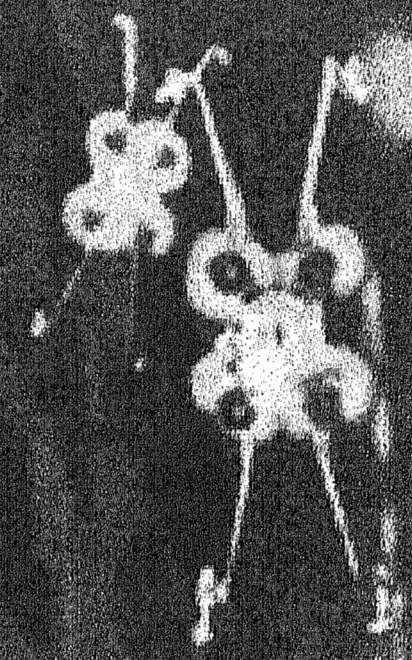
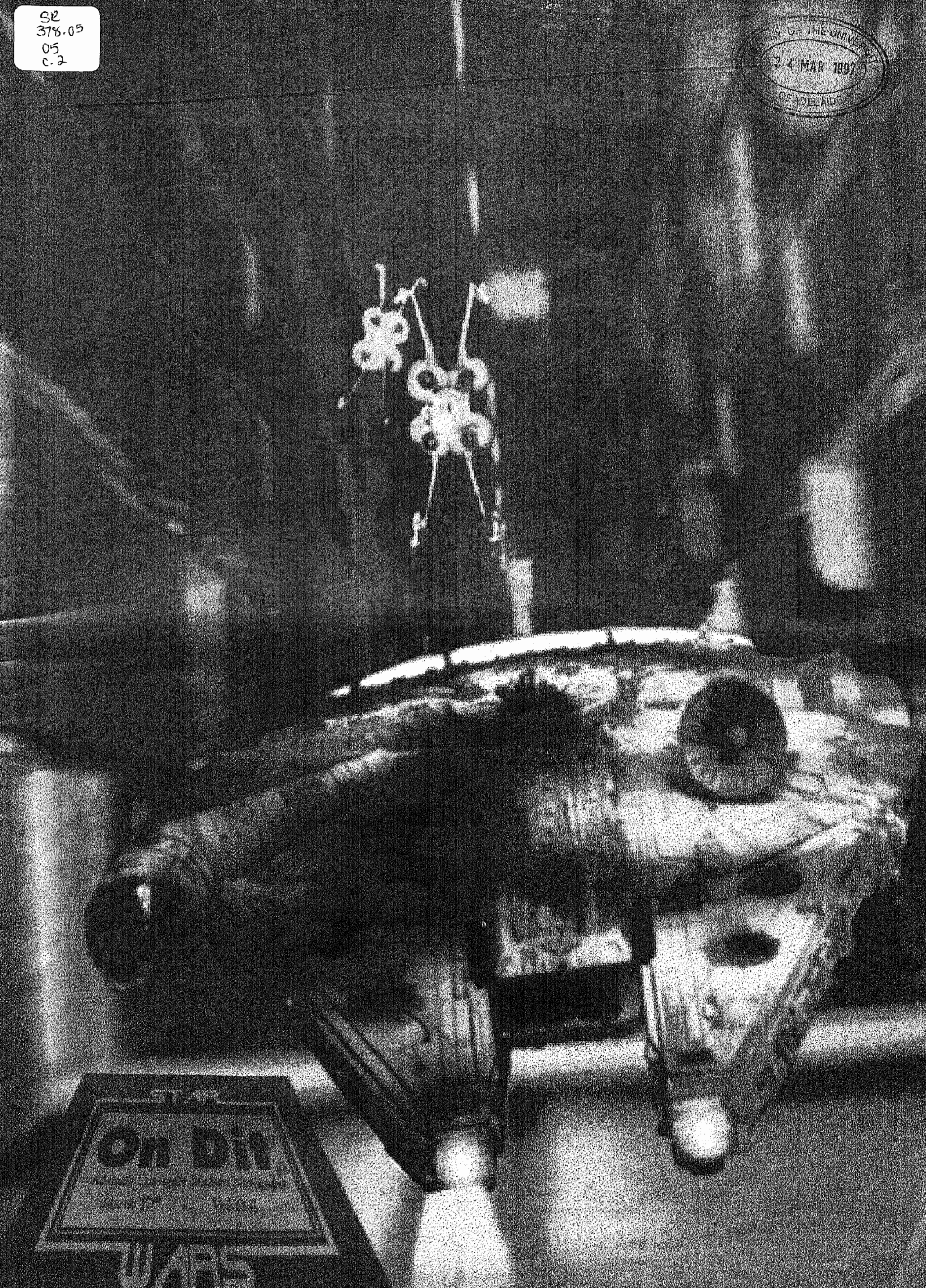


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UNIVERSITY OF THE WESTERN
AUSTRALIA
24 MAR 1997
ADLMA



STAR
ON DIAL
WAVE



Letme tell ya a story...

Quite some time ago, the world became a very complex place. Technology began to infiltrate every aspect of our lives. A computer system that had initially been designed to allow the US military to survive a nuclear war became home to a bunch of home users who suddenly found new and interesting ways to discuss their obsessions with various elements of popular culture. Where was On Dit? Not there.

People all over the globe have been using the internet to email each other, allowing instantaneous textual communication around the world. Where was On Dit? Not there.

The media spotlight has frequently been turned on the proliferation of explicit pornography freely available on the internet. Where was On Dit? Not there, bugger it.

But now, after months of delays and hiccoughs, we are connected. A universe of information, communication and free porn is ours for the taking. And we want to take you, too.

On Dit's email address is
ondit@student.adelaide.edu.au

Write to us. Go on. You know you want to.

One of the advantages of editing something like this paper which you are now holding in your hot little hands is that you can go absolutely apeshit and devote an entire issue to some fragment of pop culture that's had a hold on you since you were only a few years old, staring up at the silver screen as huge Imperial Star Destroyers roared through the vacuum of the universe, seeking out Rebel ships to obliterate. We were those kids, staring at those ships. Now we run a paper, and we're going to foist our obsessions onto you. Printed onto these florentine-quality pages you will find endless articles about all sorts of facets of the Star Wars trilogy and associated tales; articles which span the spectrum from serious, in-depth journalism to the utterly ill-informed and inane. You will learn how to handle a lightsabre like a professional Jedi knight. You will see how your fellow students have been altered by the Force. You will be startled by the many new fonts we have acquired over the past few days. You will ponder over how much longer we can continue to write editorials that say so little and yet seem to mean so much. You'll laugh with us, cry with us, walk absent-mindedly into lamp-posts with us, and we hope you'll enjoy it all. In putting together this edition, each of the three editors has sustained a variety of interesting and painful injuries, the likes of which you will never see in your happy, sheltered lives. Let's just say that we literally bled for you, and leave it at that.

Good luck in all your future endeavours, and May
The Force Be With You,

S'N'M (crippled and hanging out for the new Simpsons episode in just under 3 hours time)

PS: The spellchecker didn't like "florentine", and suggested "fornicating". We can't help but to agree.

GIVEAWAYS!

*5 double passes to COLD FEVER at the Palace, thanks to Daniel & Mel

*10 Cinema in the Park double passes, thanks to Michael Taverner

*Undisclosed quantity of rare, limited edition Star Wars badges

- to win any of these lovely items, just write your name, contact number and the number of BUGS on the letters page on a slip of paper and stuff it into the box inside our office door by Wednesday 5pm.

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. Don't bother suing us, we're penniless and pathetic.

Freight: Kerry Doyle & Natalie Whelan
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Chris Slape, Kanesan o' the scripts, Kerry Doyle, Jocelyn Milbank, Brett Will, Star Wars contributors and Natalie Whelan for her historic note on e-mail (apologies to those contributors whose material we couldn't use - no space!!!)

Where we are:

The On Dit office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains.

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office.

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

About the cover:

Digitally altered image of the Rebel Fleet flying through the Barr Smith Library, by Ching Yee Ng. Interior Star Wars-at-Uni images by James Morrison.

4. LETTERS FROM A LONG LONG TIME AGO
5. MISSING STAR WARS SCENES (42)
6. NEWS FROM A GALAXY FAR FAR AWAY
8. DOOBY
9. MISSING STAR WARS SCENES (27)
10. STAR WARS SURVEY RESULTS
13. SEXUAL STAR WARS STUFF
14. ROGER SAVAGE (STAR WARS SOUND SPECIALIST)
16. MERCHANDISING FRENZY
20. WAYWARD STUDENTS GET DRUNK
22. FILM
24. BYTE MY TIE FIGHTER
26. CREATIVE ARTS
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37. THEATRE
40. LITERATURE
43. VIDEO
44. RETURN OF THE SAJA
48. OSA CLUBS
49. CLASSIFIEDS
50. SPORT
52. LIGHTSABRE TECHNIQUE
54. MISSING STAR WARS SCENES (159)

Bugs

Dearest On Dit,
I would like to propose a rival M*A*S*H club, dedicated not to Tony Roccisano's somewhat misguided belief that he would be able to shag lots of nimble young babes clad in nurses' uniforms if in the guise of a beastly Hawkeye Pierce, but to the sultry glamour of Klinger...

Allow me to also take the opportunity to commend On Dit for the column, Dodgy, featuring the insightful, worldly wisdom of FlyGuy. FlyGuy is able to recall and articulate the fleeting thought processes most would forget and dismiss as mere drug induced paranoia. But not FlyGuy. FlyGuy dares to ask the questions, bringing to light the absurdities of a society in chaos and disarray. In particular, his toilet piece spoke to me as a work of true literary merit. FlyGuy, I salute you!

BugGirl.

Bugs

Dear Editors,
I refer to letters from comrades Kate & Felix in March 10th's On Dit. It's a shame that would-be politicians can't do more than wash their dirty laundry in public. Kate's dislike of fractional machinations at NUS is one I share. But why does she wear a red t-shirt? Is it so we notice her? Her attack on lefties in the 'No Fees' campaigns takes me back (to Menzies-era scare-mongering). It has been left-wingers and (some) ALP types who've been at the forefront of political protest against both Labor and Liberal attack on our education. I & a hundred others (of all colours) didn't picket the ALP HQ for over a week in 1995 because we like them! As for Felix's bloating about his bins - why not complain about "Life-Liberty-Ber"

posters. Is it easier to attack those who won't sue? It's easy to wear a cool t-shirt, but when it comes to confronting real fascism, its those Resistance zombies (and fellow travelling sinister types) who always end up doing the fighting. Why doesn't he get his head out of his Anarchist text book & learn the value of co-operation?

Here's to tolerance.

Mark Kernich

Law

Bugs

I address this letter primarily to those student politicians involved in the environment committee. Firstly I am wondering whether any student is welcome to attend your meetings as well as some information as to their nature and where and how often they are held. Secondly, I would like to know what your objectives are for the term that you are in office.

In my opinion, the environment standing committee, if that's your correct title, is arguably the most important student representative body on campus. The objectives of such a body should, I believe, be twofold. Firstly, they should aim at the environmental practices of the University population eg efficient waste management, and maximum recycling. Under the topic of recycling, I believe that the use of paper materials, i.e., in photocopiers and handouts of lecture materials should (where possible) use only recycled paper. If this for some reason is not possible then steps should be taken to rectify this. As an example, the law school, which requires the students to make extensive use of the photocopying facilities and which furthermore hands out a mammoth amount of lecture materials. I assume these materials are not printed on recycled paper.

The use of recycled paper in all photocopiers and in all lecture materials is a clear and definite objective. Un-

doubtedly it is not an easy one, but nothing worthwhile is. If Adelaide University could achieve this they would be a model for other Universities around Australia.

The second and more important objective I believe is in education, particularly of the students in the area of environmental awareness. In regard to this I don't mean glib bullshit but a realignment of thinking so that when the student population enters areas of responsibility in their various careers, they will consider the feasibility of all relevant decisions in regard to significant related environmental concerns. This process of education could possibly filter off to the public at large in Adelaide as we happen to be an institution of some significance in the state.

What I propose are goals which should be strived for, even though they are to some extent idealistic, they are extremely worthwhile.

Tony Roccisano

Law

Bugs

Dear Editors,
I was most disappointed to see Felix Riley poking fun at poor Resistance members in your last edition. A more restrained writer like myself would not have dreamed of offending our Green Left Friends.

For instance, I would not be so lacking in tact as to mention the fact that the weedy Resistance members, on their permanent diet of alfalfa shoots, consider old hessian sacks to be the height of environmentally friendly fashion. And I am much too diplomatic to point out that these societal parasites are the best contemporary case study for students of atavistic hygiene habits.

No one would be so unkind as to point out that the "Green Left" rag, and Resistance posters, waste more

paper than the administrative divisions of most multinationals, or that the tens of thousands the university spends on cleaning of the trash Resistance glues on its walls with high pressure water jets could be better spent alleviating the effects of the funding cuts which the lefties so like to criticise. I hope Felix will follow my example of restraint and moderation in the future.

Alan Anderson

Engineering

Bugs

Dear SNM,
Due to the overabundance of pigment on the cover of On Dit in recent times, we have found that our hands, and consequently our clothing and stationery, have been unnecessarily soiled, while reading this outstanding publication. We would be most appreciative if future editions of On Dit were published with a pure white cover. A small On Dit logo in the top left hand corner is acceptable.

Love from AA
Engineering

PS. Although I personally do not mind the staining of hands & clothing (It's half the fun!) I do find a lot of the coloring on my tongue, as a result of licking my palms. Could you please advise me as to any toxicity or danger inherent in the indigestion of the colouring agents?

Thanks,
Nick

Letters.

Send 'em in.

So on and so forth.

You know the drill.

Like we care.

SCENE 42: To be deleted

Somewhere on the ice planet Hoth, Han Solo and Chewbacca encounter Jabba the Hutt in an ice cave, dressed in red clothes and white beard, seated next to a fire. The Max Rebo Band are doing in a catchy rendition of Jingle Bell Rock.

Jabba: Ho Ho Ho Solo (Merry Christmas, you arrogant pilot, my stocking is empty!)

Jabba: Ya koo ta cha ka mo nay (Where the hell is my cash?)

Han Solo: Look, I need more time.

Chewie: Eeeearrrrrghhhhh! (Eeeearrrrrghhhhh)

Han Solo: Shut up, Chewie!

Jabba: Ya da ga needa batta (your dog needs a bath)

Han Solo: Look Jabba, let's not get personal.

Jabba: Ya choo ka kan day! (I want my candy!)

Han Solo: Well, I don't have your Candy! Let's get outta here, Chewie.

Jabba: Solo (Arrogant pilot, I'm getting very tired of your pathetic whining)
Jawas! Ba da doo. (Jawas! Bar the door!)

Jawas: (Something equally unintelligible) Unfortunately because of the short stature our creators have imposed on us we would be better served as Christmas ornaments.

Han and Chewie shoot their way out of Jabba's ice cave.

Jabba and his henchmen are trapped in the cave.

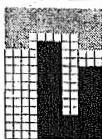
Jabba: Ya joka nay may ya chak ka too ka? (Now who will give the kids their presents?)

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INTERNATIONAL WOMEN'S/ WIMMINS DAY 1997! GET A LOAD OF THAT OESTROGEN - FILLED ATMOSPHERE



March 8 was International Women's Day. Thousands of women from all continents joined together to celebrate the achievements made by women in the last century, and to campaign for further changes. In Adelaide, the Day began with a march to Parliament House and continued with a festival at Rymill Park, where there was loads of food, drink, and dancing. I joined in the celebrations, and I not only had a good time, I also learned a lot about the history and significance of International Women's Day.

International Women's Day was officially established in 1910 to mark the victory of the 1909 strike by women textile workers in New York. The day became popular around the world as millions of women and men took part in demonstrations to demand women's suffrage. Women's Day was first celebrated in Australia in 1928 and in Adelaide in 1972.

Since the turn of the century women have made extraordinary progress. As a result of constant campaigning and protests we now have the right to go to university, use contraceptives, own property, vote, get a divorce, receive equal pay and stand for public office. One of the reasons why International Women's Day is so important is because it gives us an opportunity to thank those generations of women and their male supporters before us, who fought so hard to win us these rights. These women dared to fight for what they believed in under threat of ridicule, incarceration and even assault. Their courageous efforts deserve our expressed admiration and appreciation.

Women's Day is not only an opportunity to celebrate our achievements, it is also a chance to fight for the goals we have not yet reached. Some of these goals include equal pay, equal job opportunities, more female union members, and an end to exploitative advertising, enterprise bargaining and violence and sexual harassment against women. Some of the things we need to protest against... Access to child care is under attack with the removal of subsidies for community-based child care centres and family day care centres. Increased HECS fees and the strict means testing for AUSTUDY will limit women's access to education. There has also been talk of preventing women from claiming a Medicare rebate for abortion, a move which would target young, poor women. The women's movement is obviously as necessary as ever. Unfortunately the struggle isn't over yet.

International Women's Day is a day for us to fight for the rights of those women of the world who are less fortunate than ourselves. When women in the Third World organise protest rallies, they are often thrown into jail. In many parts of the world women continue to struggle for the most basic human rights of equal education, divorce and control over their own bodies. Amnesty International cites cases where women suffer appalling exploitation and abuse. In a refugee camp in Burundi hundreds of female refugees were raped by soldiers, police and bandits. Their reports also claim that in Afghanistan, in areas controlled by the armed group 'Taleban', women have become prisoners in their own homes. They are not allowed to leave their houses without a reason acceptable to the Taleban. Women who show any bare skin are struck by Taleban guards wielding long chains. In the town of Kabul, female nurses were allegedly repeatedly beaten up by Taleban guards whilst trying to help their patients. There are many, many more examples of this type of suffering and torture. International Women's Day can be used as a vehicle

through which we can publicise the torment of these women.

Here in Australia we live in a fairly equal society, and it is easy for us to slip into complacency. Although we have most of the rights we want, it is important for us to keep on building upon and strengthening these rights. We don't want our past achievements to be threatened by today's indifference.

Annabel Davies

We asked Rosalind, from 'Women of Metal', and Cathy from 'Amnesty International' why International Women's Day is so important.

ROSALIND

Rosalind is a member of the group Women of Metal (WoM), formed in 1988. Members include, amongst others, metal workers, people involved in printing, food and confectionery, and vehicle manufacturing. Union amalgamations this year have led to women members joining the original group within the Australian Manufacturing Workers' Union (AMWU).



"Why did I march today? I marched because it is important for women to unite; it is important for the community to see women together; it is important for people to see how diverse we all are, how different and important."

We can never take what we have achieved for granted. We tend to sit back and think it's all been won. It hasn't. We must still fight for those women who are not as fortunate as us, for those women who are still suffering."

CATHY

Cathy is a member of Amnesty International, an organisation dedicated to fighting for the rights of political prisoners, world-wide.

"I really enjoy Women's Day because it is an opportunity to meet women working on issues that you may not be involved in yourself. Women's Day also shows the community that we are celebrating being women. I believe that solidarity is important because you need to feel like you're not on your own. It is easy to lose hope if you are working alone, to feel like your efforts aren't doing anything. A combined effort can achieve a lot more".

Some info about women:

- The first country to grant women the right to vote was New Zealand in 1893.
- Only 24 women have been elected heads of state or government this century.
- Women hold 10.5% of the seats in the world's parliaments.
- In early 1995, Sweden formed the world's first cabinet to have equal numbers of men and women.
- The 1979 United Nations Convention on the 'Elimination of All Forms of Discrimi-

nation against Women', has now been ratified by 154 countries.

- Of the world's 1.3 billion poor people, it is estimated that nearly 70 per cent are women.
- Between 75 and 80 per cent of the world's 27 million refugees are women and children.
- Two-thirds of the 130 million children world-wide who are not in school are girls.
- Women's life expectancy, educational attainment and income are highest in Sweden, Norway, Finland, Canada and the USA.
- By 2025, the population of women aged 60 or over will almost double in East and South-East Asia, Latin America and the Caribbean, and North Africa.
- Out-of-marriage births have increased more than 50 per cent in the last 20 years in devel-

oped countries.

- Women are becoming increasingly infected by HIV. Today about 42 per cent of estimated cases are women, and the number of infected women is expected to reach 15 million by the year 2000.

The use of rape as a weapon of war has become more evident. In Rwanda from April 1994 to April 1995, estimates of the number of women and

girls raped range from 15, 700 to over 250, 000.

- The value of women's unpaid housework and community work is estimated at between 10.35 per cent of the GDP world-wide, amounting to \$11 trillion in 1993.

Statistics source: Development and Human Rights Section, United Nations.

I am woman, hear me roar

Walking down the streets of Adelaide watching people march by. Sitting in a café watching, waiting - the cold hard faces stared at us. Make a noise, be remembered, we are one - but many.

Many women marched on the streets of Adelaide on Saturday March 8 to celebrate International Women's Day. Although our numbers were small - the important thing is that we showed our solidarity and that we are still willing to stand up for other women in less fortunate countries; who unlike ourselves, cannot march on their streets, cannot show any deviance from the norm. Perhaps this was the reason why I saw many women sit-

ting quite comfortably in their seats; at least we have the privilege of choosing whether or not we can protest.

Despite this, the march, and the days activities were a lot of fun! Belly dancing, speeches, stalls, clothes - wow, and all in one place! We walked down the embankment of Rymill park to be greeted with stalls and festivities - I went straight to the second hand clothes section to delve into the mounds of mysterious cloths. If I had just gone there purely for the clothes, it would have been a great shopping day BUT I would have missed out on the essence of the day; that was solidarity.

Walking around the small area partitioned to us, it made me feel so lucky and proud of what women have achieved this century, and to see people continuing to fight for women less fortunate than us.

For so many centuries women have been victimised, repressed, raped - and this still continues even in countries like Australia and the United States. Let's not get into a feminist debate here, but let's stress that a woman's fight is never ending, it's only that today as we move out of the shackles of the modern into the post-modern world do we realise the role we have to play - to create a world full of equal rights, humanitarianism, and love....yes it is a little naive of me to think that this could happen universally, and perhaps a little self indulgent - but this is why we need to continue to fight so people remember what we have achieved, and where we would be without a woman's movement.

Jocelyn Millbank



Everybody has heard of the proposed cuts to the ABC and the Triple J budget and its impact on the nation, which supposedly includes cuts to certain long running programmes on the ABC, as well as a reduction in staff and coverage of Australian music presented by Triple J. But do South Australians really know what the cuts will mean to them? To discover the impact on us fellow music lovers in SA I spoke to John Thomson Mills, coordinator for Triple J in SA, who was speaking at a "Save Triple J Benefit Gig" at Flinders Uni last week.

"The proposed cuts may mean very drastic changes for the local music industry of SA" was the SA coordinator's first few words and I must admit they were not the consoling words I was hoping to hear. "The government propose to cut 55 million dollars from the ABC budget, and a fair sized chunk of that is going to come out of the Triple J budget", Mill stated. "As Triple J already have a tight staff then even cutting \$100-000 may mean that I could lose the position as SA coordinator for Triple J and thus lose the opportunity to cover events down here that may be significant for up and coming talent. The budget cuts may also mean the difference between hearing six SA bands on Triple J in a year and hearing none".

Oh me, oh my, I thought, this isn't looking good, but then Mill mentioned that there was some chance of changing this sorry state of affairs. "There is a lot that can be done, suggests Mill, and gigs such as the two Save Triple J Benefit Gigs, held here in SA, have already created a lot of awareness. "Friends of the ABC", a group that has been together for quite a while, have also been working hard to create awareness of the situation, and posters, stickers and t-

MAKE A NOISE FOR TRIPLE JJJ

shirts have been widely circulated. "The problem is that we are not being annoying enough for the politicians, and we are not creating enough havoc for them to think that we really care" says Mills. What we have to do, he suggests, is do anything you can to make a politician's day a bad one, and make sure they know why you are reaping havoc upon their office. Write letters, he suggests, or ring them and tie up their phone for hours, send faxes, rally, make a lot of noise; this is the only way you are going to get them to listen to you. Mill's final words, though hope-provoking, were tainted with a certain amount of urgency. "These cuts will be finalised in April", says Mills, "and I'm afraid that we don't have much time to change their direction".

Dean Lawn, guitarist for the (awesome) band Testeagles, who played on a non profit basis for the Save Triple J Benefit Gig at Flinders, seemed to share Mill's sense of sadness on the whole issue. "Triple J is the biggest alternative radio station", says Lawn, and if you can get exposure then you have found the gateway to listeners. If you take that away then you are left with radio stations such as 3D radio, which although have done a lot for local talent, do not provide you with the opportunity to get heard on a nationwide scale. What that exposure can do for a band's career is obviously good and you only have to look at bands such as Silverchair to see the results of such expo-

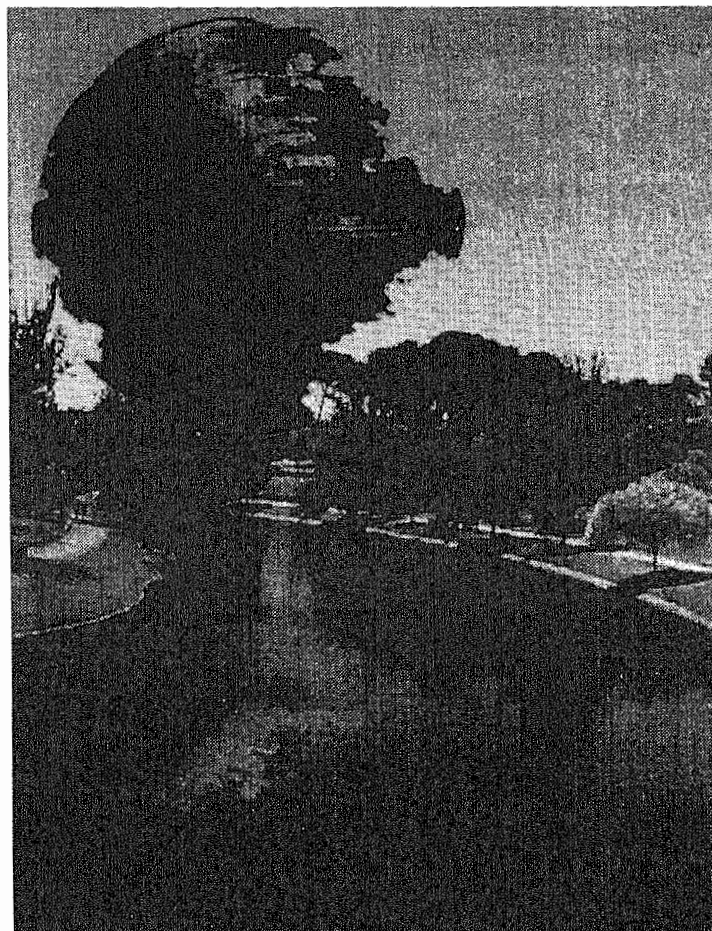
sure. Lawn also commented of the Government's lack of understanding of what the youth are about today and expressed frustration that the government expect the youth to stay out of trouble. Given the fact that the youth usually end up in trouble because they are bored out of their brains, suggested

Lawn, then cutting Triple J is far from helping.

Well, such a depressing story was not my intention upon writing this article but if it has saddened you then maybe that's good. After all if it takes strong emotions to get people off their butts to do something then I'm the first to facilitate it. Basically the message is that if you want to save the jobs of people such as John Thomson Mill (who represent the SA local musical talent,

amongst other things), and consider the exposure of local SA band talent to the rest of the nation critically important, then it's time you got off your butts and did something about it. Make a noise in the name of triple J and make every attempt you can to annoy the \$#&# out of a politician in the process. Your efforts will hopefully not go unrewarded.

RAHHH !!



we have the distant **star** in our sights, but ravishing hunger


among our crew has caused personal **wars** to break out as we finally

are within reach of discovering this thing called campus food phenomenon

CATACOMBS
Hot ham & cheese, or chicken & cheese roll with a slice of cake, tea or coffee
\$3.50

GRILL BAR
Carrot & Zucchini slice, small yoghurt & a Pacific Orchard
\$3.00

FOOD COURT
Hot potato with butter, sour cream & cheese, slice of cake & a can of drink
\$3.00
Sweet & sour pork with fried rice or noodles & can of drink
\$3.50



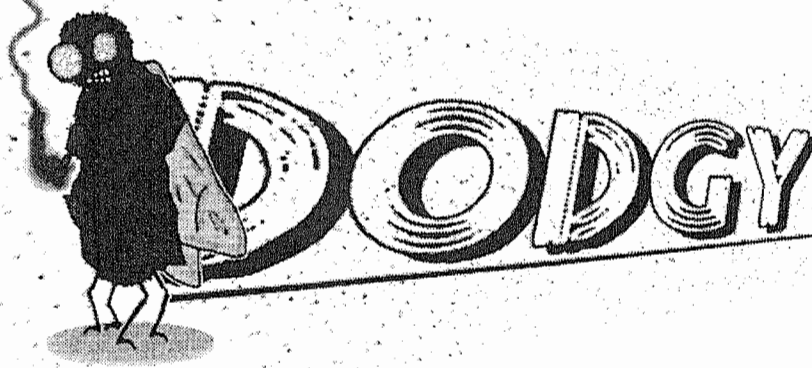
GALLERY
A bowl of cereal or fruit salad, small orange juice & tea or coffee
8am-10am
\$3.50

MAYO
Beef schnitzel, chips & gravy & a small post mix drink
\$3.00

EQUINOX
Nachos: corn chips topped with spicy beans, cheese, guacamole & sour cream with a schooner of beer or soft drink
\$4.00

BACKSTAGE
Chicken Mornay & rice with a coffee, tea or small juice
\$3.50

%^^ to fully assimilate into the role of Uni student we suggest taking a craft studio course such as: Bar & Waiting, Pottery, Photography, car maintenance (for your space shuttle), self defence for female aliens, wine appreciation, sewing, Yoga (not Yoda - YOGA), Meditation, Massage & Life Drawing. All enquiries to the Studio, level 4 Union House or call 8303 5857 ++@~ over & out.....



Star what?
Trek?
What's that about?
Pointy ears and what about a
mind mould?
Oh.
Star Wars!
Now I'm with you. You're talk-
ing Luke and Leia and Yoda and
the bloke with the big black
helmet and raspy voice. Oh
yeah. I know.

The Star Wars/Star Trek rivalry
is perhaps the greatest in all of
sci-fi-dom, so let us pause now
for a moment and examine ex-
actly why this is so or, rather
and, I think, more tellingly,
whether these are worthy oppo-
nents in the great ring (you
know, like a boxing ring, I
mean). I feel compelled to
qualify any remarks that I am
about to make with the admis-
sion that I know nothing about
anything; I am neither a Trekkie
nor a ... um, StarWarsGuy. I
have seen some films. I have,
where appropriate, seen some
TV episodes (not, of course, that
all my TV viewing is appropri-
ate (nudge, wink, et al)). The
FlyGuy is, as ever, expert in
only one field - impartial ob-
servation. Well, that, and square
dancing.

Star Trek, to the untrained eye
(and, by God, there are some
damn well-trained eyes out
there), looks really shitty. Re-
ally bad. I speak chiefly of the
original series here and, if I may
cite a specific example, that
movie where they sold the

whole thing out for a cheap
"Save The Whales" message.
(FlyGuy wishes to reiterate that
he is fully in favour of saving
whales. (What? I can't reiter-
ate because I haven't said it
before? Ah, well. The mere
meaning of words should never
stand in the way of a nifty sen-
tence.) It is the medium and
the nature and the lack of com-
mitment to previous themes and
philosophies to which he ob-
jects. Whales. Nice.) Wooden
acting, terrible, terrible, terrible
themes for shows ("Look, Cap-
tain, a planet populated by deni-
zens of Earth's Middle Ages!
Fancy a quick joust?"), er, um,
bad hair and, my stars, a fla-
grant mis-attempt to not be sex-
ist or racist ("Yeah, we'll popu-
late your ship with minority
races, some aliens, hell, we'll
even put some women in there
to answer the phones, but we
must insist that the stupid white
guy be captain."). Nasty. Don't
like. The recent progeny shows
(you know, the spin-off deals
(for the uninitiated, that's The
Next Generation, Voyager and
Deep Space Nine, and if there's
a new one and I didn't list it,
shoot me)) are better (as if they
could not be) in both their cast-
ing and their plot selection.
What beats me is why they
would associate themselves with
the earlier incarnation. Well,
der, of course it was commer-
cialism, but otherwise, I mean
to say. Artistic integrity
<wince>? Not here, thankyou.

There's money to be made. As
I understand it, the appeal of
Star Trek lies within the myriad
little details and intricate mi-
nor subplot things that you only
know about when you've seen
every episode a hundred times.
Which requires complete obses-
sion. This accounts for the nerd
stereotype (well, partially - not
even the FlyGuy can fully ac-
count for it) that goes along
with fanhood. If that's how you
want to spend your time, then I
can see the attraction in that. I
can. I used to do a similar thing
with Warner Bros. cartoons,
which is a story for another
time. But if you have to get
that far into obsessiveland to
enjoy something, it surely can't
be worth it. For the record, the
cartoons turned out not to be
worth it, either.

Skywalker and the rest have it
a bit better. In fact, a lot bet-
ter. The concept is much more,
dare I say, realistic, and (better
yet) it's consistent and true to
itself because it was conceived
in one big bang ... er, fell swoop.
That's what you get for not be-
ing a TV show. I will say this -
if anything, the Star Wars mer-
chandise bandwagon is sagging
under a bit more weight than
the Trekkie wagon, and I am
as cynical about merchandising
as I am about anything. Well,
maybe not awards shows. Star
Wars is not that hot any more,
well, again, I mean to say, com-
mercially it is, all right, fine, but
it's not as impressive as it once

was. The main attraction at the
time of release (said the two-
year-old through his teether)
was the fact that it broke new
ground. Trekkies will jump up
and down in geekishly
miscoordinated unison, claiming
they were there first; you might
have been somewhere first, peo-
ple, but it wasn't the same place.
The cast of characters and the
scope of the plot and the gen-
eral impressivity of the settings
and the actionism of the action
scenes are just so much bigger
and better that you just can't
compare (which is a sentence
lacking somewhat in the adject-
ive department but in the let's-
work-out-what-he-means depart-
ment, it's a good thing). Sorry.
Nick off.

Of course, as ever, and having
just told the Trekkers to nick
off, what breed of space-saga-
fan you are depends on who the
hell you are, and that depends
on your formative experiences.
So, let's see ... formative space-
saga experiences ... Well, I re-
member a cornflakes box with
a Star Wars promotion on the
back, circa 1978. That's my first
recollection in the field of space
exploration. Whether this has
biased my judgement ... well,
that's up to you. Work things
out for yourself, for Christ's sake.
None of us is as impartial as I
look. Or something.

FLYGUY

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Somewhere in the Dagobah system, Luke and Yoda have just returned from picking 'magic' mushrooms. Luke is wearing an Easter bunny outfit.

Luke: I don't see why we have to do this.

Yoda: Impatient you are, learn you will.

Luke: But I want to be a Jedi.

(Yoda is preparing a pipe)

Luke: But Yoda, L...

Yoda: Stoned you must be if Jedi you are.

R2D2: Doo Beep Doo Beep

Luke: Yeah, I'm scared too, R2.

Yoda: Chicken will you be if smoke you not.

Lukes takes a drag. Luke's eyes bulge, he splutters. He begins to grope around.

Luke: I can't see.

Yoda: Close your eyes if you will.

Luke: What difference does it make!

Yoda: If complain you choose, pain in the butt will you become. Concentrate you must. Desire you will.

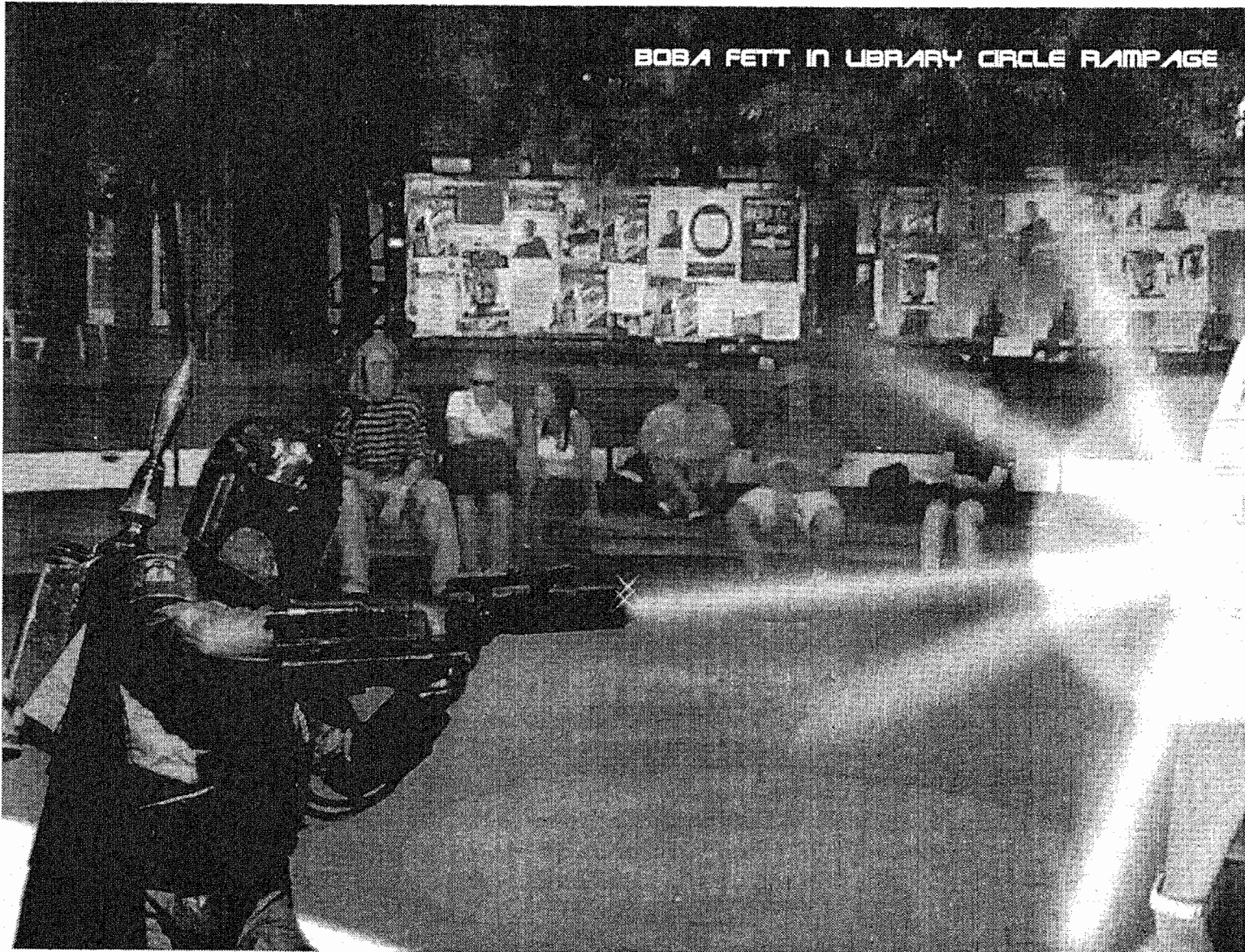
Old Ben walks into the clearing in a princess Leia outfit.

Luke: Ben, is that you?

Old Ben: You know Luke, even as a figment of your imagination, I find this very demeaning.

SCENE 27: (to be deleted)

BOBA FETT IN LIBRARY CIRCLE RAMPAGE





STAR WARS SURVEY RESULTS

Ahh, it's good to know that the force is out there, prevalent among students at Adelaide Uni. Strong enough to motivate many to return the SW survey. Would the following people please turn up to the On Dit office to accept our token of appreciation for completing the survey with style: Julian 974739 K, Geology Post Grad. students, Campbell, Duane Rivett, K.J. Clark, Briony Liebich and Ange 'Sky'Walker.

WHICH SW CHARACTER DO YOU MOST IDENTIFY WITH?

The general consensus is Chewie:

"Chewie, always misunderstood."

"Chewie, he has hair in strange places as well."

Surprisingly, very few Han Solo, Leia or Luke. Other interesting responses:

"R2-D2, because I'm short and round too."

"Yoda, he has ears like mine."

How has the force changed your life?

The force has obviously assisted the social life of many:

"It has allowed me to influence many females in many bars across the galaxy."

"Jedi mind tricks works with girls."

"Can use it to pick up women."

"When I was 12 I wore my hair like Princess Leia and ever since I've been a fashion guru."

or get you out of trouble:

"Getting out of dangerous situations outside the Exeter using old Jedi mind tricks."

"I can now levitate my car if it gets stuck in a ditch."

or your excuse to be slack:

"It helps me change channels on the television without using the remote (whilst sitting down)."

"Given me an excuse not to get out of bed in the mornings: lie in bed and use force to do everything."

TELL US THE MOST BIZARRE PIECE OF STAR WARS MERCHANDISE YOU OWN.

"Luke Skywalker undies with very small penis room."

"1977 release Star Wars Napkins."

"A blow-up doll of Princess Leia."

TELL US YOUR STAR WARS FANTASY.

Everybody seems to have one about Princess Leia in all sorts of contraptions and revealing outfits (surprise, surprise) but there were a few exceptions:

"Just to live in that universe, be heroic and brave and strong in the force." (Aawww...)

"Wrapping Chewie in sticky-tape." (unwrapping him would be the other fun bit)

IF STAR WARS WAS MADE TODAY, WHO DO YOU THINK WOULD MAKE THE CAST?

An unfortunate question in which we received many a varied answers from Pauly Shore to Harrison Ford (again!).

WHAT WOULD BE THE COOLEST STAR WARS MERCHANDISE

Well, we hope you guys get them for Christmas:

"A working lightsabre."

"Lucky Ewok paw."

"Pet Rancor."

"Inflatable lifesize Jabba the Hutt pool floaty."

"Star Wars fluffy dice."

WHAT'S THE MOST CREATIVE THING YOU CAN DO WITH A LIGHTSABRE?

Judging by your answers, it's a bloody crime light sabres aren't on the market:

"Ice-sculpture, tree pruning, hand amputations."

"Marble sculpting."

"It slices, it dices and yes, it makes french fries in three different styles."

"Chop sushi."

"Remove belly-button lint."

WHAT IS THE RELATIONSHIP BETWEEN LUKE SKYWALKER AND BOBA FETT?

"Both are Cantina band groupies and dropped lots of acid at Woodstock."

"I do not wish to speculate, although I have heard rumours about them two, a R2-droid and a can of spam."

"'Just good friends'."

WHAT DO YOU THINK HAN SOLO'S AND PRINCESS LEIA'S KIDS WILL BE LIKE?

"Bagel-haired troubled loners."

"I know they are twins, and have the force, but I think they would be cool people who you could go down to the pub and have a good laugh, roll a joint with and get wasted, and would be really good in bed."

"Mutants."

"Pretentious, loudmouth Jedi wankers."

WHAT DO YOU THINK OF THE EWOKS? WHAT DO YOU THINK SHOULD HAPPEN TO THE EWOKS?

Damn, those Ewoks are popular...

"All Ewoks should be made into fur coats."

"Ewoks are cool little critters, but no more movies, OK.?"

"Chewie should rip their arms out of their sockets."

"They're too cute. They should be enslaved and sold as sexual novelty toys."

"You know the big bon-fire scene at the end of Jedi? They missed a great chance for a HUGE ewok-kebab BBQ! About the only thing they would be good for."

STAR WARS THESIS TOPICS

"Does the use of the force obey the first law of thermodynamics? And if not how the hell do we explain it?"

"Survival of amphibians in Jabba's toxic bong water."

"The Emperor - Demigod or Dickhead?"

WHAT HAPPENED TO LUKE SKYWALKER'S MOTHER?

She was having an affair with Ben Kenobi and this led Darth Vader to turn to the Dark Side.

"Has no mother, Luke was grown in a tank from a bio-sample of Darth."

"Spontaneous Internal combustion."

WHAT DO YOU THINK OF THE NEW ACTION FIGURES, COMPARED TO THE OLD?

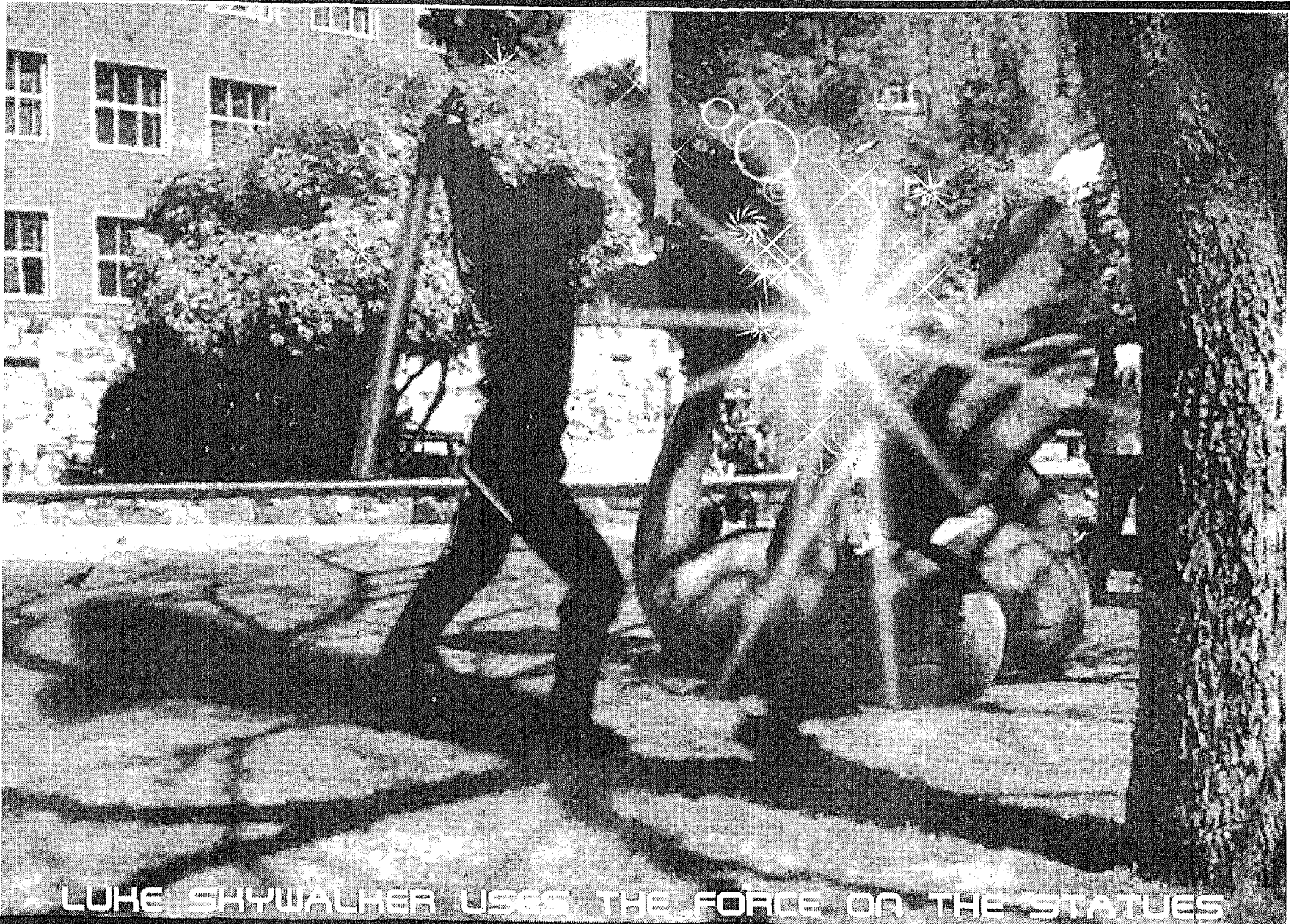
The general opinion is that the new ones sux, all of them seem to be on steroids:

"Why are they all heaps muscly? Luke is a wimp, not a buscle bound Schwarzenegger-like hero! But the Jawas with the glowing eyes are cool and you can still put them in different sexual poses, like we used to when we were kids."

"SHIT - Luke's pecs are huge. Lando looks...dare I say it.. cool."

"Too muscly."

"They don't make 'em like they used to..when I was a young girl growing up during the war, all we had to play with were live grenades and I can tell you a thing or two about these Chinese plasticky rubbish toys they pass off to kids these days... my father won the war and look what the kids get out of it: plastic figurines. It's just not right etc.. etc.."



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ROGER AUBERGINE
New Musical Onion (Chief Editor)



INSTRUCTIONS:

1. Buy CD (any CD)
2. Throw away disc
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4. Throw away back cover insert
5. Cut out booklet and insert from this page
6. Place into empty case

Voila! Your own special edition **NON-PLAYING™** copy of this limited release CD!

SEXUALLY SLANTED LINES

FROM THE STAR WARS TRILOGY

STAR WARS:

11. "You're all clear, kid. Now lets blow this thing & go home." (Han)
10. "Get in there you big furry oaf, I don't care what you smell!"
9. "Luke, at that speed do you think you'll be able to pull out in time?"
8. "Put that thing away before you get us all killed."
7. "You've got something jammed in here real good."
6. "Aren't you a little short for a stormtrooper?"
5. "You came in that thing? You're braver than I thought."
4. "Sorry about the mess."
3. "Look at the size of that thing!"
2. "Curse my metal body, I wasn't fast enough!"
1. "She may not look like much, but she's got it where it counts, kid."

THE EMPIRE STRIKES BACK:

10. "I thought that hairy beast would be the end of me."
9. "Size matters not. Judge me by my size do you?"
8. "There's an awful lot of moisture in here."
7. "But now we must eat. Cum, good food, cumm..."
6. "That's okay, I'd like to keep it on manual control for a while."
5. "Hurry up, golden-rod..."
4. "I must've hit it pretty close to the mark to get her all riled up like that, huh, kid?"
3. "[It's] Possible he came in through the south entrance."
2. "And I thought they smelled bad on the outside!"
1. "Control, control! You must learn control!"

RETURN OF THE JEDI:

13. "What could have possibly come over Master Luke? Is it something I did? He never expressed an unhappiness with my work." (CP30)
12. "Hey, point that thing someplace else." (Han)
11. "I look forward to completing your training. In time you will call me master." (Emporer)
10. "You're a jittery little thing, aren't you." (Leia)
9. "I never knew I had it in me." (C3PO)
8. "Someone must've told them about my little manoeuvre at the battle of Taanab." (Lando)
7. "There is good in him. I've felt it." (Luke)
6. "If I told you half the things about this Jabba The Hutt, you'd probably short circuit."
5. "I assure you, Lord Vader, my men are working as fast as they can." (Jerjerrod) with reply "Perhaps I can find new ways to motivate them" (Darth)
4. "Grab me, Chewie. I'm slipping - hold on. Grab it, almost... you almost got it. Gently now, all right, easy, easy, hold me, Chewie. Chewie!" (Han) with "A little higher, just a little higher." (Lando)
3. "Short help's better than no help at all." (Han)
2. "Hey, Luke, thanks for coming after me - now I owe you one." (Han)
1. "Back door, huh? Good idea!" (Han)

With thanks to hjstewar@cs.adelaide.edu.au. who got these from the net

STAR WARS
RETURN OF THE
JEDI

Talking Jedi

WVROOOOMMM!!!
EEERRROOWMMM!!!
WHOOOSH!!

Picture three speeder bikes screaming through the forests of Endor, pedal to the metal. Think back, hear the sounds ... feel them fly by. Well, someone had to mix those sounds, along with the rest of the films. Roger Savage was one of those someones. A film sound mix specialist based in Melbourne at his company 'Soundfirm', Savage has done the sound mix on many great films, including *Mad Max I & II*, *Dead Calm*, *Shine*, *Romeo & Juliet*, and of course *Return of the Jedi*. I recently had the opportunity to talk to Savage about his film career, his work on Jedi; George Lucas, the changes in sound technology and the approach to film making today ... this is what he said...

L: Cast your mind back to 79 when *Star Wars* was released. What were you doing at this time?

RS: In 1979 I was mixing *Mad Max I*, which was in fact the first film mix I did. I started in the music industry doing music recording in London in the sixties.

L: Did you attend film school, or was the movement into working in film a natural progression from music?

RS: I started doing pop music/rock and roll stuff at Olympic Studios, moved to Australia, married an Australian and started doing a bit of local stuff - Easybeats, Daddy Cool, people like that. Then in the 70s I started recording music scores, Snowy River, big Orchestral stuff. I completed the score for *Mad Max I* and while doing this I met the producer/director who wanted to do a very complicated or rather, a very involved sound mix.

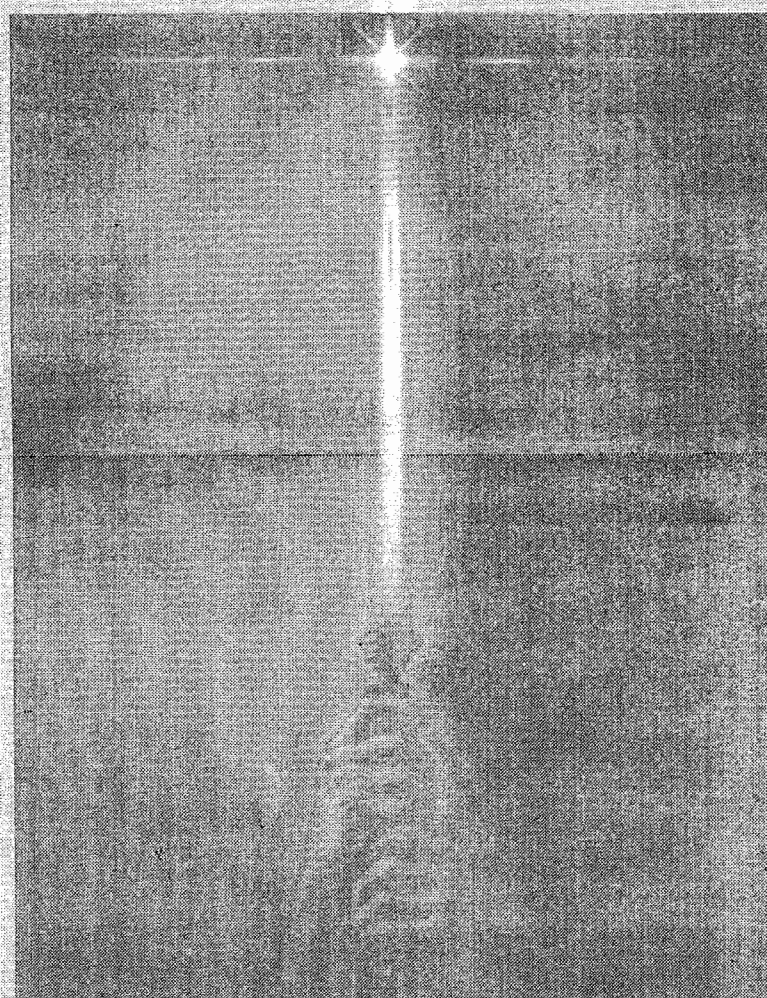
So we used a multi-track hooked up to a video tape which had never been done before, because normally in those times it was mixed on sprockets. We used a video sweeping technique, a technology

that came out of the music industry and applied it to film, so it was actually mixed in a music studio rather than a film studio.

So that was my 79, *Mad Max I*. After that I got a lot more involved in film.

L: Do you recall your first viewing of *Star Wars*?

RS: It was such a fantasy, the whole



film, but in particular, the sound-track. It was one of the first films that people came out and talked about the sound.

L: I know I'll never forget being seven years old and completely blown away by the opening sequence as the Imperial Cruiser rumbled overhead, making the theatre come alive.

RS: Yes, it really was excellent. The one film before *Star Wars* to have that effect on viewers was *Apocalypse Now*. That was another highlight of film sound for me, but *Star Wars* was the one that seemed to break that barrier down, that made

sound important part of the film.

L: Up until then it had just been an accessory to the visual element?

RS: That's right, it was visual and there was some sound to it. Unless it was a musical, no one really cared too much. This was all to do with George Lucas and his vision. He used a sound designer from the beginning which was unusual. It's

came up later. He certainly was the brains behind it all. He used some very innovative ways of creating sound, more organic. A lot of people were into synthesisers at that time and it was very easy to have weird electronic sounds out of them.

L: But that early synth sound is very artificial, very flat.

RS: Yes it was very non-dimensional. Ben always used sounds he created by recording.

L: I guess a great example of that is the noise of the laser pistols, created by recording the noise of a taut thick steel cable, hit with a hammer.

RS: Yes, absolutely.

L: Following on from this, then, how did you come to be involved in Jedi?

RS: Prior to 1979 I used to go to America to a lot of equipment shows, and I got to meet a lot of people in the film industry, one of whom is a guy called Tom Scott, who was one of the mixers on *Apocalypse Now*. Tom had introduced me to Ben Bert, and I got to meet him at a place called Sprocket Systems which was next to ILM (Industrial Light and Magic) which was their mixing room.

Then I did *Road Warrior*, *Mad Max 2*, which was quite a big hit in America. I got a call from a guy at Lucas Film asking if I'd come over and help mix *Return of the Jedi*. This would have been 82 or 83. When I got there I was to work with Ben & Gary Summers, and I found out that the reason I got the job was twofold. Firstly they liked the soundtrack of *Road Warrior*, and secondly, they had never mixed a film themselves.

L: Really?

RS: Yes, because to do a mix, they would always go to Hollywood or LA. Lucas Film would do all the edit-

Sound Effects

by Luc Bondar

ing & then travel down to LA and mix it at Warner Hollywood, the Hollywood mixers. Because of union issues, you were the editors and they were the mixers. So George (Lucas) set up his operation in San Francisco, he didn't really want to know about Hollywood, and they really didn't want to use a Hollywood mixer with the way they worked.

L: They wanted something fresh?

RS: Yes, they wanted someone who wasn't perhaps so rigid in the way they did things. So I think that was the reason I got to start on it, I was there for twelve weeks working with all of them but mainly with Gary. Gary and I were mixers, whereas Ben was a mixer, an editor and a sound designer. Then we started the final mix and it took longer than anticipated. I had to actually come back to Australia to do another mix before we had finished the final mix.

L: How did you feel about that?

RS: Oh, really bad, but I was committed to come back to mix *Careful He might Hear You*. So I cut out before the end and a guy called Randy Tom took my position on the mixing panel. After that I was invited back to work on *Indiana Jones 2*, but by then I had already started up Soundfirm which is a post production facility that I own here in Melbourne, so I couldn't go.

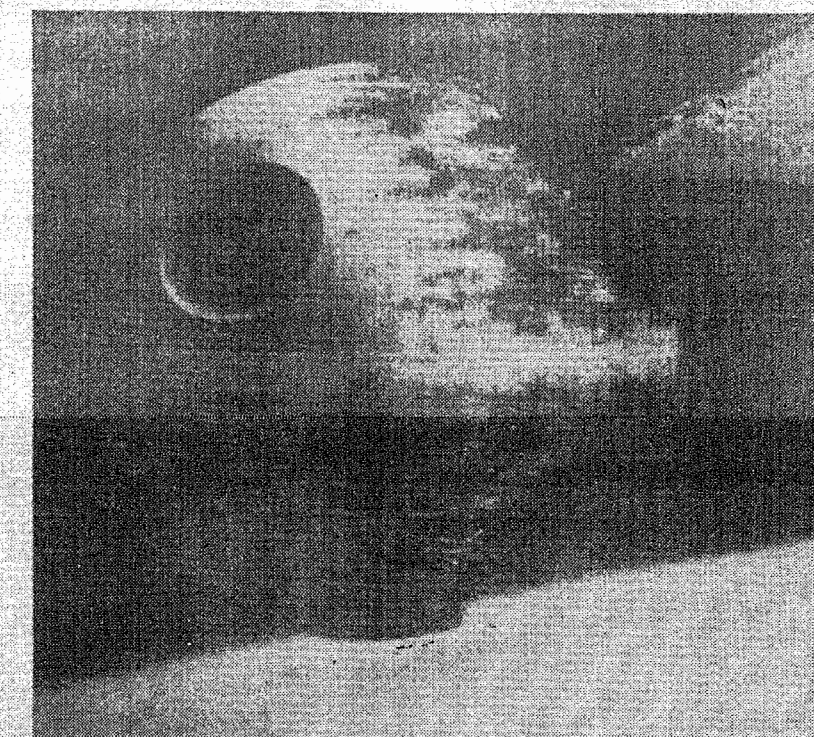
L: Were there any experiences, memories or first had dealings with Lucas that stand out from that time?

RS: Well George seemed to be a very private person. He wouldn't spend a lot of time there (at Sprocket Systems) because he was running around doing digital effects or ILM work, which was next door. He actually left a lot of stuff to Ben. He'd come in a preview things and he always knew exactly what he wanted. He'd come in, and preview it, make changes and run off again. But he seemed to be

fairly quiet, unassuming guy. The crew in San Francisco were really great, much friendlier than crews in LA.

L: Does the time you spent working on Jedi hold any special significance for you?

RS: Well I wouldn't say it's the best mix I've been associated with. That was a totally different type of film called *Dead Calm*, totally different



mix. Jedi was a good track, but it was wall to wall music. The only scene I remember from the film that's not covered with music is the speeder bike scene. I don't know whether that's because he (Lucas) heard those sounds which Ben created which were really good; I think they were vacuum cleaners, great interesting bike sounds, but they worked really well, and it's unusual that he doesn't have John Williams' score pounding away.

L: From a sound design perspective, there have been huge technological developments in the ability to create sound. Do you think that the same level of creativity and skill are required today as was when the *Star Wars* mixers were made?

RS: My view is that the problems are with the major big action, ex-

pensive films. They rush release them so quickly because they've got so much money out there, they accelerate post production to such an extraordinary extent that nobody has time to really work as much; you end up having twenty editors working in a short space of time. It's a much more slap dash effort. That's a generalisation, not all films are like that, but many of the big blockbusters are. Twelve weeks mixing a film (*Jedi*) is un-

were there and they told me that they'd been redoing the track. They were really talking about *Star Wars* though more than anything, saying they had to de-hiss it. They had to clean it all up and it came up amazingly well.

L: Following from this, what is your opinion regarding changing original films? Is a film a work in progress or a finished piece? Further, by redoing a film, digitising new footage, sound etc... is it still the original movie, or a new film?

RS: I think it's just another version, it's what they can do on laser disc. They will have a director's cut, an annotated version. It may well be the original version but it gets chopped up by the studio because it doesn't preview well or some executive gets offended by something, and then it goes to the studio cut which is what gets released. The director, in their contract, is allowed to have their cut. Once they have their cut and have sent it to the studio, the studio can do what it likes with it. More often than not they do change it and often it's not what the director wants but they must do it.

There are very few directors who have their cut approved. Someone like Spielberg will release what he wants, he's so powerful. I think George Miller, on *Babe*, had creative control, but it's not often. The studio won't allow it, they won't trust people, they only trust their research. If you watch the director's cut of *Blade Runner*, that is the original version, so I guess the question is, what is the original version?

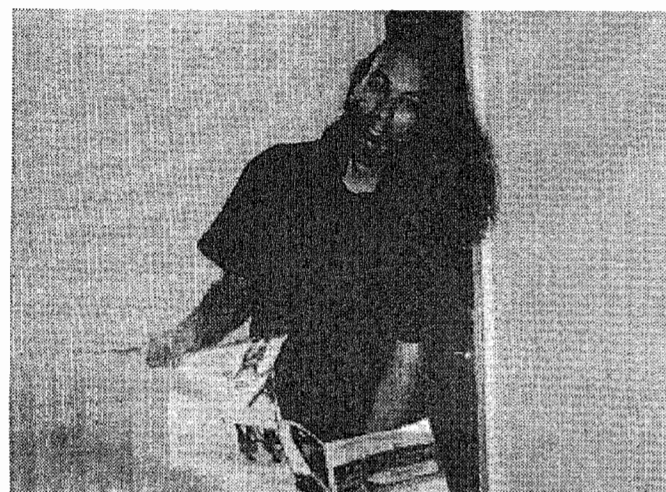
L: Are there any future prospects for you to be involved in the new movies (Episodes 13)?

RS: No, I'm tied up here, and I'd rather work here, it's less agro. If I had to work in America I'd work at Skywalker Ranch.

L: Thanks for your time and may the force be with you.

Not worth a ce

Want to know how much your decrepit Star Wars toys are worth? Wonder no more because we have done it for you and we can tell you they are not worth jack, unless you've got them intact in the box, sealed and vacuum packed. Unless you've had a really crappy childhood or you were intelligent enough to predict the humongous success of the Star Wars trilogy 20 years later, and that's highly unlikely. O.K., so how much is it really worth? How much cash have you thrown away by having a normal childhood? Let's go down heartbreak hotel...



Casualty 1: Return of The Jedi: Behind the Scenes Collector's Edition.

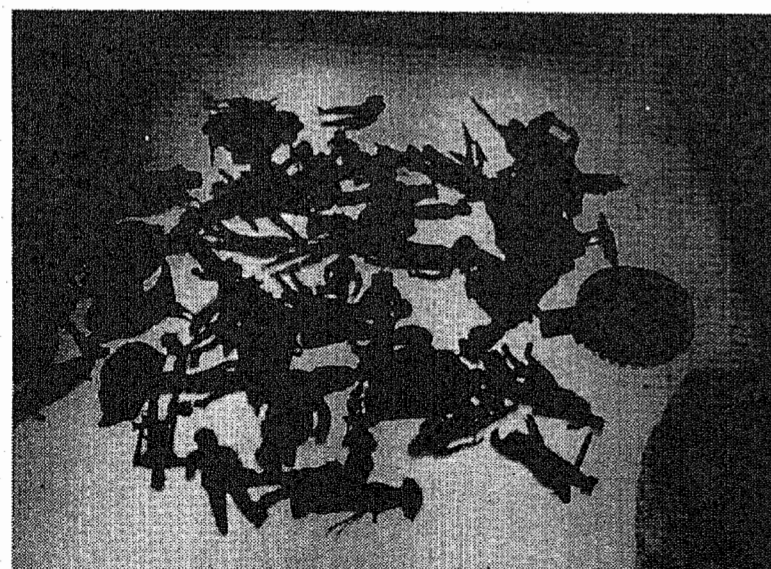
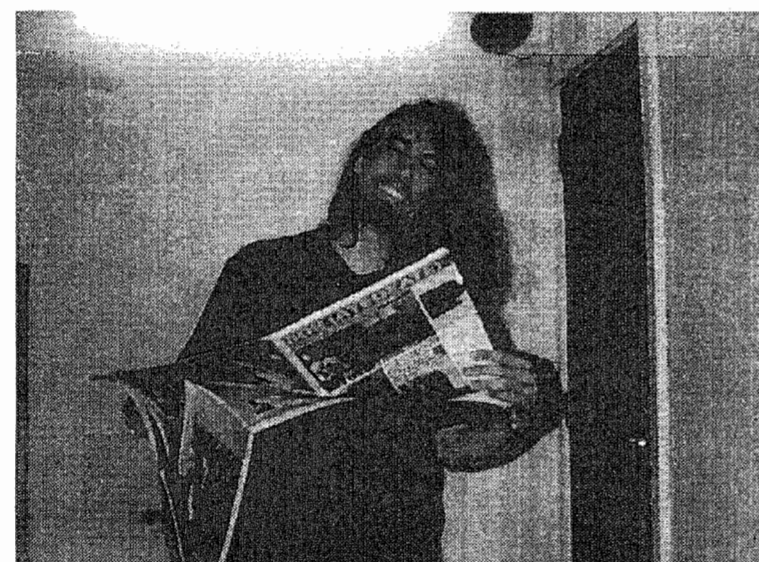
James laments the youthful spillage of orange juice and subsequent crumpling of pages that rendered this collector's item completely worthless.

Without spillage: \$30
With spillage: Fuck all.

Casualty 2: Star Wars Collector's Compendium Poster Book

James weeps over the foolish impulse that led him as a child to cut the picture of Sy Snootles out to put in his scrap book.

Without cutting: \$15-20
With Cutting: Jack Shit.



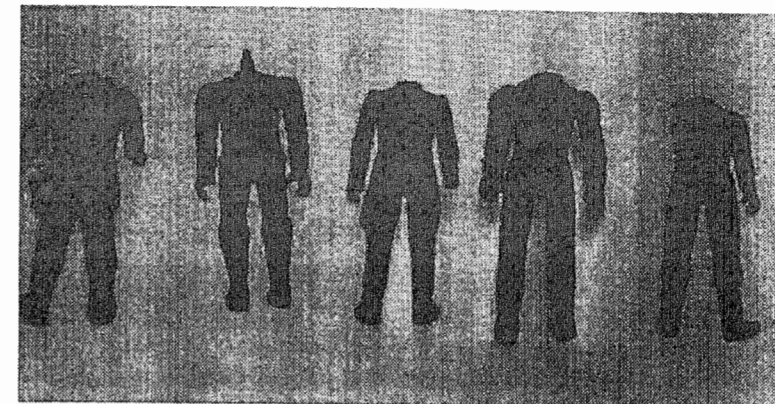
Casualty 3: Kanesan's Star Wars action figures collection.

If properly looked after, with packaging and care, this decrepit lot of toys would be worth \$700.

As it is, "you'll be lucky to get \$50 cash"

Evaluations and advice from comics guru Tony Albanese of the Adelaide Comics Centre, who cheerfully described a couple who were married in Star advice is to leave the toys alone and collect comics, as the chances are you'll have a much better shot at being able to sell them later on. As Tony

nt, you tossbags



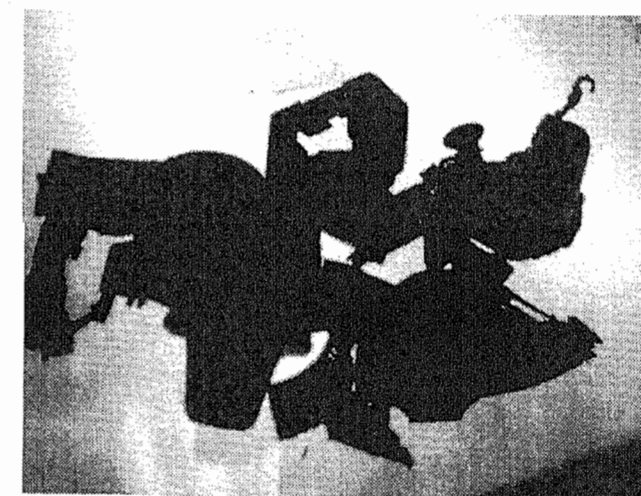
Casualties 4: Action figures

With heads, in packets: \$40-100
Decapitated and without packets: Zilch



Casualties 5: Action figures

With arms: \$40-100
Without arms: Bigger all

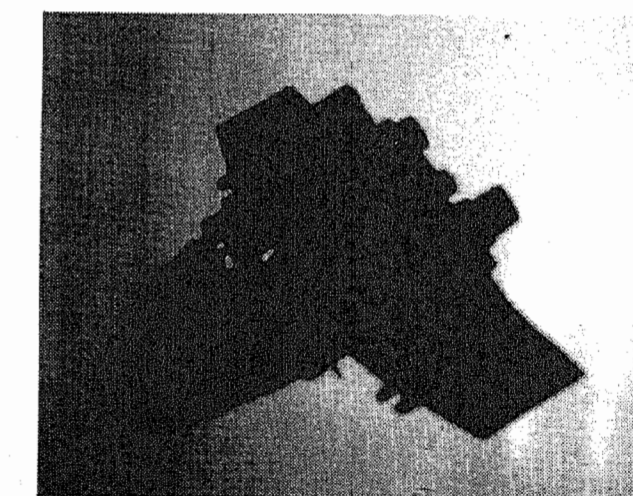


Casualty 6: Action figures' spaceships.

With packets, wings, cockpit lids etc.: \$500-600 each
Without the above: \$5 each (sob!sob!).

Casualty 7: Imperial Shuttle

Not sat on, in packet: \$60
Sat on, without packet: \$5



If you have the following:
 12" figures, in the box and well looked after, they are worth \$400.
 The small 5" Yak-Face - \$1000(!)

Now that you know how much you can get from your Star Wars toy collection, you may proceed to the nearest tall vantage point and kill yourself but we think that you can learn from your mistakes: so go out to the nearest toy store and spend up big!. The moral of the story is: Do not play with your toys.

Wars costumes as "tossbags", and enquired whether we had seen "those four tossbags" on Today Tonight who also dressed up in Star Wars gear. Tony's says, toy collectors are probably "trying to fill a little gap in their lives, and spend thousands of dollars doing it".

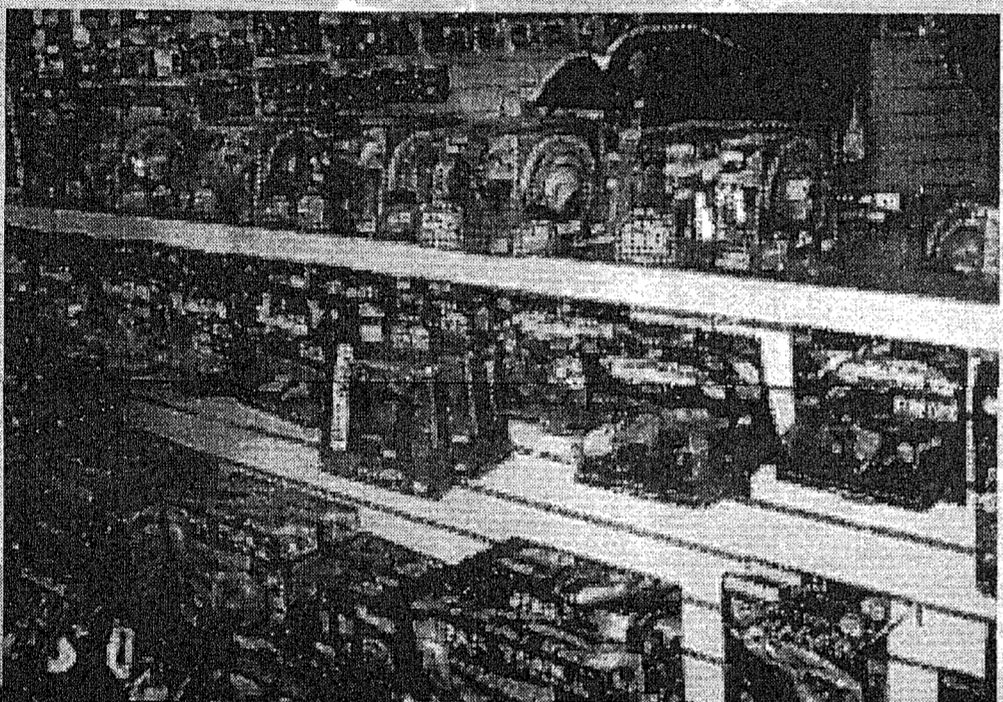


. ORIGINAL 1977 MODEL KITS (SOME PARTS MISSING) \$69.95
. 1996 RELEASE LANDSPEEDER TOY \$29.95



. BIG PAINTED MODELS \$29.95

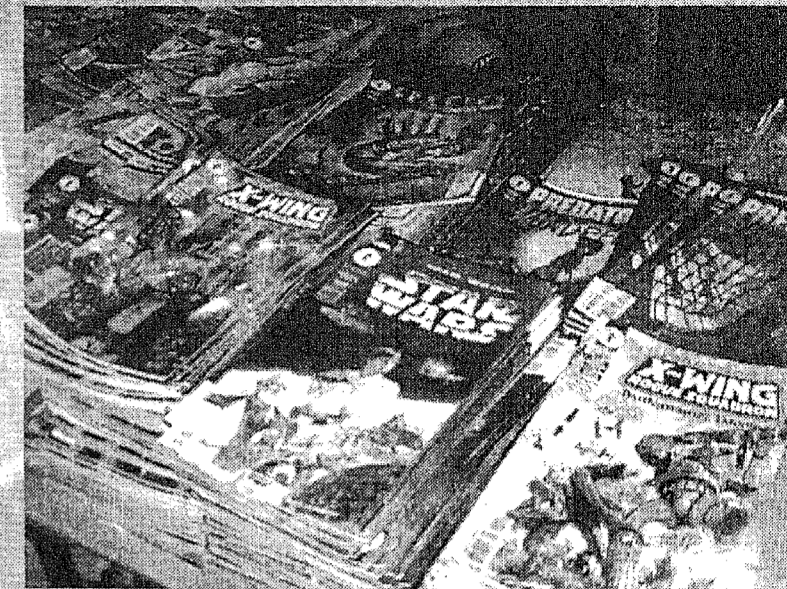
Merchandising? We got merchandising! If ever a creative effort spawned an extravaganza of spin-off products, both clever and ill-advised, then it was STAR WARS. Not even counting the stuff you collected as a kid (all those \$3 action figures and cardboard Death Star action stations, humming light sabres and Corn Flakes back-of-box Chewbacca masks), there's even more available now that the damn films are twenty years old. A quick jaunt about this fair city found a shitload of products for the over-paid and under-stimulated to spend their hard-earned shekles on...



. THE SOMEWHAT SUSPICIOUS NEW FIGURES (RATHER MORE MUSCLEBOUND THAN THE ORIGINALS) \$8.95 \$12.95



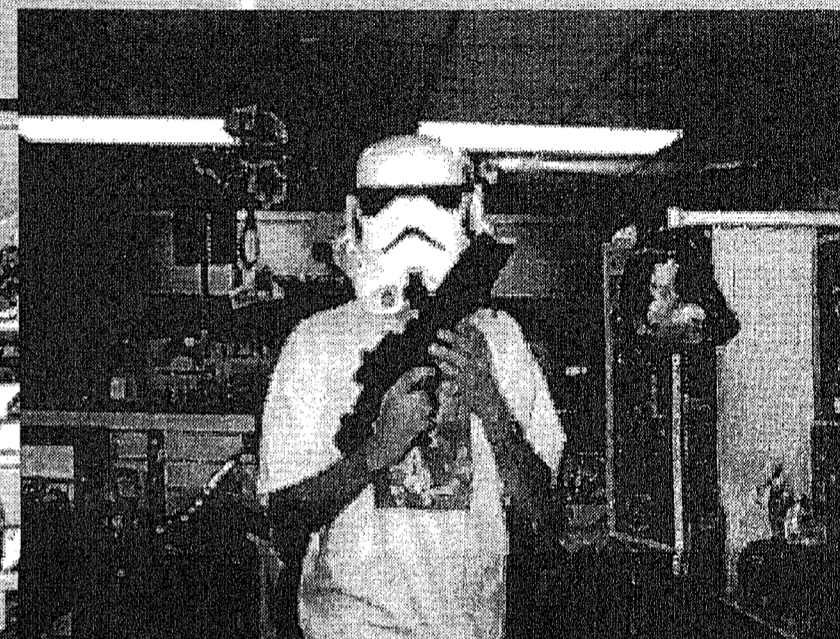
. SPIN-OFF NOVELS \$11.95



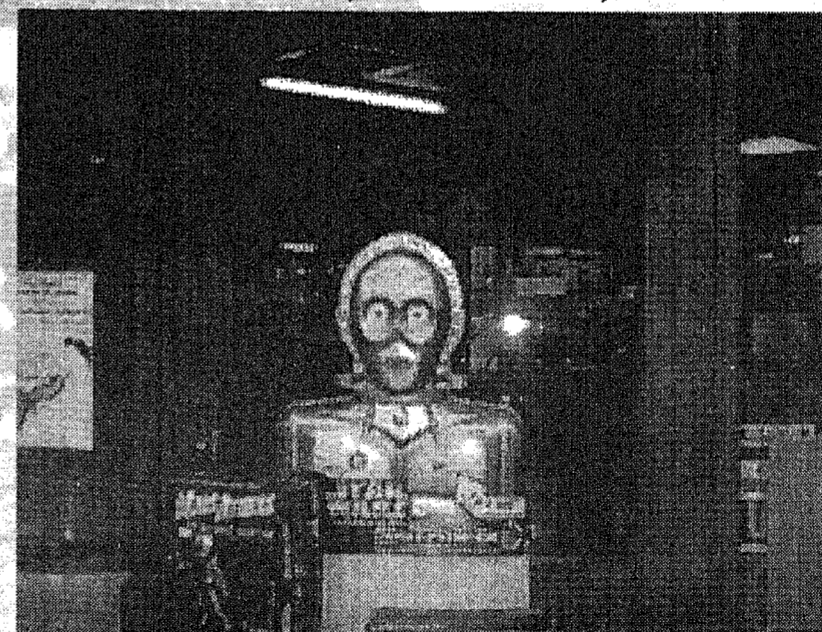
. SPIN-OFF COMICS \$4 PLUS



. BIG TOY CARRYING CASE, 1977 RELEASE, UNPRICED

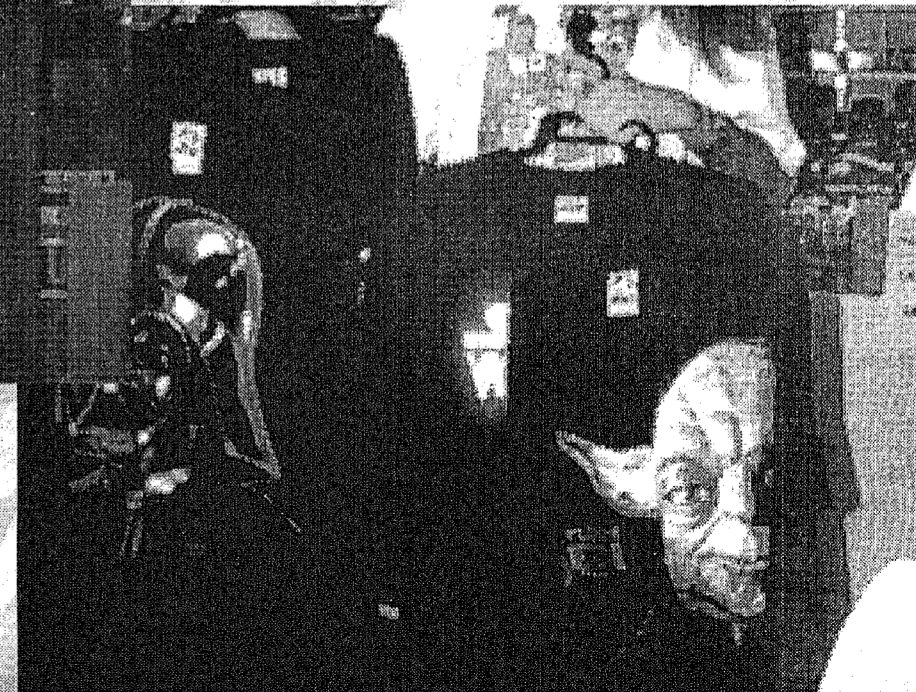


. THE EXTREMELY EXPENSIVE DARTH VADER AND STORMTROOPER HELMETS, RATHER PRICEY AT \$270 (AND THEY SMELL FUNNY ON THE INSIDE, TOO)



. A PLETHORA OF T-SHIRTS, AT \$29.95 EACH

With thanks to THE ADELAIDE COMICS CENTRE, MARK ONE COMICS & GAMES, and a big toy shop with a Giraffe mascot we can't name for legal reasons, since we weren't technically allowed to take photographs inside it.



THE WAYWARD STUDENTS

EMBERS GRILL RESTAURANT
168 GOUGER STREET
PH/FAX: 8410 0399

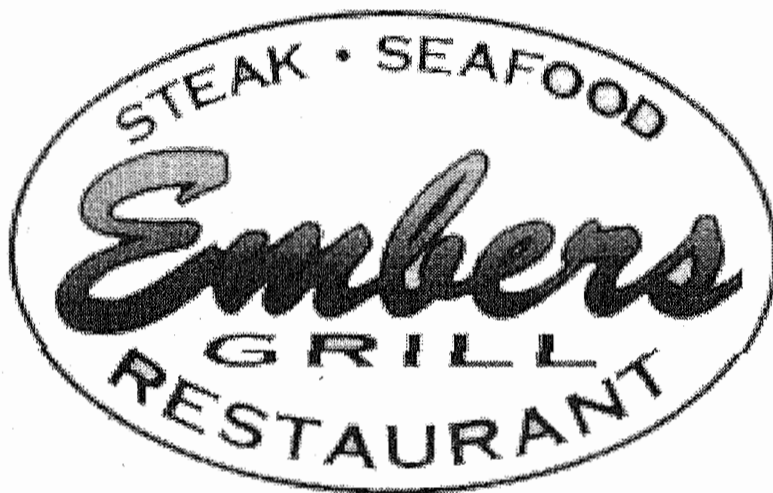
LAST THURSDAY EVENING MYSELF AND TWO FRIENDS VISITED EMBERS GRILL, BOTH CURIOUS TO KNOW WHAT THIS NEW RESTAURANT WOULD BE LIKE, AND EXTREMELY HUNGRY. STANDING RELATIVELY APART FROM THE OTHER RESTAURANTS, EMBERS GRILL IS SITUATED FURTHER WEST DOWN GOUGER, PAST MORPHETT STREET. IT'S A VERY COSY LITTLE RESTAURANT, WITH A RUSTIC FEEL AND TWO OPEN FIRE PLACES. WE CAN IMAGINE IT BEING A WONDERFULLY ROMANTIC PLACE IN WINTER TIME. IT WAS KINDA EMPTY WHEN WE DINED, BUT I GUESS THAT COULD BE DUE TO THE FACT THAT IT IS A NEW

AND UNKNOWN ESTABLISHMENT. ALTHOUGH PRIMARILY A STEAK AND SEAFOOD HOUSE, BETWEEN THE THREE OF US WE CHOSE CHICKEN PARMIGIANA, SUPREME OF CHICKEN FOUR SEASONS, AND FILLET STEAK WITH DIANE. PERSONALLY I LOVED THE MEAL I CHOSE (THE FOUR SEASONS ONE), IT BEING A BREAST FILLET OF CHICKEN LIGHTLY PAN-FRIED IN A MIXTURE OF PEPPERCORNS, CREAM, ORANGE JUICE AND WINE. MMMMM.

EMBERS GRILL IS THE PLACE TO EAT WHEN YOU WANT SOMEWHERE OTHER

FRIENDLY, THE SURROUNDINGS COSY,

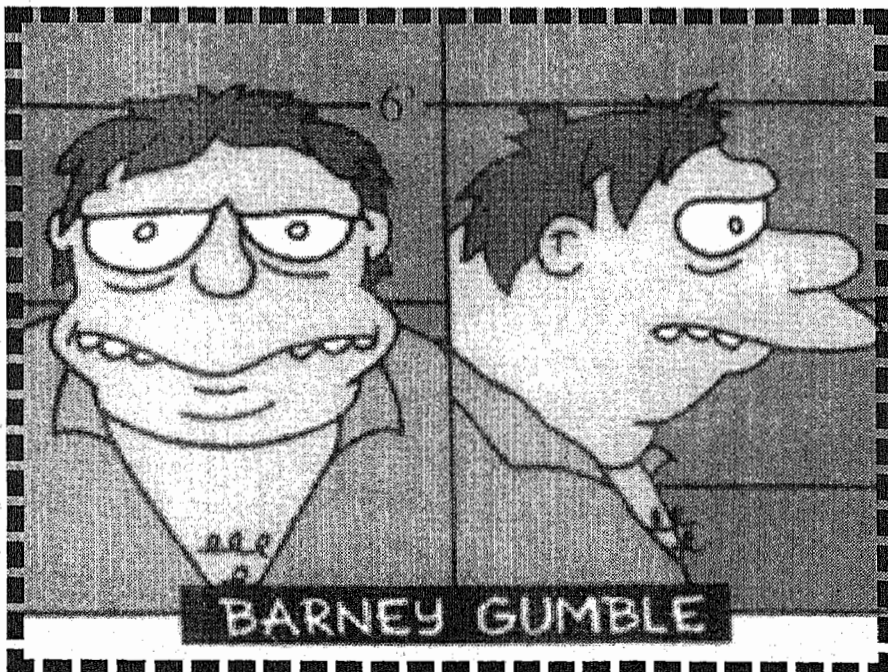
MEALS YUMMY AND ARE OF A LARGE SERVING. THE PRICES FOR MAIN MEALS RANGE FROM ABOUT \$11 TO \$16. INCIDENTALLY, BEING A RELATIVELY NEW ESTABLISHMENT, THERE ARE A FEW EMPTY WALLS THAT THE MANAGERS WOULD LOVE TO HAVE OCCUPIED WITH ARTWORK. IF YOU THINK YOU HAVE SOME WORK THAT THEY COULD USE DON'T HESITATE



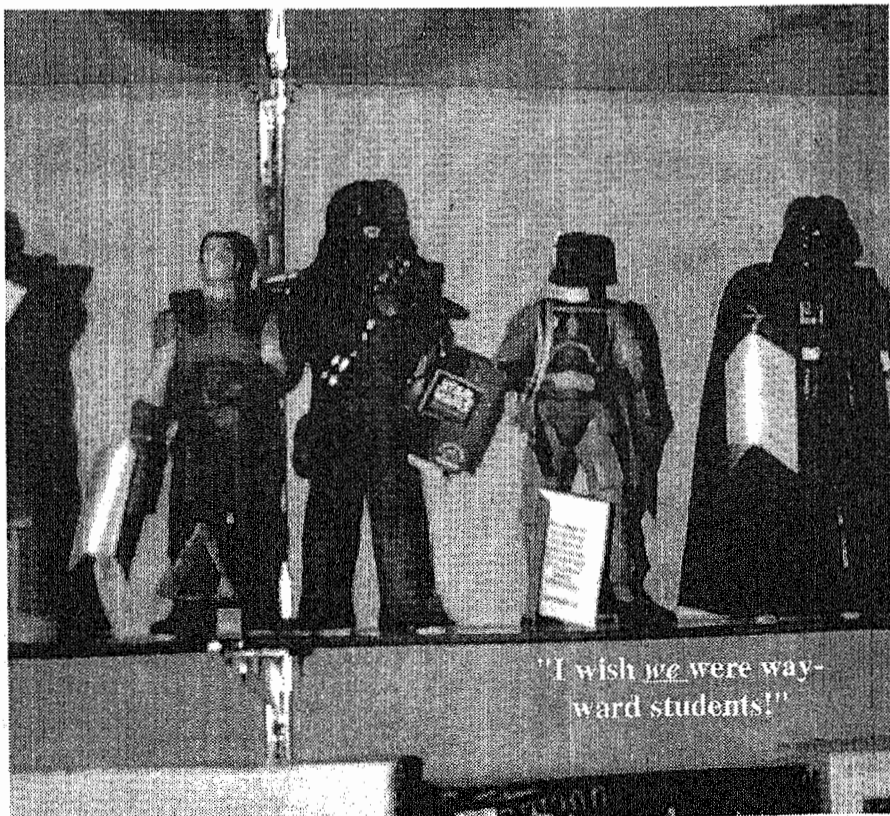
THAN THE USUAL CITY HAUNTS (I.E. UPPER GOUGER OR RUNDLE STREETS). OPEN FOR LUNCH AND FOR DINNER, THE STAFF ARE

TATE TO CONTACT THEM AS THEY WOULD LOVE TO HEAR FROM YOU.

NATALIE WHELAN



THIS IS WHAT YOU WILL LOOK LIKE AFTER PLAYING OUR STAR WARS DRINKING GAME (NEXT PAGE)



STAR WARS: THE DRINKING GAME

To play this game you will need:

- The Star Wars trilogy on tape (use only one movie for a short game).
- An ample supply of your favourite beverage (milk, right??)
- A really good sound system, so that the explosions seem to happen all around. Kapow! (optional)

BEGIN by inserting your weather-beaten "STAR WARS" videotape into the big slot of your VCR. Press Play (duh!) Dim the lights for dramatic effect if you haven't already, but be sure to leave enough light so as to allow for accurate pouring as the game progresses! The game begins right as "20th Century Fox" appears on the screen.

RULES OF THE GAME: Every time one of the listed events occurs, everyone must take a sip of their drink. If you are using alcoholic beverages (and if you aren't, why are you playing a drinking game at all??) we don't recommend emptying a whole glass each time. If you do you will lose consciousness before Darth says "Don't underestimate the force".

SPECIAL NOTE: Remember, too much drinking is bad for you. We do not support drinking ridiculous quantities of alcohol, unless of course it is done by us every week during our special "Happy Time"!! Having said that...ENJOY!!!!

DRINK WHENEVER:

- Someone has a bad feeling about this.
- An entire planet is described as having one climate.
- Somebody gets choked.
- A woman other than Leia is on the screen.
- An old Jedi starts to ramble on about the force (Vader counts).
- Somebody's hand gets cut off.
- A gigantic technological marvel explodes in a single blast.
- There is a tremor in the force.
- It's not someone's fault.
- One or more heroes are almost

- eaten by a Thing.
- A Jedi is much more powerful than he looks.
- Someone exclaims "No!"
- Someone does something that appears to be suicidal that actually turns out to be a good idea.
- Twice if it is not Han.
- Someone wears the same outfit in all three movies- it counts if they change at the end.
- Someone is mind controlled by the force.
- People kiss.
- A good guy wears white or a bad guy wears black.
- Twice if the bad guy wears white and a good guy wears black (for uniforms only the first person on the



- screen counts)
- Three times if someone hovering in between is wearing gray.
- Everytime you find yourself talking to the people on the screen.
- An elaborately made up alien has no lines.
- Someone or something tries to get money from Han.
- Some ship crashes into something after being hit.
- Someone has a light saber duel (includes just using a light saber).
- An Ewok dies, and the camera lingers longer than it did when the death star exploded, killing billions of people. (Fourteen seconds...count em!)
- It is Luke's destiny.
- Luke whines.
- Luke discovers a long lost relative.
- Luke fights monsters or savages.
- Luke does some nifty acrobatic flip.

- Luke teeters on the brink of a chasm.
- Luke is upside down.
- Luke and Lando are in the same place in the same time.
- Twice if they speak to each other.
- Luke's parentage is foreshadowed.
- Luke refuses to take someone's advice.
- Luke yells "R-2!"
- Leia insults someone.
- Leia wears an outfit that covers everything except her face and her hands.
- Twice if it covers her neck.
- Three times if she is almost totally nude.
- Obi-wan Kenobi materialises for a guest appearance.

- hit!....."
- Tarkin brags about the Death Star
- The Emperor cackles evilly.
- The Emperor has foreseen something.
- Vader runs into one of his kids and doesn't recognise them.
- Twice if he tries to kill them
- Boba Fett talks.
- Stormtroopers shoot everywhere but where they're aiming.
- Stormtrooper armor proves useless.
- Any Imperial Ship is destroyed.
- A TIE fighter explodes for no reason.
- Drink an entire slab whenever you see a female Imperial (don't worry, it will never happen)

The game ends when a bunch of Ewoks start dancing. No matter what you've been drinking, you will remember this image. The last person to give up drinking on each cue is the winner. Of course, ties are possible. If at some point you find that no one can successfully operate the VCR anymore, the game may as well be abandoned.

As a bonus gift, we've included another game designed especially for non-drinkers.

THE STAR WARS DRINKING GAME FOR ABSTAINERS

The rules are basically the same as the other game but the drinking cues are different.

Drink when:

- Stormtroopers display intelligence, courage, or training in battle.
- Multiple Ewoks are killed.
- Fantastic technology is explained.
- Somebody listens to C-3PO.
- Somebody cares about the environment.
- The Emperor acts like a charming politician.
- A woman is on screen, and an Imperial.
- A tie pilot says something.

We hope that you note the irony of this modified game!!!

taken from internet

Cold, But Good

Cold Fever
Palace Cinemas

There has been a lot about Iceland in the news lately. Blur love it there, Bjork calls it home and now director Fridrick Thor Fridrickson (I'm sorry, but is that name a joke?) has directed a film about his homeland called *Cold Fever*. After seeing the preview to this movie a few months ago, not knowing much about this strangely portrayed country; I was eager to sit down and view this film. The story revolves around Japanese yuppie Atsushi Hirat (Masatoshi Nagase), whose parents died whilst in Iceland. When his yearly holidays arrive Atsushi is forced by a relation to travel on a memorial pilgrimage to Iceland to perform a burial ceremony at the site of their death; instead of playing golf in Hawaii as originally intended. What follows is a haphazard road journey through freezing cold Iceland, which Atsushi decides is a "very strange country". Throughout his time in Iceland, Atsushi encounters a variety of bizarre people, and deals with a

number of setbacks in customary Japanese fashion. Nagase is gorgeous in his role. Fisher Stephens (*Hackers*), and Lili Taylor (*Dogfight*) are great in their roles as obnoxious American tourists, and everyone else in the movie is very good. The scenery is magnificent; definitely go and see this if any more hot weather comes our way! Otherwise wear your thermals!

Cold Fever



Kerryn Doyle

Hellish Creatures

The Frighteners
Greater Union Cinemas

This is basic hollywood formula fare. Best described as a suspense horror thriller comedy romance... with a heart, and a happily ever after ending reminiscent of *The Player*, minus the cynicism. A bit like Ghost meets *Seven*, I expected

something more from a movie made entirely in New Zealand by the same people who created *Heavenly Creatures*.

Unfortunately the mix of horror and comedy somehow doesn't click, leaving the film not at all funny and only a little scary. The jokes were too predictable and corny to raise even a giggle from this jaded reviewer or the audience around her. However the suspense builds steadily and is definitely worth sticking through an uninspirational first half for. If

I was ten years old and hadn't already seen a thousand rotting corpses, glowing figures, haunted houses, crazy weird guys and bloody knives I expect it would have scared me witless.

I was frustrated by the patchiness of the storyline in places, for example; WHY is the boggy man specifically hassling Mickey J?? Romance seems to spring from nowhere, probably because of the rather shallow characters. Some blond stubble and a spooky thing could not disguise Alex Keaton of Family Ties, who did not fill the empathic dimensions of his role as the deeply traumatised psychic, although he was tolerable. Try as he might, I don't think we are ready for Michael J. Fox to pull off a Travolta-like comeback. Maybe in ten years time the eighties will be cool again and we'll welcome him with open arms. The Andie Mac Dowel look alike love interest actually got to throw some punches that connected to defend herself, which was a nice surprise.

The special effects were great, but I felt the movie relied too much on them to the detriment of the storyline and characterisations. The ghosts were probably the best bits, and although the images of the afterlife were spectacular, they stuck very closely to traditional concepts of heaven and hell which I found rather cliched and passe. But finally, a movie that at least acknowledges the time honoured question "If ghosts can walk through walls, why don't they fall through floors?"

This movie as about as good as a necessarily mediocre mass produced Hollywood formulae movie can get, there are moments of genuine tension and it held my attention and entertained me for most of the 2hrs.

I'm feeling generous, so I'll give it 3 out of 5 stars (even though last night it was only going to get 2)

Georgia West

time though. He's cuter and more intelligent.

Still, in the end Jerry Maguire is an entertaining 2 and a bit hours but isn't a brain strain. It expects you to absorb the film but doesn't challenge or break new ground. It's just well scripted, directed and has Tom Cruise.

Ching Yee Ng

Give the kid the money

Jerry Maguire
Hoyts Cinemas

Tom Cruise smiles a lot. Renee Zellweger, who plays his love interest in *Jerry Maguire* screws up her face a lot. Lord knows why, to complement each other, perhaps? Even the child actor (Jonathon Lipnicki) has a bad haircut.

This is writer/director Cameron Crowe's (*Singles*, *Say Anything*) third feature film and it tells the story of one Jerry Maguire, a hot-shot sports agent working for a big sporting corporation SMI (Sports Management International). He's so good at what he does, he could sell his clients faster than that Demtel guy could sell steak knives in a minute. Only problem is Jerry hates himself. Somehow, during the course of his career Jerry was sidetracked into working solely for money and

lost the the motivation and enjoyment of his job. So one night, sleepless and full of self-loathing, Jerry writes a mission statement for SMI, stating that the future for this giant company is to have fewer clients, less money. That went down so well with the big honchos upstairs that he was fired. All he had was his last remaining client Rod Tidwell (played with much flair by Cuba Gooding Jr.) and single mum Dorothy Boyd (Renee Zellweger, *Dazed and Confused*) who dumped her accountancy job at SMI because she was inspired by Jerry's mission statement (questionable act, that one).

Surprisingly, Jerry Maguire wasn't as bad as I expected it to be. This is solid drama, well written and directed. I didn't cringe at the script, so that was a good sign and the film is well paced and engrossing. The

sporting world seen through the lens of Janusz Kaminski (*Schindler's List*) is absorbing and captured with a perceptive sense of humour, for example, TV sports reporter drops her mic in the male sportsmen changeroom so the camera swivels below waist level for a second.

However, Tom Cruise was not that believable playing a man who has hit rock-bottom. For a man who has supposedly lost (nearly) everything, including his fiancée, Avery (Kelly Preston), his failure and desperation comes across as too superficial and slick for the audience to empathise with (maybe it was just me). However, he is great at his scenes with Zellweger and Lipnicki. The warm and fuzzy factor is turned high here but is handled well by all three avoiding the nausea factor. The kid should have more screen

BASQUIAT AT Q

Q: CUE: QUEUE / CLUB: POOL
HALL: RUNDLE ST
&
THE NOVA/ THE NEW CINEMA
ON THE BLOCK

10:30 Into Q, no trouble getting in at this early hour on a Wednesday. There's a lone girl on the dance floor, Basquiat film-stills projected on a wall, house music and hip hop playing - strictly background only. Most of the small number of patrons are content to talk, have a drink or shoot some pool. Just time for quick drink and its off to the Nova for a Q members and friends film preview.

11:00pm The NOVA's running a little late when we arrive, so we join the smokers on the balcony and enjoy the surprising heritage view of Rundle Street. Surprisingly, from one level up, the east end of Rundle St is all old Adelaide - how quaint. Finally, after twenty minutes of playing at Rundle St *flâneurs* we park ourselves in the Nova's legendary plush seats, the best in Adelaide, veritable purple people-eaters - all cinemas should be this comfy. The audience isn't your standard cinema going crowd, all being clubbers, but despite an initial titter they settle down remarkably once the film be-

gins.

11:30pm **BASQUIAT**: This film is the story of the discovery of a New York street artist in the heady, overheated eighties' art world. One critic accurately calls it "a tags to riches" story (I wish I'd thought of that), and while the film is an enjoyable and interesting exploration of Basquiat's life as an artist, the film also gives form to the infamous eighties' art boom. If you're interested in art you'll love this film, though this is by no means a prerequisite for going to see it. Basquiat is a captivating character, played convincingly by Jeffrey Wright. As the flyer puts it: "Basquiat was handsome, charismatic, stylish and, as a black prodigy, controversial. He began his creative life as Samo, a graffiti artist-poet who chalked poems and aphorisms on the walls of buildings in SoHo and the East Village in Manhattan. Switching to paint on canvas - and other portable surfaces like windows and doors - Basquiat devised a fusion of roughly drawn images and words and soon enjoyed a meteoric rise to fame." Without giving any more away, look for a convincing portrayal of Andy Warhol by David Bowie (And I thought the man couldn't act, not that the Warhol role

places huge demands on an actor's range). Gary Oldman and Dennis Hopper both leave their favoured roles as psychopaths to play engaging (and gentler) Art Scene Player roles. Oh yeah, and Love (that's Courtney) has a minor role too, adding some colour to the bright palette of this cool art flick.

1:15am Back to Q for a complimentary drink. There's a Warhol on the dance floor (love the wig) which is writhing along sexily (the dance floor that is, not the wig). A new DJ, I forget who, is playing my kind of club music-harder, hi-nrg house with a great version of "7 Days & One Week", that track that samples Jean Michel Jarre - electro is in. The set ticks over nicely reminding me of the Mardi Gras "Mix It Up" on Triple J a couple of Saturday nights ago. Q is really jumping, the mid-week club scene is definitely harder, cooler and less straight than the weekend warriors. Keen for adventure? Check it out, its far groovier than your average club - and you can play pool too. Dress? If you have to ask, it probably won't be for you I'm afraid. As for the dreaded refusal of entry and queue factor, arrive early, be cool, and don't forget everybody who is anybody in the Adelaide club scene has been refused entry at Q at some time or another, don't take it personally when (and not if) it happens to YOU.

3:00am Home time for this little camper, it is only Wednesday night after all. . . .

7:00am Bloody neighbours' dog - shudup ya bleedin mongrel, dontcha know nuttin bout art?

Slick

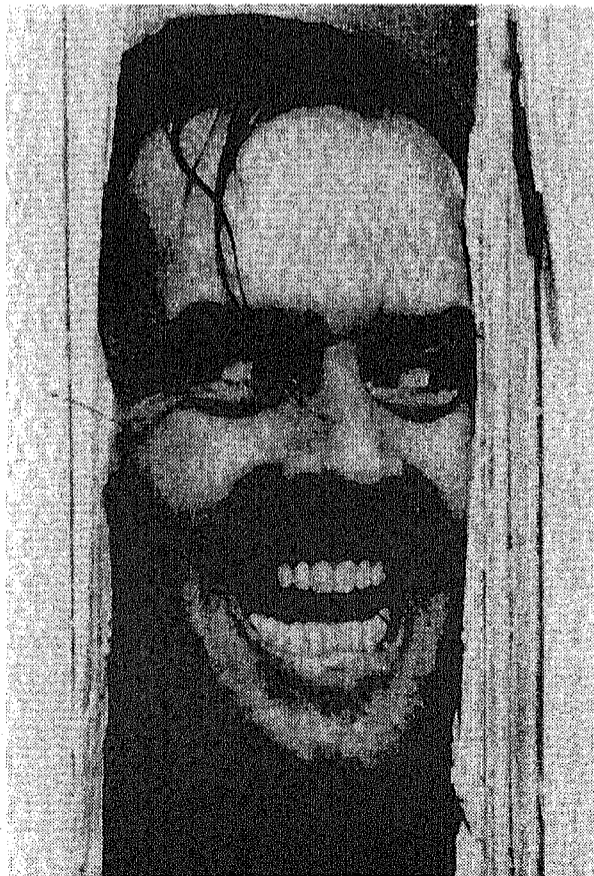
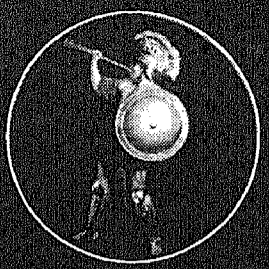
FILM FLASH

Attention all wanna-be film reviewers! There will be a film meeting on in the On Dit office, Tuesday 18 March at 1.15 pm. Rock up late and miss out. See you there.

Temporary film-ed.

Cinematheque Palace East End Cinemas Rundle Street

Yay, Cinematheque is back and full of all the nutritious classic film goodies you need to start your day - *The Shining*, *Bonnie and Clyde*, *If*, *Spell bound* and many more. What's more, a full year subscription is enticingly cheap, only \$50.00 or \$35 for concession. There are also various session passes available. Call Palace East End Cinemas for more info: 8223 3434. Jack (right) is excited 'bout it!

PALACE
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274 Rundle Street (08) 8232 3434

Cold NEVER

"A Magical, Mysterious, Totally Unpredictable Journey..."
NEW YORK POST

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12
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SYDNEY MORNING HERALD

A JUDGEMENT IN STONE

NOW SHOWING DAILY TO WED 2.30 & 7.20pm

the best thriller since THE USUAL SUSPECTS

BOUND

COMING SOON March 20

DID YOU GET YOURS THIS MORNING ?!!

If Not...
Drop By
"Al Fresco's on the Terrace"
217 North Tce, opposite the Museum
For Your Early Morning/After Class
Loungin' Caffeine Fix,
Check Out Our New
Club Caffe
Drop in for details today!!
MMMM... COFFEE...

BYE MY T

OR NEVER BEAT A WOOKIE AT NINTENDO AFTER

It's Friday night and you want to celebrate the release of the newly-digitised Star Wars trilogy in your own special way. **HOWEVER**, you're absolutely bugged because you're still operating under the misapprehension that you actually **DO** need to attend all your lectures and tutorials. Furthermore, it's the wrong end of the *flustudy* fortnight and you only have \$8.43 in the bank.

Well, worry no more. The audacious *Byte My Floppy Crew* has come to the rescue with an all-night party to rival happy hour at *Mos Eisley*. Presenting, for your consumptive pleasure, the

'How to Host a Byte My Tie-Fighter Nintendo and Alcohol Night'...

Friends

The first thing one needs to do when organising a Star Wars Nintendo night is to find a small bunch of friends (apparently these can be picked up rather cheaply from *Cash Converters*).

Four to six is a good size. Our expenses ran to \$16 which worked out to just over \$2.50 between the six of us. Not bad for five hours of Any less than four may prove to be a bit expensive, and any

more than six may escalate into intergalactic warfare as people argue over who gets to play nintendo in the next round. Don't forget to tell

Nintendo

The next step is to get your collective hands on a Super Nintendo Entertainment System (SNES). If you don't know anyone who

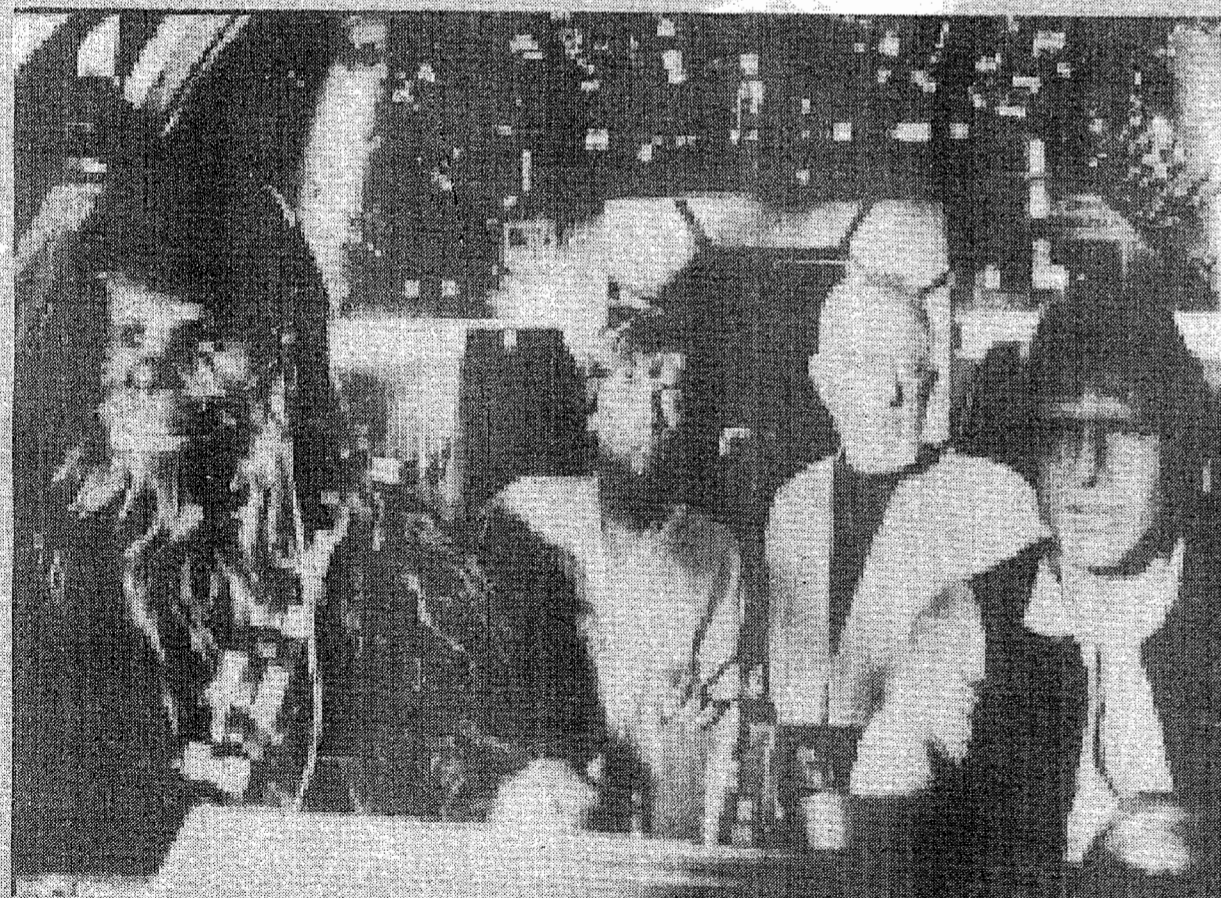
Do or do not,
there is no try.

your friends to bring all those old half-inches of spirits they have lying about as Star-Wars cocktails are an integral part of the evening.

owns one themselves, the SNES can be hired for about \$6 to \$10 from your local video store. Star Wars is owned by Mattel who produce Nintendo, so don't go looking for Star Wars on Sega or Saturn (it's all to do with the corrupting monopolisation of consumer society).

We recommend you go for the Super Star Wars series. They have a nice combination of side scrolling action and first person vehicular manipulation. *Empire Strikes Back* and *Return of the Jedi* also feature a password system so you can continue on the level where you left off. Yoda even makes a cameo with a stern "do or do not, there is no try" every time one opts to continue.

The other great thing about the 'Super Star Wars' games series is the great background music



Han: I'm going to whip your ass, wookie.
Chewbacca: Roarghh.

IE-FIGHTER

THREE DAGOBAHS AND A FLAMING DEATH-STAR

lifted straight from the films. Unfortunately these are all single-player games so you should also hire a multiple-player program (such as *Clay Fighters*) to allow some more socially interactive gameplay. Remember, there's no social interaction like violent social interaction.

Alcohol

There are a number of ways in which you can creatively use alcohol (and other recreational drugs) to enhance the Star Wars experience. One such way is to concoct a variety of 'Star Wars Cocktails' to add atmosphere at the appropriate junctures. The Star Wars drinking game (elsewhere in this issue) is equally applicable to Super Nintendo.



Han: Hey Leia, you look great in pixels!
Luke: Hey! Yeah, this could really launch our careers.

HAPPY HOUR AT THE MOS EISLEY

The Dagobah

- 45 ml. creme de menthe
- 30 ml. White creme de cacao
- 60mls. creme
- 2 carbon dioxide pellets

Mix liquid ingredients in a tall glass. Add dry ice pellets for swampy ambience. (Be careful not to swallow the pellets as they may blister your tongue!) Garnish with spinach leaves and Yoda figurine.

The Darth Vader

- 60 ml. cola
- 30 ml. vodka
- 30ml. Kahlua
- 5 ml tabasco sauce

Mix liquids and stir. Drink quickly. Wheeze heavily. The same drink mixed with milk instead of cola is known as an 'Anakin Skywalker'

The Flaming Death-Star

- 1 Chuppa Chup
- 15 ml. white sambucca
- 1 cigarette lighter

Dip the Chuppa Chup in sambucca. Light the Chuppa Chup and swallow the flame. Repeat until the Chuppa Chup is consumed.

and finally, something for the morning after ...

Hair of the Wookie

- 80 ml of whatever you had the night before
- 2 raw eggs
- 20g. chile powder

Roargh!

The Token Conversation

I don't know any of you
 Save him who brought me here
 And its hard to meet you here
 Amongst the noise and confusion of a pub.
 A place where only loud, familiar
 Rash, brash, racket will triumph.

A sip of beer
 The conversation commences
 (so sober at this stage)
 A few intimate jokes.
 Not all of us have said much.
 And I begin to notice
 I am one of them

Then the anecdotes begin.
 Nigel? Never heard of him.
 I couldn't care less who he is fucking.
 Or if he's had a hair cut
 Well good for him.
 Life's little hang-ups happen
 To a million other strangers.

I've only had one drink
 But I smile at jokes
 Irrelevant to me
 Trying to look drunk or tired
 Or interested in that picture on the wall.
 Do the locals understand?
 Or do they think me self-conscious?

The conversation pushes on
 Circling, cycling, dragging, turning.
 Like a caged animal pacing familiar territory
 And then I see salvation

They don't have to involve me anyway.
 That's it. I don't want to be involved.
 But my escape is not so simple.

And you, my friend, you see me drowning.
 Not in a sea of boredom
 But in the horror that I might be discovered
 Straining to fade from embarrassment
 Amongst the nostalgic bric-a-brac.
 And you throw a lifeline to the suicidal -
 'My friend was born near there you know.'
 And there it is
 My minute's fame.
 A collection of ohs and ahs and polite smiles.

And for much of that minute
 And for part of the next
 The furniture was included
 In a token conversation.

Aidan Coleman

☺ ☺ ☺
I HAVE THE TRUTH,

☺ ☺ ☺
NOT JUST ANY TRUTH

**BUT THE ONE I HAVE CHOSEN,
 IT WILL STAY FOREVER,
 OUTLIVE TIME,
 MY MEMORIES,
 MEMORIES OF FREEDOM
 SHARE MY SOUL
 IT IS THESE MEMORIES YOU SEE WHEN I
 SMILE,
 SO, NEXT TIME YOU SEE ME SMILE,
 PLEASE TRY TO REMEMBER
 I ONLY DO SO BECAUSE THERE IS PEACE IN
 MY WORLD.
 IF YOU SEEK PEACE IN MY WORLD
 MAKE IT OUR WORLD AND SMILE BACK.**



ANONYMOUS

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Book of the Week

The Echo
 by Minette Walters
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 A name and phone number (not for publication)
 must be included.

AU SO NATUREL

She lifts her shirt in a city snack bar and eases his mouth onto her breast which he sucks down like a sweet cigar. Her nipple, a secret hardness, between them. The atmosphere, a nauseating sickness of rich smoke, disturbs the diners like a blue movie screened at a Puritan prayer meet.

And the proprietor steps out from behind a pristine counter wiping his hands on his old grey jeans, hair smelling of oil and sweat, and says "I'm sorry... you'll have to leave."

And she's au so naturel, modestly sipping her cappuccino, running her fingers across his head, which vibrated in ecstasy, as he continues sucking over the shock horror of sickening customers who slurp their milkshakes and suck down their pies. And the drunk in the corner vomits his cheese toasted sandwich onto the table, as they eye the newsstand out in the street, its uncovered covers an array of half-naked bodies pouting in the rain. And you'd think it was immoral - a mortal sin - to offer a hungry babe a breast in a public place.

Deb Matthews



Winged daemons angrily charge about your paved extremities
As luminous silence greets malevolently parked cars

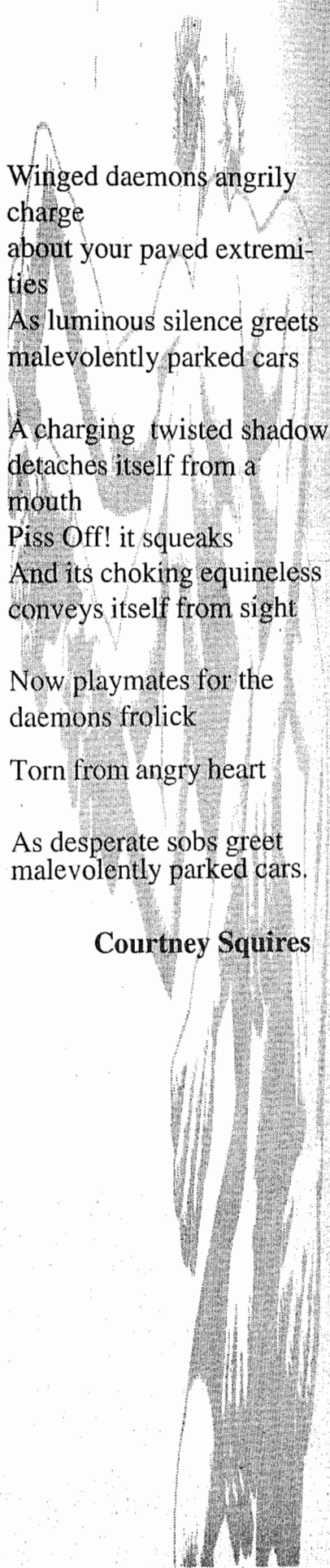
A charging twisted shadow detaches itself from a mouth
Piss Off! it squeaks
And its choking equineless conveys itself from sight

Now playmates for the daemons frolick

Torn from angry heart

As desperate sobs greet malevolently parked cars.

Courtney Squires



FOOTSTEPS

When he was a child,
His father used to beat his mother,
Beat her until she screamed, and the blood...
The blood he hated to see,
The blood he wanted to plead with,
-Ask it to go away,
Would drip down and stain all of his days.
March in, and leave little bloodied footsteps,
Screaming in his brain.
With the footsteps of her dreams,
Padding softly in his head.

He wanted to make the screams stop,
Stop the unwanted blood from flowing.
He wanted silence again and again,
But he didn't know how,
Until he got an idea,
Decided to stop acting around,
And killed his old man after he'd gone too far;
Beat his mother way too hard;
Too much blood for him to stand.
But then he let it free...
Let the ghastly footsteps of his old man's death stampede his head.

They shoved him in an institution,
Sent him to a home,
Told him he was society's problem,
And shouldn't be allowed to live on.
But one day the warden of his prison cell
(The warden of his prison hell),
Accused him of a wrong for the final time,
And the whipping boy got mad,
Sent the warden to his bloody death.
Which allowed another set of footsteps to enter his head,
That of the warden and his final end.

Now he was a runaway,
A convicted murderer, a cop killer.
Like the vultures of life,
They hounded him through the dark city sewers.
Sent an old friend to meet him once,
Who tried to convince him to give up.
"C'mon" he said, "Come out easy and life would be fun."
He didn't want to kill him,
Kill all those childhood memories.
He hadn't wanted them to fade away,
Fade away like the summer rain when they used to play.
But he had to kill this one friend,
Which again added to the burden of footsteps in his troubled head,
Yet, this pair limped whenever he heard the summer rain,
And watched the small children play.

But then one awful corpse-like day
They caught him,
And decided to string him up high.
While the black-jacketed nightmen watched,
While the black crow cried,
They hanged him on a blood red summer's day.
But the footsteps followed him even there -
The footsteps of his mother's screams,
The footsteps of his old man's death stampede,
The footsteps of the warden's final end,
The footsteps of a childhood friend,
limping in the summer rain.
The footsteps of these scars
Would haunt him to his rest,
And tread on his grave
When he is finally dead.

J.A. Paine

Star Wars Voh

QUESTION 1
HOW HAS YOUR LIFE BEEN IRREVOCABLY CHANGED BY YOUR CHILDHOOD EXPERIENCES OF STAR WARS?

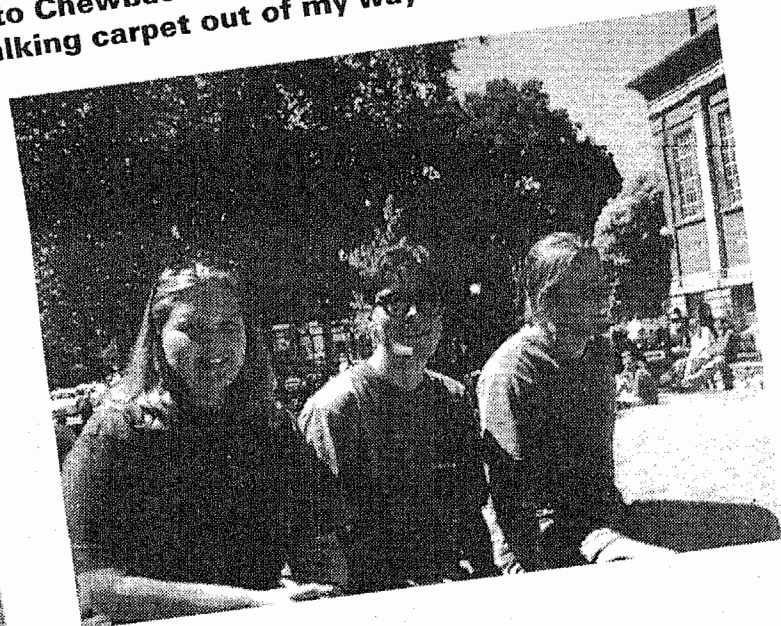
QUESTION 2
NAME SOMEONE WHO LOOKS LIKE A CHARACTER FROM STAR WARS.

QUESTION 3
WHAT IS THE MOST MEMORABLE QUOTE FROM STAR WARS THAT YOU HAVE CARRIED WITH YOU ALL YOUR LIFE?

Andrew
1. Shaving when I was 8 to get a beard like Chewbacca.
2. Fiona - Princess Leia.
3. Boring conversation anyway.

John
1. Falling in love with my sister.
2. The lady in the Mayo Refectory looks like Alister from 'Home and Away'.
3. Who is the greater fool? The fool or the fool who follows?

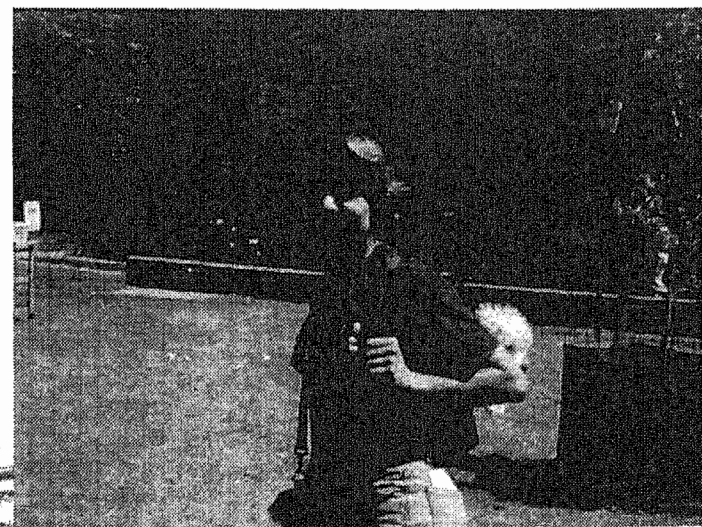
Someone in the Background.
3.(to Chewbacca) Would someone get this great walking carpet out of my way.



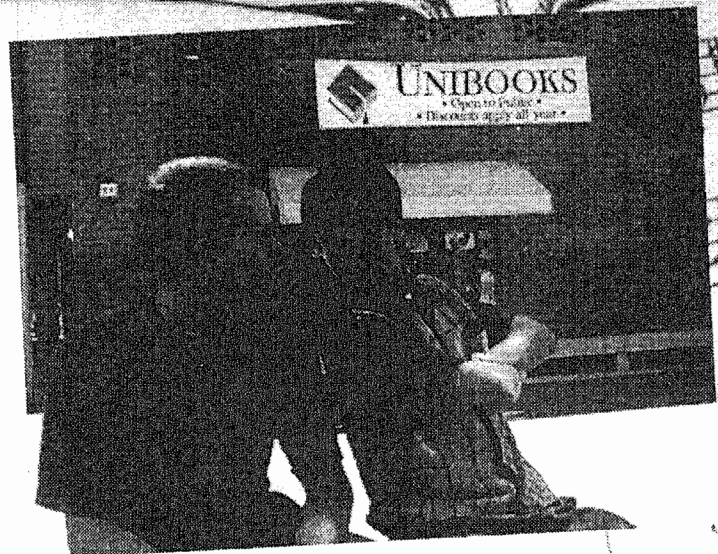
Bec
1. It didn't.
2. I don't know.
3. [something in ewok language]

Mat
1. It made me believe all evil guys wear black suits.
2. Yoda - the little woman.
3. Use your fork, Luke.

Rob
1. It didn't.
2. You - R2D2 [?]
3. Why is she so small? Because every time she'd pick up cans, her parents would pat her on the head.



Kylie (and Zac)
1. I wanted to be Princess Leia.
2. Mrs Potato-head, my next door neighbour - Yoda
3. C3PO (R2D2?) saying 'whiiiioowhiiiiioo'



Pop Culture March



Adam
1. Cost a lot of money with Star Wars figures.
2. Yoda - the can lady.
3. May the force be with you.

Scott
1. It's an absolute contemporary classic. It changed the way movies are made.
2. Yoda - the can lady.
3. Luke, use the force.

Liam
1. Never saw it.
2. Adam looks like Chewbacca.
3. When 900 years you reach, look as good you will not.

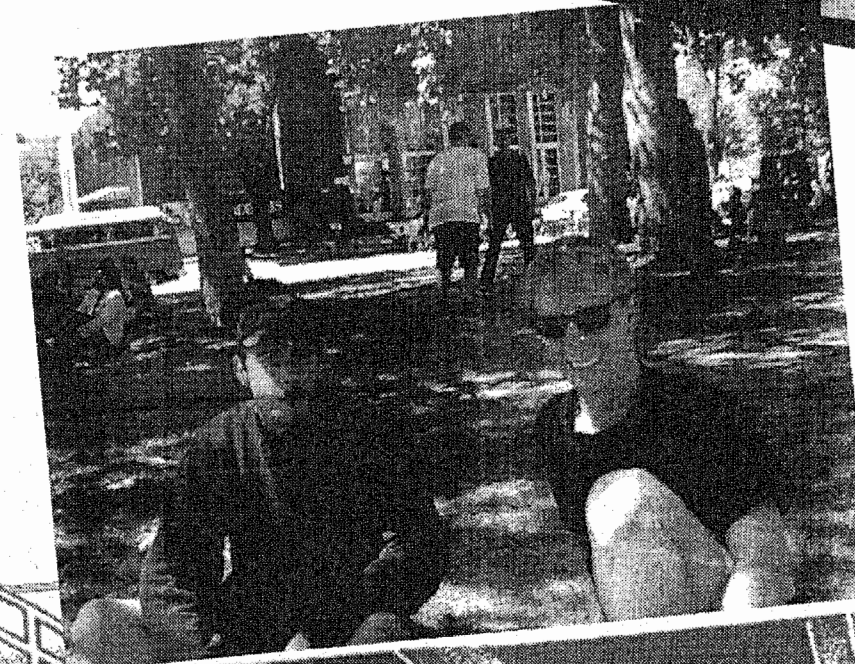


Ulf
1. Totally, I always wear a black helmet.
2. David - Darth Vader
3. Vergiss nicht, die Macht ist mit Dir!



Mat
1. Princess Leia [need we say more].
2. Mark Hamill - Luke Skywalker system. There you will learn from Yoda the Jedi master who instructed me.

Ben
1. It's all I can think about.
2. He [Mat] looks like Luke [Skywalker].
3. Pull up Red 2, pull up.



THEY MIGHT BE S-E-X-X-Y

They're S - E - X - X - Y, they're Giant and they're in Adelaide very soon; there's no 'might' about it!! Through the intimate Telstra link-up On Dit has a little chat to John Flansburgh, of THEY MIGHT BE GIANTS, about their forthcoming visit to 'little ol' Adelaide.

John Flansburgh and John Linnell are THEY MIGHT BE GIANTS. Friends since grammar school, they started working together on home recordings, pooling instruments and equipment before eventually getting noticed on the downtown NY scene for their energetic live performances.

So, what is it that made THEY MIGHT BE GIANTS such a big name?

"Oh, the name isn't really about us," muses Flansburgh, noting

that when he and John Linnell started out, bands usually consisted of at least four people who chose short, snappy names.

"It's a 'long-named duo' with a paranoid vision of the world," claims Flansburgh. Well they needn't be paranoid any longer. With an established working plan that has allowed them to release an album every two years, *Flood* in 1990, *Apollo* in 1992, *John Henry* in 1994 and most recently *Factory Showroom* in 1996, THEY MIGHT BE GIANTS is a name familiar to most listeners of any youth network station.

Their new record is a collection of songs which highlight the classic TMBG moods and tones.

The first single, getting a

healthy serve around the nation at the moment, is 'S - E - X - X - Y' which has been described as the bands first ode to getting it on, and is a radical departure from anything TMBG have done before.

"In a way I can see some similarities [in *Factory Showroom*] to our first album, where we continue to use a wide variety of songs that are simple yet psychodelic at the same time. It really defines where we are now," says John, adding that "It's better than our next record".

TMBG are hard to categorise and according to Flansburgh "we prefer not to categorise ourselves because it limits us to only one fraction of the contemporary music scene.

Fair enough, but how does it feel

when audiences find that they need a 'box' to put TMBG in?

"Audiences understand us in a personal way. Our music exists on many different levels for them in a light-hearted way," claims Flansburgh. "But we do like it if people can look at us musically and not just as a novelty"

Adelaide audiences can expect to hear some "big amps and special events -without giving away too much," declares Flansburgh. "Come see our show and we'll rock you to the ground!"

THEY MIGHT BE GIANTS are appearing at Heaven on March 25 with local boys The Undecided. Tickets are available from all usual outlets.

SUSIE BATE



THE MAH REBO BAND PLAYS THE UNIBAR



DROP CITY: HARD TO PUN, EASIER TO LISTEN TO

Here they come, here they come! You've heard them being played a lot on JJJ and may have even seen them at Uni last year with the Underground Lovers, or even at the last Big Day Out, but **Drop City** are returning in April for another tilt at our greedy little ears. This time they will be sporting a new single, "Living in the Machine" due out in the first week of March, and an as yet un-named album due in April. And it is in April, Autumnal and rusty brown, that Drop City will call on us again.

In expectation of all this new Drop City stuff gushing over our collective cups, I had a bit of a strange chat with Chris from the band, with some help from Telstra and some hindrance too (ie: the mass confusion of cross-lined conference calls: the voices are in my head!). The Sydney-based band's new album will be their third since forming in 1994, which is a blinder of a work ethic, really, but Chris claims it is as much for their personal benefit as for their careers.

After recording their last album, *Magic Transistor Radio* in the UK, the 'City (I don't suspect this nickname will catch on) have opted to record their latest offering back home in Sydney with the production assistance of their "Scooby Duo" Greg Wales and James Dixon. Unlike the last album, this effort was partially conceived in the band's collective heads as they went into the studio and came together as they progressed. Having the "Scooby Duo" on board has, according to Chris, helped to catch the more cohesive and focussed sound the band were after, and "they did a great job, an awesome job!". The "Duo" have both been associated

with the band for some time, are familiar with their musical objectives and have helped to make the new album something the band is "very happy with".

After touring with the single in the Eastern States over the next month, the band will reach us as the album becomes available, so you might be able to acquaint yourselves with their new aural landscape if you are quick about it. After their Australian commitments they are off overseas to try and repeat the significant successes they had on their last trip at the end of 1995 when they received strong support from the Canadian media and public. This time they are keen to get a release in the UK, do some more Canadian shows and then try to make some headway, both on the live and album release front, in the black hole of promises that is the USA. Despite all the hard work, Chris is optimistically pragmatic about the progress they are likely to make overseas: "you just have to start out small and get it out to as many people as possible...you just have to do that if you want to make a career out of music which is what we all want to do".

Chris is also nice about Adelaide audience reaction to the band, and having seen them get a good response from the crowd at "Pop!" in late 1995, he isn't just being nice for the sake of it (though it's very polite of him if he is). His memories of their show with the Underground Lovers at Uni last year are recounted with some pleasure: "the Adelaide Uni show was just incredible..they really got into what we were doing!". And we have the chance to again, so *carpe diem* when it comes.

Drop City play Adelaide University on April 20.

Paul Lobban

THE HOUR OF THE SKUNK

Skunkhour/Kinetic
Playground
Adelaide Unibar
Friday 7th March

It was a busy Friday night at Adelaide Uni and this was indicated by the yellow spray-painted directions for each of the two functions being housed in the Union Complex. The first event was Jeff Mills (DJ extraordinaire) in the Cloisters and the second was what I was going to: Skunkhour!! The atmosphere inside the Unibar was initially very quiet (with people only sitting in the shadows of the room) except for one brave girl - wearing floral stockings - who shunned the norm and enjoyed the music to its fullest.

The energetic Adelaide boys, who noted this act of bravery, somehow managed to draw the crowd in (from that invisible line marked by the 'skull' hanging up in the beams) and with the words "don't be afraid to dance, it's good for the soul" people were up and dancing about.

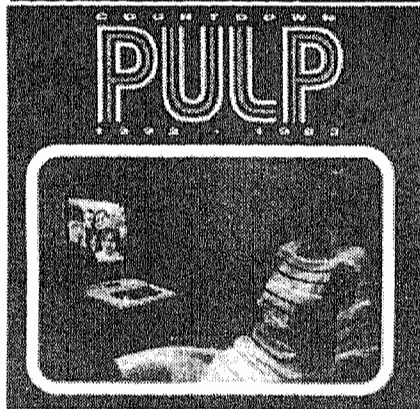
From punk-rocking songs like 'Vacation from Reality' and 'Amphibian' (not-surprisingly about a frog) to the one about a vi-

cious possum (surprisingly relevant due to our own possum encounter a little earlier - except ours was shy!) Kinetic Playground funk'd the previously quiet crowd into an enthusiastic frenzy.

After a little break between bands - and an interested glance down at the cloisters scene - Skunkhour graced the stage (with sunglasses firmly in place). With a set that covered both old and new tunes (although sadly minus the ever "Beautiful" favourite) and a crowd that grooved along to every beat, Skunkhour played the loudest show I have ever heard. Literally. Apart from a couple of classics (well, not that old!) such as 'Chew' and 'Back to Basics', I'd have to list 'Another Childish Man' ("for all those confused men") and new number 'Breathing Through My Eyes' as the two picks of the night.

With a wave, a nod and a sneaky peek at some very red eyes, the boys headed off stage: another successful gig under their belts.

Susie Bate



Countdown 1992-1983

Pulp
(Nectar Masters/MCA)

Accompanying this double CD is a booklet containing a potted history of Pulp (which is to say Jarvis) from 1978 to 1996 and how they finally made it into the full glare of the Britpop spotlight after years of being completely out of step. This album lets you in on just how they managed to avoid popular success for so long. That isn't to say it's a bad album, but it's more interesting than entertaining, if you know what I mean.

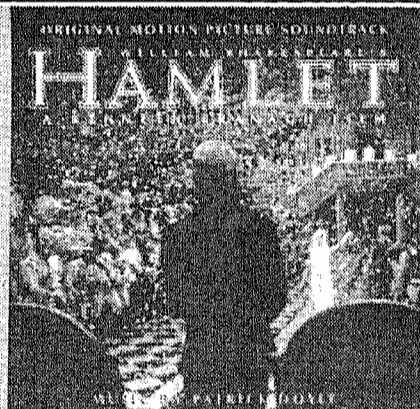
Part of what makes Pulp so enduring from the *His 'n' Hers* period onwards is the seemingly effortless combination of faded disco glam, kitchen sink tattiness and deadpan ironic humour: these are the elements that make *Different Class* such a great, and sometimes over-cooked, album. This collection proves it isn't so effortless. All of those elements exist in these songs, but never in the right proportions — especially the humour. Pulp obviously took themselves a bit more seriously during the eighties and the result is heavy on crooning earnestness and a bit short on style.

A lot of this can clearly be put down to the "eighties" factor; none of the polished and filled-out sounds we are used to here, instead it's a bit empty and Jarvis's voice is deeper, more wobbly and much more ardent, which can be hard to take. The other major factor is the songwriting which is less developed and, as I've said, less prepared to smirk at itself. So we have the meandering plod of "Dogs Are Everywhere", "97 Lovers" and "Blue Glow" with the ponderousness of "They Suffocate At Night". Stuff like "My Legendary Girlfriend" and "Countdown" touch on the style we now recognise as "Pulp", but what about the understated and acoustically melodic "My Lighthouse", which is pretty cool but not very glam. And what the hell is going on with those female harmonies and flute noodling on "Blue Girls"?

They even get menacing on "Being Followed Home" with a little narrative about, erm, being followed home. But next minute they're all dreary on "I Want You" and "Down By The River" and then disappearing up their own glittering disco hole on "Death Goes To The Disco".

Stuff this, I'll get to the point. This is a Pulp retrospective which demonstrates all their old stuff we've never really heard (and which the record company obviously hopes we all desperately want to hear now that we just lerve Pulp), and some of it is boring and half-baked and some is quite OK, but not really for the reasons you might usually associate with Pulp. That was easy, wasn't it?

Paul Lobban.



Hamlet
Original Soundtrack
(Sony Classical)

Well, what can I say? It's classical music composed for the new Kenneth Branagh's epic *Hamlet*. It has 26 tracks. The composer is Patrick Doyle, responsible for other soundtracks such as *Henry V*, *Mary Shelley's Frankenstein* and more recently, *Sense and Sensibility*.

It starts off with a passionate little opera ditty called "In Pace" sung by Placido Domingo, in Italian. Don't fret, there's translation in the cover sleeves. The rest of the CD titles are derived from the play itself, such as "Give Me Up The Truth" and "To Be Or Not To Be" - you get the picture. Reviewing a soundtrack which has 26 tracks is daunting enough but reviewing without having seen the film is a bit of a bitch. The fact that I know jack about classical music is an even bigger bitch (why did I take this CD?).

All I can say is, most of the tracks are pretty damn fine. Doyle seems to be able to capture the essence of scenes from the play in most cases, "The Ghost", is haunting while "Oh, what a noble mind", Ophelia's track is playful and simple. The main theme to this soundtrack is lovely and lingering and the intense scenes are appropriately accompanied by soaring tracks such as "My thoughts be bloody", "Oh, heavy deed". Surprisingly, the overall music isn't as depressing or dark as the play but gathering from the information on the sleeves, Patrick Doyle refrained from making the music too Goth. If you like his previous works then you'll probably like this CD.

Now all I have to do is see this film and from the pictures in the cover sleeves, it looks pretty grand. Hmm...

Ching Yee Ng

Native Tongue - Loudspeaker
featuring: Mark Seymour, Paul Kelly, Paul McDermott, Tim Finn, David Bridie + more.
(Jarrikin/Festival)

I knew as soon as I saw the album cover that I would be hearing Australian artists performing Australian songs in Australian ways. I was right. What I didn't realise until after I began to play the CD was that all the vocal material is spoken. That's right: poetry to music.

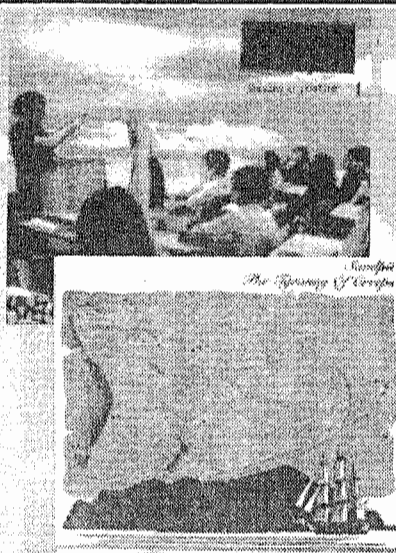
Okay, before you begin switching off in regard to the weirdness, think about it - we don't usually cringe about rap music (well, maybe some people do....) so, what's so different about this?

Well to start with the lyrics/words are actually cleverly put together. I can't seem to forget some of the lines from Paul McDermott's poem "I Hate You" - "Your face is like a jigsaw that's been put together wrong; Mr Cohen should sit down and write a sympathetic song" - I love it!

To add to this is the extreme diversity evident in the musical accompaniment (where else would you find 'instruments' such as the Jaw Harp Harmonica, Highland Bamboo Flute or Metal Bowl added to the usual Guitar/Drums/Bass combination?)

I think the only problem I have with this CD is that I keep expecting the vocalist to launch into some form of tune/melody and the anticipation kills the mood at times. Other than that small gripe *Native Tongue* is awarded four-and-a-half tongues!

Susie Bate



The Tyranny of Creeps
Lessons in Posture
Sandpit
(Fellaheen)

Sandpit are a threepiece from Melbourne, they released *Lessons in Posture* last year and have just brought out a new five-track EP, *The Tyranny of Creeps*. That's the easy part, the hard part is coming up with words to describe how bloody excellent this band can be.

Lessons in Posture begins with "Die 501", and its opening line — "you're lost in your rock n' roll world" — is a sentiment you can readily relate to, considering that you are going slightly mad to the distorted pop fuzz of this spanking song. "Tractor Beam" is pretty close to the sublime; a firm bass and drum line behind heart-splitting guitar, slightly sombre lyrics, I'm going under at the thought of it. Tremendously cool.

"Wondertwins" builds up layers of fuzzy menace as it thumps along and is perhaps the song that took the longest to really grow on me. "Keflex" begins all understated and angular before taking off. Lead singer and guitarist, Brendan, releases sheets of guitar ecstasy in "Blinders" to accompany the consistent drive of the rhythm section. The strong bass and drum presence is an important aspect of these songs, drummer Paul especially is a treat (and was a good part of their recent show at Unibar). Bringing the pleasantness of this EP to an end is the hidden track at the end of the feedback buzz after "Blinders".

The clean guitar sounds of this surprise track are a good lead into *The Tyranny of Creeps*. "Drawing Straws" is typical of this with its plucky bounciness and changes in tempo. Where *Lessons in Posture* has blurred edges on its sound, *Tyranny...* has a more polished up feel, sort of. Yes, well, anyway... "Bear This Cross" is impossibly catchy and sad at the same time, and to quote them, "I know I go on too much sometimes", but I'm a superlatives machine when it comes to this band's best moments. "x10" is strung together by curious guitar licks, tempo alterations and a strange sense of menace. The guitars get a bit stroppy too. "The Horns Sing" is infectious and I get the feeling I'm beginning to repeat myself... "Mock Arizona" is just bloody good as well, alright?!

Sandpit deserve your attention, they are producing gems all over the place and it's really your loss if you don't make the effort to find out about them. Damn, look what you've made me do, I'm all flustered now. And you made your mother cry!

Paul Lobban.

A Normal Family
Baby Fox
(Roadrunner/Sony)

Heaven Collection
Various (mixed by James Ingram)
(EMI)

Examined together, these two CDs illustrate a bit of the range covered by popular music of the various so-called postmodern styles. To my mind, these two CDs illustrate the worst and the best aspects of our postmodern musical condition.

For example, the *Heaven Collection*, while being full of re-workings of old songs and a result of the hybridization of musical influences known variously as techno, house, hip hop handbag hardbag etc, is a collection of safe generic house music with vacuous lyrics. Any musical influences and styles have been made subservient to the wish to make popular, unthreatening, dependable handbag music (music that gets the girls dancing round their handbags on the dance floor of the clubs). A simple analogy can be made with the food at McDonalds: this CD is McMusic, banal, non-threatening and not my taste, but undeniably very popular.

The tracks are mostly very similar but the worst, to my mind, is the reanimation of the corpse that is Olivia Newton John's atrocious eighties' aerobics anthem. This is a crime against musical taste. Shame Olivia Project, shame. Still, if you like this type of music, there is plenty of it on this CD. Just a Girl do that old Roberta Flack number, "Killing me Softly" (didn't the Fugees do this only recently?); Candy Girls do "I Want Candy"; Reel 2 Reel do "Are You Ready For Some More?" etc.

The only redeeming feature of this CD, for me at least, is track 11, BBE with "7 Days & One Week." Although this is far from the most exciting mix of this instrumental number, I just can't get enough of that Jean Michelle Jarre (pronounced "john mishel jyar" with the stress on the first half of john) sample-give me oxygen. This is an excellent high energy dance track, but it stands alone on this CD.

At the other end of the spectrum we have *A Normal Family* by Baby Fox. This is a very original sounding mix of styles that defies easy description. The best I can come up with is to call it, in parts at least, a mix of slow ultra cool acid jazz and English reggae/ska with lilting female vocals—a very "London" multicultural sound. This is ambient music that won't bore you, allowing you to enjoy the sounds without thinking if you wish, but proving a rewardingly puzzling enigma to the close listener. The lyrics reflect this mix, varying from: "... son of mystic miracle star/ I slow motion my ver, I hammer hopping bird/ I lipshake" (eh?) to, the simpler second track which starts: "curly locks now that you're a dreadlock/ my daddy says I shouldn't play with you...". Eclectic samples, including the old scratched record sound, are used in non-standard ways, and further insulate this pleasant sounding album from the danger of sounding insipid like much ambient music does. This truly hybrid pastiche of styles and influences will probably be much less popular than the CD reviewed above, but shows the true benefits of postmodernism's breaking down of boundaries, challenging but enjoyable music.

Slick



THIS ONE'S FOR YOU, HOT SHOT!

Gaslight Radio, Mad Love Bar, March 6

Not your day, hey? You drive all the way from the Gold Coast, via Melbourne, to Adelaide, blow a couple of tyres on the way, arrive only a matter of hours before your gig as support to a local band's CD launch, you have sound problems, the main light is pissing you off no end, and then you have hecklers! It's a mug's game, eh? Rock n' roll...tish and p'shaw!

Gaslight Radio battled against the forces of darkness this Thursday evening, and I think they won. With all the technical problems and irritations clearly flustering the lads, not to mention the distractions of some smarty-pants with loose lips in the crowd, they added a degree of strop-piness to their set which actually gave their already pretty damn impressive songs a bit of an edge.

They brought out the excellent tunes from their "Torchin Towns, Hankerin Homes" EP including a cranky version of "Tarmac & Line" which actually benefitted from the frustrated energy plied into it. They played stuff from their new EP, *Our dole-love*, which point towards a continued output of impressive tunes, which is no mean feat considering the high benchmark they achieved with the first release. Strange guitar moments morphed into bloody amazing guitar moments and then bloody strangely amazing guitar moments, to go along with their distinctive vocals (and the indescribable harmonies of the enigmatic genius on guitar in the corner, more of him soon).

Part of the pleasure of a Gaslight Radio show, apart from the excellent songs, is their visual dimension. Skinny and retiring (sometimes) they look like their music sounds, that is, not much like anybody else — but in a pleasing way. Add to this the resident guitar genius with his instrument strapped up around his chest, back to the crowd and an expression somewhere between ecstasy and constipation gripping his features meeting the heckler's generally good-spirited (but sometimes uncomfortable) jibes with the riposte. "This one's for you, hot shot!" at the start of at least half the songs (and sometimes during them).

Lead singer, Rory, was obviously pissed off during the first song, and I think I'd probably soliloquise "What the fuck is going on?" if I was faced with a broken mike and no foldback...but let's not go back to the technical problems.

It can't have been easy, but they pulled it off with relative aplomb and gave us a glimpse of what we're missing the other 11 months and 29 days they're not here, and we are the losers. I hope this hasn't put them off, 'cause they were really appreciated.

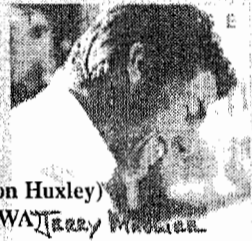
I might also add, as a postscript to the Flat Stanley blitzkrieg of last week...this show was support to the launch of Flat Stanley's *Intravaganza* LP, and any sense of disappointment surrounding Gaslight Radio's problems was nudged aside by a strapping set. They performed right up to the hilt and gave the album the best kind of send off into the great big world they possibly could have. So, all in all, it was a rollicking night of sometimes crotchety, sometimes just brain-bustingly cool moments (sorry to The Moonies, I missed you). And I got home really late too! Yuk yuk, excellent.

Paul Lobban.

**Jerry Maguire
Epic Soundtrax
Sony**

This soundtrack screams 'middle of the road' from its depths. Even with the likes of The Who, Rickie Lee Jones, Bob Dylan and Neil Young, this soundtrack never rises above that level of music. The thing with soundtracks is, those that do well are either full-on alternative/indie/punk stuff (eg. *The Crow*) or all-out commercial music, like the American-aspie *Forrest Gump* soundtrack. That is not to say none of the songs in this soundtrack are good, some aren't too bad, such as Paul McCartney's instrumental contributions "Momma Miss America" and "Singalong Junk", Dylan's "Shelter From The Storm". Credit's also due for Rickie Lee Jones "The Horses" and Neil Young's "World on a String". However, I get the feeling that these are not their best work and the message I'm getting from this CD is it's a half-heartedly produced CD. It's trying to go for a folksy, laid-back feel, aimed at the above 35 age group, but got messed up with other bland additions of Nancy Wilson's "We Meet Again" ("I know the language of your left (?)", "I taste the sugar in the salt") and The Who's "The Magic Bus". Still, some of this may appeal to some of you out there. Elvis and Bruce Springsteen also make an appearances on the soundtrack if you're interested. As a CD it may lose some of its magic but as an accompaniment to the film it may be jolly good. Who knows? Anyway, all I can say is, I've heard better soundtracks.

Ching Yee Ng



Deluxe

**P.Hux (Parthenon Huxley)
(Black Olive / TWA)**

There are times when I have to wonder if I'm really cut out for this job. I mean, I have as broad an interest in music as the next guy, and I guess I can write, or they wouldn't keep printing my stuff, right? (Well, actually I wanted to speak to you about that, JD...Sub-Ed) But try as I might I just couldn't get as excited about this album as it seems like everyone else who has written about it did.

The press release that came with P.Hux *Deluxe* quoted a string of reviewers whose responses ranged from mild fanaticism to religious zeal. One guy even went as far as to say that the album "will make you trade in your World Party and Crowded House C.D.s." Er, I don't think so.

Well, okay, it has some catchy tunes. Singer/songwriter Huxley is vocally a dead ringer for Justin Currie of Del Amitri. The first track, "One More Day in the Life", sounds like it could have been written by George Harrison; "California" is vaguely Beatlesque; "Simple Things" is World Party circa *Goodbye Jumbo*; "Keep From Crying" sounds like post-Amiee Mann Til' Tuesday, while "Every Minute" could be a Del Amitri B-side.

Basically, what we have here is an identi-kit album of potential radio songs; slick, catchy, very commercial. There is nothing wrong with this approach, but everyone's talking about Huxley like he's the next Neil Finn. While Huxley can obviously write a good song, I came away from the third listen still unconvinced that he's the genuine article. There's no single, tangible voice to the album. It has the feel of a compilation.

The cover art is fast food oriented - a take-away hamburger package and order slip. I don't know if this is ironic or confessional, but it suits the album: quick (eleven songs in 35 minutes) and tasty, but ultimately unsatisfying.

J.D.

**Eight Arms To Hold You
Veruca Salt
(Outpost/Universal)**



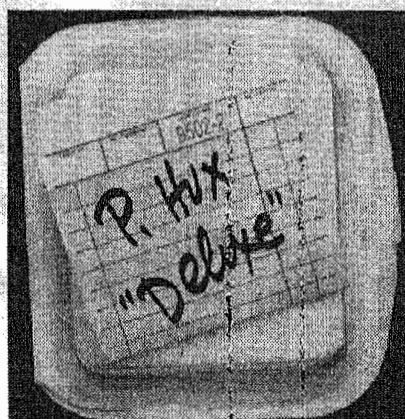
We all got bouncy and feisty to 1994's "Seether" single from the *American Thighs* album, didn't we? We could forgive them for their Demidenkoish antics vis-a-vis the album title (lifted from an AC/DC song) or their sound (see Breeders, and stay there). But here they come again with *Eight Arms To Hold You* (working title of the Beatles, *Help!* album, so they're at it again!), and with the aid of Bob Rock (who has produced Motley Crue and Metallica in his time) they have produced a big, buzzing, loud, stupid, generic album of guitar rock. Goody.

The single, "Volcano Girls" is a nice indicator to the rest of the album's sound: loud, crunchy guitars behind nothing lyrics with more than a nod to the formula that made everyone go a bit silly over "Seether". But after four bloody-teen songs it becomes aural wallpaper. The difference between engaging and innovative and wannabe and try-hard is played out on this album, and Veruca Salt are on the losing side.

"Straight" is a rehearsal for "Volcano Girls", which tends to detract from any impact the latter might have hoped to provide. "Benjamin", for all of its bland posturing, is at least a break from the waves of wanksome guitar tedium filling the rest of the CD. "Shutterbug" is overwrought and meandering, "The Morning Sad" has a melody, a bit of harmonising (!), and banal words but is quite nice, actually (despite it's sounding like the Bangles, of all things), "Awesome" isn't, "Sound of the Bell" is back in formula land again along with "Venus Man Trap" and the dull stomp of "Earthcrosser", and "Loneliness is Worse" is bland lovelorn fodder.

Basically my problem with this album, and this band, is that they are trying too hard. Success probably won't be a problem, but mediocrity never hurt a career in rock music. Their voices, tunes, and general effect are solidly B-grade. The final words on this album can be left to their own lyrics: "I'm writing desperate songs while you're fast asleep". Paulie go sleepy bye byes.

Paul Lobban



**This Is My Drug Hell
My Drug Hell
(TWA)**

Rhythmic, melodic and often downright groovy, My Drug Hell kick off their debut album with an impressive 45 minute blend of modern pop/rock with an unmistakable mid to late 60's, almost psychedelic, sound which is neither mendacious nor pretentious and it seems to come surprisingly effortlessly (unlike so many of the neo-Beatle artists around nowadays ...).

This London based trio found success the hard way, after forming in 1991. Shunned by various music industry executives, they had a humble following of fans until one extra dedicated lad or lass offered the group a 1000 pound donation (!!!!), allowing them to release 500 copies of a 7" (entitled *The Good Times Are All Gone*) which was discovered by the execs of US label Shimmydisc and ultimately became part of a limited edition 7" series (along with their other highly successful track "Girl At The Bus Stop").

This Is My Drug Hell, recorded at the Toerags studio, was made using only the old faithful analogue equipment which adds an original muted quality. Many may claim this album is underproduced as a result but it actually adds to the "what you hear is what you get" approach. No frills, no commercials - just rock!

The highly successful "Girl At The Bus Stop" (which became the 23rd best selling Indie single of the year) is a laid back little love song, always smooth and controlled and lead singer/songwriter/guitarist Tim Briffa's vocals take a tranquil, soothing turn in this song. Bassist Paul Donnelly and percussionist Joe Bultitude adapt to this, resulting in a mellow and smoothly fused sense of ensemble.

"2 a.m." is a rhythmic guitar song similar in lyrical content to much of the Kinks' works dealing with loneliness and solitude but with a rockin' accompaniment that would impress any Ray Davies fan.

Other mentionables include the swingin' "You Were Right I Was Wrong" (and on this particular track, you could be forgiven for reminiscing of earlier Violent Femmes music - particularly the accompaniment), the unarguably funky "For Your Eyes" with a killer bass line and effective use of wah-wah in the accompanying guitar, and finally, on a more comical note, the bonus track "It's Good But ..." which, judging from the band's history, is a kind of "Ner Ner-ni Ner Ner" to the record executives and if the quality of the album is anything to go by, it certainly sticks it up them. Success in Australia, however, will depend on promotion and air time. My Drug Hell certainly have a seemingly modest talent only recently discovered overseas - hopefully it won't be too long before they are discovered and get the recognition they deserve in Australia.

Taryn Coulter

Get some blues in ya

C.D. Feature

Welcome to Chess Masters: a crash course in rhythm and blues.

In the history of recorded music the name *Chess* is almost synonymous with the blues. The label was almost single-handedly responsible for introducing America (and eventually the rest of the world) to the first music style that was authentically American in its originality, if not its roots.

By the late 1940's the jazz scene in Chicago was riding a wave of popularity, with a growing white audience actively seeking out clubs and recordings featuring what was still considered black music. Artists like Ella Fitzgerald, Count Basie and Duke Ellington were legitimate draw-cards for recording companies, matching sales with white acts like Frank Sinatra and Tommy Dorsey's big band.

But a trend began to emerge which took the recording establishment by surprise. A small but steadily growing segment of the listening public began to seek out recordings of the grittier, edgier folk and blues music from Georgia, the Carolinas and the Mississippi regions, from which Chicago jazz sprang. Blacks had been moving north since before the war, particularly to urban centres like Chicago, in search of better pay and living conditions, and bringing their southern brand of the blues with them.

At this time Leonard Chess (anglicised from *Chez* by his Polish parents), was the owner of the *Macomba Lounge*, a successful nightclub that regularly headlined acts like Miss Fitzgerald, Billy Eckstine and Louis Armstrong, among others. He recognised the potential market that had thus far remained untapped, and decided to do something about it. With a partner, Chess bought into an existing record label, *Aristocrat Records*, in 1947. Initially releasing recordings by whomever he could sign, *Aristocrat* was known primarily for swing and jazz material.

In April of that year *Aristocrat* released a single by a young unknown by the name of Muddy Waters called "I Can't be Satisfied", from a session recorded the previous year. The record was their first blues release, and was an immediate hit, hitting the stores at 2:00pm on a Saturday and selling out that afternoon.

By 1950 the only major recording companies releasing Chicago blues (RCA under 'Bluebird' and Columbia under '30,000 Series') ceased activity, leaving *Aristocrat*, who changed their name to *Chess* later that year, as the only major player in the blues

field.

Chess kept up a steady flow of releases throughout the Fifties, Sixties and Seventies, launching the recording careers of hundreds of blues, soul, gospel and rock & roll musicians. But Leonard Chess never rested on his laurels; he was always looking for something new and innovative, something that no one else had yet recorded.

When Chess

died of a heart attack in 1969, the label was bought by GRT, but while new recordings were released under the name *Chess*, the new owners were less than interested in keeping the label's traditional audience. After being bought and sold several more times in the seventies and early eighties, the *Chess* label was purchased by MCA, along with its entire back catalogue. Since the purchase MCA have been reissuing a growing selection of classic albums and compilations under the *Chess* label.

Now with the Fiftieth anniversary of Leonard's first tentative steps into the recorded music industry, MCA have chosen twenty-five *Chess* albums for reissue between now and November under the title of 'the *Legendary Masters Series*'. Cheap marketing tactic aimed at financial gain from the work of (mostly) dead people? Probably, but who can blame them; the music industry isn't a charity organisation, right? What matters is that some really fine music is being made available to an audience that otherwise may never have had the chance to hear it.

Each album features extensive liner notes on the history and significance of the recording and original artwork or period photographs of the artists. The collection, while by no means definitive, is a good, broad selection, putting the work of well-known names like Bo Diddley and Buddy Guy against these of lesser-known, but no-less-reputable artists like Memphis Slim and the Ramsey Lewis Trio.

The Albums

Muddy Waters: *Electric Mud*

This album was recorded and released in 1968, the year that the whole western world was convulsing under the weight of a collective international conservatism, evident in the assassination of Martin Luther King Jr, the

Chuck Berry: *Sweet Little Rock 'n' Roller*

What can I say. If you don't know who Chuck Berry is you should get out more. Berry signed with *Chess* in 1955 and over the next eleven years released a string of instant hits tapping into the elusive teenage market. All his best known songs appear on this compilation, and the ser sounds crisp and fresh. Berry's songs were full of humour but weren't novelty efforts (with the exception of "My Ding-A-Ling"), and his rhythm/lead style on guitar (a trick picked up notably by Keith Richards, among others) borders by turns on the virtuosic.

Howlin' Wolf: *The Genuine Article*

The title of this album says it all. In his time the Wolf recorded some of the sweetest, most soulful blues heard outside the delta (with lyrics like "I asked for water / but she gave me gasoline"). The

Student riots in Paris, and the widespread reaction to another Asian war. The album was the kiss of life for Waters' ailing career; soon after its release he was sharing equal billing with the likes of Jimi Hendrix and the Jefferson Airplane. *Electric Mud* is classic Waters, that signature delta blues wail still cries out with each note; essentially it's the same product in a different packaging, a decidedly acid rock flavoured wrapping created by a then seventeen year old Marshall Chess. Blues purists would come to see this album as a mistake on Waters' part, but at the time the kids bought it big time, and it still sounds fresh and jumping.

Little Walter: *Confessin' the Blues*

1968 was also the year that Walter Jacobs died, at age thirty-seven, cutting short a career that had already spanned nearly twenty years. Little Walter was a singer and blues harpist of particular talent, and recorded prolifically from age seventeen. *Confessin' the Blues* was originally released as an album in 1974, but the material featured is all early *Chess* recordings - singles and B-sides - from the 1950's, and still project the vivacity of Jacobs' performances as both vocalist and consummate instrumentalist. This one is a must for anyone who thinks they have a pretty good blues collection.

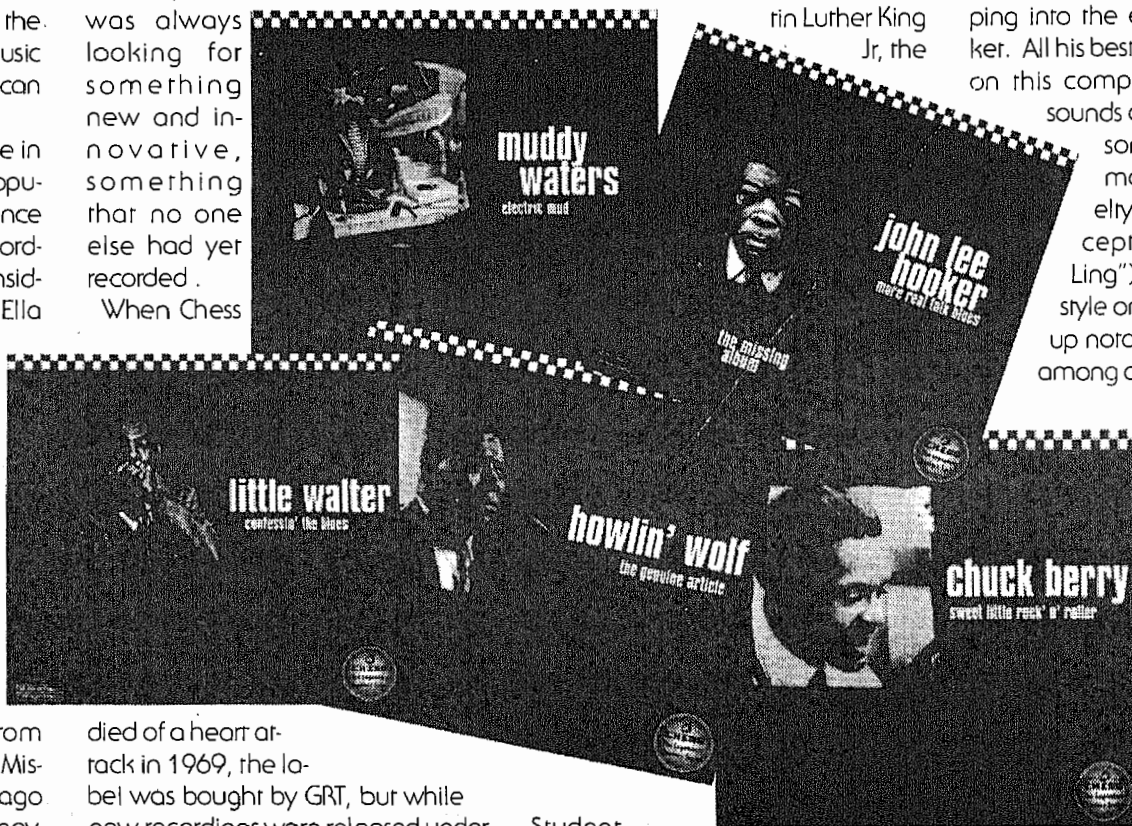
Mississippi harpist / singer (though some would dispute the validity of the allegation) was one of the few black performers to gain a widespread audience before he ever recorded or released a song. Throughout the Second World War he worked for the USO entertaining troops stationed in Washington.

This album is a collection of singles and B-sides from his earliest recording sessions. It has probably the worst production quality of any of the *Chess* reissues, but, all things considered, it's still pretty good.

John Lee Hooker: *More Real Folk Blues*

This album is, in my opinion, the pick of the batch. This is true, old style folk-blues, each song a narration of heart-ache and desolation. In these songs you can hear the sounds that influenced Woody Guthrie and Bob Dylan. Hooker was - and still is - the consummate blues guitarist, comparable to Bo Diddley and B.B. King. Each song is a journey, each note a step. Anyone who thinks all those fast guitar players are so hot should buy this album, listen to it a couple of times and learn the difference between a musician and a technician.

J.D.



Rebecca's Empire Strikes Back

Melbourne outfit Rebecca's Empire, fronted by Rebecca Barnard and her partner Shane O'Mara, are visiting Adelaide for the second time in their three year history to promote their debut album "The Way Of All Things". In an interview with Alice Ray, Rebecca spills the beans on the music industry, learning things the hard way and having a baby ...

Tell me about your debut album "The Way Of All Things".

It's an album we're all really proud of. We've all been in this industry for so long - even though it's a debut album we've all recorded so much before. Peter the drummer was in the Black Sorrows. Shane and I played with Steven Cummings, and Shane played with Paul Kelly and Chris Wilson. Michael the bass player, he's played with everyone. So you know, it's not like we were new to the process.

How long have you been playing guitar for?

Oh, you know, since I was twelve ... but, I mean, I sort of stopped, I put it down for about 10 years and then I picked it up again.

What was the last CD you bought?

A guy called David Hosking - who you probably wouldn't have heard of - he's a Melbourne singer/songwriter, he's just fantastic. He doesn't have a record deal but he's put out like 5 CDs - he's too good for this industry, you know. Um ... Regurgitator, I love their album, I love that, I think it's brilliant ... um ... I just got the best of the Divinyls actually which is pretty good. I like Magic Dirt - but you know, I like all sorts - one day I'll listen to Magic Dirt and the next day I'll listen to Joni Mitchell. I got the new Veruca Salt album the other day because people are constantly comparing us, like people come up to me at gigs and go "SEETHER! Do SEETHER!" and it's like fucking get your facts straight kids!!!

What does the title "The Way Of All Things" mean?

Well, really just kind of trusting your instincts, you know... not to be too influenced or intimidated by other things and usually if you just live as honestly as you can to yourself... it's like trusting the process of life, I suppose. I think that's a thing that kind of develops with age. You sort of grow up a bit more and you have to trust your instincts - and especially having a baby, you really have to trust your gut instincts then 'cos you've got this little thing to look after and there ain't no-one there in the middle of the night if something goes wrong. So that's pretty wild.

How old is your son?

He's 13 months.

So he's sort of like been there the whole time everything's been happening?

Oh yeah, he was in my tummy when we recorded - I was eight and a half months pregnant when we recorded - so he popped out knowing the songs, he really did, it was wild. Well, look, I've got to say, since I've had him my whole career has taken an incredible turn for the better, it's like everything started happening at once ... I don't live the sort of life I used to live, that's for sure.

So what was your life like before?

Oh, well, it was good, but you know, I ... I was... ah ...

Drugs, sex, rock & roll?

Yeah, no, not really, I mean I'm not a - but I used to smoke pot a lot and stuff and now I'm very - you know, I've toned it down a heap, you just don't - you can't - I s'pose some people can but you just need to be on your toes twenty-four hours a day - which is good! I mean, you're never healthier than when you're pregnant, I don't reckon, if you look after yourself, but that was interesting ...

What were you like at school?

Um ... very confident. I used to hang around with boys a lot. I needed lots of male approval ... 'cos my father left home the minute I turned 12. I only worked this out the other day. I'd hang around with gangs of boys and other girls were a bit, you know,

threatened by it. Whereas now I'm just totally the opposite - I prefer female approval now and I crave women's company and I don't care so much [about men]. But I wasn't academic - I was social.

Do you get recognised as a rock & roll star?

Yeah, I do now, which is sort of, you know, funny. Not a star, but people come up to you in the street and say "Hey, I love your album" or whatever. It's very flattering, and it's sweet, you know, the way music can kind of bring you together with someone you don't know.

Do you think being pretty has helped your career?

Um ... ah ... yeah ... look, this is a really difficult subject, but I think people do take you on face value, you know, immediately, they do - if you see someone attractive walking down the street - you don't even know you're doing it - there's a sort of magnetism I suppose. But, you know, the new generation of girls coming up in rock and roll now - the kind of young, rock & roll high school type girls - it's so good because I think, even though image is still quite prevalent, you know, to not look too feminine - that's sort of contrived - at least it's getting away from the stereotypical sex kitten look. I think now that indie music is so big, it's almost daggy to look too good. Look, you've just got to be whatever you're comfortable with and then that will come across. That's what I've learned over these past few years - don't try and cater to everyone. The minute I stopped [trying to cater to everyone] everything fell into place. You know I was always going "Oh no, this is a really rock crowd, we'll have to do it with only fast songs" and "Oh, this is a really hippie crowd, they might like some slow ones". You've just got to get up and do it and not everyone's going to love you and it's too bad. It's taken years to come to that realisation though.

So how would you describe your music?

Um ... pop music, which is so broad ... I can't pigeon-hole it

'cos that kind of limits it a bit, but it is pop music definitely, I mean we have verses and then we have a chorus and then another verse and it's kind of formulated in a way.

Musically, is there anything different you'd like to try?

Probably ... This next record, again, we're just going in with a few ideas and we'll just see what comes out. I'd love to maybe do a dub kind of record eventually, just with minimal vocals and more vocal effects. I love Portishead, that kind of thing, but even more minimal than that ...

So what's the future of rock & roll? Do you see it going on forever or has it got a limited lifespan?

I think it will go on forever.

As it is now - the guitar and singer and drummer formula?

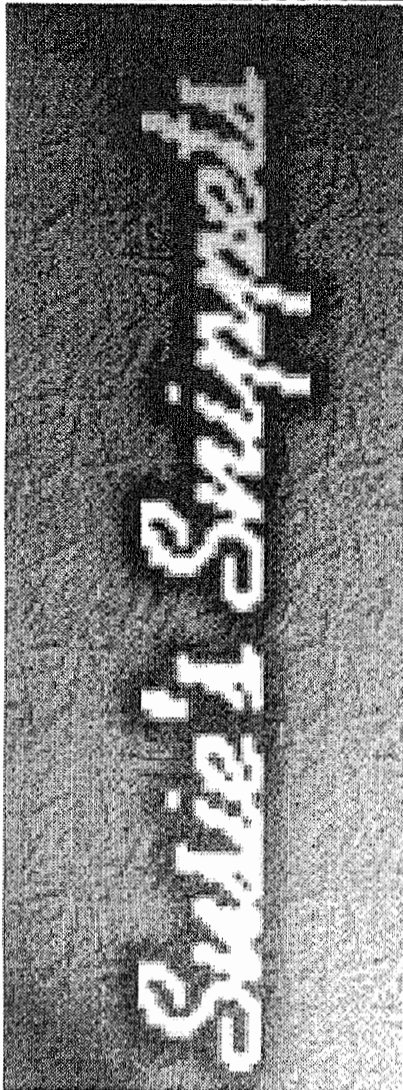
Well, it all keeps coming full circle, doesn't it. You know, what goes around comes around. I'm dreading when the 80s come around again - the sort of early 80s, but it has to happen. I remember thinking "Oh god, if the 70s come back" - you know, like 70s fashion - and they did! You're not going to see me in any New Romantic kind of costume, I tell you now. But look, yeah, rock & roll, even though it's a fashion and a fad, it's also an animal kind of guttural thing, I reckon, and there'll always be people who want to make music ...

So do you see it as a way of life rather than just a job?

Yeah, it's definitely a way of life. Sometimes I wish I could just treat it like a job, 9 to 5 - but it just doesn't work like that. I mean, it's the business side of it too that you get sucked into - that takes up so much time that at the end of the day you feel depleted and you go "Hang on, where's all the creative stuff gone to?" But I mean, it's part of the job and I think the people who survive are the people who can hack it. I don't know if I can hack it yet, to be honest, but we'll see ...

Catch Rebecca's Empire at UniBar on March 20. The debut album "The Way Of All Things" is available now.

Alice Bignall



Ten of the Best

The Elder Conservatorium's Jazz Studies department will be awarding 'Ten of the Best' Prize Winning Young Jazz Musicians with monetary encouragement during

a Jazz Awards Concert.

The concert, which promises to be a showcase of the winners' talents (plus a special guest performance from Dustan Cox) and a fantastic opportunity for Adelaide jazz lovers to hear the best up and coming jazz musicians playing on the same bill, will be held at the Scott Theatre, April 3 at 8pm.

Tickets for the Jazz Awards Concert can be bought at the door for \$8 or \$5 concession. Helpmann partner students admitted free.



Eggplant - No C.D. Launch!!

Announcing the emergence of Eggplant; 4 people who make noises. This is a band eagerly awaiting obscurity, recently described as "not very good" and "badly mixed" and last

seen running away from original grubby jazz-rock". Playing at The Office on Wed, March 19 @ 8.30pm (the same night that Suzi Keynes, V. Bennet, Zsa Zsa Gabor Kiss Stand, Elephant Acts, Group Snorkling... oh, naughty Aardvark are also playing), this band is for bods who like custard skins and gravel. Come Anyway!!



CACTUS CHILD are Celebrating with us!!

To celebrate their recent signing to Grudge Records, CACTUS CHILD are set to embark on Adelaide to support the re-release of their album Diaphones. You can find CACTUS CHILD playing their captivating folkifunk sound on: Wed, 26 March at Flinders University (lunchtime)

Thur, 27 March at Adelaide University (lunchtime) and later on that evening at The Cargo Club.



DJ SQUAT

Prepare yourself for an intimate party. A live experiment. A mixed media event. Live internet link with Italy... and special guest HMC.

Where: The Circus Tent, Elder Park.
When: Sat March 22.
How Much: \$18 or \$15 concession @ Bass.
Finally...

A very nice reminder that the SA Dance Music Awards will be held on Monday, 24 March so remember to get those nomination forms in quick smart (we want the right people to Win -- hey?)

MUSIC MEETINGS
are at 4pm on Thursdays
Come down to the On Dit office
Free CDs to be reviewed!

Ahh..Adelaide, the city of churches, makin' it great and going all the way!! Or, how about: Adelaide, the city of festivals. Yes, if you were not aware already, we are about to be invaded by the world's largest youth arts festival; Takeover 97. Since its inception 23 years ago, the Come Out festival as it was then known (nice to

offering a limited number of workshops and performances to encompassing all art forms and many more workshops. Over 17 days (and nights) from March 21 to April 6, Takeover will be a feast of theatre, dance and performance art from all over

about 400,000 people throughout the state and promises to be huge. Of particular interest is the 1st site program. Constructed by 18-26 year olds it features

some professional writers.If none of this interests you (Are you alive? Go on, check your pulse just to make sure)

then maybe you would like to check out some music? LIQUID is a rave, on Friday 21st-\$12. PABLO PERCUSSO is a percussion group ala Stomp. Sat 22nd-\$9.90, both of these are in the Circus Tent @ Elder Park. HELGA, RASH and GOOFY FOOTER, fine local talent. Free!!!@Amphitheatre, Elder Park. And there is plenty more throughout the rest of the festival.

Takeover 97

know that we live in a state that can stand "going all the way" as its motto yet cannot stand homosexual inferences (sorry, I digress), has grown from

the world. Theatre companies from Canada, Belgium, Indonesia, Denmark and the USA (inevitably) will work in conjunction with the best of Australia's youth-focused theatre companies. Takeover will involve around

emerging, experimental artists and their art forms. For those of you who aren't particularly interested in visual art, how about writing? Allwrite! is "literally the place to be" (I wish I'd thought of that). Literature-type activities include debates, interviews, readings, storytelling, workshops and meet

GREG FLEET

Greg Fleet Show
Sunday 9th of
March
Chaplin Theatre
Four Theatres Com-
plex

After last year's show "Thai Die" I began to hold Australian comedy in high esteem; after years of being subjected to the Comedy Company and the crappy Full Frontal, finally there was something genuinely funny. The fact that Greg had appeared on Neighbours is something which we should not hold against him. (At least he killed off Daphne!) I had high expectations of this show, considering that I had seen him before and knew what he was capable of; as opposed to some of the English comics that have decide to bless our sunny isle. Greg Fleet is one of those low key comics who just ambles along and entertain the audience. His show started off very impromptu; telling us of his eventful night before (and sporting a fine shade of nail polish to boot!) and what had been pissing him off lately. The show has a loose,

natural progression to it that feels completely natural and unforced-no hidden scripts here! This is an unusual show which frequently becomes black comedy, the audience laughs along with Greg as he tells us of the hell that was his life during his 12 year drug addiction and the near death of his lover. There is no need for Greg to go for over the top physical comedy as the audience remains riveted by the content of the show, although admittedly Greg does do his "improvised dance" to herald the transition of a new drug (ab)use. This show is by no means a pro-drug show, nor is it an anti-drug show- although it could have that effect. My criticism of the show stems from its brevity, 50 minutes is all that Greg could manage-fair enough, he'd had a big night but he is a professional and I think that 50 minutes is just a little too short. But maybe you should take comfort in the fact that he can at times run overtime- perhaps when he's not so tired.

BLIMEY!

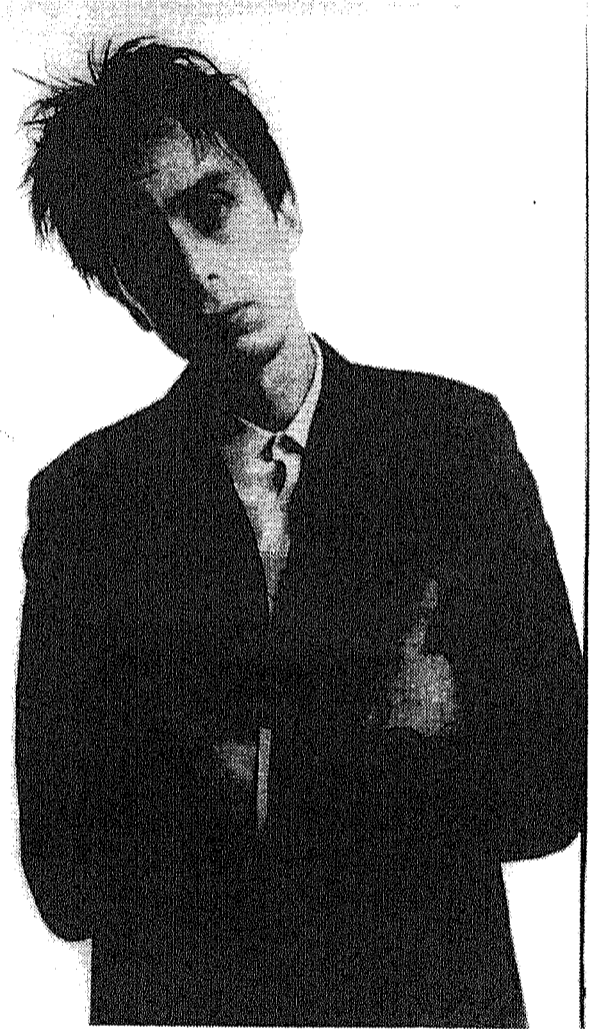
Matt King Show
Wednesday 5th of March.

Whilst the idea of standing up in front of a big group of strangers and telling them how bad your childhood was, and getting them to laugh at you is not exactly original, Matt King does it with style. Matt makes no use of the over the top physical comedy that other comics use to elicit a laugh when they are getting desperate, instead he is unassuming and with his quiet English demeanour he takes the audience upon a journey of growing up

in "the crappiest county of England". Matt holds the audience with the power of his delivery and the sheer hilarity of his childhood experiences. Boredom is averted as the traditional linear model of storytelling is abandoned in favour of a sort of worst-yet-funny events of my life style.

Audience enjoyment is high and interest is maintained because there are elements of Matt's story with which all members can relate to,

either through direct experience or via someone that you know. It is refreshing to see an abandonment of stereotypes in favour of the truth, I believe that every situation that Matt described was true and for that



reason alone this makes his show somewhat unique: pathos combined with laughter. He manages to bring his family into the theatre and in the process he manages to get the audience to bring their family's to their mind. This is not a sit down, laugh and forget show, it really challenges the audience and asks them to consider their childhood and ultimately shows us that we can laugh about anything no matter how bad.

And the Ass Saw the Angel

Diaries - Part IV

by James Winter

... please consider this fax formal permission to adapt Nick Cave's "And the Ass Saw the Angel" for Brand 'X' Theatre's performance in the five show season (27/3 - 31/3/97)... I wish you all the best with your production and look forward to hearing that it was an unqualified success... Yours Sincerely, Maja Prausnitz - Black Spring Press Ltd, London.

"... unqualified success, god we only hope so!"

Fiona soon returned with the second draft of the script, which came from a series of photocopied pages all cut up into paragraphs and pasted onto a ream of paper, producing its own environmental catastrophe with the amount of paper used. We all met to unveil the script that was to form the basis for the production that would consume our lives for the following weeks to come. The 'read' would indicate the next process in the edit of a novel to a one hour performance piece. Two and a half hours later we turned to the final page of the script, bleary eyed and slightly insane.

"Um... well um, where's your Scotch?!"

Fiona later returned with the third draft of the script, which came from a series of red texta marks on a slightly smaller ream of photocopied paragraph pieces pasted on paper. Our faces were unsuccessful in hiding the anxiety we all equally felt about a task we had set for ourselves suddenly becoming

beyond our artistic abilities. We finished the read well under an hour!

"Brilliant, it's perfect, I love it, I think that it's great... great, yes great."

"Dont you think it... just.. sort of... breezes over every incident mentioned in the novel...?"

"BUT WE ONLY HAVE AN HOUR!"

"Still, its important that the emotional journey of the character is our main focus, not just the action that surrounds it."

"But all the incidents in the novel effect the characters emotional journey!"

"Bloody hell... where's your Scotch!"

It was soon made apparent that the script would have to be a collaboration of the two drafts. One draft traced the thoughts and feelings of the character (the emotional journey), while the other explained the situations, the other characters, and what was actually happening (the narrative). Both needed to have a presence in our script if the story was to be completely explained, and the audience allowed to feel empathy and understand the actions and motives of the character, the only character.

- Listen, I don't want to speak ill of the dead... but have I told you that my Ma was a great whopping whale of a cunt?

"Why dont we just cut that piece of text back to... 'My Ma was a great whopping whale.'"

"But the beginning suggests that he's apologising for the following state-

ment- he's sensitive... audience will love it, plus the statement is structured to be delivered as an immediate shock while being amusing at the same time, giving us an insight into how he perceives himself and others... that's a moment, and we're looking for moments- besides, she isn't a whale!"

"I think you're wrong."
"Shut up."

When editing a script it is important that you look at the content and characters at every angle imaginable, then make affirmative decisions while justifying the justification of justifying... or something. Finally we were able to format the text into a series of relevant moments through the use of the character's own words, thus incorporating his attitudes, feelings and motives while keeping the story moving forward. If a section was unclear, we inserted a Narrator's voice-over to detail the important information.

Now it was ready for an objective opinion. We passed the latest draft around a couple of friends who had no association with the project to see if it all made sense. It passed. Then we checked if the character seemed justified in his actions and that the reader felt empathy for the character, like you do with the book. It passed. Then we asked if they actually like it... It passed!

"Thank god for that! Now, let's see if it works on the floor, with an actor delivering the words and expressing the character's emotion."

**Squat
you
mother!**

Last week I spoke to Doppio Teatro about its project within the 1st Site program of the Takeover festival. Doppio is a group whose aim is to explore the dualities of a culture and its parallels with another, its project DJ Squat is an experiment along these lines. So what is DJ Squat exactly?

DJ Squat is so named because of a new phenomenon that is sweeping Europe, and that is the formation of "squats". A squat is basically a social centre populated entirely by young people, it allows people to gain access to facilities/new technology that normally isn't available. Squats differ from our concept of a social centre because they are funded by those who use them. Unlike Australia, Europe has little social welfare and thus the money for these projects is not there. This makes these squats unique because they truly provide what the users want. Over 300 of these squats have sprung up in Italy alone.

DJ Squat therefore is linked with an Italian squat; one of the most successful is Link, based in Bologna. This plans to be a cross-cultural experiment in communication. By looking at both cultures equally, in parallel, it is hoped that participants can assess what is significant to each culture. This project is working in conjunction with Adelaide group KOO KOO, who have been developing along similar lines.

DJ Squat features the mixing of DJ, HMC but it is not a glorified rave. It wants people to interact with new and emerging art forms and will do this by having three different technical hubs; music, visual art and writing. If you are interested in exploring new technology and art and actually want to contribute to youth culture as opposed to simply being told what it is, then check out DJ SQUAT. Tickets are available from Fat Afro, Silverfish, Central Station and b# records-see you there!

Antichrist Superstar: Psychic Daggers Drawn

Naming The Antichrist (The History of an American Obsession)

Robert Fuller
Oxford University Press
\$19.95

Having been in America for the past five years, I am rather familiar with the term "Antichrist." It is given a lot of mileage by people (generally those over 35) when discussing musicians (mainly foreign) and politicians (almost certainly foreign). So you could say that *Naming The Antichrist* is stating the obvious. That is, that new and different things frighten us and we tend to break this fear down into the all-too-easy battle of good and evil.

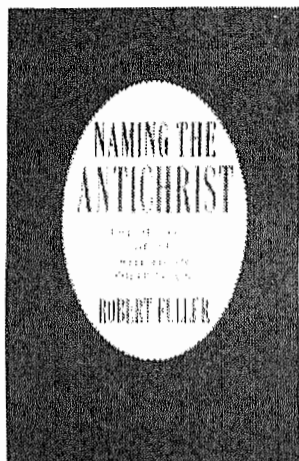
However Fuller does much more. We are given a fascinating cultural study, as well as an historical and biblical one. *Antichrist* explores American culture, but this does not make it any less relevant to our very similar western culture. Humankind is shown up and put under the microscope in this text.

Our pettiness and our self-import are exposed. We squirm at being shown as a simple bunch, always identifying something we don't agree with as the ultimate evil.

The idea of an Antichrist has really captured the collective psyche of the West. And we have had a thousand and one Antichrists, from Caligula, to Hitler, to the Pope. In fact, Hal Lindsey (a fundamentalist Christian author) has made a living out of writing books on how to identify and know of the coming of the Antichrist for over twenty-five years. A practise I can't help likening to the selling of indulgences. It all seems a bit much when you consider that the term "Antichrist" is mentioned in Scripture only twice (1 John and 2 John, two of the most obscure biblical sections). Strange that we have been so captivated. Are morbid

fascinations and attractions to evil reflections of a rational society? Our attention is drawn, by *Antichrist*, to our use of religion in order to service our own worldly ends.

Our own weaknesses and sore spots are exposed. The justification of persecution is not pleasant, yet we constantly find it being justified. As Fuller tells us: "The act of "naming the Antichrist" has time and again promoted precisely this kind of tribalistic boundary posturing. It has made it possible to love one's family and religious community while hating all who are associated with the Antichrist. Belief that Jews, Catholics, socialists, humanists, or feminists are in league with the Beast has made the most uncivil behavior toward the "social other" a badge of piety and religious devotion. (p.196).



Fuller, a Religious Studies professor, is never exclusive and/or academic. I like his style. There are no apologies and no defensive poses. All without blasting Judeo-Christian beliefs. He makes *Antichrist* an exciting and well-paced read which certainly beats a lot of fiction I've encountered. *Naming The Antichrist* is full of great anecdotes (one of my faves is a Protestant expose of lusty priests ravishing nuns regularly, and burying secret love children in holes in the basement) while being well researched and fully annotated without reading like a textbook. More than a religious study, it is a study of people and society, and this is what makes it so profoundly interesting.

Naming The Antichrist says a lot and leaves a lot of thought to the reader. It's just the thing that those of us with an interest in sociology, religion, or the media should be proud to have propping up the coffee table. Which is not to say that we lay-typies can't benefit just as much.

Rasp

Flash In The Pan

People Of The Lightning

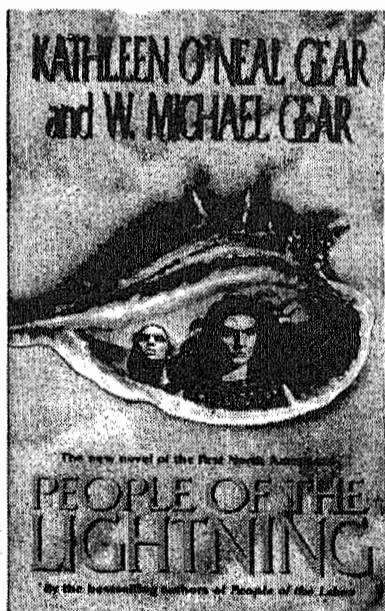
Kathleen O'Neal Gear and W. Michael Gear
Pan Macmillan
\$14.95

People Of The Lightning is, as you would guess, about "Pondwater" the "White Lightning Boy," an adolescent albino of an ancient tribe that once existed in Florida about 8,000 years ago, give or take.

Fair enough. Now, having white hair, white skin and pink eyes, in such a spirit-fearing tribe primarily dark-skinned (and no, he's nothing like the guy from the film, *Powder*), can cause a few problems. The main one here being the rest of the tribe's expectations of such a colourful novelty: the legends apparently foretell that - wait for it - a Lightning Boy will "shoot down the Four Shining Eagles who floated at the corners of the world, holding back the winds of destruction."

Help. Actually, for what it is, once you get past the strategically placed "praise page," the map, the other map, the time-line, the acknowledgments, the foreword, the introduction and the prologue, the novel itself isn't that bad. But, as you read it, it seems that the authors have tried their darnedest to prove to you - the reader - that

they *do* know what they are talking about, ie. even though this is fiction, it's *factual* fiction, and we're two well-known American anthropologists, and we researched like all hell to get this finished to perfection, and... and...



Yes, we *believe* you.

I must say, though, that the "selected biography" is rather impressive. Apparently, the study of early archaic Florida has quite a following.

There is a certain novelty about the names used for the other characters in this novel (as if "Pondwater" isn't enough for you), reminiscent of the Kevin Costner film *Dances With Wolves*. Selective names such as "Beaverpaw," "Floating Stick," "Thorny Boy," and "Morning Glory." What's the story? (Sorry.) They add humour to the story that I doubt was the authors' original intention. Unfortunately, it seems that Indian tribal names tend to lose their proper dignity through translation into English. Maybe the characters' names should have been in the natural tongue of the tribe (or if that isn't possible, at

the very least make *something up*), so they wouldn't seem so comically out of place.

Although being the seventh of nine novels in the *First North Americans Series*, it still manages to serve well as a stand-alone story. And, according to the blurb at the back, the other novels in the se-

ries are highly acclaimed by many other publications. This is of no great surprise, really: *of course* the blurb is going to say that. Show me one that doesn't. But if you liked *this* novel, you may find it in your best interest to read the rest.

Brad Harding

Attention!!!!!!!

All current and potential book reviewers

There will be a meeting in the *On Dit* office at 1 pm on Friday March 21st. Mosey on down and find out just what the story really is...

NB: Remember ... Free Books!

Do The Funky Gibbon

Gibbon's Decline and Fall
 Sheri S. Tepper
 Voyager
 \$19.95

The very near future is a bad time to be alive, at least according to the prolific Tepper's ambitious new novel. Opening with the meeting of seven women in a fifties American college, it then jumps forward to the year 2000, when these same women have each gained positions of influence in various different fields - the arts, genetics, medicine, religion, human rights and law.

Retired lawyer Carolyn Crespin is now being tempted out of retirement to defend a young girl who dropped her possibly still-born child in a dumpster. Carolyn is one of the seven women who created the Decline and Fall Club, promising never to let each other "decline and fall". Each of the members has their own definition as to what this means, and this affects their own feelings about the

others - Agnes the nun believes that Faye, the lesbian sculptor has fallen; Faye thinks that Carolyn fell when she married; Carolyn that her friend Bettian fell when she married for money. The name of the club is derived from the archaic reference work, 'Gibbon's Decline and Fall of the Roman Empire'.

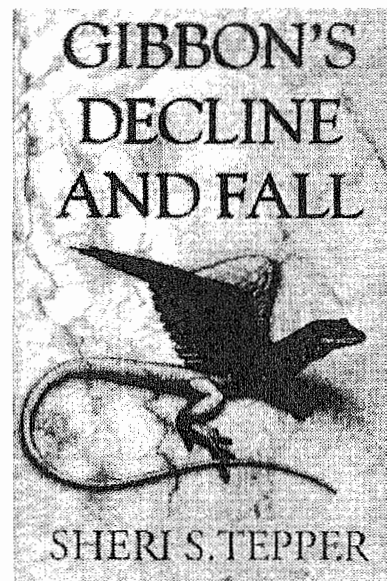
As the new millennium dawns, there has been a great rise in cult and conspiracy behaviour, and most especially a rise in anti-feminist behaviour. Crowds of militant male supremacists gather in ever city in the world to harangue and assault women who are out on their own, striking their bare legs with switches and demanding that they 'cover up and go home', where they can be protected and kept pure by their menfolk. The prosecutor in Carolyn's Dumpster Baby case is a member of the highly organised group behind many of these demonstrations, and he has no intention of letting Carolyn win her case. However, as

the global tension rises, a subtle but significant physiological change is overtaking humanity, and it may change everything forever.

Tepper's latest novel is gripping and highly intelligent for the first three hundred of its four hundred pages. Little hints of supernatural elements actually work well with the harsh realism of the book because everything has been so meticulously researched and worked out that you can't wait to find out the *real* explanations for these events. But then, in its last quarter, the book veers into misjudged mysticism

and pseudoscience. This undermines a lot of the excellent work which has gone before, and gives the conclusion an air of *deus ex machina*, which may ruin the book for a lot of readers.

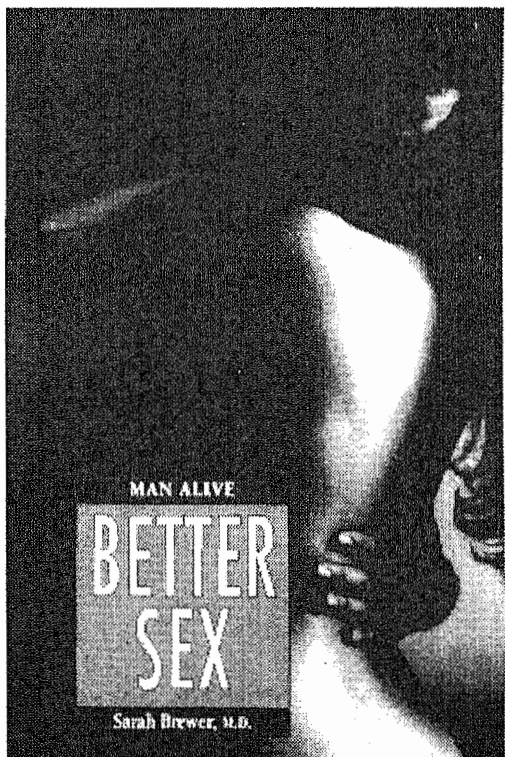
Gibbon's Decline and Fall is full of good ideas and, for the most part, well-executed ones. Many people may like it, but be well warned. Tepper seems to have taken two books worth of good ideas and crammed them into one, only to find that they don't mesh very well. Instead of two good books, this is one glorious failure.
 James Morrison



I Suppose A Book's Out Of The Question?

Better Sex
 Sarah Brewer
 Allen & Unwin
 \$12.95

Better Sex is a guide which promises to develop the sexual potential of men, with the ultimate aim of greater sexual satisfaction for you and your partner. This book is one of the 'Man Alive' series, which targets men specifically by examining men's health, fitness and overall well-being. "Better sex is a goal any man can achieve with little effort" and this book presents the



information to achieve this under three basic areas; the Physiology of Sex, Helping Yourself and Sex and Your Partner.

Some of the more interesting sub-headings include exercises for your sex life, which involves various pelvic and abdominal muscle exercises, better foreplay and how to find that elusive g spot, the art of sensual massage, having a better orgasm and how to have mul-

ti-ple orgasms, and good sex positions. The information is both informative, compelling and memorable. There is no doubt that you will learn something about your own, and your partner's, anatomy and needs. Become a considerate

and informed lover. The contents are easily understood and are definitely pitched at a layman (no pun intended) audience. All illustrations are in colour and are highly detailed, these are interspersed with tasteful photographs which generally indicate the next topic. This book can be considered as a re-

source, if you own it you will look at it again. This book has achieved its aims and I would recommend to all guys who are man enough to admit that they don't know everything about lovemaking to buy this book, and for all those suffering girlfriends out there, this would make a subtle gift.

Courtney Squires.

How Does One Hold A Thresh, Anyway?

Threshold
 Sara Douglass
 HarperCollins
 \$14.95

There's hope for us Adelaidians yet! The woman who wrote this book is not only a Ph.D.-holding South Australian, she's also an ex-Adelaide University student! What a legend. Sara Douglass' new book, entitled *Threshold*, is a bizarre mix of magic and mathematical formula.

The setting is a world ruled by evil magi who strive to form the perfect union with the "one" (a mathematical formula equivalent to a god). The only way the magus can form this mystical connection is by building a pyramid so perfect in formula that when connected to the sun it will transport the magi into infinity and beyond (no, it has nothing to do with Buzz Lightyear). The main character is a young girl who was sold into slavery when her father accrued a few too many gambling debts. It is their skill as glass-craft workers that bring them to the building site of the Threshold (aka big mathematic pyramid thing) where they are forced to produce massive sheets of plate glass to cover the entirety of the formation. From this moment on the story takes you through many a surprising doorway. The idea be-

hind the story is awesome, the originality is refreshing and the author has managed to create a cast of characters surprising in their contrast.

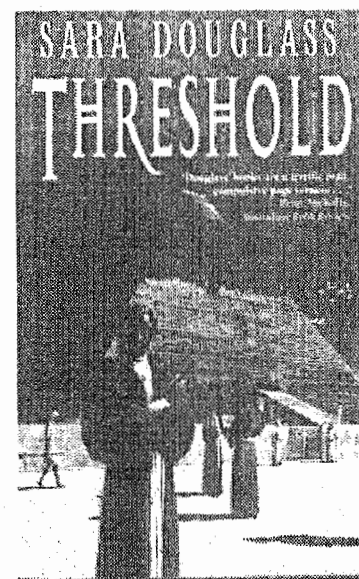
The only thing I found rather unfortunate about the book is something I find disappointing in all (dare I say) 'fantasy' novels. It is that if a character needs a certain object or something of the like to get out of a situation, they simply magic it along. That doesn't show a hell of a lot of imagination. The only

other thing was the obligatory happy ending, slightly predictable, but with a twist that made it more interesting. The entire novel becomes connected by, believe it or not, frogs, and the author has a weird ability to endure the ugliest, foulest, slimy amphibian.

Overall I found *Threshold* to be great, if only because

it does not give the impression of being written to a plan. It's an excellent story, an excellent idea, and if you're a mathematician it's probably your ultimate fantasy. If you're not in the mood to read any heavy statistical data, then *Threshold* is a great escape.

Claire Murphy.



Erm, ... Sounds Like Fun.

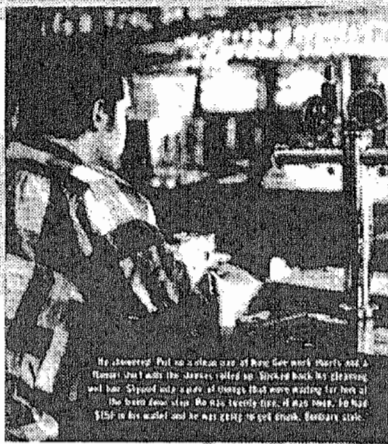
Eleven Months in Bunbury
James Ricks
Allen & Unwin
\$14.95

The first thing to say about *Eleven Months in Bunbury* is that it is a very Australian book. More than that even ... it's an Austraaaaaalian book. This book is so ocker it should come with a free pair of thongs, a can of VB and a Cold Chisel soundtrack. Doing nothing to promote Australians as an intelligent group, this book is all about eleven months in the life of some of John Howard's beloved battlers - in this case a moronic bunch of violent, alcoholic, racist, stupid saw-mill workers.

Unfortunately nothing much happens over the eleven months. So the novel is very thin on plot and thick on characters. It's a pity then that the characters are so annoying and stereotypical

- the main characters, Nelson, Verlène and Jim have no more substance than if they were cut out of cardboard.

Nelson is monumentally stupid. The author seems to think he is a pretty good bloke, but as far as I'm concerned he's a semi-literate imbecile. Nelson is in love with Verlène who is 15 years older than him. Nelson and Verlène's relationship appears to consist of in-



eleven months in bunbury
james ricks

ane sentimental conversations, sex, alcohol, and Nelson's admiration of Verlène's tendency to violence. They were a couple that I could really relate to ...

Then there's Jim. He was rather annoying. Jim doesn't want to be working at the saw-mill. But his parents broke up during his final year of high-school, and he failed his HSC, going from school captain to a bitter and twisted saw-mill worker. His chronic angst and amazing ability to make people hate him leads to him almost getting beaten up numerous times ... I was hoping that someone would crack his skull.

The way the book was writ-

ten was at least different. If *Trainspotting* was written in Scottish then this book is definitely written in Australian. An example: "He went to the toilet and shat solidly. He liked the sound of his own farts ..." - and that's on page one. Make up your own mind.

Fortunately the book has some redeeming features. For example, it contains some amusing anecdotes about "big nights out" where people get violent and throw up everywhere. But you've probably heard that sort of long-winded story already. Maybe this book has nothing going for it at all. It may have been shortlisted for a Vogel award, but who cares? It seems that to get a first novel published (and this is the authors' first novel) now it has to be grungy and realistic - but not good. Leave it on the shelf - it's a dud.

Tim Kentish.

Muscle

Eating Fit
Sarah Brewer
Fighting Fit
Toni Battison
Allen & Unwin
\$12.95 each.

"Are you a man of the '90s - a body of steel, fit and trim, a mind open and sharp, with a low-fat, cholesterol-friendly diet and the unbridled enthusiasm, energy and sexual stamina of a teenager? Do you feel balanced and at peace with yourself, your home and work environments?" So read the backs of *Fighting Fit* and *Eating Fit*. Both are nice glossy slim little "ultimate men's guides to achieving total health".

They are two of a series, the others being *Beating Stress & Better Sex*. Both have great colourful pictures, mainly taken from stock footage libraries. Information is provided in short chunks. By Janus, this is harder than I thought. Is this a test that first time book reviewers are put through?

These books will not be of the slightest interest to anyone reading *On Dit* except as presents for a relative whom one doesn't quite dislike. Great books for the blue collar worker who would like to think that they are actually reading, or the white collar worker who would like to think that they are actually looking after their body.

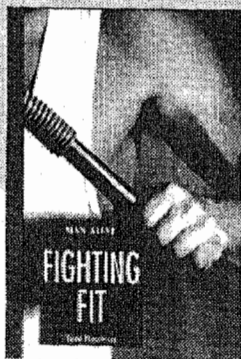
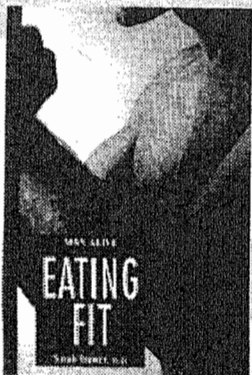
The information is factual,

but as about interesting and as detailed as that found on the back of a Frosties box. I did find them interesting to flick through whilst eating breakfast. Nothing to concentrate on, and nothing I didn't already know as I shovelled down my Froot Loops. (Which by the way have no fat in them at all - health food or what). In general, information is broken up into two pages. A few hundred words on dietary fibre, protein, minerals, stretching, etc. These would make excellent books for anyone under 14. And I am not being sarcastic! They provide the most basic information in a nice colourful and easy to read way; Five food groups, stretching exercises, and other information that is taught at schools in some vain hope that we will all actually look after ourselves later in life.

The biggest gripe was with the statement about the sexual stamina of a teenager!! The brief survey I did amongst women and girl friends brought howls of laughter. The general comment was along the lines of "Half an hour or so is stamina, yeah right!" The voice of experience speaks. Sorry boys, don't believe everything you hear, on this they are definitely wrong.

In all, don't waste your \$12.95, unless it is for that last minute gift when you have no idea what else to buy or for someone under 15 who is doing a project on health.

Michael Blackwell.



Hustle

Surfing Your Horizons
Michael Creagan
HarperCollins
\$17.95

The two reviewer comments on the back of this book, although sufficiently praiseworthy about the qualities of the book (has anyone ever seen a bad one?), dampened any inherent anticipation about reading this work. The first comment was by another author who had a vested interest in the success or otherwise of the book (he has a chapter in it). The second comment was by the founder of Dynamic People Pty Ltd, which I'm sure is a great institution or company or whatever it is, but does, however, conjure up images of large groups of highly motivated people hut-hutting their way along in life (probably singing some army / marine song that starts with 'sound off'). Be that as it may I was prepared to be proven wrong and dazzled by Creagan's insight into the way in which I would find my perfect career. Unfortunately, I was not.

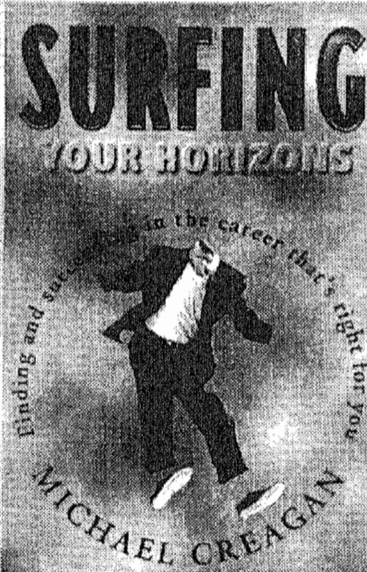
The basic premise of this work seems to be to remain positive, go that extra mile, and a job that is satisfying and will provide one with enough money to live out your every fantasy will

appear. This bastardised version of the Protestant work ethic fails to confront the fact that not everyone can be in a career that we like or want: that is, we are not all starting from a position of choice.

To keep the career seeker's morale up Creagan inserts through most of the book annoying proverbs like 'life shrinks or expands in proportion to one's courage' or 'the turtle only makes progress when it sticks its neck out'. These not only detracted from the substance of the work, but was the literary equivalent of attending a 'think positive' seminar (and anyone who has attended one such seminar knows how painful that experience can be).

But that is not to say this book has no redeeming qualities. It does contain a useful index on a variety of different subjects like 'Job Seeking Advice for University Graduates' and reinforces, albeit painfully, that the only way to get what we want is to get out there and keep trying. One final point is that Creagan seems to suggest that unless you have a firm career goal that going to University is a waste of time. I disagree. Many students don't know what career they want after secondary school and just 'fall' into University. This can be, as it was for me, a positive experience where you find what you want to do with life during your studies and grow in the University environment. But with the HECS debts mounting perhaps it's not such a bad idea after all.

Robert Kalnins.



Mission Impossible

(1996) Director: Brian De Palma
Tom Cruise, Jon Voight, Emmanuelle Beart, Henry Gerny, Jean Reno, Ving Rhames
CIC

Although, I can not remember the original television series of *Mission Impossible*, I have always had the impression that it revolved around an ensemble cast. This film version begins with the idea of collective espionage, but quickly becomes another one Man star vehicle for Tom Cruise when most of the main characters are killed off during a mission to expose a possible traitor amongst them. When Cruise is suspected of the being the mole he goes into hiding with the help of his beautiful and bland sidekick (Beart), and together they attempt to expose the real traitor.

As you would expect, familiar elements of the T.V. series, like the self destructing tape and peeling face disguises, are a feature. The 'high tech' circuitry of old has now become James Bond style gadgetry and nineties computer technology - with the internet in a starring role. It is shame then, that some other ideas were not also updated to reflect the times. Gender stereotypes, cultural cliches, and Cold War themes are also featured.

But what makes this film ultimately ordinary is the script. In an attempt to bring the T.V. spy show of the seventies into the blockbuster nineties both characters and plot have been sacrificed for action. That over-exposed train scene is not only unspectacular, but tremendously unbelievable. The love interest between Cruise and Beart is hardly recognisable, yet it plays a pivotal role in the final outcome. Finally, who needs to watch good acting when we have Tom Cruise on camera.

Yet, the entertainment value remains at a decent level, so, if you don't want to be one of those few who haven't seen *Mission Impossible* then it's time you watched it.

Carmel Pascale

Othello

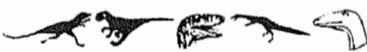
(1995) Director: Oliver Parker
Kenneth Branagh, Laurence Fishburne, Irene Jacobson, Anna Patrick

The Shakespeare revival of recent months has seen the release of many period-set movies and renewed interest in dozens of classical texts. The latest to make it to video is Shakespeare's *Othello*, directed by Oliver Parker.

Although starring the acclaimed Kenneth Branagh, whose direction and starring role saw the success of *Henry V* in 1989, it is the talented Laurence Fishburne who portrays Othello in a faithful, yet somewhat inexpressive way. He suspects his wife, Desdemona (Irene Jacobson), and his friend Iago (Branagh), of infidelity, so suspicion and passionate acting ensues. Perhaps the best of these performances is by Iago's wife Emilia (exceptionally played by Anna Patrick).

If you are enjoying the period piece band wagon then *Othello* may be just the right thing for that late night kick-back, otherwise this revival may be seen as another good attempt at Shakespeare for the masses.

Jon Cartwright

**Cold Comfort Farm**

(1995) Director: John Schlesinger
Kate Beckinsale, Rufus Sewell, Maria Miles, Eileen Atkins, Joanna Lumley, Stephen Fry
Columbia Tri-Star

If you are looking for a refreshing alternative to the current stream of action movies, period pieces, European psycho dramas, and Hollywood mediocrity in general, then try *Cold Comfort Farm*. It is a B.B.C. (made for TV) production of Stella Gibbons' famous novel which made its way onto our cinema screens, and now comes to you on video.

The video cover describes this film as a comedy, but it didn't tickle any of my funny bones. In fact, it starts off without much promise. It is set in 1920's London and is about a young, upper-middle class, and recently or-

phaned character called Flora Poste. Her parents haven't left her much money so she sets out to live with one of her many relatives in the country. She ends up at Cold Comfort Farm, with some of her poorest, most inbred, and least washed family. It's only when she begins to find out about the secret of Cold Comfort Farm, and to help each of her relatives realise their life-long desires, that the film becomes interesting and engaging.

For a totally light and entertaining movie experience this is the one to watch.

Carmel Pascale



**SOME OF THIS MONTH'S
RELEASES ARE:**

ALASKA
UNFORGETTABLE
INDEPENDENCE DAY (OH JOY!!)
FLIPPER
ERASER
ADVENTURES OF PINNOCHIO
EDDIE
SLEEPERS
MISSION IMPOSSIBLE

Giveaway Corner

The Video Ed. says:

There are two Mission Impossible T-shirts to give away to the first 2 people who come down to the On Dit office after 12.15 pm this Friday 21/3/97

and I would listen to her if i were you.



AUSKI
Adelaide University Snow Ski Club

MEMBERS NIGHT

Friday 21st March

DJ - ANT

Band - Shake

Doors Open 7.30pm

FREE

Snow Trip to
Mt Hotham
Drawn on the night

Friends don't let friends drink and drive...

**Royal Hotel,
2 North Terrace,
Kent Town**





Amrita Dasvarma
SAUA President

Last week was an extremely busy week...this week looks set to be just as big!

Extension on Fee Due Dates...

The University has decided to extend the due dates for Union fees and Up front HECS fees because some students didn't receive their fee statements on time...so all of you tardy procrastinators who forgot to pay your fees by March 15 (a Saturday...someone checked a calendar when they set that date!) now have until the end of the month to put it off...you won't incur a late fee, just as long as you remember to pay by the end of the month!!!

SAUA Resource Library...

The SAUA Resource library is up and running, and will be fully functional soon. Come into the SAUA and have a browse of higher education campaigns and information, find out more about the SAUA, check out what the different SAUA departments have been up to, and if you have any questions, ideas, concerns, do not hesitate to ask Paul Fogarty, the SAUA Project/Research Officer, or myself.

Speak Out Against Racism...

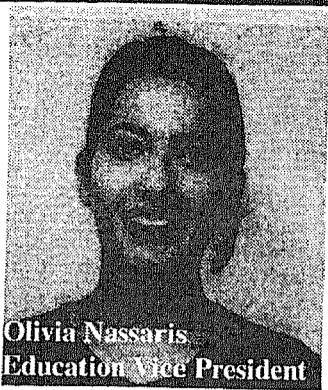
Students Against Racism, a collective group of different organisations and clubs on campus, including the SAUA, will be facilitating a Speak Out against racism on Thursday, March 20, on the Barr Smith Lawns at 1 pm.

Don't let racism set our campus agenda...speak out!

The mystery of the missing columns...

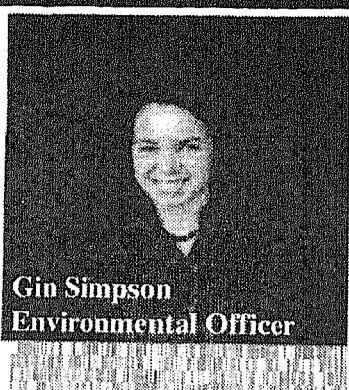
Why didn't Gin and Ant have their columns in last week's On Dit? Ant will tell you it is, so you'd all have a better view of my teeth in my photo, but the reality is he was abducted by aliens and...

And Gin, well hey, she turned 21 last week! Happy (belated) Birthday Ginny!



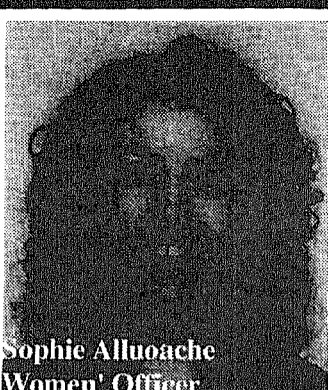
Olivia Nassaris
Education Vice President

If anyone has been reading the news you might have seen that the Minister for Higher Education, Amanda Vanstone, said that the trouble that students have had receiving Austudy are due to administrative bungles. The Minister claimed that her intervention had streamlined the Austudy waiting time. However, the problems are not administrative alone. Students have been inconvenienced by the confusing nature of parts of the test such as the personal income or the actual means test. The problems that students have had are due to the Minister not hiring and adequately training enough staff to answer students queries. On Wednesday we went down to the Minister's office in a symbolic action, one which relates to the consistently long waiting times for answers to Austudy queries. The Minister had her electorate office locked and would not let us in, even individually, to make appointments. Ask yourself, if this is her electorate office open to the public why are students locked out? Then ask yourself why are students treated differently to others? If that pisses you off you're not alone. Students are angry and students will strike back. March 26 the National Day of Action. Meet at 12pm on the Barr Smith Lawns to have your say. Students will Strike Back, Olivia.



Gin Simpson
Environmental Officer

Kids, do not adjust your TV screen. The Environmental Officer will return to your realm next week. Due to a technical error (our computers will not recognise Gin's disk) and unfortunate timing (we only discovered this on Saturday and were unable to contact her over the weekend. We tried Gin, we did!), the Environmental officer's column has gone A.W.O.L. Much apologies to all parties. In the meantime, please read the two articles that the Environmental collective and Gin have prepared for your viewing pleasure.

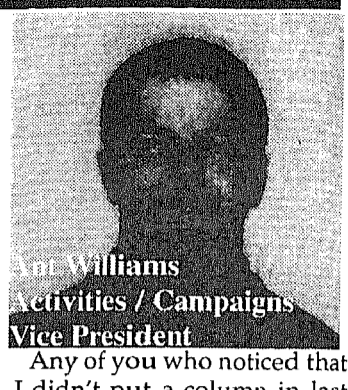


Sophie Alluache
Women's Officer

Last week the SAUA Women's Department ran a Safety Campaign so if any of you would like a brochure explaining all the services that security provides then there should still be some available in the Security Office, located in the Hughes Plaza, or in the SAUA Office. The Women's Department is having a pretty quiet week this week so I may as well tell you about all the things that will be happening for the rest of the year. During second term we will be running a huge campaign focusing on several issues. We will also be running a Self Defence course either late this term or early next term, so keep an eye out for that.

Next semester Elle Dit will be coming out, so the Elle Dit Collective will probably be formed around the end of this semester, start of next semester. During the Semester holidays the NOWSA Conference will be held in Brisbane so the Women's Collective will be starting to do some fundraising fairly soon. Speaking of the Women's Collective there will be a meeting this Monday in the Women's Room at 1pm. At this meeting we will be discussing a day that is suitable for meetings and all the other stuff that has been happening and is coming up.

In second semester the main campaigns that we will be running are **Blue-Stocking Week** which is taking place in the last week of August. This is a week which celebrates women's participation and achievements in education. Another campaign which is being run in second semester is **Why Weight Week**, which is a week focusing on body image awareness and eating disorders. If you are interested in any of these campaigns then come into the SAUA and get involved.



Ant Williams
Activities / Campaigns
Vice President

Any of you who noticed that I didn't put a column in last week, (like the On Dit Eds did), well done! I could try and tell you that it was because I'd had a bad week or because I forgot. This of course is totally untrue as the real reason was that I sacrificed my space so that the pictures of Amrita, Olivia and Sophie would be larger. Thus allowing you all to see them a little better as I do every day.

Now on with business. I would like to thank all the keen people who have submitted demo tapes and who are angling gigs for Prosh. Yes **PROSH!!** You're doing the right thing as Prosh week is closer than some people would imagine.

- So just a reminder:
- PROSH WEEK MAY 19 - 23 (Mon - Fri)
- PROSH AFTERDARK MAY 24 (Sat)
- PROSH PARADE (Fri)

What do you mean you don't know what Prosh is? Prosh is an annual event in the University Calendar. It has a long and distinguished history and is one of the major traditional events of The University of Adelaide.

The whole reason for Prosh is to have a few laughs and a cool time while raising money for a worthwhile charity. In the past money has been raised by enterprising students who think up stunts or scams to get money from people either within our community or from outside. Things like holding statues and polities for ransom has been done before and while I don't mean to put you off doing things like that, this year it would be good to see some diversity. So get your thinking caps on and start planning your Prosh Prank.

Just remember, **MAKE IT LEGAL** because we won't be bailing you out.

If anyone would like to discuss a stunt or prank in complete confidentiality to make sure no-one is going to get too pissed off feel free to call me or come and see me. (Contact: - Ant Williams c/o SAUA).

You can do virtually anything you want as long as it doesn't cost others in ways they don't appreciate.

The Prosh Parade on the Friday of Prosh Week is always a huge event. Cars, floats, bikes and trucks are all welcome in the parade through the streets of Adelaide.

Continued pg 45

continue from pg 44

Prosh After Dark is the highlight of the week and is like O'Ball is to O'Week. Some major acts have already been tentatively booked but the night will be a collection of different musical tastes within the parameters of alternative - mainstream.

Keep your eyes out for more info as it will be forthcoming.

Cheers

**Bike Week
17th - 21st of March,
1997**

We, like all organisms, exist in a complex balance with the environment. Yet, this balance is being ignorantly compromised by humans who award number one priority to the excessive use of luxuries such as the motor car. A major contributor of pollution, car abuse disrupts ecosystems, effects the health of all organisms and also contributes to the process of Global Warming. Why then, with this knowledge in hand, do we persist to drive cars with only one occupant and over ridiculously short distances? If this question has often plagued you, then BIKE WEEK gives you the opportunity to mend the error of your ways! Do yourself, your wallet AND the environment some good by ditching your pollution-producing "bomb" in favour of PEDAL POWER! you will experience the benefits of fresh air, the release of stress, increase your fitness and develop awareness of just how beautiful and precious our environment is. Your STOMACH will also experience the benefit of a FREE lunch which will be provided for all users of alternative transport (ie bikes, skateboards, public transport, legs, etc.) on WEDNESDAY 19TH OF MARCH, 1997 at 12 noon on the Barr Smith Lawns. So wave your helmet, bus ticket, sneakers, etc. in the air this week and be proud of the fact that you are making a difference.

Produced by ENVIRONMENTAL COLLECTIVE

IT'S BIKE
WEEK!
PEDAL, YOU
FOOL!

Heather & Jodie's guide on how to get truly alternative without ever visiting Seattle...

... or how to avoid driving a car and become popular.

1. Ride a bike

The deadly treadly is one of the best forms of expression in today's culture. Where else can you justify wearing lycra? Thinking on the practical side, there are never any parking hassles, if you live close by, its way faster than the car and it's good for you... treat yourselves darlings, you know you want to.

2. Bus/Train/Tram

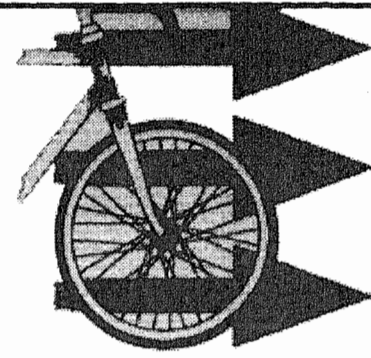
This is where all the freaks centralise. An inexpensive way to tell all your problems to someone without them being able to move for twenty minutes - no 0055 numbers. If you're really lucky you may wind up in the middle of a popular culture revolution (see Keith Haring, New York subways circa 1980)

3. Strap a set of wheels to your feet.

a) rollerblades - do the swish-swish, side to side thing without falling over and you know you'll get our respect at least.

b) Rollerskates - for the retro kiddies, it's all coming back (we recommend also wearing old school headphones and singing 'wired for sound' ha... moment of silence for Modbury skateline).

c) Skateboarding - don't forget the baggy pants and chain. Also handy for killing



**SCHOOL
work
play**

use your bike EVERYDAY

time between lectures by falling off any concrete surface all in the name of a trick and the beastie boys. (For this one we recommend not actually strapping the board to your feet because it really loses the effect and you stop really quick if you don't keep pushing).

4. The Almighty Scooter

Now this is where it's at. Childhood meets the end of your tertiary career. This one's just a plain call of someone who needs attention. (Special mention here of the guy who rides a unicycle everyday. We salute you.)

5. Use those dangly things at the end of your legs

Walk, stroll, creep, stride, step, run, hike, march, pace, skip, tread, promenade, tramp, saunter or trundle. (Prizes for people who can do all that at once). Beginners at this craft should just try walking.

6. Utilise our waterways

Now we're getting desperate, but hijacking a paddleboat would get you a pretty high standing in any alternative society. Canoes or row boats from any prominent private school would also earn bonus points.

7. If you can't do anything else, carpool

One car is far better than four, and if you take turns driving, the other people can be louts all in the name of social betterment.

Popularity is a key social issue here, but we must be wary not to overlook the

question of environmental impact. How are you supposed to look your peachiest if you can't actually breathe.

Here's a few things to make you look like you're actually doing something good, like helping to save the world, even if you don't succeed in being alternative and cool.

Do you know...

...that 85% of air-pollution is caused by unnecessary car use?

...that cars have an average working life of about 8 years, whilst some of the trams have been going for over 50

...cars consume 3-8 times more energy per passenger than trains (depending on occupancy rate)

...transport uses 40% of SA's energy

...since the library tour in O'week it's been much easier to find statistical information to make us appear intelligent

...5% of car trips replaced by bus = 250,000 tonnes less CO, SO₂ NO_x

Have a pleasant bike week everyone and stay tuned for our next instalment of how to be popular while remaining responsible.

The lovely Ms. Heather Griffith and Jodie Brinkworth

Plus a note from Gin:

Employ any of the above means of transport on Wednesday and we'll give you a free veggie lunch on the lawns (1 pm). You can also bring your bike for free repairs and advice, and info on biking in Adelaide. Bring Critical Mass to the lawns on Wednesday (re-claiming the grass)

See you then!



Do you fit the picture:
Common Youth Allowance

The Common Youth Allowance - **problems the government didn't think of!**
Olivia Nassaris, Education Vice-President

Living costs differ for different people, especially students, so what makes the government think that there is only a difference between the living costs of young people and those people over 25? This is the rationale behind the proposed Common Youth Allowance. The Common Youth Allowance would merge youth unemployment benefits with Austudy to make one form of financial assistance. The proposed scheme would also decrease the amount that people are able to earn whilst receiving assistance.

Austudy is supposed to be a financial support scheme for students but it offers assistance and not support. In terms of living costs Austudy is far from enough and some people have had to discontinue study because of lack of financial support in 1997. Students who do not qualify as independent (25 years old) have had to defer study or beg, borrow or take out student loans to live. Some students cannot, however, rely on the goodwill of family or friends. It is ludicrous that students are able to vote and are legal adults at the age of 18 yet are only considered independent at the age of 25.

At the same time that support schemes are being reduced, if the proposed amendments to the Higher Education Funding Act are passed students will be forced to pay upfront undergraduate fees and this will seriously affect issues of equity within the university; for example, people from low income backgrounds will not be able to afford a university education.

Therefore merging Austudy and unemployment benefits has serious flaws. The scheme has no real regard for young peoples needs as the rational-

sation is said to be made to save money yet the money is not being put back into the scheme. The government are willing to save money at young people's expense and improve the system. Changes should be made to increase, not reduce benefits.

The proposed common youth allowance merges different financial assistance schemes and therefore has its objectives confused. It is inconsistent, as its primary objective is to provide assistance to people under the age of 25. But Austudy is not just a youth allowance because people of all ages can enter higher education and apply for assistance.

Austudy is described as an assistance scheme, money to assist you in living costs whilst you receive an education, while unemployment benefits support those who are looking for a job and receive living costs from the government in the interim. Students who receive Austudy full rate or a partial rate are able to earn more than people who are on unemployment benefits. Merging the two will be extremely problematic: the government has not proposed how these differences would be resolved. Students don't prosper out of the common youth allowance as the amount they are able to earn whilst still receiving benefits would be decreased. This would put students into further poverty.

These are only some of the problems with the Common Youth Allowance. It would be a disincentive for people to attend university. The Common Youth Allowance is by no means an answer, if anything it simplifies schemes which do not even meet the current needs of students and the unemployed.

Stop the Youth Allowance, fight for a living income.
Students Strike Back in the National Day of Action on March 26, 12pm Barr Smith Lawns.

National Day of Action

WHAT IS A NATIONAL DAY OF ACTION AND WHY HAVE ONE?
from Liv, your education vice-pres

nâ' tional (-sho-), a. & n. Of a or the nation, common to the whole nation; particular to or characteristic of a particular nation

day, n. 1. Time while sun is above horizon, (loosely) including twilights.

of (ov), prep. connecting its noun with preceding.

âc'tion, n., & v.t. 1. Process of acting, exertion of energy or influence.

In the past and now the Government, no matter what party, have often treated students with contempt. Students are ignored because of perceptions cast upon them - such as they are bludgers, rebels or ferals. Getting together to voice our concerns and to make your education a better quality one is something that students have been doing for a while. Students have found that rallies, and in particular co-ordinated national rallies are effective in getting their message heard by other students, the wider community and the Government. The struggle of campaigning for a publicly funded, accessible education will also continue.

A National Day of Action is exactly what its name implies. It's a day which is set by the National Union of Students and events are organised to promote higher education and the importance of student control of student affairs. Whether it be a rally or a speaker out on the lawns, the collective action with students all around Australia helps students to understand why we fight regressive changes to higher edu-

cation. Within the higher education sector, regressive legislation bears a devastating impact. The structure, culture and type of graduate units produce dramatically alters and if you step back a bit and see the bigger picture. These regressive changes cause an enormous shift in the structure and culture. The higher education contribution scheme (HECS) has many opponents. Last year tens of thousands of students and university staff went on strike twice to fight against the regressive changes to HECS and the cuts to university funding.

To help plan or get involved with the campaign you can come along to SAEN (South Australia Education Network). It is held on Thursday evenings usually here at Adelaide Uni but go into the Students' Association just to make sure of the time and location.

HERE IS A CHRONOLOGY OF STUDENT ACTIONS

1974 Whitlam ALP Government abolishes tuition fees in response to huge community pressure to open up universities. Tertiary Education Assistance Scheme (the forerunner of AUSTUDY) introduced.

1976 Fraser Liberal Government announces that it will reintroduce tuition fees; Government backs down after national student strike.

1979 Fraser Liberal Government reintroduces fees for overseas students.

1981 Fraser Liberal Government again puts proposal to reintroduce fees before parliament.

1982 Legislation defeated by Sen-

Ex-
plained

ate veto after huge student campaign.

1985 Hawke ALP Government approves full cost fees for overseas students; senior government ministers float idea of reintroducing fees for domestic students.

1986 An upfront fee of \$250 (higher education administration charge) is announced in the Federal Budget; national student campaign is launched.

1987 Students at many campuses boycott the fee by refusing to pay it; Senate inquiry into the impact of the fee established.

1988 Senate inquiry finds that the fee has had a significant negative impact on access; the higher education administration charge withdrawn in Federal Budget and replaced by HECS.

1989 HECS introduced by Labor Government.

1994 Restrictions on charging postgraduate fees deregulated; universities begin charging full cost fees for many postgraduate courses; students occupy Australian National University (ANU in Canberra) Chancellery for 9 days against a \$9000 fee for a compulsory legal course.

1996 Differential HECS announced along with massive hikes in rates; two national student-staff strikes against the cutbacks; massive drop in university applications; legislation passed in Senate.

1997 Its your chance to change history and make a difference. 'Students Strike Back' is your campaign and you decide its direction.

Hey!! HECS payer!!

Up Front Fees for 1998...the story around the country...

by **Amrita Dasvarma**, SAUA President

The Higher Education sector underwent some massive changes last year as a result of the 1996 federal budget. We are still feeling the repercussions of this around the country - as universities down scale departments and student services, amalgamate faculties, make cuts to staff, in an attempt to internally compensate for the 5% cuts to their operating grants.

Next year we will feel the effects of the 1996 federal higher education budget even more. As you are no doubt aware, last year's budget included the removal of restrictions on universities charging fees to Australian undergraduate students in excess of the government funded (HECS) quotas. This does not begin till 1998 and is **by no means compulsory for any university to implement.**

Up front fees for any university degree or course, whether postgraduate or undergraduate, conflict with the goals of equity and access to higher education which should be the priority of any government which understands the value of an educated country, the value of education to the community. In reality, education is **not free**; at the University of Adelaide, postgraduate courses are full fee-paying; those of us who do not pay our Higher Education Contribution Scheme (HECS) fees up front will leave University with a debt that will take awhile to pay off.

But bringing in up front fees for undergraduate courses raises the debate of 'merit' versus 'wealth', allowing for people to buy places at universities as opposed to competing on par with everyone else. The current sys-

tem is already inequitable (ie - access to university is more difficult for: people from lower socioeconomic backgrounds, from migrant backgrounds, from Aboriginal and Torres Strait Islander backgrounds, for returning or mature-age students, to name a few examples), charging up front fees increases these inequities and opens the door to privatisation rather than publicly funded higher education. **Education is a right for all Australians, not a privilege, and should be respected as such.**

The decision to charge up-front fees for 25% over quota undergraduate places will be made at each university individually. Already several universities around the country have been mooting the issue; and it has been put to debate at several University Councils. These are not just 'university-specific' issues, but will affect the higher education system as a whole. The University of Adelaide has commitment to access and equity of higher education; we need to fight against these inequitable changes and impress upon our University that up front fees in 1998 will dishonour that commitment.

The following is a synopsis of what's happening around the country -

Formal moves to introduce up front fees:

University of Technology Sydney
University of Melbourne
Monash University

Informal moves to introduce up front fees:

Sydney University
University of Queensland
University of Western Australia
University of Adelaide
Deakin University
Australian National University
University of South Aus-

Indications that they will not introduce up front fees:

Victoria University of Technology
Flinders University
Charles Sturt University
University of Western Sydney

Student organisations at other universities are still trying to gauge whether or not their institutions will make use of the deregulation to charge fees.

The University of Adelaide has commissioned a joint research paper with the University of Western Australia to investigate funding options; the issue of charging up-front fees in 1998 will be put to University Council sometime this year. Other universities around the country are doing the same - Monash University for example, have mooted the possibility of under-enrolling their government funded undergraduate quota (with a fine of \$9000 per full-time student unit that they underenroll) in order to create an enlarged market for up front fee paying students. This possibility is extremely worrying as it further decreases access to higher education by increasing the competition for government - funded places for those students who cannot afford to shell out up-front fees to buy a university degree.

We need to fight the introduction of up-front fees - we need to fight for a truly accessible and equitable system of quality higher education. If you want to get involved in this campaign, come and get involved in the SAUA's Education Department, in the campus Education Action Group which meets at 1 pm on Wednesdays, in the South Australian Education Network, (a cross campus network), and make sure you come out on the rally on March 26, the National Day of Action! See you there!

OSA NEWS FLASH

ADELAIDE UNIVERSITY
OVERSEAS STUDENTS' ASSOCIATION INC
(OSA)

EXTRAORDINARY GENERAL MEETING



DATE : 20 MARCH 1997

TIME : 4.30 PM - 7.30 PM

VENUE : WP RODGERS ROOM (LEVEL 5, UNION BUILDING)

DINNER SERVED
ALL OSA MEMBERS ARE WELCOME

POSITIONS VACANT:

PRESIDENT
EDUCATION & WELFARE VICE-PRESIDENT
MEDIA OFFICER
WOMEN'S OFFICER

FOUR FIRST-YEAR REPRESENTATIVES

DELEGATES TO THE 12TH NLCAC

* Nomination forms and further information are available at the OSA Office on Level 1, George Murray Building. All nominations must be submitted to the Returning Officer Michael Cheng by 5.00 pm on 17 March 1997.

The Adelaide Uni Film Society present the multi award winning film SHINE this Tuesday 18th MARCH, 6.15pm, Union Cinema, Level 5, Union Building. \$4 Film Society members, \$6 non-members. BE EARLY IF YOU WANT TO JOIN THE SOCIETY (FOR A MERE \$3!) All people interested in learning to use a 16mm film projector with the society are welcome to

COME TO A MEETING ON Monday 24th MARCH AT 12pm in the MARGARET MURRAY ROOM (level 5, Union Building) ALFRED HITCHCOCK'S classic thriller PSYCHO will be shown on Tuesday 25th MARCH, 6.15pm, \$2 members, \$4 non-members. COME AND SEE THE FILM HITCH MADE IN BLACK AND WHITE BECAUSE IT WAS TOO DISGUSTING TO SEE IN COLOUR!

It's the clubs
column
baby!

THE ACADEMY AWARDS ARE COMING UP NEXT Monday (24th MARCH), CHECK OUT OUR WEB PAGE FOR COMMENTS!

HTTP://WWW.STUDENT.ADELAIDE.EDU.AU/~AUF5

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AUSKI

1st MEMBER'S NIGHT FOR 1997

WHERE: THE ROYAL HOTEL (OUT THE BACK)

WHEN: 7pm, 21st MARCH

WHY: FOR \$15 ALL YOU CAN DRINK BEER, WINE, CHAMPAGNE AND SOFTIES.

ALSO, THE FREE TRIP WILL BE DRAWN.

000000000

IF YOU LIKE RUNNING AROUND WHILE CATCHING AND PASSING A BALL WITH-OUT:

a) BEING FLATTENED BY A HULKING FRONT ROWER, b) POUNDING THOSE LEG JOINTS BY SUDDENLY STOPPING ALL THE TIME, c) BEING SACRIFICED TO THE SUN GOD IF YOU LOSE - THEN TOUCH IS FOR YOU. **THE TOUCH club** will be holding pre-season trainings for men and women who want to

BECOME PART OF THE LARGEST TOUCH CLUB IN SA. PLAYERS OF ALL LEVELS AND ABILITY ARE INVITED TO THE PLAYING FIELDS JUST OVER THE FOOTBRIDGE EACH Wednesday AT 6.15pm. TRAININGS WILL BE ON MARCH 9. ANY QUESTIONS? RING DARREN JONES ON 8351 0691 (H) OR 8303 5972 (W)

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Chess Club AGM

TUES April 1st

1pm CANNON POOLE ROOM

NEW MEMBERS WELCOME
MEMBERSHIP \$1

000000000

ATTENTION ALL BACCHANTES!

THE BACCHAE club (FOR STUDENTS OF CLASSICAL STUDIES AND OTHER INTERESTED PEOPLE) IS HOLDING ITS AGM IN NOSTRA DOMUS IN THE MITCHELL BUILDING AT 1.10pm THURSDAY 20th MARCH 1997

All OFFICE BEARING POSITIONS ARE UP FOR GRABS!

SO COME ALONG AND USE YOUR DEMOCRATIC RIGHT!!

Want to sell your goggo mobile, or your granny's colostomy bag? Or just looking for a friend? Well, here's the place to do it, and yes, they are still free. Just get them in before Wednesday 5pm and please keep 'em short. If you want to repeat the ad, then you've got to inform us again.

Wind Instrument

For Sale:
Flute: Gemeinhardt
Solid silver head, silver plated body, open hole, b-foot. Great student flute. Excellent condition. \$800 o.n.o.
Photographic equipment
Developing tank & two reels, black & white development book. \$40.
Ph. Kylee 8340 0602

Overseas study?

Study Abroad For Part of Your Degree

Opportunities exist for University of Adelaide students to study for one semester or one year at an overseas university for credit towards their Adelaide degree.
If you are interested, please come along to one of the following the information sessions:

Roseworthy Campus
Monday 24 March 1.00-2.00 Council Room, Main Building

North Terrace Campus
Tuesday 25 March 1.00-2.00 Union Cinema, Union House

Waite Campus

Thursday 27 March 1.00-2.00 meeting Rooms 1 & 2 (Level 1 Plant Research Centre)

Or for further information, please call into the Study Abroad Office, Ground Floor, Old Classics Wing. Tel 8303 4379

Buy A Mac

Macintosh software
Apple Media Tool V1.2
Multimedia for Mac and Windows
68K/Power Mac \$100 ono
At Ease V3 Finder replacement for students/kids \$40 ono
Claris Organiser V1 Personal Information Manager \$40 ono
Phone/Fax Ian 8351 9251

Fun Celluloid

Resistance
On March 20th, "Only one word Resist", a film about the democracy movement in Indonesia and the People's Democratic Party (PRD) will be screened at 7pm at the Public Service Alliance Centre, 122 Pirie St.
The film features exclusive secret interviews with the PR activists that have been jailed by Suharto's repressive regime.
\$5 Concession, \$7 waged
Ph: 8231 6982
What socialists say about racism. Public Forum, 1pm, Wed 19th in the WP Rogers Room, 5th Floor of the Union Building, Ph 8231 6982

Good Townhouse For Rent #2

Large room available for rent in townhouse at Young Street, Parkside. Only 12 minute bike ride to uni, close to everything. Only \$60 p.w. + exp. Re-

sponsible, non-smoker wanted to share premises with one other student. Phone Tori or Tony on 8271 7564, or contact me (Tony Roccisano) through Law school pigeon hole.

Want Work?

Positions vacant through YDEP
If you have a business/entrepreneurial background and are interested in working for a non-government Organisation in the Philippines. Please contact Loc Tran at the AISEC office, Basement of Security House, 233 North Terrace or call 8303 5909. These positions have meals, accommodation, and salaries provided.

Join a 'real' band

Wanted:
Bass player & drummer. Give that "air-band" away, stop practising in front of the mirror & come and try the real thing. Original tunes welcome. Some influences include... Suede, Ride, Pulp, Cure, Duran Duran etc...
Call now on 8352 7716 and ask for Jo. Our operators are standing by to take your call!

Get playmates for your cat or pets for yourself

Baby Rats. Cute, lovable domesticated rats to give away to a good home(s). Variety of colours. Friendly rats make great pets. Call Brett B. on 82718411

Nice Animals

Come along & join Animal Liberation!
A friendly, fun environment in which you can increase your knowledge and awareness. When: 12pm Wednesdays
Where: Cannon Poole Room, Level 5 Union House
Contact Amy Murphy on 8293 8269 or details

Takeover 1997

BRIGHT, ENERGETIC VOLUNTEERS NEEDED FOR DYNAMIC YOUTH ARTS FESTIVAL!
Festival Management is keen to hear from hundreds of art lovers for volunteer work during the festival. Take Over 1997 Australian Festival for Young People, March 21 to April 6 at Elder Park is a 17 day celebration of the arts in their widest and wildest sense. Volunteers are needed to work in on-site activities. If you're keen to be a part of the excitement and celebration, please contact Russell Newman, AFYP on (08) 8226 8150. The Australian Festival for Young People gratefully acknowledges the support of Channel Nine, and the City of Adelaide for supporting Capital City in Elder Park.

Trick with a knife

Wanted: an M.C./L.C. required for a handy bit of knifework. High demand job with huge rewards. All interested applicants must meet strict G.A.M.A.L.C. criteria. Apply to the M.C.L.O.
c/- The Gazebo. A.U.

Lawn Tennis : Finals

Saturday 8th March was the first week of finals for the afternoon Adelaide University Lawn Tennis Club. The Division 4 White team comprising B.Charman, P.Morony, M.Charman(Capt) and Igor Anikeev turned around a shaky start to the season to finish a comfortable 3rd place (out of ten) to qualify for the finals along with three other teams, Salisbury, Xavier & Saint Peter's Old Collegians (SPOC).

Hampered by a recurring breathing disorder the number one, Brett Charman, was always going to have a difficult task against an experienced opponent. Yet despite the impairment Brett was always in control to wrap up a comprehensive victory 6-2 6-2.

Paul Morony was a short priced favourite going into the second singles. However to the shock of himself, team mates, opposition and punters alike, Paul played a tentative first set and went down 3-6. To his credit and to remain undefeated he showed his true form and won the second set 6-1, feeling empty that a third set couldn't be played.

Mark Charman started with a flurry going to a commanding lead of 5-3 in the first set. But his opponent, a young Andre Agassi look-alike, rallied to take the first set in a tie break. An angry Mark won the second set 6-1.

Russian import Igor Anikeev played the game of his life to put the team in a commanding position going into the doubles. Being enticed away from Melbourne to play for the Adelaide Uni club with the promise of a research job in the Physics department, the flashy Russian won well 6-4 7-6.

The doubles were a mere formality with the tie effectively over. Brett and Paul won a lack-lustre match in 3 sets while Mark and Igor won comprehensively 6-4 6-4.

Adelaide University 10-74(sets-games) defeated Salisbury 3-48 to advance to the preliminary final against the loser out of Xavier and (SPOC). Being the only team to defeat minor premiers SPOC, the boys are confident the flag is not out of reach.

Badminton

UNI had two teams in grand finals last week, with the B2's successful against Glenelg Gold, & the B1's going down in a close one to Glenelg. Scores: B1 - Glenelg 6(rubbers).156(points). d UNI 4.129. B2 - UNI Gaspode 7.167 d Glenelg Gold 3.125. Congrats to Catherine Goudie, Adrian Wong, Rob Steele, Tanya Schultz & Peter Morgan-Thaler for taking out the premiership & to Michael, Madeleine, J.J., Catherine A. & Buu, for making it so far.

A new season starts this week. Anyone interested in playing should contact Nigel Kernich on 8344 1844.

Cricket

A-Grade tied game, UNI 169 (Webber 65, Kimber, Coats 31) East Torrens 8/169 (Rice 4/68) **B-Grade** UNI 8/238 (Prosser 107) d East Torrens 228 & 3/151 (Durant 2/12) **C-Grade** UNI 7/221 (Shanahan 66, Curyer 64n.o. Kardarchi 31aa) d East Torrens 8/153 (Burford 3/26, Dickinson 2/19). **D-Grade** UNI 9/194 (Williams 53, Kurban 39) d East Torrens 131 (Paltridge 4/38, Lowe 2/17). **Legend** Sturt 4/188 (Boase 2/17) d UNI 184 (Davis 101). **L.O.A.** UNI 9/186 (Gloster 97n.o.) d SHOC 110 (Reddin 3/15, N lock 3/23). **L.O.C.** Para Hills 7/

210 (Griffen 4/34) d UNI 5/193 (Scrubby 95 Wang 65).

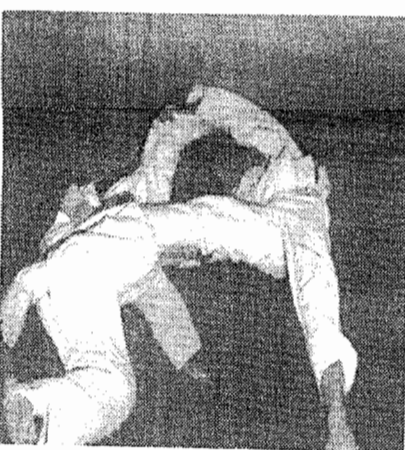
The High Table Cup is up for grabs again. This year Tim at the Cath (**Cathedral Hotel - opp. childrens hospital**) has decided to sweeten the pot by offering a keg at the end of the year to the winning college.

Congrats to St Anns winners of the Douglas-Irving trophy (tennis), especially to Kev & Adrian who were unbeatable on the day.(Sun 9th mar.)

Lincoln d Aquinas (3-2). St. Anns d Aquinas (5-0). St. Marks d Flinders Uni Hall (3-2). St. Marks d (3-2). Flinders Uni Hall d St. Anns (3-2). Aquinas d Flinders Uni Hall (4-1). St. Anns d St. Marks (4-1). Flinders Uni Hall d Lincoln (4-1). St. Anns d Lincoln (4-1). St. Marks d Aquinas (3-2).

FINAL STANDING'S - rubbers - sets - H.T.C. points

	R	S	H.T.C
St. Anns	3	15	10
St. Marks	3	13	8
Flinders Uni Hall	2	10	6
Aquinas	1	9	4
Lincoln	1	7	2



Judo

Promotional efforts in 1996 have resulted in the largest club membership for many years, recording eighty members for the year.

A streamlined system of grading was developed which was well received by club members. This enabled players to progress in suitable technical increments. The women's only class has had a particularly successful year, with six to eight dedicated judoka developing technical skills and enhancing both self defence and randori Katas.

Special thanks must go to Meera Verma who found it a bit of a challenge to finish work with Bresagen at 3.00pm, get on her treddy and look after the kids from 3.00pm - 5.45pm and then to duck into training from 6-8, capped off with cake and coffee in the Equinox afterwards.. Quite a rigorous training regime!

The Club put more emphasis in sending a team to the Australian Universities Games this year, sending nearly a full men's team, consisting of Alan Pollnitz, Will Tamblyn, Leonard Hall and Andrew

Barber. We are also had an exceptional women's contingent in Helen Turnbull. The team did particularly well, with Helen Turnbull, Allan Pollnitz and Will Tamblyn, winning bronze medals and Leonard Hall winning a Gold medal in the under 86 Kg division novice division. They are all keen to do better in 1997 At Latrobe University.

The highlight of the year has been the continuing success of our world great, Tony Clarke another gold medal to his name, this time in the Paralympics in Atlanta in the Under 95 kilogram division. Congratulations once again to this great champion!

Tony's efforts in the sporting field were once again recognised at the highest level when he received the Order of Australia on Australia Day 1997.

Another success was the from Sara Lee Chester who obtained a bronze medal in the World Police Women's Championship held in Bali in November, and once again Chung Jai Lee won the Over 95 Kg division and runner up in the open division of the South Australian International Open. Lee O 'Shaugnessy obtained the Bronze medal in the under 71 Kg division, defeating fellow club member, Will Tamblyn, in a hard fought match.

Adelaide University Judo Club has had another successful year thanks to the determination of the coaches to keep training on track, and to the club administrator, Karelyn Curran who ensured that all the work behind the scenes was dealt with in a most professional manner.

1997 has started briskly with many successes in the State Titles held on Sunday, March 2nd. Tony Clarke once again blitzed the field with an outstanding display of power judo, winning all the fights in his pool of under 95 kg to secure a place in the state team. Susan Childs also won her division of under 56kg and Tony Oates came second in his division. All in all that makes three berths in the State Senior team. Success too in the young men's with Lee O'Shaugnessy winning his pool of under 71Kg and Will Tamblyn coming second. Both will represent South Australia in the young men's National Titles; to be held in June. Great effort Adelaide University!

Club training, Games Room Monday and Wednesday evenings from 5.30 Women's class on Friday, 6.00- 8.00. Shan Pounsett will be in charge of the beginners and Michael Headland will take the main class. Both are level 3 accredited coaches and each have been coaching for well over 10 years each. Meera Verma is in charge of the Women's class on Friday. There will be a weekly social gathering in the Equinox every Monday after training, so that players can chat with the coaches and people can get to

The Mountain Club

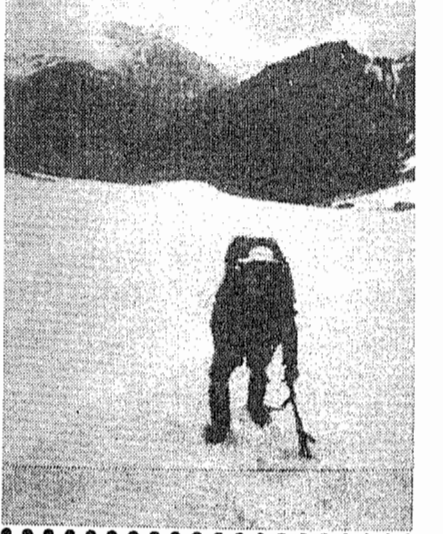
The AUMC is a strong & vibrant club with over 200 members in 1996. Members involve themselves in a vast array of outdoor pursuits - the mainstay of activities being hiking. However, there is also a strong tradition of rock-climbing,

mountaineering, canoeing, kayaking, cross-country skiing, & rogaining (long distance orienteering). AUMC is the IV host for rogaining this year (travel costs low!) AUMC involves itself in conservation work in National Parks & other conservation areas.

Trips are conducted locally & nationally, (Adelaide Hills, Flinders Ranges, the Grampians, Australian Alps, Snowy Mountains & Blue Mountains), longer trips happen during the hol's, but shorter excursions happen most w-ends. AUMC has a variety of gear for hire (very cheap!), meaning all you need is enthusiasm.

The AUMC welcomes beginners, veterans & all those in between, to join us for lunch @ Friday at 1pm on the Cloisters lawn.

Contacts: James 8277 8897, Andrew 0418 834495, Paul 8339 6397.



Netball

The new season starts this w-end. Call Rachael (8272 9562) if you're looking for a game!

Volleyball

A2 grade won the Grand Final in an epic battle (17-15, 15-10, 13-15, 16-17, 16-14).

The new season is about to begin, so if you want to be associated with winners you'd best call Mark (8297 1902), or go to training at Uni-gym, tues. 7:30pm or fri. 5:30. There are places available in both mens & womens div 1 teams, div 3 mixed, & mixed social teams.

Just a note to all club administrators/presidents/secretaries, etc., When organising your social functions it might be in your interest to talk to Paul in the Uni-bar or Sacha at Union Activities. These guys know their business & are willing to help if they are approached in the right manner.



THE BIG PICTURE
(Or, Too Much Sport is Never Enough)

The Iraqi weapons factory has finally found it's niche, & is actually hitting targets in the U.S.ofA.

The SPUDS finally found success & who better to do it against than the PRICS 'cos we really luv 'em. They're welcome to the double environmental jeopardy of less trees and more methane... but that's another story. The ARTISTS reckon they're gonna wipe the floor with SPUD peelings, time will tell if it's loaded balls or a load of bull. Boof's serious about a holiday in Limey, so they shouldn't get the horn up too early. Well batted to young Young too.

Meanwhile just around a couple of capes, the words of war (what is he good for?) have been spoken. Perhaps the weight of approaching captaincy has made him a little cocky, (a pale budgie?). The inclusion of the baddest SUID AFRIKAAN (big Brian) will make for a much closer match.

Talking about Johnny big mouths, Jelignite Jack better let us know exactly what he considers a thrashing, 'cos this sports journalist (that leaves a bad taste in my mouth), reckons on a few big waves short circuiting the WINDJAMMERS before September. However the 'JAMMERS do have the backing of "the Agoniser's" dyed in the wool 'Jammer, the chief artist. Talking about band-wagons I think I might start one of my own - the Mad Mal Menagerie - get on it now or the best places to

jump off from will all be gone!

The Ruper league LAMBS seem to be showing their real mettle now the season has started. Their big test comes Fri night (deadline was Thurs so I don't know the result), & that will be, "can they fill Cathedral Park?"

I know soccer is my weak point now as there is no U-MAN nor PUDDLED LIV-ERS in the sweet F.A. Cup. The three South Australian supporters of MIDDLEBURGH will be out numerated by the LEICESTER SQUARES supporters 3-to-1. Bitter fresh blood won't do us any harm though.

This week might be a good time to get your noses inked so you can enjoy your sporting life. C'arn the studious types!

Brett Will.



Adelaide University Boat Club

On Saturday March 1 the spunky elements of the Adelaide University Boat Club fronted up to Westlakes for another day of rowing and racing. The site that greeted them at that early hour was very miserable indeed- dark skies covered with rain clouds; strong, cold southerly breezes;

and a 2000 metre rowing course that Trevor Hendy could body-surf down.
Many of those who were due to race began muttering dodgy excuses of 'bad backs' or 'having to get home and rearrange my sock drawer,' and promptly disappeared. However, a number of hardy souls retained the faith, and ventured into the fray in the pursuit of glory- or rather a South Australian Rowing Association red-felt pennant. (Very good for cleaning bike chains.)

First up was the Beginners Men's Four, coached, coxed and slave-driven by Steve 'Cocko' Perry (2nd Year Computer Science). The crew of Chris 'Friend Wrecker' Hewitson (PHD Environmental Studies), Pavel 'The Ice Man' Bohacik (Honours Arts), Oliver 'The Wild One' Ningelgen (3rd Year Agricultural Studies) and Peter 'Baby Face' Richards (Year XII, Marrytville High School) established an early lead, and surfed in for first place.

Next to race was Cocko- the thinking womans coxswain, in the Beginner Men's Single Scull. Despite racing people up to 30kg's heavier than he, "like a cork in the ocean", Cocko also snuck home for first place.

The Third Grade Men's Four was not able to continue the Blacks' good form. Despite being undefeated in their last four races, after a disgraceful 'incident' in the officials' tent, the crew was disqualified. The crew of Friend Wrecker, The Ice Man, Cocko, Marcus 'Marcus' Windle (3rd Year Science) and Robert 'Hugh Grant' Cottey (English exchange student, Mechanical Engineering) attempted to race, but race officials were less than friendly. Enough said!

As the wind intensified and the waves got bigger the Captain of the club, Lukas 'I'll Do It Tomorrow' Hirst (4th Year Law) struggled out for the 3rd Grade Men's Single Scull. Despite rowing for 12 years, this was I'll Do It Tomorrow's first ever scull race, having trained in a scull twice before. Dave 'Blackouts' Fielder

(2nd Year Commerce) was also due to race for Adelaide Rowing Club, but we are reliably informed that his sock drawer also needed major re-organisation that day.

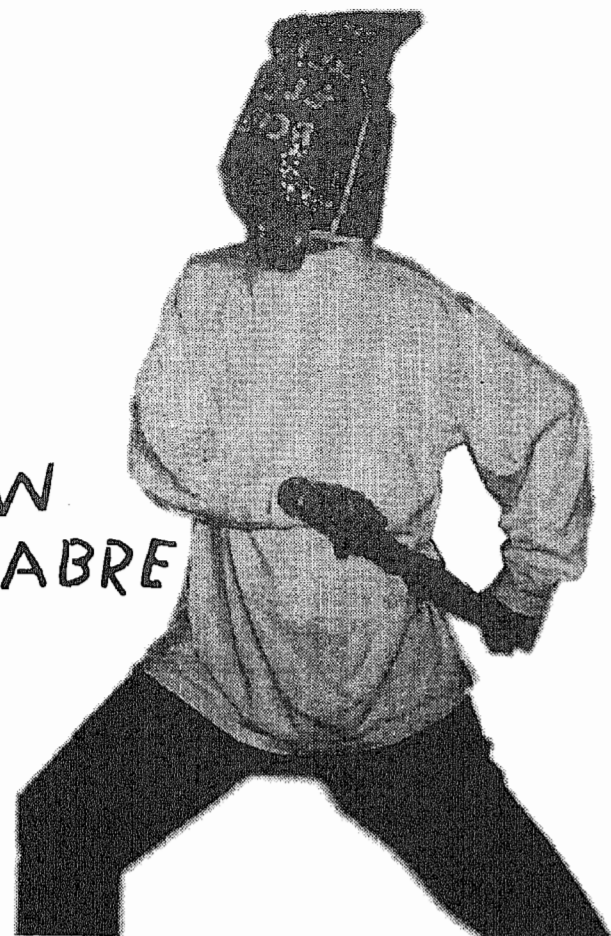
Always leading by example, the Captain was soon setting a cracking pace in last place. With 250metres to go the pressure got too much, and in an attempt to 'go for home', he promptly fell in. Again leading by example and "always looking after the equipment", he abandoned the boat to the mercy of the wind and waves and completed the course in a brisk free-style.

Last crew to race was the 3rd Grade Men's Quad. With the only boat available being a light-weight men's boat (crew average of 70kg's) there was some trepidation about whether the boat would even float. The crew of Simeon 'Muscles' Kenda (Honours Physics)- 93kg's; Steve 'Beer and Pizza' Doe (2nd Year Economics)- 105kg's; Hugh Grant- 80kg's and Marcus- 68kg's submarined their way down the course, but with too much weight and water on board were pipped at the post by a floating PAC crew.

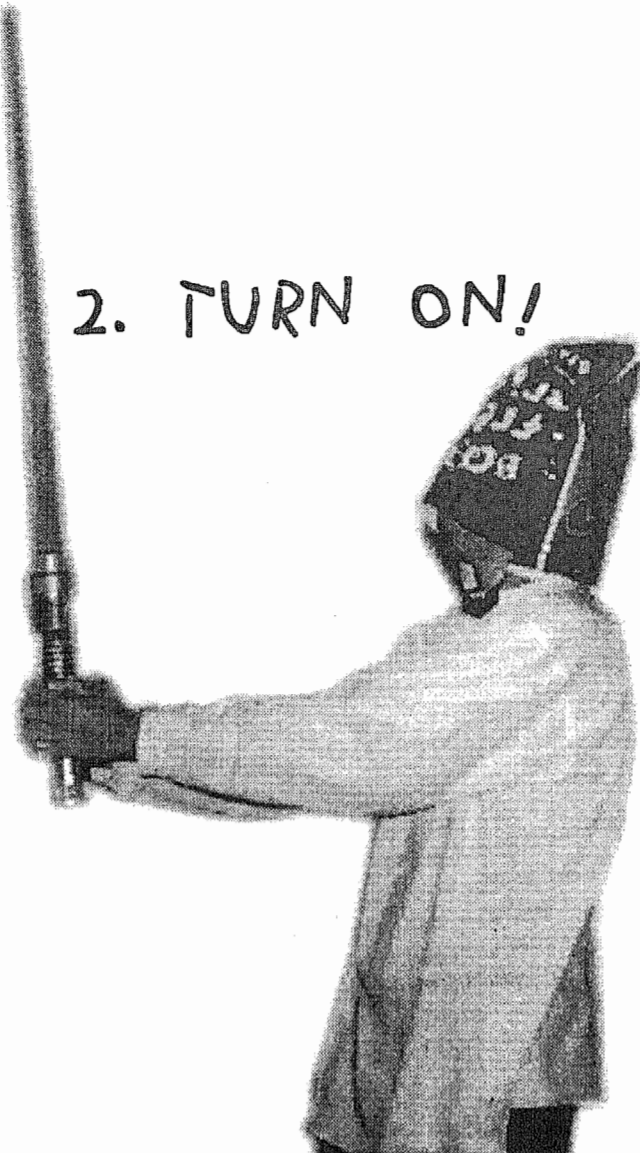
As the rain set in, all remaining crews abandoned thoughts of rowing, and the Blacks quickly retired to the warm haven of the General Havelock Hotel to drink and tell tall tales for the rest of the night. Roll on next week!!



1. DRAW LIGHTSABRE



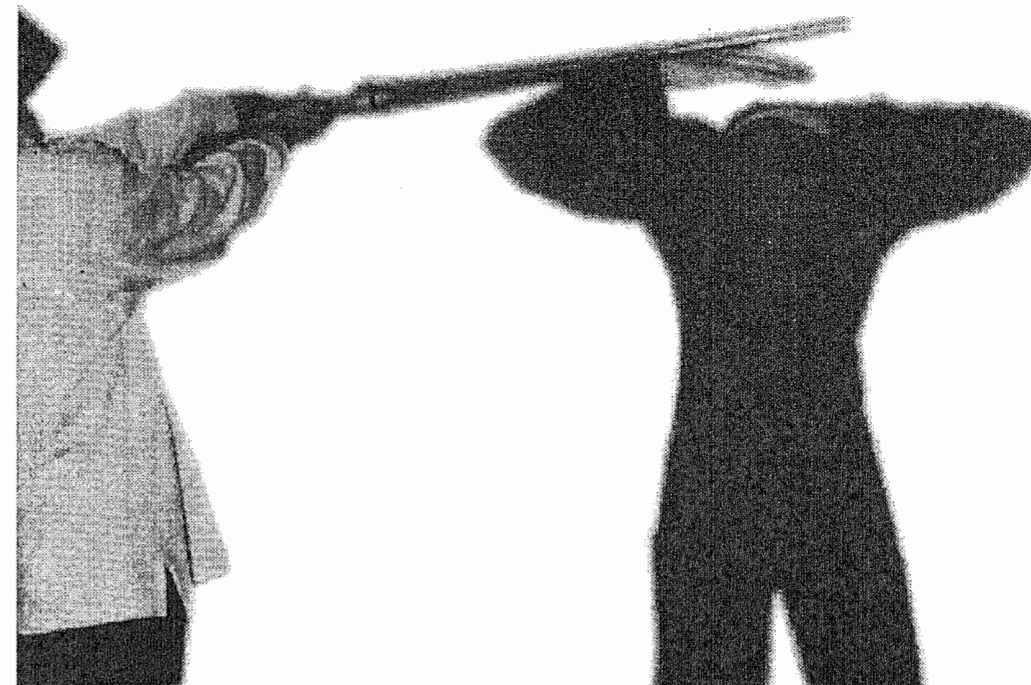
2. TURN ON!



3. ADOPT COMBAT POSE!



4. STAB OPPONENT THROUGH HEAD

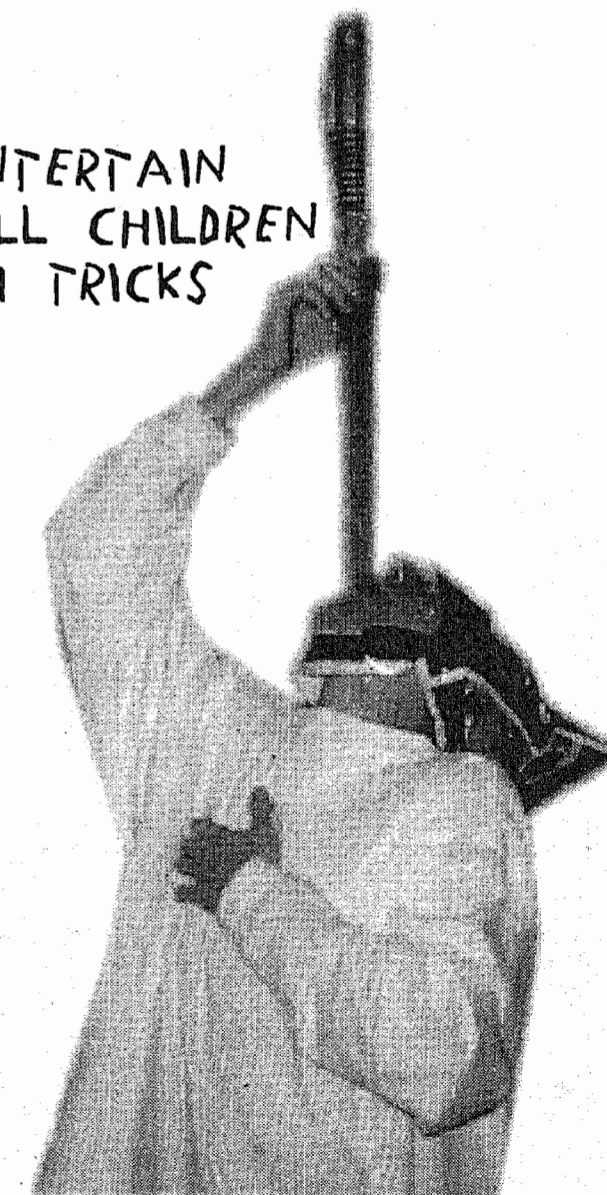


5. DECAPITATE OPPONENT

6. ADOPT "HELLO SAILOR, NEW IN TOWN?" POSE



8. ENTERTAIN SMALL CHILDREN WITH TRICKS



7. MINOR TACTICAL ERROR

Thanks to MEL SMITH and NICK for the lightsabre

Scene 159: (to be deleted)

Princess Leia, while wandering the forest of Endor, runs into two Ewoks.

Princess Leia: I'm not going to hurt you.

Ewok: Yub dub dub dub dub nub dub? (You not one of those bloody tourists are you?)

Princess Leia: You know, you're kinda'cute.

Ewok 2: Yub yub dub dub nub. (Methinks the lady is getting funny ideas)

Princess Leia: Would you like to eat something?

Ewok 2: Nub yub nub nub. (Don't! It's probably drugged)

Ewok: Dub dub yub nub? (What is it you are trying to say my well learned friend?)

Ewok 2: Nub nub nub yub nub dub dub nub yub. (That we are to be a source of comic amusement, placed in a cage, and be made to stand on stools, something that would no doubt compromise our race's intellectual superiority.)

Princess: I'm cold. What about you?

Ewok: Yub yub yub yub. (As a bear, I cannot but question the sexual ambiguity of that statement.)

Ewok 2: Yub yub Nub dub nub nub. (Perhaps she will prove a worthy companion to the male we have captured).

Ewok: Dub dub? (You mean the man called Elvis?)

Princess: If only you could realise that the fate of the entire universe depends upon the control of this small planet.

Ewok 2: Dub nub nub yub dub dub dub nub. (My good lady do you take me for a buffoon? In time we shall pound the Empire with rocks and logs.)

Ewok: Nub yub nub nub yub yub? (Why can't we just use laser guns, or the disintegrating ray or the nerve gas?)

Ewok 2: Yub yub nub nub yub yub? (Because my good bear, that would be too easy).

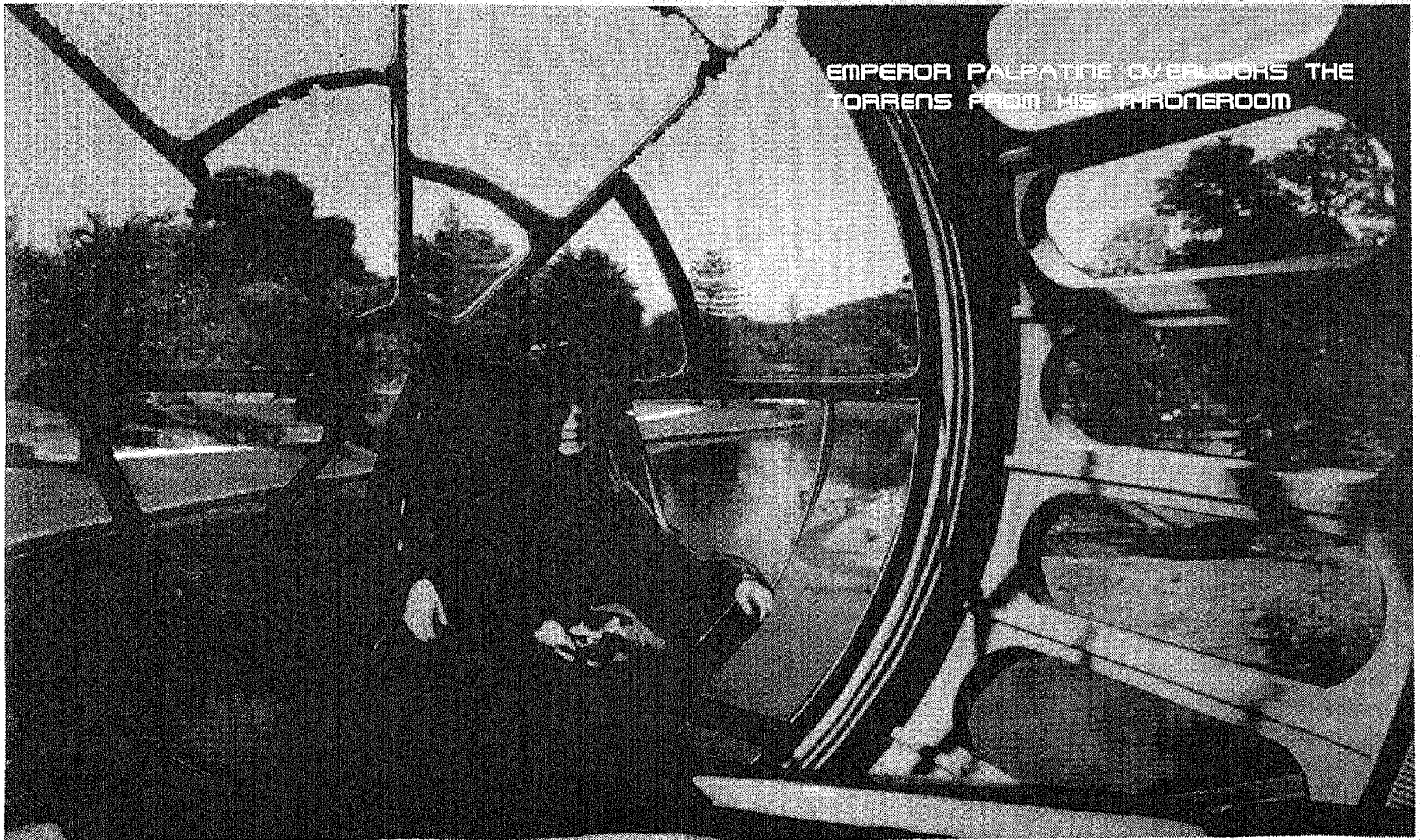
Ewok 2: Yub yub nub dub nub nub dub. (You know, sometimes I feel that life is a theatre, and we are butpawns, playing for the amusement of the crowd.)

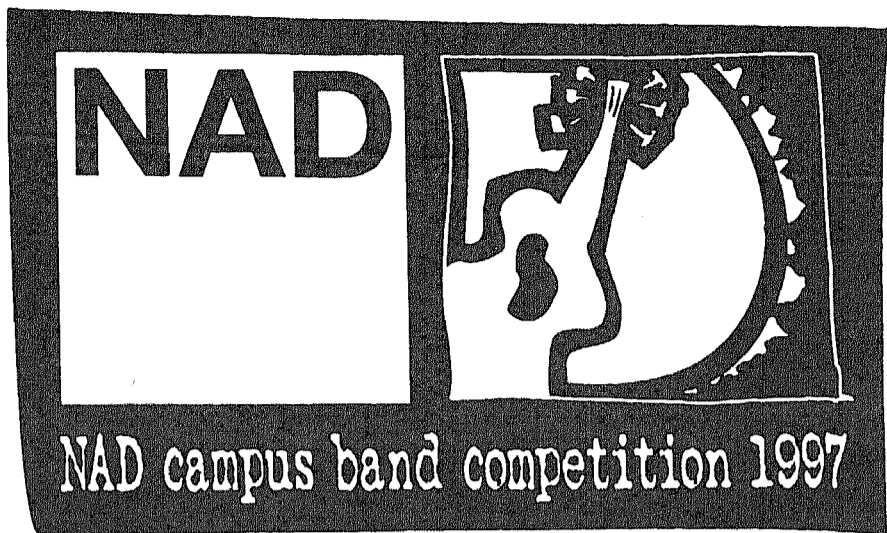
Ewok: Shakespeare?

Ewok 2: Chief Chirpa

Princess: I wonder where Luke is.

Ewok: Nub nub dub dub dub nub yub dub. (Until then, let us entertain this lower form, by assuming the role of something equally ignorant.)





Entries available
 from Union
 Administration
 Office, Lady Symon
 Building, NOW.

Entries close 5pm
 Friday 11th April
 strict.

Heats in the UniBar
 April thru June

Initiated in 1990 as the biggest band competition in the world, the NAD Campus Band Competition has been a major part of Activities on Australian Post Secondary campuses. The competition has occurred in all states and both territories and has involved the TAFE sector, Colleges of Advanced Education and Universities.

The NAD Campus Band Competition offers young musicians throughout Australia the opportunity to receive national recognition, and offers a real incentive for people to play music. It supports and encourages creativity on campus and is a means of showcasing it. The music can range from rock to jazz, rap or classical with participating band having at least one student attending a tertiary institution.

The competition is growing stronger and generating interest from New Zealand. It is definitely a valuable incubator for promising Australian home-grown talent!

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Monday 24th March

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