, comedy, pathos, sarcasm and wit salts a script which exploits dialogue and words with a true craft for live speech and the representation of human mental processes. *Honour* is cunningly detailed and I hope the Red Shed will deem it worthy of development into a full production. I for one have become a devotee of the Red Shed and will be joining the throng for the rest of the season.

Up There Williamson!

The Club
State Theatre
 Season Closed

You could easily mess up a production of this. Let's face it, if it's mid-70's Williamson, it's a classic. State Theatre were taking a gamble, but it paid off, their production of *The Club* was a cracker. OK, sure it wasn't perfect, but then again this isn't the 70's, you can recreate the feel of an era, but you can't actually go back. Their recreation of a football club divided over a power struggle was excellent, they made an attempt to modernise it, but facts are it didn't need modernising, it's story is still relevant today.

Many of the individual performances were great also, particularly David Field as Laurie Holden who was very believable as was Syd Brisbane as Danny Rowe. Don Barker was sensational in his por-

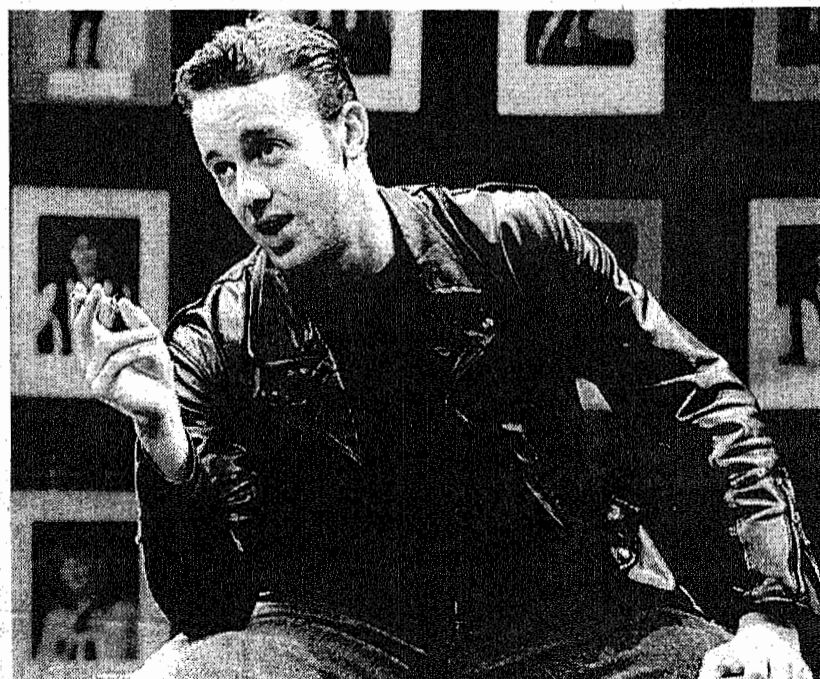
trayal of 'old fool' Jock Riley (but then again that is a great role), while Francis Greenslade, who initially looked too much like a clown, proved himself towards the end with his performance as club president Ted Parker. Tony Poli (as Gerry Cooper 'club administrator') seemed to be pushing it a bit too hard, his performance belonged on a stage, but not in a football club boardroom, while Mark Saturno (as young footballer Geoff Hayward) looked too much like an actor and not a footballer.

The set was also a source of concern for me. A basic boardroom with pictures of footballers on one wall and an MCG style light tower shooting up from behind seemed a bit too surreal. Still, once you put these few things aside it was a good production with a very high entertainment factor. Unfortunately it's all too late for any Adelaide residents who haven't yet

seen it, it's already left on it's tour of country centres - you missed a

beauty!

Mark Butler



Mark Saturno as Geoff Hayward in David Williamson's *The Club*. Photo by Eric Algra.

Beyond Bach: Australian Ballet

The Australian Ballet
Beyond Bach; Las Hermanas; In the Middle, Somewhat Elevated.
 Adelaide Festival Centre, 21-22 May.

The Australian Ballet finally brought to Adelaide something other than a hoary three-act classic, and took the risk of presenting a contemporary triple bill. Hurrah! About time, too.

We had at last the chance to see the much acclaimed *Beyond Bach* by Adelaide's Stephen Baynes, an elegant piece exploring the formal discipline of dance to the expressive music of Bach. As Bach's music is formal and structured, so Baynes' choreography is coolly elegant, his dancers in simple white and palest blue moving lightly through meditative phrases, warmly lit in a golden haze of incense. An initial tableau of beiggged and begowned Baroque figures is dispersed; an occasional drifting figure reminds us of the embellishments which lift the music from the studios to the delightful. Baynes' choreography gracefully follows Bach's use of contrapuntal textures, moving the focus between the ensemble and the soloists and couples with a pleasing symmetry. Justine Sum-

mers and Steven Heathcote are outstanding in this piece, with a precision and gliding lightness as though dancing on air.

Las Hermanas (The Sisters) is, in contrast to the warmth and grace of Baynes' piece, dark and sombre. Based on the play *The House of Bernarda Alba* by Frederica Garcia Lorca, it tells the tale of five sisters. As in *Like Water For Chocolate*, the eldest (plainer) sister is officially courted, although the youngest sister is the beloved of the man. It is a depressing tale, and MacMillan's bleak choreography is well presented by the seven dancers. Miranda Coney danced the role of the Eldest Sister with fierce strength, powerful and human. Rachel Rawlins as the Youngest Sister is pretty and convincing, and in the short pas de deux with Richard Bowman revealed an ease impossible elsewhere in the piece.

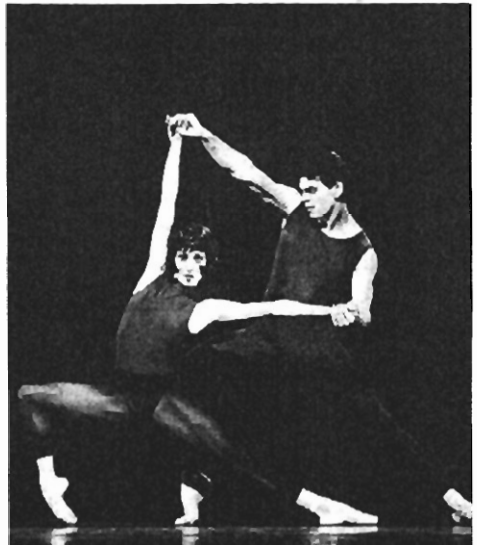
The hardest was kept till last—William Forsythe's *In the Middle, Somewhat Elevated* is, as the programme notes attest, "tricky". Seen in Adelaide at the 1994 Festival with Forsythe's own Frankfurt Ballet, it is a work which throws dancers to the very edge of their bodies with unnatural angles of hip and limb, sharp and

vivid movements, fast and striking point work. Thom Willem's pulsating industrial score is electrifying, but the dancers of the Australian Ballet did not respond with the attack and

thrusting precision it requires. An exception lay in Vicki Attard's lean and angled limbs which conveyed the necessary strength superbly. An uneasy combination of well-built men and predominantly slight women diffused the power of the choreography, and why on such a demanding piece were the dancers so junior? Only two Principal Artists (Coney and Attard) among nine dancers. They did the steps, and they did them well, but the choreography

and its music demand an attitude of the dancers which the Australian Ballet just don't have.

Celia Brissenden



Vicki Attard & Steven Heathcote in William Forsythe's explosive work

Tragic Gropings

Groping For Words
Halifax Theatre Company
 Promethean Theatre, Grote Street
 Wednesday May 15.
 Until June 1.

The Promethean Theatre is one of those venues that is both small (seating 100) and cosy, a great place to see intimate theatre such as Halifax offers with this play.

A comedy by Sue Townsend (of 'Adrian Mole' fame), *Groping For Words* is about adult illiteracy and its attendant problems. It is an uneven, flawed play: at times genuinely funny it occasionally slides perilously close to pathos in an uncomfortable (for me) mix of comedy and drama. Townsend explores her characters' deceptions (both of self and others); the strategies they use to disguise illiteracy; and the often sad and desperate social and employment situations in which they find themselves. And this is the rub. The only subtlety that the script evinces is due to the director, Jacqueline Kirkpatrick, and the laudable characterisations by a skilled ensemble cast of four.

The setting is the 'creche' of an adult education centre, set aside for a small adult literacy class, and the very effective set is split to enable action to take place both there and in the caretaker's office/reception area. A teacher and her three students (including the assistant caretaker) dominate the stage assisted by the scale of the children's furniture in what is clearly meant to be

a symbolic return to infancy.

Joyce Chalmers, the teacher, is played by newcomer Stephanie May, who impresses with her interpretation of a woman twice her age. It's a part which would test the most experienced actor, and May brings a mature reading while displays a freshness.

Aimee Watson is the 'child-woman' Thelma Churchill (no relation) who is trapped in a pseudonanny's position in which she is exploited by her employers. At once petulant and lacking in self-confidence, she is portrayed as warm and caring, deserving of our sympathy. Watson's performance carries a spot-on Northern accent and demonstrates a solid, subtle knowledge of stagecraft.

Arguably the most tragic figure on stage (they are all tragic), George Bishop is given a dignity by Raymond Creevy which belies the character's low social status and dire financial straits.

Dylan Lloyd is believable as the 'bovver-boy' assistant caretaker, and obviously relishes the role: it's hard to believe he's 'in banking' in real life!

Look, go and see the production: it's not that bad a play, and I seem to be in a minority of folks who don't particularly like Sue Townsend's work. The Halifax Theatre Company are to be congratulated for overcoming the script's limitations.

Paul C Woods.

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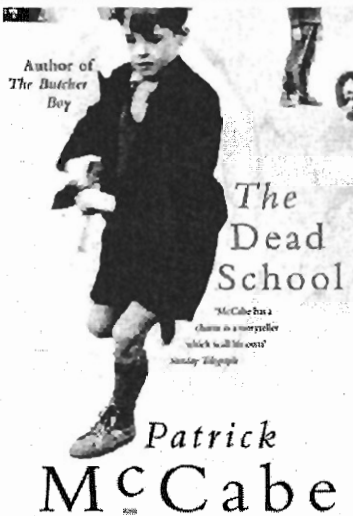
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School is cool, oh yeah



The Dead School.
Patrick McCabe.
Picador
\$ 16.95

Like a manic depressive trapped between two cardboard covers, prize-winning Irish writer Patrick McCabe's fourth novel oscillates wildly from frantic hilarity to the depths of despair and back again. It is the story of two men, each of whom is partially responsible for the others' destruction (events which are foreshadowed throughout the novel) - Malachy Dugdeon, Dublin hippy turned student teacher, and Raphael Bell, ultra-Catholic headmaster of the school at which Malachy eventually begins to teach.

The book is written in an unusual way, broken up into two- or three-page anecdotes about the characters which thread together to form the complete story. Each of these anecdotes is told in a 'voice' that sounds as though it's coming from a gregarious and drunken Irishman who has cornered you in a bar and embarked upon an enormous and tragic tale from which you cannot escape.

Much of the humour in *The Dead School* comes from the most unlikely of situations - graveside arguments, abortionists, broken marriages and 'Chirpy Chirpy Cheep Cheep'. As the book progresses towards its bitter end, however, the humour begins to fade and is instead replaced by an almost heavy-handed sense of doom and horror. This growing grimness is broken up but not dispelled by moments such as

Malachy, crazed after a year of teaching nature studies to a reluctant class, smoking himself into dope-induced oblivion in his London squat and bawling 'Fuck frogspawn!' at the walls.

Enjoyable is not an easy word to use about a book which follows several lives to their inevitable and total ruin, but *The Dead School* is interesting and enjoyable. It does, however, suffer from the fact that the end is so clearly telegraphed from the very beginning, and from a self-consciousness in the writing style which almost parodies the whole thing. This would be a hard story to pull off really successfully, and McCabe has almost done it. Horrifying, nasty and much funnier than it has any right to be, *The Dead School* is definitely worth a look.

James Morrison

Gripping, passionate, lust-filled - sounds good!

Lost Laysen.
Margaret Mitchell.
Orion.
\$ 24.95

If you like me, you've watched *Gone with the Wind* and thought what a great epic it was and isn't it a pity they don't make movies like that any more. And that would be about it. Now, however, I have discovered the woman behind this colossal adventure of lust and passion - Margaret (Peggy) Mitchell.

Lost Laysen is a rare book. Not only does it hold a special appeal because it was a hidden unknown work of Mitchell's, but it proves that Mitchell was no one hit wonder. This is a gripping, passionate, yearning, lust-filled novel. But let me assure you this is not of the

Mills and Boon stable. Its cleverly written without a hint of syrupy-sweetness. I couldn't put it down and I'm the type who usually avoids romance novels like the plague.

The most remarkable thing about it is that it was written before Mitchell turned 16, and 10 years before *Gone with the Wind*. It shows just how much talent Mitchell had, and what a great pity it is that she didn't write more. That was in fact one of the disappointments of *Lost Laysen*, it was so short. I felt the story could have been developed a bit more. The problem was I got attached to the characters, especially Duncan, and wanted them to have a longer life.

The novel contains more than just the story. The first half is dedicated

to the many photos of Mitchell and Henry Love Angel, and also some of the love letters she wrote to him. The discovery of these has been a real eye-opener for the many Mitchell enthusiasts, as before this Angel's huge influence on Mitchell was never known. Its now thought he could have been the blueprint for the romantic leads in Mitchell's stories. From my point of view, he was certainly handsome enough.

For me this hook unravelled a little mystery. How did someone come up with a character like Scarlett? Reading Mitchell's letters gave me the answer - Mitchell was Scarlett. Read *Lost Laysen*, if for nothing else but to meet an amazing woman.

Marijke Richards

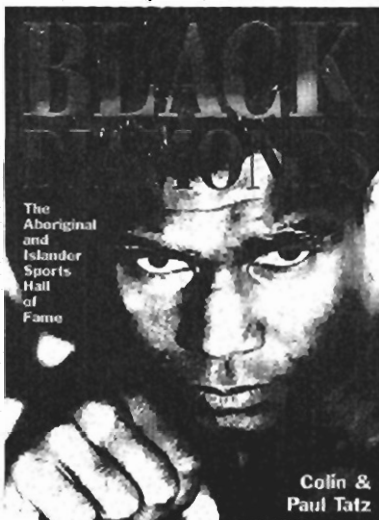
MARGARET MITCHELL

Lost Laysen



By the author of
GONE WITH THE WIND

Black Diamonds



Black Diamonds: The Aboriginal and Islander Sports Hall of Fame.
Colin & Paul Tatz.
Allen & Unwin.
\$ 19.95

Tom Dancey; Billy Dempsey; Lynch Cooper; Ken Hampton; Mabel Campbell; May Chalker; Phynea Clark and Louisa Collins. Know any of these names? Well, prior to my perusal through Colin and Paul Tatz's photographic biography of Aboriginal and Islander sports heroes, I had no idea who they were either. In Keating's words,

though not related to the book, this fascinating collection of photography and histories, brings "the dispossessed out of the shadows". The Tatz brothers agenda is to celebrate the 'invisible' history of Indigenous and Islander sports, which, like most of their history of achievements, has slipped under our noses, unknown and unseen, the fault lying at the feet of Anglo, non-indigenous, mainstream culture. The aim of this expose, is to assist in the reconciliation of cultures, by giving those who are unaware of any Aboriginal and Islander successes, an avenue to locate something or someone that they particularly admire and can be proud of. Yes, there are some big names out there, such

as Evonne Goolagong-Cawley; Cathy Freeman; Lionel Rose and Male Meninga, but these are merely a handful in comparison to the dam full of non-indigenous sports heroes that we tout everyday. Paul and Colin Tatz, have collected black and white photographs and bios of the 129 indigenous Australians who comprise the first Aboriginal and Islander Sports Hall of Fame, 25 sports being represented. There are some absolutely fabulous action shots, full of strength, emotion and passion. One cannot help but be mighty pissed off that we have had to wait until now to have these names brought into our lives.

Fiona Sproles

A Frightfully Decent Murder

Panama.
Eric Zencey.
Spectre.
\$24.95

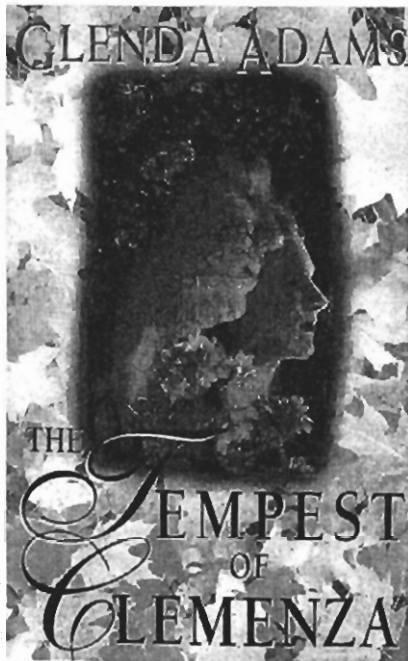
The genre of the "frightfully decent murder" book, such as those written by Agatha Christie and Dorothy Sayers, has always struck me as a fascinating beast. The combination of genteel and eccentric heroines and heroes, sexless romances, mangled bodies and lovely scenery that one usually finds in such novels seems to scream for post-modern analysis in the same way that most literature screams to be left alone by it. I write this spiel to lead up to the point that Eric Zencey's *Panama* is a text which seems to have drawn its inspiration from such a type of novel, a fact which seems curious enough in a contemporary American text - the book proves, in more ways than one, to be a real blast from the past. *Panama*'s strength is its central plot which, for anyone who is interested in this kind of thing, makes good use of the historical context in which it is set. The book's narrates the story of the Panama Canal scandal, an affair which brought down the Clemenceau government of the time (although Clemenceau, of course, managed a bigger comeback than Lazarus to be reinstated in time for World War I.) The hero is Henry Adams, an American engineer who has been

sent to Paris to investigate the collapse of the French Compagnie de Canal Interocéanique, which was to have built the Panama Canal (a project which seems to have been funded on the belief that it couldn't be much more difficult than the construction of the Suez Canal, the company's last project.) Paris proves to be an interesting place for Henry for a number of reasons. One is Miriam Talbott, a dashing young artist who captures Henry's heart, and who disappears just when it looks as though he might score. Another is that the Clemenceau government is facing ruin, with most of its deputies (members of parliament) facing charges of corruption over the failure of Panama Bridge project. It appears that most of the money which had been allocated for the bridge has instead been spent on bribing politicians to vote for its construction to be continued. The rumour is that someone has the butts of the cheques with which the politicians were bribed, the truth of which is a question of great interest for most of political France, as such evidence could be used to bring down the government. The plot proceeds to coagulate for Henry when another woman's body (which has been fished out of the Seine) is identified as Miriam Talbott's, and when its fingertips are seen in the morgue to prevent identification. Around the central plot of *Panama*, which takes its cue from here, is arranged a romantic trian-

gle of the least interesting kind between Adams, Talbott and Elizabeth Cameron, a fairly standard upper-class English matron type, which proves to be totally unfulfilling for all parties concerned. Characterisation in the novel moves little beyond the bounds of necessity, and only the matrimonial woes of the two most developed characters, Adams and Cameron, drawing anything of particular interest in their psyches onto the pages of the text. (Adams' problems are manifested in the fact that his wife has suicided, and that his resulting depression seems to have given him an insatiable desire for women half his age; Cameron has to deal with a husband who is still very much alive, and who gets rather in the way of her own designs on Adams.) *Panama* is a text which relies on the strength and intricacy of its central plot, and on the interest of its historical background, for its impact. I enjoyed it for the same reason which I suspect many of its previous reviewers have hailed it in such terms as 'a tour de force' [*Men's Journal*]. *Panama* is a good, straight-forward, well written book, which raises few questions or problems of the nature which can't be solved by following the clues provided in the text. The challenge presented to the reader by such a text is strictly left-brained only.

Stephanie Hester

"Low Culture" for the Educated



The Tempest of Clemenza.
Glenda Adams.
Angus & Robertson.
\$ 24.95

Like reading about relationships? Well, *The Tempest of Clemenza* has the whole shebang. We've got relationships between mother and daughter, husband and wife, sister and sister, husband and mistress, cousin and cousin, the individual and society and even, the big one for

university students, that sometimes tantalising, sometimes disturbing sexual relationship between tutor and student! Wheelah!

Glenda Adams covers a helluva lot of psychoanalytic ground. She does so with depth and sensitivity, charting believable interaction between believable characters. As a middle class, white postgraduate woman, I found Adam's representation of a middle class, white postgraduate woman surprisingly convincing. An impressive feat indeed! Adams herself obviously comes from an English Literature background; *The Tempest of Clemenza* is jammed packed with James Joyce references. She mixes overt quotation with subtle intertexts which make you feel clever when you recognise them. I like having my ego stroked by a book!

So, Adams satiates the needs of both psychologists and literature fanatics. She also appeals to another slab of the community...the popular culturist! Do you like a hint of underlying violence? A bit of mystery? Step right up, folks, *The Tempest of Clemenza* is the book for you! Clemenza and her mother have been the victims of an unknown mischief, which shapes their lives and their psyches. The outcome is known, but not the event itself. The final chapters reveal the admittedly disappointing truth, giving the book a slightly darker undertone than would otherwise be expected from a delicate portrayal of three generations of women.

Whilst much of the appeal of *The Tempest of Clemenza* comes from its refusal to be crammed lock, stock and barrel into any genre, it also seems as if Adams is trying to do too much. A book can't be three things at once. The cover is a pale salmon with a watercolour of women's faces: apparently trying to attract a traditional female readership. The blurb alludes to unresolved violence, hoping for a mys-

tery/detective fiction market. Yet either of these readers would probably overlook, or be irritated by, the intertextuality. The three separate strains of the book don't really gel together successfully.

The Tempest of Clemenza is a great read for the well educated with a taste for 'low' culture. Anyone else might be dogged by a sneaking suspicion that they didn't really understand great slabs of the text, or wish that Adams would just stick to the literary pretension and stop trying to attract a wider market. But! If you fit into this rather limited clientele, as I do, you'll love *Tempest of Clemenza* and eagerly await the next offering from Glenda Adams.

Penelope Fredericks.

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Stormy Weather

Stormy Weather.
 Carl Hiaasen.
 Pan Macmillan.
 \$12.95

The cover of this book makes a wonderful novel look like throwaway airport fiction. (Quoth a crazed *On Dit* editor, upon seeing it, 'Any book with a big skull on the front's gotta' be cool!') Don't be fooled! Read this book!

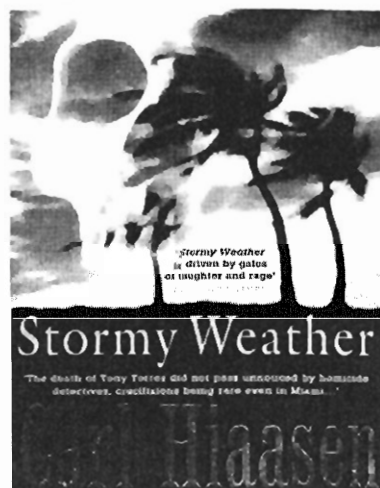
Carl Hiaasen started his writing career as an investigative journalist who spent his time exposing scandals in his home; Florida USA. He then moved into novels, for which everybody who likes intelligent, hilarious fiction ought to be grateful. One of his earlier novels, *Strip Tease* is currently being made into a movie starring Demi Moore (of all people).

Stormy Weather is so complicated that it almost defies description. It is set in Florida after a huge hurricane has just blasted through, taking the roofs from thousands of homes and blowing entire trailer parks into the sea. Two professional and occasionally inept con-artists see this as a perfect opportunity to make some money, but in the process they get mixed up with cops, tourists, dodgy insurance claims and work crews, a deranged former governor of Florida who now lives in the swamp, and a large number of exotic animals freed from a park by the storm. A corrupt trailer salesman is crucified on a satellite dish by a teamster whose mother was killed when her unsafe trailer exploded in the storm; the teamster himself is later mauled by an escaped lion while trying to nail an

equally corrupt safety inspector to a cross. A skull-juggling philanthropist is entangled with a newlywed woman whose husband is kidnapped by the former governor while chasing an escaped monkey down the street. And that's just the start of it all...

Hiaasen's latest novel is brilliantly funny, intelligent, compassionate and perceptive. It combines the best elements of thrillers, caper movies, murder mysteries and satire while being something else entirely. What more do you need to know?

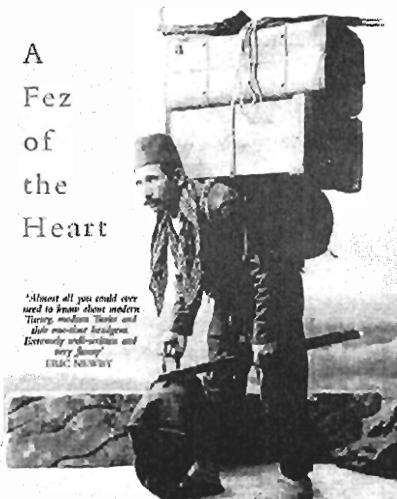
James Morrison



A Fez of the Heart

JEREMY SEAL

A
 Fez
 of
 the
 Heart



TRAVELS AROUND TURKEY IN SEARCH OF A HAT

A Fez of the Heart.
 Jeremy Seal.

'You often shoot Kurds, do you?'

'Oh yes, there are many about in the winter. They take our chickens.'

Taking chickens struck me as an arcane separatist gesture.

'And you're allowed to shoot them for taking your chickens?'

'Oh yes. Deer are rare so we don't shoot them.'

'But you shoot Kurds.'

'Yes.'

This is just a small taste of what you encounter on opening the pages of Jeremy Seal's offering, *A Fez of the Heart*. It's a Pythonesque journey through Turkey in search

of a hat. But not just any hat. We join Seal as he seeks out the elusive Fez.

This is the only hat I've ever heard of that causes so much religious fervour, violent reactions and for the unwary - arrest. Once the symbol of Turkish pride, an integral part of their identity, it is now subject to ridicule and government censure. Seal is asking the question 'Does anyone wear the fez any more?' and he gets a lot of very interesting answers.

Written in a witty, subtly cynical style, this novel is also a pretty good tourist guide. Seal wanders all over Turkey, from civilisation to the back of beyond. He visits places the average tourist knows of and those where an average tourist is totally unheard of. And all this is done during winter. From Seal's graphically described frozen experience, I'm definitely avoiding Turkey in winter. But beside from being close to becoming a new age iceman, Seal greets and meets some incredibly

bizarre, interesting and generally pretty amazing people. Take for instance an arthritic fez-maker who can't make fezzes any more, but is still in business. And that's not the only contradiction that gets a mention.

But *A Fez of the Heart* is not just a well written travel book of Turkey and its people. Seal manages to weave through all the comedy and scenery a fascinating look at the modern history of a fascinating country. After reading this I've developed an obsession with finding out all I can about Turkish history - I'm even considering petitioning to make it a part of High School curriculum!

In my opinion, this book is a must-read. I don't think I've read such an original travel book ever, and somehow I don't think I will for quite awhile.

Marijke Richards

HOW FLAT IS YOUR CAT?



The lowdown on feline groovy

How Flat is Your Cat?
 Grahame Smith & Kathlee Lawrence.
 Pan MacMillan.
 \$9.95

Cats are cute. Flat cats are cuter. How flat is your cat? Well, Smith (winner of "Cleo Bachelor of the Year!") and illustrator Lawrence (who are both, interestingly, NOT cat owners) set out to discover this

in this very funny, very 90s comic book. Smith was inspired by the shadow of a neighbour's cat to create his group of flat cats: Curly, Whiskers, Hangover, Long Black, Short Black, Slacko, Smarty and Scaredy.

Smith has a Dentonish slant to his humour: check out Short Black and Long Black who are cafe society cats that have their own website on the Internet, [flatcat@comm.meow:], Smarty Cat who remembers peoples' names and Whiskers the sex kitten who goes out with every Tom, Dick and Harry.

All in all, good clean fun. Buy it for a cat owner/lover.

Christina Soong

How to tell if your cat is abnormally clever.



- ☛ It knows how to operate the VCR.
- ☛ Has the Wall Street Journal home delivered.
- ☛ Writes the questions to Trivial Pursuit.
- ☛ Knows the names of all the States in America.
- ☛ Can merge.
- ☛ REMEMBERS people's names.

Is your cat a hypochondriac?



Europe '96

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'96BERKELEY
GUIDESOn the Cheap
On the Loose
Off the Beaten
Path

IN COOPERATION WITH THE ASSOCIATED STUDENTS OF THE UNIVERSITY OF CALIFORNIA

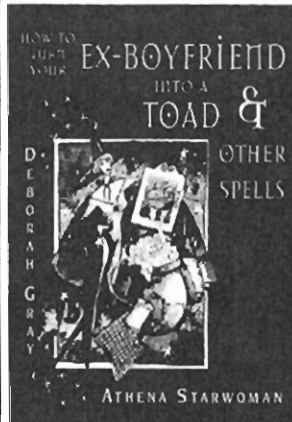
Europe '96
The Berkeley Guides
Fodor's Travel Publications

Following on from *London '96* and *Great Britain & Ireland '96*, *Europe '96* carries on the same principle: budget

travel and sightseeing for the average financially challenged student. If nothing else, it would make a good addition to your suitcase for its self-defence properties: ie it's so thick you could inflict significant damage on any would-be assailant. Again like the previous guides, it's a wealth of information on where to eat cheap, sleep cheap and all the sights and sounds you should not miss. 125 pages of detailed maps are an important addition, and for those of us who have slogged through significant amounts of Western History, this guide contains many snippets concerning where all those historical locations can be found. The guides contain useful information for solo women travellers, and gay and lesbian services all over Europe (not to mention nightspots!). A veritable font of information, if you're planning to do the Euro travel thing in the next year, take a peek at *Europe '96* and go prepared! A worthwhile investment.

Kerina West

Toadface



How to Turn Your Ex-Boyfriend
into a Toad.

Athena Starwoman & Deborah
Gray.
HarperCollins.
\$ 12.95

For love, wealth, beauty and revenge: that is the purpose of this book.

It has spells for every occasion including, as the title suggests - how to turn your ex-boyfriend into a toad. I tried it, but I haven't called him up in case he does croak in my ear. Another spell for all those people tired of using their right (or left) hand: "How to Hot Up Your Sex Life Spell", and for all the boys and girls who spend their days gazing longingly in the mirror, why waste your time when you can simply carry out the "Beautiful Body" spell. If you are more into spiritual awareness, perhaps you should try the "Communicating with Your Cat" spell.

Written by Athena Starwoman, (the clairvoyant from *Woman's Day*) and Debra Gray *How to Turn Your Ex-Boyfriend into a Toad and Other Spells* is both a ridiculous and humorous read, unless of course you are one of those terrible people who never admit it, but read their stars in secret - then no doubt you will read this late at night in the lavatory, and find yourself chanting ... After all who said you can't use a little magic to get what you want.

Keinwen Shephard

Leading Women

Leading Women.
Eva Cox.

The *Australian* magazine recently published an overview of the world's leading women; no definitive criteria was set out - women who are prime ministers (Benazir Bhutto) were in the same 100 as top models (Christy Turlington). 100 of the world's leading women...did the magazine seek to emphasise the rarity of 'leading women' or try to rectify the gender imbalance in power of the past twenty centuries by running that editorial?

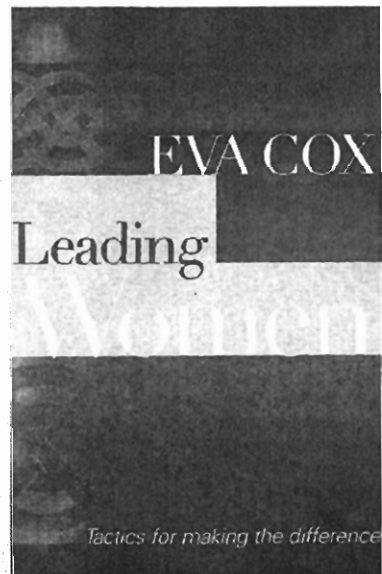
Eva Cox would probably say that the magazine only wanted to isolate how rare it is for women to have 'power' in contemporary society. Her recent book *Leading Women*, explores the reasons why, despite the strident voice of feminism, especially liberal feminism, there are still so few women in leadership roles. She initially uses the word 'power' in the masculinist, leadership, public arena sense of the word, which is how it is

most commonly defined. But her vision of feminist leadership is more than just an 'add women and mix' recipe - it is a vision of a different world. She says, "When women claim an extension of power and redefine its purposes and scope in ways that are limited by masculinist assumptions, it can be read as a positive achievement, not a synonym for violence."

She writes personally and provocatively: her book is almost in the formula of an how-to guide for women, and for men, who want to change their roles as leaders to become more effective and humanitarian, or who want to stop being led and become leaders themselves. She discusses the limitations women face in 'roles of power' - seen as sexless, difficult; or as seductive, entrapping men. She proposes how to overcome those labels and seeming dichotomies - addressing each reader individually in the way she writes. She suggests an agenda for change is possible even through simple tasks: ie. writing

down a list of what each woman would do if she were prime minister for a day. She highlights that as a whole, men and women, we need to change our image of 'leadership' as a testosterone-drive, macho power drive...to the type of leadership that we all prefer: managing, caring, flexible, honest. Leadership is not about climbing a ladder or asserting domination - but about seeking an equitable world. She suggests some strategies for success - taking positions of authority, putting women's views forward, supporting other women and surviving ourselves, and policying the possibilities. Action and individual responsibility in a interdependent human environment is the key.

Amrita Dasvarma



Weather Girl

The Weather Girl.
Helen Barnes.
Penguin Books.
\$ 14.95

Helen Barnes is a young and promising Australian author who kindly graced our Writers' Week at the start of the year. Her first book, *The Crypt Orchid*, received critical acclaim with Elizabeth Jolley calling it, "..... a thought-provoking novel original and fresh vivid with detail". Now let's see what happens when we apply these statements to *The Weather Girl*. The only thought that it provokes is, what was Helen Barnes thinking when she wrote this? Original and fresh? Maybe not, I'm

sure I read this somewhere before. Vivid with detail? Yeah, enough detail in parts to put you to sleep quicker than an episode of *MacGyver*. One of the major faults of this novel is the lack of adequate character development that inevitably makes it hard for the reader to give a shit. Rose McKenzie's struggles and life story could have been far more engaging if the author had not insisted upon distancing the narrative from this intensely interesting product of contemporary social forces.

I must confess that as I continued to read *The Weather Girl* I began to think that this was my own fault. Barnes' material is not for the easily offended reader. Her issues are confronting, but

in such a subtle way that one doesn't really see it coming. The problem is that I don't think there really is any indication that anything is about to happen. The action seems to come out of nowhere which makes the characters of the text appear irrational and unbelievable. To Barnes' credit she does handle some rather delicate issues with style. The poignant end of the novel shows the enormous talent that Helen Barnes has at her disposal. This novel is a good holiday read but I think we can anticipate some far more engaging writing in the future from this young Australian talent.

Anthony Paxton



He stares into my green eyes. His eyes are unwavering and dark, and unfathomable in depth. He raises a hand to his chin. I know he is trying to hide emotion he feels, behind a mask of professional ethics.

"I think you should go into the 'safe ward'."

My heart sinks. I will be confined in a small area, unable to escape. Cigarette rations. Loneliness, isolation. Labelled insane. Extreme suicide risk.

"I am going to detain you." He sounds serious. "Only for..."

I am not listening. On the desk are photographs of his wife and child. They smile out at me. She is beautiful in a natural way. The child beams with happiness. I imagine them all together. A family. Laughing, loving, close. The image is like a sharp spear. It pierces my heart.

"Alright." He pauses to look over his notes. "I will organise the paperwork. Anything else?" he raises his eyebrows.

I look at his black shoes and shake my head, saying nothing. We get up. He shows me out of his office. We approach the double doors. Out come the keys. He unlocks the double doors. I walk through.

"I will see you tomorrow." He smiles. He will forget.

The door locks behind me. I am cold and alone. Trapped. I stand still and survey my surroundings. There is a day room, carpeted grey with stained white walls. Protective plastic covers a large television. A hole in the wall from a mad tantrum. Two windows and a door. The nurses' station. I watch the staff through the window, talking, laughing, joking.

Another world away. A woman stands in front of the television. Thin with long dark hair to her waist. She turns when I come in. Her eyes are blank. Dark rings sag down her cheeks. She turns back to the television.

I sit down on a chair. The double doors open. It is Kailah. She races toward me in her hypomanic style. "Did those bastards put you in here? Bull-shit!" she feels sorry for me. "Don't you worry luv, you'll get out soon." I hug her, then she leaves. A nurse lets her out.

I want to die. If I am free I can die. If I die I can be free.

Walking, walking, down the straight road to the beach at midnight. The sand soft on my feet. Walking, walking, waves splashing. The dark sea stretches to the horizon. The sea knows all. Beautiful, wild, untamed. I am swimming, swimming. I do not look back. I stop. I surrender, slowly

sinking. The water surrounds me, swirling and moving. Rocking me like a baby. I imagine I am in my mother's womb. I am safe as I silently slip away.

"Emily?"

I wake from my vision. I look up. A nurse walks out of the station. "Can you help me move your gear?" I nod and follow him. We collect my belongings and move them to the 'safe ward'. Two nurses search through my things. Hairdryer, belts, pens, walkman, plastic bags, daisy razors, lighters, cigarettes, all confiscated. Shoe laces are stripped from my Doc's. The razor blades I have carefully hidden are discovered. When the job is finished they leave me alone.

The pain in my heart is unbearable. Grief. Overwhelming and consuming. Aching all over. I struggle to understand. Why do I feel this way? Did someone die? Did I lose something? Yes, I am losing myself in a sea of despair. No-one can save

me. Last time there was ECT. It wiped my memory. Forgetting depression and all events of my life. Not this time. No ECT, no drugs.

I stay in bed the next day. I do not shower. There is no point. I have worn the same clothes for four days, I think. No-one seems to care. I feel like I am dead. My Doctor has forgotten me. I knew he would. I write to him in my journal. "I missed you today, you make me feel better. I need you." I feel desperate and deserted. I can never be his daughter, he will never be my father. In my dream we are talking, he pokes fun at me, and I laugh. Then he hugs me and I feel safe, protected. The dream fades. I am a patient once more.

I tire of asking the nurses to let me out for a cigarette. They seem annoyed by this task. Outside is a courtyard surrounded by an eight foot fence. I take a deep drag on my cigarette and it feels good. I try to make it last. The woman with the long hair is talking. Not to anyone in particular. Then she looks at me.

"You know, they only have chook voodoo here. They should have mon-

key voodoo. They have monkey voodoo in South America. But they can't have it here because there isn't any monkeys in Australia. If I was young again, you know what I'd do? I'd get monkeys from America, smuggle 'em. So then they could have monkey voodoo. I'd get rich."

I just nod. I am used to the enigmatic language of schizophrenia. This is my fourth time in a psychiatric ward. My second in a lock-up ward. One manic episode, two psychotic episodes, one depressive episode, and now this one. Diagnosed Manic-Depressive, Schizo-Affective and a Personality disorder. I am in the 'too hard basket'.

Another day sees me sitting depressed and defeated before my Doctor.

"That's bizarre!" My Doctor looks at me, incredulous.

Lock Up

"I think it's pathetic." I am ashamed.

"No it's not pathetic," he replies quietly.

He looks up at me. "So you would go to school. Endure put downs and rejection. Then come home and cop more abuse?" I nod. He shakes his head slowly. Then his face drops and his eyes close. I sit and wait for what seems like ages. What is he thinking? I thought he was crying.

I lean forward. "How do you feel about this?"

He awakens from his thoughts and lifts his face. "I am saddened. And I feel sorry for you."

We both sit in a kind of mutual misery. He sits up in the chair and looks out the window. Clearly he is stressed from the hour spent dredging up my past.

He looks over at me. "Alright. We'll get back to this tomorrow. Is there anything else?"

All my secrets have been revealed. I am naked before him. I resent him for forcing me to tell all. Pained with the way he cut through my protective layers. I ache for human

warmth.

Back in the ward I pace the corridor. MY end of the ward. God help any patient who invades my territory. There is a fire within my soul, burning out of control. I have bitter resentment for the doctors and their questions. Don't they know I am a person? Enraged as I think, that somewhere in the depths of the South Australian Mental Health Service is a bulging, dog eared, manilla folder. Written on the cover: Emily L. Rehn, Client NO. 54628, D.O.B. 2/8/1973. Filed in it, like some business report, are all my secrets, desires, dreams, both good and bad, but all sacred to me. To a doctor, it is a report of symptoms - delusion, psychosis, depression. To a doctor, I am no more than a patient with mental illness.

So much hate I feel. I am detached from all sympathy. I pace round and round. The soundtrack of 'Natural Born Killers' blasts from my walkman. I sing out loud with Juliette Lewis.

"I guess I was born, naturally born, born bad. Born bad, it's such a sin, I guess I was born, naturally born, born bad."

Then I express my hatred as I sing along with 'L7' in 'Shit List'. For once I feel something, even if it is evil and filled with malice. I do not sleep easy this night.

"Emily?"

I throw the blankets from my head.

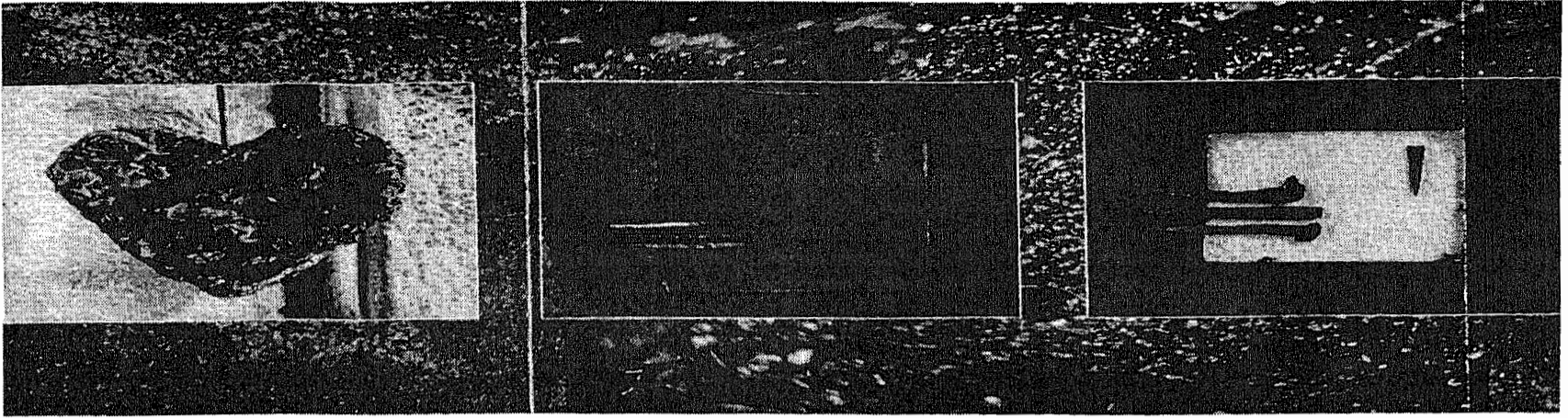
"Do you want to come out into the open area for a while?"

I am no longer caged. I step out of lock-up. I feel the air flow round me. I suffocate no longer. People are in the lounge room watching the nightly news. I make myself a coffee. I walk outside to the smoking area. Brooke and Adam are chanting a song, inspired by David Bowie.

"Take your stelazine and put your helmet on! Stelazine is blue, and there's nothing I can do!" They are doubled over, giggling in hysterics at their own joke.

These people are so alive. I can not touch them, can not drink from the vivid emotions that are so foreign to me. I am surrounded by an invisible barrier, a pane of glass. I am apart from everyone, even from myself. I look up at the stars. I want to fly till the end of space and time. Above the lively chatter of others, I become aware of something calling me. I hear it so clearly. Something as far as the long horizon. I allow myself to absorb this divine call. I know what I have to do. I turn toward the Ocean, and walk away, into the cold darkness.

Anna Hart



STAVANGER

HIS EYES RISE, SURFACING IN HIS SKULL,
 HATING THE ICE THAT BURIES HIM,
 HATING THE DARKENED STREAM THAT SPILT
 FROM THE CRACKED CHALICE OF HIS MOUTH,

HATING THE FEAR THAT HATRED FED,
 THAT DID NOT CONSOLE OR MAKE SERENE
 BUT MADE HIS FACE A BARREN FIELD WHERE WEEDS
 REAP THE TILLAGE OF HIS THIN BLOOD

CAN YOU CONSOLE THE DEAD?
 CAN YOU CONSOLE THEY WHO DIED
 ESCAPING DEATH,

FLEEING WITH THE IMPORTUNE BREATH
 STOLEN FROM THE MOUTH OF DIVINITY?

I HAVE NEED OF SPEECH WITH THESE PITIFUL EYES,
 THESE SAD AND ANGRY, HOPELESS EYES

THEY WERE THE EYES OF MY BROTHER

PATRICK NIEHUS

Sitting here and screaming
 tearing my hair out
 why, why, why
 to one so young
 did this unforgivable
 accident have to happen?
 I'm gonna kill him for
 busting the new toaster.

Katie Hannan

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WIN WITH WRITING!

Book of the Week
 The Man Who Painted Women
 John Newton (Reed)

Thanks to MIND FIELD BOOKSHOP (238a Rundle Street), we have a \$60 Book Voucher to give away to the writer of the best piece of fiction (poetry or prose) published in On Dit each month. (Please note that because there is only one On Dit issue in June, the pieces published then will be included with the August pieces for judging, once everyone gets back from holidays).

THE SMALL PRINT: Typed submissions of 1500 words or less will be best received, although longer or untidier works will be considered. Just leave your prose/poetry on page or disk in the On Dit submissions box in our office. Please include a contact phone number so that, if you win, we can actually find you.



FUNKENGRÖVEN

The Scene Of Cool Grooves



**We The People
Groove Collective**
(GRP Records)

This is a group of high quality. These are tight, skilled musicians. The quality and professionalism hits you hard. One's ears are awakened, one's thoughts are stimulated and the feeling is oh so good. This band knows what they are doing and how to make very good music. Their arrangements are skilled and tight, their control is musical and mature - this is good shit. Recorded in New York, the album features an impressive line up of fourteen musicians, four having guest appearances. With a host of musicians, a beautiful collection of grooves delights on the album - a Groove Collective.

Listen to any tune and three elements hits you immediately - the solid groove, the horns and the cool vocals. The grooves are tight, controlled and skilled. From Latin to funk, there is always the controlled perfection and coolness around the groove. The bass and drums are tight and stick together like glue. They are both very skilled players and each other's progressions and abilities match to produce a smooth flow. No matter where the tune is going, be it on or off course, the bass is there articulately threading the groove with the drums. Mixed in ever so well is some great percussion, which adds professional spice to the tunes.

The horns are powerful, tight and well arranged. Sax, trombone and flute throughout the tunes give power to the perfect melody. The musicians place their instrument well within the tunes and play with articulation and musicianship. The vocals are a mix of group vocals and individual vocals. They are strong and smooth and of a very high standard. They work very well with the tunes and the rest of the band. It is a pleasure to listen to.

In all, Groove Collective is a professional band with great musicianship and composing abilities. Their music is solid, tight and so groovy. Don't miss out on this great album.

George Nisyrios Jnr



Renegade Funktrain
Renegade Funktrain
(Warner)

This is a pretty hot band. They groove pretty hard with some very interesting arrangements and use of instruments and voice. They are a seven piece with a DJ, male rhymes and female vocals. The musicians all sound very competent, working well together. The music sits back and grooves without any overpowering parts. Their style is a cool mix of hip-hop and funk. Their tunes have been well written and arranged and hence their relative catchiness.

The use of keyboards is pretty good. Groovy keyboards make the tunes full and musical. The bass is very musical and tight. There are some great bass riffs rumbling through the groove which makes a very comfortable bed for the tunes. Riding along is the drums most of the time, although a drum machine pops in sometimes. The drums also are solid, groovy and relatively musical. I didn't like the sound of the ride cymbal - but maybe that is just me. The guitar adds to the overall funk in most tunes. The wah sounds very good and tight. The male raps / rhymes are okay. The tone of the raps is possibly a bit hard and American but it is still pretty rhythmic, articulate and understandable. The female vocals are on the rough side of sweet, which means that they could be refined a bit more to sit properly. The DJ certainly has a field day scratching. Although there is a lot of scratching, it is of high standard and rhythmical and certainly is a distinctive element of the tunes.

In all, the tunes on this album are pretty good listening. It can get a bit much with all the direction raps and scratching but, in short bursts, it is pretty cool. There are better tunes than others, although each has its own merits. I saw them live on tellie recently and that was pretty good, although the culture of the band was a bit too hip-hoppy. They're pretty cool - worth getting!!

George Nisyrios Jnr

The Gold Seal Collection
R&B's Greatest Hits 1985 - 1995



**The Gold Seal Collection - R&B's
Greatest Hits 1985 - 1995**
Various Artists
(MCA Music)

This is a rather impressive double CD release with 31 tunes by various American artists. Most of the tunes have sat in the top ten on the R&B charts for many weeks. The collection gives a strong coverage of American R&B through the late eighties and early nineties. The artists include Bobby Brown, Bell Biv DeVoe, Pebbles, Ralph Tresvant, Guy, Heavy D & The Boyz, Jodeci, Eric B & Rakim, Mary J Blige, Chante Moore, Shani, Father MC, Christopher Williams, Aaron Hall, Immature, Soul for Real and Ebony Vibe Everlasting.

The late eighties' tunes have a very periodical touch with a strong American influence. The transition into the nineties can be heard as synthesizers change their sound and emphasis and the drum machines change their sound. It's quite interesting to hear how different artists adapt to the changes. The tunes are laid out in chronological order making a smooth history of commercial R&B tunes. The only fault is that most of the tunes sound the same - but that's R&B. A few spicy, cool tunes pop up now and again that are very hip, especially Eric B & Rakim who perform "Don't Sweat the Technique", a fine hip-hop, live funk-type tune.

This is an impressive collection of commercial American R&B tunes. The position of each song on the commercial pop charts is a certain indicator of their quality to those who like the type of music pop charts promote. If you don't like the music that pop charts promote then this selection is probably not suitable for you. But I'm sure that this collection will be perfect for those of you who love to listen to chart topping commercial releases.

George Nisyrios Jnr

Heaven TOP 10

1. CHILDREN by ROBERT MILES
2. SWEET DREAMS by LA BOUCHE
3. OHH AHH...JUST A LITTLE BIT by GINA G
4. MISSING by EVERYTHING BUT THE GIRL
5. BEAUTIFUL LIFE by ACE OF BASE
6. I FEEL IT by DJ DARREN BRIAIS VS DJ PEWEWE FERRIS
7. THE LOOK OF LOVE by ECLIPSE
8. THE NIGHTRAIN by KADOC
9. I JUST CAN'T GET ENOUGH by TRANSFORMER 2
10. FIRESTARTER by THE PRODIGY

Marie Wilson

On Dit's gal-about-town Fiona Sproles spoke to Australian artist Marie Wilson about her busy career, those Melissa Etheridge comparisons and her new album.

Fiona Sproles: How did you actually get started in the music biz. i.e. did your parents give you a toy guitar at 3 which you connected with, or did you pick up the guitar and mic later on in life?

Marie Wilson: My family really had nothing to do with it, we're quite un-musical. I actually picked up the guitar as part of a Primary School Teachers degree, so I'm a qualified teacher too! I learnt the piano as a kid, purely because I wanted to do it, my mum never pushed me into it...but I never had any aspirations to become a professional musician. I just did what everyone else did, and went to Teachers college, and was going to do Phys. Ed - it was just assumed, along with everyone else in my class. I had to choose a second major, and since I knew the piano, I chose music, and that's when I learnt the guitar. I then started a cover band with a few friends at college, I was about 19. Even then, I didn't sing in the band until about 3 years later. As soon as I started doing it, I thought "Hey, this is great". It was good, the way it worked out, because everything I've done up until now has been a bonus, because I never thought I'd be able to sing and get paid for it, it's good. As soon as I picked up the guitar, the piano went straight out the window.

Fi: Well it's definitely more versatile.

MW: You can't take a piano to a camp fire now, can you? I was just a late bloomer, I loved it so much, I just played and played. You can do anything if you've got the will.

Fi: Is *Ordinary Girl* your first release, or are there others hidden in the woodwork? I know you're on Gary Phillipson's *Tide of Emotions*. Have you contributed to any other albums?

MW: Other than my release, and Gary's, I haven't had much experience in the recording studio. Most of my recording has been done in a friend's home studio. I put it straight down, live guitar and vocals; they're not rough, but they're not perfect, but that's the way I like it because that's how you hear it on stage. I like it natural. I put out about 3 or 4 self financed recordings, which we sold out of. Instead of re-releasing them, we'd just record a new set of songs.

Fi: So there's no way I can get hold of them...thanks!!

MW: (laughs) What I've discovered this year, is that when I put out a new tape in my regular gig areas, all is fine because most of the crowd know my old stuff, and they've been the ones to buy it. Then I come to South Australia and sell "Ordinary

Girl", but when I sing songs like "On My Own" and "Railway" which aren't on my latest release, nobody has heard them, and I don't have the recording to release again. So, I've got a new CD coming out in 6 weeks, and after that's released, I'll go back to the recording studio and put down my favourite songs, like a tour CD.

Fi: I attended your gig at the Earl of Aberdeen a month or so ago. Prior to that I had never heard of you. When I asked a friend to explain your style of music prior to the gig, she defined you as "Australia's version of Melissa Etheridge". How do you feel about these comparisons, and do you feel that playing some of Melissa's songs in your own concerts tends to detract from you developing your own identity?

MW: Well, I've thought a lot about that. I hate "Australia's Melissa Etheridge", but I can understand the comparison. I've got two kinds of shows that I do.

One is where I go to the Earl of Aberdeen, where they don't really know me, and I slip in Melissa covers to catch everyone's attention, and straight after that I'll play one of my songs.

Unfortunately, in my opinion, and I'm sure many others will agree, when you play in hotels where they're used to listening to cover bands, you can't walk in and play your own stuff and expect the public to stick around, there's a minority who will appreciate original music. The rest will walk off, even if it's good, and will listen to Jimmy Barnes. People are there to drink, not for me, I'm just their entertainment. If you want people to have a good time, you have to inject familiarity...it's worked so far for me. I went through a stage when I wouldn't play any Melissa covers, and would concentrate on Tracy Chapman, The Indigo Girls, and then people would come up to me and say "You sound just like Melissa Etheridge!". I thought "Shit, I may as well do her songs"...hopefully people will keep coming back, and I'll keep giving my songs. People who come tonight, are here to listen to

me, so no Melissa, there's no need.

Fi: Now Marie, *Ordinary Girl* is one of the most passionate collections of songs I've heard. I particularly love *Designer Drug* and *All over*. Did you base these and other songs on your personal expe-

riences. Their is definitely a story behind "Ordinary Girl". I told Ernie Row (assisted with recording) what it was all about, and he said that if he was a punter, then he'd have a completely different image in his mind, he was slightly disappointed. People build their own interpretations to suit themselves.

Fi: Singers such as kd, and Melissa were already famous before they even dared to mention their sexual orientation, yet in your album you have laid it all out...Correct me if I'm wrong. Were you at all worried that by doing this you might corner yourself in the gay and lesbian community, or wasn't this an issue considering the general acceptance generated as of late by the populace?

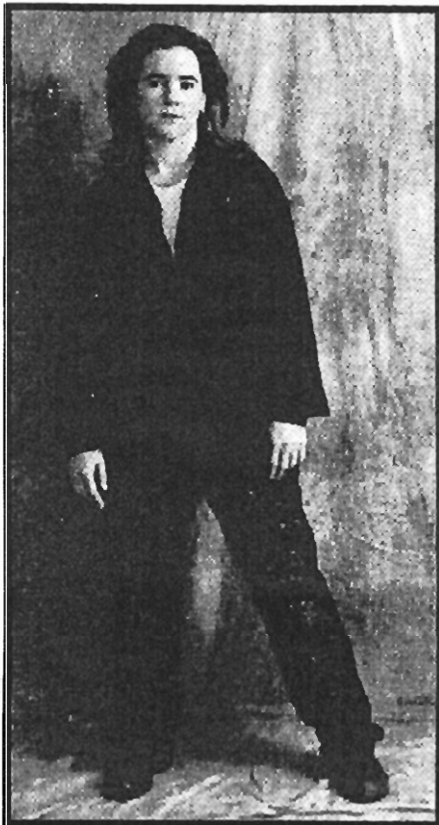
MW: I don't say one thing or another in my music, I'm not making any statements about myself. I do get great support from the gay community, particularly from women. I just feel really comfortable with my music, and how it affects people. I'm not saying anything about it, it's not an issue, although people like to make it one. That's up to them, I can't stop it. People can make up whatever...

Fi: ...sex they want (laughter from both parties ensues...)

Alright You've spent the last year touring the nation and performing over 300 gigs in the process. At the Earl, I was dancing away, and by the end of the night I was exhausted, and that's with regular breaks. You must be stuffed and if not, can you see yourself getting to that state soon?

MW: At the end of last year I was getting really tired, I played on average six nights a week. I really needed a break, so I disappeared to Alice Springs for five weeks, and even then I'm not playing as much lately. This year I want to concentrate on developing my song writing and getting out to new areas as often as I can, say 3 or 4 gigs a week, get out to people, get my name around.

.....and the way Marie Wilson is going, her name will be charging around wherever she tours.



riences and emotions, or did you simply hone in on the universality of love and desire within human relationships...I just can't help but think that you've been there, the lyrics are so painfully honest.

MW: Well, I guess I'd be lying if I said no. Some are definitely based on personal experiences, some are complete, others are a bit of mine and of what you see. Many are in-

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Prosh @ Dark

Saturday, 18th May

The night promised to be huge. Six stages containing a total of nine bands and eighteen DJs. The Union Complex was set for maximum usage (I even caught a glimpse of a fairy floss machine tucked away in the corner for the event) but where were all the people? Surely not at any other significant event (I checked the gig guide to be sure), however, the question still remains. All I can say to those people who decided for some reason or another not to come is - you missed out *big time!!!*

Superjesus were on first at the UniBar to a surprisingly reasonable crowd (considering that it was still very early for a Saturday night). Having never seen Superjesus before I must say I was hugely impressed. Their constant movement between mellow ballad material and heavy rock proves to be an effective distinguishing point for a band that is hardly ever heard in the Adelaide circuit.

The Undecided were up next and obviously still on a big buzz from their CD launch last week-end (yet, I don't think that their good spirits were to blame for the big buzz / boom thing that tainted almost their entire set - rather unfortunate). The Undecided played a smattering of their 'favourite numbers', including songs from their recently released CD *Something Hormonal*, as well as some promising newies (look out for "3-Ravens", "Clever-Clever" and "Black Flowers").

I caught a couple of Monte's numbers which I thought were sounding pretty good. It was just a shame that the coldness of the Mayo Refectory was influencing the crowd's reception.

The night then divided into a UniBar vs Mayo Refectory decision where it became impossible to see all remaining six bands comprehensively thus why my comments on Rash, Bliss and Quadbox can't really be based on personal experience.

I haven't seen Crisp for a while now - probably because they've been expanding their followings over in the Victorian / New South Wales areas - and up until now haven't really recognised how much I really do enjoy them. Apart from the usual expected numbers from *The World and the Deal*, we were treated to the energetic "Mood Swings" and the 'just ripe' "Shadow" tune.

The black nail polished (and give the state of certain singer / bass players, that's probably the only polished state present), Reckoning boys took off. Despite the odds, Reckoning delivered the kind of set that Adelaide followers have gotten used to. This was particularly observable when the prospect of one of their usual songs being left out was disagreed with by someone in the audience and so was played anyway - perhaps this was just a kind gesture on Seamus' behalf since he had been telling us earlier to "kill yourself, just do it!" Perhaps not!

I missed Bliss altogether (obviously having too much fun upstairs with Reckoning) and also Quadbox as the plan was to get a good position for the new Jazzy outfit Ether (I needn't have bothered since the band didn't even begin until after 2.30 am).

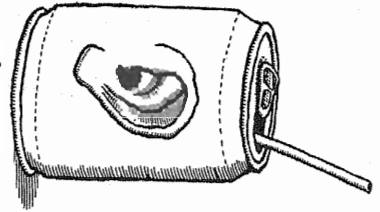
I did see Quadbox a couple of weeks' ago when they supported The Underground Lovers and were quite apt in their presentation of the 'hard funky thang'. Ether sounded very promising (especially the combination of the huge array of instruments and the *one* voice) but it was so damn cold in that Refectory that, unfortunately, I couldn't stand it any longer (nor could the people I was with). However, if you do get the chance to see them again soon, I definitely would (and will)!

All in all, a great night was had by all! A big 'Booo!' to all those who didn't show!

Susie Bate



5UV



monday

10-10.50pm **spanking the monkey..... or something** we've got a quiz with fantastic prizes, interviews, a talkback segment, comedy with the Jerky boys, Derde and Clive, plus more cliches than you can poke a stick at. with Shane, Ky and stuff.

10.50-11.40pm **Polp!** World music with a difference! Tired of African based "World music" or the sounds of Bulgarian throat singers? That is not the complete and real world. Every where, people are listening to folk pop, which is churned out like polp. This is real world music. Karaoke lives with Nick.

11.40pm-12.30am **Babes in Boyland Riot Grrl:** You've heard her before & she won't go away - she's upfront & in yer face. A radical explosion of grrls producing, playing & singing music, performing, challenging, screaming a lot & doing other cool stuff, just so she can be heard. Tune into the new grrls of BIB, Jessica & Kathleen.

tuesday

10-10.50pm **Cosmic Warriors from Beyond Infinity!** Attention people of Earth, I am Sargon, Lord of the Electromagnetic spectrum. I have decided to amuse myself by taking possession of the Earth beings you call "Sergei Stable" and "Peter Bryne", whose feeble minds were no match for my galactichypnomegray. Shudder with dread as they opine on "SA". Soil shy briches as they present the hard-hitting, infotainful, all singing, all dancing chat show format.

10.50-11.40pm **The Pearl Bird** the wimmin's show this year is produced & presented by not one, but multitudes of groovy wimmin. Listen in for all the news and views on wimmin's events in Adelaide & at uni, wimmin's music & interviews. Tune in to the Pearl Bird and expand your mind. Radio to stimulate your clit.

11.40pm-12.30am **CASM music show...** with Glen, a programme promoting Aboriginal and Torres Strait

Islander music & bands. Tune in and keep up to date with the latest aboriginal gigs, interviews & live bands.

wednesday

10-10.50pm **G-spot** Mel & Cathy, adelaide's hottest new radio stars hit the airwaves with funky dance music to die for, interviews to kill for and reviews to give you tips on where to rage away this semester.

10.50-11.40pm **Ockham's razor: the final cut** A unique blend of vox pop, talkback and music enhanced by casual and informed banter. Jolts the mind better than a triple strength caffeine latte! Get your fix with Tory & Shelley!

11.40pm-12.30am **Nude with Sunglasses** 3 nude men..... with sunglasses for protection.....bring to 5UV radio the wonderful joys of nakedness over the airwaves. Visualise what you will as we play a selection of Australian & more satirical humour, current affairs and independent genre-based music. Tune in to Zak, Ben & Michael, nude with sunglasses.

thurs-sat uni of sa student radio 10pm-12.30am

sunday

10-11pm **hot bits** Marian, Lucy & Alice present a cocktail of art & contemporary culture - straight off the street and in your face. Tune in if you want to be entertained, challenged & shocked. An enlightening experience.

11-11.30pm **local noise/radio drama** alternating each fortnight. Radio drama is so dramatic this year its sure to knock the daks off of Melrose Place. Local noise features at least one local band broadcasting from the studio's of 5UV to your eagerly awaiting ears.

11.30pm-12.30am **experimental music show** Antidote to corperate-conglomerate commercial radio. The best contemporary experimental music from Neu! to Neubaten, Can to Coil, Tortoise to Throbbing Gristle. Plus interviews, news and more, with Peter, James and Jon.

Pollyanna • Snout • Flat Stanley • Bluebottle Kiss

Tivoli Hotel
Saturday 11th May

We arrived in time to catch the last half of Bluebottle Kiss' set and were quite impressed, especially with the catchy tune they finished up with. I missed Flat Stanley but JP raved that they were great. Next in this quality line up was Snout and it seemed that all there were very impressed, they really rocked. I overheard a number of punters saying they would be keen to see Snout

again, myself included.

Finally, Pollyanna came on and although they looked the same (i.e. they wore *exactly* the same clothes), they sounded better than when they were last in Adelaide (supporting the Hoodoo Gurus).

For anyone who had never seen Pollyanna play before, the opening song "Cut the Cake" proved they were not just a lightweight happy

pop band. Next, "Big Bully" also showed Pollyanna's rougher live sound. Matt's ability to blend screaming and singing always gets the punters excited and before long the obligatory moshing began. There were even a few people drunk / stupid / brave? enough to crowd surf.

"Railride", their 'ballad', slowed the pace down a bit but "Ford green

Silver Rocket" got the kids all jumpy again. As did the big single "Lemonsuck", "Keep Me Guessing" and "Pale Grey Eyes", all of which were performed with real zest.

Again, Pollyanna showed they are a talented band with their unique brand of raw abrasive pop captivating the near capacity crowd.

Scott Berry

John of Mark of Cain

They say you haven't made it until your music has been used as the backing track to a commercial television news item. Well, actually no-one's ever been heard to say that but having Channel 7 play some of your best behind a story about speed boat racing at Currency Creek must mean something. In fact, it must be especially significant for The Mark of Cain to have had Goodings, Doyle and Wills tapping their feet in approval given that they were once a local, Adelaide trio themselves. Unfortunately, the segment aired after Bryan Scruby had the opportunity to discuss such successes with The Mark of Cain's front man, John Scott. There was, however, plenty more to talk about even in the absence of Leigh McClusky's uncanny ability to set the public agenda.

The Mark of Cain really are the intelligentsia of the loud and noisy band set. John Scott studied electrical engineering at The Levels, Kim Scott (bass) attended Adelaide's finest institution in the Mechanical Engineering department and Aaron Hewson is a drummer*. Very handy indeed when you need full time work to put out CDs off your own back. But now that *Ill At Ease* has hit the stores with the name of Henry Rollins listed as producer and mixer you'd think that the mechanical and electrical problems of this world would have to be handled by someone else, at least for the time being. Well, not quite yet (*Ill...* has sold about 7 or 8 thousand copies in Australia compared to the around 20 thousand that, say, Spiderbait shift) but America has yet to experience the force of a Mark of Cain recording.

According to John Scott, The Mark of Cain will start their United States assault with pre-

vious issue, *Battlesick*, before releasing newie, *Ill At Ease*. This will go ahead regardless because Rollins has promised to put *Ill...* out himself if there aren't any record company bites following the *Battlesick* release. Hank sounds like a nice guy. I wonder what he was like to work with.

"We just had no problems putting it all in his hands because we seemed to have the same sort of outlook. The only



real problem he had was the fact that we kept burying the vocals [which was] my doing because I never started out to be a vocalist, just a guitarist."

"He gave me a lot of confidence by saying that he liked the way I sang... and my vocal sound. So the vocals went up but like a lot of his albums, the drums went down a bit more than we'd usually have them."

"We don't have lead breaks or things like that and so he

wanted to give them [the guitars] a little movement."

"It was a really good feeling because, obviously, we've worked with people before and if we left it in their hands we'd know that it would deviate from the path that we wanted but he had a total understanding of where we were coming from."

Upon listening to *Ill...* it's hard, firstly to relax, but secondly to go past the fifth track, "Point Man". Trust me when I say that it's a very powerful song.

"The Point Man... basically they take a lead in something or they do something that nobody else will do or take an idea or take an attitude that other people may be scared to take on. That's how I saw the Point Man."

Naturally, the Kids want to know where that military focus to The Mark of Cain lyric sheet comes from. Before assuring me that he'd got most of it out of his system to the level that "Point Man" would probably be the last of the military homages, John Scott laughingly muttered something about being asked similar questions before.

"When I was younger, the whole Vietnam thing was going on and I was old enough to be scared by it."

"I could remember seeing stuff in *Behind The News...* I remember seeing all these American troops interrogating these Vietnamese going, 'you VC, you VC.' It was really full on, and I was awed by it all."

As a child, John Scott was taught that death was the end rather than the Christian 'norm' of eternal life. He was then confronted with a war that had been raging for as long as he could remember with no end in

sight. I'll leave it to the amateur psychologists amongst you to decide why little Johnny was prone to the odd nightmare about being drafted and facing oblivion. In later life, John Scott became hungry for information about his fears. Rather than shy away, he sought out books like *Nam* by Mark Baker, watched *Apocalypse Now* on video and wrote a few songs. Could anyone misinterpret that as a pro-war stance?

"From my point of view, it [war] scares me shitless. It [the song writing] was just some sort of exorcism I went through."

"I've got a problem with the whole idea about dying young."

"I just find the whole concept of someone who could think that, yes, I'm here to defend something and I'll die for my country and I'm not scared of death... that's just like, whoa, that's fucking freaky and some people are like that."

John Scott went on to inform me that the 24 hour a day routine circling of the globe by strategic air command bombers loaded down with nukes only stopped four years ago. That scared the shit out of him as well. Actually, that scares the shit out of me, too.

While I don't think that playing The Mark of Cain to a meeting of the UN would bring about lasting world peace (it would be more likely to make Switzerland invade Germany), I'd wager that one or two of the ambassadors would be forced to concede that as far as that loud, modern music goes, The Mark of Cain are doing good work.

"In defence of Hewson, since he wasn't being interviewed and since he didn't go to Adelaide Uni, I don't know if he's a rocket scientist or a clown-for-hire. For the purposes of this article we'll assume that he's the smartest drummer of all time.



Stop Press Stop Press Stop Press

Gabriella Smart would like to announce that the first stop on her national tour will be in Adelaide on **June 1** at the **Flinders Street School of Music** (279 Flinders Street, City). Presented by Soundstream Contemporary Music, her performance of "new music for piano and electronics" will include works by Strange, Alsop, Whittington and Bandt. Tickets will be available at the door with admission prices of \$12 or \$10 concession and the performance will begin at 8pm. I'll be there and you should too.



Stop Press Stop Press Stop Press



Life is Sweet
Maria McKee
(MCA)

Maria McKee. Ex-lead singer of 80's bores Lone Justice, but probably best known for the mega-annoying 'movie hit' "Show Me Heaven" a few years back. So with a new album titled *Life is Sweet*, you're no doubt expecting more of the same drivel, right? Well ... yes and no. Yes, it is drivel, but no, it's not the same. Gone is the sugary sweet sentiment of this wonder's one-hit to be replaced with a harder edge.

This album is dark, broody, muted and has some rather loud guitars on it - or would have if they weren't mixed down so low. It has songs with titles like "Scarlover, I'm Not Listening" (oo, is that asking for it or what?!?) and "Absolutely Barking Stars".

Unfortunately, the end product of this approach makes McKee sound like the mutant hybrid offspring of all the wrong genes from Alanis Morissette and Dolores Cranberry lost in a particularly foggy swamp on a dry, moonless night. Nah, actually that makes it sound too interesting. Quite frankly, this is dull. Worthy, maybe, but dull all the same.

Another song here is called "I'm Awake". Yeah, right. That makes one of us ...

Gerard van Rysbergen



Occupational Hazard.
Ginxsta RID.
(Bullet Proof Records)

"Tell'em who sent yo ass bitch, get off the dick, wanna be-rappers swig a few beers."

This about sums up Ginxsta RID and the Otha Side's *Occupational Hazard* (Even though on the cover the album is entitled *Occupation Hazardous*). Perhaps this is part of some esoteric, pseudo-intellectual word game. NOT!!!! This album is devoid of both intelligence and origi-

nality. These hard boys of Samoan, Gangsta rap have really missed the basic concept of music, that it should be music. This isn't. Rather it is the failed attempt of a group of wannabe's borrowing their brother's Karaoke machine in the garage.

From the first moments of the opening track ("If I Die, Let Me Roll") the listener knows that they are in for a bizarre journey through the limited imagination of Ginxsta RID. The music and harmonies are quite engaging (obviously because of the far superior Karaoke machine), and the album might have escaped being complete crap if the vocals were never recorded.

The only redeemable song on the album is the funky and 'way chillin' "Chilling on the Westside". The track is ruined again by Ginxsta RID's forced, heavy and annoying voice. It is at least amusing to hear the gasps of breath (Is he choking?) caused by the inadequate vocal technique of this definite music wannabe. The only reason you should buy this album is if you don't like yourself.

Anthony Paxton



Archers of Loaf
The Speed of Cattle
(Alias)

Beyond the glorious moniker, Archers of Loaf's 'rarities and b-sides' collation is a shouty mix of slacker Amero-guitar rock of the B+ order.

The poppier offerings in "What Did You Expect", "Web In Front" and "Quinnbeast" (about a friend of a friend who queue-jumped to take the last plate at a breakfast bar) beg return listens while "Powerwalker" takes the important first step in what must become a world-wide backlash against that striding Parklands set.

"You really look so dumb when you walk that way, Why don't you try and run. I'm truly sorry if it hurts your knees,

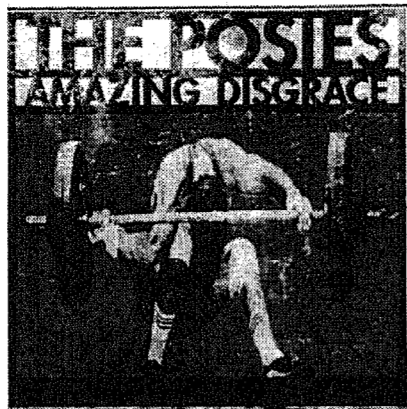
Why don't you just ride a bike."

At 6 1/2 minutes, "Bacteria", however can be a little testing with its quiet, shout, quiet, shout dichotomous structure... a theme repeated to a lesser extent elsewhere in the recording.

Eric Bachmann's inlay commentary might rival The Beatles *Anthology* sleeve for depth but it's more amusing and provides an appreciated brief of the last 4 years of Archers of Loaf as detailed by *Speed*....

Sleep late, listen to *Speed*..., go to the pub, watch a band, drink a beer, do it again tomorrow.

Bryan Scruby



Amazing Disgrace
The Posies
(MCA)

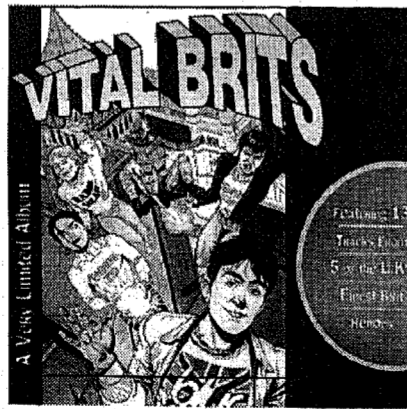
Don't know much about The Posies. They're American, they play a kind of loud guitar pop, they're on Geffen, were touted a couple of years back as the Next Big Thing and are meant to be pretty damn cool. Well, I dunno about their Next Bit Thing-ness nowadays, but on the strength of their new (second?) album, *Amazing Disgrace*, they're not a bad little band. Nothing earthshakingly revelatory, mind, but pretty good all the same.

Amazing Disgrace is an above average American guitar-pop album, very pleasant to listen to but nothing special enough to make it stand out from the crowd. It's actually quite a bitter little work, too, if titles like "Hate Song" and "Throwaway" and lyrics like "Big birds flying overhead, who gives a shit?" ("Ontario) and 'Life is life's destroyer' ("Precious Moments) are any indication.

The music itself is never too depressing, though, and often veers into outright jauntiness. There are also some top choons to be had in opener "Daily Mutilation's" crisp summer feel and the slightly bent chords of the brilliantly titled "Everybody Is A Fucking Liar".

Amazing Disgrace is definitely worth a listen or two and maybe even a purchase. Better than the usual crap but still not quite the magical experience promised.

Gerard van Rysbergen
P.S. It also has one of those groovy little hidden-track-thingsies, so it must be good!!



Vital Brits
Various Artists
(EMI)

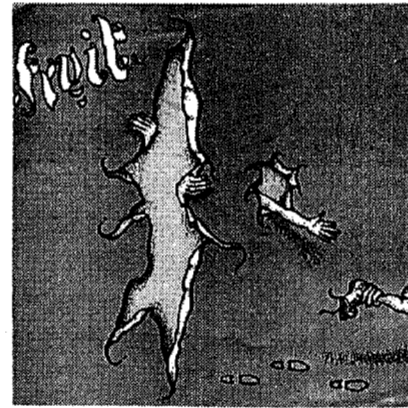
This *Vital Brits* album can't be purchased individually, instead it's FREE when you buy the 'new' album of one of the artists featured on it. The artists included are Blur, Babylon Zoo, Radiohead, Supergrass and Skunk Anansie. Like it

claims, I would agree that they are some of Britain's best bands, which is proved by the many great tracks on this album.

Vital Brits opens with two classic Britpop tunes from Blur, "Country House" and "Girls and Boys" - the Pet Shop Boys remix. Next comes a surprisingly likeable dance/techno mix of "Entertain Me" from *The Great Escape*. The Babylon Zoo tracks are "The Boy with the X-Ray Eyes" and "Metal Vision", both are good and seem to be in keeping with Jas Mann's unique style. The Radiohead songs are brilliant as is the rest of *The Bends* album and shows that they are more than just one-hit wonders. The strength of Radiohead can be heard in their dynamic live version of "Planet Telex" and the way "High and Dry" and "Fake Plastic Trees" aren't even the best songs on *The Bends*. Supergrass display their ability to write some of the catchiest and most fun sing-along songs with "Caught by the Fuzz", "Alright" and "Lose It" - live. Finally, Skunk Anansie bring the aggressive side of the Britpop revolution with "Selling Jesus" and "Intellectualise My Blackness".

Overall, if you were thinking of perhaps buying one of these artists' albums or you'd just like to get a bargain, just do it! *Vital Brits* has great variety and will give you a taste of some of Britain's best bands.

Scott Berry



Fruit
Self-titled
(Independent)

Local band Fruit have finally recorded the CD that their faithful following have been hanging out for. On stage, Fruit have a welcoming energy that combines with their music (acoustic pop with overtones of folk and a smidgen of jazz) to create something quite special. This has translated pretty well to CD.

Although I'd hate to genderfy them, (yes it's a made-up word) Fruit do bear similarities to women artists like The Indigo Girls and Annie de Franko - it's a good thing!

The six multi-talented women have combined their energies to produce songs which feature intermittent solos (performed on a multitude of instruments including acoustic guitar, trumpet and saxophone) interwoven with the texturing of six-strong voices which blend together quite superbly. There are four main soloists/ songwriters and each are equally competent.

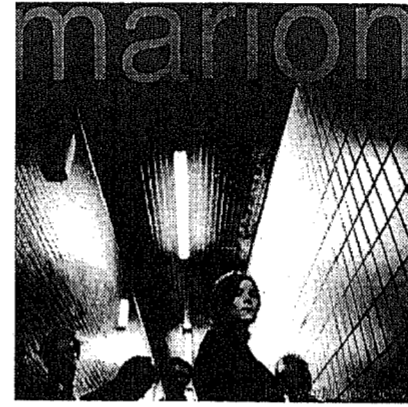
Some of Fruit's members have also been involved in other projects; Sam Lohs plays in acoustic duo

Breather and Mel Watson and Jenna Bonavita were in electric funk band Emerald Sun.

Forget the gimmicky clever hooks and driving basslines, Fruit's main attraction is their emotion which is revealed in the lyrics and moods of the songs. Stand out tracks include the sensuous "Rings Around Me", the wistful "Turning to Blue", the passionate "Sugar Plum" and the achy/uplifting "Forever Young".

Their name sums it up: think of the yummy textures and flavours in a gorgeous lush piece of fruit.

Christina Soong



Marion
This World and Body
(Polygram)

Yet another British band. Yet another case of blah, blah, blah in the music papers before they've actually done anything. The only aberration in Marion's case is that, once they had released something, the media didn't do anything. Strange, really, considering they've got a rather saucy - and mildly effeminate - lead singer called Jaime (pronounced Jamie, apparently) who can pout and glare at the camera with the best of them. And he can sing, too. In fact, the implied desperation in most of his vocals provides the thread of something special by which "This World and Body" hangs.

"Fallen Through" begins proceedings in a grand manner and is probably the best example of how Marion can induce a quite tangible sense of tension in their songs. Frantic guitars compete with Jaime's innately anxious-sounding, yet controlled, warblings to create a feeling of urgency that your Blur and Oasis would seldom even dream of achieving. In fact, this apparent compulsion to get everything off their chest in the most eloquent manner possible hasn't been touched on since the demise of the ill-fated Adorable.

With Piotr's extraordinary vocals and boundless charisma, and a dearth of quite special songs, the only problem with Adorable's plan was that they were at least two years before their time (that is, before all the Britpop hoopla blew up). There are more than a few similarities between the two bands but let's hope Marion can pull it off where their unfortunate predecessors could not.

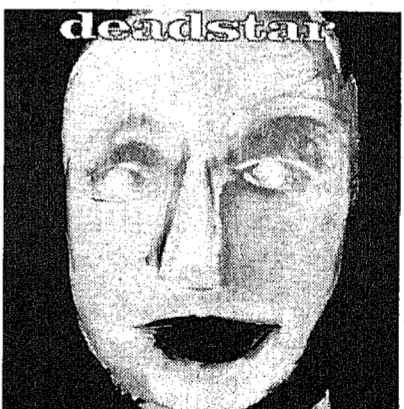
"The Only Way" follows a similar line in arresting vocals and suitably energetic instrumentation but without relying on a formula as such. However, they have more than one trick up their collective sleeve. "All For Love" combines almost Cure-

style guitars and drums in the verses with a typically loud indie-rock shuffle beat chorus and it works wonderfully well. A re-recorded "Toys For Boys" takes the band back to their trademark sound but not for long. "Vanessa" is a more mid-tempo, dare I say poppy, take on their earlier songs but is merely a space-filler compared to the following track. "Your Body Lies", as the record company bio accurately states, harks back to "The Next Life" by Suede. That's a good thing, by the way. Especially when, at around the two and a half minute mark, they throw in some way-way-in-the-back-ground vocals that could make your spine tingle at fifty paces. "My Children" closes everything out with yet another classy little number.

Twelve songs. A bit of rocky stuff. A bit of fingerpicked guitar melodrama. Some loud bits. Some soft bits. Some real attitude - not the kind that the record company tells you to have but the kind that you're born with and the kind that you get by living from day to day.

Perhaps this is why Marion have largely been ignored by the music press. Like Adorable (and even Kingmaker?) before them, they are doing something a little unfashionable and, perhaps, a little too honest for the indie kids to stomach. No wanky analyses of British life in the suburbs. No pretentious (and rather obvious) tales of why The Suits with their Routines are so Boring. No voyeuristic, one-eye-through-the-bedroom-keyhole-one-hand-down-the-trousers confessionals. Just songs about stuff that Jaime has experienced. You know... me girlfriends dumped me, I'm on the dole.... Heard it before? Maybe, but at least you can believe what he's singing about. You know where he's coming from 'cos you've probably been there before. And it's not only in what you say - it's in how you say it, or, as in Marion's case, sing it. And they do it pretty well.

Mark Scruby



Dead Star
Deadstar
(Festival)

Dead Star play the tunes that the (indie/mainstream - it's so hard to tell nowadays!) Kids would jump around to.

They're a mixture of genres and personalities and naturally enough, this makes comparisons to other bands a little tricky, however, this can only really be a good thing. They are self-described melodic power popsters but are also fond of the texturing and layering that bands like Lush employ.

(That's not to say that they sound heaps like Lush!)

This debut album was based around a soundtrack which Barry Palmer (Crown of Thorns, Hunters and Collectors) composed for a television series. He thought it would sound cool with a woman singer and hooked up with Caroline Kennedy (ex Melbourne band The Plums) and long-time collaborator Peter Jones (Crowded House).

The result was *Deadstar* which features guest artists including Kim Salmon (of himself and The Surrealists) and Nick Seymour (Crowded House).

Some of the songs are on JJJ rotation: punchy melodic pop songs "Going Down" and "She Loves She" and the cheeky "Valentines Day". "everybody wonders about your cock size." Uh, yes.

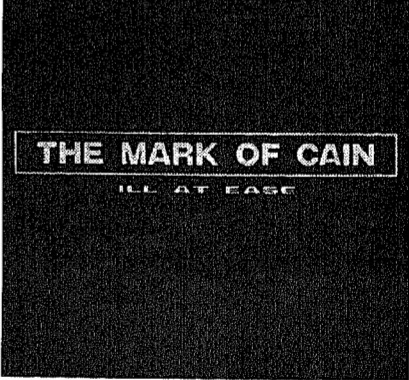
Other good tracks are "Sister" and "Dead Star" which are both subdued melancholy numbers with some interesting minor harmonics (ie sounds kinda creepy) - very nice.

And just when you think that they fit oh-so-comfortably with the melodic-power-pop-indie-rockers tag, they slip in a humdinger like "Put Me Back Together" which is VERY country, with that sloppy lyrical content (ie "help me, oh help me, put me back together,") lilting, twangy vocals and stripped back guitars. Crazy.

They're also pretty good at the real indie Australian pop gear; Half A Cow's honcho Nic Dalton would think some of their material was just too cute to pass up - Deadstar do have glimpses of Smudge et al.

Some of their songs are relatively indistinguishable from each other - it's not a huge criticism but it means that I found myself liking 1/2 the songs heaps and thinking the others were just OK.

Try it yourself.
Christina Soong



The Mark of Cain
Ill At Ease
(RA Records)

"I want you to listen to very carefully, What I've got to say, May save a life.

First thing, don't get to know your people too well." ("Point Man")

Second thing, stand well back from the speakers when *Ill At Ease* is spinning because it doesn't matter where you set your volume knob, *The Mark of Cain* always come across loud.

They might have started as local Adelaidians but with the help of Henry Rollins at the desk, *The Mark of Cain* have produced a world-class sound nothing short of menacing

and confrontational... with an Australian accent.

Ill... uses consistently cogitative lyrics and one of the fullest rhythm sections you'd ever be likely to encounter to augment John Scott's guitar, that ranges from understated heroic spearhead to noisy, mood driver. Just listen to the complicated but compelling timing of "Tell Me" for evidence of the Mark of Cain's musical aptitude.

It's hard to believe that there's only 3 of them such is the depth of the sound that they propagate.

"First Time" (the first single), "Walk Away", "The Contender"... good tracks abound. But it's hard to go past "Point Man" for sheer impact. And what of "LMA", one of the few songs around that you could describe as a ballad without using that tag as a sledge.

The Mark of Cain mightn't be leading the pack in terms of record sales but to the kids in the know, they really do stand apart in the loud genre.

Bryan Scruby



A Thin Line Between Love & Hate.
Soundtrack.
(Jac Mac Records/Warner Bros.)

This is one of those soundtracks that thrills its listener (even before you get a chance to put it on). Just scanning through the list of artists that Martin Lawrence has collected for his new film sends chills down one's spine. R. Kelly, Soopafly, Eric Benét, Sandra St. Victor are some of the impeccable artists that make this album a must have for all lovers of soul, fuck and hip hop.

L.B.C Crew's "Beware Of My Crew" opens the soundtrack with an indication of more excellence to come. R. Kelly is at his scintillating best with his sexy and seductive "Freak Tonight". There is an impressive and radical version of "Ring My Bell" (performed by Luniz) as well as Tevin Campbell's performance of Stevie Wonder's brilliant "Knocks Me Off My Feet". Perhaps the highlight of the album is Eric Benét's flawless "Let's Stay Together". Regardless of your personal preference on this soul anthology one must conclude that it is a masterpiece of its style.

Normally a movie will inspire a person to buy the soundtrack, but in this case it is the reverse. This album has moved me to see this film as soon as I can. Even if the movie *A Thin Line Between Love & Hate* is a complete dog, at least I will still have the music.

Anthony Paxton.

Modern Life Is Rubbish

Trainspotting
Hoyts Regent Cinema

British director Danny Boyle could have done anything he liked after the overseas success of his last film, *Shallow Grave*. In an uncommonly honourable gesture, he turned down big bucks in Hollywood to reunite with the rest of the *Shallow Grave* creative team (producer Andrew Macdonald and writer John Hodge) to make a low-budget adaptation of the cult novel *Trainspotting*. And we should all be grateful.

Trainspotting is the story of Mark Renton (Ewan McGregor, also of *Shallow Grave* fame), a "sincere and truthful" junkie, and his friends. Set in Edinburgh, it is funny, foul, tragic and sad all wrapped up in a narrative which features very few trains. The story is ostensibly Renton's difficulty in making a decision: to "choose life" or continue along the self-destructive path he is on. This is not

critical to the understanding of the film; as writer Hodge says, "The plot is not the important thing. Most of all it's just a study of character and situations." And this is true. The nature of the script is very episodic, not allowing for great continuity, but rather the presentation of broad concepts and brilliant characterisation. An episodic script can be a bad thing, but here it works marvellously well. If you lose the plot a bit, just sit back and let it wash over you.

And the plot is easy to lose, especially at the begin, due to the particularly strong accents possessed by many of the characters. Maybe it's just me, but the number of times I had to stop myself leaning over and saying "What was that?" were too numerous to count. But it doesn't matter a great deal, and the accents add a lot of atmosphere and charm.

Renton's friends are, of course, an interesting bunch; Spud, the pathetically likeable dweeb friend; Sick Boy, who

earnt his nickname by being "one sick individual", and who can switch his drug habit on and off; Tommy, the guy you feel most sorry for, who is only addicted to soccer (football?); and Begbie, who is my one true gripe with the film - he's a completely obnoxious bastard without a redeeming feature. I'm not sure I understood a word of what he said for the whole film. He just pissed me off a bit, that's all. Possibly that was the intent.

Some of the best scenes are Renton's hallucinations; thrill with him as he dives into the worst toilet in Scotland to retrieve his last hit. Some of the effects featured as he suffers withdrawal in his bedroom are also impressive, and weirdly comical. Other highlights include Renton and Sick Boy (who has given up drugs at

the same time as Renton - just to bug him) shooting dogs in the park with an air rifle, a pub fight instigated by the careless throwing of a glass, and the girl Renton picks up at a disco.

It's good. Go see it.

Chris Slape



Lillian's Touching Story

Lillian's Story
Piccadilly Cinema

The Australian film industry is blossoming at the moment. This has been apparent with many of our locally produced films making it big overseas over the past few years. However it is when films such as *Lillian's Story* come along that it becomes clear that the Australian film industry isn't just blossoming - it is exploding. It is exploding with talent and fine product, the result of many years of attempt and failure. *Lillian's Story* combines the Australian ethos and themes with European artistic sensibility to create a film which is not just immediate, because it is set here (well, in Sydney) and has Australian characters, but because it is beautiful, both for what you see, and what you take with you.

Ruth Cracknell is Lillian, a part tailor-made for her talents, based on real life

Sydney eccentric Bee Miles. We follow her story as she is released from a mental institution where she has been an inmate for 40 years. She quickly decides to pick up from where she left off, looking for love and acceptance. Her years of isolation are telling as she interacts with her family, finds old lovers and friends and recites speeches from Shakespeare, the one true love of her life.

The past is retold in flashback, with Toni Collette brilliant as the young Lillian, as we gradually find out about the events that led to her being shut away. The climaxes, in both the past and the present, are both extremely harrowing and moving, really pushing the boundaries of what the viewer can take.

Polish born director, Jerzy Domaradzki (*Struck By Lightning*) and Director of Photography, Slawomir Idziak (*The Double Life of Veronique*, *Three Colours - Blue*, *A Short Film About*

Killing) have crafted a visually superb film. They've taken the location of Sydney and transformed it into a city that is recognisably Australian (Sydney Tower, the Gardens, King's Cross), but avoids cliché shots (no Opera House or Harbour Bridge). The use of light is incredible, the opening scenes setting the standard for the film. Idziak's eye for composition as well as his masterful use of unnatural colours and light sources is simply wonderful.

Special mention must be made of the supporting cast, especially Barry Otto, who pulls off the role of his career playing the terrible father, as well as the timid brother of Lillian. The general level of performances is excellent with Domaradzki drawing out the best from his actors.

Lillian's Story is a landmark film, there is no doubt about it. I really cannot praise it enough to do it justice. See it

once, see it again and again.

Mark Bahlin



Two Different Perspectives

Rumble in the Bronx
Greater Union

Cornball, cornball cornball. Sure, Jackie Chan is the most amazing stuntman ever - he kicks Arni's, Sly's, Van-Dammes et al butts any day but he's got to lay off the happy, happy moral crusader bit - it's just a little too wet.

The stunt sequences were fantastic, including the 137 chase scenes one of which culminated in the Jackster jumping between two huge buildings. The most wacky/zany award goes to the driving-a-huge-hovercraft-through-the-streets stunt.

Yep, he kicks, he jumps, he karate chops...he calls the baddies the "scum of the earth" and tells them that he hopes the next time they meet they will be able to drink tea together peacefully. Call me a hard boiled cynic but it was lines like this that got me laughing hysterically.

One of the funniest parts was when

they showed all the bloopers that had happened during filming, including Chanmeister breaking his ankle and zooming around in a wheelchair.

In a nutshell: action fans rejoice! *Rumble in the Bronx* is a sequence of stunts held together by a tallyho thin plot. It's good vs evil; goofy good guy saves the day and single handedly rehabilitates the Bronx.

(Before you start screaming, that's the Jackie Chan genre you idiot! and why didn't *On Dit* get someone to review the movie who likes that gear? - you CAN read Jamie's glowing review, and my Momma always said it's not a bad thing to step out of your comfort zone occasionally and try something new.)

Christina Soong

Rumble in the Bronx (again)
Perspective #2

This was the first Jackie Chan movie I have actually seen, but it will not be the last that's for sure. While I was unsure what to expect, I was pleased with what I got.

I viewed the opening scene with some deliberation, should I walk out now, will this really be that bad? Being one who never walks out of movies I

ignored the obvious voice-over, which was not that bad after a few minutes and relaxed, hoping for the best. And that is what I got.

If you like action and comedy this is a must see. It was like watching Hale and Pace in Ninja suits. It was very funny, very exciting and brought a smile to my face. Yes I admit it was fairly cornball and a few things were pretty stupid, but that was the beauty of it. It was a movie in which you can sit back, relax and laugh all the way through.

Jackie Chan delivered a good fun flick, which despite my foul mood (because of a bad day) on entering the theatre pleased me immensely. So if you can rejoice in cornball antics then this is for you. The bad thing is it finishes too fast.

Final word: Fun guaranteed. Well I thought so, anyway!

Jamie Lowe



Down Pants, Down Periscope

Down Periscope
Hoyts Cinemas
Currently showing

I love Kelsey Grammer. I don't care what anyone says about this film, he's still a deadset legend. For those who are unfamiliar with the great man's work, he plays Dr. Frasier Crane in both *Cheers* and *Frasier*. He is also the all-time *The Simpsons* guest star, with a recurring role as Sideshow Bob. I will admit it is unfortunate that he elected to make his big screen debut in the piece of relatively mediocre comedy that is *Down Periscope*.

Director David S. Ward directed both *Major League* and *Major League II*. This tells you basically everything you need to know plotwise - put a bunch of losers in a no-win situation and watch them win regardless. In this case, we are not on baseball field but in a submarine. Grammer is Lt. Commander Tom Dodge, a prankster who

has plenty of enemies in the Navy, as well as a few friends, and whose ultimate ambition is to command his own submarine. His nasty superiors give him a crappy WWII diesel submarine, and a crew who wouldn't know a submarine from a pizza sub. His task is to survive a series of war games against more efficient nuclear submarines. And, of course, he pulls it off with consummate ease. Well, perhaps not ease, but he does it. And then he is grudgingly offered a real sub with a real crew, and he says "Sir, I couldn't have done it without my crew... I'd like to keep them..." Yawn.

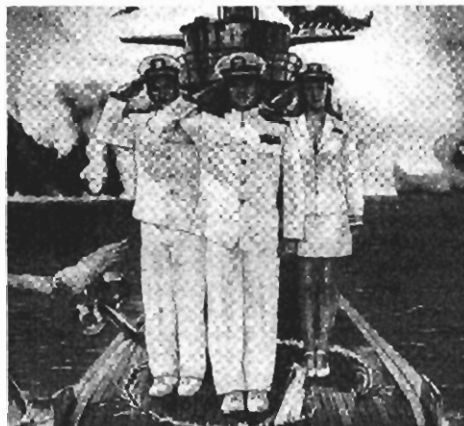
The cast is of the ensemble, haven't-I-seen-that-guy-someplace variety. Lauren Holly (*Picket Fences*, *Dumb and Dumber*) strikes the most dubious blow the womens' movement has ever had struck, as the first woman to man a submarine. Other notables are Bruce Dern (*The Cowboys*, and heaps of other stuff), Rob Schneider (*Home*

Alone II, *Judge Dredd*), Rip Torn (*The Larry Sanders Show*), Harry Dean Stanton (*Alien*, *The Last Temptation of Christ*), William H. Macy (*ER*), Ken Hudson Campbell (*Herman's Head*), Jonathan Penner (*The Naked Truth*)... and I could go on.

Blasphemous though it be to say so, Grammer may be better suited to the small screen, and not playing heroic, in-charge characters. It's not a complete flop - if you were amused by *Major League*, *The Naked Gun*, *Hot Shots*, etc, then you will find

something to laugh at here. I did. But, Kelsey, it should have been so much better.

Chris Slape



It was missing one thing...Mr T!

Othello
Academy Cinema from May 23

Lust, sex, love, hatred, betrayal, a bit of violence, a dash of blood and yes, it's Shakespeare! *Othello*, directed by Oliver Parker, is one of Shakespeare's greatest tragedies and loses nothing in this interpretation. It is the tale of love between two people, Othello "the Moor" (Laurence Fishburne) who loves obsessively and Desdemona (Irene Jacob) the daughter of a Venetian nobleman who loves unconditionally. Trouble starts when Iago (Kenneth Branagh) plants the seeds of doubt in Othello's mind which lead him to believe that Desdemona is having an affair with his lieutenant, Cassio (Nathaniel Parker). Iago is motivated

by both racial hatred and self-interest, as he soon becomes Othello's new lieutenant.

The first half of the film, like most Shakespearean plays, is a little slow. The highlights of this film are when Irene Jacob and Anna Patrick (Emilia, Desdemona's lady in waiting and Iago's wife) are on screen. Their acting is brilliant besides the fact that you can only take so much of men pouting, quarrelling and getting drunk. Jacob brings a serenity to her character and moves across the screen with grace comparable to that of Audrey Hepburn. She does have a slight French accent but hey, this is Shakespeare and if Italians can talk English with a Yorkshire accent why the hell can't they sound French! Anna Patrick's Emilia is a well

acted and likeable character. She is a devoted friend and an unknowing participant in Iago's quest to destroy Othello and Desdemona's love. Branagh is of course brilliant as Iago and Laurence Fishburne again shows his versatility.

All in all I think this a damn good movie and for those of you who like Shakespeare I'm sure you will enjoy it. However, those of you that aren't too sure about good old Bill there are no guarantees that you will like this. Don't forget that in Shakespearean tragedy it is almost mandatory that at least half the lead characters die, so

don't be upset if your favourite doesn't make it to the final credits. If you are feeling game, go and see it, you may just be surprised.

Christopher Bolland



More than just quilt making

How To Make An American Quilt
Greater Union from May 16

Based on Whitney Otto's novel of the same title, *How To Make an American Quilt*, is a movie about the way that women love men. Winona Ryder stars once more in the role of a confused waif-like character, Finn, who is about to complete her masters thesis on women's crafts in tribal cultures. Following the proposal of her boyfriend Sam (Dermot Mulroney), Finn decides to spend the summer with her grandmother Hy (Ellen Burstyn) and great aunt Gladys Joe (Anne Bancroft) so she can decide upon her reply to Sam and finish her thesis. Hy and Gladys Joe belong to the 'Grasse Quilting Bee', and have done so since Finn was a child. The

members of this group comprise her extended family, and decide to make Finn a wedding quilt with the theme of 'Where Love Resides', as a wedding present. While working on this, each woman comes to tell Finn the stories of love that had shaped their lives; stories that are diverse, filled with joy, love, heartache, betrayal and loss. Australian director Jocelyn Moorhouse (*Proof*, *Muriel's Wedding*) says "The challenges in making a quilt are not so different as those faced by lovers." The quilt can be seen to be an analogy of a tree trunk, with each woman's stories the branches. Over the course of the summer, Finn manages to find the answers to a number of her questions about relationships, as her perceptions of relationships are shaped by

these women who have 'seen it all'. I enjoyed this movie because it successfully told each woman's story without making men out to be the enemy, which was Moorhouse's intention. Do not let the title put you off going to see this movie. Although it is distinctly American, it was not overly obnoxious and nauseating in its telling, unlike some other movies in this genre. Personally I believe this to be the result of Moorhouse's influence. Being a Winona Ryder fan, I especially enjoyed this film. However the women that play Finn's 'family' are gorgeous and truly enrich the movie. This film is sure to strike a chord with romantics, both male and female,

young and old. If you cry easily, don't forget to take along a few tissues, a factor that I neglected to remember, with disastrous results!

Kerryn Doyle



Depp Festival 1996

Nick Of Time (R)
Greater Union

As with the release of any new movie including a renowned 'heart-throb', *Nick of Time*, has been much anticipated by cinematic audiences. The basic storyline is simple (if not a touch absurd in reality). Gene Watson (Johnny Depp) is a widowed accountant passing through Los Angeles on business. With him is his six year old daughter Lynn (Courtney Chase), whom he adores. When Gene reaches L.A. he is accosted by a pair of police officers who take him and his daughter in for 'questioning' (for absolutely no reason whatsoever). Watson, being the 'good guy' that he is, meekly goes with them. However in true Hollywood style all is not what it seems, and Watson has inadvertently fallen into a major conspiracy... ooh. . . ahhh. Watson's captors wish him to assassinate the Governor of California, who

is hot on the campaign trail. If he fails to do so within a specified time limit, his beloved daughter will be ruthlessly murdered by her abductors. Designed to run exactly the same time as Gene has to pull off the assassination, director John Badham attempts to entangle the viewer with the events on screen by making them sympathetic to Depp's likeable character and his terrible plight. There are enough guns, bad guys, car chases and close shaves (not literally) to keep you interested, but not necessarily on the edge of your seat. *Nick of Time* also features Christopher Walken (of *Pulp Fiction* fame) and Roma Maffla (*Disclosure*) as Lynn's abductors, who appear to be trying just that little bit too hard to be villainous, so much so that their characters become annoying. Ugh! Seeing Johnny in the father figure role is also disappointing and not quite believable, his daughter Lynn was good in that sickening cutesie-pie way, that made us just

want to reach out and squeeze her chubby cheeks.. hard. Die hard Depp fans also have the opportunity to reminisce about Johnny-boy's 21 *Jump Street* days, as he totes a gun and shoots at the baddies.. a scene that left us breathless and longing for more. With a cliched plot, annoying villains, and a predictable ending (hence the title), *Nick of Time* clearly has it's faults. However if you have a spare \$8.50 (including student discount) lying around, and nothing better to do with your

time, what the heck! Despite all of this *Nick of Time* is not a movie that we will be rushing back to see. Instead we wait in anticipation for *Dead Man*, and suggest that you do the same.
Grade: B-

Natalie Whelan & Kerryn Doyle.



Dead Man
Mercury Cinema

If I had to change the way I looked and I could choose anyone in the world to look like, I would quite probably choose Johnny Depp. It's no se-

cret - he's a Grade A, ranch factor high, pin-up boy. And, if anything, that's probably the one thing that's held back his acting career. The jealousy he's inspired in insecure film critics the world over has created a green-eyed monster to challenge Godzilla. Thankfully, though, Depp's work in *Dead Man* has a particularly Mothra-like quality about it and, at last, I think everyone will have to admit that he's on a winner. Jim Jarmusch's unique direction and sparkling script, the impeccable black and white cinematography and Neil Young's eerie soundtrack combine with some really cool acting to create the best new film I've seen for quite a while. I

mean, I wasn't a big fan of Iggy Pop's work but I hadn't ever seen him play a cross-dressing, Nineteenth Century Western hick. And if you haven't either then you should... along with all the other smooth acting in *Dead Man*. Funny stuff. Gruesome stuff. Action. Johnny. Stuff to make you, um, think a bit (great for all the backyard philosophers out there - and I know there are plenty out there, you wanky, pseudo-intellectual bastards). Some-

thing for everyone. Big thumbs up. Bewdy, cobber.

Mark Scruby



Pure Primal Fear

Primal Fear
Wallis Cinema

Primal Fear is a densely plotted psychological, talky murder case with some well placed twists but personally it's all too predictable. This flick actually looks and feels like it should have been a telefilm.

Primal Fear is the feature directorial debut of Gregory Hoblit (Cop show director - *Hill Street Blues*, *NYPD Blues*). The particular issue is the eagerness of a publicity seeking attorney to defend a suspect who is so obviously guilty. Richard Gere plays Martin Vail - a high profiled fame and fortune hunter attorney. In his arrogant jerk mode, Gere is more believable than in his sensitive and romantic mode.

The popular archbishop of Chicago

is gruesomely butchered, Aaron, one of his alter boys fleeing the scene blood soaked is the prime suspect.

Hoblit uses Gere effectively as he turns from cynic to softie in the course of defending this impoverished and bewildered young alter boy (Edward Norton).

Quite unsurprisingly, the courtroom provides the setting for fireworks including some involving the archbishop's seamy extracurricular activities with his teenage wards and with the church profits as well as some complications with Gere's former lover (Laura Linney) who just happens to be the prosecutor and key to a romantic subplot.

This film is full of critical insights, insights into the hypocrisy of the elite and the misguided motives of celeb lawyers. It shows the vulnerability of

the legal system to be manipulated, reminiscent of the OJ trial (no doubt the contributing factor to why this film went number one in USA).

But the real reason to see this film is the standout spark of newcomer Edward Norton who plays the accused killer. As a meek country lad he slowly reveals that there is more to him and with this he exhibits a great acting range. He turns that silly TV movie or soap cliché (the multiple personality disorder) into something gripping.

The major twist

is saved for the very end but like most of the film it is over explained as simplicity and subtlety are lacking.

Emily Bourmas



VIDEO TIME!

The Madness of King George Roadshow

The Madness of King George is a good movie. It is enjoyable to watch and you will no doubt come away glad that you did. Though *The Madness of King George* is a movie about political struggles, there is a lot of light-hearted comedy that adds a very colourful flavour. The comedy is quite good and the story is quite interesting.

The Madness of King George is set in 1788 in England. Britain has just lost its American colonies and this plays a major part on the health of the King. Though it is difficult to see due to the King's behaviour throughout the movie, the blurb says that he is beginning to act strangely. Nigel Hawthorne plays a rather cheerful and eccentric King but as the movie progresses, the eccentricity becomes more and more extreme. It is at this stage that the King is believed to be mad and the movie turns into one of a political struggle. Yet, right from the beginning of the movie, one does sense desire coming from the King's eldest son so it is not surprising that he wants to take the throne.

The acting in the movie is extremely good and Nigel Hawthorne plays the role of the King brilliantly. The film makers have managed to capture the atmosphere of the aristocracy and have portrayed the era and the customs accurately.

One aspect that I was particularly impressed with was the allusions to Shakespeare's King Lear, which is another story of a King gone mad. Unfortunately, it seems that the movie probably followed the plot of King Lear a little too closely.

Though the play and the movie do end differently, there is a number of similarities. The movie does though acknowledge King Lear near the end. The plot of the ambitious Prince wanting to take the throne of the King is also an overused plot point but that happens.

The Madness of King George is a movie well worth watching. The storyline flows and the comedy is funny. Unlike a lot of movies these days, *The Madness of King George* is a movie well worth paying the \$5 or \$6 to rent it from your local video store.

David Sarkies

Citizen X
Southern Star

The words "based on a true story" invariably fill me with dread. There have been good movies made from actual events, but most of them are shite. We all know that. So it is with some trepidation that I report *Citizen X* is... not too bad.

The true story runs as follows; in 1983, a few bodies are located dumped in a forest in the Soviet Union. Some bright spark (Stephen Rea, fresh from *The Crying Game*) figures that there must be a serial killer on the rampage. His superior (Donald Sutherland) promotes him to detective (from mere forensic scientist) and puts him in charge of the investigation. His problem is that at every step, he is forced to butt heads with bureaucracy, in the form of a committee of stodgy old fogey types. One, in particular, is rather keen to see the investigation focus on "known homosexuals". But Rea persists in the face of adversity and, with the coming of 1990 and Perestroika, he is granted the freedom to pursue the killer (who has accounted for several more bodies in the meantime) as he wishes. This is where it starts to get good, especially with the introduction of a psychiatrist (Max von Sydow).

The first hour or so is a bit dull, as the investigation continually stalls and the bodies pile up (not that it's gratuitous). After that, though, it is really quite excellent, if a little anti-climatic. Sutherland gives another great performance as the sympathetic military-guy and von Sydow is good, although underused. Rea's habit of understating everything got on my nerves a bit, which is a shame because he does it in every scene. And there is a bit of American we're-more-efficient-than-them arrogance about it. But otherwise, worth a look.

Chris Slape

Body Language
Southern Star

Sex romp. Do you need more info? Tom Berenger is a lawyer, Nancy Travis is his partner (er, fellow lawyer) and Heidi Schanz is a topless dancer. An obvious combo, no? Berenger is out driving one night and he hits Schanz's car ("I rear-ended this girl last night - no, no, not like that"). He gives her a ride home, she leaves her purse in his car, he decides to go to her place of business to return it, which is a fine

excuse for us to wander through the innards of "The Devil's Playground". Soon enough, everyone's getting naked. With me so far? The problem is she's married, but her husband's an abusive son of a bitch, so she asks Berenger to kill him. She would kill him herself, but Berenger's a lawyer and so, obviously, would have more idea on how to do it without getting caught. Alibis, and so on. He is, unfortunately, repulsed by the idea. But, you see, Schanz's husband works out that she's cheating on him and quite cleverly sets up a tape recorder to catch the two of them in the act. Imagine his surprise and delight when, instead, he gets Berenger on tape admitting to something he shouldn't have done (can't tell you everything, can I?). This gives Berenger his own motivation to kill him, and from there it's all plotting and murder and trains hitting cars.

But what of Nancy Travis? Doesn't she do anything? Actually, no. She doesn't. I don't know why she's there. She's quite good, though.

The surprise ending is really no surprise to anyone who has seen a double cross before (whoops!), and, likewise, you've probably seen the whole plot somewhere else.

Chris Slape

VIDEOS YOU CAN OWN

French and Saunders

- The Video
- The Best of Series Four
- Series 3 - Part 1

Excuse me while I try to stop crying, from laughter that is. These two Brits are the funniest individuals to ever gift this planet, I luv 'em, luv 'em, I WANT MORE!!! These three videos cover the most excruciating, side slipping episodes with skits that send up *Cone with the Wind*, *Silence of the Lambs*, *Thelma and Louise* and the *Gladiators*. We even get to see a pre-*Ab Fab* skit with Dawn French as Saffy... everything needs a beginning somewhere. I can go on for hours, so I'll end here with these words from the wise - find 'em, buy 'em, collect 'em, devour 'em, luv 'em.



YOU'VE
WON !!

Mardi Gras Video Comp.

Congratulations to Tanya Anthony for her simple, yet saucy poem.
I've lost it, so no perusing by the populace, my apologies! Till next Mardi Gras - Your satisfied video Sub-ed: FI.



KINO COLUMN

One of the most electrifying films of all time would undoubtedly have been *The Professional*. Violent, visceral and intense, this cult classic depicted the relationship formed between an emotionally detached professional hitman and a vulnerable twelve year old girl, hunted by corrupt cops who had already executed her family. This memorable piece of cinema was the work of contemporary film maker Luc Besson.

The Professional, the French director's transition to mainstream American cinema, was complemented by his two regulars, the actor, tough guy, Jean Reno and composer Eric Serra (responsible for all those sweeping orchestral scores).

Previously, Besson had conceived some equally violent, off-beat, totally spaced out works: *Atlantis*, best described as a fish music video; *Subway*, a con-man pursued by the mob, disappears into the subway and stumbles upon an underground culture; *The Big Blue* (only a semi-fish film, detailing the rivalry between two world class divers and their fascination with the



sea) and; *Nikita*, in which a junkie is rehabilitated by the government into a trained assassin (later remade by some inept, unimaginative Hollywood company and called *The Assassin*).

Nikita also featured Victor the Cleaner, the hitman who was sent to fix up a botched assignment and who seems intent on eliminating anyone and everyone that poses a threat to the mission. Immortalised by Jean Reno, the character provided the initial concept for *The Professional*'s protagonist, Leon. Despite questions being raised over Besson's highly stylised violence, it is not violence that Besson chooses to explore but rather the recurring theme of the marginalised individual who can only afford a temporary interaction with the outside world. There, they momentarily experience beauty, before disappearing forever beneath their warped level of existence. Definitely films to be checked out and all of which are available at Kino.

Kanesan Nathan

CANNES FESTIVAL RESULTS

Palme d'Or

Secret and Lies, director Mike Leigh

Grand Prix

Breaking the Waves

Best Director

Joel Coen for *Fargo*

Special Jury Prize

Crash, director David Cronenberg

Camera d'Or

Love Serenade, director Shirley

Barrett

Best Actress - Brenda Blethyn for

Secret and Lies

Best Actor - Daniel Auteuil and Pascal

Duquenne for *The 8th Day*

Other films of interest at Cannes:

Kansas City - directed by Robert

Altman starring Jennifer Jason

Leigh.

Crash - David Cronenberg's (contro-

versial) newie starring Holly Hunter

Stealing Beauty - Liv Ullmann and

Jeremy Irons in Bernardo Bertolucci's

new epic.

Temptress Moon - Chen Kaige's epic

starring China's top actress Gong Li

and Leslie Cheung

Love and Other Catastrophes - low

budget and Australian title self-

explanatory

The Quiet Room - South Australian

director Roll de Heer's film about

family separation.

I shot Andy Warhol - Mary Harron

directs and Lali Taylor in the lead

role (not as Andy Warhol, mind).

EVERYBODY WAS KUNG FU FIGHTING

Karate-do, the way of the empty hand, is a martial art discipline which focuses on both cultivation of the body and the mind. There are many forms of karate-do and the Adelaide University Karate club practices the traditional Goju-ryu style as well as the Goju-kai teachings of the Japanese Karatedo Federation, the association which is responsible for setting and maintaining the standards for all international dan (black) belts.

Club trainings are conducted in friendly atmosphere while also adhering to traditional Japanese martial arts discipline and formality. Our training times are Monday evenings (7.30 - 9.30), Wednesdays

evening (7.00 - 9.30) and Saturday mornings (9.30 - 12.30) at the Centre for physical Health at 127, McKinnon Parade and our lessons are a good integration of basic and advanced Karate. They start off to accommodate the beginner and progresses towards the practice of more complex and sophisticated techniques of the dan belts. Grading are conducted twice yearly, and unlike most clubs our dan belts are recognised throughout the world!

Most of our students take an active part in competitions, many have done well and several have represented Australia in international competitions. We have competed

and trained in Singapore and Japan several times and also in Hong Kong and New Zealand.

Karate training off-campus can be very expensive, but at the University Club fees are reasonable and every effort is made to help fund our National and International competitors. For more information, give us a call after hours and ask for Monica (294 3156), Andrew (339 4961) or Chooi (276 4321) only if very desperate during normal working hours.



Best to avoid sharp instruments when practising karate

Got a party to publicise?
Looking for a chauffeur?
Looking for a date?

Come home to *On Dit's*
CLASSIFIEDS

Keep 'em short and bring 'em down to our office by 5pm Wednesday. If you want it to appear twice you'll have to bring it down again.

Melbourne Accommodation

Share house available in Abbotsford. Close to all transport-shopping - Brunswick Street and Victoria Street, city and colleges. Available from 23rd July to 23rd December, 1996. Rent is \$85 per week plus expenses. Adelaide contact: Pauline Thomson (Home) (08) 272 1379, (Work) (08) 272 7511 ext 324 or Melbourne contact: Jane and Kate Thomson (03) 9419 9909.

Flat Available

Reliable person to take over lease until December:- No bond; 2 bedroom downstairs; built-in robes; includes automatic washing machine; Payneham; close to bus / city; \$75/week. Contact Rachel/Mark on 363 3143.

For Sale

Discounted Ansett Airline tickets - Alice Springs (return) \$350; Brisbane (return) \$380. Call Sharlene on 019 933 155.

Leadership Awards

Thirty-six (36) US\$5,000 AT & T Leadership Awards will again be offered in the region in 1996 to students from Australia, People's Republic of China, Hong Kong, India, Indonesia, Japan, Republic of Korea, Malaysia, Philippines, Singapore, Taiwan and Thailand. Recipients may use the award money to finance their study expenses.

In the 1995 AT & T Leadership Award, two of the 36 awards were received by students from Australia.

The award programme is open to students who have started or will start studies in a full-time undergraduate or graduate degree program at an accredited college or university in the

United States between January 1996 and October 1996. English language learners with probationary acceptance at a US college or university to pursue a full-time undergraduate degree by October 1996 are also eligible.

Islamic and Arabic Calligraphy for Women and Youth

A joint project of the S.A. Lebanese Women's Association Inc. and the Muslim Women's Association Inc.

15th May, 1996 - December 1996 at the Box Factory Community Centre, 59 Regent Street South, Adelaide, 5000. Every Thursday afternoon, 12 - 2 pm (for women), creche facilities available on request; every Saturday afternoon 2 - 4 pm (for youth). FREE. Enquiries: S.A. Lebanese Women's Association, telephone - 232 6990 (Tuesday afternoons); Muslim Women's Association, telephone - 224 0747 (9 - 5 pm Monday - Friday).

Cat Needs a Home!

Hi, my name's Monique. I'm a black, female cat of middle years that my owner must find a new home for 'cause his new landlords are not cat friendly. I'm desexed, in good health and affectionate once I get to know you. I can happily live inside or out and am unfussy about food. If you can give me a new home, please call Lachlan on 269 7355 (after hours) or contact the Education Department.

For Sale

The Mighty '81 Datsun 200B, auto, two months' rego, \$1,500 o.n.o.; '79 Gemini TD Green Machine, auto, 5 1/2 months' rego, \$2,500 o.n.o. Both beasts run well and are perfect for those of you who like to combine fuel economy with a shovel-load of guts. Phone 268 5869 any time.

For Sale

IBM family PC and software package. Package includes:- IBM Aptiva Multimedia PC Pentium 75MHz; 8MB RAM; 1.2GB hard drive; 30 watt speakers with Mwave stereo sound; Quad speed CD-Rom; 28.8K data fax modem; Windows 95; Over

15 different multimedia software titles; OS/2 family fun pack; 300 hours 'surfing' the internet; mouse and mouse pad; keyboard and monitor covers; microphone. The computer is only 4 weeks old and has been used twice. \$3,800 or near offer. Phone: 382 2871 before 8.45 am or after 5.30 pm.

University Parking

Special concessional parking for students and staff. \$5.00 maximum daily rate - in before 4 pm; \$1.00 maximum daily rate - in after 4 pm. John Martin's car park, 217 North Terrace and Centrepoint, above Target - cnr Pulteney and Rundle Streets. Simply present your University ID card when exiting the car park to validate the above concessional rates. For further enquiries or monthly parking rates, please contact Damian Lester on (018) 343 068 or 223 4511.

Work Wanted

Typing - any sort. Call Vanessa on 395 1926.

You can succeed with these seven methods

1. Organise yourself
 2. Be enthusiastic in everything you do
 3. Have fun with your career, rather than having work.
 4. Learn to genuinely like every person you meet.
 5. Look after your health, otherwise everything else will fall down.
 6. Be generous with the charity or church or your choice, without regret.
 7. Get "The Edge".
- Seven reasons to get The Edge**
1. Frees you up to do the more important work
 2. Qualified researching.
 3. Guaranteed results.
 4. A wise investment in your future.
 5. Use of sources probably unknown to you.
 6. Less worry for you.
 7. Time efficient - can meet deadlines.

Leonie Edge BA DiPT - Professional Researcher

First consultation free. Money back guarantee. Copyright yours on payment. (085) 57 7410 or P.O. Box 1065,

Aldinga, 5173.

Scented Kitchens

Recipes and Remedies by Australian Muslims.

Scented Kitchens fulfils the needs of those gastronomists who love the smell and taste of delicious dishes from exotic and faraway places with a distinct multicultural flavour. Enhanced by 18 colour photos and numerous illustrations, this unique and handy-sized collection of recipes was compiled by the Muslim Women's Association of SA in their own scented kitchens.

In the spirit of the International Year of the Eradication of Poverty, all profits will go towards charitable causes. Sure to be a best seller, *Scented Kitchens* is a necessity for all those with an appreciation of culture and cuisine.

Very reasonably priced at \$14.95 (20% promotional discount applies April - May), telephone 224 0747 or fax 223 5227 for orders.

Accommodation

Room available in big, lovely old house in Parkside (5 min drive from uni), small backyard and spacious lounge (old shop front). You must be neat and responsible. \$60pw (+ expenses) ph: 271 4419.

Education Action Group (EAG)

Meeting Wednesday 1pm on Barr Smith Lawns (look for a banner). Open to anyone wanting to get involved in education issues at Adelaide Uni.

South Australian Education Network (SAEN)

Meeting Thursday 5pm in the Cannon Poole Room (Level 5, Union Building). Meeting for students from all three universities to get together and plan events like last week's rally.

NTEU Rally Protest

The National Tertiary Education Union is striking next Thursday (as most of you know). They're also having a rally protest at 12 on Thursday on North Terrace near the Uni of SA. It would be great if lots of students can make it there to support University workers.

WOW!!

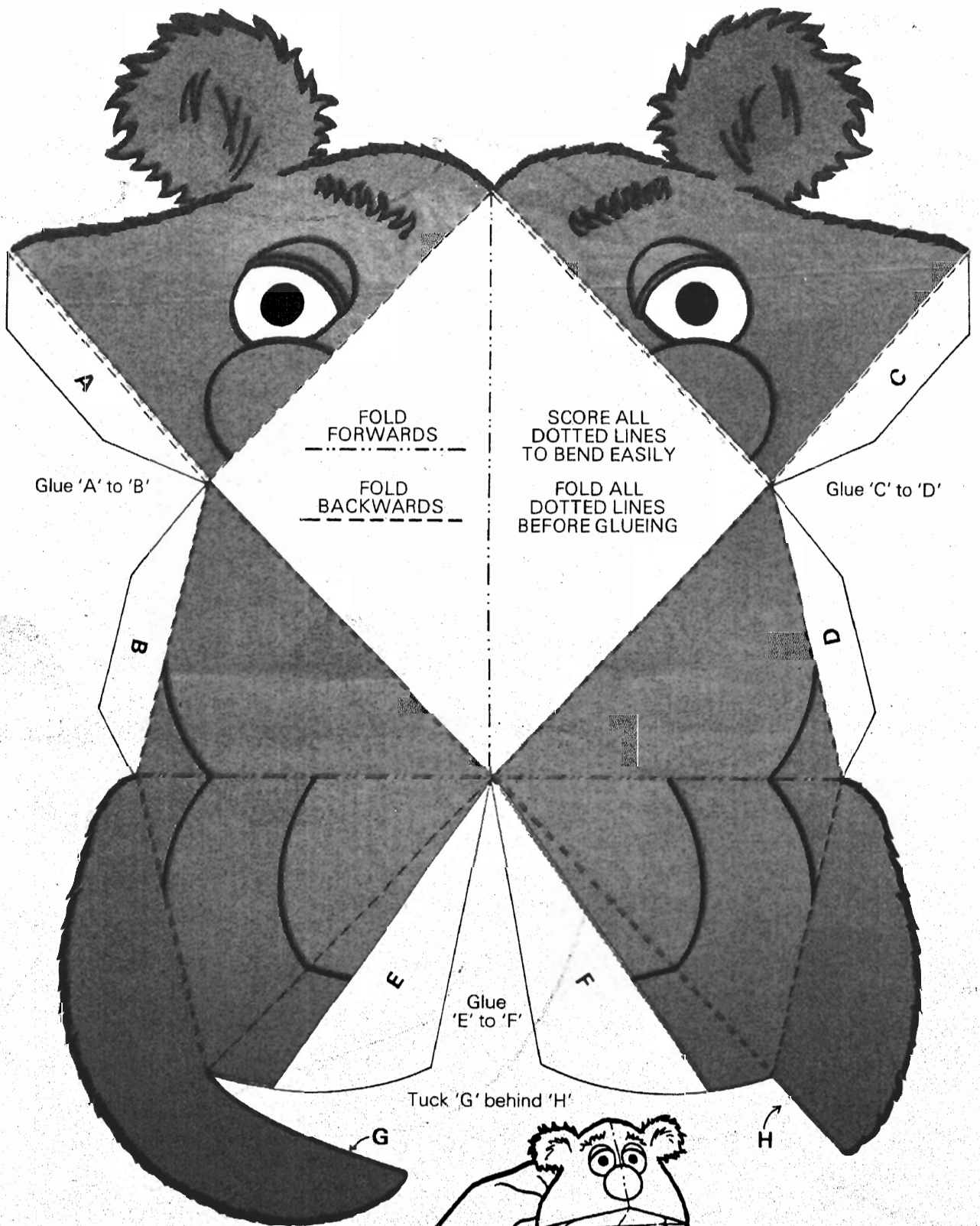
**FRI 31 MAY
EVEN FLOW
(PEARL JAM SHOW)**

**TEEN SPIRIT
(NIRVANA SHOW)**

**STONEFACE WILLIES
7.30PM**

**SAT 1 JUNE
CLOWNS OF
DECADENCE
SNORKEL
HOSTED BY BUNTA BOYS
7.30PM**

Brought to you by Adelaide Uni Union Activities



FOLD FORWARDS

SCORE ALL DOTTED LINES TO BEND EASILY

FOLD BACKWARDS

FOLD ALL DOTTED LINES BEFORE GLUEING

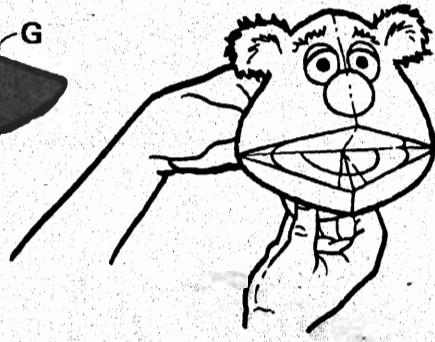
Glue 'A' to 'B'

Glue 'C' to 'D'

Glue 'E' to 'F'

Tuck 'G' behind 'H'

Hold by the triangular piece at the back . . .



. . . and move mouth up and down with flap underneath.