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On Dit

The Wayward Student

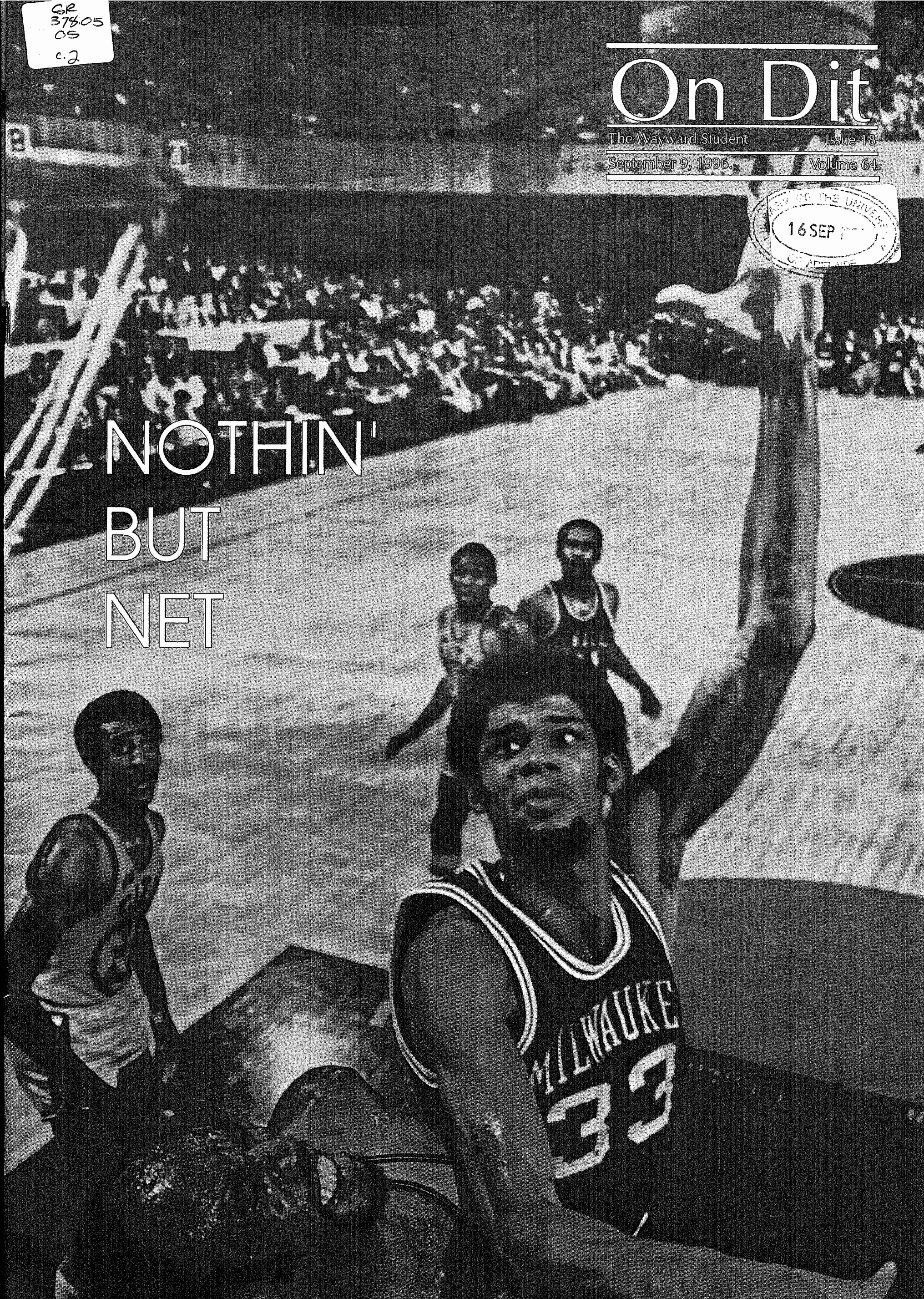
Issue 18

September 9, 1996.

Volume 64

UNIVERSITY OF THE PACIFIC
16 SEP 1996
GRADUATE

NOTHIN'
BUT
NET





WEDNESDAY 11/9

Heaven's Time Warp Et Sherman's hairdressing gives you a career opportunity of a lifetime! Enter to win a Hairdressing course worth \$7,500. Get your Hair done for free in Time Warp's Hair Salon.

SHERMAN'S HAIRDRESSING ACADEMY



CHEMISTRY

THURSDAY 12/9

'Around the World in 80 Days' goes to the U.S.A. Jack Daniels Et Southern Comfort - \$4.50
*Only 8 stamps needed out of 12 to complete passport.

CENTRAL STATION



the club

SATURDAY 14/9

The best party in town!
1/2 price drinks 9-9:30
Check It Out!

LEGENDS-96
HEAVEN PRIZES-96-97

HEAT 1
FRIDAY 13TH

ADELAIDE'S HOTTEST GUYS IN THE LATEST CLUB AND SPORTS WEAR COMPETE TO WIN STACKS OF PRIZES!

THE WINNER REPRESENTS S.A. IN THE NATIONAL TITLES OF MANHUNT INTERNATIONAL

Classic

\$10000 PRIZE POOL

THANKS TO

WLRB Champion 5A-FM MANHUNT



ANGELIQUE KIDJO

FRIDAY SEPT. 20TH

Tickets at Bass, CC Music Rundle Mall or at the door.

SUNDAY SEPT. 20TH

SWOOP

SPECIAL GUESTS - FRAMING

PRODUCTION NOTES

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.

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Ching Yee, Paxton, George Neill, Barbara Fitzpatrick, Simon Hunt, Marky Mark, Jane, Fiona, Christina's parents for all their hospitality and yummy treats and The Connection for all his quality work (as usual).

Where we are:
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building.

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

Deadline for the next edition (which is the last edition of term):
11th September (16th September)

Correction:
A review of the book *Somebody's Watching* appeared in last week's *Elle Dit*, published on September 2nd on page 18. The review incorrectly names Anne Hamilton-Bruce as the author of this book. She is not the author. The author of *Somebody's Watching* is Anne Hilton-Bruce. We are glad to take this opportunity to correct this error and express our regret for any distress or embarrassment caused to her.



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**Film prizes galore (including brand new basketballs).
See Film for details.**

Craig Holden giveaway in Literature, pg 14.

Winners are Grinners

(but remember - winning isn't everything, it's how you play the game)

And what a dirty business it is, too. Take heart - at the end of the week the student politicians were as fed up as you, the average student. As the dust settles on the week that was student elections, and students safely return to Hughes Plaza without fear of harassment, it is timely to take a look back at election week and the results it produced. There could be no other place to start than with the lime green of Impact. Their quixotic team building before, during and after paid off yet again. A clean sweep of the SAUA office bearer positions; easy control of SAUA Council; four out of five NUS delegates; and control of Union Board. Surely this means the Union Board Presidency is Rosslyn Cox's for the taking. This repeat performance by the most electorally successful group on campus leaves only one question. Will the pyramid of SAUA office bearers crumble away to the extent that will again see some of this year's 'indies' running with the left next year?

On the left front it was the usual phrase of 'next year we can do it', even as early in election week as Monday. Next year I may try my luck at student politics, but that too is very unlikely.

The Activate faction of the left would have to be fairly disappointed with their results. Two Union Board members here, a SAUA Councillor there, it's hardly anything special to crow about - particularly when they made the effort to have 24 hour banner surveillance. I'm sure it made all the difference. Their leftie bedfellows Initiative, appeared to have a far less slick campaign than as Speed in 1995. Nevertheless, those behind Initiative appear set to further marginalise

members of the hard left faction, setting themselves up to become the dominant left wing group from next year. Despina Anagnostou snatched the NUS spot previously held by Libby King, while the rest of her ticket picked up spots on various Councils, committees and Union Board. Amongst these was wayward Liberal Ramon Pathi, who is likely to vote with his left friends on board. Though the Libs may have, for whatever reason, missed an opportunity to have three Board members, it would be hard to envisage Ramon remaining, or being allowed to remain an active Liberal. These, after all, are the ways and expectations of Party politics.

Aside from this, the Libs appear to continue to learn the lessons and improve their position after each campaign since their re-emergence in 1994. After Reform snared two Union Board positions (amongst other positions on standing committees), they may well consider contesting a SAUA office bearer position next year.

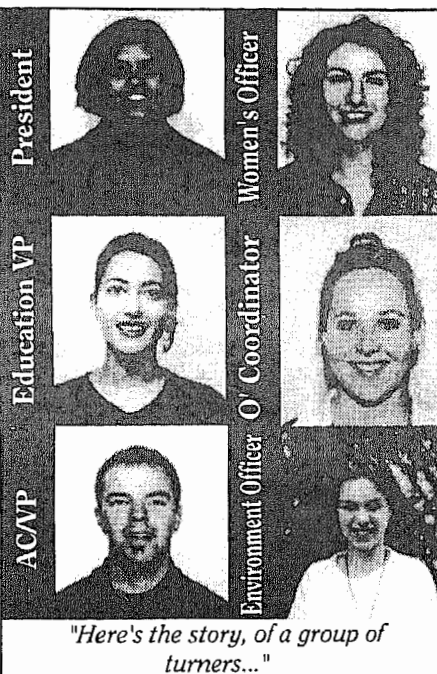
The least surprising success was that enjoyed by Democrat candidates after a particularly strong campaign. The shock came from the failure of incoming SAUA President Amrita Dasvarma to secure election to either Union Board or NUS delegate. The SWAM, or Christian vote proved one of the strongest, whilst with faculty tickets now coming in a wide range of colours they seem to be losing their effectiveness.

Well, want more and can't wait another year? It all starts again this week at Flinders University!

Just Another Has Been

That list of winners...

SAUA President
Dasvarma, Amrita
Education VP
Nassar, Olivia
Activities/Campaigns VP
Williams, Antony



"Here's the story, of a group of turners..."

Womens' Officer
Allouache, Sophie
Environment Officer
Simpson, Virginia
Orientation Coordinator
Brammy, Fiona
On Dit Editors

Sproles, Fiona/Ng, Ching Yee/
Morrison, James
Student Radio
Wolfmeyer, Andrew
Union Board
Anand, Alok
Cox, Rosslyn
Leh Zin, Teh
Teague, Warwick
Taylor, Kym
Sykes, Paul
Bohn, David
Higginson, Gareth
Greig, Michael
Townsend, Andrew
Gaffey, Jack
Pathi, Ramon
Anderson, Alan
King, Libby
Nassar, Olivia
Ivanich, Phillip
Davidson, Ben
Prickett, Marian
NUS Delegates
Taylor, Kym
Chong, Michael Kok Wai
Anagnostou, Despina
Nassar, Olivia
Teague, Warwick
SAUA Council
Hong, Yien
Davidson, Ben
Higginson, Gareth
Carmen, Mark
Walsh, Michael
Chenoweth, Carly
Toohey, Matthew
Mykta, Sky

The On Dit cut out and keep election social pages

Photos by Frank Trimboli, Christina Soong & The Connection. Ta!

The Speeches...



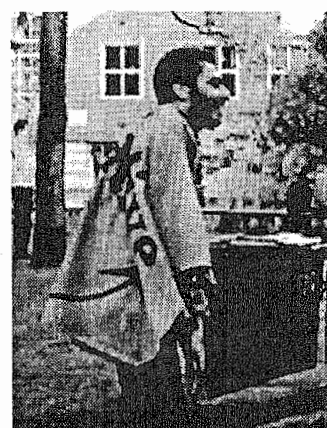
Sophie Allouache does her thing, under the gaze of two generations of RO's



The Beast woos the crowd with his conspiracy theories

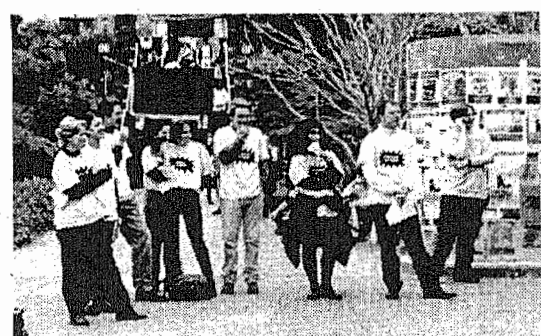


Not a candidate this year, but couldn't keep away from the action



Initiative's Tony "Captain Pyjama" whoops it up, waiting for a strong breeze

The Spectators...



Student Impact...



Activate...

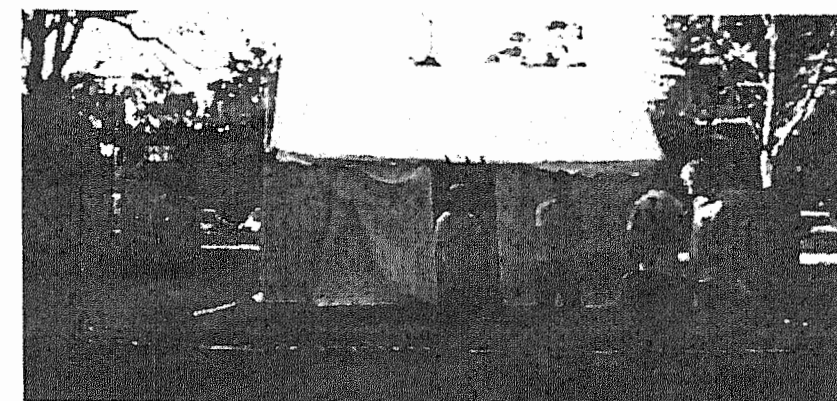


...and Gibbsy

The Venue...



"I'm only here so they'll stop hasslin' me"

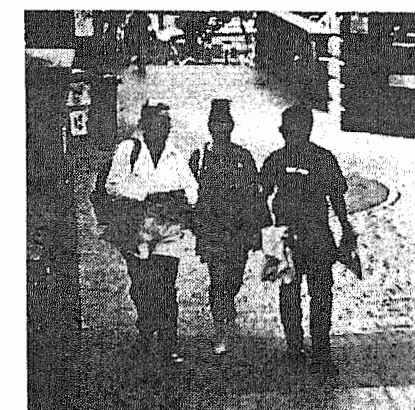


"Line up in line, line up in line, is all I remember..."

The Techniques...



Er, have you voted yet?



Let me show you the way, ladies



What is commonly known as a "sitting duck"

The Frivoloty...



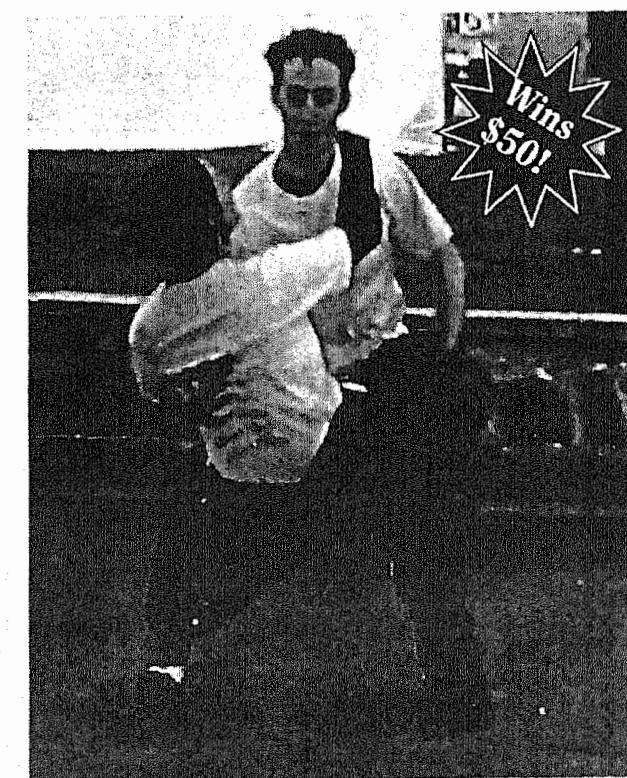
While the Blue and the Red get together for some serious drinking, the Green team opt for some serious pyramid building



Smile for the camera? Well, if you'll vote for us



Thank God it's all over for another year, time for the group hugs



"Orange and Green should never be seen." A successful Reform Union Board candidate gets friendly with the successful Impact EVP



Kym Taylor
SAUA President

Student Services Review
Currently, a review is being conducted of the student services offered at this University. If you've always hated a particular service or thought that something needed to be changed this is your opportunity to do something about it.

Watch out for . . .

Opposition to Education Cuts Petition

A petition is currently being drawn up that opposes the budget cuts to higher education funding, the conversion to differential HECS, and the cuts to Independent Austudy. It's very important to sign the petition so that it can be used to lobby the Senate to block the changes. SAUA reps should be coming to your lecture, otherwise come into the SAUA office and sign a petition at the front desk.

Safety On Campus Pamphlet

This should appear in your pigeonhole late this week. It's very important you read it carefully and make use of it. Thankyou to Katrina Streatfield, the Psychology Student Representative, who sparked off the issue about safety on campus after Psychology students expressed their concerns.



Brigid O'Neil
ACVP

PMIED - Post major illness energy drain

PES - Post Election Syndrome - the joy felt at being able to once more walk the paths of campus without fear of being assaulted by candidates.

ORIENTATION '97 planning is under way. Its a whole lot of fun and a great way to get involved in the most happening part of the Uni year. Applications are available @ SAUA but be quick as they tend to flood in.

Events on campus this week include:

* Wed 11th - UniBar - 12pm - improvised theatre by AU drama students

* Thurs 12th - Uni Bar - 7:30pm - \$8 AU - Stevie Starr (this guy makes a living from regurgitating substances like billiard balls and washing powder on stage)

* Fri 13th - Cinema & UniBar - 8pm - \$8 - Blues Bros. movie then Blues Bros. & Sisters of Soul - prizes for best costume

* Sun 15th - UniBar - 630pm - \$15 - ATB, Angu\$, Madness & CDB in all ages show.

Don't forget your tickets for the AU **Silverchair concert** on September 28th - available @ SAUA.

Brigid.



Wendy Telfer
Environment Officer

BIKES...

We were looking at getting bike lockers in a couple of areas to make your bike safe. However, recent conversations have suggested that there are other alternatives such as a bike compound with swipe cards. Would you rather pay a certain amount for a semester or 20c per day to keep your bike safe? I really need to find out what you want. Please write down suggestions or thoughts on the issue and leave them in the Students' Association. In the mean time, please use a U - bolt!

ANTI - MULTINATIONAL CAMPAIGN

Planning a campaign to highlight and educate students on the environmental degradation and human rights violations of Multinational Companies. Every friday 1pm in the Clubs Room, Level 6 Union Building.

STUDENT ENVIRONMENTAL POLICY WORKING PARTY

This is the opportunity for students to really do something about making Uni environmentally friendly. Meets Fridays 1pm in the Clubs Room, Level 6 Union Building. If you'd like to be involved but Friday is a bad time, please contact me in the Students' Association.



Kylee Smith
Women's Officer

By now you should all have picked up a copy of *Elle Dit*, this year we managed to get it out on time (except for a hiccup with the printers) and (hopefully) have included everything we received. Congratulations to the hard work put in by the *Elle Dit* collective.

Now you've got the mag, come and buy the spunky t-shirt. Available next week from the SAUA. \$10.

If you haven't already noticed **Why Weight Week** has been moved, the new date is yet to be set, but stay tuned it is not far away!

Don't forget self defence classes every Thursday!

Coming soon.....

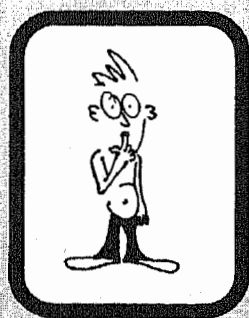
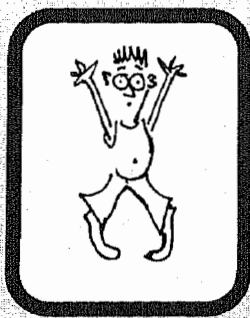
Computer literacy for women. A holiday course. Four classes each of three hours covering basic computer skills, and word processing. Keep your eyes peeled for more information.

TOTALLY WIMMIN POWERED STUDENT RADIO

Totally wimmin powered is student radio produced 100% by wimmin, no experience is necessary, just bring along your ideas.

TUE 10TH SEPTEMBER is your last chance to get involved. The meeting takes place @5UV@1pm, be there or miss out on a radio chance of a life time!!!!

ORIENTATION



This is your chance to become involved in organising one of the most fantastic events of the year..

POSITIONS FOR 1997 ORIENTATION DIRECTORSHIPS ARE NOW OPEN

POSITIONS AVAILABLE:

- O'Ball Directors ☆ up to two people
- O'Week Directors ☆ up to three people
- O'Camp Directors ☆ up to three people
- O'Tours Directors ☆ up to two people
- Counter Calender Editors ☆ up to three people
- O'Guide Editors ☆ up to three people

Applications may be received from the SAUA but last applications will be taken no later than Friday 20th

September. (returned to the SAUA)

Any enquiries may be directed to Fiona Brammy at the SAUA

THE STUDENT'S ASSOCIATION
1st Floor, George Murray Building

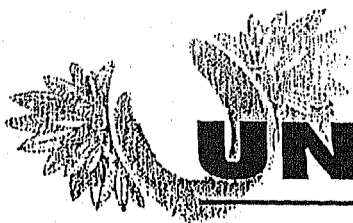
Phone: 303 5406

Catering Department



WE MAY HAVE TO DESTROY THE ENVIRONMENT!

Please... Please ... Return all plates, cups, saucers, knives...
Forks... spoons, trays... SO MANY ARE MISSING WE
MAY HAVE TO GO POLYSTYRENE!!!



UNION BUILDING

it's your place

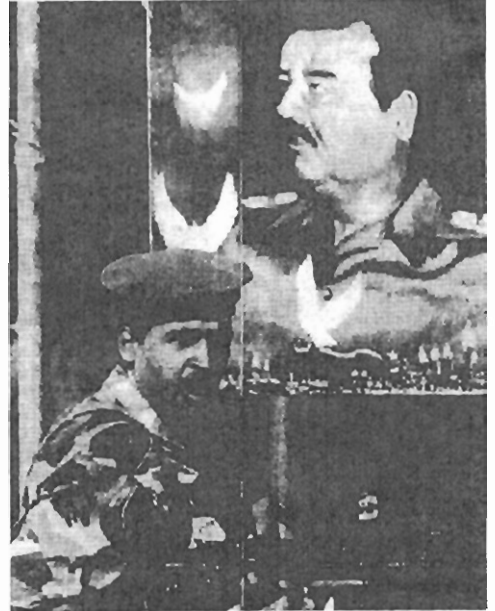
Saddam back in Clinton's bad books

Another cruise missile launch directed at military sites in Iraq! Now that has grabbed everybody's attention, especially the American electorate who will be picking a new president in nine weeks time. Monday September 1st, during prime time viewing on the evening of the Labour Day holiday, Bill Clinton ordered a battery of Tomahawk missiles fired from US warships in the Persian Gulf and from two B-52s from half-way around the world in Guam. The next followed up with more missiles, aimed primarily at radar, missile and military training grounds lying between the 32nd and 33rd parallels in Iraq. This is all in response to an Iraqi offensive against the Kurdish Democratic Party in support of Saddam Hussein's new allies the Patriotic Front of Iraqi Kurdistan. The deal between the PUK and Saddam Hussein was brokered late last month and the offensive early on the 31st August. However, some say that Clinton chose not to respond for more than 36 hours in order for the American public to watch it all on CNN. The official US State Department line on the latest flare-up in the Middle East is that anyone who terrorises their minorities or threatens its neighbours must be punished. Of course, the question is posed why similar actions are not happening in Bosnia. This Operation "Desert Strike"

is all for the protection of the Kurds. But, as the media has pointed out very clearly and unlike during Desert Storm, it was apparent that the oil sales embargo was to be lifted, releasing an extra one million barrels a day onto the market and consequently lowering the price. Desert Strike has ensured that the embargo lifting will not happen. On the contrary, the price of oil has risen. This current action has not primarily affect on the Kurds campaign and in reality, this campaign has provided a smoke screen to the ongoing UN withdrawal from Northern Iraq. There has not been a repeat of the worldwide support for the United States like the type of hype of 1990. Instead, main US allies such as France and all Arab countries have either kept silent or have openly denounced the bombings. The biggest surprises have come from the main US ally in the Arab World, Saudi Arabia, and NATO member Turkey, who did not allow the US Armed Forces to operate from their bases. On the supportive side of the US, Australia, the UK, Germany and Israel have welcomed the bombings. Israel is particularly happy since "Desert Strike" has diverted attention from their increase in their West Bank Settlement program. All the bad press about Israel has been replaced by the compassionate coverage of Israelis with gas masks.

But, Saddam Hussein, despite all the rhetoric of being picked on, really needed this attack. Like Clinton, Saddam Hussein's political life is to be based around the "rallying around the flag effect". The Iraqis are now totally supporting Saddam Hussein, just like the opinion ratings for Clinton have soared. Even though Kurd organisations have asked the Americans to dispose of Saddam, Clinton and the US needs him more, and Saddam needs the United States. Without a bogeyman for the Americans, there would be no excuse for the high defence spending. And without the American threat, Saddam Hussein would just stick to fear to control the Iraqis. Egyptian president Mubarak has said

that the only victims of this crazed politics are the Iraqi people. Iranian president Rafsanjani regarded the whole world as being held to ransom by American electoral campaigns. The Kurds...? Who cares.



Chun Doo Hwan to Hang

Justice has finally come to the South Korean dictators Chun Doo Hwan and Roh Tae Woo. Chun was responsible for the ordering of the murder of more than 200 demonstrators at an anti-regime and pro-democracy demonstration in May 1980 in the south western provincial city of Kwangju. Described as sympathisers and agents of North Korea, the dead became unpersons and the massacre officially didn't happen. Kwangju was South Korea's Tiananmen, however it didn't receive half the publicity that China 1989 gained. For the past 16 years, the people of Cholla province (Kwangju's province - the poorest province in South Korea),

students and workers have always called for justice and for the arrest of Chun Doo Hwan. North Korea would regularly call for South Korea to order the death penalty. But, for that time, due to Chun's position in the Army and consequent government cover up has secured his immunity of any persecution. Coming to power in a 1979 coup, Chun Doo Hwan quickly established a totalitarian regime where all political trade union activity was banned. This made South Korea attractive to foreign investors and the Olympic Committee. Throughout the eighties and nineties, Kwangju has remained as a symbol of the democracy movement which was led by charismatic Kim Dae Jung. In 1987, following massive demonstrations, a sham democracy saw Chun Doo Hwan appoint eager beaver Roh Tae Woo to the presidency. He, officially, won by popular vote, but the recent court case has seen him convicted of massive vote rigging and major corruption. And he was the kind leader who opened the Olympics in Seoul in 1988. In the early 1990s, Kim Yung Ham was elected and he was put under pressure from the workers and students for justice, and from South Korea's *chaebols* or big conglomer-

ates (like Samsung and Hyundai) and the Army to forget the past and in turn save their arses. But, in an effort to gain more popular support (especially since he tried opening South Korea's heavily restricted market to imports in the face of much nationalistic opposition) and to bolster democracy. It came as a shock when the two past leaders were arrested. It was an even greater shock that such harsh sentences were dealt, much to the joy of the Kwangju massacre victims' families. The death sentence for Chun was to be appealed as well as Roh's life sentence for corruption. Not even Chun's decision to turn to Buddhism could really make him escape fate and come to terms with his blood soaked past. This has been a major victory for all Koreans. This has shown that South Korea is creeping ever further from autocratic rule and is loosening its hardline stance. The only major obstacles remaining are reunification and the stamping out of the National Security Law and rampant corruption. Everything now looks very optimistic.



The Government of South Australia

FIRE AND NATURAL RESOURCE MANAGEMENT FUND

Funds for Research Projects

The Natural Resources Council and the SA Great CFS Training and Research Foundation invites applications for research funding in 1997. Applications will be assessed against criteria developed under two broad research categories, being:

- i) fire as it relates to the management of our natural resources, and
- ii) fire prevention and suppression.

- The fund is designed to provide small grants to local researchers.
- Research projects should be able to be completed within a year, although in some cases longer term support may be arranged.
- While these funds are ideal for Honours or Masters research projects, applications are welcome from individuals, groups or societies.

Guidelines for research applications, application forms and additional information can be obtained from:

Mr Mark Faulkner
Executive Officer
SA Fire Research Coordinating Group
c/o Natural Resources Council SA
GPO Box 1047
Adelaide SA 5001
Telephone (08) 8204 9330

Applications close on 11 October 1996.

GET A JOB!

On The Court....

The Workplace Relations and Other Amendments Bill was given a useful boost by the High Court last week. It has ruled out any doubt over the bill's constitutional validity. The ruling strengthens the plight of the Bill which is likely to pass through the Senate. The main concern for the Government will not be what the Opposition is lobbying against, but in what ways the Democrats will attempt to water down particular elements of the Bill.

The ACTU contends that if the Bill passes, a challenge is likely. A point echoed by the Opposition spokesmen for Industrial Relations Bob McMullan who believes some parts of the Bill could face years of uncertainty. On the other hand the assistant director of the Business Council of Australia Vernon Winley believes there is no room for a challenge, and any attempts to do so will be like clutching for straws.

While employers may find the particular ruling over Labor's un-

fair dismissal in their favour, many employees may not. The unfair dismissal clause which added new grounds on so called harsh, unjust or unreasonable motive or effects was ruled to be unsanctioned by the International Labour Organisation because of its shift on the onus of proof. This was held to be invalid, something which reinforced employer's criticisms.

A key part of the Workplace Relations and Other Amendments Bill is the plan to have State agreements override Federal Awards. So after this Bill has been passed a mass exodus to Federal Awards, as witnessed in Victoria when Kennett came to power, will not occur with such ease. Our employment conditions will now be grasped firmly in the hands of the states and who knows what moves they will make next. With the SA State election looming in the next six months or so, it will be interesting to see what Dean Brown has got to say.

Back to the Budget!

It seems the Democrats have outlined their position on the budget

with a number of key proposals to be blocked. Of interest to students will be the definite opposition to differential HECS and lowering the starting point of HECS repayments. Other blocks include the ATSC funding cuts, ABC funding cuts, Abolition of the dental scheme, public hospital funding cuts, changes to pharmaceutical benefits, increases in family law court fees and the raising of the minimum level for claiming medical expenses as a tax deduction.

They are likely to oppose AUSTUDY changes, cuts to successful labour market programs, child care and nursing home changes, cuts in public school funding and the cuts to research and development, along with a capping of Export Market Development grants.

The Democrats agree with the family tax package, Medicare levy surcharge for uninsured high income earners and capital gains tax rollover changes for small business as the main points. It is likely the Democrats will agree with the super tax surcharge. In doubt is the health insurance tax rebate.

The Democrats claimed in a let-

ter to Peter Costello that if the budget is passed in full it will result in significant unemployment for the next year. Costello has refuted this, claiming their statement has no basis and is only being used for rhetorical license. He believes the Democrats \$Billion blocks will mean the budget will not be balanced within this century, resulting in adverse affects for future generations. Why has he not publicised the Government's own figures, which forecast new job creation will plummet from around 250,000 per year to less than half that? Rhetorical license?

Hmmm. Sounds like time to Get A Job!

Stay tuned

Jamie Lowe

P.S: Enrol in **Careers Talks** in level 4 of the Wills building. Talks over the 10,11 and 12 of September will be on Careers for Woman in the Public Sector, careers in Environmental Science and Public Auditing respectively. All talks are at 1:10 pm. For location details contact the **Careers Service**.

Career Talks with a Difference 1996 Programme

The University of Adelaide Careers Service has organised a number of speakers from various backgrounds to present the annual "Career Talks with a Difference" programme. Interested students, who wish to attend, are asked to register with the Careers Service in the Wills Building, Level 4. All talks begin at 1.10pm.

Tuesday 10 September. Venue: Kerr Grant; speaker: Laura Giarretto, **Careers for Women in the Public Sector**.

Wednesday 11 September. Venue: Kerr Grant; speaker: Dr David Blackburn, **Careers in Environmental Science**.

Thursday 12 September. Venue: Bragg; speaker: Frank Migliore, **Careers in Public Auditing**.

Tuesday 17 September. Venue: Kerr Grant; speaker: Doug Dadswell, **Employment Opportunities in Asia**.

Wednesday 18 September. Venue: Kerr Grant; speakers: David Washington & Pat Cree, **Careers in Journalism & Public Relations**.

Thursday 19 September. Venue: Bragg; speaker: Prof Graeme Hugo, **Careers in Social Planning, Environmental Studies & Geography**.

Tuesday 8 October. Venue: Kerr Grant; speaker Helen Campbell-Harder, **Psychology in Private prac-**

tice.

Wednesday 9 October. Venue: Kerr Grant; speaker: Derek Butler, **Careers in Science**.

Thursday 10 October. Venue: Bragg; speaker: Pat Stretton, **Careers in History**.

Tuesday 15 October. Venue: Kerr Grant; speaker: Stephen Caramond, **Careers in Library & Information Management**.

Wednesday 16 October. Venue: Kerr Grant; speaker: Paul Kassipidis, **Careers in Psychology & Counselling**.

Thursday 17 October. Venue: Bragg; speaker: Andrew Boucher, **Careers in Archives**.

Tuesday 22 October. Venue: Kerr Grant; speaker: Chris Meldin, **Careers in Marketing**.

Wednesday 23 October. Venue: Kerr Grant; speaker: Dr Phillip Burcham, **Pharmacology & Toxicology**.

Tuesday 29 October. Venue: Kerr Grant; speaker: Dr Don Longo, **Educational Administration "What is bureaucracy all about?"**

Thursday 31 October. Venue: Bragg; speaker: Joanne Pimlott, **"Have you considered self-employment?"**

All talks begin at 1.10pm Register now!

Clubs Columns

The Chess Club Digs (itself) Deeper

I can't even manage to get the President, Vice-President, and Treasurer to come along, what hope is there for me? I mean, there's 30 people out there who have paid \$5 to join. They must want to play chess. So what good am I if I can't get them to do something they want to do? What am I gonna tell my parents? "Erm, dad, you know that \$300 you spent on the public speaking and motivation course for me? I kinda spent it on ... erm ... CD's". I'm sinking fast, I tell you. Please come to our meetings: Tuesday's 1.00 pm in the Canon Poole Room, Friday's also at 1.00 pm, Canon Poole (or Club's Common Room).

Secretary, Chess Club

National Day of HEMP Action Thursday September 12th

Show your support for the findings of the South Australian Legislative Council's Select Committee, that one of our oldest and safest medicines, *Cannabis sativa*, be made available as a valid medical option.

This government needs to be told to act on the advice of its own experts and change legislation!!!

RALLY... Victoria square, 1pm.

SMUG

Student Machine Users Group - internet access for students. Email+News from \$10 per semester, to Full Access (WWW and IRC) \$20

per semester. Join up at the SMUG HelpDesk in the Union Resource Centre, Level 3, Union Building, Monday 1.00 - 2.00 pm or Friday 1.00 - 2.00 pm. Existing members may also visit the HelpDesk at the same time for any problems with their accounts. <http://www.student.adelaide.edu.au>

The **Performance Studio Guild** are holding an Annual General Meeting on Wednesday September 18, for elections for 1997. Their three productions - one of which is still to come - have seen PSG's busiest and most successful year ever. At the moment, they are calling for nominations for the positions of President, Vice-President, Secretary, Treasurer, Women's Officer and Clubs and Associations Delegation's Officer. Nominations close on Wednesday September 14, with elections during the AGM on Wednesday September 18 @ 1.15pm in Room 1008 (Drama Studio).

Nomination forms are posted on the ground, eighth and tenth floors of the Shultz building.

**Adventure!
Excitement!
Escape!**

Come to the Mountain Club Trips Meeting on Wednesday 11th September at 7.30pm in the Union Cinema. Dinner at the Equinox beforehand at 6.00pm.

ON DIT MOTORING'S BIG DAY OUT AT MALLALA.

August 11 this year seemed a good excuse for the *On Dit* motoring department to tune their eyes and ears to the world of motor sport. Not FI or 500cc or even 5 litre, but rather the emerging 2 Litre super tourers series. That's right, intrepid reporters we were, journeying to Mallala International to watch Messrs Richards, Brabham, Jones, Brock and others propel their rev limited, weight handicapped 2 litre BMWs, Audis, Volkswagens, Hondas and more around Mallala's tight circuit.

Surprisingly enough, the Audis took the overall honours for the day, including a disgraceful display of team orders as a brilliant final corner passing manoeuvre was



Accord, finishing second in Race 1 before being rudely shunted in Race 2. Interestingly, Ford have disappeared from the series with no Mondeo present, although the Holden/Opel Vectra did make a solid debut, finishing mid field at the hands of Brooke Tatnell, the speedway king who handled right handers

surprisingly well. It will be interesting to see if works commitment will be made in '98 when Holden launch the Vectra, or whether the series will remain the domain of last year's UK series cars.

Naturally, the day yielded much more than just the 2 litre races. The opportunity to walk over the grid was appreciated by the public, with the Faber Castell team kind enough to hand out textas to passers-by. There was the Porsche Cup, the Club Cars, Old Commodores and the Production OTs. Some people came expecting to see John Bowe in a Ferrari 355 Challenge. No such luck.

It seems the Ferrari has long term engine problems that must include a slow beat from Milan. A Lotus Esprit was out however, giving delightful crackle-thumps on downchange that hit the solar plexus like well tuned bass guitar. It's third placing to two duelling Porsches that managed to lap it did however indicate that OT racing's appeal is possibly in the machine more than the passing.

The beautiful sunny day was tainted by a gale it must be said, but a medium crowd made for quality viewing at a track where you can get up close. One member of the party was however reminded by the boys in blue that it doesn't matter how slow your trip home seems, we drive on the left here. Fortunately no points were deducted. The chance to check out the support acts in the pit areas is always welcome, and provides an opportunity to overhear a few pearlys:

POLITE CHILD: Mr Brock, can I please have your autograph?

RUDE PETER (obviously disappointed at how his Volvo's engine packed up in the first race): Piss off kid, can't you see I'm working?

N.B. To Peter, with respect to the form of his car this year, we have a few short but direct words: There's nothing quite like a Holden, and you are a traitor to your country and especially to those who get up at 7 am in October to watch you fail at Bathurst. We hope and pray you never stand on the podium so long as Volvo is emblazoned anywhere on your suit.

BLOKE 1: Who's the old bugger over there bothering Steve Richards?

BLOKE 2: Umm... that's his dad. (Bathurst winner and apparently soon to become relic Jim Richards,

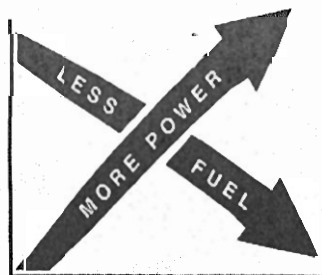
racing himself that day and famous for the 'You're a pack of assholes' remark to the crowd, who were unhappy that Jim and Mark Skaife had just won the 1000 in controversial circumstances in a Japanese all wheel drive techno car).



undone by a nice 'hey Brad, go by me, you need the points more than I do' on the finishing straight. But it wasn't all 4WD or even rear wheel drive the whole way, Steve Richards showing front wheel ain't bad in his



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PEACE WEEK '96

Peace Week 1996 is a very special week at Adelaide University. This week is devoted to the cause of World Peace. One of the most important things that we can all do this week is to think about peace, and what it means for us. If we can just spend some time this week thinking



Sri Chinmoy

about what peace really means, then this week will already be a success.

The Sri Chinmoy Centre in Adelaide has organized the coming together of various groups and

organizations who consider Peace as vital to the success of their activities. Environmental groups, Clubs and Societies, religious groups of diverse natures, musicians and artists, and peaceful individuals will join together to present their differing ways of aspiring to the Goal of World Peace.

The principal message of this gath-



ering will be to show us that though our paths may be many and varied, we all share a common Goal — and this is what unites us. That we are united in purpose must outshine any differences we have in appearance or creed.

So, on this **Wednesday the 11th**, at the **Barr Smith Lawns**, from **10 a.m.** until the afternoon, there will be

- Speakers for World Peace
- stalls from a many varying groups with peaceful things you can learn about, get involved in, or eat

- musicians playing peaceful music of a world-music flavour,
- a Tai Chi demonstration,
- a Walk for Peace,
- A Peace Forum,
- Poetry readings by those of you who wish to share your thoughts on Peace.

You tell me that you do not want to fall anymore.

You want to rise, only rise. I tell you the secret of secrets: This moment cry like a child, Next moment smile like a child. This is the way you can rise and rise at ev'ry moment.

— Sri Chinmoy.

It will be a very special day, part of a special week about the cause which is perhaps the most important of them all — World Peace.

Also there will be a free **Meditation Class** run by the Sri Chinmoy Centre, and this will be held on Thursday 12th in the Games Room from 1:00 pm until 2:00 p.m.

For more information about Peace Week or meditation call Voytek on 363 1724, or Robin and friends on 269 1985.

PEACE be with you.

WOMEN PHILOSOPHERS - WHERE ARE YOU?

This article is not meant to make judgments but merely to present the facts and from them to pose a few, hopefully, thought-provoking questions.

It is now at least a decade since we threw out the sexist books from primary-school resource centres (libraries to those of an early vintage) so surely our current crop of students know that they have equal rights on campus as well as in the community. Considering this I was surprised to find that in the series of public lectures held by the University of Adelaide Philosophy Department in the first semester few women asked questions.

The statistics are as follows:

	FEMALE QUESTIONERS	MALE QUESTIONERS
Lecture 1:	3	8
Lecture 2:	2	8
Lecture 3:	5	11
Lecture 4:	0	6
Questions covering any of the four lectures:	3	7

There were approximately equal numbers of each gender attending on each occasion. Other observations noted were that two of the questions asked by women in lecture 3, were in fact asked by the same young woman and her accent indicated that she was not given her primary education in Australia. She was, to the best of my knowledge, the only young woman to ask questions in the series although a healthy core of young women attended all the lectures.

Some of the lecturers (all male) gave equal time to their answers for both genders, one gave less time and one more. This phenomenon was explained to me by one of the few women in the phi-

losophy department. She offered that women ask questions differently to men. Accepting this premises it still does not explain why the amount of time spent by lecturers answering them fluctuates.

My first question is: Why are our young women not asking questions in this type of forum? (I would like the answer to be that they are smarter than the men and thus do not need to ask questions).

My second question is: Why are mature-aged women speaking up? (In this case I do hope that the answer is not

that they are only as smart as the men and thus need to ask questions).

Finally a set of three questions regarding education: is non-sexist literature helping young women? Is affirmative action enhancing assertiveness in women? Do we need affirmative action in the Philosophy Dept.?

As promised I shall not make judgments but shall leave you to ponder and hopefully write back giving me the answers.

R. Joy Ricci

Harringtons
WINE MERCHANTS

Wine Philosophy Series: No. 17
"I shop at Harringtons,
get my 10% student discount,
therefore I am"
-Rene Descartes

Harringtons: The logical choice for all your wine and imported beer needs.

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WINE TIME

Price Vs Quality

How much hard-earned folding should you be spending on your wines to ensure your wine drinking pleasure? The unsatisfying answer is that it's an individual thing. Be certain, though that it does not necessarily follow that the more expensive the wine the greater will be your experience in drinking it. A thirty dollar bottle of wine, for example, is rarely three times better than a ten dollar wine; suffice to say, the price/quality equation is a complex one, involving a large range of objective and subjective components.

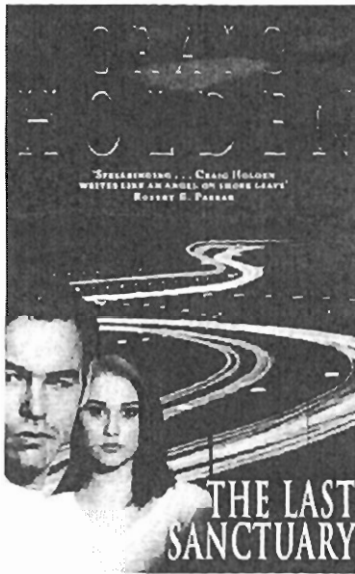
But fret not. Most of us are in the simple position of wanting a wine with generous flavour, at an affordable price (80% of bottled wine sales are \$12.00 or under), to complement dinner or share with a friend. And we all want value for money. But how does one navigate through the mind numbing sea of labels available out there in the marketplace? I will happily list a few of the hot value for money wines available out there for you shortly, but in the long run you would do well to build up a rapport with a friendly wine store; after all it's their job to ensure that you drink the best you possibly can within your allocated budget. Additionally, once the staff at a store get to know you - your likes and dislikes - they can confidently guide you to new and interesting things. Also be aware that discounts are more readily given to store loyal customers; plainly and simply, people look after people who look after them.

But for the time being here's my short list of consistently excellent buys under \$10.00: Penfolds Koonunga Hill Shiraz Cabernet, \$8.99; Hardys Nottage Hill Chardonnay, \$7.99; Krondorf Shiraz \$7.99; Banrock Station Shiraz Cabernet \$5.99, Lindmans Bin 65 Chardonnay \$6.99; Oxford Landing Sauvignon Blanc \$6.99.

The common thread running through this selection is that all these wines are produced by big companies: Southcorp, Mildara Blass, BRL Hardy, Yalumba, etc. Principally, it is their favourable economies of scale which allow them to put wines of very high quality on the store shelves for relatively little outlay on your part. In contrast, a smaller operation, producing a similar quality wine, often cannot compete favourably on price.

So, don't be fooled by price. Just because a wine may be inexpensive, does not mean it is necessarily cheap. It is possible to drink quality wine on a daily basis without breaking the bank, you've just got to know where to look. And remember, wine in moderation is good for you - do yourself a favour and share a bottle with someone tonight.

Have You Read A Holden, Lately



Colin Holden is one of the latest hard-boiled action writers to emerge from the "Land of the Free". Like America needs more crappy macho authors. Holden has two novels under his belt. His first book, *The River Sorrow*, was printed two years ago to the ecstatic applause of critics. But why? *The River Sorrow* is a vile tract that annoys it's reader rather than entertains. The story traces Dr. Adrian Lancaster, an ER doctor in a mid-western town. Dr. Lancaster is

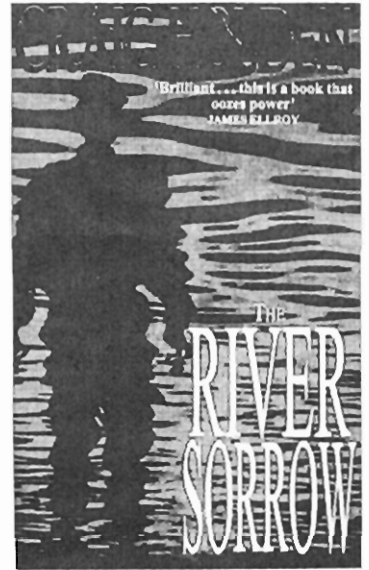
an ex-junkie whose old life comes flooding back when an unknown man is wheeled into ER suffering napalm burns. What ensues is 400 pages of predictable plot and shallow characterisation. But to his credit Craig Holden seems to have beautifully encapsulated the concept of stereotype in *The River Sorrow*. *The River Sorrow* is woeful. Holden cannot seem to move beyond the testosterone cop, well except when it's a female cop who really would rather make a cup of tea. I found this book to be offensive, but more for the display of poor writing than the obvious stereotypical prejudice that thrusts itself upon you from the page.

In contrast, Holden's latest book, *The Last Sanctuary*, is an enjoyable rollercoaster of an action/thriller. Sure it still has the dodgy characters, and Holden can't really see life past a gun and a bag of junk, but there is an impetus to this novel that keeps you reading. *The Last Sanctuary* follows the exploits of one Joe Curtis, and forgives the crap characterisation but yes he's an ex-marine from the Gulf War. Joe is on his way to Seattle to help his junkie brother (note the consistent drug reference). On his way the car breaks down, he hitches a ride with two freaks who pray everytime they have sex, and

Shazam, before you know it Joe is wanted for a murder he didn't commit. Doesn't this book sound familiar. I'm sure I saw a tele-movie like this. But it doesn't stop there. Out on Joe's trail is Agent Leanne Red Feather, described on the blurb as "a Native American in a department full of tough white men". This sort of shite has my racism bells sounding from a mile off, and Leanne's character smacks of tokenism. Curtis is out to stop the charismatic cult leader Father Amon. And offence intended but I think that Joe Curtis would have more chance of saving an over-indulgent student in Equinox from heart burn than he would have saving the world from Armageddon. One subsequent plus for the book are the consistent *Waco* references. Another positive about *The Last Sanctuary* is that the plot is convincing. Joe is believable as an unlucky individual trying to extricate himself from the situation in which he finds himself. *The River Sorrow* had none of its successors suspense and passion. So although it would seem that Craig Holden is improving in the role of author, I think we should reserve our judgement for his third book. Here's hoping that Holden grows as a writer.

Anthony Paxton

If you would like to win a copy of *The Last Sanctuary*, Craig Holden's rollercoaster blockbuster, then be the first person down at the *On Dit* office on Wednesday at 2:30 and answer this simple question - "What is a gynotickolobomassiphile?" or just tell me that you want the book.



Nothing Bubonic About It

The White Death.
Julian Cribb.
Angus & Robertson.
\$16.95

The White Death: the plague that is the HIV virus. This slightly sensationalist moniker for the virus that causes AIDS comes from a theory on the origins of the virus. In this frightening, quasi-scientific account, Cribb achieves three things: 1) an excellent chronicle of the outbreak of AIDS, including the earliest cases and the patterns of dispersal; 2) an equally excellent explanation of the theory about where AIDS came from; 3) the proposition of a cover-up conspiracy that gets up my nose.

So what is this revolutionary theory? It's all connected to the great polio vaccinations of the 1950s. Scientists were in competition to create a safe vaccine and rid the world of polio. Vaccine trials and large-scale vaccinations were performed largely in Africa, in Kinshasa, which is also where a lot of early AIDS cases were reported. The polio vaccines were grown in a culture of monkey cells, and since a virus with remarkable similarity to

HIV has since been discovered in monkeys (SIV - simian immunodeficiency virus), it is suggested that some batches of vaccine may have been contaminated with SIV, some vaccinees may have been infected by it, and SIV mutated into the HIV virus responsible for AIDS. The argument for this theory is well constructed and (to me) sounds entirely plausible. Cribb emphasises, however, that it has not yet been proven and that he does not suggest otherwise.

What he does emphasise is what he believes to be a cover-up by the scientific community to hide its part in what may have been one of the most costly blunders ever. He points to the lack of experimentation and interest shown in the topic by scientists in general, and in particular those who are working on the HIV virus in the hope of finding a cure. He cites several publications by various authors who attempted to raise the topic and stimulate some discussion on the topic, only to be met by the "Wall of Silence". If everything he says is true, and I have no reason to doubt that it is, then he is exactly right, and much more discussion and in-

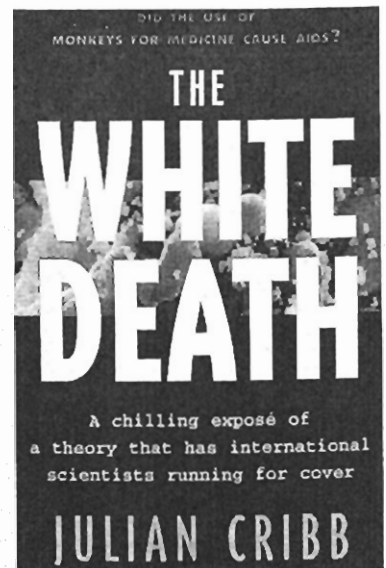
vestigation should have taken place in the past and should also be happening now. I just object a little to the tone he begins to adopt in this section of the book - he becomes a bit sensationalistic, when what he should be aiming for is the logical argument which he does have and which would appeal to the scientist.

The really frightening aspect of the book comes toward the end, where Cribb suggests that the same thing could happen again, and it could happen to a more contagious virus. If current practices are not tightened up, he says, we could be in for more of the same, except that next time it could be a virus which combines the slow-kill effect of HIV with the contagiousness of ebola, or chicken pox. One of the main areas of concern are cross-species transplants - it's all very well to give a dying patient a pig's heart, he says, but such a procedure could result in a pig virus adapting to the human body and

spreading through the population. Scary stuff.

A good, and important, read, but one that could have been better.

Chris Slape



Sea



Piranhas in the Think Tank.
Luke Whitby.
 \$9.95

'Piranhas in the Think Tank' is the first book from twenty-four year old Adelaide poet Luke Whitby, an accomplished performer and writer. This volume is a collection of his poetry and a few short prose pieces (including the brilliant hitch-hiking tale, 'White Knuckled And Toes Curled'), and it has all the energy

and cheerful cynicism that would be needed to drag non-poetry readers into the world of verse.

Whitby has both talent and technical skill in bucket loads. His writing is perceptive and often very funny, and he takes a sometimes malicious delight in fucking up the great traditions of poetry, such as with the brilliantly descriptive 'After Almost 3000 Years The Concept Of Traditional Japanese Haiku Is Just Asking To Be Tampered With'. In fact, the titles are a big chunk of the fun with this book: 'Artgasm', 'Advice for the Poetically Challenged', 'Help Me Ken, There's A Corpse In My Bedroom' and 'Homage To The Poetry Of Richard Brautigan Who So Very Often Would Have Titles That Were Longer Than The Actual Poems Themselves'.

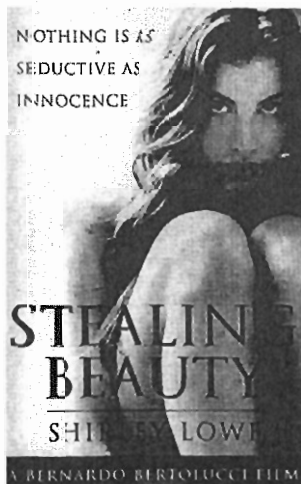
This collection captures the feel of Adelaide summer days late-night piss-ups with unreliable flatmates, hitch-hiking and love with a beautiful minimum of carefully chosen language. Hitch a ride on Whitby's inevitably ascending comet and buy this book; the guy deserves your money.

James Morrison

Saucy

Stealing Beauty.
Shirley Lowe.
 Orion.
 \$12.95

Call me a cynic. There's nothing wrong with adapting a novel onto the big screen, but when a book is written after the release of the film, it reeks of a cash-in. I admit that I haven't seen the film,



but the book isn't a bad read. Releasing the book after the film, and having a saucy picture of Liv Tyler on the cover, guarantees shifting units.

Onto the plot. *Stealing Beauty* is the story of 19 year old Lucy, "a luscious fruit, ripe for the picking, waiting only to be initiated into womanhood". She travels to the picturesque Italian locale of Tuscany for an innocent summer vacation, hoping to discover her true father and hoping to find herself. At the Villa Grayson are a number of guests, and many of the male residents find young Lucy's innocence and naivety inviting...

Needless to say for those of you who haven't seen the film, *Stealing Beauty* translates into a tale of lazy summer passions, innocence and lust (and the odd bit of rude gear). See the film, read the book. I'm off to the cinema...

Kerina West

Scared

No Need To Be Afraid.
Desmond O'Connor.
 Wakefield Press.
 \$24.95

Mamma Mia, Mamma Mia. What ever your stereotype of Italians are, this book breaks them down. Flinders University lecturer Desmond O'Connor has gone and done one of the vogue multicultural things of the early 1980s and retrace the history of an ethnic group in Australia. O'Connor's topic is quite different by covering the history of Italians in South Australia from 1839 to the Second World. In depth as to going into the biographies of the first South Australians of Italian descent and their non-stereotypical immigrant story (the first Italians here include an opera singer and classically trained pianists). Interesting was the proliferation of Fascist societies (which were encouraged by the then government for their anti-communist stance) in South Australia. This drew lines with the current small-scale nationalist movements that are operating in the ethnic communities of today. It also covers the major distrust and racism directed at Italians, especially when during World War



Two with the mass internment of Italians. The end of the book features a complete table of all the Italians who emigrated direct to South Australia by boat, so it gives a chance to see if your relatives or neighbours are mentioned. Pretty heavyweight for your average reader. This book was not designed to be read for pleasure and would interest anyone of an Italian background or who is involved heavily with Italian-Australians.

Nick Nasev

Sauce?

Picnick Without Ants. (or Badgers).
Picnick.

This is an amusing and entertaining collection of cartoons written and drawn by an Adelaidian, Picnick. Stylistically, the text is minimal with only occasional pointers outside the actual cartoons. Text within the cartoons is likewise limited (on the whole) to one-liners. The drawings are roughly executed, in black and white, and obviously intended to direct attention toward the joke rather than technical excellence.

I could go on about how post-modern the combination of text to visual is, or how Picnick deconstructs normalised behaviour and cliches to achieve his humour, but that doesn't really mean anything here, and doesn't add to this review as a plug for the book. So instead, I will regale you with a couple of quotes - although you need the accompanying visuals to really get them - like, 'the hanging gardener of Babylon' and 'weevil knievel', not to mention the unmentionable 'jobby clogs'.

This collection is self published, and while I assume it to be available at Unibooks, I will list the authors address just in case you can't find it: 4 Bristol St. Eastwood, Adelaide.

Not a lot else to say about this text, its funny, its short, go and get it; and just what the hell is a guiro anyway?

Tom Stoddart



Small is Good!



Engines of Creation.
K. Eric Drexler.
Fourth Estate.
\$ 19.95

Imagine, if you will, machines so small that they have to be assembled an atom at a time. Machines that can reproduce themselves at an exponential rate, and then be redirected to more immediately useful tasks. Such machines are the stuff of nanotechnology dreams, and K. Eric Drexler is among the world leaders in research into the field. *Engines of Creation* is his look at what we can achieve and where we can go with the new technology, and also where we might end up if we're not careful.

Drexler's descriptions of possible futures are vivid and engaging, and written with just the right dose of the fantastic. Artificial intelligence, which Drexler believes is inevitable and imminent, will enhance our abilities to manipulate our world through nanotechnology. Nanomachines (possibly even carrying on-board intelligences) that course through the human body, inspecting it for damage or decay and performing immediate repair, will bestow immortality upon the re-

ipient. Building materials assembled an atom at a time will result in matter immensely stronger and lighter than today's best alloys, allowing cheaper and more comfortable space travel. Nanomachines deployed into space will create whole new worlds for our planets burgeoning population, utilising the near-limitless supply of asteroids for raw material and allowing the creation of innumerable habitats to suit every taste. Even today's technology will be able to be made infinitely smaller, and thus faster.

Drexler is not just here to fascinate and tantalise us with tales of untold potential, however; the emphasis of the book is really on what could happen if we are not ready to deal with the technology when it becomes available. He highlights the suddenness with which nanotechnology will strike us when it eventuates, and cautions that any political power which dominates in the development will become effectively all-powerful, with an incredibly arsenal of weapons. Here he becomes a lit-

tle political, casting America as the good guys, the rest of the West as younger-brother good guys, and everyone else as nasty no-gooders. He does, however, make some excellent points, and, importantly, proposes solutions, mostly based on public awareness and especially good information technology. He seems genuinely concerned about the implications, and wants us to make the coming revolution an easy one, with a personal Utopia at the end of it for each of us.

The most amazing thing about this book is that it was first published in 1990. This means: 1) I've been missing out on this stuff for six years, and 2) it's been around long enough to have been torn to shreds by critics, and yet it survived. This means some, if not all of it, must be true. I'm impressed; I believe him. It's not a question of if, but rather when. And if you want to be ready for it when it comes, you'd better read this book.

Chris Slape

Don't Forget Your Jumper

The Home Of The Blizzard.
Sir D. Mawson.
Wakefield Press.
\$ 24.95

The story of the Australian Antarctic expedition of 1911 to 1914, *The Home of the Blizzard* is a work of staggering depth and imagery. A fascinating book, it describes Mawson's journey in detail, from the preparations to the return home. This is a reprint of the 1930 abridged version of the 1915 original. Containing over 90 photographs which are simply stunning, some of them look literally out of this world. Check this:

"The vast, solitary snow-land, cold-white under the sparkling star-gems;

lustrous in the rays of the southern lights; furrowed beneath the sweep of the wind. We had come to probe its mystery, we had hoped to reduce it to terms of science, but there was always the 'indefinable' which held aloof, yet riveted our souls." (107).

Mawson's narration is both spectacular and technically excellent, he evokes images of hardship, great heroism and personal joy and sorrow, against the harsh Antarctic backdrop. With a level of technology which seems primitive today, Mawson and his companions are true pioneers in the very best scientific tradition. This is a text replete with Australian history. It describes an era where adventure, curiosity and personal courage

are the highest of ideals. An era where Australia is reaching for a sense of national identity.

Marred by tragedy, and infused with vision, *The Home Of The Blizzard* is a must read, definitely in my top 5 books of the year. I must also point out that all royalties from sales go to the Mawson Antarctic Collection Appeal. This appeal aims to raise 2.25 million to house and display the Collection at Waite campus, and a permanent display at the South Australian Museum. This appeal can be contacted at our very own University of Adelaide. So, if you want to help, either buy the book or go and give them some money.

Tom Stoddart



Crowded Poetry



In One House.
Adam Aitken.
Angus & Robertson.
\$ 17.95

Take the following: birth in London; early years in Thailand and Malaysia; education in Sydney; travel in Thailand, Europe and Indonesia; Masters in Linguistics.

Shake vigorously.
Result: poet. More specifically, poet named Adam Aitken.

He's pretty good, really. *In One House* is his latest collection.

The poetry is diverse, ranging from the touching, to the witty, to the poignantly beautiful, to the nostalgic. And every now and then he manages them all at once.

The first poems deal with South-

East Asia and the changes it has undergone in the last few decades. 'Post-colonial' is a poignant and sensitive exploration of the experience of a Vietnamese migrant woman - her hopes for her children, and her life amongst racial bigotry and discrimination. In beautiful, simple terms it personalises the experience of the entire Asian migrant population. 'Village Ways' is more direct, examining and lamenting the loss of traditional values in the face of violent social and political upheaval. Aitken's identification with traditional Asian values and lifestyle is evident in 'Orchid Weather', 'Mandalay Fort', 'A Thousand Steps' and 'A Short History Of Pagan', a bitter-sweet effort comparing the simplicity of the past with a cruel, deprived present.

Other poems vary in theme, from the nostalgic 'In One House', the touching love poem 'Revolution', the entertaining remembrance of after-school TV of 'Days Of Black And White (Gilligan's Island)' and the extremely witty self-referential multiculturalist poem 'Conan The Grammarian', which exhibits a healthy sense of irreverence and cheekiness as it explores the rise of the 'wog' in the annals of Australian sport. In fact, there's probably something for just about everybody. And if you're into poetry, then you'll like the whole lot.

Pick a poem. Any poem. Trust me - you'll like it.

Paul Bradley

Power of Persuasion

Voices Of Evil.
G.M. Hague.
Pan Macmillan
\$12.95

I am a big fan of horror writing, so it was with an air of pleasant expectation that I began Hague's *Voices of Evil*. Nor was I disappointed. The basic story is a familiar one, demons from beyond the pale rising up to hassle our poor heroes. The demon in this case is sent from the ancient Egyptian god of evil, Set (or Sutek), which is attached to an ancient charm. This demon protects its owner from outside harm with the specific intention of forcing the owner to kill himself, thus allowing the demon to take his soul to Hell.

This unpleasant entity, known as a Setris, attempts to drive its victims insane so that they suicide, and can thus be harvested. Unfortunately for

the demon, it has been out of action for some eighty years and consequently has some difficulty in adapting to the different world it has awoken to. There are a couple of satisfyingly unpleasant deaths, a multitude of ghosts, and a healthy slug of mystery to round out the text. While I am somewhat jaded in this field (having read lots of horror), I found the text a trifle lacking in scariness. Hague's horror is better described as an investigative sub-genre rather than being actively terrifying, perhaps it would have worked a little more effectively if I had engaged the text late at night.

While it could easily be argued that this text is not particularly original in terms of the general plot, Hague has overcome this shortfall by basing his work on and around the events at Gallipoli during World War I. In conjunction with these scenes are the events

taking place in contemporary Australia; which together form both an edifying (in terms of the historical data), and intriguing text. The only real problem I encountered in reading *Voices of Evil*, was the ending, which I found to be somewhat abrupt. Unfortunately, this is a common complaint when reading horror novels, and while technically necessary to close such a text, it remains slightly uncomfortable.

Having levelled this criticism, it remains to be said that I am always pleased to discover an Australian author whom I had not previously read; and I look forward to engaging with the texts of Mr Hague in the future. If you like horror, Egypt or Australian history, you will probably enjoy *Voices of Evil*.

Tom Stoddart



I'm Hungry, Let's Get A Taco



The Tortilla Curtain.
T. Coraghessan Boyle.
Bloomsbury.
\$14.95

The Tortilla Curtain is a novel exploring racism, and it opens with a bang. Self-described 'liberal humanist' Delaney runs over illegal Mexican immigrant Cándido and then, despite all his conscientious egalitarianism, buys the severely injured man off for twenty dollars.

There's something almost apocalyptic about the feel of this book, as the lives of Cándido and his pregnant wife (ironically named América) and Delaney are drawn together again and again as the Mexican struggles for work, money and stability while the American finds his middle class community becoming ever more fanatical

about sealing itself off from the problems of the outside world. At first Delaney's suburb is open to the countryside, a well-off southern Californian retreat from the crime and worries of Los Angeles. Then a security guard and gate seal off the main road, and a seven foot wall is built to completely surround the place. While all of this is going on, Cándido and América's little triumphs are repeatedly negated out by the bad luck which plagues them.

The writing style is straightforward and effective. This novel captures a dry, dusty world where poverty-stricken illegals queue by the roadside in their dozens, desperate for work; where the Mexicans, already under pressure from the citizens of the country they have fled to, find themselves at each others' throats; and where the wealthy try to avoid looking at the

growing anarchy or simply avoid the problem by moving further away from the city.

Boyle's latest book is an intelligent and gripping journey into the lives of the perpetrators and victims of racism. Delaney, 'the good guy', finds himself slipping into the blinkered and vile thought processes that categorise his white neighbours. Cándido and América, who fled Mexico looking for a better life north of the border, find little but hatred and despair.

A powerful indictment of 'the land of the free', *The Tortilla Curtain* offers a fairly bleak view of humanity. The worst thing is that you can't escape an uncomfortable feeling that Boyle is completely right. Read this book and then fear for the future.

James Morrison

Scars of Abuse

Fire & Irises.
Margaret Nicol.
Harper Health
\$17.95

Fire and Irises, the autobiography of Margaret Nicol details her plight to overcome the unhappiness and abuse of her childhood. Emotional abuse, the feeling of not being wanted, not loved by your own mother, locked in basements by your mother This is the story of one woman trying to find the source of her inner 'blackness', what she calls the 'black hole', the 'nothing'. The journey begins with many attempts at various forms of therapy with the usual outcome of being pre-

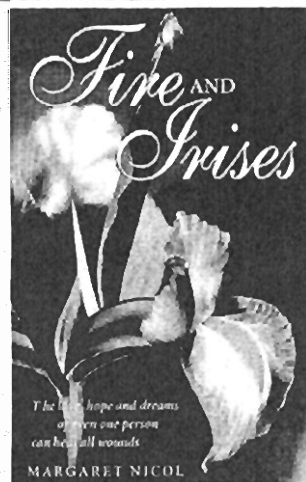
scribed antidepressants. Antidepressants - suppress the painful memories and then it won't hurt. Is this the solution to the inner 'blackness'?

Through Margaret's studies in teaching and psychology the new form of self psychology is introduced to her. Through this form of psychology Margaret uncovers painful memories from her childhood, combined with warm loving moments with other members of her family, which provides the guiding light through the long and painful process. She finds a past she has tried to forget - a past filled with psychological and emotional abuse, secrets and suppressed grief. Overcoming what

she was taught as a child; that she is ugly, stupid, uncoordinated, not feminine, untalented, and is nothing, is certainly not an easy task. If you are told something often enough, you eventually believe it.

This is an interesting, moving story of one person's struggle to find inner happiness after a childhood scarred with abuse. It raises many issues and causes one to reflect upon life and the powerful effects of love. It is encouraging to see emotional and psychological abuse recognised as another detrimental type of abuse.

Josie Simpson

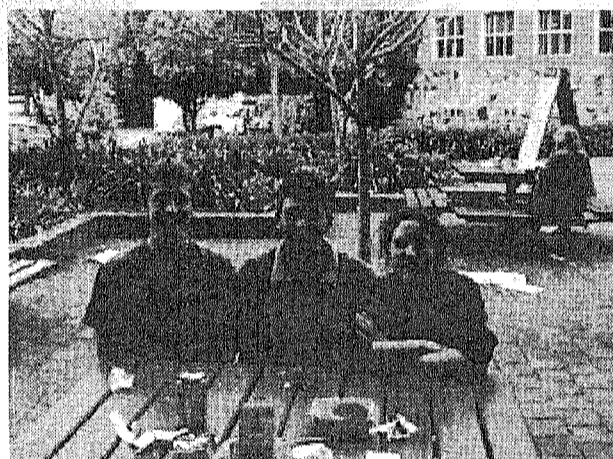




VOX POP

Questions

1. What did you do last Saturday night?
2. What do you think are the ingredients for a great Saturday night?
3. Describe a bad Saturday night experience.
4. What is the most memorable pickup-line you've used, had used on you, or that you've heard.



Will

1. I went to the library (I don't have any friends - books are my only friends).
2. Dictionary and drugs.
3. Went to a pub. [And...?]
4. No one has ever tried to use a pickup-line on me. Although the librarian said to me "Would you like that *overnight*?"

David

1. It was my birthday. We went to The Stag, then the Hyatt, then the Casino, and then the Circuit. It was the biggest night of the year.
2. Alcohol, and people.
3. Passing out in the rain.
4. "Why don't you come back to my place for breakfast."

Paula

1. I stayed home and worked.
2. I don't know.
3. My dog died on a Saturday night.
4. I was in the supermarket, near the toothpaste section, and a guy came up and said "One of my friends has got a hickey, do you know the best toothpaste he could use to get rid of it?"



Matthew

1. I worked and then went to town (Joplin).
2. Beer, bongos and bangs.
3. Kicked out of a nightclub (Joplin), naked, with 'S—y'.
4. "Is that a run in your stocking or a stairway to heaven?"

Jayne

1. I was in the city at the Casino.
2. Friends and Strongbows.
3. Watching 'A Few Good Men' at home with my parents.
4. "Fuck me if I'm wrong, but you want to kiss me!"

Sharyn

1. Absolutely nothing.
2. A gorgeous guy and lots of alcohol.
3. One and a half hours in the toilet throwing-up with 'Pearcey'.
4. [Has more class...] No comment.



Josh

1. Went to Carlewe Youth Arts Centre for 'Off The Couch' social night. Then saw The Reckoning at The Mad Love bar.
2. Good bands, alcohol, drugs and good people.
3. Family rocking over at 11.30 am and getting drunk with my father.
4. "Whyalla".

Madeline

1. ...We got paid out cause we were off our faces. I had to go home as I was too 'parro'. People chased us on rollerskates.
2. Alcohol, good music, good bands, good friends, no dickheads and a bit of speed.
3. A Flinders Uni band, for 'Battle of the Bands' here in the Unibar, were just so bad. They were a skinny version of The Undecided.
4. I wear an "Enslave Me" t-shirt out. I think it says it all.

VOX POP



Kyle

1. I can't remember.
2. When you don't wake up.
3. When you remember it.
4. "Hello".

Kelly

1. I think we came into Uni.
2. Going to the pub and coming back pissed as anything.
3. Going into Uni.
4. I really don't hear any, but I've had some over the computer. I can't really remember them, but there was one about someone wanting to touch me...

Carl

1. I worked.
2. I don't know.
3. Staying at home with your parents.
4. I don't know.



Duane

1. Worked, drank beer, watched T.V and then went to bed.
2. Chicks, free beer, and more beer & more chicks.
3. Driving, no chicks and no beer. Semi-formal, 60's music. And having to work in the morning.
4. "Lets rearrange the alphabet so you and I can be together", or "Have you ever tripped over a tree branch? How about a root?", or "So you sleep on your stomach? Do you mind if I do?"

Kyle

1. Still hungover from Friday night, I went to an 18th, then to Ben's. We watched videos. (You caught us on a bad night...).
2. Having a target (a girl you are after) and then having a superb pickup.
3. Being in Melbourne with your parents and relatives, not knowing anyone, while everybody else is at home in Adelaide partying.
4. "I love every bone in your body, especially mine." Also, whilst driving in a car with a girl, I used the following line and it worked; "Do you want to go to Mt Lofty and look at the snow?" [His friends filled us in on the rest...] She said "do you really want to see the snow?" and he said "No, I really want to score, so just pull over here..."

Lance

1. I didn't do anything. I watched T.V and drank beer.
2. They've already answered it. I'm also partial to some drugs as well.
3. Semi-formal & driving.
4. "Baby, I just want to jump your bones". Nine out of ten times you get a slap in the face, but that one time, it was wonderful.

Zoe

1. It was my 18th birthday. I had a party at Producers.
2. Seeing a good band with some friends.
3. I haven't had one. All the bad ones I can't remember. We don't have bad Saturday nights.
4. I've had many but I can't remember them.

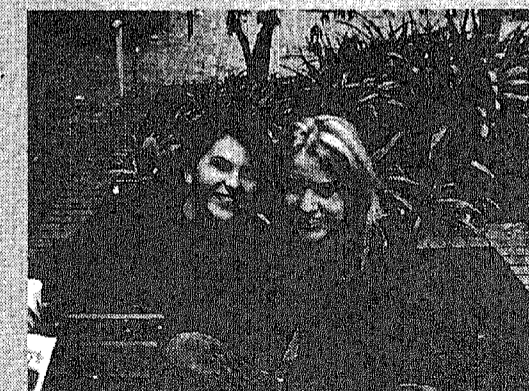
Anna

1. I was there at her party, and then went to The Planet.
2. Lazing around with friends (anything with friends).
3. I don't know, I haven't really had a bad one.
4. "That dress would look good crumpled up on my bedroom floor."



Alice

1. I made it to one of three parties and told them that I was going to the next party, but instead snuck home to bed.
2. Tom Griffith.
3. The worst Saturday night is when you're out and you really don't feel like being out.
4. "In my next life I want to be a polka dot on your dress". To which I replied "Which One?"



Prepare to board ...

An interview with Gary Waddell and Robert Morgan from *Terminus*

One of the hardest tasks that any actor can face is to play a character that is so mysterious and ambiguous so that knowing where to start with the character's development is in itself a major challenge.

Yet this is precisely what Robert Morgan faces with his portrayal of the mysterious John in the Red Shed production of Daniel Keene's play *Terminus*.

"To play someone who is such a mystery is a challenge and what makes it difficult is that you can't get to know his soul," he said.

Terminus follows the mysterious John as he encounters various people following his murder of a young boy and during the subsequent investigation.

Described as an existential thriller *Terminus* has the line of the traditional thriller genre but does not include such aspects as the chase, concentrating rather on elements outside the immediate events. John is a homeless man with seemingly no background but he also contains no sense of society or its values and, according to Morgan, his world is created by what he receives from other people.

"His experience is derived from reaching out to other people and (he) does not give nothing out," he said.

"Keene has told me that this character is one of the hardest things he has ever asked an actor to do and the nature of the character makes it hard to connect with people.

"Another difficulty comes from the complex structure of the play because there is nothing to hang onto."

Although this is the first time that Melbourne-based Morgan has performed with Red Shed, he has been aware of the company's work. His involvement in this production is the result of his association with Keene.

"I have known Daniel (Keene) for a while and he has always wanted me to work on one of his plays, but until now it has never been possible," he said. "However I don't think I will forgive him for giving me such a difficult part!"

Although this is Morgan's first involvement in a full production of one of Keene's plays, it is not his first association with the playwright's material, having done workshops and play readings.

"Daniel's work is very poetical and it is very honest writing, which I think is one of the greatest values about what he does," Morgan said. "It is as though he finds a core."

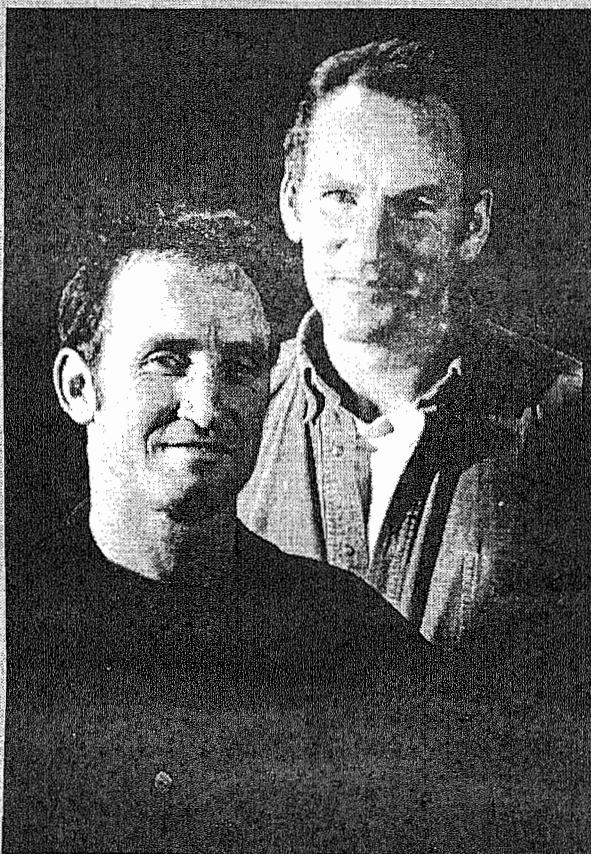
"There is also a lot of darkness and that is why his work is so powerfully frightening but at the same time very beautiful."

Morgan agrees with the attitude within the theatre world that *Terminus* is Keene's best work yet.

"*Terminus* includes the earlier elements I have mentioned but it is also a very delicate work and needs to be treasured," he said. "There is an incredible beauty about it but it is also a piece that can be very funny at times with instances of street humour."

Like Morgan, Gary Waddell, playing the roles of Man and Max in the production, is also finding *Terminus* to be a challenging work, especially in his role of the homeless Man.

"This text requires a certain rigour and while Man doesn't have the mystery of John, it is still a difficult role because I am trying not to make it too theatrical," he said.



"Playing someone who lives on the streets who is shaped by his experiences means that I must not be too cliched in what I do."

"While he is not an easy character, the Man is one of those, however, that has something that the audience will identify and sympathise with. By the end of the play I think the audience will have compassion for him as what he has to say is very interesting."

Despite having done volunteer work with homeless children in Sydney, Waddell said that working on *Terminus* has made him more aware of the plight of homeless people.

"Living in Surrey Hills (an inner-Sydney suburb) I am virtually surrounded by the homeless but here I am trying to grab something from them, an essence I suppose, and it makes you more aware of them," he said.

"I think it will affect us more once we get our costumes on. Being able to jump into the skin of a character is one thing, but to clothe them becomes another. A flaw in my craft is that I am not a good auditioner and I only come alive 100 percent when I am performing."

Morgan and Waddell agree that the bond that develops between their two characters creates a centrepiece to the play.

"They really represent two sides of people who are aware of everything that is going on around them," said Morgan. "At one point in the play we meet and there is a recognition of this fact."

"We have seen the same things," said Waddell,

"whereas I have chosen to accept it and use it to fulfil my life, Robert's character decides to reject it."

"Essentially the message of the play is that there is a grain of hope if there is pain."

With the complexity and difficulties of their characters both actors acknowledge that they have as not yet really looked beyond their respective characters to the rest of the work.

"I have seen a few runs and I have enjoyed what others are doing and only now that we have started to develop a general feel of the piece," Waddell said.

"One of the dangers with this work is that there are so many characters (13) in it who are so lost or lonely that it could easily sink into something dark, but there is an energy in it and it is all coming together."

"*Terminus* is really one of those plays that you should see more than once because there is so much in it and has so many strings attached to it, that you can easily lose some elements just on one viewing."

Like Morgan, *Terminus* marks Waddell's debut performance with Red Shed and his first theatrical work since Neil Armfield's *Teeth and Smiles* with Nimrod Theatre in 1981. He acknowledges that returning to this particular theatrical medium after such a long break presents its own challenges.

"When I first got involved in theatre the atmosphere was so different to what it is now," he said. "I am now however getting used to the workload that theatre puts on you."

In fact both actors, despite experience in all performance mediums, prefer working in film to theatre. Morgan has recently been nominated for an AFI Award as Best Supporting Actor in the forthcoming movie *Life*, while Waddell has recently appeared in the television series *Water Rats*.

"The nature of the industry these days is that you have to accept the work when it comes along and while I like theatre, I prefer working with film," said Morgan.

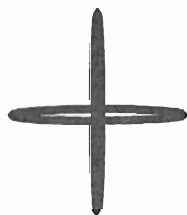
"I suppose the beauty of film is that once you get it right, it is over and done with, but the repetitious nature of filming can also make it very painful."

***Terminus* commences at Red Shed Theatre, 255 Angas Street, from Friday (September 13) until September 28. Tickets are available from Red Shed, phone 8232 2075.**

Fontella Stuart Koleff

(An Interview with Sydney Dance Company's Bradley Chatfield)

Berlin



In the history of Twentieth Century Europe the city of Berlin has become a prime witness to the events that have shaped a continent - the decadence of the Weimar Republic, the rise and fall of Adolf Hitler and the Nazi Party, its virtual destruction by the Red Army at the end of World War Two, its division through The Wall and finally its reunification, marking the end of the Cold Wall.

Yet despite this pivotal place in European history it has remained an enigma. Many an artist has been inspired trying to capture its essence and one of the latest creators who has fallen under the city's spell is Graeme Murphy and the Sydney Dance Theatre with its production of *Berlin*.

Bradley Chatfield, one of the dancers in *Berlin*, describes the production as a work that attempts to unlock the enigma that has surrounded the German capital and its eccentricities, covering various eras of the city's history.

"It essentially deals with the 20th Century history of Berlin," he said. "Graeme (Murphy, director) has visited the place many times over the years and just fell in love with it. Just before the premiere last year, he made a 'mercy dash' back to the city to ensure that he was up to date with its latest developments.

"I have never been to Berlin myself but I have become more intrigued about the place since doing this work and we (the company) are hoping to actually visit the city next year and perform the piece."

In *Berlin* Chatfield portrays the role of a young boy, who with the other characters, are in a hole underneath an apartment building following the end of the Second World War. The characters include Nazis, circus and cabaret performers and ordinary citizens.

"The characters are in the hole for various reasons, but the audience aren't necessarily

given a set reason why they are there," he said.

"It is a particularly difficult work for me to perform because I have to concentrate on my character and the drama while trying to dance at the same time. I really have to ensure that I am in the right mood before I step out on stage."

Berlin also marks the second collaboration between Murphy and Icehouse singer Iva Davies following the success of their first co-production *Boxes* ten years ago, at the time regarded as a landmark work integrating rock culture with contemporary dance. The score features covers by such iconic performers as David Bowie, The Psychedelic Furs, David Byrne, Lou Reed and Bryan Ferry, performers who have all enjoyed some association with the city at some stage during their careers. This is supplemented with original music by Davies and Max Lambert.

Chatfield said the eclectic score provides an interesting and integral element to the piece.

"It is a work comprising of 23 different pieces and the various musical styles allow for a shift in moods ranging from interrogation sequences to trapeze and the music emphasises the tone," he said.

"It is an interesting mix of songs but somehow it all works."

Chatfield's involvement with the Sydney Dance Company began while still studying at the Australian Ballet School when he was selected to take part in their classes. However after his gradu-



ation in 1991 the lack of available positions within the company forced him to look elsewhere and for a year he joined the Hong Kong Ballet before he was finally accepted to join Graeme Murphy and company. Since then he regards his time with the company as exhilarating.

"There are not that many ballet companies in Australia, let alone ones with a contemporary slant and I have always admired Graeme's and the company's work," he said.

"It is a company that constantly provides challenges and you are never stuck into a particular groove. The movement of company members also means that you are exposed to new ideas and methods.

"There is always a creative energy around the group and you are also given the chance to create yourself which has been wonderful for the development of my own style."

Talking to Chatfield on the phone from Brisbane he acknowledges the strain of touring, a process that while tough for most performers, becomes particularly rugged on dancers who must still attend classes, but there are compensations.

"I think the best thing about touring is moving from city to city and perform-

ing in front of different audiences," he said.

"There is a particular air of excitement as each audience is distinct with its different responses which in a way keep us on our toes.

"We are still doing classes and everything else that we do normally in Sydney is maintained. All it means when we are on tour is that we just need to be a bit more organised."

Although Chatfield has been studying dance since childhood, he never seriously considered it as a career option until selected to the Australian Ballet School.

"My career has tended to, what I would describe as naturally evolve as I was never one of those kids who dreamed of becoming a dancer and I suppose the type of dance I do has had a similar background," he said.

"I started off doing classical work but my body type is not suited to do classical and that is why I have tended to lean more towards contemporary styles.

"It is also a form of dance that suits my character with its theatricality and physicality."

*** The Sydney Dance Company's production of *Berlin* opens at Her Majesty's Theatre, as part of the *Made to Move* Program, on Thursday (September 12) and continues until September 21. There will be a "Youthquake Special" for the show on Monday, September 16 and Thursday, September 19 for students with tickets at \$19.80. Tickets are available at the door or at Bass.**

Fontella Stuart Koleff

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The Torrents

The Torrents
State Theatre Company
Playhouse
Until September 14

What do you have when you get a play written in the 1950s, based on the 1890s and is produced in the 1990s? The answer is Oriel Gray's amusing *The Torrents*, the latest production from State Theatre's The Australian Playhouse.

Like its predecessors Patrick White's *Night on Bald Mountain* and Richard Beynon's *The Shifting Heart*, *The Torrents* is another long-lost Australian drama that has been brought back to the stage after a gap of almost forty years. This season also marks the first professional production of the work.

With environmental, big business and equal opportunity issues abounding, it quickly comes apparent why Gray's work has been kept silent for so long. It is a work that was written before its time. While messages such as taking care of the earth and allowing women equal access to the workplace are taken for granted in the 1990s, this production serves to remind us that these themes have only recently gained

widespread acceptance. It is a work however that does not preach with Gray incorporating humour in the piece to subtle effect along with a simplicity in the expression of these ideas.

The tension in time pieces between the 1890s, 1950s and 1990s at times clash, most apparently during the initial appearance of J.G. Milford (Paula Arundell) as the "new woman" of the 1950s, while other characters are depicted in the 1890s costume. Milford however, as the first woman reporter

at the Koolgalla Argus, is the catalyst for change and it becomes apparent that it is a role that is designed to reflect the future and Gray's (as a former Communist) own attitudes to women and the workplace. Not only does Milford challenge the patriarchal assumptions of male supremacy in the work place, but also the exploitation of the land for quick profit and the role of the press.

Designer Mary Moore has once again provided the perfect set for the unfolding drama combining both the newspaper office and the printing press. While the smell of ink doesn't quite permeate the theatre, it certainly captures the essence of newspaper production.

With the editing of the script down to a one act play, the pace is fast and furious and well handled by the cast. Stand out performances come from Paula Arundell as the confident Milford, John Adam as Ben Torrent and Don Barker as John Manson, while Geoff Revell (as Jock MacDonald and Squires), Mark Saturno (as Bernie and Stuwell Junior) and Edwin Hodgeman (as Christy and Stuwell Senior) share the comic limelight.



Fontella Stuart Koleff



Oi! Attention here!

* Stop Press: State Theatre will be holding a special under 26 night for *The Torrents* on Thursday, September 12. All tickets are \$15 and include the show and to web. state, the after-show party. *The Torrents* will commence at 8pm with web.state, to be held at the Backstage Bar and Grill (featuring the cast and DJ Routie from the Cargo Club), starting from approximately 9.30pm. Tickets for the play are available from BASS and to attend the after-show party, RSVP to Chandran at State Theatre on 8231 5151.

Anyone Keen for a Threesome?

Following the success the of last year's program, Junction Theatre in association with Praxis, Ace, Vixen Wicca and Rose has launched its new Threesome '96 season featuring works by Jodi Gallagher, Helen Vicqua, Stephen Sewell and Daniel Lillford.

Regarded as the boldest to date, the six week season will run from October to mid-November and will feature three programs of theatre comprising of seven plays by four Australian playwrights. The cast for each production will also feature local performers including Syd Brisbane, PJ Rose, Helen Vicqua, Bronwen James, Catherine Carter, Matt Grey, Anna Linarello, Rory Walker and Anna Liptak.

With the aim to showcase local talent, Junction's Artistic Director Geoff Crowhurst said that the success of last year's Threesome program determined the

continuation of that format, although on a larger scale.

"Threesome 96 is bigger, with more local companies and more local actors represented. Junction has always believed that South Australian talent is of a national and international standard and that theatre companies should be investing in and nurturing that talent," he said.

All works to be performed during the season are relatively short in length with only one being longer than an hour and fifteen minutes. According to Crowhurst this strategy enables the production of more than one play in each program, allowing for diversity in topics and styles.

Program one, to run from October 8-12 and 15-19 features the theatre/praxis production of Jodi Gallagher's *Web* along with the Vixen Wicca and Rose world premiere production of Helen Vicqua's *Learning To Tango*. In *Web* four people are forced to examine the limits of obsession

and power. Faced with a desire for love and change, they must decide on a course of action that will bring them what they want. *Learning to Tango* is a drawing room comedy set in Adelaide with Lilian and Dorothy, who are partners in life and on the dance floor with their dance cards filled with demands for their businesses, domesticity and a new radio program.

The second program from October 22-26 and October 29 until November 2, features the Junction Theatre production of *Dark Paths*, incorporating Stephen Sewell's three one act plays *Nil*, *Cat and Buried*. In these works Sewell investigates some of the darkest places of the human psyche and acknowledging the destructive forces within.

The third and final season runs from November 5-9 and 12-16 and includes Ace's production of Sewell's *Identity by Helen Demidenko* and Theatre/Praxis' *Dark Heart* by Daniel Lillford.

Not surprisingly, *Identity by Helen Demidenko* takes a light-hearted look at the cultural confusion of the 1990s as we struggle to deal with post-modernism, deconstructionalism and post-structuralism all combined together and performed in a part-cabaret, part-absurdist sketch comedy format. Unlike the other productions theatre/praxis' *Dark Heart* by Daniel Lillford is a return to the stage following its successful season in April this year. It's a tense hostage drama set in an abandoned aerodrome. The daughter of a corrupt union boss has been kidnapped by two men, whose plans go awry as she proves to be more than a match for her would-be kidnappers.

Season subscriptions for *Threesome '96* are \$45 and \$30 concession. For further information contact Junction Theatre on 8843 6200.

Like your work

Good Works
Playbox Theatre
The Space
Season Closed

The universal themes of lost opportunities, high expectations, moral judgments, lovelessness, haunted pasts and Catholic guilt are explored in the Playbox touring production of Nick Enright's play *Good Works*, making it a work not just for those coming to terms with their Catholic upbringing.

However it was obvious as the play progressed, that there were elements that presented a particular resonance to those in the audience who had experienced a Catholic upbringing. There has been many plays written on the subject but Enright, who himself was brought up as a Catholic, has delivered a fresh aspect to the topic.

Presented in episodic form, it is a complex work that reflects the intertwining lives of two Irish Catholic families in a small coun-

try town over a 50-plus year period. Opening in the grounds of an orphanage in 1928 where two girls Mary Margaret (Vanessa Downing) and Rita (Helen Morse) meet, before the scene switches suddenly to a gay bar in 1981. It is here that opera company repititeur Tim (Paul English), Mary Margaret's son, meets "John".

The pick up line "Don't I know you?" for once takes on its literal meaning when "John" is not whom he seems and reminds Tim of an old childhood friend, Shane (Greg Stone), Rita's son. The scene then shifts back to the 1960s with the boys enjoying their youthful bonding, a time of innocence doomed.

Through the back and forth movement of the various time periods the story eventually emerges full of tension, each scene revealing an extra piece of the jigsaw puzzle. In addition to the lives of the main four characters, we also see the impact both these relationships have on the onlookers - par-

ents, grandparents, friends and the Brothers and Nuns of the Catholic Church. It soon becomes apparent just how one event can produce major repercussions.

At times the generational interplay occurs simultaneously, adding to the drama and tension but with the six actors of the cast sharing 13 parts between them, there

are moments of confusion. However the cast cope magnificently with the complexities of the work, thriving on the demands of the multiple roles.

Director Kim Durban has also ensured a level of control which makes such changes in time and character simple and effective. The tension and time elements of the

piece are also well reflected in Hugh Coleman's austere set which copes well with the various (and varied) scene settings. Above all it is Nick Enright's writing that shines through with *Good Works*. It is a play that does not luxuriate in its tragedy, but rather communicates its message in a clear, clean and direct manner.

Fontella
 Stuart Koleff



Musical Excellence

Last weekend presented the chance to hear some of the musical excellence currently housed within the Elder Conservatorium.

On Friday night lecturers and well known performers Zdenek Bruderhans (flute) and Clemens Leske Snr (piano) gave a recital devoted to music by Czech and French composers. Each half of the recital presented a romantic work, and in juxtaposition to this, something more recent and thorny and it is in the thorniest of works programmed that this duo truly excelled - Olivier Messiaen's early *Le Merle Noir* (The Blackbird). It was during this work that I realised just how fine a chamber musician Leske is, having no problems in conquering the different terrains that this carefully planned recital had to offer - ranging from the lush romanticism of Dvorak and Franck to the post-Stravinskian Feld. The small but appreciative audience was treated to a delightfully witty encore of Ravel's *Piece en forme d'un Habanera*. For Bruderhans this was all familiar repertoire and his mastery of it was apparent throughout the entire programme.

On Saturday night it was the students' turn to shine and shine they did. Generally upon attending an orchestral concert, one is treated to two orchestral showpieces and a concerto but here is a special event - a programme devoted just to concertos - three and a half in fact, with four soloists who gave energetic, youthful and finely articulated performances. Keith Crellini's direction was precise and animated with enough zest and wit to match his soloists. The orchestral lines were nearly

always clear throughout. The only real place where I detected haziness for a moment was in the dizzy and adrenalin-charged final movement of the Prokofiev Piano Concerto No.1 which had the impressive Ashley Hribar as soloist. He had the full measure of this piece with the perfect mix of pianistic fireworks and kittenish play. I hope that he gets around to Bartok!

Louise Nowland's interpretation of the popular Mozart clarinet concerto was wonderfully delineated and clear in all of its tricky embellishments and the orchestra's string tone was suitably lush and bitter-sweet in the beautiful adagio. Violinist Ben Dollman, who seemed to have his own fan club in the audience, gave a richly expansive and lyrical account of the first movement of Jan Sibelius' concerto.

Carl Nielsen's Flute Concerto from the twenties, is undoubtedly one of the century's finest and should be better known to concert going audiences. (Nielsen, when will your time come again?) and soloist Elizabeth Hennessy obviously enjoyed the virtuosity of this shimmering neo-tonal work.

The Elder Conservatorium Symphony Orchestra played impressively in this diverse but thoroughly entertaining evening. Bravo indeed! The only query that one ponders about all of this is - If it is possible to attend such professional recitals and concerts for a mere six dollars, why then, oh why do they attract such small audiences? For here lies the perfect opportunity to gain an admirable musical education whilst gaining another.

Brett Allen-Bayes

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Here's Mud in Your Eye

September 16 is the release date of the new Magic Dirt album *Friends in Danger*. On *Dit* was lucky enough to receive an advance copy of the album which is not too shabby. To coincide with its release 'The Dirt' will tour the country with US act Archers of Loaf. Frank Trimboli spoke to the newest member of the band, guitarist Dave Thomas about the new album and the upcoming tour.

On *Dit*: So you're new to Magic Dirt?

Dave: Yeah, I joined about a year ago now, but I've been involved with them since they first started. The first recording they did I played drums for them, and for the *Signs of Satanic Youth* EP I helped produce it in the studio with them and the first single on Fellaheen.

OD: So how has your time with "The Dirt" been?

DT: Great. Yeah it's been really good, I was living in Germany last year, and when I came back, they were looking for another guitarist and I just kinda walked in on it.

OD: What were you doing in Germany?

DT: I played in a band called *Bored*

and we toured over there and I ended up staying there working for the record label over there, doing tour managing (with Subway Records) and working for a production company.

OD: How was recording the new album?

guys who were producing and engineering and we just had to create something. It was a really good experience in making sounds.

OD: It came up pretty well, what's your general impression overall?

DT: Everyone in the band really likes it, we're really happy with it. I

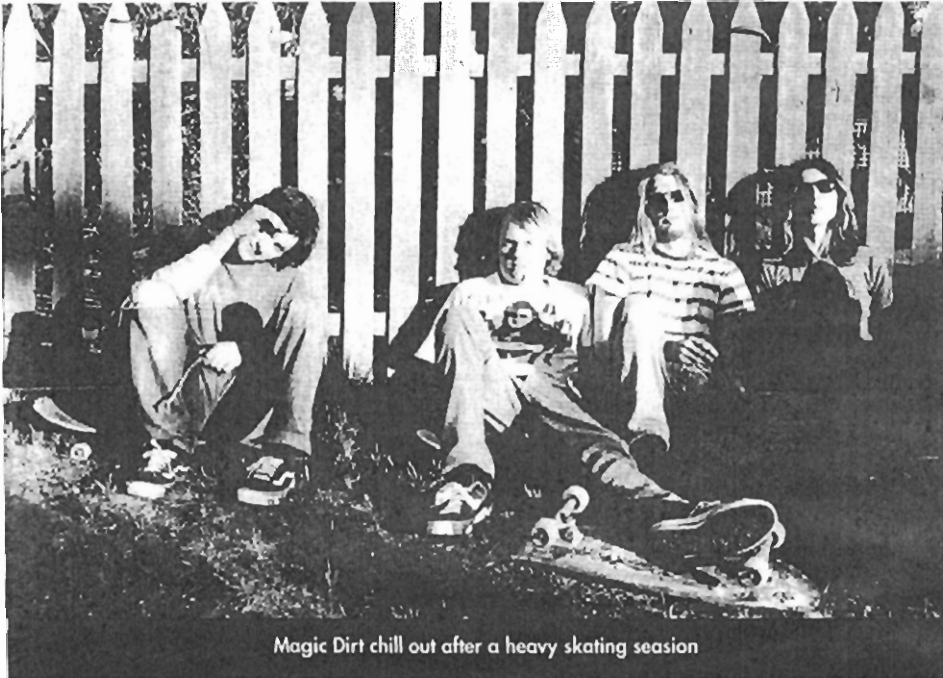
DT: No, people have said that before, I don't think that's a bad thing anyway. It's not like we're trying to sound like them but we like their attitude and the things that they do and maybe that kinda carries over.

OD: How do you think the songs will translate live?

DT: We've been playing some of them live and I think they'll go OK, but songs like "Fear" we won't attempt to do live.

OD: It can be hard to get a big thumping sound across live, how will you overcome this?

DT: We've just bought a heap of new foot pedals, like big muffs and stuff, that will help it out. I've got a Marshall, but when we recorded the album I hired some equipment and I played through an Orange. It was great. It was like, you just put



Magic Dirt chill out after a heavy skating session

DT: It was really good, it only took about two weeks. The album wasn't ready to record when we went in there, we were still putting the finishing touches on some things and we made a few songs up in the studio. We would get locked in there and it was just the band and the two

kinda listen to it at home sometimes, which is a strange feeling. We were kinda surprised with it, because as we were recording it there was sort of like a theme running through it or some kind of feel to it, it was a bit dark I think...a sort of mysterious sound.

OD: There is a lot of noise making on the album, very structured, rhythmic noise making. Have you ever thought of exploring that more?

DT: Yeah, I think we haven't consciously thought about trying to make any sound, it's just what we do, but I'm finding that when we rehearse and stuff we all seem to be coming at it from four different points of view and each putting in our own parts which we think sounds good with every body else's parts and sometimes they turn out to be these weird things. I think the song "Dylan's Lullaby" is a bit trance like, I listen to that and it's always hypnotic. I think we're prepared to do anything, if it sounds good to us.

OD: The album has a very heavy sound, do you have any metal influences?

DT: Yeah, sure, I think just about everybody in Australia is influenced by metal at some stage.... there is something we like about a big heavy sound.

OD: Would you be offended if I said you sound a little like Sonic Youth?

every thing on ten and you get this great sound, I'd love to get an Orange but they're a bit rare.

When we did the album, we all had big muffs, the Russian ones and the American ones and we had a Boss distortion pedal and a super overdrive pedal and we also had this yellow foot pedal, which if I ever see again I'm just gonna grab straight away. It was called a 'coloursound' or something. It's rectangular, about the size of a small shoe box, it's yellow with 'coloursound' written on it in groovy writing and it's just like a distortion pedal, but it's got a really, really good sound. It has a little bit more control than a big muff.

OD: So what preparation will you do for the next tour? Buying equipment?

DT: Well that's what we've been doing, just getting some equipment together and trying to get our stuff together so we don't fuck around too much. I think that happens with Magic Dirt is that we have endless problems with equipment falling apart and stuff. We'll be doing some rehearsing as well. Some of us have said that we're gonna stop smoking and drinking until the tour starts, but personally I think the only training you should do for a tour is going out smoking cigarettes and drinking alcohol, staying up really late, not getting any sleep and driving around in cars.

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Nine to Five? Nein, Danke!

Spring has sprung. The grass is rizz. I wonder where my Go-Betweens records is. Oh yes, those heavenly few weeks of pre-summer meteorological ecstasy are upon us and, let's face it, there is no better soundtrack to the lethargic hours of dappled light that falls through the Barr Smith treetops than the odd Go-betweens tune. "Looking up at the waterlilies/ They're green and violet blue/ Still the sun it finds a place to light me/ Still the sun it finds that it's warm beside me/ Green and violet blue/ No matter what you say/ No matter what you do/ I want to be the one and Love is a Sign." Oooh. Aaah. What better time of year, then, for one of the ex-Go-Betweens to release his new solo album. Lie back on the grass, look up at the blue sky, sigh a couple of times and find out what songwriting demi-god **Robert Forster** had to say to **Mark Scruby** about music, maturing and muesli.

Candle wax rolls slowly down the side of the old wine bottle and sets hard on the cover of a discarded text book. The young guitarist has forgotten to eat again but, as long as they can find a drummer who can change from playing in 6/4 time to 4/4 time at the end of the second chorus without screwing everything up, it'll be okay. Study can wait. Food can wait. But music can't. There's thousands of them out there. Backyard Lennon's and McCartney's with dreams of gigs and records and interviews. Suburbs full of wanna-be's, full of never-be's. Maybe that's what makes the special ones so special. They've cracked the code that others can't even begin to comprehend. So how the hell did two young lads from 1970s Brisbane, Australia, do it? Mr Forster?

"I knew people in other bands at that time and a lot of people were a lot more proficient on their instruments than I was but I could see that my songs were somehow... [pause] good. Primitive but good. Then I wrote *Karen* [the b-side of the first Go-Betweens single] and I could tell that that had taken me onto another level. I knew that was a really great song. I was very fired up at the time."

But, you were in a cover band heading towards the cabaret circuit. Surely the only creative effort required in this environment was writing out the setlist?

"I left that band, then Grant [McLennan, The Go-Betweens' other songwriting lynch-pin] agreed to learn the bass and about a month later I started to teach Grant the songs. *Lee Remick*, *Karen* and *Pictures* were the first three songs."

Yeah, but don't you need to be able to Rip Out Hot Lixx to write decent songs?

"I knew I wasn't a great guitarist and I knew I wasn't a classic rock singer in the Robert Plant/Rod Stewart type mould but it didn't matter. The whole thing also was I just had to basically get my head far enough away from myself and write about my own world. And the more that I concentrated on my world, the better the songs were and the more people would be interested in what we were do-

ing. I sort of had to carve my own way which was quite good 'cos I was, you know, twenty one in Brisbane and it was a fairly bold thing to do, when I look back. I didn't have anyone else around me in Brisbane that I was aspiring to or that were looking over my shoulder to help me."

"I was just drifting. I was at university doing an arts degree as an excuse to my parents and to myself. I had no aspirations at all. I knew that I wasn't nine-to-five, you know what I mean? But, then, Brisbane was not Bohemian Central. That was my problem. If I was in New York or London I would have known the area of town to go to and I would have just started hanging around and, you know, you get swept along. [In these places] things were boiling, things were moving but there wasn't that in Brisbane at all. The only area I could sniff it was at university in a vague way. I really was looking for kindred spirits and I found Grant."

And then it all took off. The Go-Betweens were to become

"Well, we were a little bit less successful than, say, ABBA and a little bit more successful than, maybe, the Cosmic Psychos!"

one of the legendary Australian bands - arguably THE Australian band of the eighties. But, I was only a primary school toe rag while all this was going on so it's not easy to put their commercial success in perspective.

"Well, we were a little bit less successful than, say, ABBA and a little bit more successful than, maybe, the Cosmic Psychos!"

Oh, thanks. That clears it all up. Anyway, we all know that it's the music that really matters, don't we? You know, songs and all that stuff. Well, if your ears are glued to the farce that is Triple J then you probably don't understand. 'Just make those guitars grungey and gimme some weird noises. And get the singer to moan, 'Oh, I'm a tortured artist', like Eddie Vedder with a toothache. And make the

film clip look real American, like.' Or maybe not...

"[Melodies and tunes] have always played a part with me. When I plug my guitar into the amplifier, you know, I'm probably playing harder than someone in some grunge band or someone in a heavy metal band but they've got seventeen million effects and they've got the volume on, say, eight where I've got it on five and I'm hitting the guitar harder and playing it harder than they are. It just depends on what sound you want. Often people think that they're playing their guitar better than I am... [pause] but then, I've never liked loud rock'n'roll anyway. I hate loud rock'n'roll... [pause]. Oh yeah. Always have."

Well, it doesn't sound like we're gonna change his mind, man. And time's running out. Should I tell him that one of my favourite albums of all time is *The Go-Betweens' 16 Lovers Lane...* and that I often like to



listen to it in the morning while I eat breakfast?

"Really?" comes the reply in a tone that I identify as one of mock fascination. Well, you see, it's just a really fresh album and I like that. Particularly during the most important meal of the day.

"I totally understand," he responds, quite sincerely this time. "Especially if you've got a good bowl of muesli going down."

But, just as I am warming to the 'crunching-to-the-beat' type gags, our time is up. That's it. No more. The interview is now terminated. And how does Robert feel about that?

"If we're ending on crunching to muesli then I'm very happy." Brilliant!

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Screamfeeder

One of the top 6 Oz Bands?

Screamfeeder seem to have been around for ages, but it seems only now anyone (that being JJJ) is taking notice of them. Following the release of their new single the really really catchy Dart, and with the new album *Kitten Licks* being chosen as 'the J's' album of the week, commercial success seems a formality.

The three piece from Brisbane specialising in power rock/pop tunes in a Husker Du influenced way seem finally on the verge of greatness (oh yeah). Screamfeeder, widely acknowledged as being one of the first bands to kick the Brisbane live scene back into gear, were also one of the first to be signed in the US, to Taang! who also cover the Church and early Lemonheads music. Only now, when this deal is no more, (they were signed in 1994) do Screamfeeder show signs of a successful career on commercial radio (ie. JJJ).

Screamfeeder have grown and changed since their first albums, the most notable difference is the singles,

"I think that Australia has some of the best quality bands at the moment. But it's like, there's just not enough people in Australia to support (the Oz music scene) so at any one time, there can only be half a dozen bands really big, and then it sorta has to move on to the next half a dozen bands."

which have changed from the earlier angry and power chordy "Fingers and Toes" to the more recent quirky, and fairly corny "Fill Yourself With Music", and the absolutely cool, stay-in-your-head "Dart".

The songs other than the singles however, remain mostly the same, with perhaps a slightly more polished finished on the more recent songs, with less emphasis on Tim's screaming vocals, and more for melody, including the employment of Kelly as a second singer.

In the last couple of years, Screamfeeder have written some just ace power rock [drone?] tunes, have recorded some of the best gear in Australia, and have a live show to back all this up, leaving only the question, 'why not sooner?'

Screamfeeder have been around for about five years now with many albums and ep's being released, including the sensational *Burn Out Your Name*, and the earlier and rawer *Felicitator*. From 1993-1995 they toured extensively often making back to back trips from Brisbane to Adelaide within months. This, and their cool merchandising (inc. frisbees!) seems to be finally paying off.

I spoke to Tim Steward (guitar and

vocals) just the other day, who recently returned from a family holiday to Europe and America to find out how he's been and what's happening with the new album.

"I'm really happy with it actually, it's good, I mean, the funny thing about it was, when we recorded, some of the songs were really new, like a week old... we sorta hardly knew the songs ourselves," however, "when we listened back, it was like 'wow' it was kinda quite weird listening to it, and it took a while to get used to... but now it's been a little while i'm really happy with it, i'm really enjoying it"

So what does it compare to?

"Umm... oh shit...err. I guess it's probably closest to *Burn Out Your Name*, but it's more sorta upbeat, and more lively and jumpy, it's got more dual vocals, not so much harmonies but more sorta inbetween each other."

This I found to add a new dimension to Screamfeeder, with Dart greatly utilising Kelly vocals. In fact, during the absence of touring (the last year or so), not only has Tim been busy, having a baby, (not literally I presume - Ed) but so too has Kelly, producing her first solo album which Tim had no involvement in. He says "It was all Kelly, she did everything herself, drums, bass, guitar...she did half of it on 8 track and then a few songs on a 4 track in our practice room... it was a real solo effort."

And have you settled on a drummer now?

"We got a new drummer about a year and a half ago... he's definitely the man for the job, he's really excellent".

"The whole new album has this really upbeat feel, and a lot of that is attributed towards Dean our new drummer cos he's sorta really young and easy going and very fresh sounding, and does whatever we want, not in a bad way, but in a good way, y'know. It's just really pumping and sorta happy and pretty powerful".

How about touring America?

"What happened with Taang! [their old US label] was that we got off the Taang! deal because they were really really useless and not replying to our calls and faxes, and not doing anything towards us at all. Basically we said "You've 30 days to do something about it". And they didn't."

What kinda music are you listening to at the moment?

"Err.. I'm still getting off on the new Swervedriver album [*Ejector Seat Reservation*] which is about a year old now. I like the new You Am I album."

Are you much into that whole English Creation Records scene? [Swervedriver being on the label Creation].

"Not really, Swervedriver are a bit of an exception for me... I don't really like much English music, bands

like Oasis I can listen to one song, then it gets really boring."

And what about the Oz music scene?

"I think that Australia has some of the best quality bands at the moment.

"But it's like, there's just not enough people in Australia to support it, so at any one time, there can only be half a dozen bands really big, and then it sorta has to move on to the next half a dozen bands."

Well, it finally looks like Screamfeeder may be one of those top six bands, with a great new album just released, *Triple J* on side, a strong core fan base, and a live show with power to match any other band, Screamfeeder's time is now. With a tour here in October (if we're lucky), and the release of more singles, Screamfeeder's popularity can only increase, so get out



there and buy *Kitten Licks* and *Burn Out Your Name*, and go and see them live, you won't be disappointed.

Anything more?
"err...keep on rockin'".

Jonathan



Top
Ten

1. *Killing Me Softly* - Just A Girl
2. *Macarena* - Los Del Rio
3. *Jazz It Up* - Reel 2 Reel
4. *Sunshine* - Umboza
5. *We've Got the Feeling* - Hoops Inc
6. *Wannabe* - Spice Girls
7. *Time To Make The Floor Burn* - Peewee vs John
8. *Ooh Ahh ... Just A Little Bit* - Gina G
9. *Keep On Jumpin'* - Todd Terry
10. *Passion (Running Through My Veins)* - A-Man



**Go to the Sugar Altar
The Kelley Deal 6000
Shock**

For those of you who think you recognise the name Kelley Deal, you're probably do 'cos she was in The Breeders. She is also the sister of the extraordinary Kim Deal (Pixies, The Breeders, The Amps), not that Kelley Deal isn't becoming a remarkable artist in her own right. "Go to the sugar altar" highlights Kelley's talents as a songwriter/singer/guitarist without needing any help from her sis. The Kelley Deal 6000 allows Kelley to push the boundaries and experiment further than the Breeders style of song, most of which pays dividends.

"Nice" is a prime example of a song which sounds weirder than what The Breeders would have recorded with its sweet mellow guitars on top of which is mumbled and very distorted vocals. "Sugar" is also quite different with its simple groovy style but most strikingly a Hammond organ.

Kelley hasn't forgotten how to write simple, catchy alternative pop gems. "Canyon", "Tick Tock" and "Dammit" all being songs which Breeders fans should check out. Not that this album is flawless; "How about hero" and "Trixie Delicious" both grate on my nerves. "A hundred times" however, rocks out, especially the guitar solo, negating the previously mentioned dud tracks.

Overall, The Kelley Deal 6000 have put out an impressive debut album certainly worth checking out for any Breeders fans or fans of alternative pop in general.

Scott Berry



**No Code
Pearl Jam
Epic**

The fourth album from one of the world's most popular bands is a dull and lifeless collection of what sounds like leftovers from Neil Young's dinner.

Pearl Jam have ditched their trademark sound and produced a wishy-washy mess of generic rock

and country. The first single, "Who You Are", sounds like a John Lennon number. I'm not complaining about John Lennon, but coming from Pearl Jam it's a disappointing effort. It's dismally boring.

There are a few redeeming features on the album, although not enough to warrant the ridiculous packaging and collector-card business. Opening track "Sometimes" is actually quite haunting, and following from it is "Hail Hail" - the most Pearl Jam sounding song on the record for its driving guitars and forceful delivery. "Lulkin", however will probably prove to be the album favourite. It's about a minute long, fast, loud, and sung in an awesomely guttural manner by Vedder.

Through publicity and airplay, "No Code" will chart well - but it is not likely to please the fans. It is rubbish. Dead, smelly, depressing rubbish.

Vincent Towers

**Fuzz Face
Fuzz Face
Murmur/Sony**

Fuzz Face is Jim Mogine's side project away from being a guitarist for Midnight Oil, and it certainly sounds different from the Oils. Fuzz Face is an appropriate name for the band as they could be accurately pigeonholed as fuzz pop. This 4 track EP is worth checking out for anyone who likes pop songs based around guitar fuzz. All the tracks are catchy especially the opener "Mr Doomsday" with its in-your-face guitar fuzz. Nick Launay also had a hand in this which explains the delightfully fresh and experimental nature of this EP.

Overall, Fuzz Face is cool, catchy guitar based fuzz pop.

Scott Berry

**Something Hormonal
The Undecided**

Finally, a new release from local pop band The Undecided, a follow-up to their much-loved EP *Dissolve*. The line-up change has resulted in a bit of a change in their music but they are still very much poppy. The new EP is frontloaded with a bunch of very poppy and equally likeable gear.

The first track, "My House is Haunted", is a pretty rocky tune with an opening bass line that chugs along in a very Pixies kind of way. "Semi Detached", the second track on the EP, is darn cute. Nothing more to say, really, a darn cute pop song which grows on you infrequently if you don't already like it to begin with. "Favourite Numbers" comes next and I guess it is okay, a jumpy rocking song with loads of quirky lead guitar noodling in full glory. "Little My" didn't work for me, a fast and short song, however, with lots of distortion for all the kids. The final two songs, "Sweetheart Bleeds" and "Shoemaker Levy 9" rounding off the arse end of the EP are very, very good and they showed me another side to The Undecided that I did not know existed. The first of these two starts off sounding a lot

like an old-style Lush song, airy swirling guitars with sweet background melodies. The last comes off as a slightly faster, more rocky song with more complex and involved background riff harmonies and rhythms, again a very good song.

Overall, a pretty sound release for The Undecided, a little bit different to their previous gear, taking a while to get used to.

Pilot Simon



**Mantra Mix
Various Artists
(Mushroom)**

To commemorate the first time that the historic (and previously unheard of) Kalachakra Initiation has ever been held in the Southern hemisphere, and coinciding with the Dalai Lama visiting Sydney, *Mantra Mix* has been released.

Some of Australia's most popular musicians are featured on this Tibet benefit album, most notably Tim Finn. He appears several times, as part of the "Sacred Sound System", ALT, and solo with "Protected". His songs represent some of the gentler moments on what is a world-style, peace-inspiring record. New tracks are featured from Stephen Cummings, the Beastie Boys (not in their typically abrasive mode) and My Friend the Chocolate Cake, followed by a diverse range: Deborah Conway, Jimmy Barnes, Philip Glass, Yothu Yindi and Crowded House. A highlight is new track from Frente, "The Destroyer".

The prayers of the Dalai Lama himself open and close the album, forming its most poignant parts. Not essential listening, but worthwhile as a benefit album which contains almost 80 minutes of music.



**MOM: Music for Our Mother
Ocean
Various Artists
MCA/BMG**

It was a great idea to get a bunch of bands who love the ocean to con-

tribute songs to an album to raise money for the surfrider foundation. Unfortunately great ideas don't always translate into great albums. Not that MOM is a dud, it's just not as good as it could have been. I think they went for quantity rather than quality with 21 tracks, some of which are quite ordinary.

Don't get me wrong, though, a number of the songs are exceptional, some okay and others put me to sleep. Pennywise rip through a very cool version of "Surfin' USA", Everclear's "Hateful" rocks out in such a way as to guarantee to wake you up after the previous track - Jewel who contributes her cure for insomnia. Blink-182 do that Californian punk-pop thing that they do so well, while Soundgarden's "My Wave" is also very appropriate.

A number of the bands go for the old "joke song" - Beastie Boys pull it off well, Helmet put in a fair effort with Bjork's "Army of me" but Pearl Jam's "Gremmie Out of Control" falls flat. There is also some reggae which is okay but nothing special by Common Sense and Pato Banton and the Reggae Revolution. Porno for Pyros "Bali Eyes" was standard Perry but that's okay coz he's cool. While the Brian Stetzer Orchestra with "Honky Tonk" just plain sucked, and Silverchair's "Surfin Bird" became annoying rapidly.

Overall, some great bands, a great cause but MOM is only a good album.

Scott Berry



**Triple J Unearthed 2
Various
Virgin**

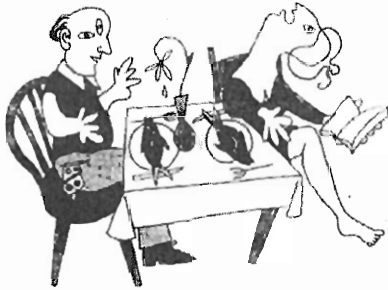
In the quest to uncover and promote Australian unsigned talent, Triple J has released its sequel of Unearthed. The main difference from the first CD is the lack of diversity. All the bands featured are rock, alto style while the former release had a variety of distinct styles. Getting away from that minor quim, Unearthed 2 is a well put together E.P. chock with three minuters like Porcelain - sounds like a softer Ash; Swell - punkish thrash; Evol - wicked fem band, kick arse; Wet Phibians - slow Nirvana; Humbug - see Swell + distortion; Communion - see Wet P's; Planet Cactus - 80's style; The Early Hours - softrock. Thumbs up to Triple J for the idea but where does it get the bands (who's heard of Stonehenge and Gravelandwitch since??)

In short: no hick's shit, Evol's the pick of the plants.

Ian E. Lau

FIRST DATE NIGHTMARES

What Happened Was..
Mercury Cinema



What Happened Was is Tom Noonan's directorial debut, and was well received by critics at its premiere, winning the Grand Jury

Prize for Best Film and the Waldo Salt Screenwriting Award at the Sundance Film Festival in 1994. Noonan wrote the script and costarred alongside Karen Sillas in his first non-violent role (Noonan is better known for playing villains in films such as *Manhunter* and *Last Action Hero*).

The film is set in Manhattan and shot entirely inside a small apartment, which may have restrained the momentum of the story had the cinematography not been so interesting. On this point, it is important to mention

that although the film is visually stimulating, the central theme addressed by Noonan is sadly clichéd and detracts from the overall quality of the film. The isolation of individuals living in a large city is, thematically, rather unoriginal. However this is my only criticism of the film, which was otherwise engaging.

There were many aspects of the plot that were provocative and intriguing, particularly Noonan's talent for creating an ambiguity that leaves the audience wondering what the characters are really all about. Noonan intended to explore the complexities of human relationships, particularly the non-verbal communication that occurs between a couple. He

was successful in this, and Sillas was well cast as an ageing woman who is afraid of growing old alone. *What Happened Was* has been described as a romantic comedy, however I found it very sad and often depressing. The humour was there, but at times it seemed that the audience was trying to laugh as Noonan delivered a far more powerful story than was expected.

What Happened Was endeavours to provide a mirror through which we can see our own loneliness reflected, and therefore come to realise the necessity of companionship.

Laura Stevens

3, 2, 1.... Bombs Away

Independence Day
Hoyts Cinemas

There have been three major, barrier-busting movies of the digital age of cinema; *Terminator 2*, the first film to really use advanced computer graphic effects brilliantly, *Jurassic Park*, which brought extinct dinosaurs back to thoroughly convincing life, and now *Independence Day* (nonsensically abbreviated to ID4), which fills the skies with vast alien ships and obliterates most major American cities, which can only be a good thing. Each of these three films has been, effects-wise, far superior to the one before, but in terms of scripts and acting, each has been a step down.

Basically, ID4 is massive effects draped over an absolute stinker of a fifties B-grade movie type plot. Jeff Goldblum (an actor far better than almost every film he's been in) and the obnoxious Will Smith, along with a host of second-stringers designed not to distract people from the action with any sort of real star quality, rampage their way through a story with more racial stereotypes, awful one-liners, dodgy coincidences, sci-fi clichés and bad ideas than you could poke a stick at. It's all as American as apple pie and the Ku Klux Klan, saccharine and appalling in equal amounts. But the effects... (bar the aliens themselves, who are real rubber suit jobs). You've probably already made up your mind about whether or not you're going to see this movie. It doesn't match its own hype (what could?) but it really is good fun to watch New York, Los Angeles and Washington get blown away.

James Morrison



People are going to tell you this film is crap. And, for the most part, they'll be right. The whole idea is obviously unoriginal, the script could have been worse but is still pretty ordinary, some of the acting is a bit dodgy, it's full of American patriotism, etc, etc. (Or, as I overheard at the bus stop the other day, "There's no way you could shoot down that big a spaceship with 70 F18s!") But really, do you go to a movie like this to see character development? No. Great acting? No. Gritty realism? No. Fast paced action and adventure? Er... yeah! And some really quite impressive special effects? Yes! Goddammit, yes!

The effects are spectacular, the action is reasonably fast and furious (a nearly-two-and-a-half-hour film that doesn't really feel like it), and the good guys win. So if you like that sort of thing, this is your baby. If not, then, hey, don't go. No one's forcing you.

Overhyped? Yes. But just think... one day, someone's going to have the bright idea of combining a big budget with a good script. Then we'll be having some fun. Until then... this'll do for me.

Chris Slape

This is one of those movies with fantastic computer graphics and special effects. The plot of the story is rather interesting and so is the cast.

The idea of alien invasion isn't new. We have movies like *The War of the Worlds* ('53), and *Earth Vs the Flying Saucers* (56). However this is probably the biggest mother of all alien invasion. This includes a mothership with five

hundred and fifty-five kilometer in diameter and a few alien battle-ship with forty kilometre diameter.

The alien weaponry systems includes magnetic fields and death ray which can destroy Washington within a few minutes. Since their technologies are far more superior than ours it was to my utter amazement that I actually see humanity survive this invasion. Another amazing extraordinary achievement came from David Levinson (Jeff Goldblum) who happened to figure out the alien computer systems within two days. As if this wasn't enough, he somehow managed to make Earth's computer operating systems compatible with the alien's. Now it took years to produce a software which are incompatible with DOS and Mac, but it took Jeff Goldblum days to figure it all out. Of course the idea of an alien invasion wasn't realistic anyway so I wouldn't have expected this film to be anywhere near the spectrum of reality. But to you folks out there who are critical about logics, facts about nature, life or maybe sex? etc... Then I suggest you should drop your criticism away and start living in fantasy while you are smothered by the digital sound systems and actions for the period of approximately two and a half hours.

Manus Kwan

JUST LOOKIN', THANK YOU

Mallrats
Greater Union Cinemas

Following from the success of *Clerks*, writer/director Kevin Smith has scraped what remains out of his reserves of intellect and originality and based a degenerative shit-pile called *Mallrats* upon it. Smith's second film is of a larger budget, in col-

our and obviously far more mainstream than *Clerks*.

It features some of the worst acting one could ever imagine (I was not supplied with any propaganda from the cinema so I do not have actor's names to refer to), and a puerile script that a twelve-year old would not find mirth in, I honestly can't believe how horribly awful this film is. I thoroughly abhorred it. I felt

depressed when I left the cinema. It's shit.

Kevin Smith is far from the talent we took him to be following the run of *Clerks*. He resumes his role as "Silent Bob" in *Mallrats*, proving once and for all that even in a speechless role, he can't act. At all. Neither can that "Griffin" guy from *Party of Five* (unless it's that twin brother, or something I was told

about). This film is no better than the string of Fraternity flicks that came out of the eighties. It's full of toilet humour and gratuitous shots of breasts. There is a running gag about sticking your hand up your ass.

Shame on our cinemas for showing such rubbish. Stay away from this decrepit slime.

Ben deHoedt

IT'S AN ALLEY 'OOP, FRIENDS

Hoop Dreams
Greater Union

Without doubt this is an exception in an otherwise dull year as far as great movies are concerned. Definitely not just for basketball fans *Hoop Dreams* provides an insightful and interesting look into aspects of inner-city African American culture through the eyes of young aspiring basketball players Arthur Agee and William Gates.

Originally planned as a 30 minute production about the culture of basketball in Chicago, *Hoop Dreams* evolved into a feature length film that takes a compassionate look at lives of Arthur and William as they each journey down the long and troubled road that they hope will eventually lead them to the NBA.

Hoop Dreams begins with the recruitment of both Arthur and

William to St. Joseph's, one of the premier basketball schools in the country. Touted as the next Isiah Thomas, William is already a star in the eyes of the coach and the media. Pressure also comes from within his family as his brother Curtis, himself a high school star before injury, attempts to live his dreams through his younger brother.

By their sophomore year, William and Arthur take radically different paths. Whilst William continues to star for the varsity team and has his education "taken care of" by a wealthy benefactor, Arthur's fam-

ily begins to fall apart and he has trouble paying the fees. He is subsequently forced leave St. Joseph's and return to Marshall, an inner-city school close to his home. From this point on *Hoop Dreams* follows the highs and lows of Arthur and William's basketball careers and lives as they strive toward the ultimate goal of reaching the NBA.

Brilliantly compiled from over 250 hours of footage, *Hoop Dreams* is a compassionate and thought provoking film that takes a serious look at the problems facing black youth in inner-city America. Also,

despite the fact that it has a long running time (171 minutes) it never skips a beat. Including appearances by Isiah Thomas, Bobby Knight and Spike Lee (the keen-eyed basketball fan may also catch a glimpse of Juwan Howard), *Hoop Dreams* is a must see for true basketball fans and novices alike.

Matt Watson



LOVIN' THOSE GIVEAWAYS...

Love Serenade Giveaway

WHAT'S THE BEST WAY TO START Uni on Friday morning? God knows, but watching a movie may help. A free movie sounds even better, no? Well, we have 25 preview tickets to the new funky Australian film *LOVE SERENADE*, which won Best New Feature (Camera d'Or) at the 96 Cannes Film Festival (starring Miranda Otto, Rebecca Frith and directed by Shirley Barrett). *LOVE SERENADE* tells the story of two sisters Vicki-Ann and Dimity, who are feeling the 'trapped in a small town' type situation and that the world is passing them by. When Ken Sherry described as "mid-40's, ex-Drivetime King of Brisbane Radio" arrives in town, sibling loyalty flies out the window as both sisters shift into top gear to get his attention. Preview will be on 13 September, 9 AM at Greater Union City Cinemas. To get one come down on Wednesday 11 September at 12.30 PM and ask nicely. Much thanks to Angela Tolley of Neil Ward Publicity.

Hoop Dreams Competition

Let's play ball! We have 5 Spalding basketballs (take a whiff of that new rubber) and 5 in-season double passes to *Hoop Dreams* to be given away. To win one, you have to do the basketball thang. The first 5 people who shoot 2 in a row (you have three throws) will get a pack...and we want nothin' but net! Time and place: On Dit office on Wednesday, 11 September at 12.15 PM. Big thank you to Kathy McGowan of UIP

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Say no to animals in science practicals. Effective alternatives are available. Demand they be used. Remember, that you cannot be penalised for refusing to use animals. For further info, advice, and/or support: Phone: Robert Fitzgerald 363-4383 or Samantha Helsham 240-0535

Videos Galore

KIRSTIE ALLEY STEVE GUTTENBERG
MARY-KATE & ASHLEY OLSEN



It Takes Two
Roadshow Entertainment Pty Ltd.

Once upon a time there were two little girls who looked identical and both lived in New York city. However, neither of these girls knew that the other existed, or that one day fate would make their paths cross, and that they would one day become step-sisters... (well almost). This is the basic storyline of *It Takes Two*, and you guessed it the identical twins cast for the role of matchmakers are those nauseatingly, sickly sweet Olsen twins (*Full House*). One is rich, the other is poor. One has a widowed father, the other is an orphan. One has street-wise attitude, the other is a pompous little snob. Both are annoying. When the two accidentally meet up while on holiday they switch roles to see how the other half lives. They decide to try their cute little hands at the art of matchmaking, which is where Kirstie Alley (*Cheers*, *Look Who's Talking*), and Steve "Mahoney" Guttenberg (*Police Academy*...) come in. Yes of course this pair fall in love but not before Steve's 'affected' socialite fiancée is taken out of the picture. This movie is a blatant 1990's reproduction of the old-but-still-very-good (but make sure that you get the original) *Parent Trap* which starred Hayley Mills (and is a much better movie). If its entertainment you want I would strongly urge you to take out this video instead, if you like videos that test the strength of your stomach, then get *It Takes Two* into ya!

Kerryn Doyle.

Così
Roadshow Entertainment.

I love Australian movies, it's a consistent passion substantiated by the fine and commendable churning out of satirising and smart ozzie flicks. Ben Mendelsohn plays the role of Lewis, a Uni drop out who takes a last - ditch job in an asylum working with patients who are interested in joining a 'rehabilitation' drama programme. The intention was to produce a slap dash variety show, but Roy, a longterm patient insists that Lewis direct a grand staging

of Mozart's opera 'Così Fan Tutte'. This is hard enough with 'sane' professionals, but it's next to impossible with a cast that includes an ageing nympho (Jacki Weaver); a horny pyromaniac; a drug addict (Toni Collette) a devious and deceptive 'friend'; and a



frustrated girlfriend (Rachel Griffiths) who only meets the cast while watching the production, hence her comprehension of Lewis' troubles are precarious. The story can be predictable in parts, and also a bit sappy. But all in all, it was a great comedy that touches the heart and the funny bone. I recommend it, I really, really do!

Fiona Sproles



Catwalk
21st Century Fox

Bodies; Haute Couture; beautiful faces; big time designers; too much money; pretentious pompous prats; lots of faces I'm supposed to know but didn't; lots of names I'm supposed to be in awe of, but ain't; I was meant to find it fascinating, I was bored. Essentially, Christy Turlington holds our hand as we wander from country to country, bumping into racks of clothes, blowing air kisses with strange people at strange parties and shows, socialising with other models, and having many people feel and dress her. It's a pat on the back for Christy, a celebration of her 'beauty' and 'charm', and of course she is never shown bitching about anyone...but Helena is. These fashion types are as shallow as a drop of water in a thimble.

To be fair though, the 'behind the

scenes' set up was interesting in parts, and a relative respect for the amount of work models have to do is accumulated as you watch Christy hoof it around Europe and America, sleep on airport floors, and run to the 'to be seen at' locations. It's a 'real life' - if you could call her life that- version of "Pret-a-Porter". I don't think I have to say any more.

Fiona Sproles



Last Of The Dogmen
Roadshow

Now here's some clean family fun. Shot in Alberta and Mexico (gotta love that cheap labor), written and directed by Tab Murphy (who co-wrote *Gorillas in the Mist*) and starring Tom Berenger and the charming Barbara Hershey, *Last Of The Dogmen* is a peculiar combination of high-minded intentions and cliché-ridden delivery. This is old-fashioned stuff and I haven't seen this many pans, tilts, zooms and dissolves since my last house party.

Berenger plays Lewis Gates, a crusty and lovable bounty hunter hired to find three fugitives who flee into the foothills of the Rockies in Montana. When the escapees are found mysteriously killed by ancient-looking arrows Lewis enlists the help of Dr. Lillian Sloan (Barbara Hershey), a beautiful and dedicated anthropology professor (wish my professors looked like that!), to uncover the mystery. Together with Gates' dog Zip (the cutest thing since those Anne Geddes pics) they head into the mountains and eventually find a tribe of untouched Shian Indians - the "Dogmen", thought extinct. Needless to say, there wouldn't be a drama if whiteny didn't come around to ruin everything.

The clichéd romantic comedy builds up tediously and Gates' relationship with the sheriff is way too transparent. There is also the annoying folksy narration and the stiff extras would perhaps have served much better as props! The theme of the movie is an interesting one however, adding another facet to the ubiquitous tension between Indian and invader. Murphy does a great job in creating the mythic landscape and despite the shortcomings I appreciate the attempt at a wholesome, clean family movie. If for no other reason, you must see it for the beautiful landscape and scenery shots.

Sina Keihani-Rad

Vids of Beatles U Can Buy

Beatle fever hit us a few months ago...and now Roadshow / EMI music want to whack us again with their latest release *The Beatles Anthology*. This eight-volume set which goes for 10 hours includes music (75mins on each tape) and memories of the Beatles' beginning and career, featuring home movies, rare studio clips, live concerts



and their most memorable songs, and if you're sitting back saying, "Ha ha, I taped the Beatles Anthology when it was on tv", you'll be pleased (or not) to find out that the video collection enjoys five extra hours of footage that were not included in the television broadcast. This little piece of magic, will be released in November with the 3rd volume of their music collection and will cost you \$239.95. For further info, contact Roadshow Entertainment Tel: 02 9552 8600 or Fax: 02 9552 2495.

COMPETITION WINNERS

Congratulations to Brett Whinters for winning *The Big Wet*, and Sally Dean for winning *Beyond the Blue*. As for the kd lang video, Marika Roberts couldn't think of any goss, but she dared to ask me for the video anyway, and since no one else could bother...she got it.



When all is said and done,
 it would never have been better,
 nor could that game be won.
 Neither equation nor letter
 nor orgasmic sob nor laugh
 could have flowered brighter
 or larger dreams: half
 of the harvest would have been lighter
 than nothing, as it is now.
 When all is dead and sun,
 no difference irks this brow.
 All desires are one.

Joseph Eidô

MIRROR (MEDICI)

It's a whole new 'world in there
 You can't quite figure it out,
 Can you?

You peer in and see
 Your doppelganger,
 A twin.

And when you move
 She moves.
 Is she mocking you?

You try to say hello,
 To greet her in her world
 So identical to yours,

But her look of uncertainty
 Mirrors your own.
 Pardon the pun!

Does she not want to talk to you?
 Does she not want to be your
 friend?
 And when you move away, she
 goes too.

You peek around the corner,
 And see your human,
 What is she doing in there?

You turn back to your world
 And there she is, in two places at
 once.
 Impossible.

Your human moves.
 You turn your head to watch her
 go.
 And she disappears from the magi-
 cal window

You turn and she is right behind
 you,
 Laughing at you,
 What a strange world for a cat!

Janet

**MIND FIELD PRIZE
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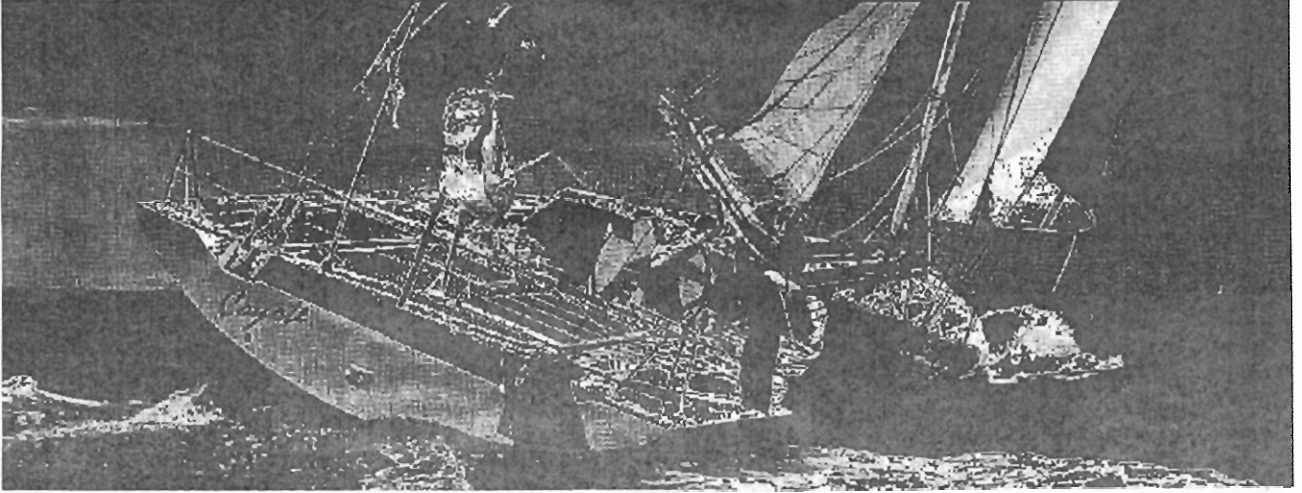
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WOULD YOU LIKE TO DO THIS ?



This guy sailed around the world in the BOC solo around-the-world yacht race and we are proud to say he is a member of the Adelaide University Sailing Club, sailing in the clubs next planned acquisition.* We think he is crazy and therefore devote our attention to more trivial pursuits such as sailing around Adelaide in our (slightly less expensive) boats.

The sailing club is currently gearing up for the summer season and would like to remind all members (and people who would like to join) that we do still exist. Large numbers turned up for our sailing days earlier in the year and we hope those brave souls re-emerge from their winter hibernation and get involved.

- Up coming activities include:
- A sailing weekend at Goolwa during the Oct long weekend held with the Windsurfing Club.
 - State University Challenge
 - Many more sailing days

For more information on these activities and about the club pick up a copy of our newsletter from the Sports Association.

Basically we are a self motivating type of club but if anyone wants to borrow a boat, learn how to sail or has an idea for future events we are very pleased to do everything possible to ensure people get the most out of their club.

* This comment may not resemble (in any way) the truth.

The Blacks Sports Round Up

Athletics

U/20 State (Long Course) Cross
Country Championships 8km -
Adam Starre 3rd
U/20 State (Short Course) Cross
Country Championships 6km -
Adam Starre 3rd

Baseball

Winter Baseball Competition
Final
Positions
Division 2 - 3rd
Division 3 - 5th
Division 4 - 1st (White).

Finals Football*

P1 No Game
2nd Semi A4 Reserve 7.8 - Port District
9.10
1st Semi A5 Blacks 6.6 - Broadview 13.9
2nd Semi A8 Blacks 12.9 - Salisbury
13.12

*Previous weeks results

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SALE SALE SALE SALE SALE

Student Radio Guide

monday

10-10.30pm **slander, lies & audiotape** dear avid student radio listener, we here at slander, lies and audiotape think that the **fine line between information and defamation** is more like a 16 lane freeway. but as the lesson of the rabbit and the 32 wheel semi-trailer clearly demonstrates, it's best to be prepared for all eventualities. so in case we cause offence with our 30 minute foray into the **latest campus, local, national, international and occasionally paranormal news, sport and current affairs**, presented in a way which can, at times, stretch your brain, the truth and all sense of common decency, we'd like to take this opportunity to say, in advance, we are really sorry!

10.30-10.50pm **polp! world music and political commentary** with a difference! if you are looking for african-based "world music" or the sounds of bulgarian throat singers, shift your dial elsewhere. that is not the complete and real world. EVERYWHERE, people are listening to folk pop, which is churned out like polp. this is the **true world music**. polp. at last, karaoke finds its home.

10.50-11.40pm **the 30 point plan to destroy the youth network** with mark panizza. **HC/punk/crust/str8edge/noise**. features on bands and contributors to the **national d.i.y punk scene**. coming **real soon** is a live to air with tightasuck local HC outfit, **THE PRICE OF SILENCE**.

11.40-12.30pm **on the beat** pete kick

back and open all valves as the smith sisters (yes...they really are) take you on a short, but painless adventure into the **psyche and intrigue** of the adelaide university student. where do these creatures go? what do they do for endorphins? tune in and find out. two things are guaranteed. a lot of **music**. a little of **talk**.

tuesday

10-10.50pm **pablo fanques fair** with christian, peter & niki. do the lyrics of silverchair songs leave you lost for words? do you wish to see **ray martin as president?** would you like to hear music from **the smiths, beastie boys, the beatles, curve and spiderbait?** yeah? well listen to us 'cause we like you.

10.50-11.40pm **radio shaven chicken** radio plays live to air with local talent every day, theme/genre shows, complete decadence, anarchy & frequent use of the f-word. completely pointless. **in-your-face radio**. this week's show features **josh and his wee guitar**, live and unwired from the studios of SUV.

11.40pm-12.30am **maruti and the elephant watching silver II** leo, armin & rob present a **punk -focussed** program, with a dash of **quasi-indie songs**, interviews from local & international bands & make-shift radio plays with a whole lot of love, iced with the occasional sex and mule live in the studio. **art and beasts** in mono.

wednesday

10-10.50pm **popsick** with adrian & josh. "talk about...pop muzik. talk about...pop muzik. pop pop pop muzik" "i can't hold back the excitement! **duran duran, bronski beat, ru paul, adam ant...climax!**" "yeah! music to make you puke." join **mr pop** and **anti-pop** as they present an 80's music & trivia show for fans & cynics alike. **all opinions** welcomed. the eighties...impossible to ignore.

sunday

10-10.50pm **faces for radio** steph and sarah offer plenty of great conversation, and a **variety** of music rarely played on the radio these days, paying special attention to **adelaide's talent**. prepare to be surprised.

10.50-11.40pm **24 frames** with karen & craig. student radio's **movie show**. new, old, borrowed & blue. join us in our quest to have Ben Mendessch assassinated. we may even interview someone celebrated.

11.40pm-12.30am **riding on thermal rock** a plethora of sounds will seduce your ears as you journey to the bubbling, frothing center of obscure and burning rock. a splattering of interviews amidst drafts of **american & local music**, entwined with commentary on aspects of **pseudo-society**. join jules, pete & gus for a ride on thermal rock! also featuring the student services and activities segment.

student services and activities last show every sunday

they say that if you give a thousand monkeys a thousand typewriters, you'll eventually end up with a copy of war and peace. unfortunately, we don't have such a large intellectual base to work with, but for your convenience, we've assembled a group of **five student office bearers, four full-time staff and a host of council and committee members** to provide quality services and activities for students. listen in to the last show each sunday to find out **what's available and where the action is** for the coming week.

10.50-11.40pm **special special feature** around a band, artist, genre, aspect theme issue, pre-recorded radio plays. guest programmers. **this week** we feature the rowdy **darien o'reilly** and 'el guappo' **paul champion** of current **ballad and flat stanley** repute in a **well rounded, pop-punk look at love** and the anxiety of pre-love, the whole love, the pain and anger of separation and the ecstasy of return.

11.40pm-12.30am **experimental music show** luke, jon and peter present an antidote to corporate-conglomerate commercial radio.

commercial pop dies for an hour while **current 93, neu!, neubaten, can, coil, tortoise, throbbing gristle, non, aphex twin, meat beat manifesto, snog, psychic t.v, black lung, merzbow, stereolab**, and more rise up amidst the ashes. sheer artistry, news, trivia, downright gossip and interviews from the experimental music scene hijacks the airwaves for **fifty sublime minutes** per fortnight.

thursday-saturday university of south australia student radio 10pm-12.30am

CAPTION COMPETITION WINNERS

Congrats to Simon and Adrian for their winning entries - you have scored yourself each a double pass to see silverchair and everclear on September 28.

Toby Richer (Comp. Sys. Eng.) and Fessudy (Science): your efforts have won you parking vouchers. Just come down to the office to collect.

1) As the British public go to the Ballots to decide whether or not to keep the the Royal Family as Head-of-State, the Royals are having to look seriously at the possibility that they may soon be in need of money. In response, all members have been forced by the Queen Mother to get a job. As a consequence, Prince Charles has applied for a job at the Botanic Gardens as a greenkeeper, and Prince Andrew has decided to take Fergie's Advice and Truck Off - learning to drive a Mack. The Duke has decided to try his hand at Professional Gambling and Queen Elizabeth herself has even taken in some washing and ironing. Here, Princess Beatrice is seen trying out for the army.

- Simon Hunt, Engineering

2) The original proposed album cover for U2's Achtung Baby.

- Adrian Carrocci, Computer Science



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Just get them down
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Darkwave Gig

Friday September 13th
Crown and Anchor Hotel, 196
Greenfell St, Adelaide
Local Darkwave Gig

The Crown and Anchor Hotel plays host to Wicca on Friday the thirteenth of September. In the tradition of Hybrid, live acts and Djs will feature. Scissor Pretty, Ott-Ven-Rot, and Dark Descent, three of Adelaide's finest Gothic/ Industrial/ Darkwave bards will play live at the show.

Doors open at 9pm and entry is \$5.

Defending the environment!

a public interest environmental law conference 21-22 September 1996

The theme of this conference is "Global Responsibility at a local Level" and topics include world heritage, trade and the environment, public interest litigation and environmental rights.

The conference will take place on the weekend of 21-22 September and student registration costs \$40. Alternatively, there is a public session on international aspects of environmental protection, at 2.30pm on Sunday, which costs \$5.

For further details, please contact Linda Lambie in Room 321, ph.8303 5582.

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Copyright Reforms for Songwriters & Performers

Copyright is at the top of the Howard Government's agenda for reform in the arts.

Participation in this reform process is vital for Australian songwriters and performers if they wish to ensure that their work is adequately protected in the 21st century.

The Australian Copyright Council is conducting a series of national workshops to inform people in the music industry of their current rights and proposed changes to these rights.

The seminars will be held at the South Australian Museum, North Terrace, Adelaide between 10am and 4pm.

For further information please contact Virginia Morrison at the Australian Copyright Council on (02) 3181788.

TWP Last Call

Attention all women on campus interested in radio.

Tuesday September 10th at 1pm is your last chance to lynch a spot on the program for Totally Wimmin Powered Week on Student Radio (Sept. 22-25). If you want to get involved or are involved already, this meeting is a crucial one to attend. Bring your ideas, graphix, wants and fine selves up to SUV (across from uni on North Terrace) and we can finalise the programming details. No experience is necessary.

PS: if you can't make it to the meeting, contact us on 83035000 by Wednesday 11th 2pm, or leave a message in the Student Radio pigeonhole in the SAUA by the same deadline.

THE CURDIMURKA OUTBACK BALL

Saturday October 12, 1996

This gala night attracts thousands from all parts of Australia including politicians and everyday, fair dinkum Australians who dress up to the hilt, dance and enjoy to their hearts content.

\$130.00 per person

coach travel
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08 2626900

Girls Wanted

Participants wanted to take part in a study on eating disorders. If you are female, aged between 16 to 50 years, and have significant problems with your eating, please ring Maria Belperio on 8303 5693. Participation will involve the completion of some questionnaires which will take approximately 30-45 minutes. Participants will be paid \$10 for their time.

Boys Wanted

Help Wanted - Males 18 years or older to participate in a study for a Master of Psychology Thesis connected with prostatic and testicular (Male) cancers - participants will be required to complete a questionnaire - if you are interested please contact Peter Queale c/ Psychology Department or Telephone 8338 2386 for further information.

Band Members Wanted

Players of the electric guitar, electric bass or drums who listen to MBV, Suede, Slowdive, Ride, The Verve etc should call Mark on 296 9535 for a good time.

SR Gig

Support Local Bands
Friday September 13th
Producers Hotel 8.30pm
Avaline, Scrubby Rubbable, Mesto Echospeed
Five bucks entry.
Go sick. Go off. Go wild.
Just go.

FOR SALE

Sega 16-bit Megadrive with two controllers and four games (NHL 94, FIFA Soccer 94, Sonic 2, Alex the Kid), \$150. Call 8339 1629 Monday all day, Wednesday afternoon or Sunday and ask for Florian.

Hitler's

Germany: will history repeat?

Course No 6C4A143
Teacher: Dr Heinz Kent
Location: LG12, Lower Napier, Lower Napier - Map Reference J11

Time: 7.30pm - 9.00pm Tuesdays from August 13 - 5 sessions

Course Outline and Additional Information

Dr Heinz Kent lived in Germany when Hitler came to power. He will challenge you to consider, why and how did the holocaust happen and what was it like? The big question is, could it happen again there or elsewhere? Dr Kent is a regular visitor to Germany.

Dr. Kent invites interested parties to send representatives as observers to this class. No fee required. Just present yourself to Dr. Kent for recognition.

Car 4 Sale

Wanting to sell
LJ Forana 1973
\$500 o.n.o.
Ring George 8352 6064

Spring Work- shops in Creative Drama

The Saturday Company will soon be holding workshops in Creative Drama leading to a production at the Odeon Theatre, Norwood. Young people interested in acting (and who have a professional attitude) are invited to attend workshops focusing on: improvisation, mime, body movement, acting techniques, voice expression, voice projection, coping with auditions etc. Develop confidence and talent. Class sizes are limited. Phone 8272 1407 to ensure a place.

Be creative! Be what you want to be!



Union Activities Presents

THE
BLUES BROTHERS
AND THE
SISTERS OF SOUL SHOW

ONE SCARY ELEVEN PIECE SOUL BAND
AS MEAN AND AS RIGHTEOUS AS A FIST

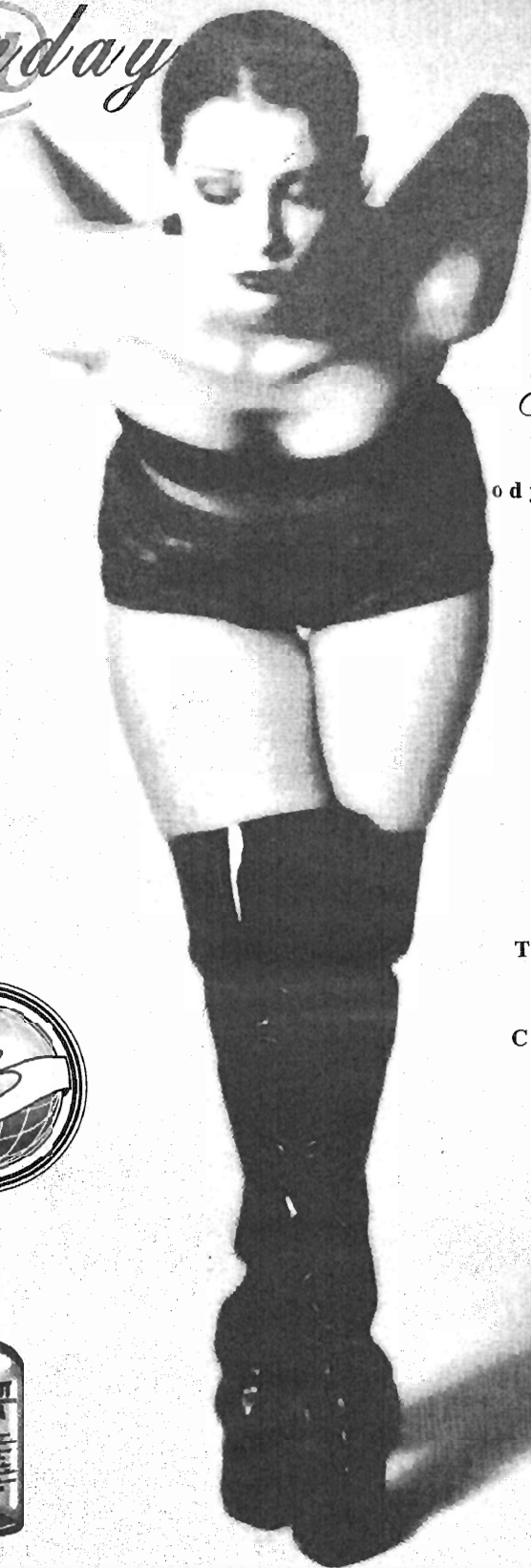


Friday 13th September
Movie @ 8pm • Band @ 10pm
Adelaide UniBar

\$8 entry

Saturday

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Saturday

September 7

Temptation

Adam & Eve

body paint exhibition



Saturday

September 14

Fetish

The Exploration of

latex and S & M

Choose your Fetish



Saturday

September 21

Vanity

Night of Stars

Planet Fashion no.1

atelier Spring / Summer Preview Friday 13th September

The Planet 77 Pirie Street Adelaide Telephone 8359 2797