

SK
378.05
05
c2

OnADit

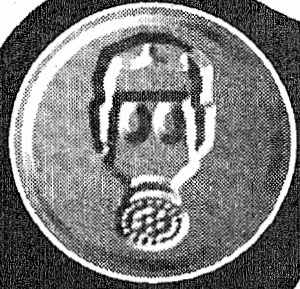
The Wayward Student

Issue 22

October 28, 1996.

Volume 64





CHEMISTRY

THURSDAY 31ST OCT

FLIPSIDE
FASHION PARADE

THANKS TO



the club

SATURDAY 2ND NOV

WIN COPIES OF -
PLEASURE BEAT
-FIRST TIME-

JUST LIKE THAT
-THE WEB-



WEDNESDAY 30TH OCT



THE RETURN OF HOOPS



Classie
FRIDAY

FRIDAY 1ST NOV

ONLY THE BEST
CLUB TUNGS.

MONDAY 4TH NOV

AMANDA MARSHALL

EXCLUSIVE PRIVATE
SHOW COURTESY SONY



EDITORIAL

Well, OUR TIME IS ALMOST UP FOR THIS YEAR, YOU'VE GOT ONE MORE CHANCE TO SAY YOU'RE BIT BEFORE CHRISTMAS (YES, IT IS COMING). GET IT TO US BY WEDNESDAY (BEFORE 5PM). OUR WEB SITE IS CURRENTLY BEING SET UP AND SHOULD BE IN FULL FLIGHT SOME TIME DURING THIS WEEK. YOU CAN CHECK IT OUT AT [HTTP://WWW.STUDENT.ADELAIDE.EDU.AU/ONDIT](http://www.student.adelaide.edu.au/ondit) AND YOU CAN EMAIL AT :[ONDIT@STUDENT.ADELAIDE.EDU.AU](mailto:ondit@student.adelaide.edu.au).

Well WE WERE BORN WITHIN AN HOUR OF EACH OTHER. OUR MOTHER'S SAID WE COULD BE SISTER AND BROTHER. YOUR NAME WAS DEBORAH, (DEBORAH.) IT NEVER SUITED YAH, (SUITED YAH). OMIQOD.

"you suck,"

ONE OF THE OTHER EDITORS

"fuck off,"

THE EDITOR WHO TYPED IN THAT SHIT PULP GEAR

F&CK

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.

Editors:

Kerina West
Frank Trimboli
Christina Soong

Advertising Manager:

Josie Simpson

Freight:

Fiona Sproles

Typesetting:

Fiona Dalton

Printing:

Cadillac Printing

"On top of the world, lookin' down on creation...":

Chris Slape, Natalia Whelan, Ching Yee (as always...), Anthony "Paco Paco Paco" Paxton, Mark Scrubby, Jamie, Georgina O'Neill, Derek Wee @ SMUG, Kevin Wee, Anthony Daniele, David Bellm,

Teenage Fanclub, Kirsty MacColl, Jello Biafra, Blur and the Connection for life's little thrills and spills.

Where we are:

The *On Dit* office is located on the North Terrace campus, opposite the Barr Smith lawns, in the basement of the George Murray Building (next to the men's toilets).

How to contribute/contact us:

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

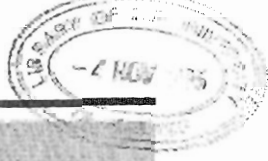
Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 pr fax us on (08) 8223 2412.

Deadline for the next edition which is our Last Edition (sob!):

30th October (out 4th November)

About the cover:

This dude's a nonconformist from the tome Status and Conformity, bought from some bodgy northern suburbs second hand shop for \$2. Cheers!



Contents

- Page 4-6** Letters
- Page 8-9** Features. A boy's view of feminism, plus drugs and the Kids
- Page 10-13** News. More on the budget cuts, Adelaide University Union news, and some world news to boot
- Page 14** SAUA (pronounced "sewer"!)
- Page 15** Employment and Clubs columns
- Page 16-19** Wayward Student. Forbidden Kisses - the finale, plus Student Radio and the Teev
- Page 20-21** Vox Pop
- Page 22-27** Literature. More reviews than you could poke an extremely long stick at
- Page 28-29** Theatre. An interview with Chris Westwood, and a variety of reviews
- Page 30-31** Creative writing. No teen angst poetry in sight
- Page 32-33** Film. Lotsa reviews of the latest fillums
- Page 34-35** Music. Fistfuls of reviews
- Page 36** Sport
- Page 37** Visual Arts
- Page 38** Classifieds

Prizes

This week our kind film sub-ed has looked deep into her goodie bag and rustled up 10 (yes that's ten) preview passes to *She's the One* on 30/10/96 at 6:30 pm, thanks to John Cronin of 20th Century Fox. But how do you win such a prize? Just answer the question, who directed *Withnail and I*? Come down on Wednesday 12.15pm, and say please.

We want your **LETTERS**

Pop them in a glass bottle and toss them into the Torrens, strap them to the leg of a carrier pigeon, but please don't tie them round a brick and throw them through our window. Drop your letters down to the *On Dit* office (North Terrace campus, basement of George Murray building, opposite Barr Smith Lawns, next to the men's toilets). Or post 'em to us c/o University of Adelaide, SA 5005. Or fax 'em to us on 8223 2685. We'll need your name, contact department and a phone number (not for publication). By 5pm Wednesday please.

Mr & Mrs 10% have their say

Dear Editors,
In response to Jane McDermott's letter (21/10/96);

On the issue of why the 10% has been removed:

- The Board do not believe that students should be subsidising users and vice versa where possible. In a situation where the Union is made up of seven affiliates to enrich the lives of students on campus, the Union fee is going to be distributed primarily to those affiliates, and to the administrative bodies who allow those affiliates to be run effectively.

While Jane may not have taken the opportunity to experience all the services offered by all the affiliates, the point is that the opportunity exists (and I am sure that many do take up the opportunities provided to them, and are probably more enriched by the experiences).

- As a Board, we felt that we could make a cut in catering as there was a clear alternative available. We can run catering commercially (ie at break even) while still providing students with cheap and convenient meals, without needing the Union to subsidise the service to the tune of \$225,000.

What this has allowed us to do was to redistribute that money to affiliates WITHOUT having to increase your Union fee.

- The decision to cut the 10% student discount was made in the interest of: (in no particular order)

- strengthening or at least maintaining the capacity of the seven affiliates;

- building up reserves for future years, and

- not increasing the union fee for 1997.

- At the end of the day every student will subsidise a service they may choose not to participate in. However, every student also subsidises many services they do choose to participate in.

It was made with the welfare of students as the paramount of consideration.

It was a hard decision to make, but necessary for the long term benefit of both the Union and it's valued members: students.

Fundamentally, it was a decision

made by a Board that puts students, not their political careers, first.
Your Sincerely,

Rosslyn Cox
Union President elect
3rd Year Commerce
Alok Anand
Chair, Union Catering Committee,
1997
1st/2nd Year Health Science.

Alan's at it again

Dear Editors,
The inevitable destruction of the coalition between students and University management has finally and indisputably occurred. An allegiance forged to fight Federal budget cuts to higher education has collapsed due to the failure of student representation to analyse the new Vice Chancellor's plans for restructuring in an objective manner, and their predilection for confrontation with the University.

The central tenet of my argument is this: it is not the VC's fault! The budget cuts are not of her making. Ms O'Kane has been thrust into an extremely difficult position, and has responded with courageous and decisive leadership.

It is unfortunate and true that a number of areas, principally Women's Studies, Labour Studies and the Performing Arts will be seriously and deleteriously affected. But what are the alternatives?

Are we to attack Science and Engineering, thus compromising areas of international research excellence and ever increasing societal relevance? Are we to sacrifice Medicine and Dentistry courses which are the most sought after in the state? Are we to tread on the similarly esteemed Law faculty, or seriously attack more central Arts courses (as, lets face it, it won't be Anthropology, History and Politics that are hurt by the planned mergers with Women's and Labor Studies)? Are we, as Australia struggles to compete on Global markets, to reduce the quality of our Economics and Commerce courses?

Alternatively, are we to make horizontal cuts which will compromise the standards and integrity of all our best courses? Or are staff to be denied their pay rise, jeopardising our ability to attract staff of world standing? Administration is already being cut; does the SAUA, which itself expends a bit under half its budget on administration, seriously expect the University to function effectively with larger reductions in this area?

By sacrificing areas on which the University of Adelaide is not dependent for its long term survival, the VC has shielded those courses which contribute most to its long term viability as a respected and successful educational institution in an increasingly competitive marketplace. Ms O'Kane is to be commended for approaching the task of rationalising services in a responsible and intelligent manner, and students would do well to remember that it is government, if anyone, that deserves their criticism.

Alan Anderson
Engineering.

More on those cuts

To whomever it may concern,
I write to extend my sympathies to the students and staff of the B.A. in Dance course. I have long admired and envied your talents, your creativity and your commitment to the Arts. The closure, or "restructuring" (virtual obliteration), of your department is nothing short of a tragedy for Adelaide, for the Uni and in particular, I'm sure, for you.

In last weeks *On Dit* the Vice Chancellor, Mary O'Kane, states in a letter to students (21:64, p.8) that "students at the University of Adelaide will not be disadvantaged by these changes [to departments etc]". What a lame, totally unfounded and insensitive comment to make!

As a non-performing Arts student, I have always taken a kind of comfort in the fact that there exists a section of the university who are concerned with knowledge beyond that which lies in books and on computer screens, etc (and the same applies for the Drama dept. which is also to be closed). On many occasions I have peered through the windows of the Madley Dance Space during a lunch break - just to feel some of the energy which emanates from the place. I have witnessed stunning performances - "June Dancers" and "Myth Eruptions" - and I have even struggled my way through a few 'open to the public' classes.

Performing Arts and the pursuit of creative self expression in any form deserve to be protected and fostered in our increasingly technological, maternalistic and non-interactive society - shame on those who wish to bring about an end to dance at Adelaide. I understand the financial problems which face the uni at present. Yet I fail to understand why a range of less severe cuts couldn't have been made to other, more mainstream departments, (perhaps to Science or Medicine, or even more to Arts?), in order to preserve a course which has no equal in this state nor perhaps even interstate. If this hub of creativity and artistic energy really is to be brought to the ground then it shall be with much bewilderment and pity that the Festival State shall watch it go.

Emily O'Donoghue
3rd yr Arts

Colleen says: Take that Tim & Chris

Dear Tim Simpson & Chris O'Brien, While I usually find your contributions to student knowledge on the Union merely to be twisted figures taken out of context and destructive hype, I have to protest at being misquoted. My comments run along the lines of "The Union can always improve in efficiency and service delivery. This is why we look for innovation and enter into Enterprise Bargaining Agreements with staff. Some of the decisions made over the last 4 or so years have not led to the outcomes ideally desired, yet this is not the fault of the decision makers who

are required to act with due diligence."

If there was a case in the past of Board not acting with due care or financial diligence, I would be the first to suggest a legal suit against the Board members involved. I am not aware of this occurring. In hindsight some things could have been done differently / better, yet the decision makers in the past did not have the ability to see the future.

The Union is committed to ongoing improvement. In the last 5 years, we have had 2 extensive Management Consultant Reviews and from these the Union has changed dramatically. This year as President I have overseen a restructuring of the Catering Department and a Union Management review which has resulted in a new Chief Executive Officer appointed - see my article later! After some good suggestions, research and weighing up of options, the Union no longer pays bank charges worth about \$10 000 and may save \$25 000 in wages on costs next year.

I have never seen the list you refer to, or found any fact in any of the assertions made in recent 'Non Dit' articles. Be careful about accusations of dereliction of duty and conflict of interests claims, we have laws in this country to protect the innocent from unfounded defamation. If you have a legitimate complaint with the Union, please discuss this with me, bring it to the appropriate Union committee or even raise it at the next Board meeting - **Monday 4 November at 6pm in the North Dining Room Union House.**

Cheers,
Colleen Grady,
Off' misquoted outgoing Union Prez

Take that #2

Dear Editors,
In response to Tim Simpson and Chris O'Brien (21/10/96):

It might surprise both Tim and Chris to know that as incoming Union President, I too am an "average student" who pays my Union fee at the beginning of each year, and who enjoys the services that the Union continues to provide. Without going into detail, I am a student who struggles to make ends meet week in and week out, and therefore, the \$260 Union Fee is as much a financial outlay to me as to any other student on campus.

Given the above, it always amuses me to hear that as a member of Union Board, I am making "bad decisions" that the "average student" is paying for.

Onto the "legitimate" issues that were raised in the letter:

- it is a primary objective of myself, and all three of the chairs of the new Board to increase the amount of information that is disseminated to the students through *On Dit* etc.
- the idea of appointing an external consultant is a good one, and I thank both Tim and Chris for raising it. However, I would have thought that two people who assume to know so much about the financial state of the Union, would

realise that the Union could not financially afford such an appointment at this point in time. In fact it would be highly financially irresponsible for the AUU Board to make such a decision at this point in time.

It is an idea though that has been discussed before, and is one which I will be looking into in much depth during my term as President.

On the issues of the "conflicts of interest", "dereliction of duty by paid student officers", "questionable payments", "over-staffing" and "politically-driven decisions against the interests of students", I invite Tim and Chris to openly publish the full names and alleged accusations, because as I am sure they would be aware, doing anything but that would be creating smoke where there is no fire, and causing undue scepticism in the management and directorship of the Adelaide University Union. I will personally follow through with all legitimate issues brought up in this manner.

As President of the Adelaide University Union for 1997, I have taken on the responsibility of providing the students of the University of Adelaide with an accountable and effectively run Union. The AUU is an organisation in which I have great pride, and it is a responsibility I take very seriously.

As such, I am making a commitment to you to increase the amount of information disseminated to you, so making the processes of the AUU Board more transparent.

Election week has long gone, and now is your opportunity to hold me accountable.

To address the issue of paid student representatives: as President, I will be getting an Honorarium, but consider that I will be losing all the concession benefits of a full time student, and prolonging my entry into the work force in which I would have a much higher earning capacity.

My duties, obligations and responsibilities to the Union depend not on my salary, but rather on my fiduciary duty, and my genuine commitment to the Union.

Yours sincerely,

Rosslyn Cox
Union President elect
3rd Year Commerce

No sausages for me...

I hate to be the one to bring this up (in more ways than one!), but can we have vegetarian food catered for at all Uni barbeques? It doesn't take much to see that AU is full of non-carnivores, so can we start thinking of them so that they, too, can contribute to fundraising at Uni? Thanks for Sacha Sewell for getting this process started, now it's time to continue the process.

"The word 'vegetarian' was derived from the Latin 'vegetus', meaning 'whole, sound, fresh, lively'. It should not be confused with 'vegetable-arian' - a mythical human whom some imagine subsisting entirely on vegetables but no nuts, fruits, grains, etc" -ftp://rtfm.mit.edu/pub/usenet/news.answers/vegetarian/faq

Sincerely and with love,
Yuri Young
Philosophy

...but I'll have two between some TipTop hyfibre - with sauce

Dear Colin (and Jane),
What do you mean, "carnivore"? Isn't that someone who eats nothing but meat? I eat meat, but I also eat other foods, which makes me an "omnivore" (Look it up.)

And why should we, the normal (dare I say sane) segment of the community, pander to your deluded sense of ethics?

Why don't you grow up and accept the truth: evolution has designed us to eat meat - hence the canine teeth, protein-digesting enzymes etc. The evidence is there if you open your eyes.

This isn't Disneyland, where cute, furry little animals live in harmony and occasionally break into song. This is the real world, where animals kill each other every day.

That's just life.

Simon Hall
Science

Bring back the Zoidster!

Dear *On Dit*,
Me and my friends, we don't know what to do. Whereas in the past our path has been laid plain before us we now have lost all direction in life. We need someone to tell us where to go, what to do, how we will turn out. Bring back Astrozoid and her Horoscope to provide us with insightful guidance.

Wes, a close acquaintance on mine, attempted to regain direction taking his fuck truck out to the back paddock and doing donuts. I feel that unless you return the horoscopes to us I might have to get a shaggin' wagon of my own

Tim Edwards & friends (James Reid and his syncopated style and the little Hayamster)

Eds' note - We'd love to have Astra Zoid's starsigns back in our esteemed publication. However if you'd care to offer our readers guidance, feel free.

But who is this man?

Dear *On Dit*,
Why do all the photos I take turn out so crappy and why does it take so long to get a film developed and when the camera says "auto-focus" what does that actually mean and it seems to mean a uniform & predictable degree of fuzziness with my camera and why is film so expensive and you'd think it was made of silver or something and why does the back tyre on my bike keep fucking up and I'd only just got it fixed after two months and I only got to ride it to uni once and about half way home and at last it isn't bent in half this time and I didn't miss a lecture because of it and why are property inspections such a pain I the arse and why do we need to go so nuts cleaning the place up for the landlord and we're uni students for fucks sake and who do we really think we're kidding and thank God he can't open the cupboards or he'd be buried under the avalanche of crap we shove in there and why do

they make can openers so crappily and it was only two weeks old and just what can you do with a broken can opener anyway and even more importantly what can we do with all the cans and if we don't get some tinned spaghetti soon we're gonna starve.

Now we go bye bye,

Shotgun Jim
32nd Year Arts

From our light relief department...

Dear *On Dit*,
Once again Adelaide University finds itself in dire financial straits. Thankfully, over at Engineering we have come up with a solution. All we have to do is use the resources of our university, Adelaide's premier educational institution, to genetically engineer a vast army of invincible clone storm troopers, brutally enslave the entire human race in a lightning campaign, ruthlessly extort the wealth from the defeated nations of the world and give the University the proper funding it deserves. Thank you.

Mr. Enthalpy
First Year Engineering.

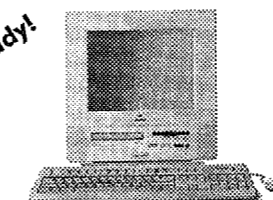
Guest Appearance by Ian Cannon

The Adelaide University Union has received a petition concerning the issue of prescriptions to Health Care Card Holders by the Campus Pharmacy.

I have discussed this with Ms Teusner, the pharmacist, who advises me that it is not a matter relating to Health Care Cards but rather the effect of the Commonwealth Government's restrictions.

Some years ago the Commonwealth Government instituted a program to buy out pharmacists in order to reduce the number of dispensing venues. I am advised that the pharmacist on campus at that time took up the Commonwealth's offer and subsequently sold the business to Ms Teusner with limited dispensing

New!!
Internet Ready!




Macintosh Performa 5260/120
120MHz Power PC
16MB RAM, 1MB VRAM
1.6GB Hard Drive
Quad Speed CD-ROM Drive
16-bit Stereo Sound
In-built 28.8K Modem
Student Price only \$2995.

Includes

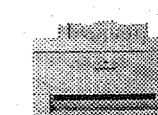
- MacOS System 7.5
- ClarisWorks Office
- Microsoft Encarta CD-ROM
- Descent
- F/A-18 Hornet & More

Options Include: High Performance Level 2 Cache, MPEG Media System, Video In System, TV Tuner, Presentation System, Camtech Internet Account, RAM upgradable to 64MB. Microsoft Office Macintosh Version only \$199.00.

Power Macintosh
Power You Can Use



Colour StyleWriter 1500
Low Cost CMY Colour Printer
3 Pages Per Minute Black & White
Student Price only \$472



Colour StyleWriter 2500
High quality CMYK colour printing
5 Pages Per Minute Black & White
Student Price only \$653

CAMTECH (SA) Pty Ltd Campus Computer Shop • Hughes Plaza • University of Adelaide • Telephone 8303 3320 • email: info@camtech.com.au

rights.

Consequently the campus pharmacy is only available to dispense prescriptions under a certain value. This means that a large range of prescriptions can not be dispensed whether the patient is a Health Care Card holder or not.

Given that the Commonwealth Government had previously paid substantial sums to close pharmacies (including the campus pharmacy), there are, not surprisingly, strict regulations about the issue of new approvals. These regulations provide very little discretion and it is not believed possible to regain a full dispensing approval.

Ian Cannon
Student Services Director

Doc Marten, we know who you are

Dear Amrita, Olivia and Kym,
I know that the students' association is big on collectivism and all thing's warm and fuzzy, but to have essentially the same essay appear TWICE in the same edition of On Dit variously attributed to all three of you is getting just a little ridiculous.

About the biggest difference between the central chunks of Kym Taylor's Presidential column and the "Response from the SAUA" was that in talking about Labour Studies students, Amrita and Olivia opted for the perfect passive participle, "affected", whereas Kym preferred the nonsensical "effected".

Also, I know that "access and equity" is a lovely glib pc catch phrase, but in this context it is entirely inappropriate - everyone who is interested in going into women's studies, dance and drama is getting fucked over equally, irrespective of colour, creed,

gender, sexuality or religion. And people "relying on their diplomas" to get into Arts may now experience the joys of acceptance through "merit" - just like everyone else (you wanted equity). For those who have a passion for Labour Studies, fear not: It is to become a full-blown Arts degree! Yay. Not that we'd want to devalue the BA any further or anything.

However, incompetent writing and inadequate researching aside, I'd just like to make the point that paraphrasing without attribution and direct copying without quotation are just not good enough. Would the real SAUA president please stand up.

Yours ever,

Doc Marten

Poor boy's confused

Dear On Dit,

As everyone on this campus must know by now, Mary O'Kane and her Senior Management Group have decreed that our University's fine traditions in the areas of dance and drama are to be discontinued, together with cuts to our already under-resourced (especially with regards to modern texts) library and re-shuffling in the Arts faculty.

We all know the reasons for the changes and redundancies, and according to Ms O'Kane, she thinks she has "... a good answer," to the finding cuts. However, in her open letter to students she talks about producing "...greater administrative efficiencies," and it is these efficiencies that I was wondering about.

I would like to know why, in a period of economic restraint, and course-cutting, we have a vaguely defined yet ever-so- "efficient" ADMIN-

ISTRATION block expanding so as to take over 2 new buildings. The Classics department is being bundled out of the Mitchell Building, with scant regard for the size of tutorial rooms, study rooms or post-graduate study areas; and administrators are also currently blotting the landscape that is the Schulz building.

What the hell are these people administering, and why is it so much more important than dance, drama, and the Library (and when Drama becomes phased out will their next target become the Scott Theatre?) If 100 people have to go, why can't we start by thinning out the Senior Management Group a little, and follow up with some of the savings that come out of not constantly (and needlessly) moving departments around?

Yours eternally wondering what the fuck is going on,

John Gardner
Arts

Everyone's a Comedian

Dear Sir/Madam,
Re: Letters to the Editor

All this crap about student elections, ie. long, serious head-sucking letters to the Editor about who said what, who did what, who cut your lunch and who's paying the rent - so what! Try working in the public service and then you will find out all about total full-on unadulterated vindictive bullshit. Besides there are more important things to worry about in this world, such as why Kraft cheese is not kept in the normal place at supermarkets like all other 'normal' cheeses? Is this discrimination or what? (Kraft is not to be confused with CRAFT disease

- Can't Remember a F#@*!?!# Thing). And another thing, there's a petition on campus headed 'Ban Duck Shooting'. I never knew ducks owned firearms! Is it safe to go walking along the Torrens?

Yours Sincerely,

**Chuckie
Inaugural member of the Mid Life Crisis Club**

(Real name and address withheld for reasons only my mother would understand)

PS Calling all ducks, the Adelaide University target-shooting club needs you. Heaps of piss and a big fridge that works.

Well, that's your opinion...

Dear Students,

John Howard believes in free speech, at least when it is used to attack Aborigines or Asians. But does the Liberal Party believe in a free vote? I don't think so, after last Monday's Student Union Board of Management Meeting.

Among the guests at the meeting were Alex Smith (AU Liberal Club President), Michelle Lensonk(sic) (SA Young Liberal President), Klay Brown (Young Liberal Bragg Branch President), Angus Bristow (SA Young Liberal Treasurer(sic)) and 3 or 4 other assorted Liberal Party members. In my opinion these people were present to ensure that Liberal Party Members of the Board voted for the Impact! faction, who have controlled the Board since 1990.

Its a pity, once again in my opinion, that two out of the three Liberal members of Union Board submitted to the pressure and did what they were told.

Cheers,

Marijuana Legalise



LOOK!
student radio 1997

APPLICATION FORMS ARE NOW AVAILABLE FROM THE STUDENTS' ASSOCIATION AND 5UV

Applications close 4.00pm Friday 29th November

ORIENTATION

As Orientation Co-ordinator, it is my job to provide an enjoyable Orientation for all. By completing this survey, your input can aid in producing an even better Orientation 1997. Each entrant will be in the draw to win a double pass to O'Ball 1997 and a double to see the movie of your choice.

Comments on Orientation 1996

.....
.....
.....

Ideas for Orientation 1997

.....
.....
.....

Favourite O'Event

Are you interested in helping out?

Name

Phone Number (not for publication)

Please return to the Students' Association by end of exam period. Winner will be drawn after exams.



FIONA BRAMMY
1997 Orientation Co-Ordinator

Enter the Coke competition and win a trip for 2 to BALI!
Mmmmmm, that sounds like a job for.....

Equinox - level 4
Open 10 am - 10 pm
Your choice of any pasta and sauce \$5.00
add \$1 for a glass of beer, wine or soft drink
add \$1 for garlic & herb or cheese & mustard bread

FOOD COURT - level 4
Hot potato with cheese, bacon & sour cream
with a serve of salad \$2.50
add \$1 for a can of your choice

Oriental Thai Green Chicken Curry
with fried rice or noodles \$3.00
add \$1 for a can of drink

MAYO REFEC - ground floor
Buy a chiko roll or spring roll, bucket of chips
and a 600 ml bottle of coke \$3.50

GRILL BAR - Wills Refec - Ground Floor
Buy any burger and a drink and get a free bucket of chips

CATACOMBS -
under Union Hall, Barr Smith Lawns
Chicken, lettuce, mayo roll \$2.00



brought to you by
Union Catering

FEMINISM

Shock! Horror!
A Male Feminist?!

WITH

BALLS

It's a funny old world. A week ago I was swaying gently in a pub, wearing the goofy smile I do on such occasions, enjoying a too rare treat - listening to a staggeringly beautiful woman being highly intelligent *in public* without the least hint of embarrassment. Of course, I did what any straight man of discernment would do with that much beer inside him and fell in love with her on the spot. It seemed only fair.

Amongst her charms was the fact that with much of what she said she displayed a complex, sensitive and rational view of society and psychology - all that people stuff - and she was influenced by a feminism I found I had much in common with. Of this we talked for some time.

Unfortunately she had a friend, and this friend was, throughout the entire conversation, radi-

SO, TO THOSE WHO SAY A
MAN CAN'T BE A REAL
FEMINIST: GET STUFFED,
SISTERS AND BROTHERS.

ating (and occasionally expressing verbally) a profound distrust of my words and my motives. It was quite clear from her attitude that, like the proverbial guy who never went to Nam, I wasn't there and I couldn't know what it was like and I should just shut up and stop being patronising - you've got no cred, man, you're part of the problem.

When a man says he's a feminist he gets flak from a couple of different groups. One of them is the same bunch of rear ends who give women who use the term a hard time. But there are also a handful of both women and, weirdly, men who are themselves broadly feminists, and who just don't hear the word from the mouth of a man as meaning the same thing it does when a woman says it. It's as though real feminism is something only they can do, or only women can do, or only lesbians, depending on who you're talking to.

When anyone describes feminism, whether or not they call themselves feminists, they are using the word to mean something a bit different to what someone else means by it. What Beatrice Faust has called Reformist Feminism she defines as the attitude toward society that emphasises the need to take the system we've got and change it to make sure that women aren't still underpaid, under-represented and under-damn-near-everything-else. This she contrasts with Attitude Feminism, a post first-wave phenomenon, with little to do with politics, but all about expressing yourself - being the woman you can be and damn the nay-sayers. And if I want to wear lipstick, hon, then I'll wear fucking lipstick.

Now when I say I'm a feminist, what I'm talking about is something a good deal closer to the first of those than the second. In part, feminism is a socio-political outlook, an appreciation of the politics and sociology of gender. Its

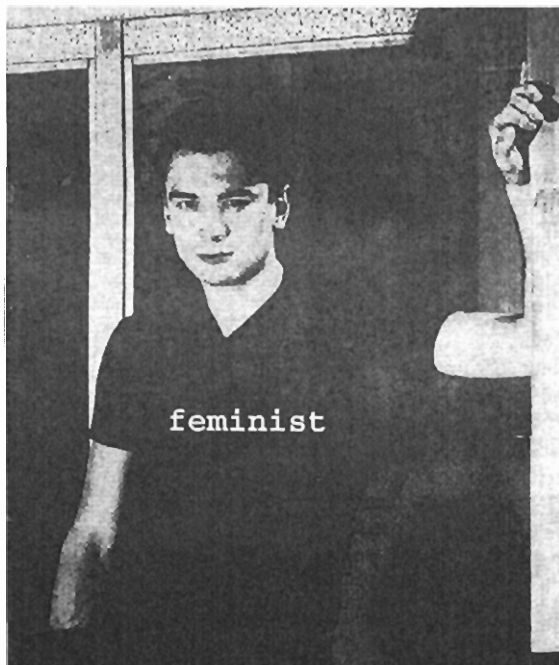
political aspect is support for ways and means of making our society less of the raw deal for women that any idiot can see that it has always been, and in too many ways, still is. You don't need a vagina to do any of that, and I get along just fine. My feminism is not, cannot be, the same as what some women mean by it. I look daft in lipstick and I didn't need feminism to spur me to go and get a career, or whatever, because I've got a Y-chromosome. I'm one of those for whom society, male and female, was ready to provide the chance.

Feminism isn't just a spur to the way I vote, of course. It informs my view of history. It complexifies my understanding of the novels I read and the films I see. It shapes the way I interact on a personal level with everyone I know. It is also one of the most potent intellectual tools I have for thinking about the hairier half of humanity, the gender to which I belong. I wouldn't be without it, and I owe a profound debt to the highly intelligent women (mostly) who gave it to me, by instruction, example and osmosis.

I'm a feminist because I can see what our society has done to the lives of women. I'm a feminist because I love my friends, male and female, and they should have the same shot as everyone else at a job and a good wage and a Cabinet seat and a happy, fulfilled life. I'm a feminist because I can't help wondering how many female Einsteins spent their lives doing the ironing. I'm a feminist because despite getting the money and the power, I believe men haven't done so brilliantly out of our unequal society either, and because the assumptions that underlie patriarchalism are unjust and dumb and because of all sorts of shit. Mostly, I'm a feminist because on closer examination all of the questions feminism poses, and many of the answers it provides, are not just about women but about people in general, and without such thinking, by both men and women, we're never going to build the sort of civilisation I'd like to think we can become.

So, to those who say a man can't be a real feminist: Get stuffed, sisters and brothers. I don't know what your feminism is, but mine doesn't

demand I have to be a certain gender to think a certain way. That's the kind of guff we've put up with for too long. There are already enough fully-functioning, female feminists out there who won't use the term because it conjures up, for them, a picture of a large, argumentative woman with short hair and overalls. At times I've thought we need an advertising campaign along the lines of the gay awareness ones we've had in recent years. "One of these people is a feminist. Can you tell which one?" One sexist assumption I'd hope to get rid of along the way is the one that



says you can automatically discount all of the ones with testicles.

One reason why I think I was nervous that night at the pub is the perception that a man who espouses feminism is simply a bloke after a more intelligent fuck. I've always thought that if I weren't already a fellow traveller, why the hell would I find such women attractive? In my experience intelligence only gets in the way of casual sex. Intelligent people are much harder to leave in the morning, which takes the casual out of it right from the word go. In any case, it did me no good. The object of my entrance-ment left with someone much better looking. I said she wasn't stupid.

Nicholas Fryer

Reshaping the Future:

+ drugs young people

Drugs issues, especially as they relate to young people in our community, have always been contentious and the subject of much debate. From the 29th of September to the 1st of October this year, the Australian Drug Foundation hosted a conference called *Re-shaping the future: drugs and young people*, at the University of Sydney, devoted especially to drug education in both the school and community settings while also dealing with drug-related subjects other than education.

In our capacity as youth advisers working for the Drug and Alcohol Services Council (D.A.S.C) here in Adelaide, Sarah Bromley and myself attended the conference to exploit the opportunity to share and gather information from experts and researchers in various fields throughout Australia and New Zealand. These included teachers, youth workers, police officers, various health-professionals and many others with an interest in issues relating to drugs and young people.

One of the issues which was dealt with at the conference, partially

in response to growing community concern across Australia, was the issue of dance parties and the associated risks and benefits to both the patrons and organisers of these events. A national protocol for conducting safer dance parties was drawn up by Graham Lough of the South Australian Police Force and Bob Braithwaite from D.A.S.C., in consultation with other interested groups, such as youth organisations and representatives of the music industry. A workshop discussing this protocol was presented by Graham and Bob, along with Damian Creaser, representing the Dance Music Industry Association which was recently formed in South Australia. Representatives from around Australia and New Zealand assessed the protocol and discussed how it could possibly be improved, with the aim of forming a set of guidelines which could be used to ensure that dance parties are run in a way which ensures the safety and well-being of patrons as well as informing organisers of the relevant procedures which should be observed when holding such an event. Issues emphasised in the protocol involved the licensing of venues, ensuring adequate security personnel are on hand, as well as health-related issues such as the adequate provision of water and chill-out areas in venues. Once the protocol has been revised it will be submitted to the Ministerial Council on Drug Strategy for endorsement with the hope that it will facilitate the safer running of dance parties generally while also easing community concern about the safety and legitimacy of such events.

The conference also provided a forum for the promotion of a new website called *Druglinks* which was launched on October 2. This site, which was developed by Lorna McKenzie of CEIDA (Center for Edu-

cation on Drugs and Alcohol), offers links to information about various drugs, various campaigns and projects underway in Australia, courses in related subjects, related sites both local and global and also offers a mailing list which people with an interest in the field can use to share information with others around the country and the world. While this site is aimed at health professionals and educators it offers links to useful, accurate information dealing with drugs and many other related issues. *Druglinks* can be found at <http://www.ceida.net.au/>.

As drug education was a primary focus of the conference, many of the presentations dealt with new approaches to educating young people about drug issues. Peer education is a relatively recent approach to educating young people and as the name suggests, it involves training young people to act as educators amongst their own peer group, the idea being that information will be more readily accepted and have more credibility if disseminated by young people to other young people. The *Juvenile Justice Peer Education Program* was developed in Victoria in late 1990, focusing on HIV/AIDS education and recently expanded to incorporate a drug and alcohol component into its curriculum. The peer education approach has been proven to be a useful way of disseminating harm reduction and health promotion messages into areas which tend to be inaccessible to conventional methods, as well as providing skills to the participants involved.

Another program underway at the Cellblock Youth Health Centre in Sydney uses forum theatre as a way to demonstrate how young people become involved in high-risk behaviour, involving drug use, unsafe sexual practices and problems with police. A scenario is acted out and the audience is invited to point out how the characters involved could have avoided being involved in unwanted situations. The scenario is then replayed incorporating the advice of the audience. Cellblock also chose, earlier this year, to employ a youth arts worker instead of adding to its number of counsellors. This worker was able to set up programs involving young people in their areas of interest such as making music. The success of this initiative highlights that counselling is only one step in

the process of dealing with a young person's drug problem. The opportunity to be involved in either the theatre group or the other programs offered at Cellblock was seen by the participants as equally if not more beneficial to them than counselling, as it focused on their abilities, rather than their failures.

The presentation which most poignantly highlighted the change in attitudes in this field was delivered by Geoff Munro, the conference convenor and director of the Victorian Centre for Youth Drug Studies. The presentation, entitled *Ending the Prohibition on Education*, called for an enlightened, some say radical, approach to drug education in schools. He highlighted the fact that since over half of the young people in Victoria have come into contact with an illegal substance (cannabis) before they leave school and drugs are increasingly becoming part of the social landscape, it is important to teach young people about the dangers and effects of illicit as well as licit drugs before they come into contact with them. Drug education in most states has been largely avoided, due to the fact that teachers don't feel confident teaching about this subject and many programs which exist have been short-term and ineffective. It is interesting to note that only New South Wales and Victoria have made it mandatory for schools to supply drug education.

While many people oppose the idea of this extent of drug education in schools, it is encouraging to see experts in the field rethinking their approach to drug education. This is a controversial area which has been too often ignored in the past to the detriment of young people generally. The range of innovative successful approaches to education, counselling and community development which were presented at the conference aim to reduce the harm done to young people and society in general through the misuse of drugs, both legal and illegal. The harms attributed to drug use have for too long been seen as largely inevitable, yet this conference highlighted the fact that many of these harms can be lessened or eliminated if we look at the issue from a different viewpoint and are confident enough to try different approaches.

Cameron England
1st Year Arts

For information regarding drug-related issues or services offered by D.A.S.C., contact the Alcohol and Drug Information Service (ADIS), on 13 1340



Take it from me Kids - don't be doin' drugs

counter calendar

a beginner's guide ...



step 1

Fill in a form on your subjects for this year

step 2

Stick it in the boxes springing up everywhere around Uni, including:

- Bar Smith Library
- Students' Association Office, George Murray Building
- Union Building
- And coming to a faculty near you

step 3

Just by filling in a form, you could win yourself a double pass to 1997's fabulous O'Ball!

Victoria Bannon, Megan Thorpe, Tom Webb
1997 COUNTER CALENDAR EDITORS

Brought to you by the Students Association of the University of Adelaide

General Student Meeting

Last Thursday a General Student Meeting was held at the Nth Tce Campus on the Barr Smith Lawns at 1pm..

The first speakers were representatives from the Dance and Drama Departments from the Performing Arts faculty - the speech by the Dance students is below. Dance and Drama students then put on a display of the work, to great support and encouragement from the crowd.

President of the SAUA Kym Taylor then spoke, pointing out that budget cuts enforced by the Liberal Government meant that the University had to deal with a 5% cut in funding. She said that the



University departments could face up to 20% cuts next year and urged students to fight now, so that there would not be further and heavier cuts in the future. However, she argued that the University could not be exonerated from blame as it had been incompetent in failing to consult with students about the departmental changes.

Education Vice President Gareth Higginson then moved a few motions to the full support of the crowd. They opposed the abolishment and amalgamation of the chosen departments and condemned the University for its failure to consult with students and its poor

treatment of year 12 students who applied to dance/drama degrees. There were also moves made for the Dance, Drama and Labour Studies Departments.

Afterwards, a group of around 200 students marched up to the Mitchell Building where Vice Chancellor Mary O'Kane's office is situated. They had a sit in for around half an hour while they chanted and demanded to see O'Kane. She would not see the whole group but agreed to see small groups from each department in the Performing Arts faculty. She was allegedly quite vague and uninformative during this meeting while discussing actual details about changes in the

departments.

A problem is this: while the GSM was undoubtedly a success in terms of raising morale and receiving media attention, just how effective was it in terms of forcing actual change?

Additionally, the 5% cuts will occur, which basically means that whatever the Senior Management Group decide to do, someone is going to lose out. That's a fact.

As well, while students seem to be directing their anger at O'Kane, it may be better directed at the Senior Management Group - they are the ones, after all, who decided on this way of dealing with the cuts.



Dance Department Speech

This latest round of cuts has been announced at a time when everyone is being bogged down with exams and assignments, has to focus on themselves and their own departments. But we the students of the Dance Department implore you to listen to what we have to say, and give your support to save our course and profession.

We stand here before you today, students from the Dance Department, because we have fallen victims to the latest round of funding cuts that have visited most University Departments. But unlike most Departments, ours is being phased out. Two years from now the University of Adelaide will no longer have a place where people can learn the beauty and creativity of dance, aspiring dancers will have to look elsewhere, possibly interstate, if at all. Our department will no longer be accepting new students and classes and staff will be scaled down. Even the Centre for Performing Arts, which is a College of TAFE, will not be taking any new dance students next year.

As dance students, we can honestly say that all of us thoroughly enjoy our classes, and to just seeing our teachers and friends. The energy and chemistry that is created in our classes is simply amazing; the bonds between students and between our teachers are not simply based on the conventional student-teacher dichotomy in the classroom but are really a dynamic

interaction of kindred spirits that carries through our daily lives. Our teachers are unlike most. They teach us the finer points of the subject matter; they have helped us learn about ourselves, to develop our personalities, their whole approach to life is manifested in their teaching: the positive human qualities of love, passion, honesty, integrity, and understanding are all visceral lessons that are imbued in us daily. This is education in the real sense of the word. This is what an institution of higher learning is all about. But wait, are universities still considered centres for higher learning? Aren't they more appropriately known as centres for vocational training? Or isn't that what TAFE is supposed to be? Forgive me if I sound confused; I'm just a stupid romantic.

What the Senior Management Group has done so ironically wrong. They are destroying a department that provides and invaluable education that will see us through the rest of our lives. This is an education through which we become better people in so many ways. They are destroying the hard work our teachers David and Simi Roche have invested 15 years in this University to build up an international reputation or Australian dance. As evidence of their teaching ability and commitment to their students, David and Simi Roche have won the university's Steven Cole Award for Teaching Excellence, Simi having won it just last year.

Surely this must show what a valuable asset our teachers are to this university, but contrary to commonsense, both of their tenured positions are tipped to be severed. We call on the University to, at the very least, guarantee the 2 full-time and 2 part-time positions in our department. They are just a few jobs but they are invaluable to us if we are to continue receiving a high quality education in dance. This is not an unreasonable request considering what they have done to us.

The bureaucrats cannot possibly promise us a comparable standard of education if they remove our teachers because the whole department revolves around them. The energy in class and their whole approach to teaching is unique to them. The University cannot possibly explain to all the aspiring dancers in our state and in the country why they are denied the opportunity to study under David and Simi or why they will either have to go interstate for an education or relinquish their dreams.

We do not dispute the fact that funding is short but their decision demonstrates a complete lack of awareness of the creative dynamism, the personal growth and all the other wonderful things that emerge in our department. They have taken a soft option, the easy way out of a fiscal tight spot but the ramifications of their decision will be great indeed for there will now be a severe lack of oppor-

tunities for budding young artists in our state and country. Frankly, it sends the contemporary dance scene in SA, which is supposedly the nation's festival state, back to primeval times.

Dance and Drama might not be the traditional 'core' fields of study at this university, it might not fit in with the University plan or it might not attract a lot of corporate sponsorship but it is one of the so precious few areas of human endeavour left in this world where human effort can still remain pure in purpose, untainted by the ulterior motives of materialism and personal gain.

If you love life, if you love the richness of theatre or the beauty and grace of human movement, if the finer qualities of passion, creativity and love mean anything to you, you must feel something for our plight. Please help us top protest this poorly conceived decision. At the very least, they must keep our teachers here so that they can continue to provide guidance and tuition, they can finish their job without being cut off at the knees.

Call or write to the Vice Chancellor or anyone but let your support for our department be known. Above all, let it be known what they have done to dance at Adelaide Uni and in SA. Let it be on record, for posterity, what University education has denigrated to, and that they have attempted to eliminate dance.

Katrina, Lennie & Mark

I had a Dream

Dear On Dit,

This is a thankyou letter to the fine work the Department of Drama has achieved over the years. The achievement of a uniquely South Australian degree in Educational Theatre due to the cuts in education is lost forever. The degree is highly driven by the attitude in providing opportunities for students to strive for excellence in education and the arts community.

As a postgraduate student I am deeply saddened by the fact that the cuts have affected the continuation of the course at the Adelaide University Campus. I believe that there will be a loss within the South Australian community and overall development of students.

The continuation of the course as an Arts Degree in Educational Theatre meant that the resources of the campus stayed in the campus but now the focus will be split for the students. We need to keep Drama on the Adelaide campus so that students can invest their energies and resources in the fur-

ther development of the Adelaide University environment.

I believe as an educator that it is important that young people have a sense of identity and place and that the appearance of Drama at Adelaide University has always meant that the course would remain on the campus.

As an undergraduate student entering a tertiary institution my dream was to commence a course in Educational Theatre at the University of Adelaide. Unfortunately I was not successful in obtaining a place at the University and several years later was accepted as a postgraduate student.

That was my dream.

On a final note I would encourage students in 1996 to continue their studies in Drama and reap the rewards of a unique Drama department.

Good Luck!!!

Anna Mastrantuono
Final Year Postgraduate Student in
Educational Theatre

Bag Thief Caught

A man believed to be responsible for many thefts of bags and property from the bag room of the Barr Smith Library and from other areas of the University was apprehended on 23 October and passed to the police by the University Security Office. The man was already known to the pice and is believed to have had an outstanding warrant for arrest. The man is thought to have been stealing property over a period of months and had been under surveillance of University Security personnel for some time, but precise evidence had been difficult to establish. On 23 October he was identified by means of the video-security in the Barr Smith Library bag room and apprehended by University Security Officers.

Here's Where the Story Begins

I originally came to the Union as an Interim Manager on a short term contract while the Board sought out a new long term manager.

It was the first time that I had been back on campus since I graduated all those years ago and it felt like I had never left. It is something unique and special about this University which stays with you forever.

The Union itself is one of those unique and special attributes. It has been part of Adelaide University life now for 101 years which, even for an old bloke like me, is a very long time.

The Union's purpose as defined in it's Constitution is to promote and coordinate extra-curricular activities for members and the provision of amenities and services to and furtherance

of the welfare of it's membership. Given the diverse nature of it's membership this is a large task.

The structure of the senior manager now has an emphasis on student services as well as being the organisations Chief Executive Officer. There is a realisation that the organisation exists to provide efficient services to students either directly or through it's affiliates and that any other activity must add value to the basic mission of service provision.

I am very much looking forward to the next two years. I think that the Union has significant potential and all the necessary assets to be creative and adaptable. Like every other area of society, campus life and student needs change over time, and the Union and

it's services must change with it.

I want to spend time talking to students and attending student activities. We can't provide the best services unless we know what services are wanted and how existing services should be provided. If you want to drop in for a chat or to give me some advice please feel free to do so.

If you wish to invite me to an activity or meeting I would be happy to attend where I can, but be warned, as those who were at the "Why Weight" event know, belly dancing is not my speciality.

I hope that I, and the rest of the Union staff, can give you good service and we can all have some fun doing it.



The parrot's on the perch now
Ian's in the Union

Your Union Update

Firstly Groovers, let me announce the appointment of a new Student Services Director (Chief Executive Officer) of the Union. Mr Ian Cannon was the successful applicant in the recently held selection process, which had just over 40 applicants.

Board Elections Monday October 14

In the stifling heat and cramped conditions of the Chapel, the 18 students and 1 staff member voted for the following positions.

PRESIDENT: Roslyn Cox
CHAIR OF FINANCE AND DEVELOPMENT STANDING COMMITTEE:

Mike Greig
Board Committee members: Alan Anderson
Ben Davidson
Phillip Ivancic
Libby King
Leh Zin Teh
Andrew Townsend

CHAIR OF CATERING COMMITTEE:

Alok Anand
Board Committee members: Ramon Pathi
Leh Zin Teh
Alan Anderson
+ Three Students - this could be you!!!!
Applications -Union L1 Lady Symon by Wed!

CHAIR OF ACTIVITIES COMMITTEE:

Gareth Higginson
Student Committee members: Raymon Ali)
Jodie Brinkworth)
Courtney Squires)Elected in the Sept
Georgia Squires)Elections by you!
Matthew Sykes)

Congratulations Everyone!

The SSD appointment and Board elections were the largest issues at Board, and as the committees did not meet between Boards (not being elected) the agenda was quite short. I hope for next year a run down of Board resolutions can be published in *On Dit* after meetings.

In response to Student comments:

1. We Have Custard!

You ask, we deliver. It's that simple folks. Well okay, not all issues are that simple, but this one was. The Mayo now has custard. **Banana, Chocolate and Vanilla.** Jan Hunter the Food and Beverage Manager tells me that we can also get chunky custards in flavours Chocolate & Cherry, Banana & Apple and Vanilla & Peach. Sound great. If you guys have a demand, we have the supply.

I think we used to have custard and it was not selling enough to be commercially viable, so it went. The Union relies on you guys keeping us informed about changes in demand so we can respond.

2. Yes, the Board makes Policy decisions.

In response to Jane's letter about the catering decision, Board has made a policy decision not to subsidise catering. We also made the policy decision that invaluable services like the OSA, Roseworthy, Childcare and Waite are worthy of being subsidised, largely due to the fact that under the philosophy of compulsory membership, the Union is diverse and meets the service needs in areas where they may not function as well with a user pays system.

Catering is a commercial operation and works very well under a user pays system. Similar to UniBooks, the Union is merely here to coordinate the provi-

sion and ensure that students maintain control.

The Union will continue to subsidise catering in 1997 with hidden costs such as maintenance, human resources, accounts processing (admin) and the President's time spent on ensuring it is running effectively.

3. Non Dit - Non Fact

Funnily enough, these days I have my friends saying "What's this about conspiracy theories?" referring to the letter by Mr Tim Simpson and Chris O'Brien.

To people who are interested in conspiracy theories, I suggest that you read a copy of JFK!

I have responded in the letters section but would also like to highlight here my distress about misinformation being put forward. I am all for healthy debate, but the tone of Mr Simpson and Mr O'Brien's letter is virulent.

My response reads:

Dear Tim Simpson & Chris O'Brien,

"While I usually find your contributions to student knowledge on the Union merely to be twisted figures taken out of context and destructive hype, I have to protest at being misquoted. My comments run along the lines of "The Union can always improve in efficiency and service delivery. This is why we look for innovation and enter into Enterprise Bargaining Agreements with staff. Some of the decisions made over the last 4 or so years have not led to the outcomes ideally desired, yet this is not fault of the decision makers who are required to act with due diligence."

If there was a case in the past of Board not acting with due care or financial diligence, I would be the first to suggest a legal suit against the Board members involved. I am not aware of this occurring. In hindsight some things could have been done differently / better, yet the decision makers in the past did not have the ability to see the future.

The Union is committed to ongoing improvement. In the last 5 years, we have had 2 extensive Management Consultant Reviews and from these the Union has changed dramatically. This year as President I have overseen a restructuring of the Catering Department and a Union Management review which has resulted in a new Chief Executive Officer appointed. After some good suggestions, research and weighing up of options, the Union no longer pays bank charges worth about \$10,000 and may save \$25,000 in wages on costs next year.

I have never seen the list you refer to, or found any fact in any of the assertions made in recent 'Non Dit' articles. Be careful about accusations of dereliction of duty and conflict of interests claims, we have laws in this country to protect the innocent from unfounded defamation. If you have a legitimate complaint with the Union, please discuss this with me, bring it to the appropriate Union committee or even raise it at the next Board meeting.

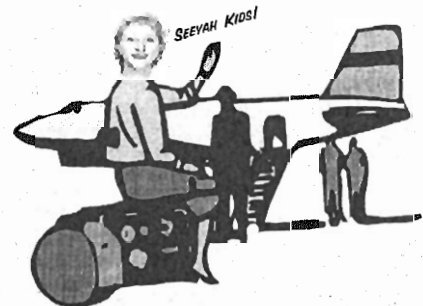
Speaking of which, if anyone is interested!!

BOARD MEETING Monday 4 November at 6pm in the North Dining Room Union House.

Well, this is my last column folks, I am departing in 5 weeks. I hope you have learned something about and hopefully benefited from the Union.

Cheers & Adios - its been a blast!

**Colleen Grady
Even further out,
Outgoing Union Prez.**



JAG Awards Photography Prizes for "Wild Students"

JAG and Marie Claire are giving budding student photographers the chance to win a MZ-5 Pentax camera, a ten day African Safari and a \$1000 JAG Wardrobe

The prizes are offered as part of the JAG-Marie Claire Photography Awards. All you need to do is send an original black and white photograph of something "wild" into Marie Claire.

The award is designed to encourage excellence in student and amateur photography. Marie Claire will feature this competition in its 96/97 summer issues and the winning entry will be displayed in JAG stores through out Australia from February 20 1997

The winning entries from each state (VIC/TAS, NSW/ACT, QLD, NT/SA and WA) will be displayed in the January edition of Marie Claire and readers will select the "wildest" entry. State winners will be flown to Melbourne for the winner announcement and will win a \$500 JAG wardrobe.

The overall winner will receive an MZ-5 Pentax Compact Autofocus SLR camera, a 10 Day South African Safari, a \$1000 JAG wardrobe and \$1000 worth of travellers cheques.

For details and entry forms entrants can visit their local JAG store, ring 1800 0623 192 or Marie Claire on (02) 9956 2589, or just tap into the JAG/Marie Claire website at http://www.mm.com.au/marie_claire/. All entries must be received at Marie Claire by Tuesday December 31st to be eligible for judging.

The OAN KIAK Literary Awards

fiction • nonfiction • poetry

New Literary awards administered by the Timorese Association in Victoria and the Oan Kiak Education Scholarship Trust

Entry Requirements

- Submissions are required to portray, in 200 words or less, at least one aspect of East Timorese life. Works of political, sociological, cultural, economic, environmental and personal import are equally eligible. No preference is given to any particular subject.
- Entrants may submit only one piece for each category.
- Submissions must not be previously published.

Prizes

- Cash prizes of \$500.00 each will be awarded to the winner of each category.
- The winning works will be published in Arena magazine in 1997.

Judges

Philip Adams, Acclaimed Australian Radio and print journalist - non-fiction.

Judith Rodriguez, Poet and judge of The Age Short Story Competition - poetry

Nicholas Jose, Australian novelist - fiction.

Money raised by the Awards are being directed to the Oan Kiak Education Scholarship Fund for Orphans in East Timor. These Scholarships were created by sales of two rock Cds, All In The Family and Love From A Short Distance.

Closing Date

Entries must be submitted by 1 February 1997

Entry Fee

For each submission a \$10 entry fee is required.

The Oan Kiak Literary Awards
3/144 Wellington Street
St Kilda 3182 Victoria

Operation artery party

Party preparers (under 26 years) are invited to an initial consultation to prepare for the Artery Party, Saturday Feb 1, 1997.

If you like to dabble in the arts, event management, music, catering, publicity, creativity, film, performance, or anything that gets the party arteries pumping and want to assist operating, find out how on Wednesday 30 October, 6pm at Carclew Youth Arts Centre, 11 Jeffcott Street North Adelaide.

For more information call Rachel at Carclew on (08) 8267 5111
Artery is a unique project of Carclew Youth Arts Centre.

Opportunity Knocks at the 1997 Sydney Fringe Film & Video Festival.

Calling all video Directors who have, will, or can complete a film or video program of 5 minutes or less duration in 1996. Two prizes of \$500 courtesy of the New South Wales Film & TV Office await the winners of the inaugural 1997 Sydney Fringe Film & Video festival. The winners will be decided by the audience 'clap-o-meter' one each on the screening nights of the 29th & 30th of January 1997 in the Marquee at Bondi Pavilion.

Entries must be less than 5 minutes, completed this year and delivered on Super 8, 16mm, Betacam or VHS. The program must be at the Fringe Office by 20/12/96 and be of a technically professional standard (able to be seen and heard). An entry fee of \$10 to cover return postage is required and cheques can be made out to Sydney Fringe Festival.

As part of the annual and ever-growing Sydney Fringe Festival, the event is open to anyone from either a learning institution or just off the street. The fringe policy is that any dick head can make a movie and we'll let you be the judge of that.

Please send entries with your contact details to:

1997 Sydney Fringe Festival
PO Box 3164
Tamarama NSW 2026
Fax: 02 9365 0112
Ph 02 9130 8383
email monk@wr.com.au

The 1997 Sydney Fringe Film & Video Festival will screen 20 programs each night. The Festival Coordinator and his mates will make the selection of the 40 finalists. While endlessly PC, subjects that will grab their attention however are likely to be gratuitous nudity of either sex and a bit of an idea. So get going its only about 60 writing shooting & cutting days til deadline.

ON DIT
Join On Dit...
"We'll treat you well."
On Dit created by [unreadable] sub-ed.

Applications for the following are now open. No On Dit experience necessary.
Application forms available at the SAUA

News	Film
Wayward	Vidéo
Employment	Creative Arts
Vox Pop	Literature
Music	Visual Arts
Sport	Theatre

Advertising Manager (Paid)
Roseworthy & Waite Reps.

Elections in Nicaragua

What ever happened to the Contras and all those bananas! Last week, Nicaraguans went to the polls for the first time since the shock election loss to the Sandinistas in 1990. For these past six years, Violeta Chamorro de Barrios, Latin America's first elected woman president, has been ruling this Central American country with the blessing of the United States. The eleven years of Sandinista rule brought the country a fairer distribution of wealth, but also it brought about constant civil war against the United States-backed Contra rebels. The Sandinistas could not fulfil any of its promises and policies as the country descended into chaos and political and economic isolation. As the Eastern bloc fell in 1989 and the Nicaraguan populace was growing weary of continuous war, a settlement was reached between the Sandinista government and the various Contra groups. Elections were to be

held and the nine year US embargo lifted. Come election time, the Sandinistas looked certain to win, but a collection of 14 opposition groups, ranging from supporters of Nicaragua's pre-1979 dictator Somoza to Nicaragua's Communists put their support for the widow of Somoza-era dissident and Sandinista supporter-turned dissident Chamorro, under the united banner of UNO, or Union of National Opposition. Chamorro won the presidential election, however the Sandinista Party remained the largest party in the Nicaraguan Parliament with more than a third of the seats. Since 1990, there has been ongoing political wrangling between the leader of the Sandinistas and former president Daniel Ortega and Violeta Chamorro on every issue. Problems in the peace process came early with the slow process of unarming the various fighting armies and the continuing pres-

ence of Sandinista control of the police and interior ministries. In true Latin American fashion, the media was pressured to toe Violeta's line. This was in total reverse of the Sandinista times, when Violeta's newspaper *La Prensa* (The Press) was under the threat of closure for criticising of the Sandinistas. In the 1990s, *La Prensa* was now a government mouthpiece while the other newspapers increasingly became very critical of her. Nicaragua's economy in the meantime has returned to the same conditions which precipitated the revolution in 1979, especially since many wealthy Nicaraguan families who left their country because of their links to the Somozas have returned. The "Chicago Boys" and the "Miami Boys", as the returnees are called, were supposed to bring their wealth of business knowledge and money back and revitalise the country. As is many the case, most of the

changes have been cosmetic, with the capital Managua gaining a new fountain, a shopping mall and a Shell petrol station. The majority of Nicaraguans live in grinding poverty and Violeta has not been able to fix that. This time round, Ortega is running again for President, but his opponent is the mayor of Managua Analdo. Ortega has appealed to the poor, discarding in the process all the anti-US rhetoric. But what has affected popularity for the Sandinistas has been the corruption amongst the higher echelons of the party leadership. Many Sandinistas have become rich while their supporters and former soldiers and defenders remain poor. Despite this, the Sandinistas still have the support of a large number of Nicaraguans. However, the result followed the Latin American trend, with the Sandinistas losing again and the right-wing Analdo elected president of Nicaragua.

Aleksandr Lebed is sent home without his bus money.

Russia was just waiting for it to happen. Aleksandr Lebed, the National Security Adviser to the ailing Boris Yeltsin, President of the Russian Federation, was sacked last week, amid fears of an impending coup and leadership battles in the Kremlin. Despite Yeltsin's vitality during Russia's election campaign this June, Yeltsin has remained sick since being elected. His election win was won with the help of signing up Lebed in after the first round of voting in June, when no candidate won an overall victory. Lebed, who came third in the first round with 15% of the vote, gained most of his votes from the disgruntled soldiers of the Russian Army who were not so keen with Zyuganov's communists, Russia's economic and military decline and from workers of Russia's once enormous military industry and its decline. Many people were also concerned with the decline of security and the rise in crime. Lebed's military career and his appeal (currently he is Russia's most popular politician) was what Yeltsin wanted in order to be re-elected. But this marriage of convenience did not go one way. Lebed never kept his views and plans quiet while being

National Security Adviser, which was a largely ceremonial position. Lebed wants to be president and he saw the extra coverage by being next to Yeltsin would have helped him achieve that goal. While Lebed was hardly known outside of the ex-Soviet Union before this year, Lebed is infamous and hated outside of Russia. His popularity was first gained when he was leading the 14th Army of the Red Army in the ex-Soviet republic of Moldova. Following the fall of the Soviet Union, Moldova with its majority Romanian population declared its independence and made Romanian the sole official language. This enraged the Russians and Ukrainians who make up 30% of Moldova's population and saw their privileged position in Moldovan society slide. With talk of a possible future unification of Romania and Moldova, the Slavs, with help from Lebed and the 14th Army declared the eastern, Slav-majority populated region of Moldova separated and set up its own republic of Podnyestrovye. One of the leaders of Podnyestrovye was one Aleksandr Lebed. Along with independence came genocide. All Romanians in Podnyestrovye

were to be sent to Romanian regions of Moldova or they would otherwise be killed. This was one of the most silent genocides of recent times that have happened in Europe. For his defence of Slavism in Moldova, he was hailed as a hero in Russia. The war between Romanians and Russians in Moldova is at ceasefire stage with no love lost between them. Meanwhile the would-be nation of Podnyestrovye still remains to be recognised by the rest of the world. To add some more spice and to reduce Moldova's size even more, the Turkish-speaking, Christian Gagauz of southern Moldova too have formed their own republic! Back to Lebed. Some silly now - Lebed in Russian means Swan. Lebed's most famous quote is that Russia does not need multiparty democracy. Instead it should follow its traditions and have a string leader, and there is not much doubt when wondering who he would like as that leader. The military industry employed millions in the Soviet Union prior to 1992, but with cutbacks in military spending, whole cities are now filled with unemployed workers from this once prestigious and priority industry. The shame of no

longer being a world superpower and the humiliation and tragedy that this same Christian superpower is no match to one million Muslim Chechens has hit the country, causing scary political figures like Lebed to be popular. While the west was scared of Zyuganov, they should have been much more scared of powerful and potentially dangerous swan.



NOW OPEN EVERYDAY
SPECIAL: \$5 LUNCH
DINE IN & TAKE-AWAY
FULLY LICENSED

287 RUNDLE STREET, EAST END
 PHONE: 8223 7575
 FAX: 8223 7573
 PRIVATE FUNCTION ROOM AVAILABLE

SAUA - (n) pronounced "sewer"



Kym Taylor
President

It's a short column because it's been a hectic week.

Departments Amalgamated and Abolished

Thankyou to all the students who participated, particularly the Dance, Drama, and Labour Studies students. The GSM was a great success with fantastic performances by the Dance and Drama students. All the motions were carried unanimously and students then marched to the Vice-Chancellor's office. Mary O'Kane, the Vice-Chancellor, subsequently met with students. Arrangements have been made for affected students to meet with the VC again. If you are an affected student and would like to know more or come along to the meetings come into the SAUA and ask for Gareth, Amrita, Olivia, or myself.

SAUA Policy

The SAUA is currently overhauling its policy. If you would like to be involved in this process please come on in and help out.

NTEU - Exams Withheld

The Adelaide University Branch has decided not to withhold exam results. Hence, no Adelaide Uni students should be effected by the decision in other branches.

Alumni Golden Jubilee Dinner

Congratulations to the Alumni on the wonderful 1946 Graduates' Golden Jubilee Commemoration and the Fiftieth Anniversary of the Foundation of the Student Representative Council. Many thanks to the Alumni for the Illuminated Greetings it presented to the SAUA. The Illuminated Greetings will be hanging in the SAUA if you would like to see it.

Hope everyone's well and good luck with upcoming exams.

Kym



Wendy Telfer
Environment Officer

A FEW DATES FOR YOUR GREEN DIARY...

Nov 1 Last Environmental Collective Meeting 1pm Clubs Room, Level 6 Union Building.

Nov 10 Ken Saro Wiwa & 9 other environmental activists executed in Nigeria on this day in 1995 - join the protests against Shell, deliver a wreath to your local Shell and boycott them (ph 303 5182).

Nov 20 The Untold Story, a public meeting about Kumarangk (Hindmarsh Island) 6.30pm 43 Franklin St.

Nov 26-30 The Long Walk, walk from Adelaide to Kumarangk in solidarity with Aboriginal People, ph 8345 3510 for details.

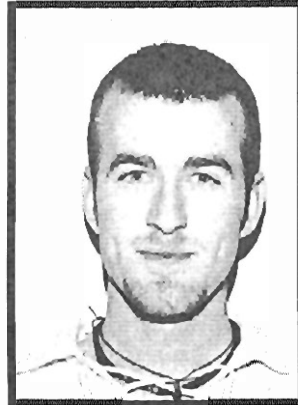
Nov 29 Planetary Buy Nothing Day, Give it a break...leave your money at home.

Dec 1 Tennyson Dunes working bee to celebrate Ocean Care Day.

Dec 14-15 Australian Trust for Conservation Volunteers hands on weekend in the Murray Darling Basin ph. 8207 8747 for details.

Trees for Life still need growers for the Summer, so give them a call if you've got any green energy, please phone 8207 8787.

We thought you might like a brief green reading list for the endless Summer...To get inspired and motivated you can't go past David Suzuki's books: 'Time to Change', 'Reinventing the Future', 'Wisdom of the Elders', 'Metamorphosis'. For the humor inclined Ben Elton always comes through with green messages and a good laugh: 'Stark', 'Gridlock', 'This Other Eden'. For those practical ways of decreasing your impact on the environment: '50 Ways to Save the Planet', 'The Green Consumer Guide', 'The Planet Saver' and for Deep Ecology and connecting with nature 'Thinking Like a Mountain' is a good start. Happy green reading!



Gareth Higginson
Education Vice President

And so the second to last column arrives.....oh, what joy!

By the time you read this, the General Student Meeting will be over. Hopefully it was a success and hopefully we got our message across strongly.

I don't have to remind you all how bad these cuts to funding are effectively going to end up being. I feel that's been drilled into you enough. I just hope that we don't get hit worse next year.

As from this week, you will be able to pick up a copy of "Bridging the Gap" from most department secretary's as well as in the Barr Smith Library, in the SAUA and a few other imaginative spots around the Uni. If you don't know what it is, grab it and have a read!

And now to the bit you've been waiting for....I think!

The winner of the Quality of Teaching survey is.....
LINDA COBIAC

CONGRATULATIONS, you have won a \$50.00 voucher from Unibooks. You can collect it from the SAUA this week.

Please still fill in the survey though. It will be collected up until the end of the term and if we are to make any improvements in this Uni, you need to participate.



Sophie Allouache
Women's Officer

Well, last week was a very busy and exciting week in the Women's Department once again. On Wednesday we had the **Clothesline Project** workshop. This project was initiated by Kylee Smith and Sabina Nowak and is for all women who have suffered an incident of rape, sexual assault, or any other violence. The workshop is a T-shirt painting workshop and the aim is to display all the T-shirts as society's 'dirty laundry'. The T-shirts were displayed during the **Reclaim the Night** march which happened last Friday. For further information please come in and see me or contact Kylee, Sabina or Amrita. The **Reclaim the Night** march last Friday was excellent and it was fantastic to see so many women there.

As most of you would have heard by now the University is 'restructuring' many of the departments - either that or they're just being cut! One of the mergers taking place is between Anthropology and Women's Studies which will become the department of Anthropology and Gender Studies. This merger has so many implications I can't go into them here: suffice to say that Women's Studies is a department that has had to fight for its existence several times and that the recent 'initiative' by the new female Vice-Chancellor only goes to show the patriarchal environment that exists at this university.

"MAKE IT 0"

1997

SAUA O'CAMP

Normanville 15-19 February

Leader application Forms available From the SAUA Office

Applications due:

Friday 8th November

ORIENTATION '97 -
BEAM ME UP DIRECTORS



GET A JOB!

The dominate push from economic rationalist ideologists is once again impacting the Australian industrial relations debate. Last week it was the turn of the head of Treasury to discuss the benefits of radical labour market reform.

The Head of Treasury Mr Ted Evans added weight to the view that the only practical solution to unemployment in Australia was through radical measures. He downplayed claims that such reform would actually increase disparity, damage productivity and lead to an unfair system of wage rates. He, in complicated lingo put forward the view the fears of inequality and poverty have been over stated and a further distribution of wages may be positive.

This message which is the dominant one internationally, should help the democrats feel

more comfortable in agreeing to the bill when it is debated in the senate this week. The question I would like to pose to readers is: Should such a dominant international view be used to sway our own internal politics, when you consider the following information?

In a previous 'Get A job!' we discussed the IMF's delight at the budget measures Australia has adopted. If you remember the managing director stated to Peter Costello that our fiscal policy was music to their ears. That's great you may think. It is important in our current international climate to be in-line with multi-national bodies like the IMF, World Bank, UN and so forth.

But we must consider that such international organisations are often dominated by certain interests. For example the IMF is made up of a board of directors.

How are these directors appointed? Do they get democratically elected by the people from individual countries in order to achieve a balance of interests - no! The IMF appoints it's members on the basis of donations. In other words, the country who says it's going to pay the most gets the biggest representation. And you have probably guest that in this case, the United States of America dominates this 'international' organisation.

Then we must consider to what extent do international organisations like the IMF influence the bodies responsible for economic development within our own country? How much does the influence of big business play a part in all these areas? The questions are endless.

Do the desires of international organisation who are dominated by certain groups within a small list of countries have enough in-

fluence to effect the actions taken within countries like Australia? And can we then count statements like the one from Treasury head Ted Evans as part of this disillusioned ideology. Then are the impacts of such statements, and the policies effected really passed in the best interests of Australian people. Or do the interests of business who will benefit from a flexible international system of free trade really come to the fore.

Who knows? Who cares? Get a Job?

Jamie Lowe

(typed this despite severe sickness!!)

P.S: Two Careers Talks next week. Educational Administration on Tuesday 29 Oct and Self-Employment? on Thurs 31 Oct. Talks begin at 1.10 pm. Go to the Careers Centre for more info.

Young people get IRATE about new lows in youth wages.

Bob's 'bob-a-job' Job Bank. Such a shame.

While the State Minister for Employment and Youth Affairs, Dr. Bob Such, is proudly proclaiming his Jobs Bank as a possibly solution to SA's Youth unemployment epidemic, the people who will end up wearing discount wages are starting to get their act together.

The Industrial Relations Activist Team (IRATE) is a recently formed committee of young workers who are determined to not let themselves and their fellow youngsters be the scapegoats for an economy that isn't working.

IRATE spokesperson Tracy Nelson

said last week "Bob Such's job bank will do nothing more than cut the wages of apprentices and trainee workers in this state. Plain and simple."

"A dole payment plus 25% of a young trainee's wage will amount to less than \$200 dollars a week, or four dollars something an hour. The extra 50-60 dollars per week on top of the dole will barely cover new work related expenses like petrol, cloths and food.

"This government likes to portray job market programs funded by the previous federal government as 'revolving doors' for the unemployed that don't create 'real jobs'. All this job bank will do is continue to put peo-

ple through revolving doors, they'll just come out the other side with less money.

"This is really waving the white flag on youth unemployment and letting wages drop to new lows. A weeks work for pay which won't even put a worker ahead of the dole (after new expenses are taken into account) is something I'll bet many older Australians once thought they'd never see," she said.

"There was a meeting at the Producers Hotel, 235 Grenfell Street, City at 2pm on Sunday the 27th. At the meeting speakers detailed how the position of young workers and students will deteriorate if the Federal and State governments have their way. This was

followed by a discussion on how we will start to educate other young people about what is happening and what we should do about it.

"Is it because they think we are Generation X and don't give a shit about anything that they can make us bear the burden for their failure to provide real jobs in this state? If they do they've got another thing coming.

"If young people and the community at large let them get away with this, the door will be open for lower wages right across the workforce. We will organise hardcore resistance to these attacks," she added.

For further information contact Tracy Nelson on 0419 842 749

That C-C-Crazy Clubs Column

Attention!

The Adelaide University Skindiving Club will be hosting its annual QUIZ NIGHT on Friday November 1st from 7.30pm at the Royal Hotel upstairs (2 North Terrace Kent Town). Cost is only \$5 per person with tables of up to six available.

It may be the only time you get to bribe a cop, show your knowledge of the Simpsons, beat the pants off Jason Nicola and Co.

Lots and Lots of great prizes and games to be held throughout the night.

Tickets are available from the Sports Association or a friendly Dive Committee Member.

A night of fun and mayhem will be guaranteed! All Welcome!!!

Adelaide University Mathematics Students Society - AGM. To be held on 30th October at 1.15pm in Room G02 (Maths Building)

Agenda:

1. Club Officers Reports
2. Election of '97 Executive
3. 1997 Activities

Mature Students' Association presents end of year show in the Upper refectory on November 8

\$10 a ticket if paid before October 25 then \$15

Food, drink, door prizes, band, talent quest, presentation of awards.

Details from Pene in Clubs.

Adelaide University Mathematics Students Society - AGM. To be held on 30th October at 1.15pm in Room G02 (Maths Building)

Agenda:

1. Club Officers Reports
2. Election of '97 Executive
3. 1997 Activities

The University of Adelaide Astronomical Society will be holding and end of year BBQ. The cost will be \$2.00 members/\$3 non-members, the event will be held on Sunday, 1st December in the afternoon at 12.00am on the physics building ground within the University.

Contact 'Thang Than on 8243 1895 or 8268 2739, or Tomath Rainsford 8276 7689 for bookings/enquiries.

The IGM of the Broad Left Group/ Activate is being held on Wednesday 30 October at 1pm. in the Union Cinema.

Anyone who has an interest in social issues is invited to attend and contribute.

For more details please call Alen on 8 266 5125.

Adelaide University Catholic Community will be holding its Annual General Meeting on Thursday October 31st at 1.10pm in the Catholic Community Room (Room 456 - Lady Symon Building - doors at the north-western point of the cloisters). Come and meet us to see what's brewing us for next year.

Agenda

1. Report from Committee members
2. Election of 1997 Committee

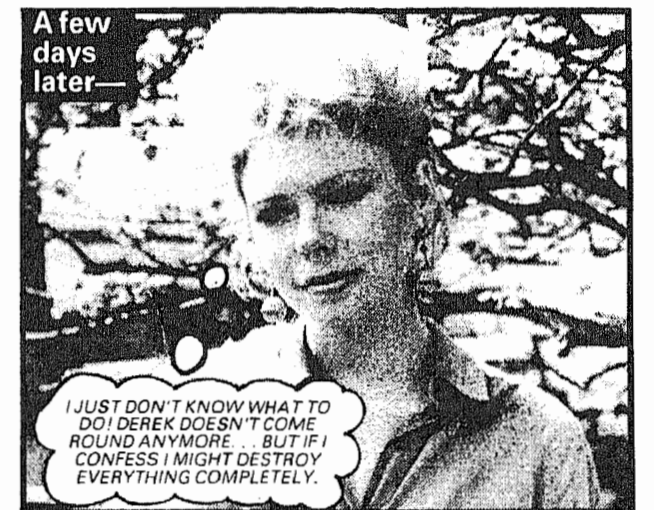
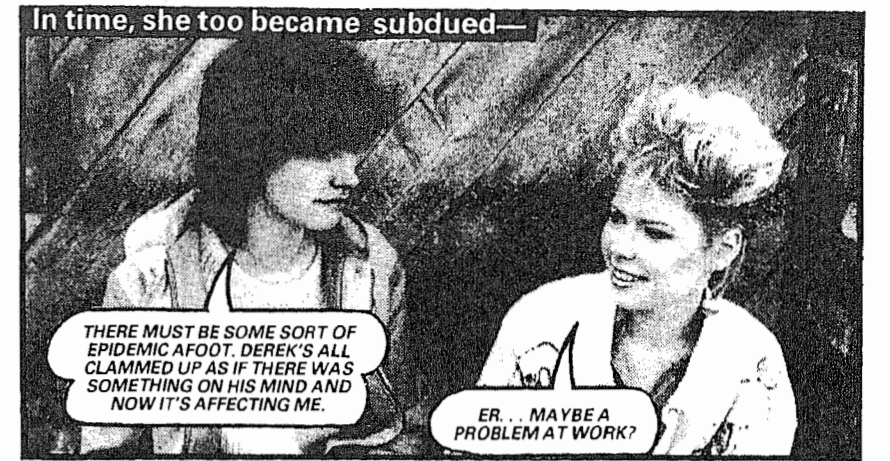
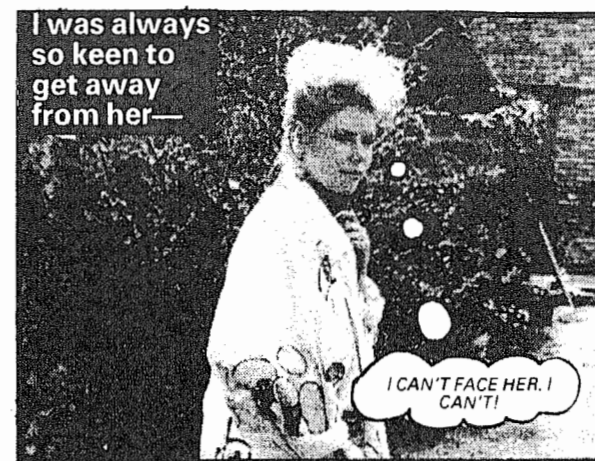
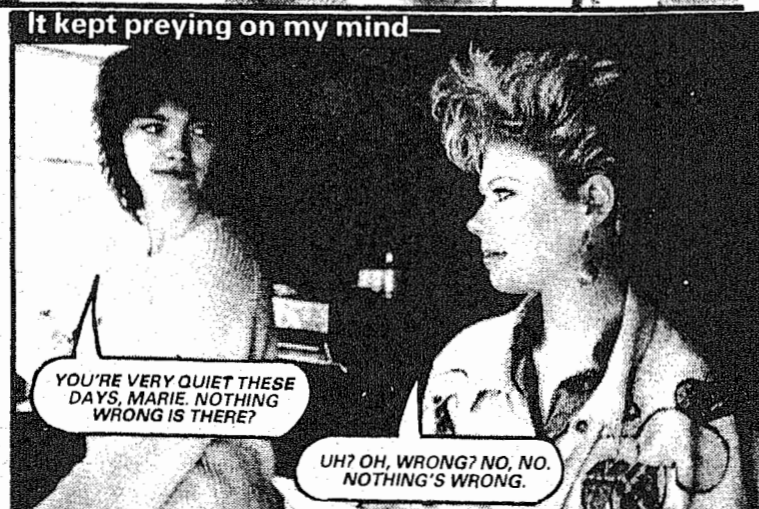
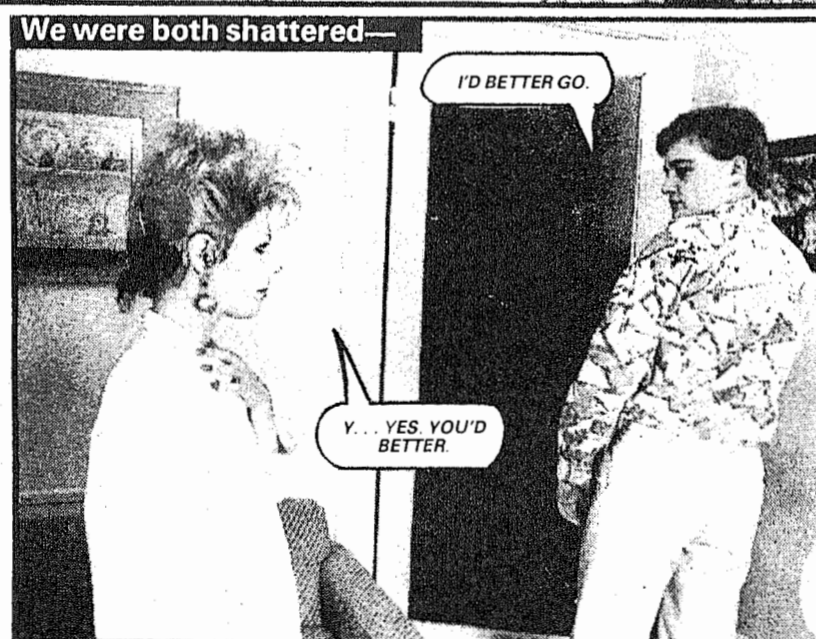
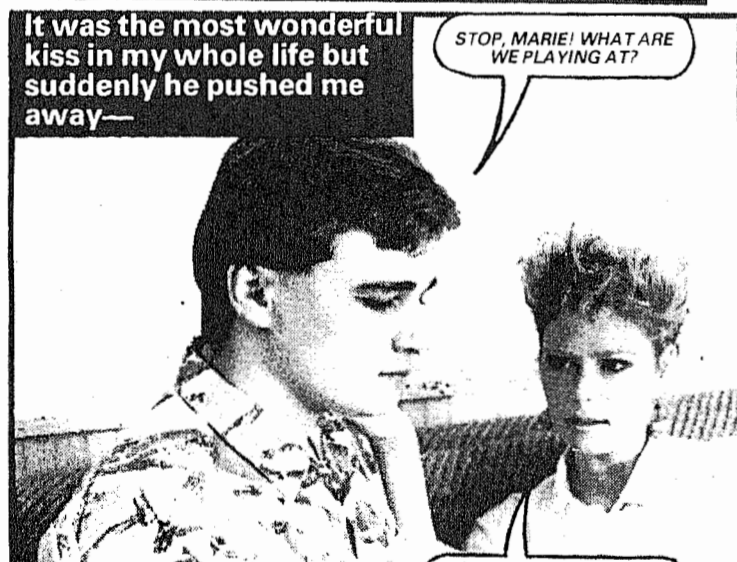
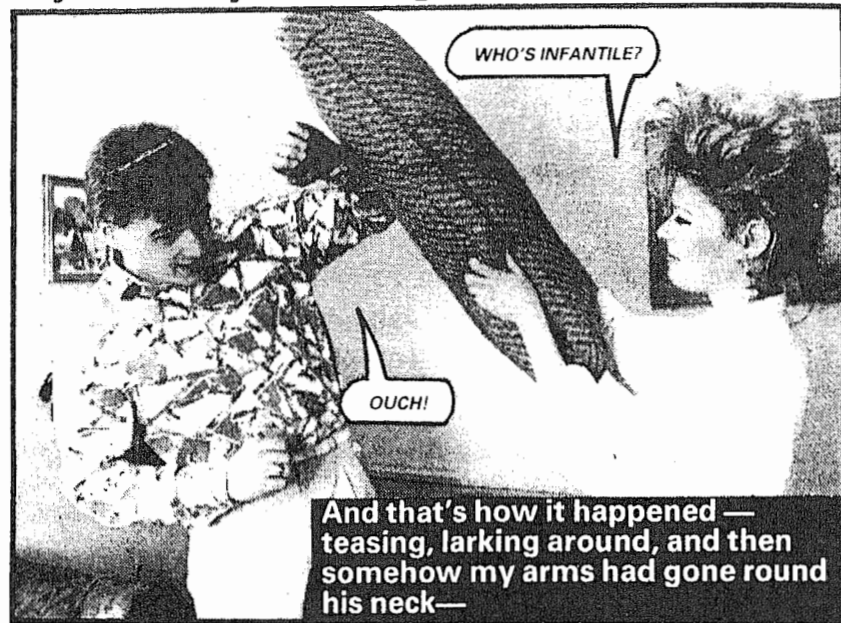
The Irish Club invites you to attend Flemington in the University Bar on November 5.

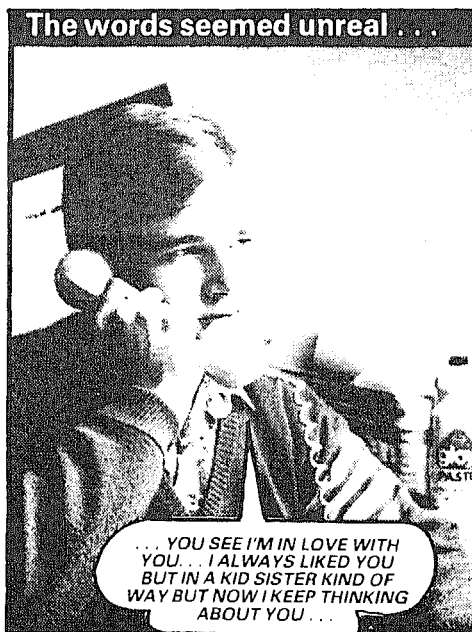
Full racing coverage - exquisite food & drink - PC Gambling

The Adelaide University Touch Club will be running Men's, Women's and Mixed touch competitions at the Waite Playing Fields this summer. Men's and Women's (6-a-side) games will be on Tuesdays, while mixed games (7-a-side) will be on Thursdays. All games will be held at 6 or 7 pm. The Men's & Women's competition will run from November 12 to March 11 & the Mixed competition from 14 November to March 13. Those wishing to enter teams should contact Darren Jones 8250 2973 (h), 8303 5972 (w) or Libby Mapletoft 8264 3188 (h), 8259 5242 (w) for entry forms which need to be returned by 5 November. Individuals interested in playing Touch this summer are more than welcome to come and train with us at the Uni playing fields just past the footbridge. The first summer season training will be on Monday 28 October at 6.15 pm. Any inquiries are welcomed by Darren or Libby, and AUTC looks forward to seeing some new faces on the Waite fields this summer.

Forbidden Kisses

This week the finale - Marie and her wayward ways are taught a valuable lesson





The O Guide is under way for 1997. Deadline for

Submissions is December 5th. Hurry Before We Run Out Of Room!!





THE TEEV

I managed to catch Martin Scorsese's *The Age Of Innocence* on Ten last Sunday night. It is a really good film, even though it was in telly mode and not my favoured widescreen. For those who missed it, it is basically about the old New York in the 1870's and the social systems that govern its society. There are a lot of unwritten rules of conduct as well as an elaborate system of gossip and manipulation.

I enjoy watching films on telly for the types of ads that appear, seeing if there is a common type of ad or ads that pop up that give an indication of the sort of people the network expect to tune in. For *The Age Of Innocence* this took on an atmosphere of irony. The common 'denominator' were ads for women's magazines. Nearly all the ad breaks had ads for either *Woman's Day*, *New Idea*, or *The New Weekly*.

It is an indictment on society that we need to be so informed about other

people's affairs, but as the film demonstrates, the social systems have changed. In the society of the 1870's (at least among the wealthier socio-economic types), people were very social amongst themselves. Life was a series of events, holidays, trips, and so forth. People had nothing better to do than to get involved with each other. But one can see in this society a prototype for the society that gives us the magazines I've mentioned above. Our concern is still with those who are well off, or at least famous (or infamous).

This interest in gossip fulfills our interest in what we don't have (latent desire), as well as being able to judge the lives of others and their conduct from a safe distance (power over others). Our opinions cannot be heard, if we so desire, and there is always a ready forum for our opinions to be heard by others.

Although the proliferation of so many magazines may seem to be a relatively

new phenomenon, rest assured that this is not the case! Umberto Eco (my beloved theorist) in *Apocalypse Postponed* delves through the history and theories behind the idea of 'Mass Culture'. The themes and concerns of the reader of 'junk' such as gossip magazines are nothing new, as Eco points out how the first printed books for the 'masses' were pandering to the lowest common denominator in order to achieve sales. If you create a public of readers, then they will condition the content of what is read.

Certainly today literacy is not so much of a problem. A ten year old child should be able to pick up a copy of *New Idea* and be able to understand the majority of what is said. With titles such as *Danese Ugieri, a pleasing and beautiful work concerning arms and love, newly reprinted and now including the death of the giant Mariotto, which is not to be found in the other versions, or A new tale of the cruel and pitiful case in Alicante, with a mother who kills her own child and feed its insides to the dog and its limbs to her husband*, one can see how things haven't changed that much, or have they? Take a look at the front cover of a gossip magazine. They also advertise the main contents on the front cover. It may not be part of the title, but it certainly is there. Laid end to end the composite title could be just as long as the above

titles, which were taken from sixteenth century manuscripts. Advertising is integral to sales, and making it part of the title makes it easier for the hungry public to absorb.

Changing tack for a bit, *The Sex Pistols* are touring Australia for what is a blatant grab for cash, and why not? The reportage concerning this tour has been possibly more entertaining than the tour itself. *A Current Affair* had a 'bleep meter', an obvious pandering to the 'blue rinse set' who would be upset with these dirty little boys. *The Advertiser* has embarked on a campaign of similar proportions. As soon as John Lydon commented that the Pistols were about attacking the rock establishment (dinosaurs), then there is a resounding chorus that the Pistols are dinosaurs themselves. No shit, Sherlock. The Pistols were champions of knowing that any publicity is good publicity, especially when aiming at shocking and causing scandal. This tour has timed itself well in coinciding with the episode of *Dancing In The Street* (ABC) that dealt with punk. The tactics of the Pistols haven't changed in twenty years and they still work. All this 'outrage' proves is that the media are still suckers and the Pistols can still play the same old garbage and walk away to the bank laughing.

Joltman

student radio program - week one

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!

10.30-10.50am **polp! world music and political commentary** with a difference! if you are looking for african-based "world music" or the sound of bulgarian throat singers, shift your dal 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 tightasfuck 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 & nikki. 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, giveaways, theme/gene shows, complete decadence, a narchy & frequent use of the f-word, completely pointless, **in-your-face radio**. this week's show features **josh** and his **wec 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 & **wake-shit** radio plays with a whole lot of love, jced with the occasional sex and mule live in the studio. **art and beasts** in mono.

wednesday

10-10.50pm **popstick** 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...clmax!**" yeah! pop 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.

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 **bollard** and **flat stanley** repute in a **well-rounded pop-punk look at love** including the anxiety of pre-love, the joy of 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, neal, neubaten, can, coll, tortoise, t.robbing-gristle, non, apex 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 subtle minutes** per fortnight.

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

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 spattering of interviews amidst **updates of american & local music**, entwined with commentary on aspects of **psudo-society**. join julia, 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.



VOX POP

Questions

1. If your house was burning down what would you save?
2. What would you do with \$1000 dollars?
3. Tell us a joke.

Anthony

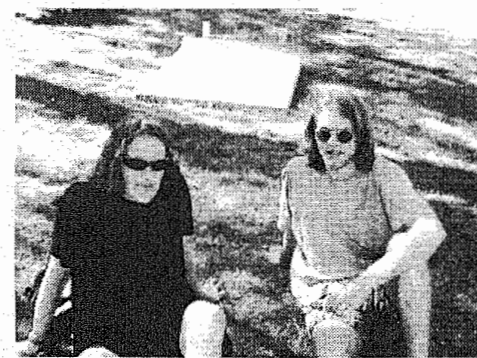
1. A book.
2. I'd go to Egypt...(pause)...with a girl.
3. (unprintable).

George

1. My favourite shoes.
2. I'd buy a backyard paddling pool, and new shoes.
3. Whats another use for a condom? A showercap for a dickhead.

James

1. The house.
2. I'd buy a hat (lots of them). Funky hats, that's important.
3. There's a sloth going through a forest and suddenly all these snails jump out at him, beat him up and take all his money. Finally, when the police ask him to identify the muggers, he says "I don't know, it all happened so fast".

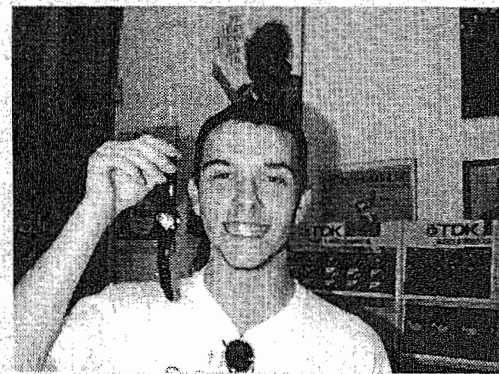


Evan

1. My books and my radio.
2. Beer. I'd go skiing if I had any change left.
3. Whats got 100 legs and four teeth between them?
The front row of a Willie Nelson concert.

Nick

1. My photographs.
2. I would go travelling, but it wouldn't probably be enough (I'd put it towards travelling).
3. Whats got one leg and no eyes?
A leg.

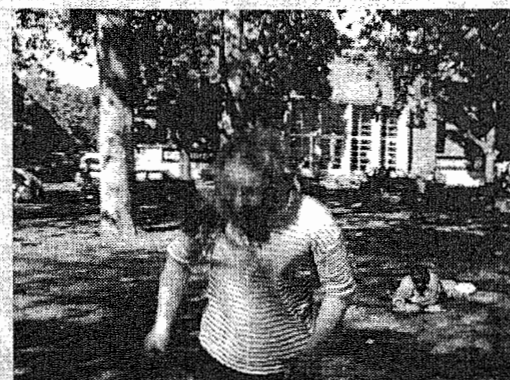


Jamie

1. Myself, and I wouldn't forget my toothbrush.
2. I'd go on an all night stankfest.
3. (unprintable)

James

1. This watch.
2. Spend it on crap (C.D's and books, and get me and my friends righteously drunk)
3. There are two penguins walking along, the first penguin says "you look like you're wearing a tuxedo". The second penguin says "Maybe I am".



VOX POP

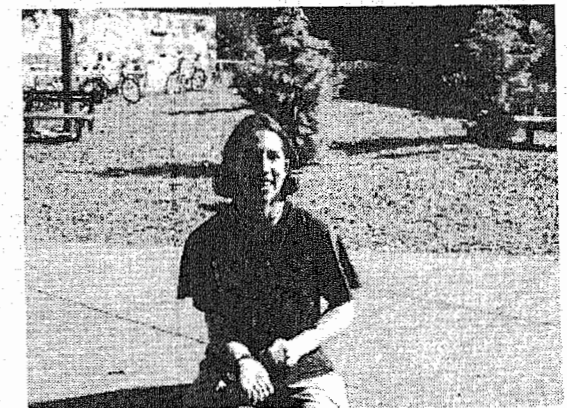


Emma

1. My dog and my photos.
2. Go on a shopping spree.
3. Pass.

Julia

1. I'd save my cat.
2. Go on a holiday wherever \$1000 could take me (probably around Australia, or New Zealand if it could get me there).
3. What did the farmer say to the cow that was on his roof?
'Get off my roof!'



Justin

1. My C.D collection (and maybe my parents).
2. Learn how to play my guitar.
3. What's brown and sticky?
A stick.



Livy

1. My dog, clothes, photos and myself. And my family. (I'm fast).
2. Give it to the poor.
3. Why was the sand wet?
Cause the seaweed.
and, Why did the blonde jump off the building?
Cause she thought her pad had wings.

Luke

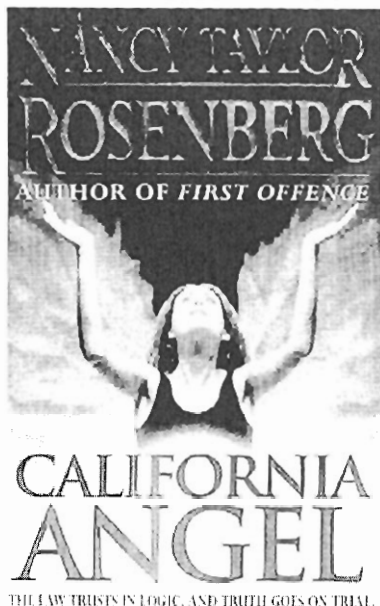
1. C.D's.
2. I'd go overseas (to Thailand or put it towards going to Europe).
3. I've got a theory regarding telling jokes, there are people who can and people who can't. I'm a person who can't.

Andrew

1. My beer can collection.
2. I'd buy a cordless phone.
3. I'm no good at jokes.



Toy Story



California Angel.
Nancy Taylor Rosenberg.
Orion Books.
\$ 12.95

Let me introduce myself: I am an atheistic realist, and I don't believe in warm fuzzies. Pity, then, that I should be given this novel to assess...

It seems that Nancy Taylor Rosenberg is normally a "suspense" writer who invites her readers to "take a brief sojourn with her" to the other side of the dark topics which form the basis for her other works.

Toy Johnson is a school teacher who really cares: cares enough to pay for the medical bills of sick students and thinks that the world is really a friendly place populated by generally friendly people. Her best friend and confidante is Sylvia, a Jewish New Yorker, and Toy's husband is a no-nonsense doctor. Toy occasionally has dreams where she vividly recalls saving young children from certain death or otherwise dire situations: burning schools, breaking through to autistic children, that sort of thing. It seems that these

dreams only occur when she herself has a near death experience, and what's more she has tangible evidence of an experience she had in one of these dreams. Without divulging too much of the storyline for those of you who are thinking, "Well, this sounds like a good 'Un'", the action concerns a trip Toy and Sylvia make to New York City and the adventures they have there, and it all culminates in a finale with a twist (the happy ending just does it for me!).

The general storyline is entertaining, although lightweight (even though the subjects covered include autism, burning schools and child abduction just to name a few). The main problem is that all the characters involved are less two-dimensional than the paper upon which this review is printed. The characters are constructed in such a way that they possess no personality, no nuance of realism. Toy is a person dedicated to helping other people, especially needy children... and nothing else. Sylvia is the archetypal loud Jewish New Yorker, crass but gentle by nature. Stephen (her husband) is a "typical" workaholic doctor who likes his home to be like

his work: sterile. The other personalities in the novel are constructed in similar simplistic fashion. As a result, the reader is left with little feeling of empathy for any of the characters so the story is less involving than it may have been. Also, the dire situations they find themselves in are viewed with dispassion.

Not all facets of the novel are negative though. Through the boy Raymond an awareness of autism and its disturbing effects are observed. He is a boy who was "visited" by Toy at one stage (in her dreams) and emerged from his insular autistic world as a result of her intervention; subsequently she is the subject of all his paintings (which is his peculiar talent, as observed in many autistics).

California Angel is a novel that is meant to make us think, "What if..." Instead, I found myself thinking "Why would someone write something so lame about such mono-dimensional characters?" However if you like non challenging writing and a simple tale, then this is the "feel good story of the year" for you.

Stuart Vandergraaff

Feline Frolics

Cats are Better than Dogs.
Jean Norman and Eric Lobbecke (Illustrator).
Angus & Robertson.
\$ 9.95

This is an occasionally amusing but predominantly spiteful comparison of dogs and cats, all as short passages of a couple of sentences with accompanying drawings of an appropriate nature. If you don't actually like dogs, then you will probably get a kick out of this. If - like myself - you like both, then it's a bit of a mixed bag; some laud-

able in their wit, others deplorable in their misguided satire. Third option: don't like cats, you will regret buying this.

Basically this book is some 35 cartoons, the best of which play on such phrases as catnaps, going to the dogs, and - one I have to agree with - no, I can't imagine Batman falling for Dogwoman. I have nothing else to say about it, except that I disagree with the idea that Snoopy is a cat in drag.

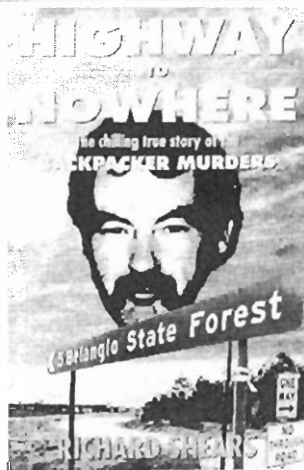
Tom Stoddart



The Milat Files

Highway to Nowhere.
Richard Shears.
HarperCollins.

If you have been under a rock or somewhere in deep space for the last two years you might have missed the home-grown version of the O.J. Simpson sideshow - the Ivan Milat merry-go-round. If so, you may want to read this book. Richard Shears is an English foreign correspondent who, amongst other career highlights, has written a book on the Azaria Chamberlain case, so we have somebody obviously qualified when it comes to sensationalized media hyperbole. If you had a subscription to any major Australian newspaper or magazine at your rock address you would have seen first-hand the circus surrounding the "grisly but gripping tale of Australia's most terrifying and vicious serial killings". I mean it's not every day some gung-ho loony with a load of guns kills a bunch of people, right? It's not a money-making exercise - it's a Public Service. Yeah. Shears has written his book firmly with the overseas market in mind and he does an adequate job of describing, mostly in a sedate fashion, the events surrounding the Milat case. The courtroom scenes are particularly amusing - Milat appearing like a caricature torn from the pages



of one of Mortimer's Rumpole stories. For those of us that survived the feeding frenzy however it makes for been-there-done-that reading. There's nothing new here. If you're truly interested in finding out the "story" check out the Who magazine issue, the one with the wrap-around Milat Special (Poor Tori!), it's shorter, sharper and has pictures in COLOUR. Bring on the "Port Arthur Story". Oops, he hasn't been found guilty yet, has he?

Matthew (mmm... Whisky Balls) Paxton

Do You Want FlyBuys?



Far From Heaven.
Greg Matthews.
 Harper Collins.
 \$ 12.95.

It is a relief to realise that complex and intriguing plots are still being produced. Matthews has constructed a farcical mystery story of truly confusing proportions, characters exist in a limbo of Hollywood fantasia, briefly connecting with the real world only to fly off in even more improbable twists and almost arcane machinations of logic. This book is no great piece of literature - it falls under the general heading of 'airport novels' - yet it does score highly in terms of readability; it draws you in to a bizarre world where movie fiction and Hollywood reality flow and merge, producing a kaleidoscopic backdrop for the adventures of our hero, Keith Moody.

Keith is a scriptwriter, a poorly paid self-confessed hack in the best movieland tradition. The initial plot is fairly simple, Keith is fortuitously (?) thrust up the screenwriter ranks due to his family connections (not as simple as that really), where he finds himself writing one story - which happens to be a complete fallacy - researching (nice ambiguous word) another on the same character, also a load of cobblers; and finally living the characters' actual story. That is enough plot synopsis.

Characters are relatively well portrayed. There is a tendency toward shallowness, but I think this is unavoidable when dealing with characters whose mystery and 'hidden' depths are an integral part of the narrative technique. Keith is done best he is fairly convincing especially early in the text. The only criticism I can bring to bear here is that as the

events and proceedings within the text become more absurd, so does Keith. Of the minor characters, the studio boss, Margolis is the most fun, a well portrayed tyrannical and almost completely insane figure. The only real feminine presence within the book is that of Myra, Keith's paramour. Myra comes across well, she seemed to be a 90's woman in the 20's, very headstrong, yet caring et al...

On the whole, *Far From Heaven* is a good mystery story, written by an expatriate Australian and set in 1920's Hollywood. All this combined with a complex plot with more than adequate characters make for a better than average airport novel; as end of year is approaching this presents the perfect opportunity to grab hold of a copy as you head out of Adelaide to wherever.

Tom Stoddart

I'll Have 2 Tall Caps Hold The Foam



In Search of Great Coffee.
Dianne Cleary & Jon Gorton.
 HarperCollins Paperback.
 \$ 16.95

Someone remarked to me the other

day that coffee season was over. This fool tried to tell me that it was about time that we started to drink more Export Cola. My only retort was "Yeah, Sure, Whatever", but in hindsight I'd have sat him down to an explanation of the joys of a summer coffee. What could be better than sitting on the 6th floor balcony of the Union Building,

partaking of an aromatic long black whilst the delicious afternoon breeze caresses your soft summer shirt? There is nothing like the engaging banter of a friendly bartista (you know, the person who serves

you).

Instead of this friendly lecture I could have handed my ignorant friend a copy of *In Search of Great Coffee*. This book is a global coffee tour that leaves you thirsting for an exquisite cup of the world's best "Joe". Sample the great blends of Europe, and when in Germany sample the exotic *grosse Tasse Muckefuch* (which we are warned is "not for the phonetically inclined"). Or perhaps you could try the House For Distinguished Guests in Japan, where only four people are seated at a time and a cappuccino can set you back \$217.

But coffee is more than just brown murky water with a price tag. It is

the source of debate and conversation. This book follows the great minds around the coffee shops of the world and allows us to remember that coffee is really just an excuse for a stimulating chat.

Anthony Paxton



Deadpan Business

Business According To Goblet.
Eliot Goblet.
 HarperBusiness.
 \$ 14.95

I was initially suspicious of this text. I quite enjoy Goblet on the TV; but as his humour is at least partially achieved by his deadpan mannerisms, I doubted his ability to translate this into prose. Oh yea of little faith, how very wrong I was.

Constructed along the lines of a textbook for business students - albeit a somewhat thin one - *Business According to Goblet* (or *BAG* for short) contains comprehensive advice on all manner of topics. Take for example the first chapter, Ex-

hibitions: Displaying Yourself in Public. Now what could be more amusing than this I thought, than to see some Yuppie strip to the bone (as it were). Leaving this chapter - ultimately unsatisfied - I went in search of the Goblet in the *BAG*.

Apart from regular plugs for himself as a business consultant, Goblet maintains a low degree of personal presence, restricting himself to the deliverance of homilies, parables and paraphrases of greater economists. Bollocks; if you expecting to extract any sound advice from this *BAG* you will be somewhat surprised, mainly because there isn't any.

Goblet displays his acumen with in depth analysis of the business letter, a good pointer is to ensure

you put in a PS, as this is always read first, indeed if you really want to attract attention, the entire letter should be a PS. Retailing tips are excellent, I was amazed at the importance of the north-east corner at exhibition stalls, and truly inspired by the possibilities I can now see in cardboard cutouts as cheap (and disposable) executives.

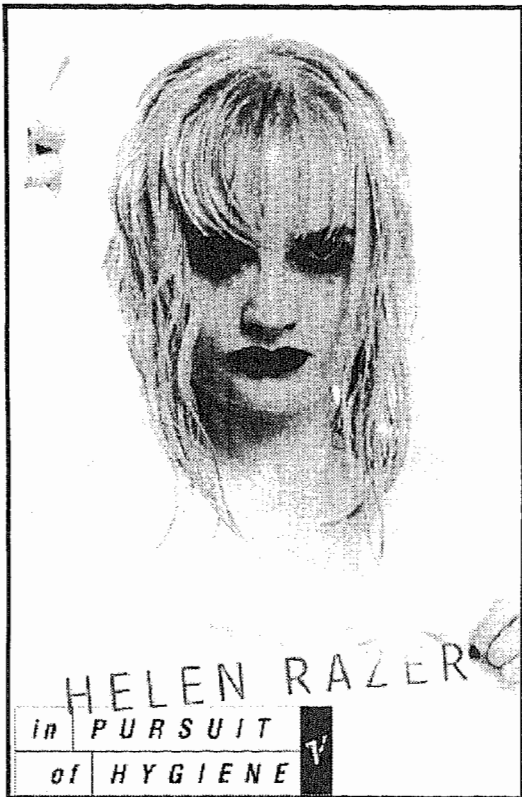
On the whole, *BAG* is a very funny book; it takes a fresh look at the world of business, and even for those of us with limited knowledge of the technicalities of the field, makes it all look very stupid. I recommend this book to all you serious students out there, as a cure.

Tom Stoddart

**BUSINESS
 ACCORDING TO
 GOBLET**



Satan and Bucket Bongs



In Pursuit of Hygiene.
Helen Razer.
Vintage.
\$16.95.

Scene: four people drinking draughts of schooner (ha ha) at the Exeter, reading aloud from

"Helen's never fail ten point check list for out-running extreme sexual disappointment".

1. If he has 'Satan Is My Black Lord And Master' tattooed on his scrotum, it's a fair bet that you will be sacrificed before your third climax.

6. With few exceptions, boys who play guitar are a sexual joke. Bass players are worse. Drummers are appalling. A keyboard player has no penis and the sound guy is a virtual Cro-Magnon. If you do a roadie then I have no sympathy and you shouldn't have been so naive.

9. Anyone who needs a bach flower remedy, an aspro or a bucket bong before a shag is a fool and a bad horizontal

mosher.

10. Check for hidden cameras...

Helen Razer's latest literary effort induces both laughter, and a sense of inadequacy at her incredible command of language and wit. Far from merely being amusing in

an off the cuff quotable way, her style of writing manages to be perceptive, intelligent, much-funnier-than-you-or-I-and-don't-bother-comparing-yourself-or-attempting-a-B-grade-rip-off-effort, and, y'know, amazingly profound. Part of "Nana Razer's" skill involves her ability to see through the cultural tools, pathetic relationships and lassitude lifestyle we emerge ourselves in, and tell it like it really is (to use a cliché). In commentary of the university years she opines: "On your trajectory toward a degree, the spectre of free-floating procrastination looms large. This, more than any other factor, probably accounts for student activism."

The tendency to dwell in a nostalgia aided extended childhood is parodied, and from the chapter entitled "Ten good reasons to turn thirty" she offers an analysis of the misuse of irony prevalent amongst twenty something types: "Pool is a manifestation of irony. By engaging in an activity that is considered grubby or yobbish, an individual throws their refinement into high relief...Irony can also be used as an excuse to join the Young Liberals."

It's tempting to deify Razer as a voice for a generation, or regard

her pseudo-philosophy as the definitive bible, were it not for the certain contempt this would inspire. Respite from Aunt Helen's "Razer" sharp wit (yes, I am aware of what a lame effort that is) so spectacularly paraded in her chapters on feminism, political correctness and "academic tossery", can be found in her "partial fiction" chapters that celebrate inertia, VCR's and composing one's dialogue only of words less than three syllables long.

Razer's book is as essential a feature of your university years as Victoria Drive parking fines, suspension from the library and asking people to define their entire existence and social validity with the penetrating question of "what music do you like?" With swot vac approaching, and the allure of summer, Helen reminds us of exactly what is so damn great about these fuzzy happy 'best years':

"At university, between the bouts of unsuccessful and ultimately nonorgasmic liaisons with guitar wielding louts, dollar-schooner nights at the union bar and impossible share-household arrangements, I somehow learnt to think..." Awww, hug please.

Georgina Neill

Hash and Heavy Metal

Max and Murray.
Darryl Mason.
Flamingo.
\$ 14.95

I must admit that I had some bias in approaching this book. Even though this is Darryl Mason's first novel I was already familiar with him as the editor of *Rebel Razor*, Australia's greatest local heavy music magazine. Not to mention that any book that has Pantera's *Far Beyond Driven* on its list of acknowledgments just has to have something going for it. The cover is presented in a kind of Mambo style, the whole presentation indicating a book of light comic relief, *Max and Murray* does contain a great deal of quirky realistic humour however it is far more than just this. Darryl Mason appears to have a lot more on his mind than simply humour. The book is written entirely through diary entries, taped conversations and written pieces by the two main characters. Along the way to the finale both express views on a great deal of issues. Often authors will give characters opinions and at-

titudes entirely unlike their own but here it appears that Darryl is expressing his own views through his characters, that the book is a light weight format to air some pretty serious concerns.

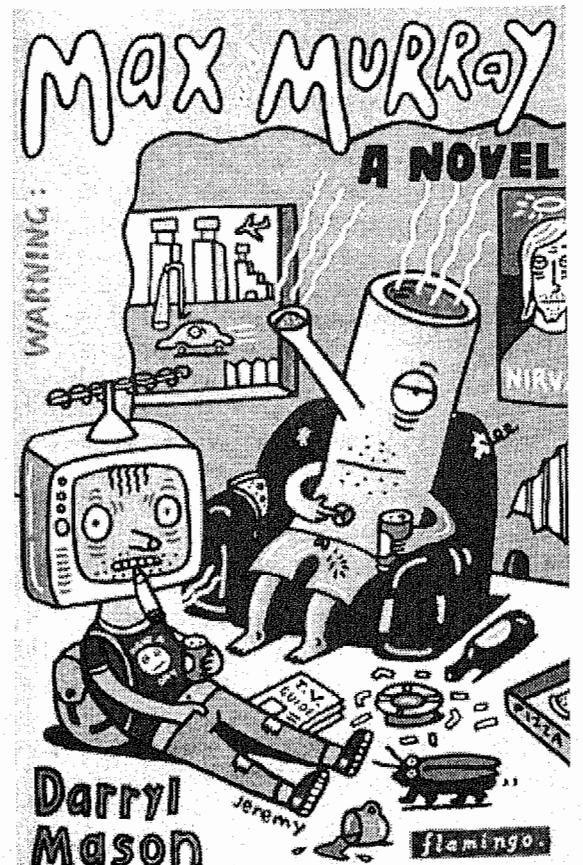
Housing, government, politicians, taxation, gambling, drugs, sex, relationships, designer label "grunge" and plenty of other issues are constantly commented on. Even if you don't take it in this way it's still a very entertaining read. Darryl has a very natural, almost speaking style. He combines skilled literary ability with a believable, down to earth, yet richly descriptive style. The book's cover does have a warning for frequent offensive language, drug use, sex references, and some violence. Sure, there's plenty of use of the magical "f-word", a decently raunchy bed scene and the two main characters smoke more than their fair share of dope (not to mention an interesting suggestion for Day and Night capsules of which I had not yet heard). None of these things I have trouble with, but for anyone who did, it is still written in such a natural way that you

would have trouble taking offence. It really does seem like a couple of guys down the block but with enough wry humour and unusual goings on to keep it very alive, especially when they really begin to show signs of having had enough of each other's company.

Max and Murray doesn't exactly contain an engaging plot line. The ending may leave you thinking a little along the lines of so what, but then again that's probably the point. What you will get when you reach the end of the book is satisfaction at having read an entertaining, sometimes humorous look at two drug smoking, heavy metal listening, friends who along

the way expound some very interesting views on life and living.

Daniel Watson



The Masked Crusaders

A Booke of Days.
S.J. Rivelle.
 Pan UK.
 \$ 16.95

The Crusades at the end of the eleventh century are one of the darkest episodes in history, when tens of thousands of European Christians travelled eastwards to seize back the holy city of Jerusalem which had been blockaded by Turkish Muslims. The atrocities committed by both sides in the name of God were incredible, particularly considering the alleged purity of the Crusaders' goal. Part of the problem is that Pope Urban of Rome had effectively promised every man who took part in the mission complete forgiveness for all their

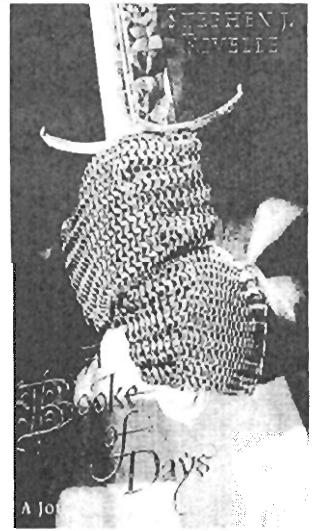
sins, past and future, and so all of the 'civilised' western warriors felt able to act with impunity.

A Booke of Days is written as the journal of a French nobleman who joined the Crusade in 1097. Roger, Duke of Lunel, leaves his home to retake the home of Christianity in an attempt to assuage the guilt he feels over the suicide of his wife's first husband. He is present at all the major historical events of the conflict and describes them vividly first-hand. The detail here is impressively accurate and, as a fan of the brilliant Terry Jones (of Monty Python fame) *Crusades* TV series that was on the telly last year, it was nice to see some of the more spectacular moments

brought to life on the page. In fact, my only criticism of this book is that it isn't a genuine diary salvaged from hundreds of years ago, since it would be fantastic to read all of this stuff and know that they were the words of a man who had been there. Stephen Rivelle has done a remarkable job.

Anybody interested in decent historical fiction would be a great candidate for a lobotomy if they passed up a chance to read this book. As an account of one of the most blood-thirsty, misguided and bizarre periods in human history, as well as one man's struggle with faith, love and redemption, it would be hard to beat *A Booke of Days*.

James Morrison



And Other Boney M Classics



By The River Piedra I Sat Down & Wept.
Paulo Coelho.
 HarperCollins.
 \$ 17.95

This novel is the story of true love, religion and the feminine God! Sound scary? It's not. It tells the tale of a young woman seeking the man she loved as a innocent child, and vice versa. The only catch is he has the gift of healing and a special role to play in the feminine God's mission which will eventually transform the world.

When I started reading and all the stuff about faith and other

religious topics came up, I felt uncertain as to whether the book would in the end be a critic or champion of religion. In many ways it was neither, even though I did feel the book was having a dig at the rigidities of catholicism (and why not?). It did emphasize for me the importance of faith in what we believe in and the difference we can make in the world. But it did not make me feel like running out to church on Sunday.

The story is quite interesting and I found myself waiting for a painful, sorrowful ending. I will not say what happens, but the ending was not quite as I

thought it would be, or maybe it was but I thought it shouldn't have been. This is due to the fact I found myself with two pages to go, thinking "Wait! It can't end now, that's just not good enough." But it passes in retrospect.

The book is easy to read and the author expresses the feelings and the transformation Pilar (the main character) is going through very well. Which makes it quite an enjoyable read. Or maybe I'm just being soft because it's the first book I have read for ages. Who knows? My advice is get into it.

Jamie Lowe

Let Your Fingers Do The Eating

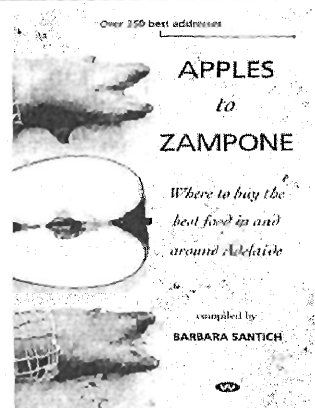
Apples to Zampone.
ed. Barbara Santich.
 Wakefield Press.
 \$ 19.95

Reviewing *Apples to Zampone* is sort of like reviewing the new Gregory's street map. Or maybe the latest White Pages. It's a list of all the coolest places to get food in the whole of South Australia. We're talkin' your real food, not that McDonalds rubbish. Fresh fish, fresh bread, pasta - it's all there. And they tell you the right places to go, too. You know, the sort of places

where they pronounce metwurst as metvurst. Your authentic, grass roots suppliers. Oh yeah. The body of the text is divided into chapters depending on which region of the state you plan to concentrate your shopathon on, as well as an A to Z list of the stuff available. It starts at Apples and ends at Zampone. That's where they got the name, you see. Anyway, it's not really the sort of book you'd sit down in the bath to read from cover to cover, but it ain't s'posed to be. It's s'posed to be a damn handy reference book for track-

ing down, say, zampone when you have a craving that only a good serve of genuine zampone will satisfy. And it serves that purpose very well indeed. Why, just the other day I was trying to concentrate on, um, something and I couldn't 'cos all I could think about was wrapping my lips around a good, healthy portion of "Zampone is a boned pig's foot stuffed with minced pork and fine strips of pork skin, which give it a luscious, gelatinous texture...."

Mark Scruby



It's Just a Feeling

Emotional Intelligence.
Daniel Goleman.
 Bloomsbury.
 \$ 16.95

"Can't we get you on 'Mastermind', Sybil? Next contestant Sybil Fawltly from Torquay, special subject the bleeding obvious."
 John Cleese, *Fawltly Towers*.

You know when you're watching TV or listening to the radio, and on comes a report about some research study that has taken up heaps of money only to find out what everyone knows anyway, and could have told them for the price of a phone call? Well, *Emotional Intelligence* is full of 'em.

Don't get me wrong. I don't have a problem with stating the obvious. But when a writer spends nearly 300 pages doing so it all gets a bit too much. At the bottom of each page, you feel like saying "Well, *derrr!*"

According to Goleman, emotional intelligence includes self-awareness and impulse control, persistence, zeal and motivation, empathy and social deftness.

These, he claims, are the qualities that mark people who excel: whose relationships flourish, who are stars in the workplace. No! Really? You don't say!

I don't disagree with that particular aspect of Goleman's argument. But there are one or two things that irked me somewhat. Firstly, his stress on the neurology underlying emotion. Every feeling is reduced to being an effect of the brain's circuitry. What happens to good and evil in such a system? Do passion, envy and hate become a tangle of neurones? Do sadism, molestation and cowardice become meaningless terms? Does murder still mean anything if it is reduced to cells and molecules, synapses and neurotransmitters? And is love still so great if it is just a bunch of action potentials rushing along axons? Perhaps there are some details we are better off not knowing.

Secondly, Goleman recommends that emotional intelligence be taught at school - that is, classes in which kids learn to get in touch with their feelings (I

can see it now: classrooms across America - Goleman is a Yank, surprise, surprise - with teachers with peg-on-the-nose voices and the most irritating accents imaginable, all chanting "sharing is nice" and other such puerile dogma - that one's for you, David). Has he never heard of parental responsibility? Surely this is personal stuff, and should be learned at home. Or does Goleman regard parents merely as donors of the sperm and ova that become the piles of cells and neurones (that he seems to regard people as being) that exist only to populate institutions?

If a criminal ever gets up in court and says "It wasn't my fault. My amygdala made me do it", I hope the judge throws the book at him. Preferably this one. It's a nice try, but it just doesn't work. I can't sanction the increased in-

THE NUMBER ONE BESTSELLER

EMOTIONAL INTELLIGENCE

WHY IT CAN MATTER MORE THAN IQ



DANIEL GOLEMAN

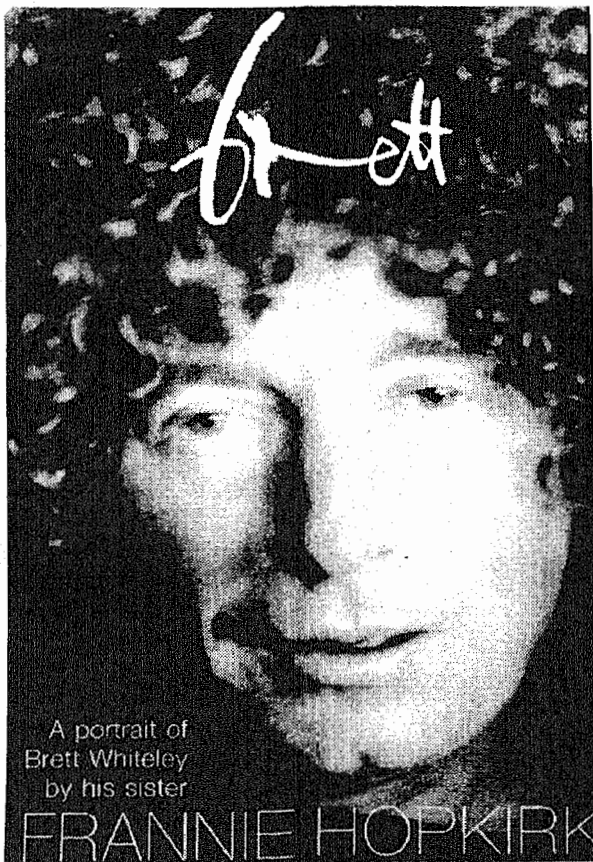
stitutionalisation of society as a cure to its 'decay'.

Paul Bradley

Frannie's Brett

Brett: a portrait of Brett Whiteley by his sister, Frannie Hopkirk.
 Knopf.

When I mentioned to a friend that I had read and enjoyed



Hopkirk's *Brett*, she responded sceptically, "Well, of course you know that she didn't see him for years and years!" Thankfully, Hopkirk is honest about her relationship with her brother - there were periods during which they were estranged, sometimes she hated Wendy, she felt exploited when the Whiteleys descended upon her home for yet another abortive "geographical" - and this saves the book from becoming either a pompous analysis of the man or a see-no-evil, hear-no-evil, speak-no-evil adoration of Brett as god. As an unashamedly subjective account of the Whiteley family it provides a pleasant counter to the Hilton/Blundell "public record" version.

Hopkirk's loosely chronological narrative is divided into three sections

- "Childhood", "Leaving" and "Returning" - not so much derived from any distinct stages in Whiteley's life but rather from stages in Hopkirk's relationship with him. "Childhood" ends, therefore, at the birth of Hopkirk's first child, an event which transforms them both: "When Brett was notified of the birth he ran triumphantly down Lucretia Avenue like the Town Crier: "I'm an uncle. I'm an uncle!" (120). "Leaving" covers time spent away from Australia by both brother and sister but concludes with Hopkirk's return to Australia, Whiteley having returned several years earlier. "Returning" could best be described as a twenty-year truce. All three sections are coloured by the heroin addiction which would cause Whiteley's death but Hopkirk does not dwell unnecessarily on this well-known aspect of her brother's life, preferring to present an alternative to the "media-inspired myth" of the artist.

Brett deviates from the conventional model of the modern biography on a few counts. Hopkirk's own memories of her brother, supplemented by extracts from her journals and letters to him

and to her parents, form the bulk of the text. She consulted many of Whiteley's friends and some of their reminiscences are included, but these are subordinate to the overall emotional narrative. This subordination is sometimes a little jarring, and while I found that Hopkirk's text read well overall I felt occasionally frustrated by her failure to integrate those accounts. Authority would doubtless have become a problem had she omitted them entirely, but they might have been better placed as appendices to her own story.

That this book is very much Hopkirk's story is emphasised particularly in the central section, where she strays perilously close to overwhelming the biographical intent with her own autobiography, however she eventually provides us with just enough "Frannie" to put Brett into context. The reader might not normally expect to learn so much about the narrator of a biography, but in this case it seems appropriate background for the portrait. *Brett* is a loving and witty account of a person and an artist.

Helen Kay

I Am Feminism

DIY Feminism.
ed. Kathy Bail.
Allen & Unwin.
\$ 19.95

Feminism has become a 'dirty'

word to many, conjuring up images of male hating, hairy armpitted, protesting, 'freakish' females. With the all too often heard cliché 'I'm not a feminist, but....', it is often said that feminism today is being abandoned by the current generation. *DIY Feminism*, edited by Kathy Bail, includes many interesting and varied accounts from young females of today that are striving for and living feminist ideals in their own unique way. They are a 'group of women who recognise and appreciate the developments of the past 25 years, who do not take them for granted. These

women have taken hold of their opportunities and are forging ahead with great strides. Surely this is what feminism had hoped to achieve - a society where women can take advantage of opportunities they have earned.'

The spirit of this generation of feminists is a 'do-it-yourself' attitude which is changing the face of the women's movement. Rather than witnessing women protesting publicly which was characteristic of earlier generations we are seeing women wanting to be identified through their interests and passions with ambitions and beliefs that fit a broad feminist agenda. Women of our generation have grown up with some sort of feminism which many take for granted, such as the opportunity for birth control. However, there is a need to constantly question and evaluate what is feminism in a constantly changing society. As Lisbeth Gorr (aka Elle McFeast) said 'Feminism, like me, is a work in progress'.

Kathy Bail, the editor of *DIY Feminism*, is a Sydney based

journalist and is now editor of the *Rolling Stone* magazine. Credit must go to her for achieving a diverse, interesting, informative and entertaining collection of personal interpretations of feminism. Many familiar names appear as contributors such as Senator Natasha Stott Despoja (the youngest female senator in history), Lisbeth Gorr (aka Elle McFeast), Kaz Cooke, Janet English (member of Spiderbait), Adalita Srsen (member of Magic Dirt) and many more. As Kathy Bail says in the introduction 'Like most of the contributors to this book, many women play down the fact that what they do day-to-day adds up to something substantial. They have been told they can do it and they're quietly proving it.' Do I sound like I'm trying to sell the book? Well I think you get the picture, it's a great inspiring book that breaks down the outdated stereotype of a feminist and also makes me appreciate being female in the current generation.

Josie Simpson



Irksome Idolatry

Make Me An Idol.
Katherine Scholes.
Macmillan.
\$ 19.95

Jane Leaves the Wells rewritten as an airport novel for the '90's? Maybe. *Make Me An Idol* seems ready to be a family saga in the opening chapter, but oddly enough doesn't quite manage to be that. Or anything else, really. Romantic sub-plots are thwarted, examinations of American popular culture are abandoned and what should have been the novel's driving theme - Zelda's search for self-identity through her search for her mother - is dragged over so much ground that in the end it seems to have been stretched rather too thin.

To summarise: Zelda has been brought up on Flinders Island by her lefty-lawyer-turned-fisherman father, James. She believed her mother to be dead, but at twenty discovers that this is not so - Ellen has apparently returned to the U.S. and her identity as the "first real American ballerina". So Zelda goes looking for her mum. Here

begins a dramatic tale of lies and deception lasting over forty years and spanning - oops! Sorry. I got carried away in the splendour of it all. Let's get back to business, shall we?

My main complaint about this book is concerned with its over-complex setting. Scholes describes her scenes well in places but for the most part she relies on the reader's own knowledge (or misconceptions?) of locations ranging from Flinders Island to Rishikesh. The dramatic changes in location (geographical and chronological) and the lack of atmosphere caused me no little confusion: I found myself having to look back through the novel repeatedly in order to work out where the characters were. I acknowledge that *Make Me An Idol* is intended to be a "journey of self-discovery", but is the world tour really necessary? (I suppose it would make for a great list of locations were this ever to be shot as a film.)

The characters are largely stereotypes, although Scholes deserves some kind of award for her use of an environmental

consultant in the role of tall, dark and handsome stranger. Most of the supporting characters add little to the already stilted settings, and the descriptions of domineering mothers, predatory agents and lame Russian dance mistresses lurking about Ellen's ballet school would be comic were Scholes not so deadly serious about every last detail of Ellen's tortured life. Overall the characters are puppets in Scholes' theatre of pop psychology, and even that becomes tiresome after the first few flashbacks.

Frankly, I'd rather read *Cleo*. The magazine would be cheaper: while the large format shows off Maikka Trupp's rather lovely cover photo to great advantage, I can't really

see why else it might have been used. Hmm. Perhaps I'll leave it there. In five words? How about, "It has a pretty cover"?

Helen Kay



The 1997 Australian Playhouse

A reflection of contemporary Australian life is the predominant theme in State Theatre's 1997 season of Australian Playhouse.

Following the success of this year's inaugural season, executive producer Chris Westwood said at last week's season launch that the works will reflect on some of the enormous changes undergoing Australian society as it approaches the millennium.

Works to be featured during the year include Farhana Sheikh's *Tales From the Arabian Nights*, David Williamson's *Don's Party*, Robert Hewett's *Gulls*, Debra Oswald's *Gary's House*, Peter Kenna's *A Hard God* and Michael Gow's *Away*.

"I was chiefly concerned with this notion of mainstream Australia," she said. "Unfortunately people like Pauline Hanson have given it a bad reputation, but we know that she is a minority, so that I have therefore put together a group of plays that illustrate the positive elements of mainstream Australia."

"Tolerance is one aspect of Australian society and we are one of the few democracies left in the world and I think this program emphasises qualities such as these that makes Australia so special."

This year's season saw the launch of the company's Australian Playhouse concept and while many concerns had been initially expressed about the viability of such a idea, strong audience response has confirmed Westwood's belief in the project.

During the year a survey of subscribers commissioned by State Theatre saw a return rate of 30 per cent with 92 per cent of respondents "quite" to "very satisfied" with the Australian Playhouse.

"In one way I was very surprised with the level of confidence expressed in our new direction but on the other hand when I have been canvassing au-

diences personally during the year they have been commenting on how they have been enjoying the shows," she said.

"I feel that I have been vindicated." While Australian Playhouse will feature only Australian plays the company will branch out with its outdoor season of *Tales From the Arabian Nights* in the Amphitheatre following on from the tradition of *Solstice* and *Medea* from recent seasons. Although not a local work, Westwood believes that it is complementary to Australian Playhouse and makes a comment on Australian society.

"I don't have a view that the outdoor show has to be Australian," she said. "I think that by using the Amphitheatre it gives us more scope with the range of productions and the fact that *Solstice* was a local work being presented this year, was more by accident than design."

"Yet I believe that this production will correspond to other productions as it will pick up on the Middle Eastern community that exists here. We have had productions that tap into the Italian and Greek communities in recent seasons, so it is good to have a different focus."

In addition to the Australian Playhouse season, 1997 will mark further innovations for State Theatre with the appointment of Rosalba Clemente (director of *The Club* and performing in *The Shifting Heart* in 1996) as associate director. Next year will see Clemente directing *Don's Party* and *Away*, along with a touring production of *The Club*. Another interstate production from the 1996 season will be Nick Enright's and Terence Clarke's musical *The Venetian Twins*, which will be presented at the Victorian Arts Centre.

Following the success of the Australian Playhouse/Currency Press play script programs, the company is planning to extend the cul-

tural impact of The Australian Playhouse through a collection of essays to be known as Writing The Event. Writers include Dennis Altman, Amanda Lohrey, Anna Maria Dell'Oso, Humphrey McQueen and Don Dunstan with the essays (focusing on works from this year's season) to be published on the internet and in the play script programs.

With the arts strongly affected by the Federal Budget cuts, Westwood admitted that the cuts to funding was another factor when determining next year's program, illustrated with the reduction in the number of productions to six shows.

"The cuts do make it more difficult as the fewer shows that one does, the more pressure is on each one to be successful," she said.

"One of the biggest problems we have is that the State government funding only goes through to June, while our Federal grants through the Australia Council operate on a calendar year basis. We are the only state theatre company that has this funding arrangement and with the State funding being the biggest slice of the pie it means that quite often I am planning programs without knowing just how much money we will be receiving."

"For instance this year, when the State Government funding was reduced it forced me to cut out a show from next year's program as we were already committed to this year's season. I have tried to get the State Government to agree to calendar year funding but I have been unsuccessful so far."

While the 1996 season had an emphasis on classic Australian productions such as next year's season will concentrate more on contemporary works, although there will be the productions of

such classics such as *Don's Party* and *A Hard God* which are both over 25 years old.

Pleased with the overall product planned for next year, Westwood has no particular favourite.

"All the shows have their particular strengths, but I think the most popular productions will be *Gulls*, *Don's Party* and *Away*," Westwood said. "*Gary's House* will attract a younger audience while I think *A Hard God* will be entice the more serious theatregoer."

Fontella Stuart Koleff



TRAVEL VIETNAM ON US!

"Tales from the Other Side" presents the most comprehensive and up to date guide book available to this unbeatable Asian destination.

Designed with the Austudy induced budgetteers in mind, "Vietnam by Travellers for Travellers" is an invaluable asset to anyone wanting to visit the country and leave with more than a suntan.



Features include:
56 Detailed Maps
Comprehensive language section
Loads of cheap sleeps
Much, much more!!!

ONLY \$19.95

Tales From The Other Side
PO Box 1880 Dee Why NSW 2099 Australia
Available at all good book stores, distributed by Tower Books.

<http://www.usyd.edu.au/~bdrewnia/tales/tales.htm>

North Terrace

OPTOMETRISTS

Elizabeth House
231 North Terrace
Adelaide

Quality Eyecare

Telephone: 223 2713

Quality comprehensive
eyecare and eyewear
Eyewear with appeal,
performance and value
The widest scope in
professional and
clinical service

15% Savings to Student Card Holders

Oops...

With the stress of the university cuts and approaching exams, Secret Squirrel got slightly confused at the Meryl Tankard Australian Dance Theatre farewell drinks before the company jetted off to North America to perform *Furioso*. While the dancers would have dearly loved to receive a \$10,000 cheque from patron Patricia Wynn, as pocket money, in reality the figure was \$1000. Secret Squirrel apologises for the extra digit that managed to find its way to the figure. At least Squirrel's perplexity about the jokes that were abounding about the money being barely only being enough to pay for New York tips has been answered...

A joy to behold

Dark Paths
Junction Theatre
Oct. 22nd

Have you wrestled any demons lately? Dark Paths by Stephen Sewell will take you into the ring, but don't expect to leave there unscathed. Continuing Junction Theatre's marvellous season of new South Australian plays, Dark Paths is both not to be missed and not for the faint-hearted. Anna Linarello and Syd Brisbane appear in this collection of three short pieces, with the sensitive direction of Geoff Crowhurst. The programme consisted of "Nil - a monologue for a woman", "Cat - a monologue for a man" and "Buried" featuring both actors, with much needed short intervals between each piece.

In "Nil" Anna Linarello occupies a stage empty but for a single chair. She addresses an unseen lover, ranging around the stage as she takes us with her on an amazing journey of lust, desire, betrayal, and the raw places laid bare by an obsessive relationship gone wrong. Linarello's command of the script and the character is flawless. She moves between rage and flippancy, wincing vulnerability and bitterness, with a naturalness and stamina rare to see. No one who has ever known passion can fail to be shattered in some way by her portrayal.

Syd Brisbane as "Cat" in the second playlet equals Linarello's intensity and thorough crafting of a recognisable character. Cat has sworn the everyday world he grew up in, and has exiled himself in the

bush. He articulates Sewell's theme of finding a sense of identity and reality through plumbing the fetid depths of the psyche. In one harrowing section he addresses his unseen companion, who is on the run after the rape and murder of a nine year old girl, telling him to forever cherish the memory of this transgression as one moment of being truly himself. Brisbane's Cat plays innocence lost in a chilling way that still creates some empathy for this bush philosopher gone awry.

During the break before the final play, the anticipation of the audience was very obvious. Could these two compelling and skilled solo actors create for us something as gripping as the previous pieces when together? If anything, "Buried" provided the most telling piece so far.

The themes of woman's identity being lost and gained through connection, and the man's through isolation, were gathered up and made explicit. "Buried" showed us manipulative, dependent, and obsessive 'love' at its worst. One has to wonder though at Sewell's perception of humanity. Yes, we must be aware of the 'dark paths' within ourselves and others. But I (and others in some vigorous after-play discussion) felt there was little to be gained in treading them so thoroughly as the characters in Sewell's play. How wonderful though to see a script and direction so perfectly and powerfully executed. Virtuoso performances from Brisbane and Linarello are a joy (albeit an excruciating one) to behold.

Fiona Sutherland

Lots of fun for everyone

The Dark
Rock'n'Roll Circus
Playhouse Theatre
Season Closed

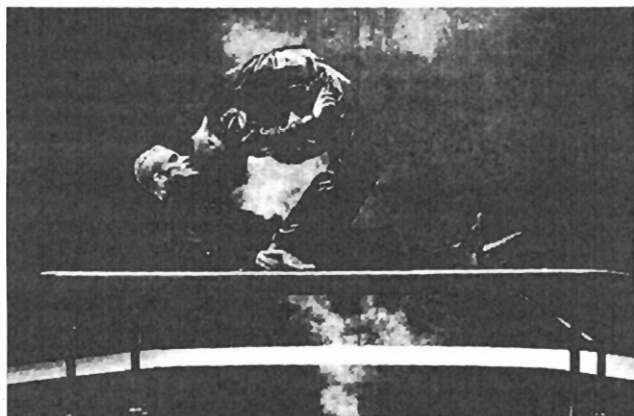
The Dark is the latest production of Brisbane's Rock'n' Roll Circus, the same guys who produced last year's *Body Slam*, whose productions are aimed towards the more mature end of the circus market. I feel that I am able to say, without the slightest qualm that this is the most erotic, energetic and amusing production I have encountered so far. The Dark is indeed, very, very dark as the setting is surreal and creepy, while the characters range from downright strange, to sadistic, masochistic, amusing, and incredibly erotic. Displays of human strength are scattered throughout the show, as one of the main men,

changes his clothes, and stands up and down while carrying the full weight of a woman on his neck - ouch! The latter and the former individuals collaborate in a series of sensual, sexy, saucy performances in which their bodies (all muscle of course) support each other mid air, climb each other and basically do a whole lot of amazing things that I never thought any human could possibly do... I feel rather lazy and flabby after watching these two perform. A suave singing bloke provides verbal entertainment as his songs are quite amusing as are his physical theatrics that he performs during them. A variety of sexualities and quirks are displayed, in a sentimental and perverse light. There was no direct narrative, just a collaboration of sequences, some connected, some not. All in all,

it was brilliance, I loved it, you'll love it - it's just a hell of a lot of fun for everyone. But I must ask: why do they

have concession prices for children?

Fiona Sproles



But where was Alex Dimitriadis?

Romeo and Juliet.
Take the Couch Youth Theatre Co.
The Century Theatre.
Season Closed.

It is amazing just how close our highschools are to *Heartbreak High*. I don't know how many students at Uni remember what it was like to be an annoying secondary student, but I was treated to a startling reminder at this performance. The production itself was excellent. Imaginative stage and prop devices excited my attention, and the idea of *Romeo and Juliet* set in a nightclub was intriguing to say the least. These positives aside, it was with some trepidation that my colleague and

I entered The Century Theatre (cum nightclub) at Immanuel College. The audience was mostly comprised of 14 year old pre-pubescent brats. This rabble had no interest in watching theatre, least of all Shakespeare. It was hard to spot the difference between performers and teachers, as both were engaged in keeping the attentions of these ignorant, yet attractively arrogant whipper-snappers. To put on a radical performance of the Bard's work, in front of an audience that doesn't give a shit, is just asking for trouble.

That being my major bitch about the production, it is really unfair to attribute my poor response solely to the actors and crew of Take The Couch. It is hard

to perform in front of a disinterested mob at the best of times. However the actors did not confront this difficulty as well as they should. The performance demanded some interaction from the crowd (I think this was meant to create that club atmosphere), but the aggressive attitude of the players (in their attempt to communicate the hatred between the Capulets and the Montagues). I think the director saw La Fura del Baus too many times during the Festival. All in all I think that Club Verona was an ambitious and interesting attempt, but I think that it would have worked better on Rundle St.

Anthony Paxton

CONTEMPORARY
THAI CUISINE

SELECT LUNCH
\$5.80

LUNCH -
MONDAY TO
FRIDAY

DINNER -
EVERY NIGHT

20% Discount on
presentation of this voucher
One voucher per table.
Valid Sunday to Thursday.

187 Rundle Street
Ph: 8223 6855
Fax: 8223 7748

Sweetwater

THE LAMBASTED

Harold was dragging his feet, dragging them in the inane hope that they would pull him back to where he had come from, so that he could do over what he had just done. Instead, they kept propelling him forward, to face the consequences. His left foot was dragging somewhat more than his right, owing, as he always maintained, to an old football injury. His imagined lack of sporting prowess was in this instance his undoing, for the left foot snagged in an upraised edge of rug, and Harold was sent sprawling onto his face. The miniature in his hands was lost, flying forward too far for him to even entertain any notion of catching it before it hit. His hands made only the perfunctory effort to prevent self injury, and his head hit the ground quite hard. Milliseconds after condemning it to a long and torturous existence in Hell, Harold made a silent, brief prayer for the rug under his face, for preventing any serious injury. Then he remembered who he was, and cursed it again, for preventing his death, which would have excused him from the confrontation he was on his way to having. People were making noises above and around him, some of the sympathetic, condescending variety that a person had a right to at a time like this, and some of the juvenile laughter and taunting that others seemed to feel was their right. Harold was beyond giving a damn either way.

He lay there for some time longer, and not a single helping hand was offered him. He was uninclined to get to his feet anyway (any excuse to delay the inevitable), and was certainly not going to get up if he had to do all the work himself. He daydreamed briefly, imagining himself... somewhere else. His imagination was not what it could have been, but he knew where he didn't want to be. That was right here, right now, as well as in life. His life was a miserable one, he told himself, not for the first time. He never seemed able to do anything right, and something in his face made it easy for people to yell at him. He was convinced that this was the reason; sure, he screwed up a lot, but normal people screw up, and people just look at them and go *Ah well, never mind. Bastards.* But they were always willing to lay into Harold. And he was getting just a bit sick of it. *Powerless*, he thought to himself. *Nothing I can do about it anyway. It's my face. My nature.* His mind blanked for a second, having reached the end of the familiar train of thought. *It sucks, though.*

Someone kicked him in the side, drawing him back to reality. Not that his mind was much escape. He rolled, gingerly, away from the attacker. He wheezed. A large, impressive looking man was there. He was, surprisingly, not wearing steel-capped boots. He was also quite large and looked prepared to take advantage of the fact. "Get the hell up off my floor!" yelled the man. A commanding voice. Nothing new there. "You lazy sods, you walk into my place of business and you bloody think you can have a nap on my floor? Is that what this is? 'Cause we got security, pal, and if you don't get your arse out of here, or at least the hell off my rug, you'll find out about our security in full! Or are you incompetent? Is that it? Can't

walk a straight line? It's not that bloody hard! Here!" Harold's head bobbed dangerously as he watched the man demonstrate the art of walking back and forth. He noted, somewhat bitterly, that the man did not attempt the rather tricky transition from rug to non-rug. Harold didn't think it was worth raising as an argument. He lifted himself woozily from the ground and staggered a few steps down the corridor. "That's the bloody spirit!" he heard from behind him. "Just see if you can make it outside, chump! It's not impossible - I've seen it done!" Harold felt a boot in the back of his pants, but managed not to fall over and even moved a little faster.

He eventually arrived on the street, having staggered down several (he'd lost count) flights of stairs. He wandered blindly across the street, and although he was aware of the screeching of tyres and the honking of horns (he even thought he heard the word "moron"), he paid them no attention, as though they were a part of a landscape that he wandered everyday. As indeed they were. He clutched the miniature in hand, simultaneously relieved and disappointed that he had managed to pick it up while being kicked in the arse. Relieved because it was probably the right thing to have done, and he was proud, yet disappointed because the miniature itself was a symbol of his earlier failure.

He stumbled into the church across the street, slamming the door twice, open and shut, and both times too loudly for his liking. The minister was at the far end of the hall, arranging the Nativity Scene. The Nativity Scene which was revered throughout the community for its originality (an original nativity scene is a rare thing) and its stunning fireworks effects. The Nativity Scene which was (reputedly) renowned throughout the country as the best anywhere. The Nativity Scene which Harold, in his blundering stupidity, had managed to cock up.

"Harold," was the minister's greeting, full of trepidation yet of a forced kindness only religious leaders and kindergarten teachers can produce. "How did you fare?"

Harold was beyond words, and his hope that his nose was bleeding and would conjure up sympathy had obviously gone unfulfilled. He had nothing left but to offer the minister the miniature he held in his hand. It was a giraffe.

"Harold, this is a giraffe. It has no place in a nativity scene."

Harold nodded meekly. *The meek shall inherit the Earth*, he thought.

"Harold," the minister threw his arms about in exasperation. "It was a simple task. You... you're obviously incompetent, but we always thought you could be of some use." The minister turned and looked despairingly at his ruined Nativity Scene. "We shouldn't have entrusted you with the Nativity Scene..." his kindness failed, overrun with fear for his Nativity Scene. "but, Harold, this a goddamn giraffe! Do you know that? Do you know the difference? This," he waved with the giraffe, "is not a lamb... bastard."

Chris Slape



238a Rundle Street Adelaide
 Phone (08) 223 2335 Fax (08) 223 6119
 Open seven days til late

**MIND FIELD
 PRIZE FRENZY!**

**BOOK OF THE WEEK
 CRAZY SEXY COOL
 (LITTLE BROWN)
 \$49.95**

**THANKS TO MIND FIELD BOOK-
 SHOP (238A RUNDLE STREET), WE
 HAVE A \$60 BOOK VOUCHER TO GIVE
 AWAY TO THE WRITER OF THE BEST
 PIECE OF FICTION (POETRY OR PROSE)
 PUBLISHED IN ON DIT EACH MONTH.**

**JUST DROP YOUR ENTRY
 (WITH A CONTACT PHONE
 NUMBER SO THAT, IF YOU
 WIN WE CAN CAN FIND YOU)
 INTO THE ON DIT OFFICE.**

What do you want from me?
 I wish you wouldn't
 pressurise me
 analyse me
 criticise me
 your constant worry's just bemusing
 don't CARE so much - it's just confusing
 I laugh although it's not amusing
 otherwise
 I'd have to cry and in your great concern
 you'd stifle me.

Shut up and LISTEN to me!
 Great music has its
 highs and lows
 and fierce crescendos
 - then pianos -
 the music isn't all intense!
 It is - quite simply - common sense
 the softly playing instruments
 provide for us
 far greater power by the very CONTRAST,
 can't you SEE?

I need to step away.
 Enough's enough of
 passionate fears
 dramatic tears
 extreme ideas -
 I NEED your triviality
 relaxing your monopoly
 some spaces to be only ME
 I'm begging you-
 I love you but I cannot court insanity this
 way.

ERICA CARTLEDGE



Haunted it ain't.

Haunted
Wallis Theatres from 21 November

Lewis Gilbert's adaptation of horror novelist James Herbert's *Haunted* steers clear of the writer's usual blood, guts and creeping paranoia, preferring instead to concentrate on a slow, sinister series of developments that affect paranormal investigator David Ash (Aidan Quinn). A sceptic of long standing, Ash is called in to help an elderly woman who claims to be dwelling in a haunted house. Once there, Ash is drawn to the woman's beautiful grand daughter Christina

(Kate Beckinsale), while also being done tremendously well to succeed. This, sadly, doesn't quite make it, despite the quality of the individual people involved, such

Director Gilbert says that he was drawn to make this film because, having made more than thirty movies, he'd never done a ghost story. Unfortunately, therein lies the problem. It's not that this is actually a *bad* film, it's just that ghost stories are inherently illogical and, usually, pretty bloody silly, so they have to be



Wanna join us?

as Quinn, Beckinsale and Sir John Gielgud in a small role as the local doctor.

Halfway between a Merchant Ivory film and an inferior episode of the X-Files, this needed something extra to give it a bit of a kick. The twist at the end was kind of nice, but not enough, and why Ash is mixed up in it at all isn't clearly explained. It even has one of those *the end... or is it?* type of finales that always look a bit contrived. Go and see it if you're a Quinn or Beckinsale fan, but don't expect any life-altering experiences.

James Morrison

We are not in Kansas anymore, Toto

Kansas City
Greater Union Cinema



Robert Altman and the cast of his upcoming film *Pret-a-Porter II: the Jazz collection*.

Kansas City, according to Robert Altman (co-writer, director, producer), was the place to be in America in the thirties. Situated pretty much in the dead centre of the country, people were always coming, going or passing through. It was a place where lives crossed and intertwined. And, most importantly, it was the place where a young Altman grew up in the jazz clubs, witnessing the burgeoning of the great Kansas City jazz scene. *Kansas City* is his

portrayal of a mood and movement that he felt surrounding him as he grew up.

The publicity claims that the film features the greatest collection of jazz musicians ever assembled. I don't know enough about jazz to confirm that, but even I knew some of the guys, and I know good jazz when I hear it. This was it. There's about twenty musos in the ensemble, and, as an underscore to the events in the movie, they are quite superb. They're not really an underscore at all, they are more a part of events, as highlighted by a brilliantly long saxophone duel in the middle of the film. If you're a jazz fan, you'll want to be looking out for the soundtrack album ("The jazz record of the decade!").

There is an actual narrative involved here as well, although it really isn't all that important. It serves to highlight the manner in which people can affect the lives of each

other, suddenly and without warning (in the spontaneous nature of jazz), and also echoes the chaotic nature of the times. Johnny O'Hara (Dermot Mulroney, *Living in Oblivion*) gets nabbed robbing a passenger in a cab. The owner of the cab company, Seldom Seen (Harry Belafonte, *The Player*), based on an actual real-deal gangster, is not pleased and has his heavies bring O'Hara in. His wife Blondie (Jennifer Jason Leigh, *Single White Female*, *The Hudsucker Proxy*) goes nuts and concocts a ridiculous plan to rescue her husband. She kidnaps Carolyn Stilton (Miranda Richardson, *The Crying Game*, *Enchanted April*, *Damage*, and a long way from playing the Queen in *Blackadder II*), the laudanum-addicted wife of a prominent political advisor (Michael Murphy), and tries to make a straight swap for her husband. Somewhere mixed into this is a young Charlie Parker (Albert J. Burnes), real-life jazz great who grew up in Kansas City, observing events and being affected by them, perhaps in much the same way as Altman himself was.

Richardson is superb as the perma-

nently drugged-out Mrs Stilton, playing the nervous, tightly-wound woman with an air of strange coolness which never quite makes it to the surface. Leigh is also good as the tough Blondie, although she is overshadowed by Richardson as they share nearly all of their scenes. Belafonte makes a great gangster, despite (or perhaps because of) his gravelly voice being difficult to make out at times. He tells a well-timed racist joke at a key moment in the narrative, contrasting against a violent scene. Contrasts are well used throughout the film, the aforementioned saxophone duel another of them. Also present, in an unfortunately small role, is Steve Buscemi (*Reservoir Dogs*, *Living in Oblivion*), whose name I had to mention because I love him. He's good, too.

After the disappointment of *Pret-a-Porter*, Robert Altman is back on a winner with a strongly character driven tale draped over a rich backing of jazz wizardry and supporting characters. And the ending is brilliant. Thumbs up.

Chris Slape

The substitute teacher

The Substitute
Academy Cinema

The Substitute is yet another failed attempt by Tom Berenger to breathe life back into his rather deflated career.

This Channel Nine, 10.30pm slot film delivers little, if anything, in the form of drama or true action and no it is not a comedy either. Based on a weak, often very predictable storyline, this film should have had "leave it on the shelf written all over it."

The Substitute sees Shale (Tom Berenger, *Platoon*, *Major League*), an exmercenary, go under cover at

Colombus High School as a substitute teacher, after his girlfriend Jane Hetzko (Diane Venora, *Heat*, *FLX*) is bashed in an attack she suspects was set up by one of her troublesome students, Juan Lacas (Marc Anthony, *Hackers*). Ofcourse, as you would expect, Shale's tough, hard attitude and "I've had real life experience" garbage wins him some "home boy" respect, as the students feel they can really "connect" with him. Alas, the



Tom Berenger. Would you want him as your substitute teacher?

stereotypical bad principal fires Shale because of his unorthodox teaching habits and gives him two weeks notice. However this is no problem for Shale. As he says, in the style of so many great Sylvester Stallone one liners, "Two weeks is all I need".

Shale begins his investigation into the goings on of Lacas and his gang and as luck would have it, he stumbles on to a major drug ring involving the principal of the High School as well as other nasties. This is where the real action starts (and any hint of reality ends).

Your grand visions of this turning into some gangster version of *Dead Poet's Society* are quickly blown away in this film, because it tries to do way too much with way too little. *Rambo* it isn't and *Kindergarten Cop* it will never be.

Matthew Watson.

Ivana Tinkle

The First Wives Club
Greater Union Cinemas

Diane Keaton, Goldie Hawn and Bette Midler star in this vengeful American movie about revenge and divorce. Set in Manhattan, the trio were the best of friends during their college days, but lost contact (as many do) after taking different paths with their lives. Brenda Morelli Cushman (Bette Midler, *Beaches*), married an electronics-emporium magnate, supporting him in the home, Elise Elliot Atchison (Goldie Hawn, *Death Becomes Her*) became a film star, and Annie MacDuggan Paradise (Diane Keaton, *The Godfather*) became a housewife. Each woman sacrificed her life helping her husband to build up hugely successful business enterprises. The three are reunited - after a period of twenty years - on the suicide of their college-chum (Stockard Channing...who I remem-

ber as Rizzo in *Grease!*- whoops, what did I just admit to there!?) who takes her life after her husband leaves her for a younger, fauter, 'trophy' wife (Heather Locklear - Melrose Place, and those Blockbuster adverts on TV). Remarkably, each woman is actually going through a similar ordeal as "Rizzo", as each of their (rather awful) husband's are running around town with younger women. In the midst of pain and re-

jection, these three women join forces and create "The First Wives Club", a club dedicated to exacting revenge upon their husbands for their disloyalty and shallow behaviour. Based on Olivia Goldsmith's novel of the same name, *The First Wives Club* unsurprisingly became an instant bestseller in the States (where the divorce rate is about 40%), drawing raves reviews from its critics. The film adaptation will probably do just as well, as this is a movie geared to-

wards empowering slighted women. I must admit that I didn't really enjoy *The First Wives Club*, because it all seemed really petty and juvenile, plus it had Sarah (ugh!) Jessica (ugh!) Parker in it. The terrible "Sisters are doing it for themselves" Eurythmics inclusion in the soundtrack is so nauseating, at the point it came on, I found myself bursting out laughing. Coupled with the corny bonding scenes between each of the three friends; the film, in places, left a bit to be desired. Nevertheless it was not all bad. Included in the cast is the brilliant Maggie Smith (*A Room With a View*), who (being a 'first wife' herself) assists the club in their plots of revenge. Many people (especially women) will probably be able to identify with the themes in this movie. If you're after a movie about revenge, then this is the one to see.



Only \$2.99 for the whole Ivana?! Bargain!

Kerryn Doyle

Thou knowst nothing codpiece!

Heaven's Prisoners
Wallis and Hoyts Cinemas

Here we go again, another joyless romp through a sub-par American thriller with a talentless Baldwin brother in the reigns. Be still my beating heart.

Alec Baldwin stars as Dave "Streak" Robicheaux, a former New Orleans cop who (sigh) fell from grace and hit the bottle hard. He has a loving wife who he fears losing (ho hum) and leftover business from his police days (yawn). Then he rescues a girl from a crashed drug-runner's plane, and finds himself drawn back into the world of intrigue and danger (yippee, I guess).

Thrill to a plot with twists that are only unexpected when they make no sense. Gasp to every internet nerd's wet dream made celluloid as Teri Hatcher does a gratuitous full frontal shot. Marvel at the fifth-hand character stereotypes (Tough Alkie Ex-Cop, Hooker With A Heart Of Gold, Italian Mob Boss With Accent And Cheap Suit, et bloody cetera). Eric Roberts does his standard cultured bad guy bit, Kelly Lynch does the helpless wife for all it's worth until she dies, and Alec Baldwin sails through it all with the understated stern-faced non-acting for which he is deservedly not particularly well known.

Director Phil Joanou completely fails to capture any more of the essence of New Orleans than a Southern Comfort ad. The dialogue is either the standard contrived tough-guy shite (quoth Mister Baldwin, through gritted teeth, in response to threats from the man who killed his

wife, "You wanna' write that on a postcard and send it to me, and maybe I'll read it sometime!") or else it makes no sense at all (ie:

Eric Roberts: "You've just gotta' keep fucking in one direction!"

Alec Baldwin: "Yeah, but that's a two-way street!")

Too long, too dull, too stupid, too straightforward and, basically, too



From hanging with Superman to hanging with a Baldwin brother. What a career move.

crap to waste your life on. The best bit about it is the peculiarly hypnotic quality of the white streak in Alec Baldwin's hair, which will mesmerise you. That should give you some indication of how interesting the rest is.

If the John Grisham school of dull-ish thrillers (ie *The Firm* and the highly dodgy *A Time To Kill*) appeals to you, then this is probably your cup of weakish tea.

James Morrison



The Visitors
Trak Cinema

When thinking of *The Visitors*, the supposed biggest comedy hit in French history, *Where's Wally* comes to mind. Some badly dressed moron (in this case, 12th century knight Godefroy) and his dog (in this case his peasant dog Jacquouille) find themselves in a different time space with no way to get back, and we're supposed to care. Oh, and there's Godefroy's wizard Eusabieus who bears an uncanny resemblance to the *Where's Wally* wizard, and who also got it wrong, by omitting the quail eggs from his time travel recipe. But seriously, with such an optimistic start, resembling *Monty Python's Holy Grail*, featuring sword fights, witches, black magic and hallucinations, one could be forgiven in holding high hopes for this film. In fact one would hope, we never leave 12th century France and the reign of Fat Louis, but due to a rather misdirected crossbow bolt fired by Godefroy (Jean Reno), our hero must go back in time and re-



Hang it to the left. The left, I said!

verse his actions. Unfortunately another eighty five minutes of running time must be endured, hence the jump forward in time, not backward, by about 873 years (talk about potent quail eggs). Watching a knight and his servant tumble through the 20th century seems all too familiar. I felt like the unlucky person who decides to read *Where's Wally* (not that there is anything to read!) not realising that some inconsiderate moron went through the book and circled all the Wallys. Despite the visual gags, and the linguistic puns (must know Ye Olde French) this film seemed lacking. Dissapointing considering the talent of Jean Reno and Christian Clavier, but ther again everyone else in the cinema seemed to like it, especially that guy in the back who seemed to give new meaning to the phrase 'canned laughter'. I give this one a big three inflatable hammers - two for the heroes so they can bash each other to death, and one for the guy who wrote on the flyer "Monty Python meets Black Adder". Thou knowst nothing codpiece!

Kanesan Nathan

Angels and Insects Competition Winners

1st prize: "Beehives? Yum." Gavin Brubank

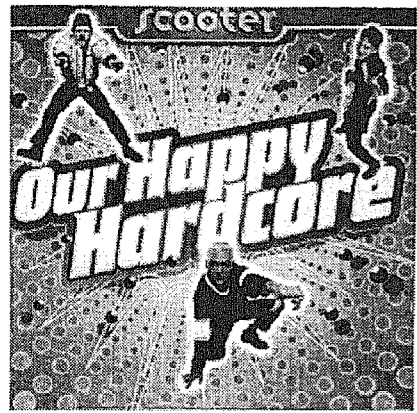
2nd Prize: "The girls knew Big-Foot would only ask one of them to dance. The question remains, who would it be?" David Busuttil

The other winners: "Just a few of the hopefuls, doing last minute touch-up before their auditions for the B-52's cover band "Schlock Lobster". Meg Pearce

"They are auditioning for a place in Beverly Hills 90210- they're going to replace the hair kings, Brandon and Dylan." K. Lehmann

"These three women are the prospective purchasers of a flea circus. Their beehives must be prepared diligently as they are keen to meet the strict criteria of the flea pound and show that they are well suited to provide a gritty and greasy home for their fleas."

Ben Jarvis



Scooter
Our Happy Hardcore
(Club Tools)

Okay, read the title again. That's the review done. This is unapologetic happy hardcore - Interactive do it, Ultrasonic do it, even educated fleas do it. Scooter are fairly proficient at the style - production quality is high, and there are some catchy tunes to be found in here. There's a cover of Idol's 'Rebel Yell' that manages not to be a complete embarrassment, and a cover of 'Hava Nagnlia' that's pretty good for a laugh. And all this is backed by that high speed "boom boom boom boom" for those of you kids with super-personic feet.

As a bonus for those with fairly grunty Macs or PCs, there's even a CD-ROM multimedia bit packed with infotainment about the band, as well as a demo of 'Manic Kart' - a reasonable race game. Clever formatting of the disc means this isn't to be found on track one, so the album is still friendly to CD players. Just as well, really, as even though you need a computer to get the most out of this release, it still does stand up as an album in its own right.

Isaac Bridle



Dub War
Wrong Side of Beautiful
(Earache)

The album of the 'Cry Dignity' EP arrives at last. For anyone who didn't read the review of that, a warning, Dub War is not a dub outfit. What ever Jamaican accents might find their way onto this album, actual excursions into dub are infrequent and short lived - and when they do appear, it's in a dark 'Bob Marley meets the Beastie Boys' kind of way. In fact, if I had to hang a single tag on this album, it would be 'punk', even though that wouldn't be giving Dub War half the credit they deserve for variety.

The music flicks around disorientatingly between 70s funk-

tinged rock, hip-hop, reggae, grunge, and punk - to name but a few elements of the Dub War sound. "Silencer" is a fairly Portishead-esque affair, but this comes only after the punk rock of "Million Dollar Love" has battered your ears into submission. "Can't stop" could have been lifted from any number of hip-hop records - until the chorus kicks in, that is, and out-gangstas any opposition. "Greedy" and "Enemy Maker" have been getting some heavy rotation on Triple J, so any listeners can keep a weather ear open for the angrier ends of the sounds on offer here.

At times, the mixture of styles and quality of playing are reminiscent of Living Colour, but Dub War are more - for want of a better word - hardcore. Whatever the quality of the production, the overall sound of "Wrong side of Beautiful" is far from commercial. It's undeniably enjoyable, though - certainly likely to remain a permanent fixture in my CD player for a long time to come. From the rapid-fire Chili Peppers vocal of the opening, to the swirling dub-rock of last track "Universal Jam", this is ear-challenging stuff. But god, how it rocks. Big thumbs up.

Isaac Bridle



Kelvinator
Kelvinator
(Independent)

I've seen their eye-catching cover on the wall of Uni Records for month now and was curious to what the Adelaidian Kelvinator would be like. The first track is from the film "On Sure Days" (never heard of it), "I Try", sounding very Doors with crazy lyrics (why Jenny left, no reason why/ and Jenny took the Hyundai/ and now she's gone, so Bill must die / but why?) It has a catchy beat with soft guitar and faded, echoed vocals. "Another Day" is totally different, its open clear and poppish, maybe ruined by a thumping bass (yeah!) that spoils the beat layed down by the unplugged/power mix of guitars.

"Everytime" (from another film *All lies ahead* - never heard of either) has the same problem of the former track. This soft ballad has the classic lines "I have surely realised / life is full of lies / and I've seen better days / But tonight I'm alright / All lies.) Which could have been said by anyone young.

The last track sounds very much like Billy Bragg is on vocals (nasal + accent) with the simple, obvious deduction "One day you're gonna die". The greatest line from the song

is "she said that lying on your death bed / Karl Kruszelnitzski won't save you" (I'll hold you to that!).

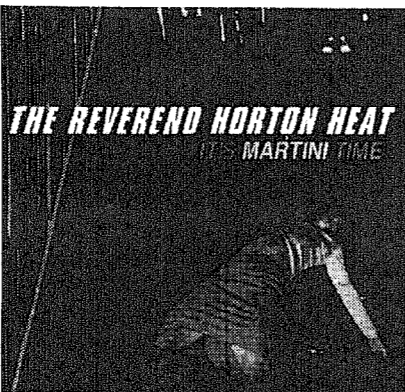
Kelvinator, with great lyrics and acoustic / electric mix, sound a treat, but as my friend prophesied "a nobody band playing about nothing".

Ian E. Lau

Dub War
Cry Dignity
(Earache)

Misleading band warning! Any reggae fans out there should stop drooling right away - as this has almost nothing to do with dub. It's about the right era, though: a great many 70s sensibilities seem to form the backbone of Dub War's brand of confrontational rock. Thick, fuzzy guitars chug away beneath the vocal deliveries that lie somewhere between Skunk Anansie and the Beastie Boys. Track two features a mellow semi-acoustic jazz intro, and the occasional sample shoe horns its way into the mix, but otherwise this is fairly standard. Standard, that is, except for the fact that this is a five-track ep with 99 tracks (yes its a CLEVER one) one of which is pure soul, and one of which actually IS dubby. Worth checking out.

Isaac Bridle



The Reverend Horton Heat
It's Martini Time
(Interscope)

Yeah, man! The Rev (alias Horton Heath, singer, guitarist, sartorialist, rockabilly fanatic and all-round loony) and his octane-fuelled two piece rhythm section are back for their second major label showcase.

The Reverend Horton plays mainly 50s inspired music, somewhere between the straight rock of The Stray Cats and the manic psychobilly of Rocket from the Crypt, and plays it bloody well. From the furious opening shots of "Big Red Rocket of Love" (subtle!) and "Slow", the pace barely lets up, except on tracks like the seemingly obligatory country number "Cowboy Love".

Yet this is not some Elvis - worshipping straight-faced nightmare - the album reeks of The Rev's lounge - lizard humour, whether in the cocktail blues of the title track and the sleazy, cabaret piss-taking of "That's Showbiz", or the note for note replica of the guitar break from "Rock Around the Clock" in the Hailey-esque "Rock the Joint" and the double speed thrashing of the

two-chord riff from the Who's classic "My Generation" in "Generation Why". On top of all this, the album doth rrrrock, and a damn fine time will be had by all. In a perfect world, The Rev would be a regular on our Television screens. But that's show-biz...

Daddio.

Gerard van Rysbergen



Veruca Salt
Blow it out your ass it's Veruca Salt

You've herd "Seether" and some have bought *American Thighs*, now try *Blow it out your ass*. What we've been all waiting for, *Veruca Salt* return to make us melt and give us serious neck damage. This four track E.P. has a more power packed set of songs than *Thighs*. They kick it off with "Shimmer like a girl" that has that nasty but catchy sound that gets you moving your tushie and ends with an intro to the band (rmrrrrLouise Post). The next three songs give more of what you so desperately desired for the past two years that leaves you gushing, sweating and racing to push that "REPEAT" button so you hear that Post/Gordon heart-pounding duets a hundred times again. They try for a girls-(plus those two others in the background, Jim and Stephen) against-the-world sound that has the angry and (unlike the previous stuff) occasional bit of offensive language.

Ian E. Lau



Nikka Costa
Butterfly Rocket
(Mushroom)

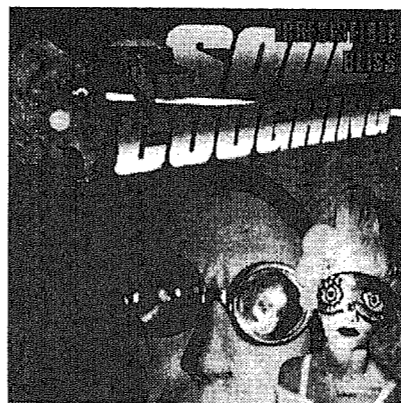
Warning: Some people may be offended by this style of music. This album plunders the kind of retro-rock and funk that the likes of the black Crowes and Lenny Kravitz have based their careers on. "Retro" seems to be a dirty word these days, but hey, I really liked

this album - its damn catchy and it, um, rocks.

The first single from this album ("Master Blaster") received a bit of airplay on JJJ, but aside from this, Nikka Costa has received very little promotion. This is a shame, as her awesome singing abilities easily out-rate those of annoying wannabees like Alanis Morissette. Her backing band is not half bad either, and they have an unpolished warmth that a lot of slick mainstream bands lack. "Butterfly Rocket" is a balanced album, and Nikka is just as comfortable with singing quiet songs (like the beautiful (please don't cringe) "Grab Hold") as she is with belting out the louder retro-rockers ("Get off my Sunshine" and "Meltdown").

All I can do is urge you to keep an open mind with this release, and to catch Nikka Costa playing live next time she is in town. Her recent concert at the Lion Arts Bar was almost as entertaining as the next Mr Bungle gig. Now that's saying something!

Andrew Benox



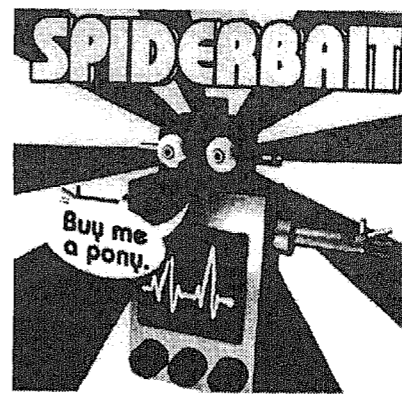
Soul Coughing
Irresistible Bliss
(Polydor)

This New York band is back with their quirky blend of jazz and hip-hop after their debut album "Ruby Vroom". You might remember them for their spoken word song "Screenwriters Blues" ("Sound-track to freeways, twisted like knots" etc.) which was on quite high rotation on the J's last year.

"Irresistible Bliss" is certainly a unique and inventive album that defies simple descriptions - but unfortunately uniqueness does not always entail a high enjoyability factor. There are quite a few cool songs on this album where Sebastian Steinberg's super slinky stand up bass is at the fore ("Super Bon Bon", "Soft Serve" and "The Idiot Kings"), but there are also some tracks which are pretty damn annoying ("4 out of 5" and "White Girl"). M. Dougherty's limited vocal range also gets a bit tiresome at times - but hey, I'm just nit-picking.

I hope that I haven't offended too many die-hard Soul Coughing fans, but I'm sure that you'll agree that "Ruby Vroom" is a better starting place for those who want to investigate Soul Coughing's music.

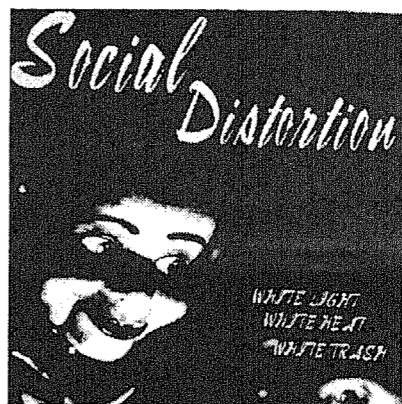
Andrew Benox



Spiderbait
Buy me a pony (single)
(Polydor)

Those of you uninitiated to Spiderbait may have wondered "what was that?", as 1 minute and 40 seconds of pure pop-rock 'bait' style pumped out of your speakers as you listened to your radio in your car/house/bus home and couldn't help singing/head flopping/humming along. Buy me a Pony, off Ivy and the Big Apples (OUT NOW!) is an effectious tune that you can't help from going off at. The 2nd track "I should have done what my mum always told me to" is also a killer. Can't wait for them in the Cloisters with Ammonia and Fauves!

Ian E. Lau



Social Distortion
White Light, White Heat, White Trash
(550 musiclecip)

Have you ever looked at a cover and thought "This is gonna be really white"? A dummie's head (or is that a reflection?), how original, don't think anybody has used that yet! After the disappointment of the front cover and never hearing track 4 "I was wrong" which I was clubbed to death (almost) on the weekend via radio, I started to enjoy Social Distortion. Their opening track is a ballet that whets the appetite to the sound of the band, much like Bad Religion (only slower), but losing the punk attitude. The lead vocalist reminded me of Greg Gaffin (Bad Religion), that Vedder dude, and the guy from Bush (no I'm not showing my ignorance, I'm showing my music taste). "Don't drag me down" is much faster and a lot more punk with cooler riffs and bass, plus an unhappy monotone. The best tracks would have to be "Down on the World", "Pleasure Seeker", "The Rest of Us" and "Gotta Know the Rules", which would inspire a group of intoxicated lovers to jump up and down and push each other. In contrast, "Untitled", "When the Angels

Sing", "Crown of Thorns" and "Down Here" are slower and less appealing to the pit goers.

The inside slip has some interesting photographs (ie someone shooting up, KKK guy, angels and some centre folds), but I found the lyric sheet bloody hard to read.

They also have their own internet address (They must be popular! So why haven't I heard of them? White ignorance? White Stupidity? Or is it that they aren't anybody's?) An unhappy bunch, why can't they be more like Blink 182? Good Band.

Ian E. Lau.

Tool
Ænima
(Zoo Entertainment/BMG)

Woohoo! - the wait was worth it. After a three year break since *Undertow* (during which time they changed their bass player), Tool have produced an album which is mind-blowingly good. They have combined the intensity of *Undertow* with the ray energy of their debut EP *Opiate* to produce a potent package. The members of Tool are all very accomplished musicians and they take their art seriously, which puts *Ænima* a cut above the rest of the contenders in this genre. It is a subtle and intelligent album which uses melody and dynamics to brilliant effect, and the songs are more intricate and less repetitive than those on *Undertow*. *Ænima* is also the most diverse album that Tool have released thus far, and it contains quite a few experimental tracks that border on being pretentious, and there's even an organ interlude (!) amidst all the ear-pounding aggression.

Ænima sees Maynard James Keenan at his menacing best, and his patented brand of heavy duty angst is downright scary at times. Guitarist Adam Jones has improved considerably since *Undertow*, and Danny Carey's drumming is still phenomenal (but you have to listen closely to appreciate just how good he is). For those of you wondering how the new bass player (a guy called Justin Chancellor who they recruited from UK

band Peach) fits in with the rest of the band, well, he does just fine.

The snazzy packaging of *Ænima* and its length (77 minutes) both suggest that Tool were attempting to create a concept album (the producer David Bottrill also used to work with 70s prog-rockers King Crimson). Most bands who attempt such a feat end up looking silly, but Tool have ended up with a masterpiece. I could fill the rest of this piece with wanky metaphors about how Tool explore the darker side of the human psyche, but who cares - just buy the album (and be quick about it, because the cool packaging is only a limited offer). For those of you who only read the last line of reviews: *Ænima* = good.

Andrew Benox

Sponge
Wax Elastic
(Columbia)

Someone told me that this was going to be surf guitar rock, someone else once told me that Father Christmas was not real; the lesson is don't believe the hype. This is nothing like what I thought it would be. Is it just me or do all bands sound the same these days? Sponge is another Yank rock band that has latched on to the "grunge" sound, strumming and screaming it for all it's worth. In other words they got together a mediocre band with a singer (who can't) and recorded a C.D. of what they presumably call music. But all is not lost, if they dropped the lead singer, the two guitarists and the drummer they would be perfect. The bass player, Tim Cross, have a great career. The album started off fast and loud but turned soft (like a sponge?) and woosie, although I did not hate the second and third tracks "got to be a bore" and "wax ecstatic", which are worth listening to. Of course there is a hidden track (News Flash: the latest sensation=not to have a hidden track!!!) which, for my mind, should stay hidden. I loved this album because it permanently sits in my window to stop it rattling.

Ian E. Lau

INVITATION

CLUB BERKELEY

JAZZ AFTER WORK

LIVE JAZZ BANDS EVERY FRIDAY NIGHT

DOORS OPEN 5pm

HAPPY HOURS 5.30-6.30pm

\$1 BEER OR APPALINE \$2.50 BASE SPIRITS

LIVE JAZZ 6pm - 10pm

FREE ENTRY

Karaoke

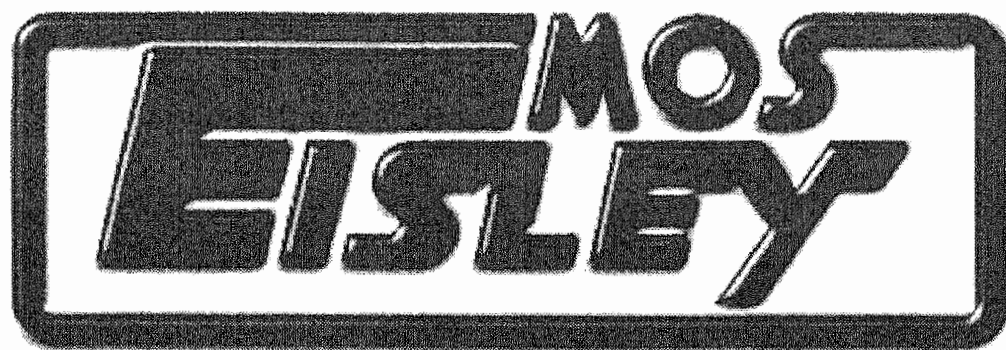
Wednesday from 8pm

54-58 HINDLEY STREET ADELAIDE PHONE 231 3736

M E A L S FROM \$3.95

"JUST DON'T ASK US ANY STAR WARS QUESTIONS."

IN NEXT WEEK'S EXCITING CONCLUSION TO THE 1996 *On Dit* MUSIC SECTION WE FEATURE AN IN DEPTH, NO HOLDS BARRED INTERVIEW WITH ONE OF THE MOST EXCITING NEW BANDS IN ADELAIDE - MOS EISLEY. YOU CAN SEE THEM PLAY THIS WEEK ALONG WITH SOMETHING FOR KATE AND A WHOLE BUNCH OF OTHER GROOVIN' BANDS... CHECK LOCAL GUIDES FOR DETAILS. ALSO IN NEXT WEEK'S EDITION, WE'LL HAVE REVIEWS OF THE NEW KULA SHAKER ALBUM, HOPEFULLY THE NEW BOO RADLEYS' LONG PLAYER AND HEAPS OF OTHER RADICOOOL GEAR. OH YEAH, AND WE'LL BE GOING RALLY DRIVING THROUGH THE WELSH COUNTRYSIDE. SO DON'T BE A FOOL, MAKE SURE YOU PICK UP NEXT WEEK'S *On Dit*. FOR ONLY ZERO CENTS, IT'S CHEAP!



University Games - Canberra 29 Sept - 4 Oct '96

Quick congratulations to all athletes, especially those who performed well on and off the field. These include:

Gold: Women's 8 Rowing - who were forced to row in the men's boat when their own was smashed.

Bronze: Adelaide's Aerobic girl for an exciting performance.

Bronze: Our Judo players - Helen Turnbull U61kg; Wil Tamblyn U71; Allan Pollnitz U95

& Congrats to Leonard Hall - who flattened the opposition to get 1st place in U95 novice.

Congrats to Georgie Russell for making finals in all her swimming races against Olympians like Nadine Neuman, and to our first mens cycling team who even when fully liquid carbohydrate loaded, won the trolley races at night and still managed to balance on two wheels during the day in their races, whilst taking photos (Pete - you champ)

And everyone else - to those I missed, sorry I don't know you.

Check your sport out on the internet, ie Volleyball, Hockey, Footy, Touch, Rugby. <http://sunsite.anu.edu.au/sports/aug>

Helen Turnbull
Science

The Adelaide University Cricket Club

Supporters of The University Cricket Club and fans of the Blues Brothers should get along to the club's fundraiser *The Blues Brothers* Movie, this Thursday. If your not familiar with the plot then you probably live under a rock but briefly what happens is two blues musicians spend lot of time drinking wine, eating toast and smashing up cars, you can see why it's a classic. Tickets are \$10 and are available from the Sports Association and the Academy Cinema City.

ONE NIGHT ONLY!!!
FROM CHICAGO



THE BLUES BROTHERS

Academy Cinema City
Thursday 31/10/96

7.00pm start

ONLY \$10.00!!!

ART, ANGELS AND MIRACLES: THE ARTWORK OF ANDY LAKEY

When most of us think of angels we are drawn to images of cute toddlers with rolls of fat and feathery wings, by such masters as Raphael and Botticelli, to name but a few.

Andy Lakey is a contemporary artist who has reconceptualised the appearance of angels in his drawings and paintings, thereby modernising perceptions of these heavenly creatures.

Angels are the inspiration of his works, totalling in the vicinity of a thousand, to date - all within the space of about five years.

His angels have bodies but no faces. They have heads that appear to float above the rest of their bodies; and have no limbs, apart from outstretched arms or wings, depending upon your interpretation of the symmetrical protrusions.

The style of Lakey's work, which is linear and abstract, consisting of many repeated patterns, is similar to Aboriginal art, because of the simplistic forms. However, his colour palette extends beyond earthy tones.

Lakey's paintings feature distinct forms, which are raised like braille, with multi-textured surfaces. This enables visually impaired people to appreciate them, attracting a different audience to learn about his personal experiences. Lakey also donates significant amounts of money to institutions for the visually impaired, from the sales of his works, which fetch thousands of dol-

lars each.

The first painting he produced hangs in the Vatican, and former United States President, Jimmy Carter, owns Lakey's third painting.

Collectors of his work include Pope John Paul II, Ronald Reagan, Quincy Jones, Stevie Wonder, Ray Charles, Dudley Moore and other famous politicians, entertainers and celebrities.

Lakey has achieved the success that many artists aspire to but never realise in their lifetime, without being formally trained as an artist.

His other brushes with fame include appearing on the *Oprah Winfrey Show*; a prime-time television documentary *Angels, the Mysterious Messengers*; and *Lifestyles with Robin Leach and Shari Belafonte* (the new version of *Lifestyles of the Rich and Famous*).

Lakey did not start out as an artist. He was born in 1959, to a French-

Spanish mother and an American airman father, in France.

His mother later remarried another American airman, and Lakey found himself moving from one place to another throughout his childhood. He left France to live in Ohio, then Japan, Kansas and California.

This instability was partly responsible for his constant search for acceptance amongst his peers, and led to experimenting with drugs at an early age.

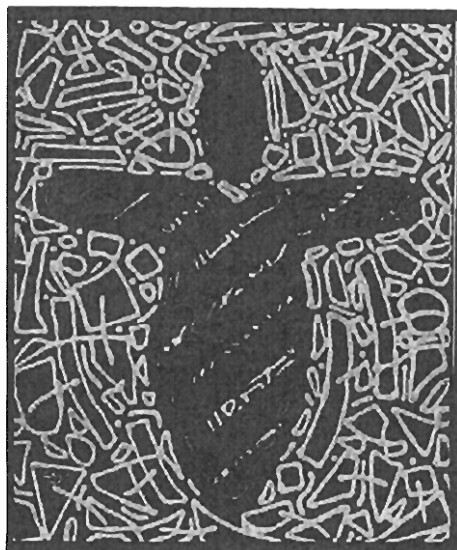
After high school, Lakey joined the US Navy, where

his use of drugs became more frequent. Under a special scheme for drug users in the military, called Project Upgrade, he took an early honourable discharge. However, he was unable to kick the habit.

Lakey later became a successful car salesman but had used most of his money to support his drug addiction. At the age of twenty-seven his income was US\$85,000, in 1986, and he had little to show for it.

After a near death experience, involving drugs, on New Year's Eve, 1986, Lakey reported an encounter with seven angels. He also claims to have been revisited by three angels materialising in a ball of light, in 1990.

These two incidences changed his life completely and assisted with his rehabilitation. Since then, his obsession has been to paint two



ANGEL #50.

thousand works of angels, by the year 2000.

Andy Lakey's experiences are the subject of a book by Lakey and Paul Robert Walker. Entitled, *Andy Lakey: Art, Angels and Miracles* (published by Turner Publishing Inc. and distributed in Australia by Hodder Headline). It features reproductions of over 100 of Lakey's works and shares the insights of those who have been touched by his artworks.

Whilst some artists rely upon drugs to fuel their creativity, Lakey, as a reformed drug addict, has turned a negative experience into a positive career.

Marian Clarkin

"Every time I look at the *Angel* by Andy Lakey, I think inspirational thoughts...Who better than an angel to represent eternal peace?"

Gloria Estefan, October 27, 1992.



ANGEL #1370

Flagging the Republic

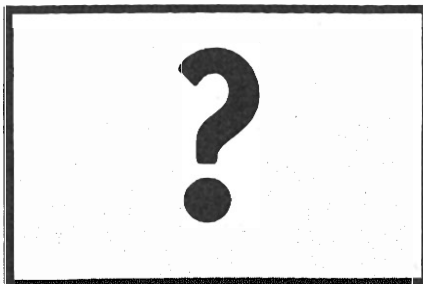
Various Artists
Flagging the Republic
Artspace, Adelaide Festival Centre
King William Road, Adelaide
September 25 - November 2

To choose a single flag to represent all Australians from the seventy on show would be a difficult if not impossible task. The styles and range are as diverse as the land we live in, some are dry, others lush, but the current constitutional environment makes changes, eventually, unavoidable. The purpose of the show is to confront the flag issue and to promote the investigation of the Republican movement. There are humorous and cynical approaches but it is with the next generation in mind that many of the artists express and confidence that Australia has yet to fulfil her potential. The white flag of surrender has not yet been raised. Yet Charles Blackman paradoxically used a white flag to state

in black letters, "we will never surrender", expressing the characteristic Aussie Determination and refusal to quit even if its futile.

The ubiquitous Southern Cross and multi-pointed stars were found in about half of the flags on display while others made references to the landscape. A few flags incorporated flora and fauna. The conservative, Biron Vailer, was the lone artist to retain the Union Jack and existing format of the flag. At the other end of the spectrum, Rodney Pople transformed the flag into a post-card bidding farewell to the queen. I also had to laugh when I saw Michaela Dwyer's sky blue background covered with three cloud like silhouettes of Peter Cottontail hopping down the bunny trail, especially since the recent

spread of the calicivirus severely extinguished what was once a burden to much of the landscape. The ghost-like presence of the rabbits in the flag triggered the realisation that our own



presence here causes as much, if not more degradation to the land as the rabbit.

In the end what the flag looks like is

not as important as what it represents, the ideology behind the flag is what makes its symbolically meaningful for every Australian. If I had to pick one my personal choice would vary greatly depending on my mood, at the moment I would vote for Salvatore Zofrea's, a green parrot perched upon a what resembles a Hills Hoist full of illuminated light bulbs, perhaps highlighting the inventive spirit and the desire for a tradition that plagues the ongoing debate of whether or not to become a republic. We live in a dynamic world, perhaps the people of this country should design and vote in a new flag with each new prime minister that way they will be assured of an opportunity to express their opinion. The current flag should be swapped with the slogan "will work for food".

Brian Lynch

Classifieds

For Sale

Papasan Chair \$75
Pool Table \$80
Bed set - Single bed, mattress, bedhead, desk w/hutch, chest of drawers w/hutch: \$350
Phone Brenton on 8363 1867

Guitarists! Established originals band with good live and studio experience is considering the addition of a guitarist to participate in songwriting and performance. Aust / indie/ poprock sound. Vocal ability preferred. 18-30 years old. Phone Matt; 0412 831 446, or Mike (leave message) 015 397 463

Wanted: Person to share huge house in St Peters. 15min walk or 5min bike ride to uni. 1 room available now and another available in December, \$60/week + bond
Ph 8363 1867
PS: Yes, we have Galaxy!

For Sale

Modem + Internet Package
Includes:
• Brand new Banksia Modem v.34, 28,000 bps, 5yr warranty
• Netscape Navigator
• OzEmail registration
• 15 Hours Internet Access
\$250 o.n.o. - Valued at \$698
Call Alan 8365 1349

Girls' College Requires LIVE IN STUDENTS for artistic supervision of Boarders.

Vacancies exist for suitable students to work as supervisors at Loreto College Boarding House. These students would assist the Head of the Boarding House in providing care and supervision of the girls. Full board will be provided in exchange for limited rostered duties.

Interested persons should apply in writing, stating all relevant information and the names of two referees to:
Mrs Louise Campbell
Head of the Boarding House
Loreto College
316 Portrush Road
MARRYATVILLE 5068
Further information can be obtained by phoning Louise Campbell on 8364 4673

The Adelaide Branch of the Australian Conservation Foundation is celebrating its 30th year this year with a movie night. **DEAD HEART** is the new Australian hit movie, nominated for 3 AFI awards starring Bryan Brown and Ernie Dingo.

We are lucky enough to have the opening night of this movie in Adelaide on Thursday November 14th at 7pm at the Academy Cinema City, Hindmarsh Square. Tickets can be purchased from our office in the Conservation Council, 120 Wakefield Street, Adelaide. Or phone (08) 8232 2566 or fax (08) 8232 2490.

We have a special offer: Buy 10 or more tickets before November 7th and each person will have a chance to win a night's accommodation for two people.

Lab Coats for sale

Seconds - \$10
Students' Association
Come and get 'em - wear as a shave coat!

Academic Wordprocessing

Anne Every
Justice of the Peace
Professional Secretary
Wordprocessing
7 Day Service
24 Hour Pager
Fax for Urgent Attention
Central Location
"The Cottages", 14A Market St,
Adelaide SA 5000
Phone 8212 6869; Fax 8212 6662;
Pager 8415 7866

Vocalist required for upcoming original band - lots of material to work with. Must be confident and energetic. Very wide variety. Phone Paul or Megan on 8269 5414

Anyone interested in buying a pair of size 8 black canvas shoes (worn once) for \$15, check out the Craft Studio window

The AIDS Council of South Australia is seeking volunteers to assist with the Red Ribbon Campaign as part of AIDS Awareness Week 24 November - 1 December.

Volunteers are required for making, distributing, and selling red ribbons in all suburbs of Adelaide and country areas of South Australia. Interested individuals should call John or Tamara on (08) 83621611 during regular business hours.

To improve your grades or become enlightened, meditation will help! Free classes by the Sri Chinmoy centre. Learn concentration, and discover peace and happiness. Call 83325797 for details.

Room Available

Beautiful Townhouse in quiet area. City, near parklands.
\$87.50 per week.
Share expenses.
Extra furniture would be GREAT!
Phone Richard on 8232 2106

Students' Association University of Adelaide

Save \$\$\$
Phone cards from Unidial Australia available in the SAUA. Call interstate and overseas from almost any phone and save up to 44% off Telstra pay phone rates. Available in \$10, \$25, \$50 & \$100 cards.

Students' Association Office
Ground Level, George Murray Building. Contact Vicki Kolberg - 8303 5406.

Interested in Teaching English Overseas?

Holders of the Certificate in Teaching English to Speakers of Other Languages conducted by English Language and Literacy Services...

... are now working in Japan, Taiwan, Korea, Vietnam, Indonesia, Laos, Thailand, Italy, Spain, The Ukraine, Latvia, Nepal, Mongolia, England, Turkey, Poland, Portugal, Canada, Papua New Guinea.

Dates for the Next courses:
Full Time: January 6 to 31, 1997 - Interviews in November 1996

Part-time: February 24 to June 4, 1997 - Interviews early February 1997
Previous teaching experience is NOT required

For more information, contact
TESOL Course Coordinator
English Language and Literacy Services Adelaide Institute of TAFE
5th Floor, Renaissance Centre
Rundle Mall, Adelaide 5000
Phone 8224 0922

If you would like to contribute ideas regarding dealing with students who repeatedly fail at Uni, then please contact

Gareth Higginson in the SAUA or contact him on 8303 5406. The University is currently reviewing their policy on this and would appreciate student input.

Drivers Wanted

The International Program Office requires several drivers during the period between January and early March 1997.

Duties include collecting newly arrived international students and assisting them to settle into pre-booked accommodation.

These are casual positions and vehicles will be provided.

Application forms can be collected from the Counselling Centre, Horace Lamb Building (Ground Floor)

Enquiries to: International Student Support Services, Counselling Centre, Horace Lamb Building, Tel: 8303 5563
Applications Close 15 November, 1996

Students' Association University of Adelaide

Save \$\$\$
Discount movie tickets.
\$6.95 student & adult - Any movie, any session, any day.
Wallis, Hoyts & Greater Union.
Available from Students' Association Office, Ground Level, George Murray Building. Contact Vicki Kolberg - 8303 5406.

Attention all Students

All essays and assignments professionally typed on computer to perfection at affordable rates.

For more information please contact Heidi Lloyd on 8363 0940

Constitutional Centenary Foundation - SA Chapter presents Uniform Justice for Australians.

You are invited to attend a public forum regarding justice issues across a number of areas and the uniformity or otherwise between State and Federal legislation.

A panel of speakers will address issues relating to their areas of involvement followed by questions and discussion.

Michael Moore, *Drug Law Reform* - Independent Member of the ACT Legislative Assembly

Ted Drane, *The Right of Self Defence* - Sporting Shooters Association of Australia

Matthew Goode, *Criminal Justice & Law Reform in SA* - Adviser, State Attorney-General

6pm Monday 4 November 1996
Institute Building, State Library (Corner Kintore Ave & North Terrace)

The Forum will be preceded at 5.30pm by the Annual General Meeting
South Australian Chapter, CCF
GPO Box 1201 Adelaide SA 5001
tel. 8207 7204
fax. 8207 7207

Bass Player and Drummer

needed to complete band. The Cure, Joy Division, The Jesus and Mary Chain, Echo and the Bunnymen, Curve, My Bloody Valentine, Adorable, NIN, The Smiths etc etc etc etc etc....
Phone Christian 8363 4331

Asia-Pacific Anti-Militarism forum

A conference for activists in struggle against militarism in the Asia-Pacific region.

• Enrich your activism
• Inclusive & challenging
• Workshop, papers & art welcome
Feminism • youth environment linking related struggles • coordinating campaigns • conflict resolution strategies • cultural events • empowering demonstration

Register with Campaign Against Militarism now:
Perth: PO Box 186, Northbridge WA 6865

tel 8227 7880; fax 8227 7882
Melbourne: PO Box 1351, Collingwood Vic 3066
tel 9419 8700; fax 9416 2081
28 March - 1 April 1997 Melbourne Australia

SMUG-Internet access for students.

Email+News only 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 Three Union Building, Mon 1-2 pm or Fri 1-2 pm. Existing members may also visit the HelpDesk at the same times for any problems with their accounts.
h t t p : / / www.student.adelaide.edu.au/

That's it for this week, remember next week is the last *On Dit* for the year - get those classies in!

Adelaide Uni Union &
present the



END OF YEAR SHOW
Friday 8th November

FIREBALLS

CLOWNS OF DECADENCE

KINETIC PLAYGROUND

\$7 AU STUDENTS

Tickets at the door
doors open at 7.30pm

It's about this time of year when we get all freaked out about the year going so damn fast and we say things like where did this year go? and I can't believe it's the end of the year already! But wait, there is one more chance to shine, shine, shine...

THE LAST EDITION OF
ON DIT 1996 COMES
OUT NOVEMBER 4.

DEADLINE IS
WEDNESDAY OCTOBER 30

CONTRIBUTE:

ARTICLES, CREATIVE WRITING,
PERSONAL STORIES, NEWS, REVIEWS,
RECIPIES, LETTERS, AND LOTS &
LOTS OF FUNNY FUNNY HA HA GEAR.

Printed by Cadillac Printing (601) 824-2090