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ON DIT

ON DIT  
March 24 ~ Vol 65



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.

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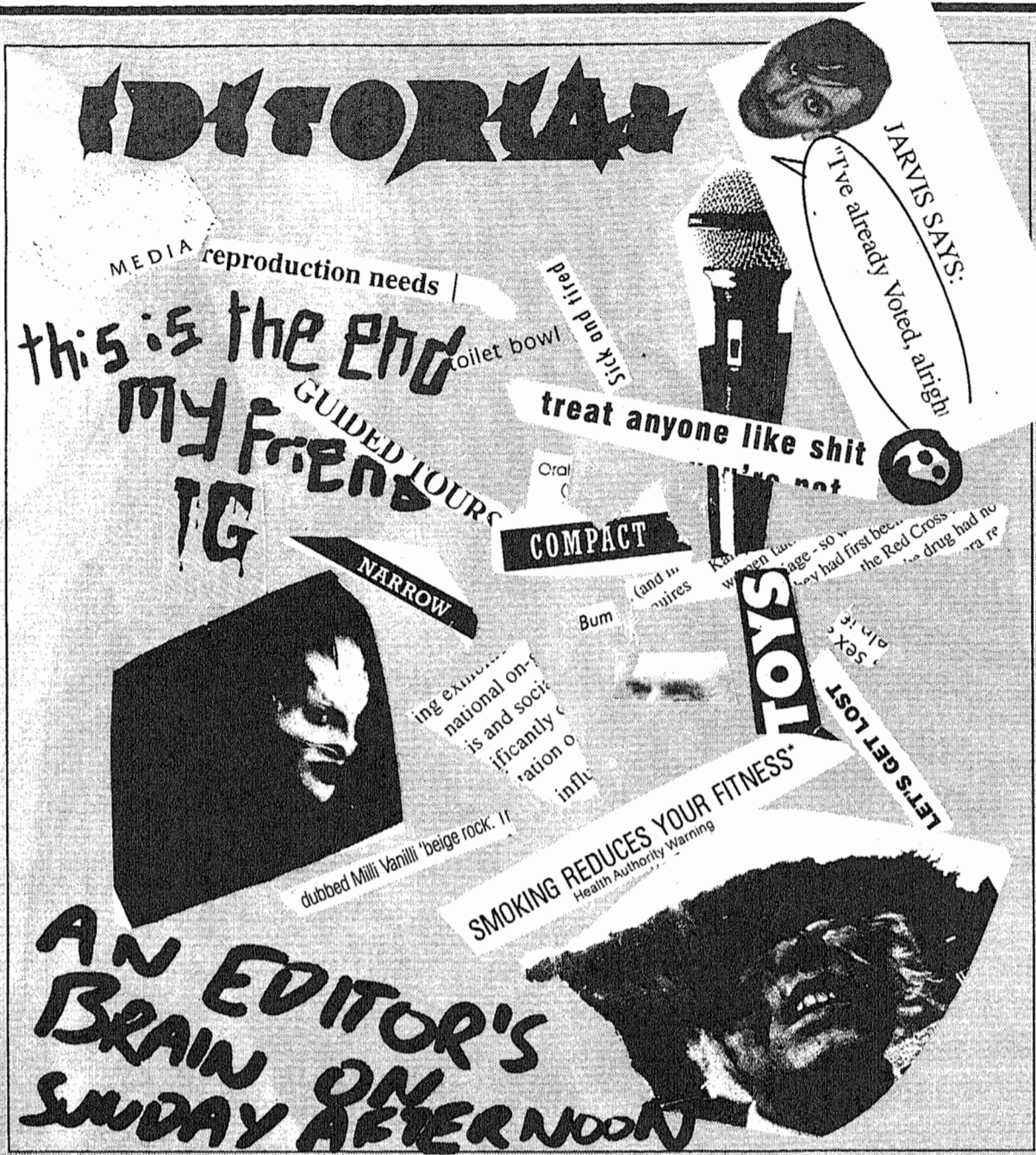
**Printing:**  
Cadillac Printing

**Thanks to:**  
Chris the Legend, Courtney, Paul the Modest, and Martin the NKOTB

**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:**  
Digital image by James Morrison.



### GIVEAWAYS!

- 15 preview ticket double passes to (ahem) BEAVIS & BUTTHEAD on 26/3/97, thanks to Kathy McGowan at UIP
  - 15 double passes to THE LIFE OF BRIAN at Academy, thanks to Wendy Brew
  - 5 double passes to CINEMA IN THE PARK, thanks to Michael Taverner
- all movie tix to the first 35 people to the office door on Wednesday at 1 with a Monty Python catch-phrase

1 LOST HIGHWAY pack (CD Soundtrack, poster, Screenplay, In-Season Pass) thanks to Angela Tolley to the first person who comes down and shows us an error in last week's On Dit (shouldn't be hard)

5 BY THE VESPINE CDs, thanks to Dugald the Mighty Scot, to the first people who ask, anytime

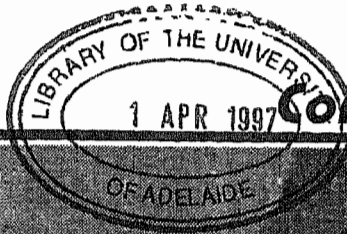
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And remember - your hardware can be ruined by pirate software, Microsoft offers Office 97 Professional at \$199 to students (instead of \$889), and this includes the new Microsoft outlook.

PS: Thanks to JOHN CRONIN for the Star Wars badges





ARTS  
was  
more

- 4. Letters
- 7. Dodgey / Amnesty
- 8. News: TAKEOVER, Government, HDXes
- 12. Sexuality
- 14. SALVA
- 15. WOMENS ARTICLES
- 16. EVP speaks etc...
- 18. Clubs JOHNSTON
- 20. LAWRENCE
- 21. VISUAL ARTS
- 22. Vox Pop
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- 31. theatre
- 33. FM
- 36. BOOKS
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- 42. video
- 44. Classifieds



## The name's S'N'N lassy

Dear Editors,

I am writing in response to Tony Roccisano's letter concerning the Environment Standing Committee. I am not a member of the Standing Committee, but have seen evidence of their work (campaigns, events, etc) and I believe that they do the best job that they can considering the resources allocated to them. As a former member of the AUU board and current student representative on the Catering Committee, I understand that they cannot do everything. Through the catering committee I have established an Environmental Audit Committee which proposes to examine environmental practice within the Union and to suggest and help implement improvements. Last year, we were able to increase the efficiency of recycling in Union Administration and take some small steps towards reducing waste in this area. This year we hope to achieve similar things in Union Catering. This committee is not an official body, has no budget and is open to all students who are genuinely interested in improving our Union. I would urge Tony and other interested readers to drop a note into my pigeonhole (Law) so that we can help the Environment Standing Committee and the Union as a whole.

Amanda Elliott  
Science / Law

## Wot about us? 'People' .... geez.

Dear people,

It's a funny world isn't it? You write one little letter having a go at a wacko leftie group, and then you get people accusing you of being a Liberal, fascist, or even worse, an anarchist, according to Mark Kernich in his letter to last week's "On Dit". No, Mark, sorry, I'm not a wannabe anarchist, I'm actually just an average individual who dislikes Resistance, no more, no less. This is one of several points that I made that you have missed. Obviously, I didn't make myself clear when I described Resistance (and this goes for all other extreme lefties) as 'red fascists'.

This is because of a number of characteristics that the hard left and right share, such as dictatorship, police state, and general repression of dissidents, which is often violent. Therefore I feel that extremism in either direction is a ticket to being an intolerant thug.

Secondly, I didn't realise that I could get sued for having a go at a group's posters. Whatever the case, I took a shot at Resistance because I think they are a bunch of tossers, not because I thought I'd be safe from a law suit. Furthermore, Mark stated that Resistance and their followers would be the ones fighting the real fascists. Wow, comforting thought. However, a few months ago at a demonstration in Melbourne, National Action Leader, Michael Brander walloped a member of the International Socialist Organisation (another wacko commie mob) over the head with a chair and received a very hefty fine. I think this was a win-win situation for all of us. Oh, and just one final point on the subject of demonstrations - the National Day of Action on Wednesday and I request that if Resistance members get on the PA and espouse anything not related to the issue at hand (as happened at the last major rally), yell them down because it is these idiots who ruin the image of students to the wider population. Thanking you in advance.

Yours Angrily,  
Felix Riley  
History

## We weep with you Kate, all we really want is our name.

Dear Editors,

It brought a tear to my eye as I read the very touching letter written by Mark Kernich. It was so very heartwarming to see my observations of the "out of touch" nature of the campus left reaffirmed in print. It seemed only fitting that Mark would provide as an example of left wing victory his one week picket of ALP headquarters in 1995. For those of you who were not yet at University or

who were feeling alienated from the whole activist scene, this display of left triumph occurred in the lead-up to the budget announcement. Does anyone seriously believe that one week of student protest in the final days of budget preparation changed anything? The only thing that it affected was the image of Adelaide University students. Strangely, "behind the scenes" discussions can often be more constructive than thoughtless and elitist activism. Even media stunts such as the one performed during the "You can't feed a dog on Austudy" campaign show some degree of imagination and intelligence. As for physical and political stereotypes Mark, it's a good thing I'm a tolerant person. Otherwise I might make the assumption that you're the kind of person who climbs on roofs and gets arrested during passive demonstrations.

Here's to tolerance.  
Kate Sowerby  
Arts

## So Close, but still so far away.

Dear On Dit editors and fellow students,

Being a student myself, I hazard a guess that most students would rather pay less HECS than more (preferably none) and receive some AUSTUDYa support for their efforts. These are students' interests, which are grounded in broad LEFT principles of equality and access to education. I was perplexed, then, to read the opinions of my two friends, Kate Sowerby and Felix Riley, who condemned left wing ideology in various forms. I retort: while Marxism as a total system may be "defunct", its core principle of state ownership is not. A fully publicly funded university system would serve Australia and its students far better than the corporate model the Liberals are currently adopting. Moreover, left wing ideas have never been so crucial in representing students as they are now. How can Kate rationally argue that the new HECS system

is equitable and in the interests of students? I would like to know. However, their objections to the manner in which left wing ideas are forwarded are justified. I have also been involved in the South Australian Education Network (SAEN) and student politics, and was appalled and alienated by the dogmatism and arrogance of many 'lefties' on campus. This behaviour is not intrinsic to the left, it actually contradicts our objectives. An elitist, holier-than-thou attitude, an unwillingness to listen, and harsh credibility contests only damage the public's perception of our ideas. Mark Kernich demonstrated this attitude in his letter, by attacking Kate and Felix's personal appearance, rather than their arguments. Mark, I thought you were above such vindictiveness.

I therefore implore all 'lefties' on campus, ALP members (left and right), Resistance members, feminists, environmentalists, etc. to take note: sometimes the way you behave is more important than what you say.

Yours in hope of solidarity,  
Kathleen Lawler  
3rd Year Arts

## TONY has a name...

Dear Tony,

-Thanks for the letter...

Just a brief note to say YES you are more than welcome to our meetings! The Environmental Collective meets every Tuesday, 1pm in the Clubsa Common Room (level 6, Union building). The collective is just a bunch of concerned students enthused about making things better on campus & educating students, as you say, about environmental issues. So we would love your input!

If you can't get to a meeting, check the Enviro-SUAU column to keep up to date, or come and see me anytime. Hope to see you soon

Regards  
Gin  
Environment Officer



**Anyone got a dummy ...or three...to spit that is. We are S'N'M!**

Dear Editors,

I was delighted to read Tony Roccisano's letter in last week's edition of On Dit for a number of reasons, the most important being that it is great to see someone concerned enough to express their views and seek information. It also provided an opportunity to share some of the goals and hard work of the Adelaide University Environmental Collective.

The Environmental Collective is a group of students concerned about on-campus environmental issues as well as issues that extend far beyond Adelaide University.

The Collective meets every Thursday at 1pm in the common room of the Clubs Association (level 6, tucked in behind the Gallery Coffee Shop). Everyone is warmly invited to attend as the Environmental Collective welcomes input as well as willing workers who are prepared to make a difference.

You can also keep informed through the SAUA's Environment Office, Gin Simpson, and the noticeboard outside the SAUA. The Environmental Collective works towards achieving a number of objectives, two of which are supported by Toni Roccisano: improving the environmental practices of the university population and providing information so that this population can make more informed, responsible choices to reduce the nega-

tive impact upon our environment.

Currently, the Environment Collective is devoting lots of energy to the issue of recycling and last week carried out a successful Bike Week which encouraged us all to reduce our reliance on cars and use alternative forms of transport. Finally, I'd like to support Toni Roccisano's concluding statement about striving to achieve these worthwhile goals. While they may seem ambitious, if everyone thinks about, and makes changes to their environmental practices, we can slowly but surely reduce the devastating effects on this environment that we all share.

Toni Matulick

**Now this is rebellion! It's not written to ANYONE at all...bloody hell.**

Behind the recent outbreak of racist sentiments across Australia lies a large number of racist lies, causing many people to perceive migrants and Aboriginal people as the causes of or adding to a number of society's problems.

"Migrants take jobs" - Widespread as the belief may be it is totally false. Immigration is not causing the current a high levels of unemployment nor is it making them worse. In fact economic studies reveal that cutting immigration now may actually worsen unemployment. Detailed economic research carried out by the bureau of immigration, multicultural and population research established that immigrants in fact create more jobs than they "take". Immigration levels have been fairly steady since 1955 and in that time un-

employment has multiplied alarmingly.

"Aboriginals receive special treatment" - This is quite true. It is not however the kind of special treatment that Hanson speaks of. Nationaly Aboriginals are 18 times more likely to be put in jail than non Aboriginal people. The life expectancy is 18 to 20 years lower than other people while infant mortality is 3 times higher. At the same time health spending is \$370 per person compared with \$1034 for other people. Unemployment is hovering at around 38%.

Aboriginals are the poorest section of Australian society; the second is newly arrived migrants. The government wants firstly to further cut spending on these groups as part of the broader campaign to decrease spending. In this sense racist ideas are necessary to justify Howard's discriminatory cuts. These include a two year waiting period for migrants to get social security, raising the price for a full course of English classes to well over \$3000, as well as cutting Aboriginal funding through ATSIC -to name just a few. Secondly it is useful for the Liberals to use the race debate as a distraction from the across-the-board attacks on our standard of living - these regressive "reforms" are the real cause of social inequality, not "greedy migrants" or "welfare cheats". In this situation the corporate - owned media has proved willing to circulate the lies and therefore paint "minority groups" as the cause of what pain the government is inflicting on everyone. A coalition initiated by Resistance on Adelaide Uni, Students Against Racism, takes up all of these issues and is holding a

speaking out, outside the Union Building on Thursday the 20th of March. Everyone serious about fighting racism should attend. There will be an open microphone at this event, so everyone

**( Hello...where are you?...we want to hear the rest...or do we? ...either way, this is not very nice...some people just can't carry things through....not like us....we're very good....S'N'M always finish everything they**

**Yes, the rest of this column would be empty if not for this bit by S'N'M, and that's because we didn't get enough letters to fill it.**

**We blame you, because this is your page. We just lay it out for your viewing convenience.**

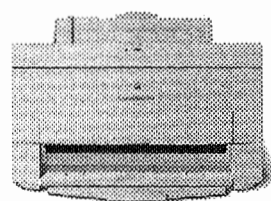
**We will put all letters in, as long as they are not racist, homophobic, sexist or excessively defamatory. If you want to slag someone off, then be honest about it. Give us your real name, ph. etc..or we won't publish it.**

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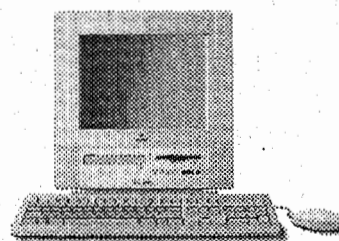
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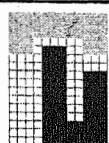
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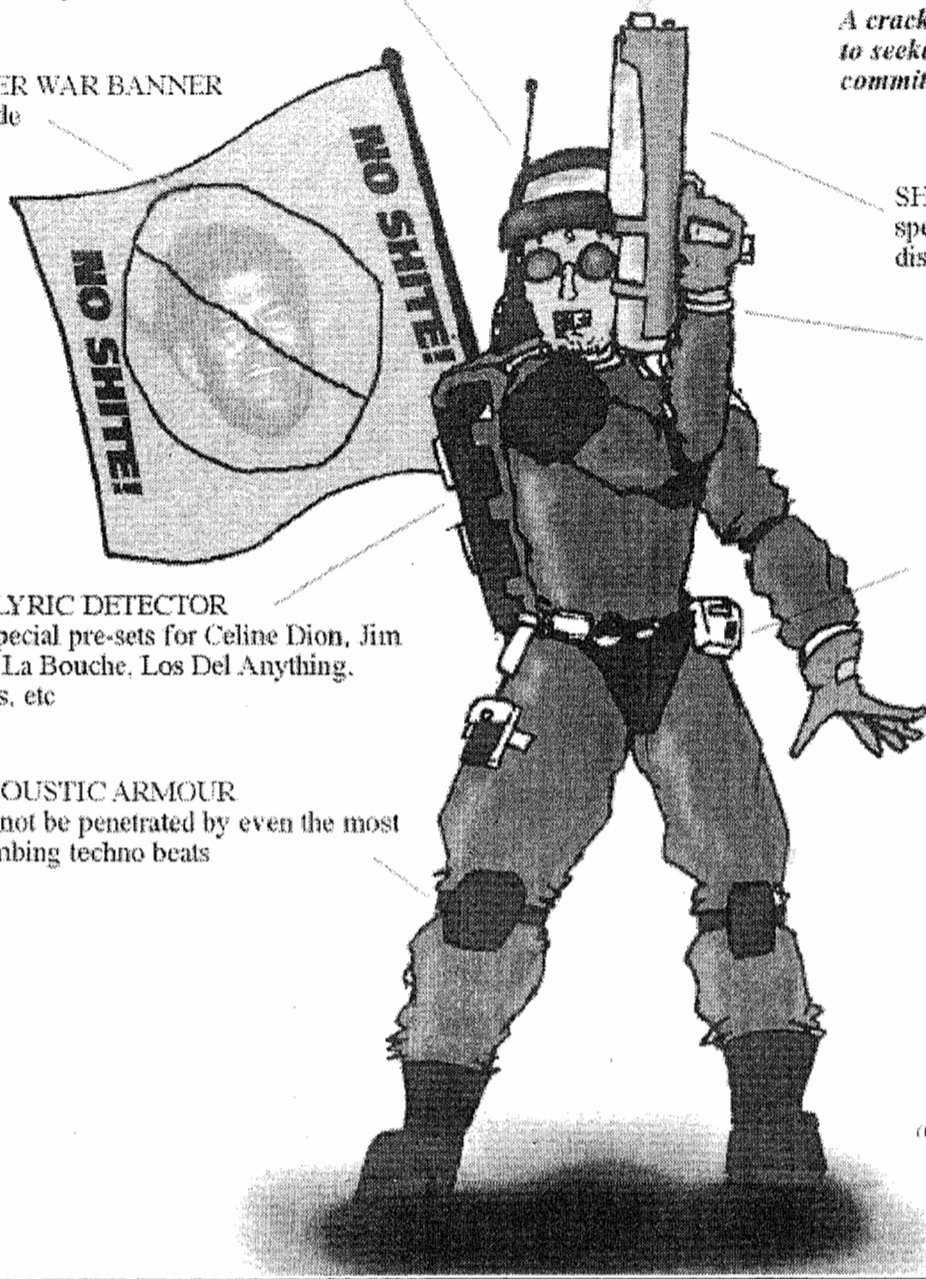
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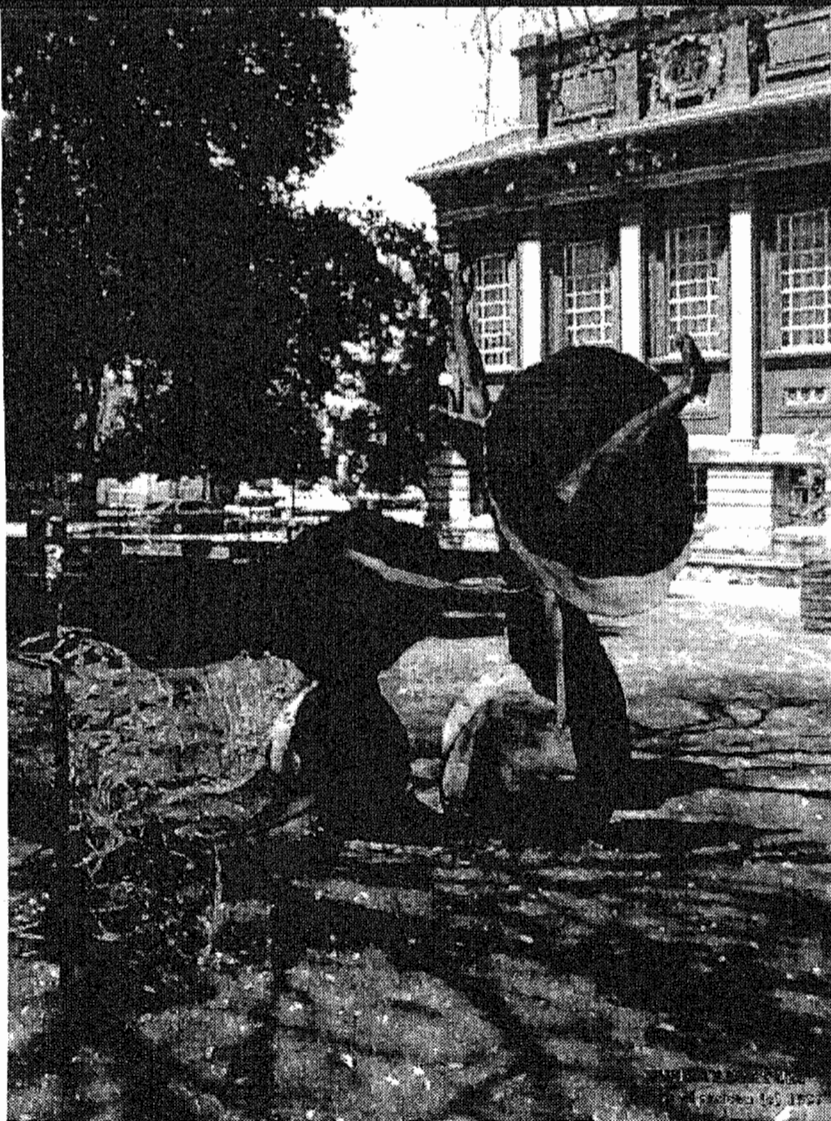
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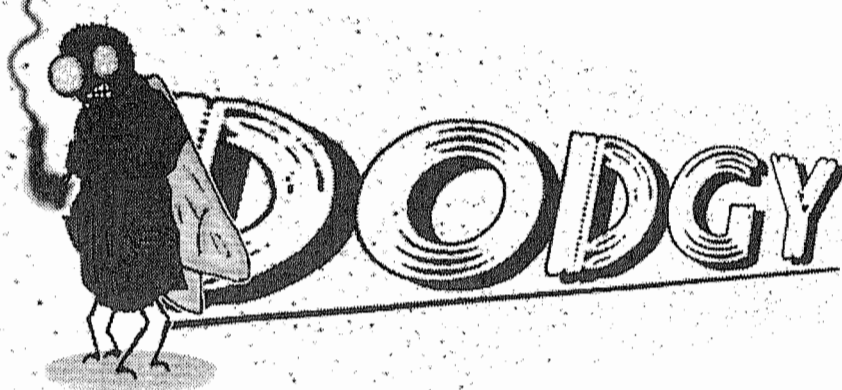
Ever wondered about the purpose of those "statues" (or, as they're known, the "Fones") on the Barr Smith Lawns? In fact, they are part of a University of Adelaide Administration conspiracy to have selected troublesome students 'taken out'.

At night, these students are abducted and then fed to the statues, and the

semi-digested remains are thrown into the boiler room of the Oliphant building to warm the frail bones of over-tenured associate professors.

Sad but true...





The bicycle. A contraption, consisting of two wheels, a seat and a whole damn bunch of chains and whirly bits. And handlebars. And brakes. Well, you know what it is. The FlyGuy does enjoy the ride on the bicycle (despite situations arising from design and manufacture without due consideration to things such as limb number), but he does have numerous gripes. These gripes are consistent with those of many another cyclist, and you've heard them all before. You know, look left, look right, look bike (a slogan which has never made much sense to me and yet, somehow, I know what they're trying to say, you know?), and, er, things of this nature. It is not the intention of this individual in this time and place to burden you with familiar complaints. Suffice to say: complaints valid, take notice of 'em and do your bit. (Do your bit, not your block - now that's a slogan.) One complaint you may be unfamiliar with does arise and is unique for the FlyGuy, and it is one which is difficult for me to talk about. Let's just say there are certain moral issues involved with the whole insects-in-the-teeth thing, okay?

People complain from the other side, too, that of the cyclist as villain, as anarchist, as chaotician (wasn't Jeff Goldblum one of those in Jurassic Park?), as nasty-pasty road-user. It is not something that I do myself, for I can perceive of no logic that would permit my addled mind to partake of such a venture, but many a cyclist will be riding along down the middle of the road, obeying rules and stuff just like a motorist (or, as we say outside of Learners' manuals, a "driver") and then, upon arrival at a red light, they will suddenly transform themselves into pedestrians and ride across the pedestrian crossing, under the unblinking eye of the little green man (and, of course (this is a joke you should all see coming (so if you haven't seen it, go back to the start of the sentence and read through it

again)), the blinking eye of the little red man (well, I didn't say "funny", I said "predictable"), because if you are crossing under the unblinking eye of the little red man, you're a worse citizen than I ever thought). The transition from being governed by vehicle rules to governance by pedestrian rules is ... well, it sits uncomfortably close to quantumland. I don't think I can explain that last bit. Something about duality, it was. Anyway. I suppose no one gets hurt, most of the time, so hey. Live, let live, etcetera.

Sadly (although, as I will relate, I'm actually quite happy about it), my poor old bike (I call her TwoWheels, after that wolf. You know, that wolf?) is currently in a state of some disrepair (as is that wolf, but I think that was a little more serious). Unabreast as I am with the jargon, I shall describe the situation as follows: the little thingies that you flick (what one might call levers, or bendybits) to change gear have gone awry, in that they no longer change the gear. Well, that is, they do, but it takes much coaxing on my part, and much assention (which is not a real word, but don't go thinking it's ascension (because that is a word (yet not the right one)), or I'll kick your arse) on their part. Apparently the word is assentation. Whatever. Words. Who needs 'em? So, anyway, I can't change gears while I'm riding along, and as such it becomes necessary to choose a gear prior to starting out, and then persevere with it. As I have alluded to, this is somewhat a blessing in disguise (and, of course, like victories, you have to take your blessings where you can), for I am forced to reflect upon my plans, my ambitions, prior to setting out; it makes me consider where I'm heading, and also where I've been. In short, it results in careful consideration of life, and this is something no one can ever get too much of. As an added bonus, TwoWheels, through her illness, has taught me tolerance and

compromise, for I must relate to whichever gear I choose at the beginning, and, at the end, we're only wherever we are because we did it together. Comradeship, with cogs. Warm fuzzies.

And now for a relevant tale from my youth: I was, without explanation, present in a bike shop on a Saturday morning; it is a possibility that I was considering the purchase of a bicycle, but that would come awfully close to explanation, and would certainly be telling. Not as in a telling blow, but as in oh, I can't say anything, that would be telling. You know. So. And this guy comes in, perfectly normal guy, except he's holding a linearised bicycle chain (ie one what has had a link severed; thus being rendered linear) and he says (not to me, but to the guy running the store (which is about the only correct decision he made that day)) "Hey, you, what about fixing me chain?" Except I think he used correct grammar, and was polite. But still. And the bike shop guy gave me a snide little knowing glance, and he looks at the other guy and says "Well, I can fix it, but I do sort of need the bike to put it on," to which the dunce says "Can't you just connect it up and then I'll put it on the bike?" to which the bike guy says "No," and the bloke with the chain dashes off to see if he can get the bike in by 12:00, which was closing time. I don't know if he made it (for you, reader, I will concoct a happy ending: he didn't make it). As soon as he left, the bike guy and, mysteriously, a second bike guy who only now appears from out the back, laugh and laugh like it's the funniest thing they've ever seen. Me? I was still working out what was going on.

Thanks to GnatBoy.  
Love to BugGirl.

FlyGuy

## AMNESTY INTERNATIONAL

The Uni. group meets every Thursday at 1 pm in the Cannon Poole room on level 5 of the Union Building. We discuss human rights issues from all around the world and sometimes have guest speakers who address a particular situation, for example that of East Timor, which is quite close to home. Our informal meetings are a great way of finding out more about Amnesty's worldwide activities as well as the philosophy which drives the organization. AI has members all over the world. It is an independent, non-profit and apolitical organization. Its role is to place pressure on governments all over the world where human rights abuses are reported. This is done through international exposure of specific or general human rights cases and issues. AI has achieved 'observer status' in the United Nations, which is quite an achievement, and reflects the high esteem in which the organization is held on an international level.

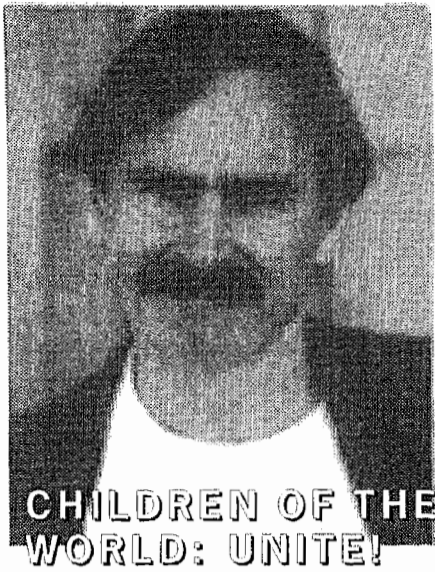
On a more grassroots level, pressure is exerted through the writing of letters to the governments directly or indirectly responsible for any given case of human rights abuse (even if a government is not directly responsible for human rights abuses in a given scenario, it is maintained that it is the government's duty to ensure human rights violations aren't perpetrated within its borders, and are thus considered "accountable").

AI staff who are employed full time in national and international positions (whose salary is payed only by the community fundraising activities of members) research specific, current cases of human rights abuses and organize very brief summaries of each case. These summaries are sent to local branches worldwide, where members use the concise information and relevant addresses given to them to write short letters to the government in question expressing concern for a specific case. Many such letters from individuals all over the world DO work.

Letter writing is one of the main activities of a small group such as ours, however, the simple discussion and awareness-raising of human rights issues is also seen as a key role of the Uni. group. For people wishing to get involved at a state, national or international level (AI has efficient organizational structures at all these levels) then the Uni. group is a great stepping stone. If on the other hand you're just curious to find out a little more about Amnesty International without commitment, then you're equally welcome.

We don't ask for money or take up much time. Come along!





CHILDREN OF THE WORLD: UNITE!

# Nigel Jamieson Takes Over

By Zoe Harrison

**Take-Over**, the biggest Youth Festival in the world, is a celebration of young people and our future, giving a voice of optimism to our generation through both International and Australian performances as diverse as Afro-French dance music, short films, raw comedy, Polish puppet shows, Shakespeare, multimedia workshops, local bands, writers, and floating photograph exhibitions on the Torrens.

I interviewed Nigel Jamieson, Artistic Director of this Australian Festival for Young People, and the man who brought the amazing Red Square to Adelaide. He shared his views with me on the two-week event, the Arts, and the future of young Australians.

**O.D.** What is Take Over?

**N.J.** I suppose it's a growth, an extension, and development of the Come Out Festival which has happened in Adelaide for many years. Come Out was primarily a schools-orientated event bringing the best of world theatre to schools. What we've expanded in a huge way is the whole programme for sixteen to twenty-five year olds, for university students and young people in Adelaide. The other emphasis has been on building our Capital City which is a space for young people to come on weekends and evenings, where if they don't want to see a show, there's space to just come and hang.

**O.D.** This Festival seems to provide a diverse range of cultural performances, how do you see this as enriching young people in Adelaide?

**N.J.** I think Adelaide has many, many kind of glories about it but obviously it is geographically not a crossroads for the world. I think what the city needs to do, and does do, is provide as many cultural experiences of development, whether it's in the Arts, technology or whatever, to young people in this city so they don't get a kind of lopsided view of the world. What we're trying to do is give some sort of insights into American-Indian culture, African culture, European culture and Canadian culture... to see where we're at in

the world. We're also developing tools with a lot of the Internet and multimedia stuff that we're doing to find other ways of becoming an electronic cross-road. It's picking from the best of the world rather than picking the best of one region.

**O.D.** How did you choose the artists involved?

**N.J.** It's always a diverse route, one has a sense of the vision of the overall thing, that one wants to include a wide range of stuff from different cultures, to try and find new things, and then it's a mixture of travelling. I did some travelling around the world looking at stuff but not much- it's asking people what they've seen, watching a lot of videos, finding out what's on tour. It's a strange process... organic, it grows. I've been working on it for about fifteen months now.

**O.D.** How important a role do you see young people as having in the Arts?

**N.J.** I think an all-important one really- young people are at a process in their life when they're making decisions, where they're affecting change. I

think most of the major cultural changes that we look at (he cites the Sixties), are led by a revolutionary sort of sense in young people. I don't think society's going to change if young people don't change it, and I think society needs to change. An alive society is a society where young people are creating change, and forcing change, and questioning their elders and people in power, saying 'Is this the society we want to inherit?'. When young people stop doing this then society decays. I see the Arts as the most vibrant way of expressing cultural identity, cultural change, cultural questioning.

**O.D.** Young people are often given bad press; how do you think this Festival will establish more positive public views?

**N.J.** The Festival is there as a platform for the energy of young people, and I think if they embrace that platform and make it a vital place, then they will give an impression of vitality and imagination. I think that will have a good impression but I don't think

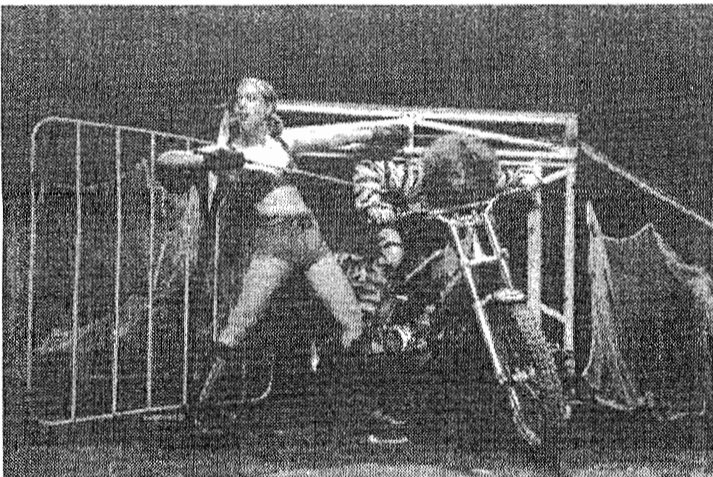
we're here to *impress*, I think we are here to hopefully be a platform where people can come and listen to what young people are thinking. I hope it promotes the questions, the issues, the vision of young people.

**O.D.** The Festival is aimed at young people, do you think it will also encourage people of other ages?

**N.J.** Ideally, yes it will encourage anybody interested in what's exciting.

**O.D.** Do you think the recent Budget cuts will limit accessibility to the Arts?

**N.J.** Yes, I think inevitably we're feeling it in schools, in some of the projects that we're looking at in terms of working with universities and colleges because there's less money, there's less teachers, there's less enthusiasm. It's hard times in South Australia, there's no doubt about it, and



Let the animal out. It's the Takeover Festival!

that's going to affect the money people want to spend on the Arts and their energy for artistic product.

**O.D.** What kind of future do you envisage for young people in Australia?

**N.J.** What has impressed me so much about Australia (as someone who didn't live in Australia but does now), is the fact that it's a society which still feels like it's 'in development', it's not stuck. There's still lots of dreaming to be made about the society. There's lots of room, it hasn't become too cynical, it's not become too rigid so there's room for creativity. There's room for people to make changes, to realign oneself in the world, to take part and think about the future, and to make something really exciting.

I believe in the political debate that was happening in Australia two or three years ago, about the relationship with Asia, multi-culturalism and the place of Aborigines. I worry that there isn't a growing Conservatism in Australia because what I think is exciting about it is that it's a young

country, at least white settlement. I think it's got the potential of being a very exciting place indeed- that's coming from England where I grew up, which is much, much more rigidified and has lost its energy.

I think it can offer a vision of the world, of ways to live and I think Adelaide's got many fantastic things to show, but it really needs to hang on to its young people or it's going to die.

**O.D.** What message do you have for Adelaide Uni students?

**N.J.** We're trying to stage a party down there for the Adelaide Uni students and I hope you'll come! The kind of thing which will attract Uni students is DJ Squat, the Dance Party live with artists and a DJ from Milan, Italy - a really exciting event first off. There's all the dance parties, there's groups like The Three Canadians, the Scared Weird Little Guys, Bu Baca (one of the hits from WOMADELAIDE) playing free in the Amphitheatre, Respectable Shoes, Steph De Pont (from Red Square) ... a huge range. There's a huge amount of really fantastic shows going on in the Tent, the Amphitheatre and the Tech Tent, as well as a fantastic film event- the Flickerfest in the Circus Tent, and paddle boat film screenings (one minute each) in Under the Bridge Cinema. So to Uni students saying nothing ever happens in Adelaide- something is happening here and I think if they support it, it'll be a great event, it'll happen again, it'll get better, and there'll be more next year. If they don't turn up it won't happen again- I do think there is a tendency for people in Adelaide to underestimate what they do have and one of the finest things they have is an infrastructure of the Arts here. This is the biggest Youth Arts Festival in the world and there are people coming from all over the world for it, so there's no excuse- just cross the road, come to the information desk, find out what's on, just hang. There's bars, there's food to eat, sit down by the river, it's all happening down there, I hope you'll get down and make the benefit of it. There's a lot of opportunities!

*Many of the performances are very cheap, if not free- Bookings and enquiries can be made at BASS. The Australian Festival For Young People runs night and day from March 21st to April 6th, bringing the rest of the world to Adelaide.*

*Take Over promises to go off with a bang- make sure you're there to see it!*



12 months ago, in a far off land called Canberra; a new federal government was elected. We had not seen this certain kind of party in power for a long long time. It had been a wish of much of the land for a new leader to arise, but up to this point the old one had not lost sway. Power driven, confident, egotistical; the old leader, the giant of the land, lost his place - the war of words between the two to gain power were nasty and vindictive.

On election day, 1996, thousands of people crawled up into their beds to wish for a different leader, to create hope and to create a sustainable economic policy (well it's true!) Then every grown-up from each area of the land - who had enrolled to vote - chose their leader.....Their wish came true - John Howard was elected in March 1996.

This would make a great fairy story wouldn't it? We have inquests, fighting, words thrown across the country, and much much more! Actually, it is more of a soap opera - and the saddest thing now is to see Paul Keating (our former Priminister) having to enter the media from the background - foreshadowed by what has been going on currently in federal and indeed state politics.

What has been going on in the past 12 months? We all are fully aware by now of the continuous blunders made by the Minister for Employment, Education, Training and Youth Affairs, Senator Amanda Vanstone. First there was HECS, then Austudy, and now Work for the Dole...but she is not the only one making valuable mistakes - we have the minister for foreign af-

fairs, Alexander Downer - who is well known for his "unfortunate" speech making. I think we can all remember in 1995 when he was leader of the then Opposition. He went on a trip around the Aboriginal land sights in Australia and when difficult questions came his way - he buckled, and this instance cost him his leadership. Now, he is minister for foreign affairs - not only is this frightening to see, but his initiatives with the United States, and Britain have shown us - like the rest of the Liberal Party - that they are looking to the past for answers - back to the golden 50s.

It is very well for me to criticise the party in my "safe" position as a student, and sure, everyone makes mistakes. However, the government that we have been looking for, and the one that was voted in, are two comparably different entities.

Not only is this party out of touch and has no conceivable vision past the next election, but their actions have been *justified* because of one factor - economics. Often we have heard Ministers say that the current deficit is due to the Labor Party - this to a large extent is true, but what are they doing about it? There have been large cuts to areas such as education, environment, and hospital care. At the same time, areas such as defence, sport, and recreation have suffered next to nothing. Why is this? Should we be looking towards the next century in terms of the youth and environment - the answer is yes. Shouldn't we also be looking towards "creating" a state that gives youth incentive to achieve - or rather incentive to get an education rather than a degree.

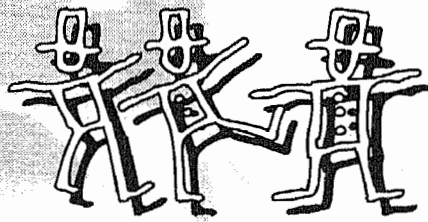
(Okay my view is subjective.)

While researching this piece, I tried to look for the positive things that the Coalition government had done during its first 12 months. Gun laws, higher family allowance. That is it! This government seems to be looking to achieve one thing; that is a sustainable economic policy that will make a profit.....economic profit out of education, and the environment! This certainly makes me feel disillusioned towards the future of a society in which I plan to be a member - and I'm sure the rest of you reading this would feel the same way.

Whether this is another fairy story or a soap opera, it is inconceivable that we are allowing the members of parliament to justify their actions on an economic level. Is this rational? Is this insane? We should all be worried, the Coalition government runs the country - if this economic rationalism can be continually justified, what sort of society will be left?

And how does this story end? All the people in the fair land of Australia lived happily ever after....their wish had come true.

Jocelyn Milbank



Are you one of these shiny happy people?

# Careful what you wish for...

## Run...

**Backstage Cafe Schultz Building**

Fried rice, spring roll, slice of cake, tea or coffee **\$3.00**

**Austudy & Abstudy specials...**

Mon, Tues, Wed...

**Mayo & Backstage**

Pasta Bake **\$2.00**

**Foodcourt**

2 spring rolls with fried rice **\$2.00**

**Grill Bar Level 2**

Choice of any 2 Hot Vegetarian dishes **\$2.50**

Before 10am have your choice of pancakes and receive a **FREE** cup of tea or coffee

**Gallery Coffee Shop Level 6**

Vegetarian slice & salad with a glass of wine, tea or coffee **\$3.50**

**Equinox Level 4**

Hot ham & cheese or cheese & tomato croissant with a tea, coffee or schooner of Post-mix drink **\$3.50**

**FOOD COURT Level 4**

Chilli Fish with fried rice or noodles & a Pacific Orchard juice **\$3.00**

Taco with a side order of wedges **\$3.00**

**Catacombs (Union Hall)**

Traditional meat pie or pasty, chocolate donut & can of drink **\$3.00**

**MAYO Level 2**

3 Marinated chicken wings, chips & salad with a small Post mix drink **\$3.00**

**Unibar level 5**

Pie, chips & gravy with a schooner of beer or Post-mix **\$3.00**

▲❖...>.. we're coming to get some...❖❖❖



# IT'S JUST ONE HOAX AFTER ANOTHER

Oh dear, what a to-do. The world of art and literature was sent into a spin last week with the revelation that two acclaimed Aboriginal artists are, in fact, not black; they're white. First the "male Aboriginal" painter Eddie Burrup came forward to reveal himself as an 82 year-old white woman named Elizabeth Durack, then came the declaration from middle-aged, white male Leon Carmen that he is none other than the "female Aboriginal" writer Wanda Koolmatrle.

Just what motivated these two people to create such elaborate hoaxes which have successfully fooled so many people? Elizabeth Durack claims that she produced Aboriginal drawings under an Aboriginal pseudonym in order to build a cultural bridge. She has said that she will continue to paint under the name of Eddie Burrup as part of a mission to effect reconciliation between Aboriginal and non-Aboriginal Australia.

Leon Carmen claims that his reason for appropriating an Aboriginal name and identity was basically to get his work published. Carmen is the author of *My Own Sweet Time*, an "autobiographical" work about the life of an Aboriginal woman. Since its publication in 1995, Carmen's novel has been heaped with praise and numerous awards. It won the national Nita May Dobbie Literary Award for a first novel by a woman writer, and was used in the 1996 NSW Higher School Certificate English exam. *My Own Sweet Time* has also been studied in South Australian schools by pupils in Aboriginal Studies courses. Evidently, many people thought the book was a remarkable piece of writing. Both Carmen and his close friend and literary agent, John Bayley, believe that the book would not have been published had Carmen been acknowledged as the author. Bayley is quoted as saying, "From the outset we were going to write a semi-autobiographical novel by an

Aboriginal woman. It was always going to be a hoax. The hoax factor was a key element". Bayley claimed that the publishing world is so concerned with politically correct dogma, that they are far more likely to publish the work of an Aboriginal woman than the first novel of a 47 year-old white male. It does appear to be the case that people are more interested in reading about the experiences of marginal groups than the experiences of Anglo-Australians, and this is reflected by the way that books written by, for example, Aborigines and Ukrainians, are often snapped up by publishers.

Adopting a pseudonym or pen-name is certainly not an uncommon practice. The Bronte sisters did it, and so did the female author who called herself George Elliot. Almost all books claiming to be written by celebrities are in fact written by professional writers. Politicians frequently use speech writers for work they claim as their own. None of this seems to worry anyone; but many people feel betrayed by the Koolmatrle hoax. Perhaps this is because when Carmen revealed himself he broke the intimate bond between writer and reader. Those people who empathised with the life experiences of Wanda Koolmatrle would feel very upset. To the suggestion that people might feel disillusioned by the revelation that Koolmatrle is not a real person, Carmen allegedly responded, "There's nothing there that couldn't be true. It just happens that it's not."

The hoaxes have stirred up a lot of resentment among Aboriginal groups. Some people say that white people do not have the right to anything Aboriginal, and certainly not the right to write about Aboriginal experience. Many Aboriginal groups and their supporters see Durack's and Koolmatrle works as insulting and a violation of their culture, and as yet another example of Western transgression of Aboriginal art and culture. Many groups have criticised the use of an Aborigi-

nal identity by a non-Aboriginal as "cultural appropriation". Damien Aidon of the Pitjantjatjara Council said that Carmen should be held in contempt and made to apologise to those people named Koolmatrle. The Koolmatrle hoax can be added to a long list of literary frauds. Everyone's heard of the Helen Demidenko affair, but one of the most amusing frauds occurred in 1943, when serving soldiers James McAuley and Harold Steward produced a number of poems in an afternoon by picking lines and verses of poetry out of books and stringing them together at random. They said that they were protesting against the meaningless of modern verse. The men sent their "poetry" to literary journal co-editor, Max Harris, who wrote back exclaiming that whoever wrote it was "one of the most remarkable and important poetic figures of this century". When he discovered the poetry was a hoax, he retorted that the poems were

valid in their own right.

The most important question that has been raised by all this hoax business is whether we should really judge a work of art on who produced it. Isn't it the actual work that really matters? Does a person's sex and ethnic origins have to be determined before their work can be evaluated? Elizabeth Durack's art work should be appreciated for the way it looks, and Leon Carmen's book should be valued for the way it is written.

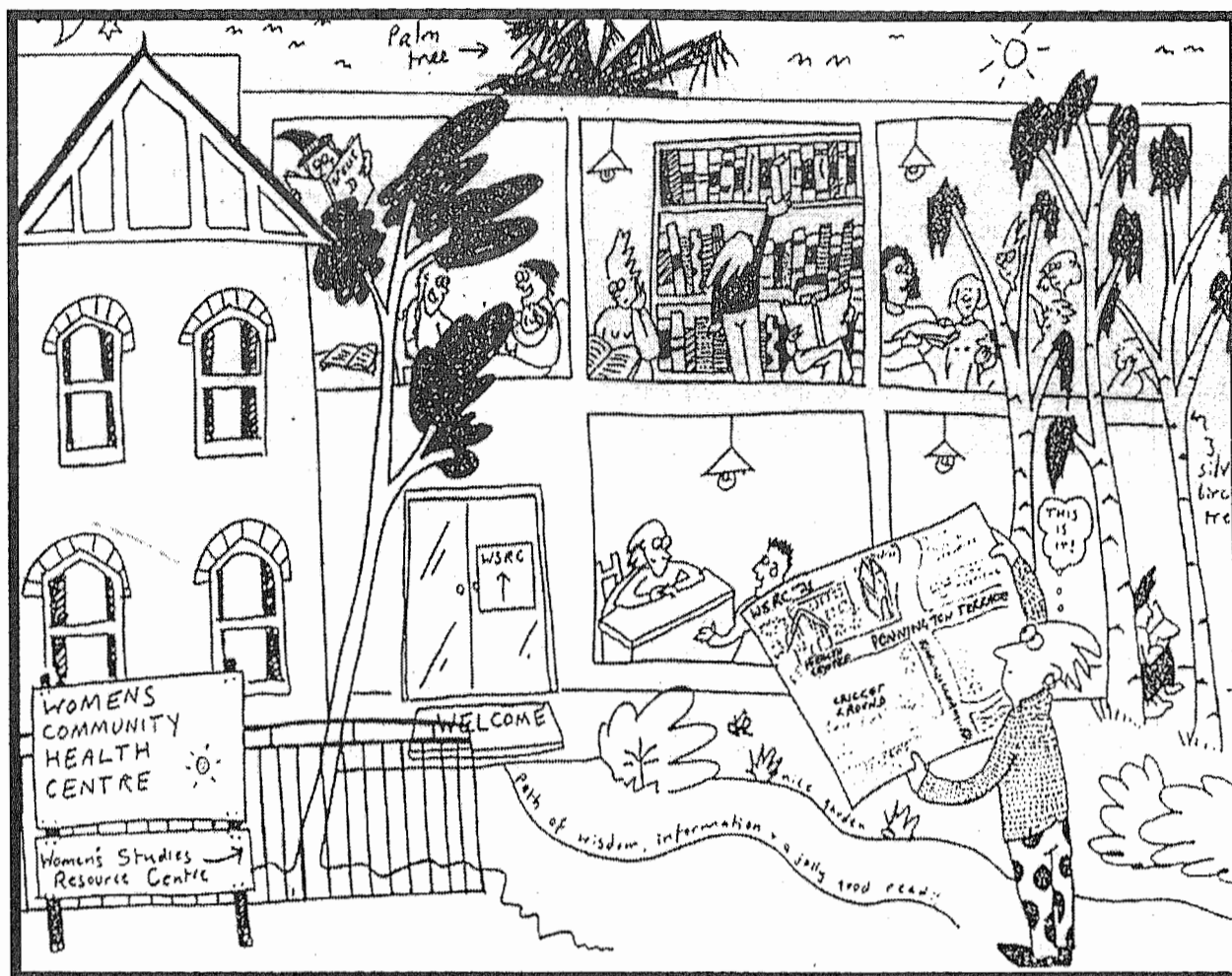
It will be interesting to see what those people who admired Eddie Burrup's art work and praised Wanda Koolmatrle's novel, will have to say now, in the light of what has happened. One thing is certain: with the right marketing people will come for miles to see Durack's artwork and *My Own Sweet Time* will rocket into the best-seller lists.

Annabel Davies





Read Me Now, or Forever be Lost In Ignorance.



Have you ever visited 64 Pennington Tee in North Adelaide? If not, then get off your butt and get there now. Enclosed in this building is the Women's Studies Resource Centre, a treasury of information which is imparted through resources including non-fiction books, non-fiction books, childrens' books, posters, video tapes, audio tapes, current and archival reports and articles, and overseas, national and local journals. All materials are related to women, even the children's books are chosen specifically for the positive image of women they portray.

Mary, the friendly and enthusiastic co-ordinator guided me through the centre and gave me the 'low down' on nearly every facet involved in its' existence. The Women's Studies Resource Centre (WSRC) is a library and information and resource centre funded by the Department of Education and Children's Services and the Department of Employment. The WSRC specialises in resources about women for the education sector, R-12, tertiary students and staff, and the community, this is very significant for those students and staff concentrating on women's studies. The WSRC has a vast collection of fiction books all based on women, or written by women. If you have a personal crisis, I can assure you that

there will be a book specially designed for your situation. Why? Because the WSRC is one of the twelve most comprehensive libraries in the field of women's studies in the English speaking world. What I particularly love is their support of 'social justice in action', including the unconditional inclusion and encouragement of single parents, the disabled, victims of domestic violence, and lesbians to name only a few social groups.

If you want to get away from everyone, the WSRC is a great place to sit back and relax. Tea and coffee is available, so you can have a cuppa while you sit back in their lounge area with a book. In the same room is a large noticeboard full of information for women, including support groups, women's events and other such matter. If you have children, they are more than welcome. There are toys available if they don't want to borrow or read some of the many books available to them.

The majority of borrowers are women, however there is no 'anti male' policy. Men are more than welcome to peruse and borrow from their collection. The WSRC also accept students for placement, this is particularly

valuable for those women studying information management, librarianship or other related courses. If you're not on placement, and just want experience, or would like to contribute to the welfare of your community, they will welcome you as a volunteer with open arms.

If you can't make it to the WSRC, then don't worry, because as a fully

automated library, you can ring them up and put a book on hold, transfer it to another library, or they will send it to you, as long as you pay for the return cost. The WSRC is connected with the Barr Smith Library, and all other libraries, so you can order books from them through your library, wherever it is. This is very useful, particularly since sixty percent of the holdings in the WSRC are unique within Australia! Their journal collection holds over 200 titles, ranging from local and national titles to international titles.

Library membership is free of charge and open to everyone. You can also access them on the WWW, or subscribe to their Newsletter. For further details, or if you just want to visit them, their details are below:

64 Pennington Terrace,  
North Adelaide  
SA 5006

Phone: (08) 267 3633

Fax: (08) 267 2997

WWW: <http://www.peg.apc.org/~wsh/wsrc.htm>  
Courier: R2/20

Open:

Monday - Thursday: 9am - 6pm

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**Fiona Sproles**

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# Have Ya Gotta chance with em ?

SO YOU'VE SPOTTED THE MAN OR WOMAN OF YOUR DREAMS. THEY'RE SIMPLY PERFECT, AND YOU WANT TO MAKE THE BIG MOVE.

BUT ARE YOU WASTING YOUR TIME, WHAT IF YOU MAKE A FOOL OF YOURSELF ? WHAT IF YOU WALK UP, GIVE THEM A LINE, ONLY TO FIND OUT THAT NOT ONLY ARE THEY DISINTERESTED IN YOU, BUT THEY'RE NOT INTERESTED IN YOUR SEXUALITY?

WELL, S'N'M HAVE COMETO SAVE THE DAY, WITH THEIR LIST BELOW OF HOW TO SPOT A HETEROSEXUAL, OR A HOMOSEXUAL ON A VISUAL BASIS.  
WE ARE SO GOOD TO YOU.

Get it?

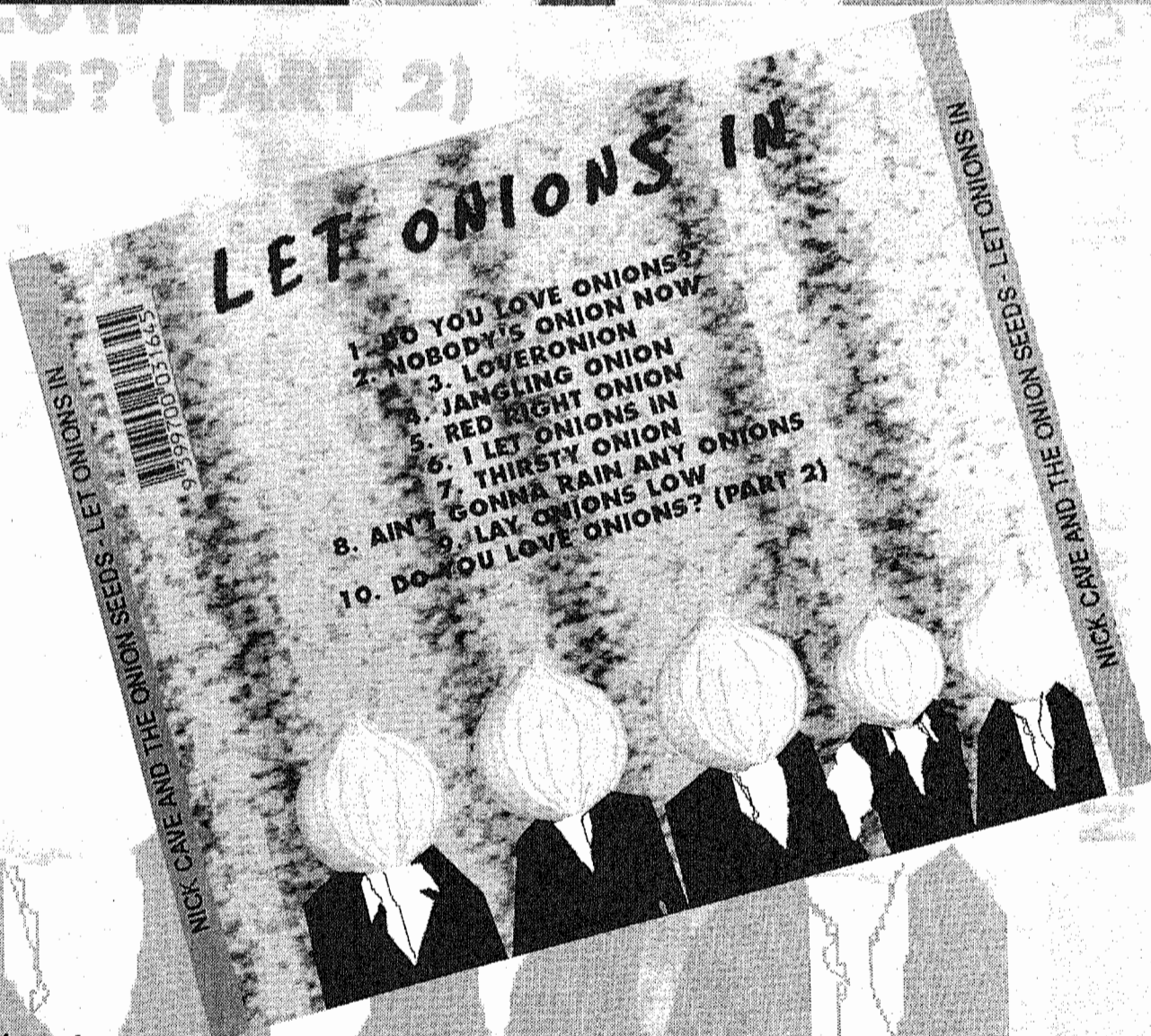
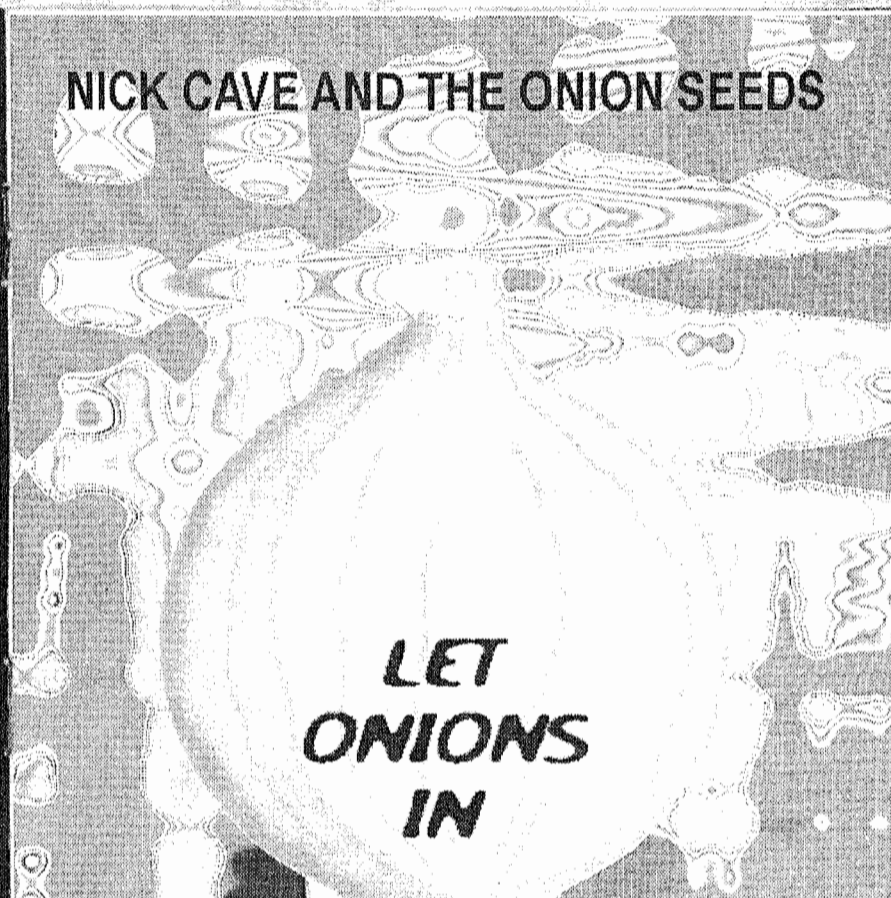


The second in the re-issue of the On Dit ONION label CD classics series, available at a special introductory price of No DOLLARS, No CENTS to all On Dit readers...

The second artist to record under the ONION banner was the eccentric ex-Birthday Party frontman Nick Cave, who assembled a special one-off band (the Onion Seeds - ironic as, in fact, onions *have* no seeds) to create this unusual onion-based album, 'LET ONIONS IN'. Who will ever forget Nick roaring 'Do you love onions? If you do, I'm thankful' or ad-libbing his way through the spooky 'Red Right Onion' ('Past the barrio and the ghetto and the onion farm ... he's a ghost, he's a man, he's a horticulturist').

A clever follow-up to The Smiths 'The Onion is Dead', this showed that the ONION label was not afraid to take risks. But the weirdest stuff was yet to come...

**ROGER AUBERGINE**  
New Musical Onion (Chief Editor)



**INSTRUCTIONS:**

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

You now have a special edition NON-PLAYING™ copy of the CD!





Amrita Das  
SAUA President

And the countdown is on! The National Day of Action is on Wednesday, March 26. We are gathering near the Barr Smith Lawns to head up to Victoria Square for a state-wide student rally with Flinders Uni and USA. If you are angry about the government's cutbacks to education, the introduction of differential HECS, regressive changes to Austudy/Abstudy, and the possible introduction of the Common Youth Allowance (an amalgamation of Austudy and the youth unemployment benefits for everyone under 25 - which will only further entrench student poverty!) then make a stand and come out to the rally! And if you want to get involved in the campaign to fight for an accessible and equitable education, come into the SAUA and get involved!

Students Suffering for University Incompetence...

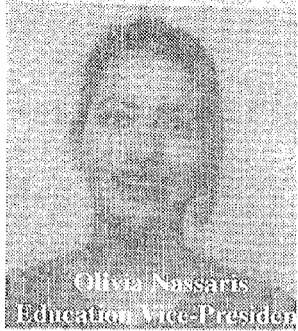
Many students haven't yet received their university fee statements, and without it they have been told they cannot pay their fees and validate their student cards for the year. Students who are enrolled and have been attending university for the past four weeks have been unable to get student concessions on living costs (like transport tickets, for example) because they don't have valid student stickers on their student cards. **Students should not have to suffer for the university's incompetence. If you received your fee statement late or haven't received it yet, and as a consequence are being forced to pay full living costs, come into the SAUA and we will give you validation stickers for your student card.**

Overseas Students Association  
Congratulations and best wishes to Chi Yi Gooi, on his election as the OSA president for 1997, and to his executive. And best of luck to Yong Wai Sing, who was OSA President before his return to Singapore early this year.

Post-Graduate Students Association

The PGSA's Annual Dinner was last Thursday night, as was their Annual General Meeting to elect office-bearers. Congratulations and best wishes to Jill Thorpe, the new PGSA President, and to her executive, on their uncontested election. And congratulations and thank you to Simon Hall, the PGSA President for the last two years...and good luck!

Hope I see everyone at the rally!



Olivia Nassaris  
Education Vice-President

This Wednesday is it. The big day when you get to voice your opinion to the public and the government. This is your chance to make a difference (as corny as that might sound it's true). The chant and demand that most describes the day is "Education for all, not just the rich." The 'Headstart' scheme that our uni has snuck through without any consultation with the student body is a farce. 'Headstart' is where brainy, yet only very rich high school students pay upfront fees to begin studying at uni. What about the brainy poor students? Sorry, in the elitist uni that we live in you can only make a Headstart if you have the cash for it. "Bullshit, come off it, education is not for profit!"...another very applicable chant. Yes we might be facing education cuts but don't be fooled into thinking that the university has to take on full fee paying students to survive because we don't. If Adelaide university was really committed to students and quality education the uni would publicly confirm that undergraduate upfront fees will not be introduced. Flinders Vice Chancellor publicly stated that they will not do this where is our assurance that it will not happen here? The upfront full fee paying students are only detrimental to students like us that have to study hard to get into uni. The impact on us will be less teaching time, bigger classes, more people using the library and the quality of everyone's education will be severely compromised. *I hope everyone will be on the Barr Smith Lawns at 12 noon on Wednesday 26 March for the National Day of Action to rally, shout, protest, dance, walk, sing all to fight for a living income and a quality education. Take back the streets it's our turn to strike back. Yours in universal union, Olivia.*

NDA  
Wednesday 26  
March  
Meet Barr  
Smith  
Lawns, 12  
noon, if  
you care  
about your  
education!



Virginia Simpson  
Environmental Officer

A column, a column!! Well, after the past couple of mix ups, I now have lots and lots to fill you all in on.....

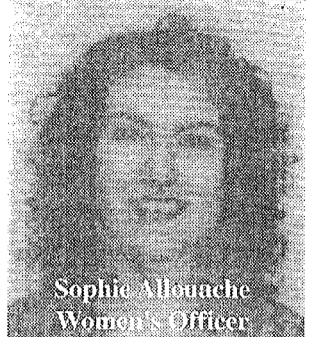
...Ride to Uni Day went well on Wednesday last week: lots of people came down to take advantage of the free bike repairs and the free lunch (oceans of thanks to those who chopped veggies for hours beforehand). The Bicycle Institute of SA set up an impressive spread of cycling info and freebies: including sets of the new "Bike Direct" maps. These are maps which detail all of the bike tracks and cyclist friendly routes from the outskirts of suburbia to central Adelaide. I still have hundreds, so if you missed them in Bike Week, and think you might be able to use a set, come and get one from me in the SAUA.

...The first ENVIRONMENTAL COLLECTIVE meetings have gone well, with lots of eager recruits discussing plans for 1997. We have split the collective into a couple of sub-groups: an Environment Policy Working Party (also for general campus issues), and a Food Coop Group. Meeting times have been set for Tuesdays 1pm, Clubs Common Room (Level 6, Union Building)...Remember its never too late to rock up and dive into some Earth saving.... come along, come along!!!

...If you are into green things (lettuces etc) make sure you keep July 12th - 20th (in the mid-year holidays) free for the Students and Sustainability conference. This is the hugest national student gathering, with the most friendly, groovy group of people you could ever want to hang out with. This year its in Townsville (which is why I've added a couple of extra days either side of the conference to allow for travel time), but the big camp on the way up is all part of the experience. Not too expensive either: but I'll get details like that out soon. Just don't plan over those dates!!!

... There will be Wilderness Society public meeting about the proposed invasion by SANTOS into Coongie Lakes, a fragile lake system in the North East of SA. To find out about the issue and how you can help protect Coongie, come to the Promethean Theatre, Tuesday 1 April, 7:30pm. Now is a critical time for the protection of our wilderness areas; mining companies are testing the waters in terms of gaining access to already "protected" areas, and they get let through one, a precedent will be set, and nowhere will be safe. The Liberal Government needs to know that we will not support this. As students, we represent the future of Australia, and we must make our voices heard now. We have the right to a say in the management of Australian natural heritage, and to be able to continue to appreciate the beauty and richness of Australian wilderness when we are old. But if no one speaks up, what will there be to stop the mining corporations and the moneyhungry governments from swallowing it all? Hope to see you there

gin



Sophie Alouache  
Women's Officer

This week marks the launch of the **Reproductive Freedoms** campaign. This campaign is about women's control of women's bodies. It's about women demanding the right to use the reproductive and contraceptive options that best suit them. It's about women demanding the right to accurate information about their reproductive and contraceptive options. It's about women demanding the right to safe, affordable and accessible abortion. The campaign is designed to make us think, learn, question, and discuss our reproductive rights. For the launch of the campaign the SAUA women's department in conjunction with NUS (SA) women's department has organised a forum with a panel from the South Australian Sex Industry Network (SA SIN) taking place in the **Canon Poole Room, Level 5 of the Union Building from 1-2 on Tuesday the 25th of March**. Everyone is welcome to attend, so please come along and find out more about the campaign and your reproductive rights. Also look out for Autonomy Body, a booklet produced for the campaign with contributions from women all over Australia. To find out more come into the Students' Association or contact NUS (SA) on 8359 2455.

The next **Women's Collective** meeting is on **Monday the 24th of March at 1pm in the Women's Room**. There will also be a brainstorming session on the same day between 12 - 3 to come up with designs for posters and T-Shirts.

**Students Strike Back** is the theme of this **National Day of Action**, happening this Wednesday. Come and meet on the Barr Smith Lawns at 12 noon, make lots of noise, and make the Government aware of what they are doing to students.



# I am woman, and I will control the activities of my ovaries

## A Woman's Perspective on the Changes to Higher Education

This year has seen the introduction of the changes to Higher Education that the Coalition Government passed through the Senate last year. These changes can be viewed as some of the most detrimental and regressive changes to Higher Education passed in recent years. Obviously these changes will be affecting all students but it is the impact that they will have on women students which is

women who will have the opportunity to take advantage of this user pays system.

### AUSTUDY

With the tightening of the Actual Means Test and the raising of the Independent age from 22 years to 25 the Government will be saving quite a large amount of money. The con-

committees at a state and national level. The Women's Department is an active branch of your National Union, working around issues affecting women in higher education. We always need your input so get involved!

### FIGHT FOR REPRODUCTIVE FREEDOM

The concept of "Reproductive Freedoms" encompasses a huge range of issues: from safe and accessible abortion on demand to comprehensive information on the contraceptive options available in Australia to lesbian parenting to the forced sterilisation of women in developing countries (and in Australia too). Reproductive freedom requires more than simply access to alternative contraceptives and abortion: reproductive freedom and reproductive health are linked to broad issues of overall well-being, and require the presence of basic social entitlements including access to sex education; access to comprehensive health care; the ability to make choices about when and if to have children; and adequate economic resources. Many women still do not have access to such basic entitlements. The aim of the campaign is for us to think about, discuss, act on, learn, teach, inform, question and share our knowledge about reproductive issues.

Everyone has different experiences and different levels of knowledge: most of us have made some sort of choice about contraception but has it always been with a full understanding of the effects of each contraceptive method? Some women have been through the harrowing experience known as abortion (and most know someone who has), some have made another choice and are now coping with being a parent or with the knowledge that someone else is being a parent to their child. The main thing to remember is that these decisions are not easily made.

Every woman who has to make this kind of decision, because of whatever circumstances, deserves to feel in control, to feel that she has all the information, and to feel that she is free to choose the option that is best for her.

### HAS YOUR DOCTOR TOLD YOU THE TRUTH ABOUT CONTRACEPTIVES?

Since 1994 women in Australia have been granted access to a new hormonal contraceptive known as Depo Provera. Depo Provera involves a 3-monthly injection of synthetic progesterone into the woman's body. This unnaturally high level of progesterone stops the ovary from releasing an egg and the lining of the uterus is not prepared to support a fertilised egg. The advantage of Depo Provera is that it is 99% effective and does not require a daily dose (unlike the Oral Contraceptive Pill).

However there are side effects such as weight gain, irregular or no menstruation, temporary loss of fertility (it takes longer to return after use of Depo Provera than other forms of contraception), headaches, nervousness, loss of libido, depression, fatigue, acne, vaginal infections or dryness. The major problem is that women who do suffer from any or all of these side effects have to put up with them for as long as the drug remains in the bloodstream (ie for 3 months, but some women have reported continuing side effects for up to 2 years after the last injection). So basically if it doesn't agree with you there is nothing you can do about it. There is still debate over the long term side effects of Depo Provera. Some have linked it to an increased possibility of women developing various forms of cancer and while research has provided no conclusive evidence of this there are still significant

gaps in medical knowledge in this area. Another concern is that Depo Provera causes a loss in bone density in women - again this has not been conclusively proven.

### WOMEN'S BODIES ARE NOT A BATTLEGROUND

Depo Provera has been used as biological weapon. Women in some areas of the world have been subjected to injection of the drug against their will and without their full knowledge of what the drug would do to them. In 1980, the Red Cross reported on the Depo Provera Programme in Kamput, Thailand. They found that for young women taking Depo Provera was a pre-requisite for marriage - so women were allowed to marry as long as they had first been rendered infertile. Even more disturbing, the Red Cross found that 59% of women injected with the drug had no idea what it was for. Because Depo Provera requires only 1 injection every 3 months it is more open for abuse as a method of population control than other contraceptives like the pill and condoms. Today women are being subjected to forced sterilisation in East Timor and in the past Aboriginal women were forcibly sterilised right here in Australia.

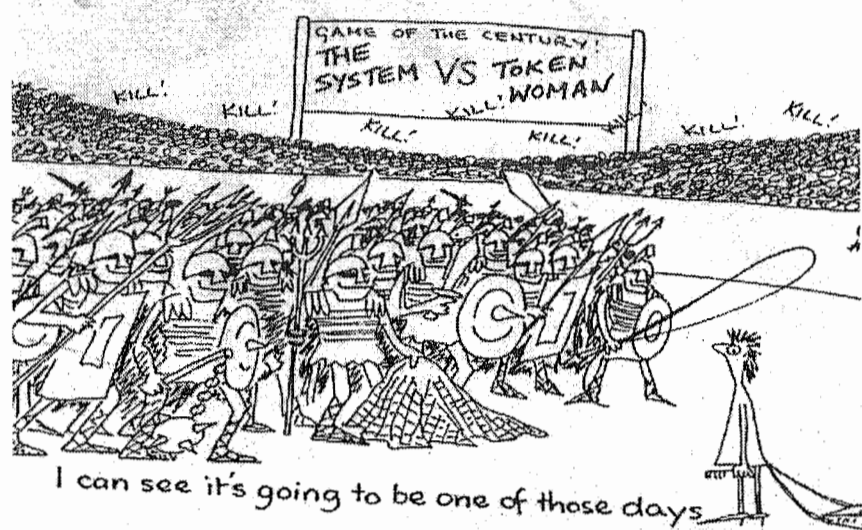
Look out in the next few weeks for "Autonomy Body", a booklet that has been produced by the NUS Women's Department for the Reproductive freedoms campaign with contributions from women all over Australia. "Autonomy Body" covers a huge range of the issues in the area of Reproductive Freedoms. So if you want more information its a good place to start. Otherwise contact NUS (SA) on 8359 2455 or your SAUA Women's Officer, Sophie Allouache.

It comes down to women feeling they have control over their decisions and their bodies - especially after events that may have been totally out of their control. WOMEN'S CONTROL OF WOMEN'S BODIES. Sounds logical to me.

Sky Mykyta, NUS (SA) Women's Convenor

### References:

1. General campaign information on Reproductive Freedoms from the NUS National Women's Department.
2. "Depo Provera - no choice of a new generation" an article summarising a section of a report by Sally Haydon, Education/Welfare researcher at Macquarie University.



my primary concern. The following is a brief synopsis of the changes and the impact they will have on women students. So let's go through and see what the Coalition Government has in store for us...

### HECS THRESHOLD

The repayment threshold has been reduced from \$28,000 to \$20,701. The fact that women traditionally earn less than men means that 1 in 4 women will still be paying off their HECS fees at the age of 65 as opposed to 1 in 25 men. This may not seem very tangible to some of you so let's put it another way. There is every chance that a single mother will be living in poverty and paying off her HECS debt, or a couple in which one partner is working and the other is taking care of the child could be living at 88% of the poverty line and paying off their HECS debt.

### DIFFERENTIAL HECS

Differential HECS affects the amount students pay to do their course depending on what course they are doing. Whilst the HECS increases range from 35% to 125% the categorisation of courses has specific ramifications for women students. This means that there will be students who choose not to study in their preferred field due to the higher level of HECS that they will have to repay. Within the education system the participation of women in 'non-traditional areas' is, or should be, a major concern, however the new Differential HECS system has done nothing to encourage women to study in these areas, quite the opposite really. The low participation of women in courses such as medicine, dentistry, veterinary science, and engineering is only going to worsen under this new system.

### FULL UP FRONT FEES FOR OVER QUOTA PLACES

This is a blatant move towards a user pays system in which many women will not be able to afford to buy their way into Uni. Considering women still earn about 76% of that of an equally qualified, are subject, on average to longer periods of unemployment and still perform the majority of unpaid labour it seems unlikely that there will be many

cept that students are still dependant up to the age of 25 is ridiculous, and will have serious consequences for many students, for example a woman who is 24 and has been forced to live out of home due to domestic violence, incest, or family breakdown will have to go through a gruelling and alienating process to prove her homelessness.

These are only some of the changes that have been made and I could keep going for ages, but I won't depress you any more. Come and show your anger at the changes made by the Coalition Government at the National Day of Action - Wednesday 26th. We will be meeting on the Barr Smith Lawns then paying Amanda a visit at her office. Come and protest against the Coalition government and make them realise what they are doing to students.

## WOMEN'S CONTROL OF WOMEN'S BODIES

### DEMAND REPRODUCTIVE FREEDOM!

It's about choice. Women demand the freedom to choose the reproductive and contraceptive options that best suit them, with the FULL and ACCURATE information available. Your National Union of Students (NUS) Women's Department has chosen to focus on the issue of Reproductive Freedoms as the first major National campaign in 1997. And to launch the campaign at Adelaide Uni we are hosting a panel of speakers from the South Australian Sex Industry Network (SA SIN) on Tuesday 26 March in the Canon Poole Room, Level 5 Union Building. Everyone is welcome to come along and learn about the issues for students and for the sex industry in general - and of course to find out how you can get involved in the campaign. I'll see you all there!

NUS is the peak representative body for tertiary students in Australia, with 6 National departments and portfolios: education, women's, welfare, international students, small and/or regional, and environment. Formed in 1987, NUS now represents over 460 000 students from all states and territories. The NUS Women's Department is coordinated by the National Women's Officer, Gemma Pinnell, in Melbourne and Women's Convenors in each state (Sky Mykyta, in South Australia). They are supported by elected



Everyone (this means you)! Come to the launch of the Reproductive Freedoms campaign on TUESDAY the 26TH MARCH in the CANON POOLE ROOM LEVEL 5 UNION BUILDING - featuring a panel of speakers from the South Australian Sex Industry Network (SA SIN). All are welcome! Bring your questions and ideas, and find out how YOU can get involved in the campaign! Ask at the SAUA or phone NUS (SA) on 8359 2455 for more info.



STUDENTS STRIKE BACK- STOP THE YOUTH ALLOWANCE, FIGHT FOR A LIVING INCOME.

NATIONAL DAY OF ACTION, 12 NOON BARR SMITH LAWNS, 12:30 VICTORIA SQUARE.

The Damage And Destruction Caused By The Liberal Government - we suffer the consequences.

The cuts that Adelaide Uni's smaller departments have had to endure - the departments that suffered were those such as Drama and Dance which are not revenue raisers for the Uni. Students suffer as their departments dwindle away with no funding.

upfront fees. When will they prove that they are committed to students and a quality education by not accepting over their quotas of full fee paying students?

NOT SO LONG AGO, IN A GALAXY NOT SO FAR AWAY...

The forces of evil (the Federal Government) plotted more ways to shift the cost of education and training onto students. Instead of taxing business to fund public education, the Government thought it could get away with legislation which allows institutions to charge upfront fees for 'over-quota' students. They increased HECS and lowered the HECS repayment

ing the age of 'independence' to 25 and tightening the means test. Apprentice workers, already working for shoddy wages, faced even worse conditions. In the not-so-distant future, the Common Youth Allowance will strike out both AUSTUDY and the dole for young people. The CYA scheme is a plan to force down wages for all by undermining benefits.

MEANWHILE... across the galaxy, at Universities, TAFEs and High Schools, in the community and on the streets, the Rebel Alliance are going to strike back.

WE DEMAND... PUBLICLY FUNDED, ACCESSIBLE EDUCATION -

*Student Strike Back*

*Stop the youth allowance.  
Fight for a living income.*

Cuts to the amount of journals that the library receives and the cuts in staff to assist students in the library. The destruction can be felt at the Performing Arts library where the opening hours and number of staff have been slashed dramatically

The University's 'Headstart' program, which is an elitist scheme where the smart but very rich pay to start their uni education early and the smart and poor still suffer on the sidelines with no sign of equity in the future and none of the chances that the rich get.

The senior management of the University will not publicly commit to a position on

threshold to a measly 74% of the average annual wage.

These evil rulers presumed that students wouldn't notice if they hit them with more fees for lecture notes and tapes, assessment of prior learning, internet access, library usage and car parking.

FURTHER, Emperor Howard and his cronies on the Death Star, Costello the Hutt and Darth Vanstone

(wouldn't Vanstone the Hutt be better? - The Eds) thought that

they could slash the income of students and the unemployed- introducing surveillance mechanisms like the 'dole diary', threatening unemployed people with humiliating 'work for the dole' schemes; cutting off or reducing AUSTUDY payments for thousands of students by rais-

Education for all, from kindergarten to university and TAFE.

NO UPFRONT FEES OR HECS -

Fees mean only the rich can participate in education.

STOP THE COMMON YOUTH ALLOWANCE -

The CYA will increase youth poverty and drive down workers wages and conditions.

AUSTUDY/ABSTUDY FOR ALL STUDENTS -

Reduce the age of independence from 25 to 18, and end the means test.

A LIVING INCOME FOR ALL- NO WORK FOR THE DOLE SCHEME -

We demand a living income for all. No meaningless and humiliating 'work' for the dole.

National Day Of Action, 12 Noon-Barr  
Smith Lawns. 12.30-Victoria Square.



**Cyclo**  
 Director: Tran Anh Hung  
 Cast: Le Van Loc, Tony Leung Chiu Wai, Tran Nu Yen Khe  
 21st Century Video

This second feature by Vietnamese director Tran Anh Hung is a dazzling and audacious piece of work. He has created, with the help of Benoit Delhomme (director of photography), a film with amazing and memorable imagery of modern day Ho Chi Minh City, capturing the essence of the people, their struggle and the weariness with almost dreamlike quality.

'Cyclo' is a bicycle taxi, a form of transport that is common in Vietnam. For one such driver, known only as Cyclo in the film, life is a struggle, waking up early and working till dusk to support his two sisters and grandfather. But when he is robbed of his means of survival, Cyclo (Le Van Loc) is forced to turn to a life of crime with a street crime gang led by its moody leader, known as The Poet (Tony Leung). Unknown to him, The Poet is also pimping his elder sister (Tran Nu Yen Khe) without realising they are from the same family. The film charts the gradual loss of innocence for all characters, the desperate attempt to retrieve it and its rediscovery through many sacrifices.

This is a sobering film, filled with excellent performances by every member of the cast. It may not be an 'entertaining' film (and at times, it can be plain incoherent) but you will see no other film which is so honest and compelling.

Ching Yee Ng

**Fear**  
 CIC Video  
 Starring: Mark Wahlberg, Reese Witherspoon

There is nothing to fear but *Fear* itself. Actually that's not true, because with *Fear*, there is nothing to be afraid of. They may want you to think so (the promo catchcry being "together forever, or else") but when it comes to the crunch, Mark Wahlberg is about as intimidating as kitten on acid, delivering most of his psycho-

niac-sociopath babble through clenched teeth. Mark Wahlberg plays David, a charming, smooth talking young man with no past who works his way into Nicole's (Reese Witherspoon) family, earning their trust with his boy next door-cum-boy scout demeanour. However, old David refuses to leave the family alone after Nicole breaks off the relationship.

The old formula of psycho terrorising suburbia American family seemed to have failed in this case. You can't help but feel that most of the characters were two-dimensional, although nearly all the actors were quite competent. Obviously, the script wasn't treated with importance either: "you're not dancing" "I know" ... long pause.. "you're not dancing either, how come?". In the end, *Fear* comes across as superficial and in fact laughable at its attempt, but if you can put up with this, then get scared.

Ching Yee Ng

**Independence Day**  
 Director: Roland Emmerich  
 Starring: Will Smith, Bill Pullman, Jeff Goldblum, Mary McDonnell, Randy Quaid  
 20th Century Fox

Aaaarggggh!! Quite possibly the most painful, "biggest ever, blockbuster, champion, history-making" B-movie of all time. When advertising first appeared in early 1995 for this movie, abbreviated to "ID4", I wondered what the first three were - now I know why they didn't make them! It would be all too easy to pull the absolute shit from underneath this film, it's riddled with it, but instead I'll delve into some positive aspects.

It's style is quite similar to the classic goodies-vs-aliens films of the 1950's and 60's: all about American patriotism and saving the world (from a possible sequel). I have the distinct impression I would

Coming up on SBS...

## EAT CARPET

**Auteur TV Begins Saturday 5th, April following the Cult Movie**

Over the next thirteen weeks Eat Carpet will be presenting a series of short films from the early works of some of the major international directors, including people like Jane Campion, David Lynch, Peter Greenaway, Ingmar Bergman, Mike Leigh, Martin Scorsese and Krystof Kieslowski..

According to SBS, "Auteur" is a French term, coined by the critic Andrew Sarris in the early 1960's to name the theory which states that the director is the "author" of a film. So, if film can be seen as art then the director must be the person who gives it its distinctive qualities. Whether you agree with this or not the thing that makes these films interesting to watch is that we can often see in them ideas and characters that are developed in the directors' later works.

Although I am sure that some will be better than others, all the films are fairly short so there's no need to feel too committed.

have enjoyed it more were I American, but the special effects and witty one-liners helped to make up for this.

In short, it is up to an air force pilot (Will Smith as "Hiller"), a wacky scientist (Jeff Goldblum with the best performance of the film), the President (Bill Pullman), a drunken crop-duster (Randy Quaid) and anyone else who hasn't been nuked, in fairly convincing city fireballs, to save us all. This includes Goldblum's love interest (his jilted wife), a short lived Harry Connick Jr, and another shorter-lived special appearance by "Dara" of *Star Trek* fame playing a stereotyped government scientist.

The carnage scenes of cities and the White House etc. are quite good as special effects go but considering *Star Wars* was made 20 years earlier and is superior in every respect, the movie was a bit of a letdown; even more so on the small screen. Will Smith, who plays the main character, either shits you or makes the film more bearable, with his wisecracks (note the desert scene).

ID4 is the biggest sci-fi film for a few years, and grossed more than US\$798 million (whatever) since July last year, mostly due to its heavy advertising to pull people in. If you don't mind American propaganda, this isn't such a bad film if you have to watch a video, otherwise turn to some of the other latest re-

leases with your money. In terms of entertainment alone, you will scrape in with your money's worth with this good-guys-win epic.

Jonathon Cartwright

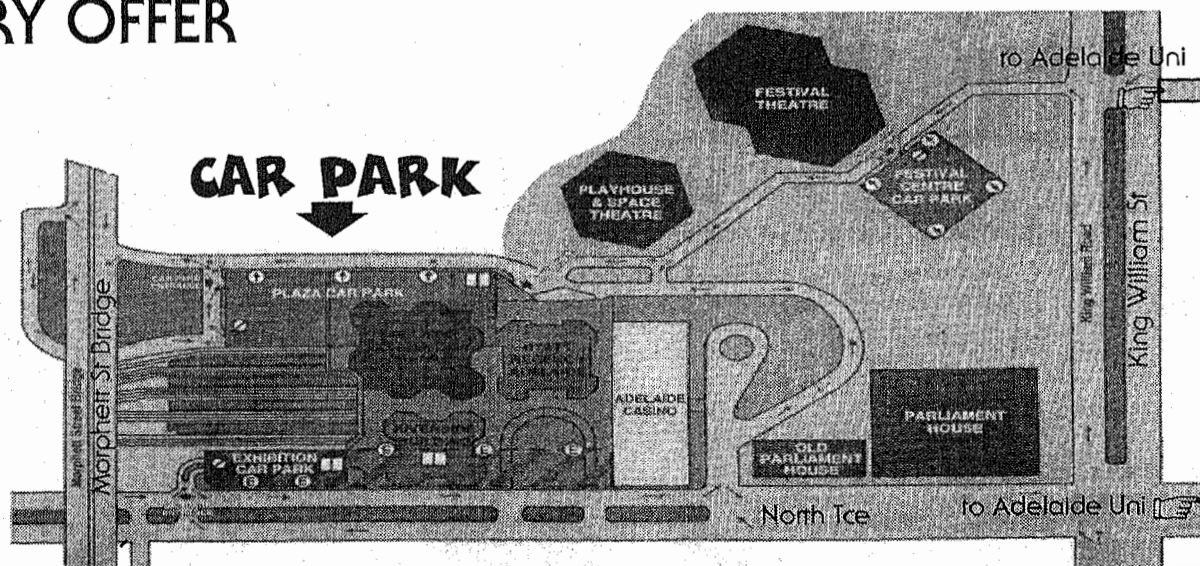
## SPECIAL INTRODUCTORY OFFER

# \$2 ONLY

PARKING AT PLAZA CAR PARK  
 (SEE MAP)

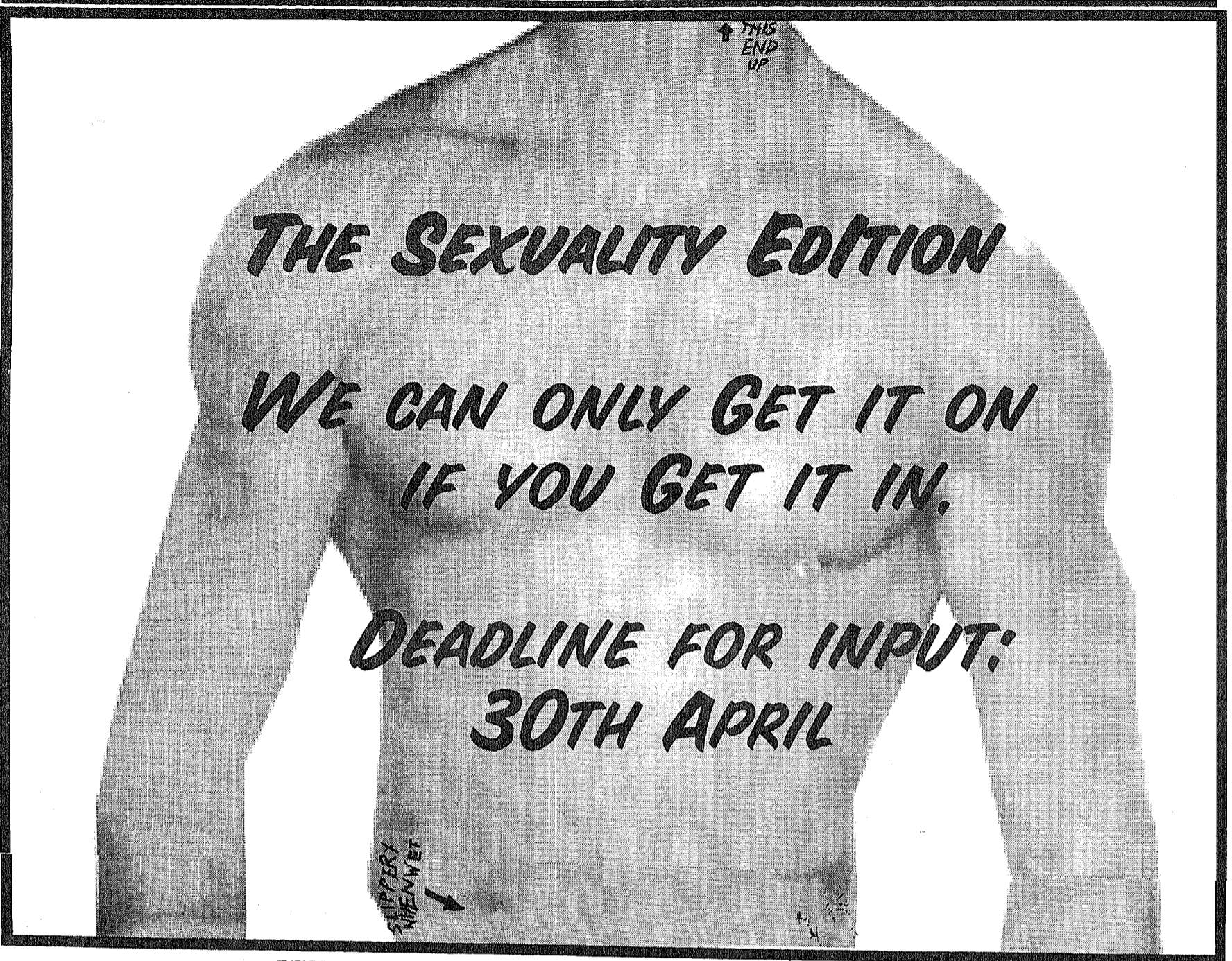
For any continuous 12 hour period until Wednesday 30th April  
 Valid for both students and staff  
 Please show your student card or AU staff ID pass to qualify for this special promotion.

OPEN 24 HOURS - 7 DAYS





**CONTRIBUTE!**



## **CLUBS COLUMN**

### **ARCHITECTURE STUDENTS**

Association AGM  
3rd April 1997  
1pm, The Forum  
School of Architecture  
The Le Corbusier / Coopers Ale competition will be drawn at the AGM - entry details ASA Library  
Exeter Balcony Night 31st March for members and visiting interstate Arch. students. Architecture students interested in the new national architecture students' association, or just a beer, are very welcome.  
Nova Film night with Uni of SA architecture students Friday 11 April. Cheap. Details ASA Library.

#### **FREE!**

Free friends  
Free fun & funkiness  
Free the animals!  
Students for Animal Liberation meet next Wednesday at 12.15 on the Barr Smith Lawns.

### **BRITISH COMEDY CLUB**

The inaugural meeting of the British Comedy Club will take place 4pm in

the Margaret Murray Room, level 5 of the Union Building, on Wednesday March 26. This is a new club starting up, so if you're a fan of Monty Python, Yes Minister and any other British comedies, please come along, and join in the fun. Don't be shy!! If you can't make it, drop into the Clubs Association and leave your details so we can contact you.

### **ADELAIDE UNIV. DEMOCRAT CLUB**

AGM  
1.10pm Thursday March 27th  
Irene Wilson Room (opposite UniBar), Level 5 Union Building  
FREE BEER for club members.

### **MOUNTAIN CLUB**

What are you doing on the holidays? If you wish to wander in the wilderness, canoe down creeks, climb up cliffs, clamber in caves, cycle through the countryside, run in a rogaine or embark upon other exciting expeditions, come along to the MOUNTAIN CLUB TRIPS MEETING this Wednesday March 26, at 7.30pm in the North Dining Room

to plan trips for Easter and the mid-semester break, or meet us for a dinner beforehand at 6pm in the Equinox.

### **THE FRENCH CLUB IS BACK!**

...contrary to vicious rumours circulating during o-week the French club is still alive having merely experienced a gentle decline toward the end of last year BUT the Adelaide University French Club has recently been serviced and is back on the road! If you are feeling a little culturally disadvantaged & fancy learning more yuppie wine & cheese terms than you can poke a crusty baguette at then now is your chance!

A social club by definition, members of the French club, do not have to speak French, nor is it a requirement that you learn, we merely request that you join our merry band to drink much cheap (& not so cheap) plonk. Our 1997 is jam-packed full of exciting cultural & gourmet events including

• The one & only celebrity inter-club basketball game

• French Film Fest

• Bastille Day excess (of course...)  
AND

the long awaited return of the extremely talented French Club players in our (as yet anonymous) 1997 Production - coming to you with SUBTITLES (we hope!)

ALL THIS & MORE

for information on membership & how you can be involved contact:  
2DN (Yes a real person!): (08) 82233997, or on-line: hepworth@student.adelaide.edu.au

### **UNIVERSITY OF ADELAIDE (POLISH) SCOUTING CLUB**

IGM @ 3.00 on 24th March in Canon Poole Room, Level 5 Union Building.

All welcome - come and ask what we can do for you!

For further info phone Chris on 0414 833 685

PS: You may but need not be a member of any scouting organisation - all welcome!



# SOMETHING YOU NEVER KNEW ABOUT YOURSELF

I bet you're itching to know what it is aren't you? I bet some of you out there are just hoping that it will have something to do with your superior intelligence - after all you're at university. Or possibly it will regard your innovative and creative talents. Maybe it's got to do with that latent social heavyweight that is about to emerge in you. No that's not it. I know what it is - its the lurking earning ability you've got. What a crock. You don't have any of the above - do you know why?

Well maybe its because you're still learning, experimenting. You have plenty of time. After all you're still at university aren't you? That's right relax, have fun. Gratify yourself. You deserve a break - you've made it to university - undergrad, 2nd year, 3rd year, postgrad excreta, excreta. Sit back and enjoy the fruits of your labour. Retire on it. Feel free. Do exactly the same as everyone else at this university - and every other university for that matter has done. Get your degree, get a job earn your money and perpetuate. What's the phrase? - Oh - eat drink and procreate. Do the Al Bundy thing - white trash isn't so bad anyway.

Now for the part you've all been waiting for - that is if you've bothered to read this far. You and everyone else in this institution are the elite of society. The Creme de la Creme. Some of you know it. I see you. You have that look in your eye. You also talk and think. The pity however is that you will end up eating drinking and procreating. I know I will. I'll tell you why. One word: Reality. Picture it - you get out of uni with that marvellous expensive piece of unrecycled paper - framed if you have the cash. You land the perfect job - the one you always wanted or some of you will get some other job, or the doll - whatever - the point is you start paying off HECS. You also have to pay for food, pay the bills, pay off debts incurred whilst studying. You'll also get sick of paying rent. You'll get a home loan and start paying it off. Why not throw in a car loan, or leasing fees for that BMW.

Wait I can feel it coming on - yes that emerging counter argument: You're probably thinking that's what I'll be doing when I work. That's why I'm at university to be able to do in the future what I want to do now. I'm going to be the best damn so and so there is. Well wake up. If the stress of finding/earning enough money to pay for everything you need to survive isn't enough, there's more. How about that dogmatic boss you'll have - refuting everything you propose to do. Or that arsehole/bitch who will do anything to stop you from doing what you want to do because he/she wants that recognition. Or the difficulties you'll have getting up that hierarchy so you can earn more money. Or the myriad of organisational problems you'll face with getting your own business or organisation off the ground and running smoothly. The list goes on - you will

not, I repeat you will not get around it.

I hope by now you are thinking "is he getting anywhere with this? Why is this overly cynical abusive person saying this?" I'll tell you why. You are one of the elite of society. Right now. As soon as you hit the real world you become a nobody in the rat race. A cog in the chain playing out whatever role you choose or are forced to fill. Enjoy elitism while it lasts. No sorry don't enjoy it - use it. You have the God given right to be an upstart. To be opinionated. To be innovative. To boldly go where no one has gone before. You're not here simply to acquire the skill of regurgitating information forked out to you by someone who has been giving the same lecture for 10 years. You're also not here just to drink beer, play sports and have sex. You are one of the chosen few to be given the opportunity to open your eyes and look at the world through educated glasses. Once you do this you have power. For the moment you don't have to act on it - as soon as you act on it you begin to fill a role. Just use it and use it like no one else has.

Lets try some examples. The republic debate. What is the issue? Frankly I don't think it has much to do with yes or no. What I see it as, is an opportunity. The Australian Constitution like all other constitutions (written or unwritten) has problems. It has been realised that we are being ruled by someone in England who has nothing to do with us. She has every legal right to say yes or no to any of the laws passed in parliament. Whether she will actually exercise that right successfully is another matter, but the point is, is that it's possible. Moreover the point is there is a flaw in the Constitution. Now the possible solutions given have been: Ignore it (which broadly covers the monarchists or loyalists) or replace the Queen/King (via the Governor General) with an elected or appointed "Head of State" (which broadly covers the Republicans - or so called Radicals). This annoys me. Both of these positions are nothing new. *They are both tried methods of solving a constitutional problem. Take the Republican position. It's been tried. Look at America. Bill Clinton in all his idealistic rhetoric cannot govern properly because (at least in the past) he has got to be re elected. Effective government is unpopular in the short term but not in the long term.*

What's my point? You - being a member of the Elite should be coming up with solution or position number three; "Something other than what everyone else is supporting". Use your innovation, intelligence and skills to boldly go where no one has ever thought of on this issue. There has got to be more solutions.

I'm on a role here so here goes another example. Pauline Hanson. I truly believe she was once a member of the elite and is now acting on it. Just picture it she's

flogging away in that fish and chip shop of hers, her mind is festering with Xenophobic ideas. She's thinking hard going "all my friends have lost their jobs". I can't employ them - there is only one deep fry here - and I have plenty of salt. She looks up and she sees an immigrant with a job asking if they have any calamari. After she kindly explains that they only have squid rings dipped in batter, an Aboriginal walks in - who gets more from the doll than her friends. That Aboriginal doesn't want salt on her chips. She wonders why. After that she comes up with an idea: "lets stop immigration so my friends can get their jobs back, and lets stop giving the Aboriginals' the dole so the rest of my friends can get more money". Then she thinks I know I'll do it, I'll go to Parliament and do exactly that. She is now a laughing stock and doing irreparable damage to the country. The point is that she was once a member of the elite. She came up with an idea to solve a problem. It's irrelevant that the idea or solution was seriously flawed. Also it's important to note that she ceased to be a member of the elite when she decided to go to parliament. At that moment she had a goal and tried to pursue it in reality.

We being the university elite are somewhat different. We consider our ideas before we act on them because when we act on our ideas, reality hits - and there is no turning back. Have you noticed something? Everyone is a member of the elite at some time - everyone gets the chance to bask in overextended ego boundaries. It's just that our elite - the University elite are in the business of changing the world. Think about that. Once you have been trained in your field, you know a hell of a lot more than the regular Joe. You can come up with informed ideas and solutions. These are the things that have the potential to change the world. Pauline Hanson merely f!@#s it up for the rest of us.

I have one more example for the stayers. Education and the Amanda Vanstone problem. Have any of you reckoned that Amanda Vanstone is not actually the problem? Do any of you remember the rallies we had to stop up front fees? The absolute shite we get from the Federal government is part of a growing trend. We - the intellectual elite are not going to get it easy any more. Some of us will. Those who have the money. Sooner or later we will have to pay - out of our own pockets for the chance to be elite. What will probably happen is that people with the luck to have the money to pay for university fees will be the elite and the rest of us will wallow in ignorance and misguided solutions to the worlds' problems. But I think we have enough brains to find other sources of funding other than the federal government. Come on stretch those egotistical muscles of yours. You can do it. I'll give you hints. Ever heard of decentralisation? Broadly speaking its got to do with the reduction

in centralisation and hopefully the redistribution of power, money, information - excreta, excreta through other channels. Take the Australian government, they taxed a lot out of the masses and spent money on things like universities and police forces and social security. For what ever reason, this tendency is reversing. We're not going to get the cash from the government any more. But they aren't the only ones with money to burn. The philosophy was, I believe, that the government was making an investment in the people when they funded education. So why can't someone else invest? I'm sure some mining company would invest in the education of the masses if they thought one in 50 of those educated would find a more profitable method of mining. Or maybe Greenpeace would invest if they thought 1 person in 500 would find a viable energy solution to nuclear power. To drag the point a little, I'm positive the good citizens of Australia would invest if they thought someone could find a solution to crime, drugs and poverty rather than fork it out to some quasi democratic government who failed to find these solutions. Governments have been trying for thousands of years to solve the above problems. They've got nowhere. Sometimes I wonder if they're actually trying to solve it.

Oh and by the way if you don't think the idea I've put down is any good or flawed - Great. Find another one but for God's sake don't jump on someone else's bandwagon because you haven't bothered to think of a viable alternative, that no one else has thought of. I don't profess to having any reasonable solutions but trust me guys and gals, I was trying to find them for a while and thought that one day I might just act on one of them. Then I hit reality. But for the moment I'm enjoying being elite. I like the fact that I can think and not have to worry about the consequences. I also really enjoy believing that I've actually discovered the solution to such and such a problem and that I could potentially change something. It's probably a really bad idea that would never work in practice or that it won't change anything. But you - and I, being members of the elite have the right to think. It's not happening any more, and if you in your collective delusion believe that I'm wrong and that in fact you are innovative and self indulgent then where are all these new and untried ideas that are supposed to be coming out of this university. You're putting all your effort into winning someone else's argument. What's wrong with that? Well you're just practising to be exactly the same as everyone else. If you wait until you're ready - you'll find you've already begun perpetuating - and yes regurgitating or probably regretting.

Serge



## "No man is an island entire of itself..."

Fiona Sproles

Interview with Lawrence Johnston.

LIFE by Lawrence Johnston (Eternity), centres on the fear, anger, relations, assumptions, constructions and loves of HIV positive men placed in the segregated T2 section of a prison, specifically designed for Anti-body positive inmates. I saw this chilling, brilliant film, which left me drained and charged with questions and anger upon its conclusion. I was given the opportunity to interview its director, Lawrence Johnston, and started off by asking him if he found directing LIFE as draining an experience as watching it was for me.

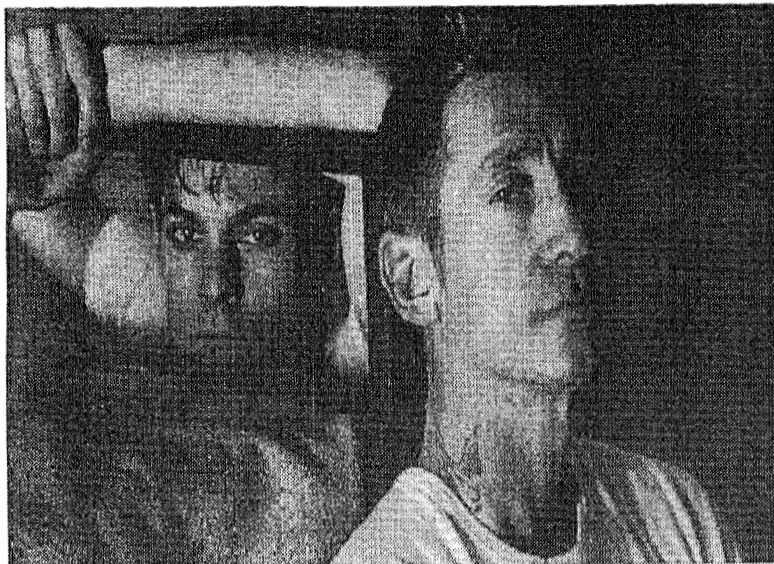
"Well, not completely, because you really have to be on the ball when making a film, and if you don't keep that focus up, then what you come to see at the end of the day doesn't have the power that it should have. We did it really quickly, we shot it in 15 days, and it was shot fairly cheaply, so we were on the hop. I actually had two weeks rehearsal with the actors, which was very intense, so that when it came to shooting we knew exactly what we were going for, otherwise we would have been mucking around, trying to find our pace. We had a fantastic cast, they were very supportive. It was terrific."

I found many themes in LIFE, one being that segregation of individuals within a society is not only inappropriate, but as a solution it is pointless and destructive. I asked Lawrence what themes he thought were the most prevalent and was there a particular one that he wanted to push to the audience?

"Well I guess, we wanted to discuss the whole issue of being Anti-body positive, and that that is not necessarily a death sentence. We wanted to incorporate that with the idea of being enclosed in a prison. This comes down to a subjective interpretation of the characters. You can have the education of what HIV is, and you can hold that knowledge, but that does not necessarily mean that you ever act on it in your life. So these characters feel that not only are they enclosed in prison, and separated from society, but their lives may also end early, but they could live for another 10 years or more. But the thing is we wanted to create that life boat situation, where they're all enclosed, as if they're in a pressure cooker hence all their emotions, thoughts, everything is heightened. We also wanted to look at the construction of heterosexual masculinity, how men relate to men, and how men relate to women in their lives, and how they can empower themselves through communication or hold themselves back. Which is evidenced by the Ralph and Jane relation-

ship, so I guess there were a number of agendas there really, at the end of it, it was more about exploring mortality."

To shoot a movie about men, you have to know some. However men and women change according to the environment into



which they are placed. So to study how the emotions and actions of men in prison, one must visit a prison....so that is exactly what Lawrence did. I asked him if any of his characters were based on the inmates of the prisons he visited (Pentridge and Long Bay).

"The film was based on the play, which had three characters. He (the playwright) and I got together and developed more characters. The character in the film, Snakey, was based on a real character. He was based on the first HIV inmate whose cell was taped up, all his clothes, everything was burnt. That story is basically verbatim, it was dramatised a little bit, but that's his story. John (the writer) had gone into Long Bay, and I went into Pentridge a couple of times with him, we also took some of the actors. I guess one of the things we had noticed was that, even though these men had committed crimes, some had committed murder, whatever crime they committed, it was at that time when they had committed it. Essentially they were like you and me, everyone wants and aspires to certain things, communication with friends and family, being part of a community. Even things like the appreciation of nature... there is a very romantic notion of the bush, however it's in the mind, it's not realist treatment of it."

Even from my own experience, I have found that a person's perception of life, and their priorities within their own, chop and change with meetings, events, con-

frontations and affairs. Everything that happens to you serves to mould the essential you: if an event or a person hits you (literally or metaphorically), then you could change overnight. I asked Lawrence if he had any post-production experiences that have changed his perceptions of LIFE, and would he make any changes now, if he could.

"I think sometimes I wouldn't mind making some of the scenes longer, in terms of maybe trying to include some more imagery, such as the scene where Des finds out that he is Anti body Positive in the film, maybe extrapolate on that. I mean it happens very quickly, it's meant to be a slap across the face. Suddenly you're here, suddenly you're

there. At the heart of it, we felt like we achieved what we wanted... we were really pleased at the end that we were able



to achieve what we did..."

Lawrence worked with a renowned and talented cast, I asked if this made the direction of LIFE smoother, or did the excess of creativity lead to conflict?

"No, because I told them what to do. We pretty much worked from our rehearsals and our script, a lot of humour was developed in rehearsals, like the scene where Des and Ralph 'get high' in their cell, that wasn't necessarily in the script. The tone was largely set by working the script, having a light hearted humour in the script is vastly different from performing it. Everybody really respected the script, because they thought that it was a strong script,

which confronted many issues. I think they kind of had a reverence for it, and I guess they had confidence in me, I also communicated with them. So, I was lucky, in that there wasn't anyone saying "You should be doing this" and "You should be doing this".

So how did the HIV community react to Lawrence's film, were they positive about it?

"Some people have, people who have been involved with the treatment in prisons, they thought it was really great. Some other people are not sure how to take it, I think because the AIDS community, primarily on the surface is the Gay community, and because the film isn't about Gay characters, even though there are a couple of characters who are Gay, or who are Prison Homosexuals, they're not sure how to take it. I think sometimes that they'd rather see a story about Gay men, we're trying to open up that stereotype. (We shot healthy men) because we didn't want to base it in a hospital, we didn't want to make a film where people were walking around and they were skinny and dying. We wanted to make a film that explored

the emotional and mental territory of being HIV. When you do look at the men in prison, they spend an enormous time working out. We wanted to build on that prison culture, where they do work out and look healthy, because if someone says they're HIV positive then everyone expects them to look sick. The way treatments are, people live longer now. We wanted them to question their perception of HIV."

Because LIFE was such an intense film, interviewing Lawrence turned out to be a challenge. This guy has talent, and his confidence in himself will ensure that we will see some more brilliant work from him in the future. In the meantime, he was a really nice guy, and his film is absolutely stunning, and numbing.



# Rodin: Miserable BUT Good

Auguste Rodin (1840- 1917) is widely acknowledged as the most significant sculptor of the nineteenth century and the originator of modernism in sculpture. And it just so happens that The Art Gallery of South Australia has the most significant collection of this genius in Australia

"There is no one painter, not even Courbet, Manet, Monet, Cézanne, Van Gogh, or Gauguin, who occupies quite the place in modern painting that Rodin claims in modern sculpture"<sup>1</sup>

Returning to the works of Renaissance sculptors Donatello and Michelangelo, Rodin produced works with a new kind of expressive realism. Exploration of religious motifs and the melodramatic enabled Rodin to propose figures possessing presence, energy and spontaneity. Rather than attempt to recreate the literal human form as his contemporaries and predecessors, Rodin, obsessed by the flow of movement and the impression of motion focussed upon the essence of the human structure.

Over twenty bronze sculptures by the great nineteenth century sculptor formulate the William Bowmore collection in the Art Gallery of South Australia. The Bowmore collection originated as a touring exhibition of some of Rodin's greatest works. Fortunately in 1996 the Art Gallery acquired the William Bowmore collection to display on permanent exhibition.

Perhaps the most impressive and significant works within the Gallery's collection are the three separate giant figures displayed in the new atrium. These works were eventually brought together to constitute the

masterwork *The Burghers of Calais*, 1884- 88. These sculptures are *Pierre de Wiessant*, c1886, (pictured), *Andrieus d'Andres draped*, c1886 and *Jacques de Wiessant draped*, c1886. Three other smaller studies exhibited in the European collection also trace the artist's development in this work. *The Burghers of Calais*, 1884- 88 details six free standing statues commemorating the fourteenth century townsmen who sacrificed themselves as hostages in order to lift an English siege of Calais.<sup>2</sup> The expressions upon the faces of these hostages indicates the complete and total submission detailed by their surrender.

One of the most striking features of the individual sculptures that eventually find themselves in *The Burghers of Calais*, 1884- 88 are the hands of the hostages. Either clutching their heads in despair or gesturing into the air, the hands seem disproportionately large. Perhaps in creation of these hands, Rodin is also paying homage to Michelangelo, whose dis-



proportionate representation of hands characterise the great work of *David*, 1501 - 04. *The Large Torso (of The Walking Man)* 1878

is also reminiscent of Michelangelo's *Captives*.

The collection also contains four studies for perhaps Rodin's greatest work - *The Gates of Hell*, 1880-1917. This work spawned perhaps Rodin's most famous and recognizable piece: *The Thinker*, 1880. Inspiration for 'The Gates' was found in the literary works of Danté and poetry of Baudelaire. 'The Gates' remains officially unfinished, as Rodin died before its completion. *The Three Shades*, 1880, exhibited on the stairs leading to the basement finds its final resting place as the crown of 'The Gates'.

Rodin undertook many drawings and plaster and clay models before embarking on the production of a major work. Such studies and pre-cursing sculptures comprise the major bulk of the Bowmore collection. These studies, valid forms of artistic expression in themselves, provide an insight into the process via which his works were generated. One such study possessed by the Art Gallery is that of the head of famous author Honoré de Balzac, in *Head of Balzac*, 1892- 93. This was later utilised for the mammoth standing caped sculpture *Monument to Balzac*, 1897- 98.

The Bowmore collection traces the artistic development of Rodin, from the more traditional studies for *The Burghers of Calais*, 1884- 88, and *The Gates of Hell*, 1880-1917, to the



distorted and almost violent *Iris Messenger of the Gods*, 1890- 91 and *Meditation (without arms)*, 1896- 97. In these later works the impression of movement is captured as a fleeting stop frame in time, or as a blurred action, too quick for the eye to capture, *Meditation (without arms)*, 1896- 97, observes Rodin moving into truly modern territory.

The face of utter helplessness and misery presents itself as a common theme in the work of Rodin. This may be exemplified by *Large Head of St John the Baptist*, 1878 (later used in *St John the Baptist Preaching*, 1878- 80) and *Head of Jean de Fiennes*, c 1886 (pictured). The eyes of 'Jean de Fiennes' seem to have been gouged out with reckless abandon, to be answered with a groan of torment.

So, if the rigours of study are getting to you already, drop into the Art Gallery of South Australia and visit some sculptures that are miserable all the time.

Martin Polkinghorne

<sup>1</sup> Arnason, H. H., *A History of Modern Art*, 3rd ed., London, Thames & Hudson, 1986, p89.

<sup>2</sup> Art Gallery of South Australia News - April/ May, 1996.





# Vox Populi

St Patrick's Day opened the week with a BANG! and turned our thoughts happily to all things green ..... green beer and it's inevitable subsequent green vomit..... green creatures.... green things.....

Question 1.

1. What's your favourite Green Thing?
2. As everyone's favourite green thing should be Kermit the Frog.....The pertinent question is did Kermit and Miss Piggy ever get it on?
3. Sing for us in your most resplendent voice your favourite Muppets or Sesame Street song.
4. If you were to wake up tomorrow and you were BRIGHT (like a light bulb) GREEN what would you do?

Alida:

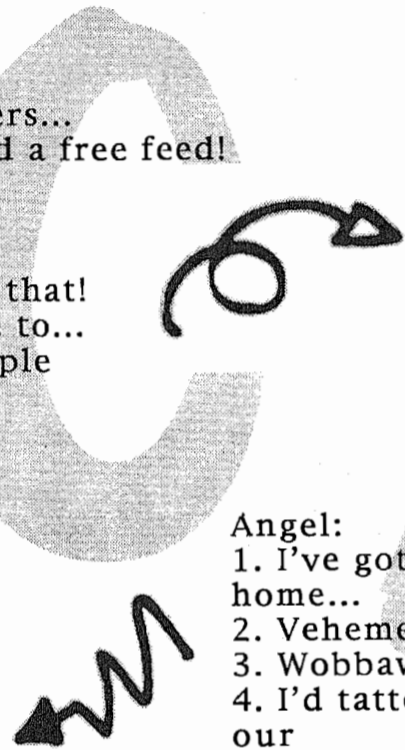
1. This growth in my fridge.....
2. Yes, definitely
3. One of these things is not like the others...
4. I'd come to the vego lunch and demand a free feed!

Nadia:

1. Snot
2. I think you're naive if you don't think that!
3. It's time to get things started, It's time to...
4. I'd complement my colouring with purple

Zoe:

1. Green....(Swoon...)
2. No, I don't think they did
3. My name is Zoe and I'm so proud.....  
(Star rendition of the week!)

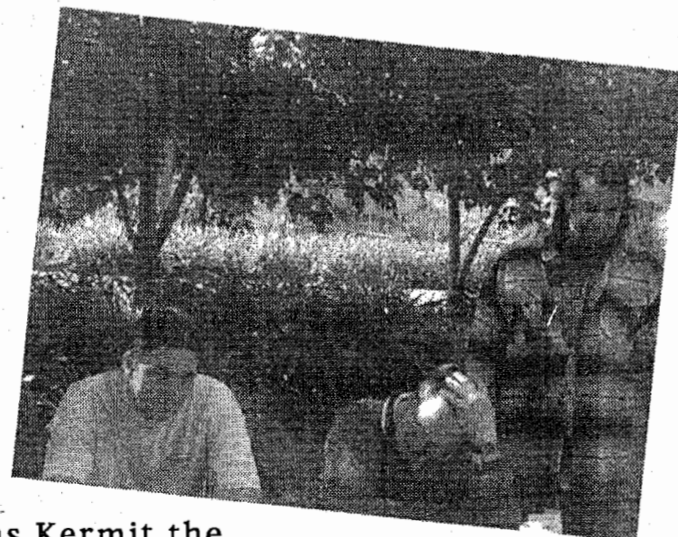


Angel:

1. I've got a really pretty green frock at home...
2. Vehement agreement....
3. Wobbawobbawobbawobbawooowoo...
4. I'd tattoo myself all over a different colour

Kate:

1. The trees
2. I think they did in one of the shows
3. Mnamana
4. I'd be green and proud!



Adrian:

1. A VB can
2. They were probably High school sweethearts
3. The theme song
4. Become a leprechaun

Thommo:

1. Kermit the Frog
2. Smelt like it
3. Macaroni
4. Stand in front of a primary school and say I was Kermit the frog... (We won't print why.....)

Matt:

1. Thommo, when he's wearing green
2. It was a scene reminiscent of KIDS.....
3. Mnamana
4. That's what I look like most Sunday mornings....



# Vox Populi

Dion:

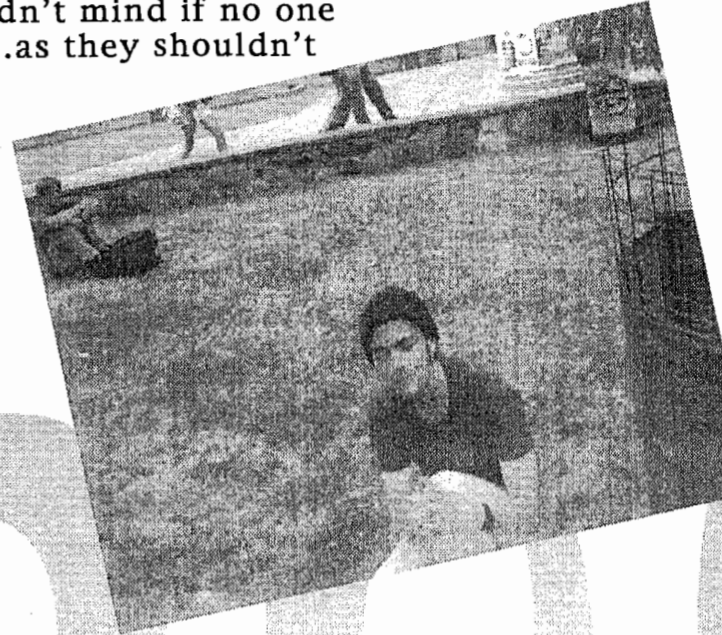
1. Trees
2. No, never
3. The Rainbow Connection
4. I wouldn't mind if no one else did...as they shouldn't

Steve:

1. My old car
2. Heaps of times...
3. The opening scene
4. I'd stay in bed

Mike:

1. Midori
2. They never did
3. It's not easy being green
4. Not come to Uni



Kylie:

1. Kermit the Frog
2. Not that I know of. She kept trying to kiss him though
3. ....decided that Zoe was having so much fun she'd leave her to it....
4. I'd jump in a pond

Anthony:

1. Spinach
2. No, I think Miss Piggy was saving herself for the right frog.
3. Bert and Ernie's song at the end of the request fest "It's time to pick up everything...."
4. I'd panic

Zoe:

1. Robin, his nephew
2. In one of the movies they did.
3. Follow, Follow, Follow....
4. I'd join the circus

Dale:

1. The grass
2. Behind closed doors. Miss Piggy just couldn't contain herself.
3. Mnamana
4. I'd take a Butter Menthol



# THE WAYWARD STUDENTS

HERE IS THE DRUNKEN PERSPECTIVE OF THE DIAMONDS' EXPERIENCE, FROM A MAN WE ALL KNOW AND LOVE. MR CUP. HE'S THE MAN WHO'S BEEN GOING TO DIAMONDS' SINCE IT BEGAN, GOES EVERY WEEK RAIN, HAIL AND IN SICKNESS...WE JUST HOPE THAT THE GIRL THAT HE WAS SNOGGING LAST WEEK HASN'T COME DOWN WITH ANYTHING!

Diamonds' nightclub. It is a name that sounds somewhat pretentious, but pretension is something that you are unlikely to find at Diamonds,

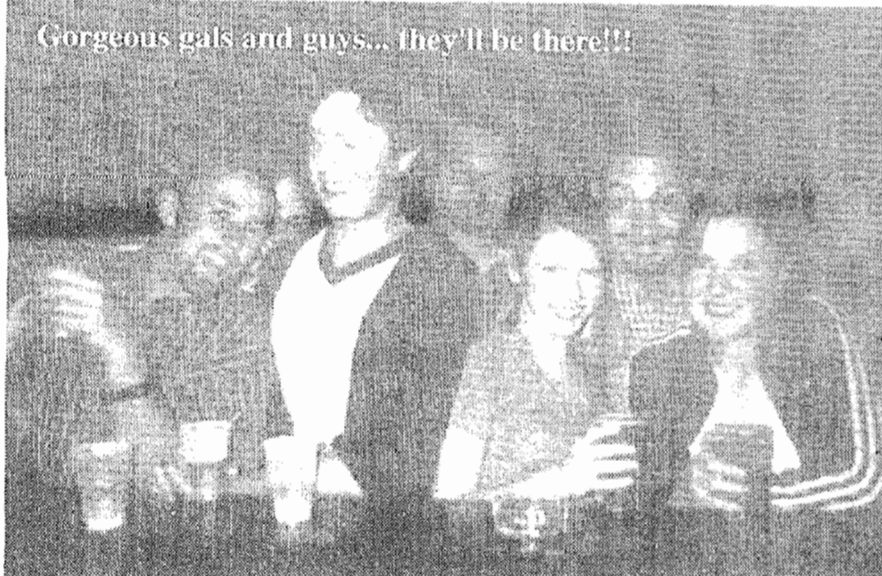
cents, along with other ridiculous drink specials, but more on that later. For those without a clue, Diamonds' nightclub (also known as "Diamonds" or just "50 cent beers") is on Light Square, the same venue as former clubs Reagenes, Club 69 and Venus. Venus, an infamous Uni and underage haunt was closed amongst other reasons, I believe, for questionable hygiene standards. Under new management, this is not a concern at Diamonds'. Wednesdays at Diamonds' is "Uni Rock" night. Beginning in July last year, this mid-weekly night of revelry has grown from a determined

*Well what an amazing week it has been here in "Wayward Land". With all of the excitement generated by the "Nefley Murder", which occurred last Saturday in our beau-ti-ful neig-bour-hood [our neighbourhood] we thought that nothing else bad could happen. And so it did. After the debacle with the white board; I have a little quote that applies to everyone that has ever put their foot in it. "Big mouth Strikes again, and I've got no right to take my place in the Human race...oh oh oh oh oh" [the oh's are optional] Just remember, you're not alone...what you've done may be bad, but eventually it'll work out. or else someone will come along and do something worse!! You can always live in hope. Anyway live on and fake it. P.S Does any one know if they kept the 'blooper' in the new digitally re-mastered Star wars? We were just wondering.*

jobs!); to a place where some people queue at the door before the eight o'clock opening to claim the few available tables. It is also a place where on a very busy night (despite conscientious bar staff) one can sometimes wait to get beers, due to the eager, fast inebriating crowd. But why wouldn't you wait when the beers are just 50 cents from 8 until 10.30pm and spirits just \$2.50. Recently a \$3 door charge was added, but really this means little as this equals the cost of two schooners at most other places (and the management had to make money at some stage!) The crowd seems to be

West End Draught in this case and it really is only 50 cents, perfect for the average student budget. Also evident is the number of people, namely girls in hot pants, who are clearly moving onto Heaven or The Planet after Diamonds' closes, this being any time between 12 or 1am. This is clearly not too late if you do have uni the next day (although your head may not agree). The music at Diamonds' is difficult to explain. It is often in the Heaven "Time-warp" mode (ie "YMCA" and the ever-thrashed "Tainted Love"); but ranges to the Barnsey and AC/DC at times, providing an amusing sight of maggotted revellers dancing

predominantly Uni students, and head-banging. But regardless of whether any of this is your type of music: THE BEER



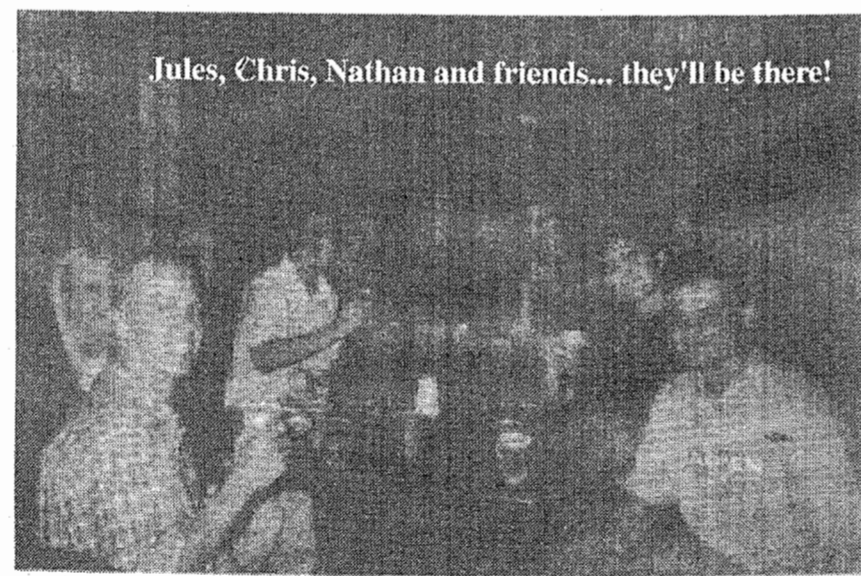
Gorgeous gals and guys... they'll be there!!!

[Thank God!] What you will find however is cheap beer, the cheapest in town at just 50 cents! Yes! That's right, 50

bunch of engie students, myself and a couple of gals who now work at Diamonds (after making drunken requests for



YOU KNOW WHY IT IS HERE IN THE CORNER

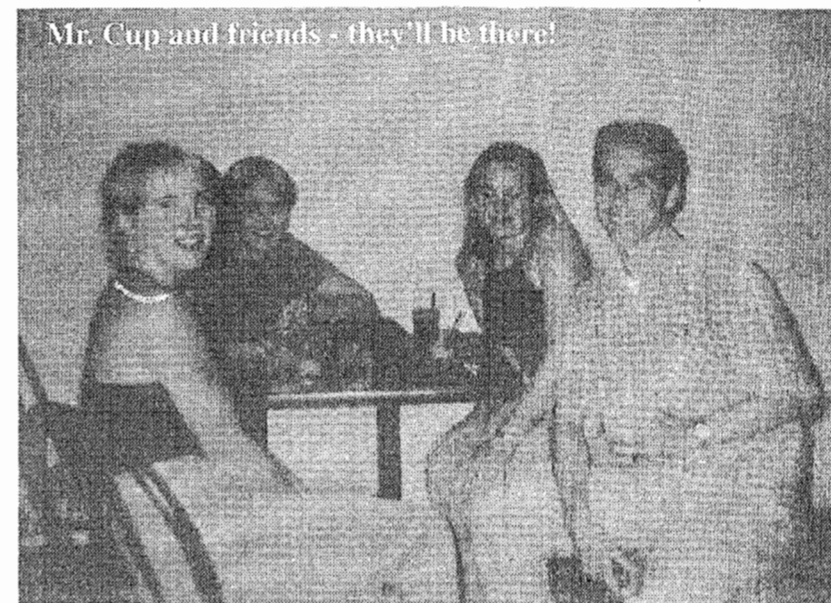


Jules, Chris, Nathan and friends... they'll be there!

IS JUST 50 CENTS!! (Did I mention that?) My one real criticism of Diamonds' is the sometimes lengthy waits for beer. My handy hint is to buy as many as you can and stockpile them on your table. Hopefully another keg can be tapped to the unused upstairs bar to lessen the congestion and waiting, but then again I am sure that Vinnie and Aleks don't

rather than a place to go. Engineers & Diamonds', graduated or studying. A great combination!" Lee

"Tacky, formerly underground, now commercialised - plenty of atmosphere, but one must ask; how much can you enjoy a smoke-filled room of crass, loud drunkards?! I'll



Mr. Cup and friends - they'll be there!

want to stretch out the patients (patrons) at the end of the night. All in all Diamonds' is a worthy experience and I'm sure that you can manage to tape the X Files (or listen to Pablo Fanques Fair, Student Radio 5UV 10.00pm Wednesdays...a cheap plug for friends I know!!!) and make your presence felt! With all of those 50 cent beers I have one important message to leave you with. "Drive and you're a bloody idiot!" Mr Cup.

definitely be back!" Kathryn.

### Diamond's Nightclub (Wednesday 50 cent beers)

Okay it's a Wednesday night, you've had enough of study and need to get out of the house. You think to yourself "Gee...I would love a beer (or

### Comments from drunken revellers:

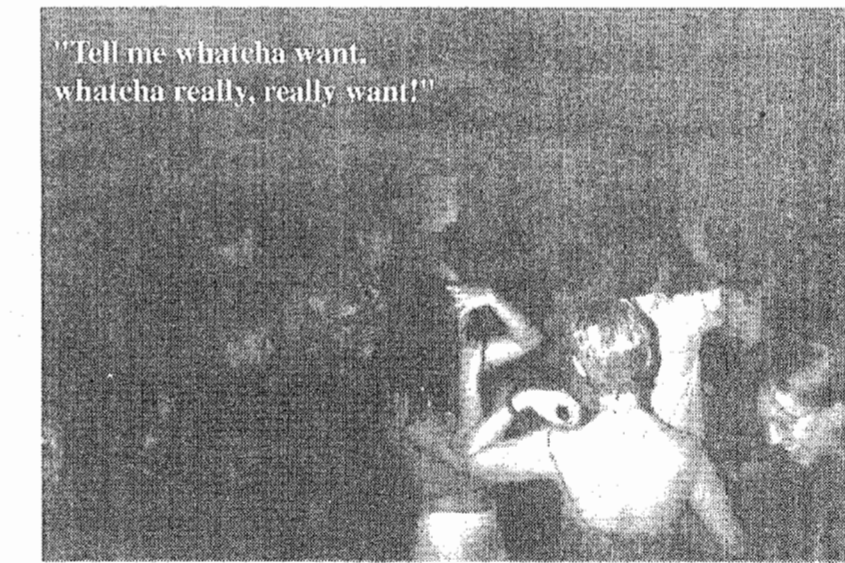
"Diamonds' is fantastic, I would recommend it even though I am really drunk! Fantastic!"

"Diamonds', sensational, you can't go wrong with the beer prices. Good choice of music and great babes. What more could you want?"

"Been there, done that, too drunk to give a fuck! But you've got to love it as always!" Jono the Dancing Queen

"It's really cool that it is apoodiable [affordable?] for students!"

"Diamonds': the place where 50 cent beers live on. I've been at Diamonds' when there have been 20 and 200 people. No matter what, a top night is had by all. Wednesday night at Diamonds', ours now a religion



"Tell me whatcha want, whatcha really, really want!"

many) but I only have a handful of change". Well, your best bet is to head into

the city (Light Square to be exact) to a place we personally recommend - Diamonds' Nightclub. Although pretty popular already, with its regulars, there still seems to be people who don't know about it. In the words of Ben Lee: "how can that be?" Although small in size when looking from the road, you won't have trouble finding this club - people are lining up/hanging out the front, way before 8pm, when the doors open. You will be greeted by the friendly staff at the door, as we were last Wednesday (and will surely be again this Wednesday and the Wednesday after that, and that...) Why are so many people eager to get in? Because Diamonds' is the home of the 50 cent beer.

Where: Diamonds' Nightclub, 69 Light Square.

When: Every Wednesday night from 8pm till around 12am.

Interior: 2 levels (opens depending on crowds). Crazy coloured lights on the dancefloor. Pool tables upstairs. Be quick to grab a chair, or else you may

find yourself sitting on the floor.

Music: Pleasing to those who love The Proclaimers, Barnsey (ugh!) and the Spice Girls. Personal highlights include dancing to the Beatles, Madness, New Order and Blur. Graham is the DJ, and if you ask nicely, he will play your requests. Be Natalie's best friend and ask for some Style Council, or be Kerryn's and ask for some David Bowie or Beatles.

Crowd: A range of people, most seem to be Uni students (because we know most of them) although occasionally there is a drunken idiot or three, but what else is new? Apart from that the kids are generally friendly; you'll have a great night. Punters usually start dancing after the drink specials end, although a few brave souls usually take to the floor before this.

Guy/Girl ratio: Around 6:1 at the start of the night, but soon evens out more a bit later on.

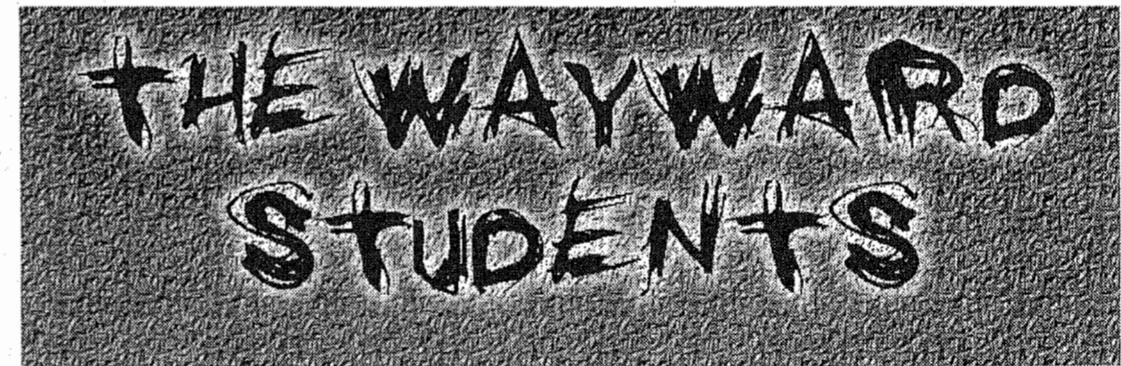
Chances of pulling: Even if you don't want to.

Door Charge: \$3.00 (remember to have your ID with you or you won't be let in)

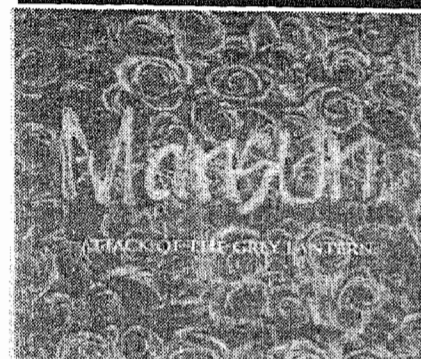
Security Staff: Tough, but friendly.

Glassy's: Fabulous

Bar Staff: refer to above answer. Be sure to give Aleks and Vinnie a big "hi and hello there". Kerryn & Nat







**Attack of the Grey Lantern**  
Mansun  
(EMI)

Mansun have come along to reassure you that English pop is as big, melodramatic, melodic, heartbreakingly stupid and gloriously ambitious as it ever was. The press suggest this album is a foil to Radiohead's *The Bends* (careful now) and Mansun are the new Smiths (watch your mouth!)...well, they're a bit right both ways.

Mansun are singer/writer Paul Draper's band, and they pump out his grandiose visions of naked vicars, isolated depressives, Victorian melodramatics and psychedelic stupidity with feverish enthusiasm and skill (this is a debut album, cor!). "The Chad Who Loved Me" is orchestral hugeness over pop heaven, "Stripper Vicar" is so catchy it hurts, "Wide Open Space" is softly depressing, and "Mansun's Only Love Song" is psychedelic and quite excellent, really. They plagiarise the Beatles shamelessly (but who doesn't?) on "Taxloss", are wierd as hell on "Disgusting", and blend the Stone Roses and Suede on "She Makes My Nose Bleed".

The sound is the thing here: big, diverse and kidney-busting melodic. Acres of Suede melodrama (although *Dog Man Star* is still better), the driving forces of Stone Roses (or Kula Shaker) and moments of glam, punk, early Bowie, late-60s acid madness, synth-pop and Burt Bacharach. Blimey.

The weak points, if this matters, are that the words can be a tad stupid, but as they say on the hidden track at the end of "Dark Mavis": "the lyrics aren't supposed to mean that much" (well alright then), some songs run on too long (that's psychedelia for you), and Draper has claimed this is a concept album, but ignore him on that one. *Attack of the Grey Lantern* is all over you before you can fight back, and after 5 minutes why would you want to?

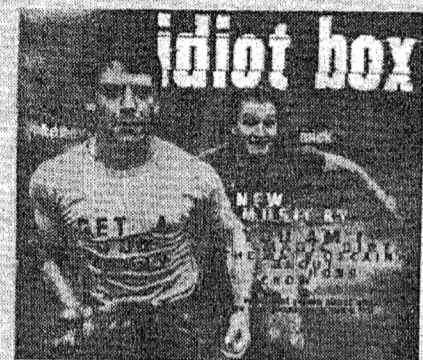
Paul Lobban.

**Idiot Box Soundtrack**  
(rooArt/BMG)

This compilation CD came to me with the recommendation that it had six previously unreleased You Am I tracks on it. Okay this made it to good point number two on my list. The first? The fact that this soundtrack consists entirely of Australian band material: Hoss, Magic Dirt, Snout, and for Adelaide flavor The Mark of Cain.

The songs are nicely broken up with pieces of dialogue from the film (obviously of the same name - appearing now!) which can be very humorous I call to mind the 'Pub Poem' "You are

an idiot; You are a bitch; You bore me to tears; I'm going to the pub." Although these excerpts may also appear to be a little bewildering if you haven't



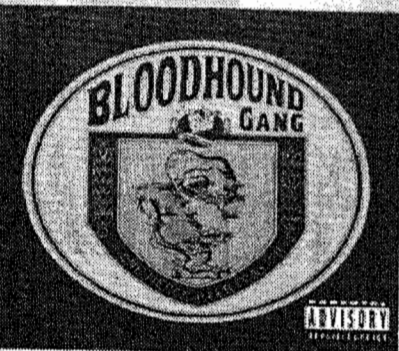
seen the film.

Another nice thing about the arrangement of the tunes on this CD is that, apart from You Am I on tracks 1 and 2, no two songs from the same band appear next to each other. This leaves the subtle taste of a few EP's stuck together in a mish-mash kind of way.

A couple of the tracks that immediately stick out in my mind are the 'Idiot Box ones (I, II & III) with Tim Roger's marvelous crooning voice, Magic Dirt's touching instrumental 'My Pal' and the lovingly, lovely 'Love in Motion' by Snout. And, if you want to rock hard (which of course you do!!) I can highly recommend a brief jump around to Hoss' 'The Bullshit Never Ends' and 'Hindsight' by The Mark of Cain.

The point is that this CD is a compilation of reminders of a) what Australian music is, and b) the wonderful songs that drove many feelings during the movie

Susie Bate



**One Fierce Beer Coaster**  
Bloodhound Gang  
(Republic/Geffen)

A deliberately disposable collection of tunes, the Bloodhound Gang's new album (originally released by Republic Records and now re-released by Geffen, sans a couple of tracks) isn't going to change anybody's life for the better. Extremely and irritatingly American, filled with inane and immature gags, this is exactly the sort of thing JJ eats up big-time (and you can bet every prat in the country will be wetting their pants to get Michael Tunn to play it). Charmless stuff where the only good music has been sampled from other people (including a healthy chunk of first single 'Fire Water Burn'), this is supposed to be funny. Unfortunately, the jokes are all in the titles ('Kiss Me Where It Smells Funny', 'I Wish I was Queer So I Could Get Chicks'), and there's not much else here to split your sides with mirth. Furthermore, most joke songs need to stay short to avoid boring the listener.

whereas the Bloodhound Gang (under the leadership of chief nerd Jimmy Pop Ali) regularly stretch their tracks out far beyond boredom point.

If you're intrigued by the Yank equivalent of The Vaughans ('Who Farted?', one of the world's most wearisomely unfunny songs) then this is the disk for you. All this band is likely to do is annoy a lot of sensible people - and, unlike with punk, that's not a recommendation.

James Morrison



**Further Inflight Entertainment**  
Various (compiled by Karminsky Experience Inc)  
(Decca/Polygram)

*Further Inflight Entertainment*, the second in this series (no prizes for knowing the name of the first) is composed of late 60s to late 70s easy-listening rather than "pure lounge." As a result, the music is cheesier and more wrong than many lounge compilations-but in all the right ways of course.

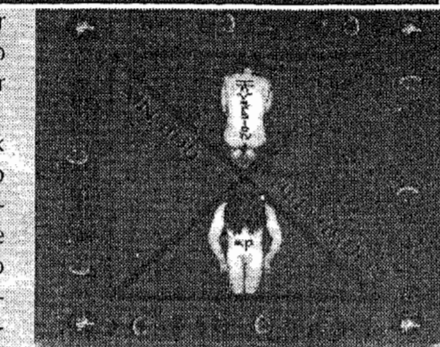
Both *Inflights* have a strong "world" twist to them. Example, BB, as the Frenchies call Brigitte Bardot, features on both *Inflight* and *Further Inflight*. *Further* gives us "Je Danse Donc Je Suis" (I Dance Therefore I Am) a song that adds to BB's "Tu Veux, Tu Veux Pas" (You Want, You Don't Want [that is the question]) on *Inflight*. Those who criticise BB's current politics are obviously unaware of the strong philosophical underpinnings of her world view. Yeah, sure! Seriously though, despite her suspect politics today, her unfortunate refusal to change her hairstyle or clothes style in 30 years, and the fact that she can't sing for nuts, her songs on the *Inflights* are great, cheesy, easy-listening Entertainment with a capital E. *Further Inflight* also gives us two songs from Bombay, India off the Hindi film soundtrack of *Shalimar*. These two tracks demonstrate what a country that makes more films than Hollywood can come up with when it trawls through western culture's detritus like: "One Two Cha Cha Cha" and "Baby Let's Dance." Add to this "Sunshine Superman" with a sitar on it (done in London by Big Jim Sullivan), a particularly spaced-out version of the 2001 film theme music, a couple of great electronic samples of Don Sebesky's work which celebrate the advent of stereo and the electronic "new" sound of the period, and a collection of other very listenable oddities from around the world, and you have one swinging aural trip-grab a ticket, its safer than drugs kids.

Alice in Wonderland



**Epiphany: The Best of Chaka Khan, Volume One.**  
(Warner)

Slick.



**Sin Dog Jellyroll**  
Inversion EP  
(Murmur)

Here's an EP to make you salivate. And - what bliss - from a band that's Adelaide-born. The thing about Sin Dog Jellyroll is that they really don't sound like anybody else. OK, at times Julius sounds a bit like RATM's Zack de la Rocha (just with more reverb and FX, plus a greater range of intensity) but there's no doubt that SDJ are doing their own zany-crazy thing all the way and (\*\*k the general consuming public. Now that's what I like to see ...

*Inversion EP* showcases four ear-assaulting gems, with kooky-cool instrumentals and brilliantly nasty drums. It kicks off with "Scream 2 Above" - gritty bass line, electronic bleeps and Julius crooning in angst-ridden yells and whispers. "Arjuna's Ear" is a little more laid-back, sexy with a spooky feel. "Unnamer (Starvo)" is fast, rock-driven and typical of SDJ's live sound - with Julius shouting barely-intelligible insults (or whatever) over a loud, crunchy guitar line. Last track "Inversion Maker" is one of those mesmerising, drawn-out, long-suffering, ongoing, oh-will-it-ever-end rock dirges - with spooky, unsettling chopping-changing rhythms (another SDJ trademark). And there's a whole lot of hidden garbage on the end that coagulates in a kind of slapdash artistic post-modern melting-pot mishmash ... I like it, actually ...

If the songs have any connecting factor it's just that they all sound kind of ... well ... violent. Almost as if SDJ have been locked up together in a tiny little room for weeks upon end and they're all steadily going completely mad. I guess I could complain that Julius's vocals are so obscure that his words often get lost amidst a blur of FX and hype - but in many ways this is the music's whole charm. What can I say? SDJ are crazy, completely off-the-wall and compulsively addictive ... just the way I like it ...

With classic covers like "Ain't No Body", "Everywhere", "Night in Tunisia" and "Never Miss the Water", this album from long time favourite, Chaka Khan is a nice 'sum up' of all our favourite 80's music.

While listening to this CD I was reminded of some classic seedy bar-room scenes from tacky 80's films, where boy meets girl, ad nauseam. But this is a pleasant mix of music that I have come to love, and if you love Chaka Khan, then this album will not disappoint you.

If you like a mixture of music, including live, studio, pop, jazz and blues with a touch of 'The Bodyguard' ("I'm every Woman" incidentally sung a lot better than Whitney Houston), then this album will not disappoint you.

All round, this album is a nice blend, with great songs for bopping around the house to.

K.J.



**Play Games**  
Dog Eat Dog  
Roadrunner Records

'Check Check One Two on the Boomshot,

Here's the One on the Gun on the Street Spot,

Little Boyz in the Hood, Far From L.A.,

Got the Heat on the Street,

Now They're Ready to Play and play they do!

Dog eat Dog's latest offering *Play Games* is a development of their signature style, blending elements of hip-hop, metal, ska and reggae. From the top, this album rocks along, and with a few guest appearances (Ronnie James Dio and the Wu Tang's RZA on the same album?! this is a very solid release. 'ISMS', the first single, is a kind of rap-meets-rock thing. It's driving horns and pretty catchy chorus make this track a bit of a singalongathon.

The album's opener 'Bulletproof' is pretty cool, sort of Beastie Boys meets Fishbone sound, with deglorified guns and the violence associated with their use.

'Rocky' is unashamedly influenced by... (insert name of any current Californian punk rock band), and with the unique D.E.D. sound, it rocks.

The living track on this album is without doubt 'Step Right In'. The RZA helps out on vocals and production of this one, hard Wu Tang style... cool.

The album weaves its way through different styles smoothly, keeping my interest throughout.

D.E.D. won the 1995 European MTV awards "Breakthrough of the Year", beating out Alanis Morissette, Weezer & Portishead. This album shows why. If you like your music hard, funky,

all live - no sampling, big guitars, rhyming vocals, punk rock meets hip-hop meets metal meets reggae meets cool, then check this out . I am glad I did.

Namda



**Ginuwine ... the Bachelor.**  
Ginuwine.  
550 Music/Epic.

With a title like that you can't expect more than a self-indulgent, self-gratifying, masturbatory album of egotism. And yes, these adjectives are all applicable to Ginuwine's debut. What the fuck does he mean by "... the Bachelor" anyway? Is he the definitive bachelor? Has he always been a bachelor? Maybe he's remained a bachelor because he is a sad lonely git. With a name like Ginuwine it's hard to be genuine, but this "artist" almost does it. If it wasn't for the poxy crap like "Tell Me Do U Wanna" making you think "No, I don't", then it's C'mon ride my "Pony". Yes, this clown is responsible for that sassy piece of MMM filth.

The problem with this album is that the music is quite excellent. What appears to be a waste of everyone's time turns out to be a classy piece of evolutionary New Jack Swing. "Only When Ur Lonely" (Ur isn't an ancient Sumerian city - it means "your") and "I'll Do Anything/I'm Sorry" are pearls that would sit comfortably in the crown of Stevie Wonder the Great. From this point on Ginuwine (I still can't stand the name) turns down the pretentious sex image and turns up the soul. "Ginuwine 4 Ur Mind" sounds like an utterly crap name for a song, hence you must be expecting crap music. Instead it turns out to be a thoughtful and trancy piece of soul.

From here on the album just gets better and better and I thought that I had been duped; I'd gotten it all wrong. Then, at the end, a saviour. One of those bloody five tracks of nothing so that you can wait in silence for the "mysterious" hidden track. It was great when Nirvana did it in 1992, but now it's just bloody irritating. This album is well worth a listen, especially for the cover of Prince's "When Doves Cry". Ginuw(h)ine almost comes across as a complete prat, but he saves his reputation with dynamic and interesting tracks. So try to forget him as "the Bachelor", and try to think of him as your younger cousin.

Anthony Paxton ... the Reviewer

**Freaky**  
MN8  
(Sony)

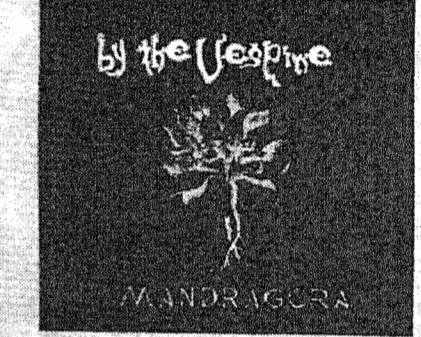
Cool! These guys fall somewhere between Michael Jackson and Boyz II Men.

The lyrics are basically predictable but the notes are suave, sensual, seemingly sensible and satisfying.

Another Up: Automatic (murmur).

If you are looking for easy going music with soul and funky grooving rhythms, then this is the album for you!

swamp-rock' and, having limited exposure to this area of the music scene I would have to take their word for it. Mandragora is officially the 9-track, digitally remastered, debut release by



**By the Vespine**  
MANDRAGORA

this former Adelaide band. And with all the official business out of the way let's concentrate on the important stuff: the music. As soon as I pressed "play" on the CD player the music seemed to take off, and I mean literally take off! I've always liked the sounds instruments make when you gradually increase their pitch, and this little effect scored huge brownie points from me.

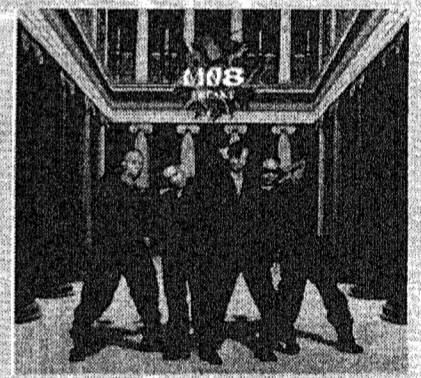
From 'Eye Spy' (a so-called simple children's game) to 'Angst but No Angst' (a so-called adult game of contradiction) the music seems to exhibit a fine combination of unique rhythmic ideas, clever lyric establishment and enjoyable melodic experiment. Why, it makes me want to break out of the 'gothic two-step' and do some real(?) dancing!

Sadly By the Vespine are no longer together but they have left us with an original and refreshing piece of Adelaide art.

So, as I drown my sorrows with the soul-pitching 'Whisky Song' playing in the background I will remember these things: maybe they'll reform (who knows!!) and in the meantime let's listen to some "Music to levitate to".

Hmmm... now where have I heard that word before.

Susie Bate



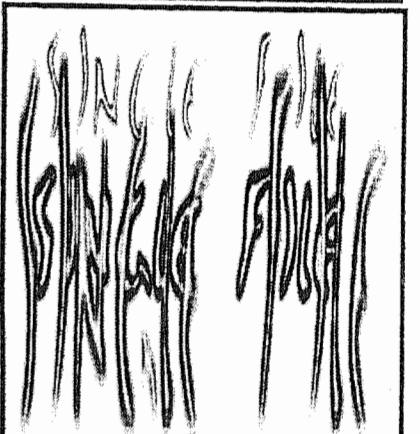
**Fu-Gee-La: Fugees**  
(Polygram)

Essentially this CD simply showcases the many and varied mixes of "Fu-Gee-La". The Goldie remix is by far the most entraining. An unexpected treasure was "A Change is Gonna Come". With sounds reminiscent of Negro Spirituals this piece subtly exudes a 90's subdued mannerism in a delightful way. Truly worth hearing. (Mark Smith)

I am Awake: Rail (white). When greeted with the word "Now I'm in love with you, it's going somewhere" you can't help feeling a little warm and fuzzy inside! Although Rail's new single is yet another 'boy-meets-girl' experience it is one with a touch of honesty and a huge slice of maturity. This EP has become extremely radio-friendly - now I know why! (S.B)

Another Up: Automatic (murmur).

Australian power-pop (Indie) rock band with another wicked but not radio friendly enough ace song. Would kick-ass live and sound much like Rash (?). (Ian E Lau)



**Ebony and Ivory: Helen Razer & Indira Naidoo** (EMI) Well, it's truly awful, apart from the appalling McCartney schmaltz factor, but that isn't the point. With proceeds going to the Koori Radio Service, this single is an act of solidarity much more than it is a musical event. Like all novelty singles you'll hate it after 2 listens, but you will have done something to show your support for the cause, however indirectly. (PABLO)

**Don't Fear the Reaper: The Muttonbirds** (EMI) Oddly uncatchy cover song from (usually) under-rated NZ band, but probably likely to be their biggest hit, thanks to its association with fellow Kiwi Peter Jackson's latest movie, *The Frighteners*. B-Side (and former single) 'The Heater' is far superior. (JRSM)

**Girl From Mars: Ash** (Mushroom) Re-released debut Australian single from the successful Irish trio, and a fine piece of pop it is too. The sort of people who are fans enough to be buying this the second time around are likely to have already taped Ash's JJJ Live at the Wireless appearance off the radio, but if not then four tracks from it appear here. (JRSM)

**Falling in Love: Aerosmith** (Sony). "Falling in Love" is a very catchy piece, featuring the thick musical texture for which Aerosmith are famous. The forthcoming release "Nine Lives" from which this piece comes should be worth hearing. (M.S)

**Fu-Gee-La: Fugees** (Polygram). Essentially this CD simply showcases the many and varied mixes of "Fu-Gee-La". The Goldie remix is by far the most entraining. An unexpected treasure was "A Change is Gonna Come". With sounds reminiscent of Negro Spirituals this piece subtly exudes a 90's subdued mannerism in a delightful way. Truly worth hearing. (Mark Smith)

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Australian power-pop (Indie) rock band with another wicked but not radio friendly enough ace song. Would kick-ass live and sound much like Rash (?). (Ian E Lau)



# Music

## Mock Up, Scale Down Super Friendz (Murderecords)

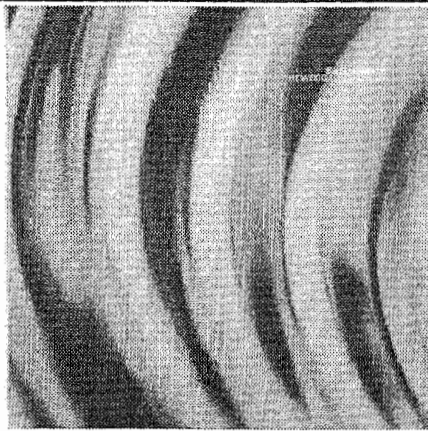
At some time in your life an album will come along that will make you reconsider whatever else you've been listening to all this time. It will challenge you fundamentally, shake your aural world to its roots. It will seem to sum up in ten or twelve songs the zeitgeist of your life and your generation.

While you're waiting for *that* one to come along you could do worse things than spend your time listening to the Super Friendz' *Mock Up, Scale Down*. A few years ago four guys from Halifax (the largest city in Nova Scotia, an island province of Canada, for the uninitiated) got together and started to write and play quirky, unassuming, user-friendly tunes. This, their first full-length album, was actually released in 1995, but only made its way to our shores late last year. Now with their new album's release pending (within weeks, I'm told), this seemed like a good time to consider the benefits of this premier offering.

What we have here is good, clean-cut guitar pop: unpretentious, crisp, and most of the time down-right cheerful. The lyrics are clever, the stories they tell universal; tales of teen angst ("10 lbs", "Undertow", "Come Clean") and childhood heroes ("Karate Man"). Think early Daisyheads, before they got all funky. Think punk-deprived Sebadoh. Think Cleopatra Wong with Y-chromosomes.

The bad news: the band are released on a local Canadian label, Murderecords, who don't have a distribution deal with any big league companies for Australia. The good news: the one record store in the entirety of this country is located right here in Adelaide - Big Star Records in Rundle St. Stop in, ask for a listen, and fast-forward to track 12, "Better Call" (a personal fave). It won't change your life, but it's a great way to kill a slice of afternoon.

J.D.



## The Wedding Present Saturnalia (Festival Records)

From the front cover of this CD and from the names on the back - such as '2,3,Go', '50s', 'Montreal' and 'Real Thing', I thought it was some kind of techno release but (luckily for them) not so. I'm not sure that comparing and contrasting this CD will do the band any form of justice but they do have a certain familiar sound, the kind of music that is fairly popular these days - where the singer is not especially vocally gifted but is singing to a pretty pumpy, 'excitey', fast type of music that is on the whole really good.

I do not intend to give the impression that this band partakes in a form of plagiarism, because it's not so blatant, and I do have to give them originality points for using the xylophone in some songs such as 'Venus'.

Most of the songs on this album are not the kind that you hear and instantly run to your CD player to press "repeat" for, but after a few listens you do feel (especially if you're lazy like me) not compelled to tamper with. None of these songs are that annoying either although 'Snake Eyes' and 'Hula Doll' do come close.

Despite its name, 'Skin Diving', along with 'Jet Girl' and one or two others do supersede the rest of the material but only slightly.

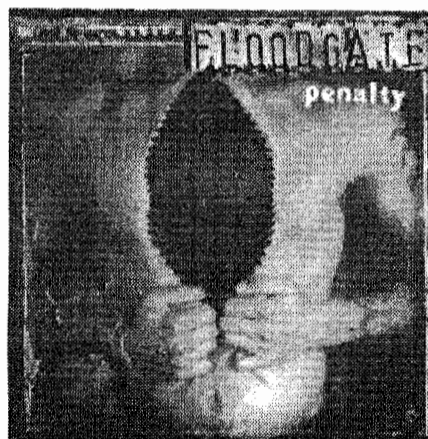
There is a bit of variety in the music but it took me a long time to locate - in general some songs take a long time to move faster - and every song is about love, love and (hey, again) love. But if you can put that out of your mind when listening or (heavens forbid) you actually like that, and if the CD was longer, then I would seriously consider buying it.

Banal Boy

## Penalty Floodgate (Roadrunner)

This is certainly one album you can read by its sleeve. While the front is a somewhat literal image of a man tearing his chest open, the picture of the band on the back says it all. It depicts four bored and/or angry men - obviously, someone just played them their new LP. The grinding guitar solos and moaning, screaming vocals of Kyle Thomas do little to set this apart from the multitude others just like it. Floodgate sound like a cross between Pearl Jam and Rollins Band but with none of the few redeeming features of either. Indeed the lyrics in the sleeve for "Feel you burn" state DO IT DO IT again and again instead of the actual words, a bit of a nod to Rollins (or maybe Nike). Track six, "Whole", is possibly the least of all evils with little singing and some interesting percussion, but even so is pretty dire. All in all Penalty is just a generic rock album with plenty of "yeah, yeah, yeah"s and more than enough fret-wanking. Low-brow.

Kane.



## Aftertaste Helmet (Interscope)

Helmet's last album, *Betty* was a little ripper, which makes the disappointment at hearing *Aftertaste* a bit more dispiriting. The lack of real stand-out tracks makes this album sound a bit too much like the adolescent photocopy of the "Helmet concept" that was Silverchair's last album. The major elements of Helmet's sound are retained - pounding drums, stop-start guitar assault and Page Hamilton's driving vocals - but the inventiveness that made *Betty* such a thumping release is missing.

"Pure" is a crunching opening to proceedings but "Renovation" and "Like I Care" just grind along. The lyrics range from the sarcastic to just conveniently disaffected (like the thump of "Driving Nowhere"), but a magic moment seems always just a song away. "Birth Defect" pounds along with a Mark of Cain feel to proceedings and rises above the monotonous rumble of the songs preceding it, "Broadcast Emotion" rides a wave of nastiness, "It's Easy To Get Bored" proves itself right, "Diet Aftertaste" is full of bile and "Harmless" is held back from a full assault by an awkward vocal delivery. The album pounds its way toward the final track, "Crisis King" which wraps things up in a stropy, but by now pretty familiar fashion. This album is OK, but it suffers from an overkill of the one idea. I know that Helmet are committed to shredding their instruments in the name of brain pulping rock, but they seem to have lost some innovation in amongst all the percussion and guitar buzz. High volume and straight ahead, no doubt about it, but always just missing the mark. Bummer.

Paul Lobban

People who like Toni Braxton

People with taste



**Volumes of Vitriol**  
**Various Artists**  
**(MCA)**

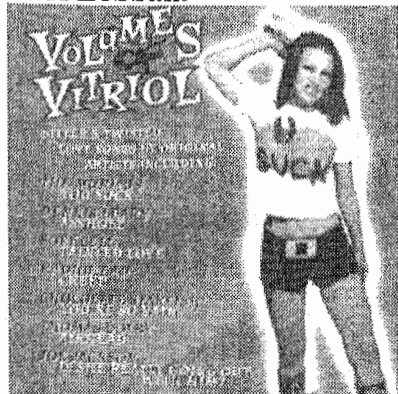
There are a lot of things this world needs, but a haphazard collection of "bitter and twisted love songs", mostly culled from the eighties, is probably not one of them. Why does this exist? It is juvenile, half-hearted, patchy (to make an understatement so huge it becomes an overstatement), and yet I didn't totally hate it. I felt sorry for it, but I didn't hate it.

The eighties contingent consists of Lene Lovich's "New Toy", Soft Cell's "Tainted Love" (what a surprise), Adam Ant's "Goody Two Shoes" (which might be stupid but is endearing), the sterile "Airhead" from Thomas Dolby (remember him?), Joe Jackson's MOR "Is She Really Going Out With Him?", the leatherbound banality of Transvision Vamp's "Tell That Girl To Shut Up", "I Know What Boys Like" from the Waitresses (which I am actually quite glad I have on disc now, something about filling holes left by my childhood, I think) and "Wide Boy" from *Nick Kershaw!* My adolescence was traumatic enough without being reminded of this.

What else...? Radiohead's "Creep" seems embarrassed to be there, "Asshole" is still boring, as is Ronnie Jordan's "The Jackyl" (excuse my Jazz allergy), the Murmur's "You Suck" was always a thin excuse for a song built around the word "fuck" (ooh, naughty) and why oh bloody why are the Chocolate Starfish even a memory of a shadow of a bad idea gone horribly wrong?! Oh, and they sing "You're So Vain". They sure are.

Someone somewhere needs a damn good pantsing for letting this come to fruition...and yet, like all things tawdry and forlorn, it has a pathetic charm you could almost warm to. Almost.

**Paul Lobban.**

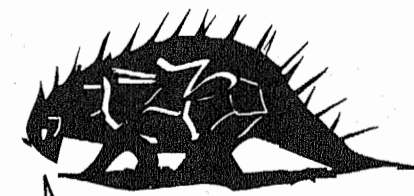


**Skeleton Key**  
**Skeleton Key**  
**(Motel Records)**

According to the flyer I was given, Skeleton Key are the next up-and-comers on the American dark-grunge scene. As usual, Australia has never heard of them. They've been performing with the likes of Morphine, Boss Hog and The Jesus Lizard but have yet to break into the Adelaide music stores. Actually, Skeleton Key sound a lot more interesting than their mainstream counterparts. Their antique equipment and Rick Lee's scrap-metal percussion gives them a grimy, industrial feel; while their rotating microphone (three of the band members alternate vocals) takes away the irritating seriousness from which most grunge bands suffer. The tracks themselves span a nice mix of musical style. "The World's Most Famous Undertaker" has definite echoes of Soundgarden, while "Nod Off" (highlight of the EP) grooves more like a Burrundi/Bluegrass fusion piece. "Solitaire" sounds just a bit like Nirvana doing Morphine at an underground venue. "You Might Drown" is a beautifully malicious (?) ballad with dark and velvety vocals. "Hoboerotica" picks up the funk of the first track with a looser, improvised feel (actually a jam in progress). "The Spreading Stain" (you just can't get away from the human condition...) is musically less imaginative than the other tracks, but it also has the best lyrics on the album.

Finally, it all comes in a groovy, cardboard package. Quite cool if you like that sort of thing.

**David Bloustien**



Return of the **On Dit** space filler!

**Wednesday at Producers:**

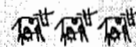
Baterz (from the band *The Bedridden*) is playing with his sister - musically of course - Juliet (of the *Lighthouse Keepers*) on Wednesday March 26 at *The Producers*



**Share a Budd for Easter**

*Budd* (Melbournites of the overdriven, densely figured bass, heavy riffage kind) are returning to Adelaide for four shows over the Easter weekend. Catch them at Flinders Univer-

sity (with Pangaea and Testeagles) on the 27/3, Sat 29/3 at Adelaide University Cloisters (with Silverchair, Pangaea, rash, Sin Dog Jellyroll, Bloodsucking Freaks and Mono) and Sun 30/3 at the Crown and Anchor (with Fuel and Kranktus). And you thought the only buds you'd see this Easter were the chocolate kind! (huh? - The Eds)



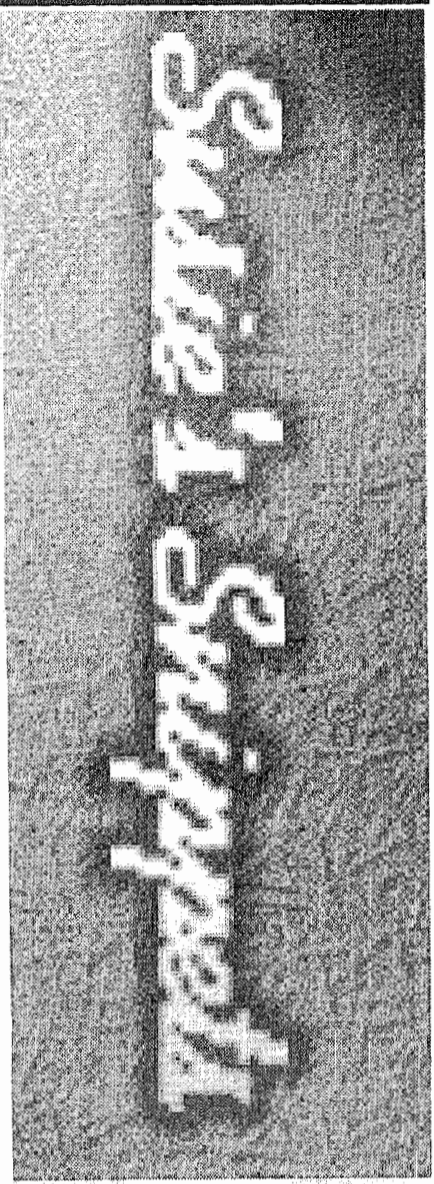
**Lunch Hour Concerts Galore!!!**

As well as the delightful Elder Con Friday Concerts music buffs can now enjoy refined music on Wednesdays from 12pm. The 1997 Autumn Series has already commenced at The Pilgrim Church (12 Flinders St, Adelaide) and the cost is \$3 adults/\$1 concession.



And?

Happy Easter Everybody!!





Look out Adelaide, here they come. As you read this Cactus Child will be on their way over here from Sydney, BYROAD, to indulge us in their unique mix of funk/jazz, pop rock, folk. Yes they are now signed to Grudge records through Universal Music (along with the likes of Def FX and Grinspoon), but that does not mean they are spared the long hours of dodging the 'roos and boredom spent speeding across the Hay Plain in a van. But don't worry, as the band have developed other interests to occupy their time on such trips. As lead singer Gemma Deacon admits, there is plenty of talk about sex. "The last time we went to Adelaide we wrote an erotic novel in the van called *The Nape of her Neck*." Expect to see it in a book store near you soon!

The band will be here to promote their re-packaged album *diaphonEs* (see review this issue) and celebrate their signing. *diaphonEs* is a Goddess the band concocted for the title track of the album and is symbolised by the image on the front cover, which was taken from a photo Ian Shadwell (the guitarist) took in Turkey of a stone carving inside a cave. Gemma is quick to point out however, that "it doesn't necessarily act as a central theme for the album but it was just that we liked that song and the name and the word and the idea so we just worked on that image."

The album contains a diverse range of music with some interesting lyrics and I asked Gemma what she meant by the words in "Fish". "Fish is about two things mainly. It's about the nightclub scene in Sydney and how fucked it is, how shallow it is and fickle. It's about how trendy kinda cool Bondi has become with the mobile phone and cafe invasion and how the surfie scene has kind of actually yuppiefied itself recently, it's kind of broken into a

broader market so to be seen wearing Mambo and Hot Tuna surfie gear is cool, even though you're a yuppie."

As for the live band scene in Sydney Gemma says "it's great but not as good as it could be due to the lack of inbetween size places to play and really bad licensing laws and sound rule problems. It costs hundreds of thousands of dollars to get a liquor license unless you're a place that serves food and so they have to kinda pretend they serve food and it just doesn't really work. So it's hard for bands that are just starting out, because there aren't really that many places to play." Sound familiar?

The album was actually recorded a year ago now, over quite a long period of time and in a number of studios which Gemma admits was a battle of wills between herself and producer, Craig Portails, at times. "I felt that I was surrounded by blokes that just didn't understand because I'm

a girl. They're just different and they're just always going to think from that blokey Guitar is Penis thing.(laughs)"

As for being a woman in the "boy dominated" music industry Gemma

thinks "...in some ways it's probably easier being a girl because I'm

less hung up about the testosterone driven energy in rock and

occasionally you do come across a sexist dickhead but it's no

worse than what you have with in normal life... And

one thing about Universal actually, is that there's a lot of really strong women

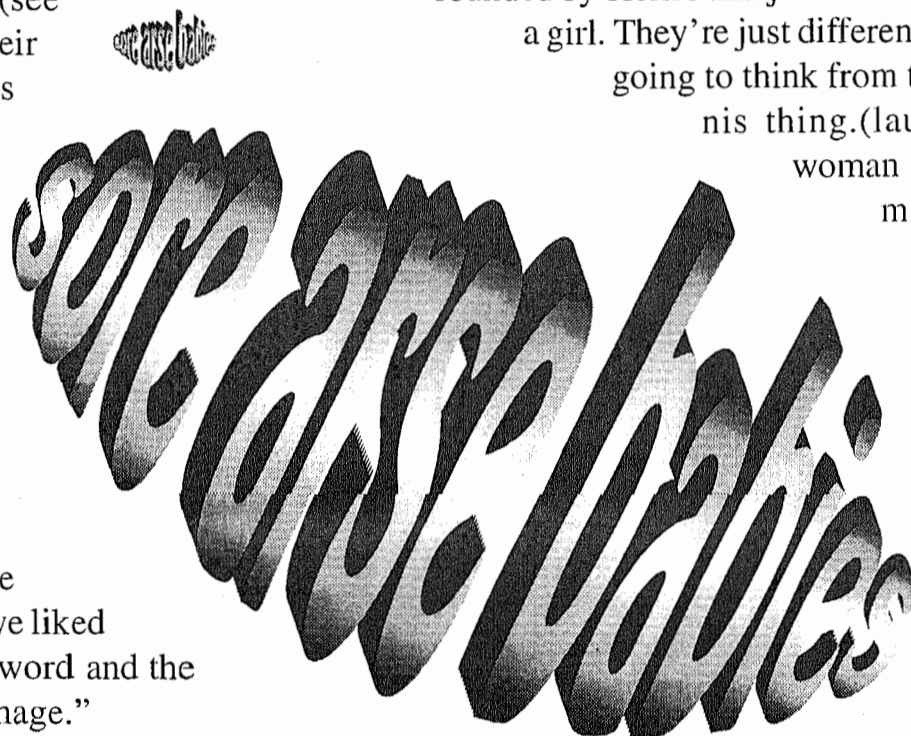
working in that company and so there's no way that they'll present me as some bimbo chick thing that you see all the time."

They've come a long way since their self-funded debut EP sold 2000!(heaps for an indie band) copies and the future is looking up for CACTUS CHILD. With interest from a radio station in Italy, Universal is looking to release the album in America and plans for a new album to be released late this year. 1997 should be a big year for the funksters.

As Gemma puts it "I'm looking forward to doing fun things in fun places and Adelaide's a great place to start."

CACTUS CHILD play Flinders Uni on Weds afternoon(March 26) Adelaide Uni on Thursday afternoon(March 27) and the Cargo Club later that night.

Andy Shink.



## HEAVEN TOP 10

1. Gimme Gimme: Whigfield
2. So In Love With You: Duke
3. Keep Pushing: Boris Dlugosch presents Boom
4. Sexy Eyes: Whigfield
5. Thinking Of You: Lisa Maxwell
6. Up To No Good: Porn Kings
7. 100%: Mary Kiani
8. Make The World Go Round: Sandy B.
9. Jellyhead: Crush
10. I Want Candy: Candy girls feat. Valerie Malcolm







# And the Ass Saw the Angel



For most of you out there, the following will probably fit in more with your perceptions of what an actor does pre-performance, ie. rehearsals. But remember that there is more than this. Read on and see how stressed James is really feeling, only one month before the show is about to begin...

## 'Brand 'X' Theatre Inc.

You begin rehearsals with a mixture of feelings, ranging from anticipation, excitement, to that ever present and paranoia. That, "I'm going to be spending a lot of intense time with you" kind of a feeling. Knowing that you will have to put your complete trust in someone else's ability to steer you from self indulgence and stupidity on stage. Hoping to God that the opportunity to perform this piece is not wasted and that the process is one of enjoyment and exploration. Rehearsals are where the production's business and organisation stops and where you are required to get vulnerable. "You'll be sick of the sight of me by the end of this you realise!?"

It can be frustrating at these early rehearsals because you have the image of what the character should look like, sound like and think like in your head, but you're still stuck on reading the script and getting familiar with the words. You keep wanting to say "Don't worry, I can do this better..." to the group after the horrific first viewing, as you know full well that, give or take a few weeks, you'll be ready to relax into it. But

that's what the rehearsal process is for, the time for getting familiar with your character and then allowing yourself to experiment with it. By analysing the script and understanding the characters journey of motivations, you can then allow your intuition to guide your emotions through that journey... blah... blah... blah.

Rehearsals took place in the Directors dining room, with the chairs and table pulled aside to make a small, but comfortable working space. We segmented the script into scenes and took a considerable amount of time discussing the reasons for the character saying this, and doing that. After a while our freshly printed "And the Ass Saw the Angel" scripts became like a postmodern visual art installation, with marks here and there, notes attached to this bit, large circles linking this thought with that, while the all important Laban and Stanislavsky notation filled in what was left of the white space on the page - the scribble page. It made us feel like we were really working... or were we just procrastinating."

We took publicity shots for the production with a big pair of

wings and some black curtains taped to Rachael's walls. We had a collection of bedroom reading lamps from our respective homes strategically positioned to give an



And the ass saw the angel

even light to the photographs. It is important to take care with the publicity material for a production, and make sure that the images produced are striking and useable for the conservative media. The idea was that if we had good images, we would have no trouble chasing an editorial along with it - and an editorial gets "bums on seats". While struggling to keep the household's cats out of the way, Naomi (the photographer) composed the shots by organising arms through the black curtains to hold the wings in position with my body. All the time I'm thinking "But what's my character!... WHAT'S MY CHARACTER!?"

When I was not being an angel I spent my days stuck in front of a computer screen typing letters to sponsors...Qantas (plug), Crown and Anchor (plug), Mindfields

(plug), innet (plug), on the phone pretending I'm someone else... (plug). As well as organising contracts with the Festival, Council, and our musician Terie in Melbourne. I was watching the budget, ringing the media, keeping printing, post and publicity deadlines whilst four nights a week I was in rehearsals at Rachael's till midnight. Slowly but surely things were starting to come together, Trina had the set designed while sourcing the appropriate materials for the stage, the poster had been printed and was ready for distribution, lighting, sound, audio-visual and venue had been hired - days melted into weeks and weeks into...

Terie arrived from Melbourne, and her presence gives us all a fresh energy boost. Her keenness to get working was reflected in her organisation of a Cellist to accompany her composition. The script was to have a score - providing a much needed atmosphere while subverting the text a little. Before we knew it though, we started getting letters from the festival reminding us that it was only one month away before opening. I suddenly realised the importance of learning the script before the performance and I spend hours getting the lines in the head. Luckily the text was



And the ass saw the angel

<http://www.festivals.on.net/takeover97>

## Take Over 97 Gig Guide

Australian Festival For Young People  
March 21-April 6

### Friday 21 March

- Liquid** - unlicensed dance party  
- The Circus Tent, Elder Park 7 pm - 12 midnight  
\$12 + b.f. at BASS, Central Station, Youthworks  
\$15 at the door.

### Saturday 22 March

- DJ Squat** Multimedia cultural crossover/party with satellite link to underground clubs in Milan & Bologna  
- The Circus Tent, Elder Park 9pm - 1am  
\$18/\$15 conc.
- Pablo Percusso** - brilliant percussion, hits of the '96 Fringe Festival  
The Circus Tent, Elder Park 2.30-3.30pm  
\$9.90

### Sunday 23 March

- Aussie Bands TAKEOVER** - local alternative bands  
HELGA, RASH & GOOFYFOOTER  
- The Amphitheatre (Festival Centre) 6-9pm  
FREE
- Pablo Percusso** - brilliant junk percussion, hits of the '96 Fringe Festival  
- The Circus Tent, Elder Park 1-2pm and 3-4pm  
\$9.90

### Thursday 27 March

- King Flip** - following on from 'Lino' at Heaven in January  
- a cool mixture of funk and hip hop bands & DJ's from around Australia  
- The Circus Tent, Elder Park 8pm-1am  
\$12

### Easter Sunday 30 March

- Bu Baca Diop** - fabulous African sensations fresh from success at WOMADELAIDE.  
- The Amphitheatre (Festival Centre) 5-7pm  
FREE (in case of rain, The Circus Tent)

### Easter Monday 31 March

- Global Groove** - 3 of the state's most popular world music groups  
Los Gamberos, Rough Image & Hoza  
- The Circus Tent, Elder Park 5-9pm  
\$10

### Saturday 5 April

- Gamelan Sekar Larus** - Javanese gamelan orchestra of Flinders Uni  
- Allwritel Tent, Elder Park 4.30-5.30pm  
FREE

### 2. End/Fin/Finito

- DJ's, pyrotechnics and an event full of surprises (a la Red Square!)
- The Circus Tent, Elder Park 9pm-1am  
\$15

### Sunday 6 April

#### 1. Catapult

- a showcase of new, little heard bands DJ's we're catapulting out of their respective garages and bed rooms and onto the public stage!

**Featuring:** Bands- Licorice gate  
Waiting for Venus  
Toll  
Timothy  
Tristan Carroll  
DJ Itchy  
DJ Psyfi  
DJ Mark 7

Bands in the Amphitheatre (Festival Centre)  
- DJ's in the Circus Tent, Elder Park 2-6pm  
FREE





# STRASSMAN: A MAN OF MANY PERSONALITIES



David Strassman  
Chaplin Theatre, Four Theatres  
Complex  
Tuesday, 18th March.

Puppeteer, Ventriloquist,  
animatronics expert, sick  
puppy..all this and more.

I saw Strassman last year at the festival and three times before on the 'Midday Show' and 'Hey Hey it's Saturday' and I thought he was fantastic. So did the studio audiences from the shows, so there was no need for sharp, sophisticated, satirical comedy.

This year's performance was amazing. Chuck Wood is a typical ventriloquists dummy, including toupee. He was cruel, nasty, childish, sexually maladjusted and a real bastard. An audience member in front was cannon fodder for the evening. He was accused by Chuck of paedophilia, frigidity, and just not applauding enough. For these offences the poor guy

was abused and even vomited upon. After Chuck was possessed by Satan and had generally been making life hell for Strassman, Chuck was finally sentenced to sit in the chair with his back to the audience.

Ted. E. Bear was next, a giant teddy with an IQ of about 6 who bamboozled and indulged everyone by acting as a teddy bear should. Unfortunately the routine was the same as on every TV performance of his I had seen. But Ted. E. is a gorgeously lovable dimwit, who took half an hour to tell a story and then ended up lying about it. This was constantly interrupted by Chuck whose sexual innuendo about Ted's head made it a three person act, all done by one person.

Following interval was Strassman's 'nephew' Ricky, a one year old whose baby talk and jokes were only understood by Ted. E. (A battle of IQ's if ever I've seen one). Ricky wanted to know where children come from, Strassman tried to give his baby interpretation but it soon became farcical with Chuck's comments and Ted's confusion. This was a thoroughly entertaining expose about sexual (dys) function and reproduction.

Next up was a loony beaver whose main ability was that he/she could dance. It filled in time by telling Chuck what beavers like to chew

the best (think about it). This was constantly interrupted by an animatronic robot who kept searching for 'Kevin'. Everyone either wanted to throttle, dismantle or stick toast into it.

The glorified toaster did actually have a friend Kevin, he was probably the most advanced puppet since the Dark Crystal. Kevin was the sort of puppet that you would keep in your room and only bring out when you wanted to scare the f#\$k out of someone who came by. Kevin had come to Earth to add to his collection. Starting with Aardvarks he had moved to actors (Jason Donovan-we won't miss him will we?) and many others. After threatening to kill, mutilate, kidnap, eat or mate with everyone (especially the poor sod in the front row), Kevin's robot friend showed up to announce that his tea was laid out and that his mini-skirt was freshly pressed.

The finale of the show was three Dinosaurs who bopped their way through Queen's Bohemian Rhapsody. The most amazing thing about this was that it was totally separate from Strassman (His 'greatest trick is to separate the puppet from the puppeteer'-Ed.). These were amazing toys that anyone in their right mind would have wanted.

Chuck then returned for an encore. After pissing Strassman off, to the point where he left the stage, Chuck began to talk and move by himself-really cool stuff! Chuck continued to insult everyone, especially the poor guy in the front row. This amazing night was finished by Strassman getting all of his puppets on stage and making them come to life all by themselves. This left Strassman with nothing to stick his hand up. This show was an absolutely magical, sexually slanted display of puppetry and robotics. (Not the tame swill that you see on TV-Ed.) My only criticism is that if you have seen this show before then do not go, as it is all the same as previous years. But if you haven't seen him before then GO, GO, GO!

Kristian Peach.



## JIMEON, HE'S BIGGER ON STAGE.

Jimeoin show.  
Saturday, 15th March.

Yes, the funsters here at On Dit decided to see if Jimeon is as funny (questionable) live as he is on TV. Our intrepid reporters Vivienne Holloway and Roxanne Crook report...

It seemed we were the entertainment for the night, dressed in our usual Saturday night garb, that is until Jimeon swaggered onto the stage. Jimeon's humour is based solidly upon large demonstra-

tions accompanied by wide facial expressions and a charming swagger. His humour came across as though it had been directly transplanted from a local pub with a bunch of blokes after the footy. As such, the gags were strictly boys talk, the repertoire is based firmly either in his pants, in the bathroom, or on males' other essential organ...their cars.

Jimeon's humour is such that it lost some of his engaging charm in the

theatre situation as compared with the cloistered television environment. However he still had the crowd in stitches as he painted crystal clear images of his childhood experiences with his brothers and sisters crammed into the back seat of the car. This is not to mention his priceless fluorescent bulb impersonation.

All in all, though perhaps reliving drunken conversations in a pub filled with laughs may not have suited everyone's tastes,

Jimeon left us in fits of laughter as we were beguiled (though slightly revolted), wondering....though hilarious, is this all blokes really think about? And pondering the number one question...Do boys really sit on the dunny and absentmindedly pull out pubic hair?...Because we certainly don't, even if Martin does. (NB Martin may not have admitted this, but....)

Vivienne Holloway &  
Roxanne Crook



# Flickerfest

## Run Away To The Circus !

Date: 23-26 March

Time: 9 pm

Venue: Circus Oz bigtop, Elder Park

Ticket: \$14/\$11 for concession

Season ticket \$44/\$33 concession. Tickets available at the door or through BASS.

The flickerfest is in its sixth year and there's a reason why it has remained so popular. An Australian festival devoted to showing quality short films, the Flickerfest provides the premise for showcasing and promoting great Australian and international talent in the short film culture. This year as part of the AFYP (Australian Festival for Young People), Flickerfest promises to be an unique cinema circus experience, films will be shown in the circus tent at Elder Park. In addition to these films, audiences will also be entertained by local band PARADOX and dance acts OutRageous Dance and KLAPA each night. Don't miss it.

For more information, contact Nick Ramage on 8364 6148

# HORROR HIGHWAY

## Lost Highway. Cinema Nova.

This is David Lynch's first film in five years, since *Twin Peaks: Fire Walk With Me*. I was hesitant about this latest offering. Especially with the cast that was selected. Could Bill Pullman pull off a "21st century noir horror film" after playing the President in *ID4*? Well, don't I feel like a heathen now? Lynch has produced a masterpiece of modern cinema. As a horror film *Lost Highway* will have you wishing that you had never been born. On the other hand once the film begins you won't want it to stop. David Lynch's horror is beautiful and compelling. You find yourself drawn into a fascinating, macabre and ambiguous landscape of fear. No other director has displayed anything like Lynch's genius with lighting and shadows. There are moments when this celluloid dream becomes

wraith-like, stretching its ethereal claw around the viewer's heart.

If the effects of the *Lost Highway* aren't enough, then feast your eyes on the narrative (if you can find one). What appears to be a bizarre twist of parallel stories becomes a circular paradox that defies all at-



tempts at meaning. Not knowing what is going on is a given in any Lynch film, but we are always given a hint as to the hideous nature of things. Lynch is fascinated with the "things that we dare not speak of to our children". It may be that David Lynch's horror works best because it is a map-

ping of the darkness in all of us. The eerie amid the tranquil. Does the mysterious stranger embody all of our own evils? If so, Lynch is damning of modern culture and our inability to live beyond socially constructing forces. In what eventually appears to be a critique of how we tell stories and receive them, we (the readers) are finally held accountable for our own confusion. Unlike his previous thrillers *Lost Highway* lacks the central figure of the detective. This is an all in where the characters are as lost as the audience.

The atmosphere of this noir classic is aided by the sparkling musical assortment compiled by Trent Reznor and the creepy guidance of David Lynch and long time contributor Angelo Badalamenti. The only thing that pissed me off was that the This Mortal Coil track used in the film wasn't included on the CD. Nine Inch Nails and Marilyn Manson chip in with some dark and timely perform-



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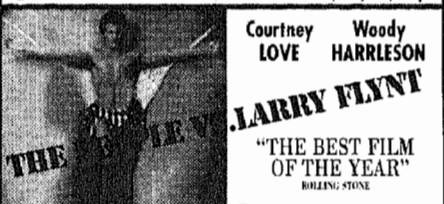
**BOUND**

FOR MONEY. FOR MURDER. FOR EACH OTHER.  
NOW SHOWING DAILY WED 12.00, 2.30, 5.00, 7.15, 9.30pm



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

NOW SHOWING DAILY WED 1.30, 3.30, 8.00, 9.45pm



**THE LARRY FLYNT**  
"THE BEST FILM OF THE YEAR"  
BILLINGSTONE  
DAILY WED 5.30pm

"One of the best films ever made... a piece of pure cinema brilliance" THE FACE

**BREAKING THE WAVES**  
WINNER - GRAND PRIX CANNES 1996  
COMMENCES March 27

ances. Meanwhile the acting performances are incredible, the direction is brilliant and the story is sensational. This film is so good that I can only list off more superlatives, therefore I we leave you with the thought that if you don't see this film, then you may well have missed one of the best films of all time.

PS Kids. Remember not to tailgate people. Some drivers just don't like it.

Anthony Paxton



# Get Bound and Gagged

**BOUND**  
Palace Cinemas

Bound is not one of those films that you could say "I loved it" or "I hated it". This film, starring Jennifer Tilly (Bullets over Broadway) as the femme Violet, and Gina Gershon (Showgirls) as the butch Corky, is touted for its erotica and suspense. To elaborate, the erotica was hardly that. If you're going to make a film about lesbian seduction, sex and relationships, it would help if you had a 'resident' lesbian on the crew.

This film was designed through and for the male heterosexual gaze, thus explaining the explosions of laughter from the largely lesbian and bi sexual audience in the most 'serious' and 'seductive' scenes. The stereotypes dove down to the butch lesbian lying in a pair of Y-fronts. Why didn't they strap a dildo on and make it complete? The strict script and mechanical sex delineated any

possibilities for arousal...well at least for me, which is a worry considering such a genre is the target of my affections.... but then again, I have some idea of the reality. If you have no idea of 'what goes down' then you could find some excitement in the 'foreign fornications'.

The aspect I really liked about the film was the suspense and action, however the violence was extreme and provided a couple of gut wrenching scenes. I shall never look at a toilet bowl or a pair of secateurs the same way again! Joe Pantoliano was impressive as the violent and tortured mafia maniac 'Caesar' whose anger and greed surpassed any af-



fection he had developed for Violet, his partner of five years. However, she also ran off with the dyke next door, so her desire for him was also something to be debated! On the subject of Tilly, her acting was hardly a notch above mundane,

her unmodulating voice and lack of enthusiasm dampened most of the scenes she was in, I would say all, except for the audience response to a certain 'one liner'. You see, Caesar in a rant and raving session asked her what the 'dyke' could give her, the reply being "Everything you couldn't", upon which the audience exploded with applause and calls of encouragement. It was a magic, beautiful moment!

Gershon ran to the other end of Tilly's pole... she tried *too* hard

to portray the butch dyke with attitude, and failed to capture the "I don't give a f...k about anyone else but myself and getting laid" attitude. Gershon's was saved from complete failure by being able to take a very hard whack across the face and kick in the guts, and making it look like it really, really hurt. This became particularly evident after Caesar became aware of her extra-curricular activities with his wife, after which she became his punching bag, which she took very well. I felt for her, and winced with each (very convincing) punch and kick.

The plot was quite intriguing, and my interest was maintained. The twists in the plot were clever and unpredictable. As for the conclusion, it was corny, comical, quaint and in line with the whole tone of the film.

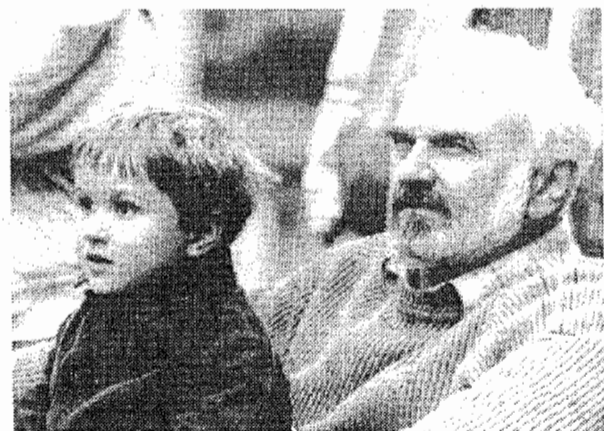
Fiona Sproles

## Warm and Fuzzy

**Kolya**  
Trak, Nova Cinemas

This Golden Globe winner and Oscar nominee for Best Foreign Language Film is a very cute, heart-warming story. The film is set in Prague in 1988 just before the Velvet Revolution in which the Russian communist power left Czechoslovakia and the country was then divided into the Czech and Slovak Republics. It was called the Velvet Revolution because it was all done peacefully.

Kolya starts a little slow as we get to know Frantisek Louka, a 55 year old confirmed bachelor and cellist who once played for the Czech Philharmonic until he was banned from travelling abroad. Now he spends his time playing at funerals and occasionally teaching the Cello to young attractive women. He comes across as a sleaze but gradually you warm to him. He agrees to a fake wedding to a young attractive Russian woman (See a pat-



tern forming?) who has a 5 year old son, Kolya. They don't speak Czech and Louka doesn't speak Russian. When the woman emigrates to Germany Louka is unwillingly left to look after Kolya and the cute, heart-warming part of the film starts. Kolya is played by Andrej Chalimon who is adorable. When he cries it looks real (not like the fake whining of Hollywood kids) and you can't help but feel sorry for him.

This is a nice, easy film to watch and the subtitles are not a problem to read so don't be put off by the idea of them. Just don't sit behind a tall person like I did because then you will have a problem and you will have to move in the middle of the film. You will come out of this and feel all warm and fuzzy and realise that not all kids are screaming brats.

Christopher Bolland

**Thinner**  
Academy Cinema

Well, the Spelling corporation has done it again. Here is another dose of silliness for us all to groan at and wish we had the will power to walk out of. This (unlike Melrose Place) is not worth sitting through ads for, so don't wait to catch it on TV. It's also not worth paying money for unless you're reeeeeally bored and also feeling rich, so I recommend not catching it at the movies unless you get a freebie somehow. In that special Spelling style that we all know and love, the merit in this movie lies in it's lack of class.

Thinner is a cliched, badly acted romp through some very pasty looking supposedly gory makeup and even worse acting. The characters are shallow and stereotyped, also often incredibly irritating (especially the token beautiful angry gypsy chick). The script elicits groans from the audience at at least ten minute intervals.

The plot also jumps around a lot. The main characters' neuroses are accepted as reality with no explanation or development along the way. For example; Billy (the cursed fat man) is crazy and paranoid and thinks his wife is being unfaithful, so she is pun-

ished accordingly. We never see what really happens when he is not around but it could well have been perfectly innocent. It's just not clear, which is rather irritating.

The psychological horror aspect of the plot, which I presume is lifted straight from Stephen King's book, is so pathetically incongruous so as to be as unscary as unscary can be.

The basic story is that this overweight lawyer guy, who is essentially an OK person accidentally hits this old gypsy woman with his car because he wasn't concentrating because his lovely blond wife ... welllllll, lets just say that she wasn't wearing her seat belt and you probably wouldn't have seen her if you were in the car next door. Because he's a big powerful lawyer he pulls some strings and gets off scott free, except that the dead gal's dad curses him and his cronies and they start to get thinner, or turn in to lizards and other suitably bizarre and slightly gross things. And so on and so forth. This film is basically one that you could probably miss, I'm sure that you have better things to do with your time like study or see a worthwhile movie.

Georgia West



# Looking For an Apartment?

## Joe's Apartment Palace

Now, I like trash cinema. John Waters and Peter Jackson are the banana-skinned gods of the tarnished screen. Right on. However, these statements need to be qualified - what separates John Water's *Cry Baby* from *Beach Blanket Bingo*? After much soul-searching and knuckle-breaking, I have come to the following conclusion: there are several distinct levels of trash, some more worthy of merit than others.

Primary trash (T-grade cinema) can be found in awkward horror of Edward Wood, or the money-making teen flicks of the sixties and seventies: primary trash exists by the same unholy channels that fake vomit exists - because there *is* a market for

that sort of thing. Secondary trash looks with fond reflection upon the trash of eras past - it has the capacity to be self-referential and intelligent (if you're willing to play devil's advocate). Finally, there's tertiary trash. Tertiary trash is what happens when the entrepreneurs of the eighties break into the post-modern nineties. When the distinction between high-art and low-art melts away, everyone wants to get into the act. Critical acclaim for the Malcom McClaren one minute, Green Day and Pearl Jam the next.

What bugs me (to coin a phrase) about *Joe's Apartment* is that it can't stick to its hole in the wall. Witty musical numbers are followed by crude one-liners; bad slapstick gags precede intelligent dialogue. The computer animation is just too ex-

pensive to be trashy, but Megan Ward's atrocious acting is just too cheap to be art.

The plot centres around Joe (well, duh...), fresh from the potato state and looking to stake out his future in New York city. Before long, Joe has been mugged, befriended a performance artist, joined a band, fallen in love and found himself low-cost housing under the pretext that the previous tenant was his mother. The apartment itself is infested with a horde of roaches who let Joe in on the secret life of Cockroaches everywhere: soprano harmonies, roach sex, 'R-rated' TV (etc.).

It's a bollicking good idea (that was adapted by the bollicking good Mtv short film of the same name) and is carried off quite well, albeit with some major short-comings. Firstly, the roaches are unanimously male (and misogynists to boot). The only female roach we see or hear about is on the aforementioned pornographic cable sta-

tion. Secondly (as mentioned above) Megan Ward is a big downer. Don't let *Sliders* put you off Jerry O'Connel, but please take *Dark Skies* or *Party of Five* as a warning against the Megan person. The script is similarly uneven, the love scenes are apallingly written, but the roaches' dialogue is (generally speaking) well written.

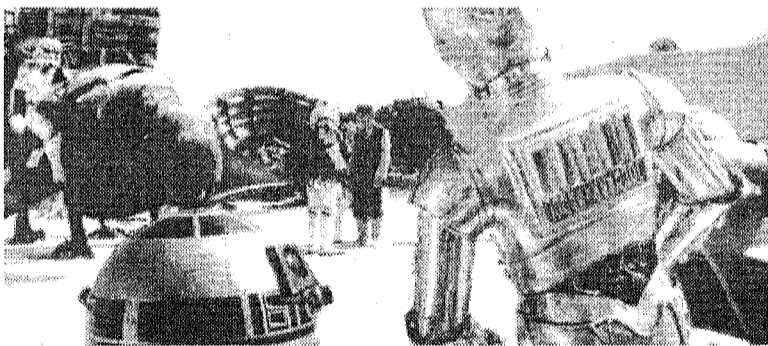
All in all, *Joe's Apartment* is an anti-New York story (its major redeeming feature). Imagine Woody Allen's *Manhattan* turned on its head: the action takes place in the Lower East Village; pride and affection for the neighbourhood is constantly spiked with malice; art-deco cafes are replaced with post-industrial slums; Broadway takes place in the bathtub (thankyou, singin roaches). Like I said, *Joe's Apartment* is a nice idea, but I wouldn't want to live there.

Dave Bloustien

## STAR WARS

### Star Wars Hoyts Cinemas

Well, it's here at least, and it's wonderful to see it back on the big screen with all of the groovy new



effects and cleaned up film. The only fully "new" scene is the much-touted appearance of a digitally created Jabba the Hutt (as well as a cameo by a silent Boba Fett), and it's very cool. Other than that there are a whole lot of extra droids, monsters and aliens in Mos Eisley, and some nice new spaceship effects. It's a bit beyond objective reviewing, since it has almost been mythologised, but Star Wars is a joy to watch.

### Randy Saucebacks

What can I say? Having never seen *Star Wars* on the big screen, this was a mindblowing experience

(I was only one year old then, y'know). Sure, looking at it now, you can see how old the special effects are compared to the swanky dinosaurs of *Jurassic Park* etc., but just re-

member if it wasn't for *Star Wars*, the big-sci-fi-action genre would never have taken off.

The all new specially remastered *Star Wars* is great, the explosion of the Death Star is more spectacular and the aforementioned new scene with Jabba will warm the coldest of hearts.

I could go on and on but that won't do any good. If you're a fan then you can't afford to miss it. If you've never seen it (how could you not have?!), then now is a good time to check out what all the fuss is about.

Dewy Dewback

L. MacYATO S. BLACK AL CAPUCCINO music by HOT CHOCOLATE and the MARSHMALLOWES

The question we're asking is... did you get yours this morning?

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# And The Bunnymen?

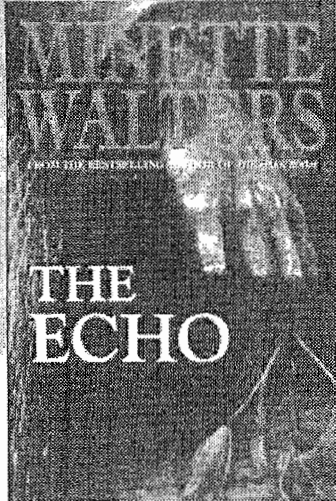
**The Echo.**  
Minette Walters  
Allen & Unwin  
\$19.95

The latest in Walters' string of best-selling mystery novels, and nothing for her numerous fans to worry about, *The Echo* is a finely detailed and human example of what the best mystery writers can accomplish. This is not a thriller - instead of car chases and death threats we have a slow, complicated but extremely involving search for the identity of an itinerant who starved to death within easy reach of plentiful food and assistance, and multiple missing persons who may or may not have taken millions of pounds with them when they vanished.

Deacon, a tarnished and troubled journalist, is drawn into the search for the dead man's name when he interviews the wealthy owner of the garage in which he died. When he discovers that he has been interviewing the wife of a man who vanished after committing an enormous fraud (or so everyone believes), Deacon begins to wonder whether the vanished man and the dead man might be one and the same - for why else would the body known

as "Billy Blake" (due to his habit of reciting William Blake's more apocalyptic and cynical verses) have wound up in her home?

As he delves deeper into the questions surrounding the women and her former husband, the lonely Deacon gets mixed up with an under-aged homeless schemer and a repressed homosexual photographic expert, both of whom end up living in his home over Christmas, and both of whom have attracted



unwanted police attention because of their own involvement in the mystery.

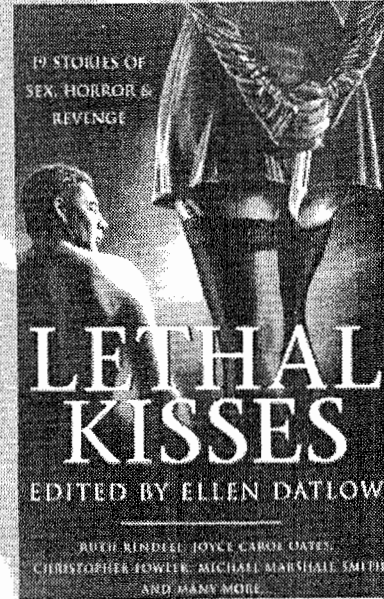
*The Echo* is a superb, often bleak and sometimes surrealistically funny novel. If you've read Walters before, then you'll know how good she can be. If you haven't, this is the perfect starting place.

James Morrison.

# Slop Slobber Drool

**Lethal Kisses**  
Ed. Ellen Datlow  
Allen & Unwin  
&19.95

"Horror stories" have always been a bit too much for my fragile and overactive imagination to cope with. So why I chose to review this anthology is inexplicable - except that maybe I have grown braver with age. The introduction to the book



suggested that it would contain satisfyingly black tales of revenge that would satisfy (and inspire) the vengeful and sadistic streak that we all have. Unfortunately (or fortunately), the "kisses" in this book generally weren't as "truly horrifying" as the blurb claimed. Some of them were cold fish - "Warmer", for example. "Touch Me Everyplace" was irritatingly written in the supposed style of a delusional loony. A fair few of the

writers lacked the originality that is especially essential in writing good thrillers - the surprise ending of "Back In The Dunes" was all too predictable. Other stories made more impact - "Butcher's Logic" was a literary cross between the films *Mississippi Burning* and *Delicatessen* - racism and murder in 1950's America. "Foreign Bodies" and "A Flock of Lawn Flamingos" were also, while "The Screaming Man" had the ubiquitous *X-Files* touch to the anthology - Scully would have had fun with the autopsy.

I didn't end up reading all of "Lethal Kisses", mainly because compilations of short stories are things to dip in and out of, rather than to read all at once. Furthermore, nineteen stories sharing a fairly continuous theme can get boring. However, it is definitely recommended reading (and a good instruction manual) for the betrayed and generally downtrodden. If you don't fit into this category, borrow it from the library instead.

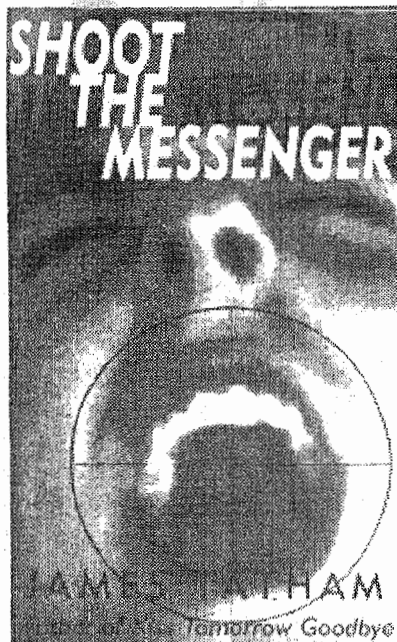
Alex Wright.

## DON'T.

**Shoot The Messenger**  
James Tatham  
Random House  
\$14.95

If most books can be categorised into 'good' and 'bad', "Shoot the Messenger" would fit more aptly into the 'bad' category. The novel is a try-hard crime/thriller novel and lacks the pizzazz to even come close to being thrilling.

The book is about a Mafia lawyer who decides to become informer. The government takes him into protective custody and a secret hiding place to get information about the Mob's illegal dealings in order to destroy organised crime. The Mafia bosses then pull strings and triggers left, right and centre in order to find out where he is, and rub him out. The seemingly random killing done by the Mafia hitmen gives the book a cringeworthy American flavour, which is even more cringeworthy because the book is Australian, set



in Australia.

The main character (the snitch's hand picked contact), Allan Riddle (lawyer), is an utterly depthless, characterless character. And he's not the only one. The speech between

the characters is forced and unnatural like that between the actors in a school play. No believable relationships between the characters emerged, which meant that I left the book totally unmoved. The prose is unflowing, and awkward, giving it an unrealistic quality which made the book, well, not good.

To summarise: as a book, it's bad. As an Australian book, it's embarrassing.

Louise Pfeiffer.

## Do.

**The Fallout**  
Garry Disher  
Allen & Unwin  
\$12.95

The Fallout is a sharp, action-packed story of a bunch of criminals and the fairly pathetic lives that they lead. It is the sixth in a series of books, by South Australian born author Garry Disher, that revolves around the professional thief Wyatt, who is something of a bad guy with a conscience.

The novel begins by explaining a little about where the last book *Port Vila Blues*, left off. Wyatt is about to escape from a boat that carries a fortune in stolen gems and the police woman Liz Redding, who has fallen for Wyatt. We are also introduced to Wyatt's nephew Raymond who is miles away in the country, robbing banks and then gambling away most of his takings afterward. The main part of the story concerns the meeting up of Raymond with his infamous Uncle Wyatt, both of them having no other family apart from each other. Together they decide to do a 'job' that will be especially well paying, involving stealing some paintings. However both men have problems of their own to deal with on the side, such as a psychotic killer on the loose, an accidental shooting, and love affairs among

other things.

The book is an action thriller, no doubt about that. But as suggested by critic J. R. Carroll, is definitely not an inhuman character we are drawn into his life in tirety, ing his tions, hopes fears. I think that there could have been more development into this area to give the characters more depth. But if you ignore this and concentrate on the exciting plot and suspenseful thrills, which are the book's main entertainment value, Garry Disher delivers.

On reading *The Fallout* I would recommend it to all fans of the action/thriller genre, especially those that like Australian material (it is mostly set around rural Australia). Also it is part of a series so do not expect a firm conclusion, instead there is only a tantalising ending leaving you in anticipation of what will happen to Wyatt next!

Hayley Towers.



# This One's At No. 3.

**Under The Southern Cross.**  
David Boon.  
HarperSports.  
Priceless & Invaluable

Buddha Boon has been the central religious figure in Australian sport for the last decade. Whether you know him as "Stumpy", "Babs" or "the Keg on Legs" he will always be the model of bravery and intoxication. He will always be the good bloke who wouldn't give up his wicket. David Clarence Boon, Tasmania's finest export (apart from Cascade and John Boag's), was an essential component of the resurgent Australian team under Allan Border. In his career Boonie would go on to surpass Sir Donald Bradman and Greg Chappell in Test runs for Australia. In the end he is only beaten by AB's 11174 Test Runs. Babs managed an incredible 7422, so it's hard to see AB's record being threatened in the next millen-

nium.

This autobiography is mundane to say the least. It's not a bad book, just a bit boring at times. Boonie (or is that David Boobie) recounts many fables (oh hear him recount), but where's the David Boon? Where's his opinion? Where's his commentary on current Australian debates? He mentions the Queen but only to say that she's a nice lady. Has he heard of the Republican debate? Now I know that he's only a sports-person with a tinnie drinking record (previously held by Marsh,



G.) but shouldn't he at least try

to comment on the political environment of Oz today? We all know that sport is far more important than we all realised, and we all thank H.G. Nelson, Roy Slaven and Darryl Eastlake for pointing that out. Subsequently I believe that

beyond his position within the Australian Cricket community. I love the little Aussie Battler so much that he could have written like Erich von Daniken and I still would have believed him. He could have written that M. Taylor is the descendent of howler monkeys and I wouldn't have doubted it for a second. Believe me. Not for a second.

But seriously for a paragraph, Boon's book is brilliant. It is a well documented depiction of Australian Cricket's recent prosperity, beautifully written by a valued contributor to both our One Day and Test teams. Buddha will always be remembered as the bravest cricketer of the modern era; the man who gave Warnie a hat-trick and the bloke who sang a Talking Heads song on The Late Show. I will always remember him as Australia's best short leg.

Anthony Paxton

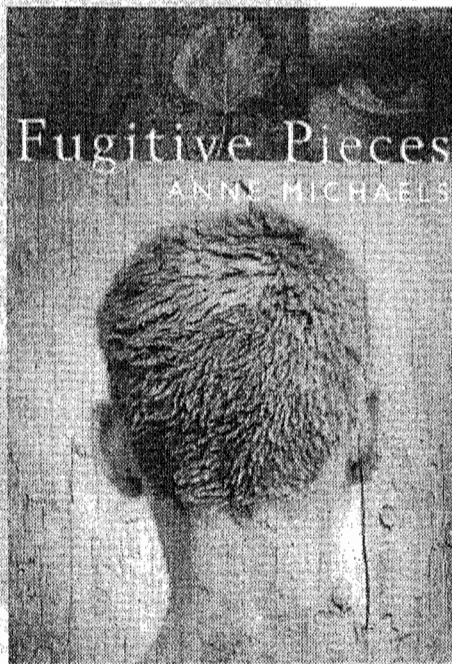
Boonie is at fault for not talking

## Run Away! Run Away!

**Fugitive Pieces**  
Anne Michaels  
Allen & Unwin  
\$19.95

Is it possible that anyone would relate their life story with the lyrical surprises and perfection of the two characters who narrate *Fugitive Pieces*?

Anne Michaels obviously knows that it is possible - either that or she was unable to mar her own prose to make it more humanly flawed. The prose of *Fugitive Pieces* engulfs the reader with its beauty, and the horror and hope of the story being told stuns the mind and heart. It is a story that could describe the reality of many of those who have been affected by war, but here the focus is on the tales of two men.



war, through the damage it did to his parents, who survived the Nazi camps. On the night of their meeting, Ben observes the effect that Jakob and his wife Michaela have on his own wife, Naomi. He is also intrigued by Jakob, and becomes obsessed with finding out more about his life and his writing. This part of the novel is him recounting his own nightmares and experiences to Jakob, whom he sees as able to understand his experiences. It is true that war has left them both with a similar legacy. The experience of such atrocities

means that normality can never be taken for granted again. The characters recount often horrific and pathetic incidents in detail, and the book is certainly not a light read. However, the original, aesthetic prose makes it engrossing more than it is draining. Appreciating the beauty of the style almost made me feel guilty, given the subject matter.

*Fugitive Pieces* is Anne Michaels' first novel. Hopefully her subsequent works will equal its grace and power.

Alex Wright.

## We're Not In Kansas Anymore, Toto.

**Friends of Dorothy**  
William Yang  
Pan MacMillan

To be a 'Friend of Dorothy' is to be Gay, sexually that is. William Yang has presented us with an incredibly fascinating and comprehensive photographic history of the Gay community in Australia. Lesbians are also covered, but since this history is through Yang's intensely personal gaze, the Gay community dominates.

The photos portray the essence of each stage of the movement, from the promiscuity of the 70's through to the closure, fear, and celebration of the AIDS-infiltrated 90's. The variety of photos is wide, from portraits, to contextual photography, through to photo montages and then back into the bedroom. Yang's nudes are all beautiful, particularly when they are accentuated by his writings which either surround the photo, or are part of the photo. His explanations and reflections are smart, sensitive and endearing. He introduces us to his lovers and his friends, and himself, so that by the last photo, you feel as if you've gained friends and have experienced the grief of losing some to AIDS.

Yang's humour is evident throughout the book, and one cannot help but leave with the impression that he is a genuine, caring

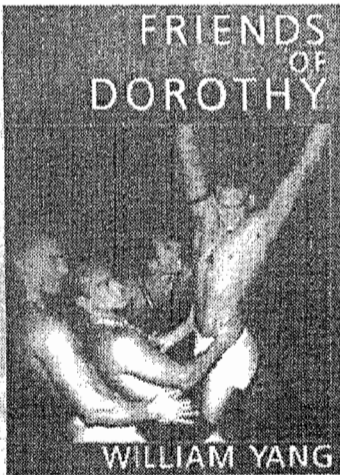
man. This is evidenced by the removal of a face in one of the photos of a couple, because the subjects' fear of reprisal from his parents led him to request the decapitation of sorts.

Yang also gives a face and a voice to the Gay Asian community (or the Asian Gay) community, this device is by no means tokenistic. He has opened up the doors to a huge sector of the Gay community which has, up to this point, been stifled by the Anglo-Celtic Gays of the Western World. This has led to the de-sexualisation of other races, particularly the Asian race. Yang shows us many values and perspectives within the Asian community that we would never have considered before.

As for the lesbians, I feel that with his admitted limited knowledge, his attempt at trying to capture the essence of this life was perceptive, careful, and well thought out, and the result was quite satisfying.

If you're after erotica, then it's here. However the same photo could be reflective and serene. It's all a matter of perception really. To conclude, Yang's decades of photographing his friends and lovers in the community has paid off. He has given the younger and more contemporary Gay and Lesbian community a gift by allowing them a chance to access the lives of those who fought for their civil rights within the confines of heterosexual constructions and assumptions which were, and often still are, strengthened by policy, insinuation, and often brute force.

Fiona Sproles



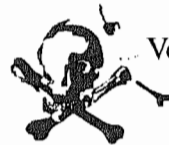




# POISON



Don't let me change your mind.  
 I'm not hired by the unkind.  
 Let me wrangle with your love,  
 Let me tangle with your desires,  
 I will catch you,  
 You know  
 You shall be mine.  
 Vented I grant you will be,  
 Yea, you will be,  
 You will be.



~ Unborn and like the cloud unto the sky  
 You shall pass forlorn and neglected;  
 Your window will be deselected,  
 Until you are mine.  
 And I purge thy morbid voice as it rises -  
 Time is mind left to die,  
 Come come, taste my wine, my bread;  
 You, me, we shall be.....  
 I bite, I bite,  
 .....It's you who bites and makes me you,  
 Delivering crush and crumple, leaving  
 All rendered broken, trapped as man-hate  
 And twisted, wrenched, debauched.

Ever do you unknowingly keep  
 This incubus in its deadly discourse  
 And soul-less seed in your soil,  
 Pray, pray torture me to toy with toil.  
 And I am your unseen death.



The Clandestine Cavalier



## UNIBOOKS

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 Cash Discounts All Year

### WIN WITH ART

**Book of the Week**  
 Michael Ondaatje  
 THE ENGLISH PATIENT  
 RRP: \$16.95 Cash: \$14.90

Thanks to Unibooks (on campus), we have a \$60 Book Voucher to give away for the adjudged best piece of creativity published in ON DIT each month

*Prose, poetry, comics, drawings, just about anything will be considered. The submission box is down in the ON DIT office. Written work will be best received typed and under 1500 words. A name and phone number (not for publication) must be included.*

## PEOPLE!

What the hell are you doing?

All you send me is poems and stories, and while I love your poems and stories, I need more! I need more from you!

So, send me comics, photos, drawings, give me anything you've ever done, so long as it's not shite. Please! I'm dying here!

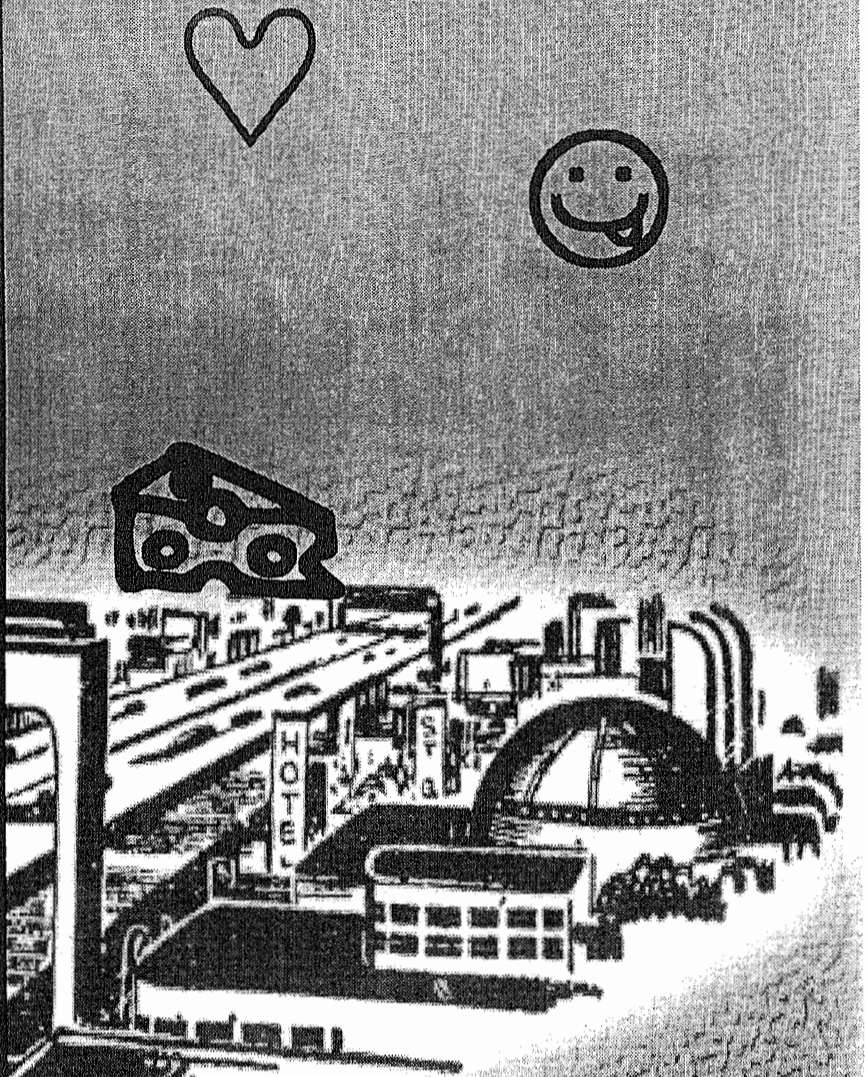
- A distraught Creative Arts sub-ed



## HELL IN A SOCK DRAWER

There's a monster hiding in the sock drawer of my soul,  
 Wrapped up in the footy socks - the sweaty ones with holes.  
 He likes them blue or black, and rough, so that they feel like hessian,  
 But he doesn't like the pink ones - says they give the wrong impression.  
 There was a time he used to live underneath my bed,  
 And at night would put unpleasant thoughts into my head.  
 He'd crawl up to my pillow, and whisper in my ear  
 Words that no growing boy should ever have to hear:  
 "Emotions are no good for you - they're only for the girly.  
 You must be strong and hard and cold and unfeeling and surly.  
 Forget about this 'loving' stuff, forget this 'sensitivity'!  
 It's all a load of bollocks. It's an unpleasant proclivity.  
 Grow up, will you? Be a man. Leave them with the toys,  
 Or people will say that you're a wimp and that you sleep with boys."  
 Thoughts like this are hard to shake for those who don't know better,  
 And I admit that for a time I followed them to the letter.  
 But I felt the need for company, a joke, a friendly word.  
 I tried to speak, but sounded weak, and found that no-one heard.  
 There was a wall surrounding me, a wall that I had made,  
 That cut me off from the world: my monster had me caged!  
 I cursed his name (whatever it was) and hated being a man,  
 But then I got more constructive: I devised a plan.  
 That night I feigned sleep, and when he came to whisper more,  
 I grabbed the monster's throat and stuffed him into my sock drawer!  
 And whenever he complained I'd punch him in the head,  
 And all the advice that he gave me I used on him instead.  
 The cage I built is still there, but now I have the key,  
 And can step out any time I like. Don't you wish you were me?

Paul Bradley



I go to Church on Sundays now,  
 and sing Latin like an angel in a long white robe,  
 It's the only rebellious path to TAKE - somehow,  
 following all the little black sheep along our parent's road  
 quite takes the shine off being bad.  
 Short skirts have all been done before,  
 the drugs and teenage sex have all been had.  
 A shocking hangover should have far more  
 impact, but my mum just says "drink water"  
 and warns me off champagne.

We're not a generation of angelic sons and daughters -  
 that's just one solution. In disdain,  
 some ignore the world and live in cyber-space,  
 others follow bizarre new fashion cults,  
 and "rodents of unusual size" prepare to join the race.

An old and bitter cynicism is among our faults  
 but forgive us for our disillusionment.  
 We've no wars to win, no truths to shout about.  
 After mankind's party, Hell is lurking in the basement -  
 were we conceived so someone's there to clean the damn place out?

I really go to drown my thorned indifference in the Church.  
 It sinks in peace of wine and bells, in solemn-ness and prayer.  
 I don't know why tomorrow calls to me, and so I search  
 the Shadow of the Cross for any reason I should care.

Erica Cantledge



# Sports Support

## MOUNTAIN CLIMBING

The sport of rogaining began some thirty or so years ago; legend has it that three bored orienteers called Roger, Gary and Ian just didn't feel that they were thrashing their bodies adequately after a couple of hours of orienteering - they wanted more. Rogaining is best described as long-distance orienteering for teams (of 2 to 5 people). There are a few basic differences (which is good, rogainers tend to be fairly basic people), namely:

- that the markers to be found on the course have different points values, depending on the degree of navigational skill required to find them, and their distance away from a centrally located hash house (sounds promising!)
- that teams plot their own course, hopefully taking in as many markers as possible giving them the maximum number of points that they can gather.

Thus successful rogaining requires a degree of navigational skill (or at least a sense of adventure), good route-planning skills, and some degree of fitness (or a disposition for experiencing long-term pain).

The event works something like this: You pay your entry fee, you cruise out to the course, which usually takes in about 20 by 20kms of scenic bush/forest/farmland. Your entry fee gets you a map (when you arrive so that you can't do too much scheming and planning), camping facilities on the day/weekend, and all the food you could want for the duration of the event.

The classic event lasts 24 hours, starts at the hash house at noon and finishes there at noon on the following day. You can stay on the course for as long as you like (24 hours if you're the competitive type), or head out for an afternoon stroll and then back to the hash house for a feed of good old camping grub, a game of cards and off to bed.

So, who does this curious sport appeal to (apart from Roger, Gary and Ian?) Rogaining can be treated as a highly competitive sport, complete with high energy food supplements, state-of-the-art lycra jogging suits, fancy mathematical permutations on the quickest way from A to B, sophisticated navigational devices (not GPSs) and sophisticated navigators! On the other hand, some folk like to take things at a more leisurely pace, enjoying the rural outing with friends, a hot meal at the end of a fine day strolling and picking up a checkpoint or two, and a night's camping, whatever your preference.

The Mountain Club is holding their annual rogain on April 19-20. Entry for students is \$19 before April 11. The Mountain Club is also holding this year's Interschool Rogaining Championships on July 19-20 in the Flinders Ranges.

The April event provides an excellent opportunity to find out just how much fun rogaining can be. Entry forms are available from the Sports Association or from the Mountain Club noticeboard at the west end of the Cloisters.

## TABLE TENNIS

Table Tennis- has re-entered the sports circle thanks to Rob Grzegorzek's (gregor-zhek) coming forward & taking some responsibility. Rob has booked out the games room (level 5 Union Building) for Mon & Thurs from 2pm-4pm, so if you want to bat your paddle get along.

## CRICKET RESULTS

**A-grade** UNI 262 (Rice 90, Mableson, 51, Weber 47) d West Torrens 177 (Mableson 7/60, Higgs 2/37).

**B-grade** UNI 8/225 (Fingh 84, Horton 46, Kardarchi 38) d West Torrens 224 (Roberts 3/32, aTumbull 3/31).

**C-grade** West Torrens 7/312 (Zanotti 3/79) d UNI 204 (Kentland 61, Mitchell 37).

**D-grade** West Torrens 158 (Low 3/33, Griffin 2/32, Paton 2/53) UNI 4/172dec., (Bholanat 55n.o. Low 38 B Redden 34n.o.) 2nd inning West Torrens 7/116 (Paton 2/14, Redden 2/20), UNI 4/97 [10 overs]. Uni actually won the game, but failed by five runs to take outright points.

**Legends** (semi final) Kensington 9/153 (Boase 4/31) d UNI 7/152 (Phelps 47, Flynn 42).

**Turf LOA** (semi final) UNI 2/147 (Thomas 56n.o., Black 42, Fielder 41n.o.) Rostrevor Old Collegians 141 (Zaza 3/22, N.Lock 3/39). Grand final next week against Grange.

## HIGH TABLE CUP

High Table Cup - Cricket: (16-3-97) Women's- Lincoln 80 d St Anns 76. Aquinas 112 d Flinders Hall 40. Flinders being worst losers have been knocked out. Last years winners, St Marks had the rest.

Men's - St Marksa 227 d Lincoln 40. Flinders Hall 157 d St Anns 53. Lincoln being worst losers have been knocked out. Last years winners, Aquinas had the rest.

More next week...

## Diary of a Novice Diver....

### O'Week 1995

\$10 is all that it took for me to join one to the most adventurous and fun clubs on campus - a garden of Eden for single people (or so they told me at the table). The O'Week Dive was fun, but being so shy I really didn't talk to that many people

but I can tell that they are all a great bunch of people. Now all I have to do is pass my physical and gain my certificate and I will be a certified diver!

### March 1995

At last I am a qualified diver! I can just see myself regaling my daring escapades and exciting feats to all of my friends. I intend to dive AT LEAST once a month (if not more) with the club and to make lots of new friends through the Thursday nights at the Clubrooms.

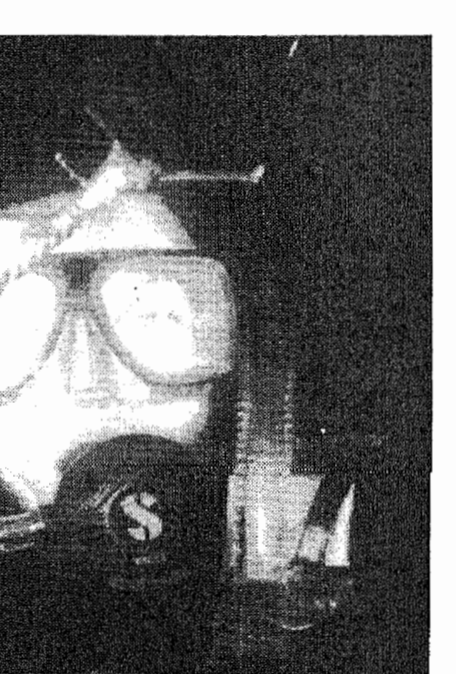
### Easter 1995

I have added 3 dives to my little blue book! Marion Bay was too much to take in. I really did not know that many people so I kind of kept to myself, but next

year... Note: I must remember to bring an esky next year so that my food does not perish... Plus a cask of Port will guarantee instant friends so too will a block of chocolate!

Imagine bribing a cop to give them the correct answers (or to give another table the incorrect answers!). I left at 1AM - I just didn't have the stamina like the other guys - everyone else partied until 5AM! But you know what they say about divers...

It was great to see divers and non-divers and divers that just don't dive all having a great time. This is what being part of a club is all about.



year...

Note: I must remember to bring an esky next year so that my food does not perish...

### O'Week 1996

O.K. so I didn't do any more diving after Easter, and I never went down to the Clubrooms, but it is still only \$10 to join - and it is still a mecca for single people... This year I vow to dive AT LEAST once a month (if not more).

I also intend to get more involved in the Club; maybe even go down to the Clubrooms on Thursday nights...but will anyone talk to me - they probably all know that I have only done 7 dives and will laugh at me! Oh, the woes of being a "Novice diver"!

### March 1996

I am actually a committee member of the AUSC! What have I gotten myself into??? Do they know that I have only done 7 dives and that I don't know port from starboard on a boat - do they care??

### Easter 1996

Marion Bay - what a blast! O.K. so I only did one dive and it totally freaked

me out - not only did I get tangled up in the anchor line going down but I did not have enough weight so when everyone else stopped for their deco stop I was horizontal whilst everyone else casually hung vertically off the anchor line. I hate that anchor line! But the night life at the caravan park...the marquee was a great idea and everybody mingled (not at all like last year). I thoroughly enjoyed myself and everybody was really friendly and helpful. To say that I was the life of the party may be a bit exaggerated but I made so many friends (amazing what a bottle of booze will attract).

### November 1996

Attended the AUSC Quiz Night at the Royal. Do these guys know how to party or what!?

It was great to see divers and non-divers and divers that just don't dive all having a great time. This is what being part of a club is all about.

December 1996 I have dived the Barrier Reef! I feel myself a GOD!!

### December 1996

I have dived the Barrier Reef! I feel myself a GOD!!

2 dives in one day...40 minutes each and I came back with at least 100 bar in the tank (the first time I actually came back with 150! and that was only because I dived with unqualified divers and they

ran out of air!). I even had no problems with weight.

I am ready to dive with the Club...

### December 1996

Dawn Dived for the first time with the Club! The 4:30AM start is a real killer but the dive...what can I say - spectacular, breathtaking (literally), beautiful, mysterious, amazing...

I had a really great buddy (the good thing about this club is that they actually care about you and put a competent and experienced diver with those who are less experienced). And they sorted out my weight problem so that I finally felt confident and comfortable doing my dive. The tow back to the boat after the dive was a real bonus!

And breakfast afterwards was a great way to unwind.

I have actually meet a lot of new people and made a lot of new friends through my association with the Dive Club - they really are a friendly bunch...and Thursday nights - I may not dive that much but I really look forward to Thursday nights - especially the pizza!

I can't wait until O'Week in '97 - I intend to be the first one to join one of the most adventurous and fun clubs on campus - the Adelaide University Skindiving Club!

### O'Week 1997

O.K. so maybe I wasn't the first to join the Club (actually I was around number 70) but it was still only \$10 to join and it is still a mecca for single people!

The Easter Trip that the Club has planned for this year...Over 40 divers getting down and wet at Marion Bay! The four guys (Sean, Jason, Stephen and Dave) organising the trip are really friendly (no really!) and approachable and willing to help with the smallest query. They are easily contactable through the Sports Office for more information on the trip of a lifetime!

This year I vow to dive AT LEAST once a month (if not more).

JaBa (???-S'N'M)And the O'Week Dive at Rapid Bay...organising the trip of a lifetime - which I intend to go on and dive, dive, party, dive,

## The Big Picture

"Too Much Sport is never enough!"

The all conquering LAMBS swallowed up the GATHERERS at home. The most impressive statistic of all being the 27,000+ crowd packed into Cathedral Park. If they keep it up, Cath. Pk will see its biggest winter aggregate since Sturt (rub-em-in-the-dirt), last made a Grand Final. The EAST TASMANIANS should know how to deal with the LAMBS though.

\*\*\*\*\*

The end of an inglorious season for the S.A.C.A. SPUDS, didn't come soon enough for most supporters. Boof unable to get one past the field, (ass beats class), and carry the ARTISTS who look like getting a trip to Perth to play the WACKERS. Pleasing to see Ozzie Joe finally have a good inning with the ball, (bit late but), & an Angus Fraser-like performance from UNI's Paul Wilson stands him in good stead for next years 4-day team.

\*\*\*\*\*  
Wanga's whack woes WINDJAMMERS, but I reckon Jelignite Jack would privately be happy to lose his captain for only one game. Makes that trip to Pasty Park that much more difficult though. Good to see a win Port Lukin though, the hub of JAMMING recruitment.

\*\*\*\*\*

President Hussein's mother of all weapons has been promoted to top dog, (well, top Skip), & may be looking at a big year if he can maintain some consistency.

\*\*\*\*\*

"I'm so Dizzy,....." SUID AFRIKAANS must be wondering what hit 'em after Dizzy did his dazzling darn'dest. Apparently the morning of his 5/54 was taken up by a bit of Bob Hammond coaching, which didn't seem to do any harm! "When do we get a new captain?" has to be the next question. Play the lard at 12th man I say,

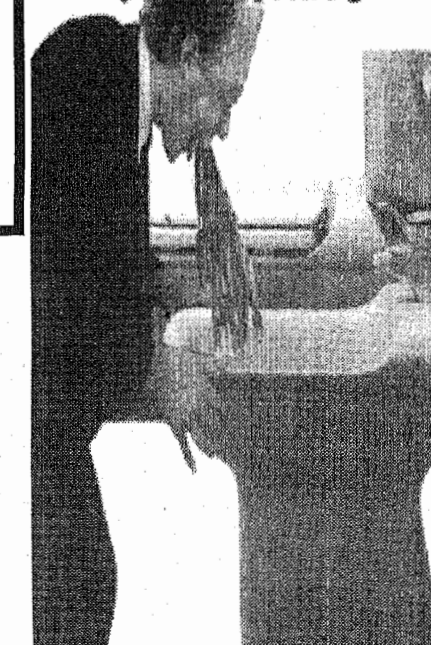
\*\*\*\*\*  
wheel him out to slips in the second over & let him point all he likes. Having taken the series, will the GREEN-BAGS be playing the third test or the first rest? Time for the Blow-thing to get a couple maybe.

\*\*\*\*\*

Mad Mal's COROLLAS seem to be under wraps at the moment with not much being said about the height situation. Everyone seems to have forgotten one Bazza (Sitting-paddock) has a very good rucking technique. Despite the tension ... (suitable pause) ... I'm still on the Menagerie bandwagon, look out for the COROLLAS in the coming weeks.

S'NM Easter Hangover  
Remedy #1:

STOMACH  
STRETCHING



## IT'S EASTER....

A christian celebration which is celebrated by just about everyone who isn't christian, because we are greedy creatures who only want to scoff ourselves 'till we're sick. We even get a public holiday, and S'NM and the On Dit printers (Cadillac) are gonna take it. As a result, you're going to have to wait an extra week to peruse edition six.



**Coming Up...**

PROSH IS COMING!!! If you've got something even remotely in the vague region of being funny, drop it into **On Dit** for the special **On Dit** Prosh all-parody issue, coming out May 12th (Deadline: May 7th)

magazine

No. 1 \$50.50

August 1999  
\$50.50\*  
NZ \$55.20  
(Inc GST)

1999 Model Comp  
Doily & Impulse can  
make you a star!

Do you  
belong  
together?  
it's in your stars

he's a  
**loser**  
baby  
(so why don't  
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what's normal? what's not?

**face like an arse?**  
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Entries available  
 from Union  
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 Office, Lady Symon  
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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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## Not a shady pyramid scheme

Business Enterprise Education Program 1997

Venue: The University of Adelaide Thebarton Commerce and Research Precinct, 35 - 37 Stirling St, Thebarton SA 5031. Tel 8303 3098.

Small Business Management Seminars Wednesday 16 April, 9.30am - 1pm

Topics:

- Establishing a business structure - now and for the future
- legal issues for the new/small enterprise
- Setting up systems for the new/small enterprise
- Guest Speaker: a small business owner/manager's account of their business establishment experiences and lessons learnt.

Deadline to register (includes fee): Tuesday 8 April. Other seminars and workshops will be run later in the year

Fees: students and concession rate: \$30.00; non-students: \$70.00/

"A number of sponsored places MAY be available to students: please confirm with Joanne Pimlott on ph 8303 3476

TO BOOK: CONTACT ELENA WILSON, ADMINISTRATIVE OFFICER, ENTERPRISE EDUCATION, ON PH 8303 3098. FAX 8303 4363 FOR A BROCHURE AND REGISTRATION FORM.

## Pose as the Pied Piper

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Clubs and Sports Associations  
Lady Symon Building (North West corner of cloisters)  
Phone: 83035403

## They're not for him, they're for his sister (honest)

Have you foolishly bought tickets to Riverdance and then realised you can't/don't want to go? Well, you're in luck, because I'm looking for tickets to buy. Leave a message for Chris at On Dit.

## Funny foreign-type talk

Thinking of travelling to Europe or Asia? This is the dream of many university students. However, few students realise the greater benefits their travels can bring home if they also plan to combine language study with their travel plans. Particularly if most students are already familiar with a foreign language, further language study in the country of origin will quickly improve their language fluency and cultural understanding. Increased confidence and fluency in the language combined with greater cultural understanding will mean a more rewarding trip, increased opportunities to make friends with local people and the chance to add a further qualification and skill to your curriculum vitae on returning home to Australia.

Most popular destinations for Australian students wishing to study abroad are France, Germany, Spain, Italy, Japan and Indonesia. In each country students can choose from colleges located in capital cities or provincial towns depending on personal choice. Students can be assured that all colleges offer quality courses, developed from years of experience by qualified teachers.

In South Australia, SACE Language and Travel specialises in language travel. If you wish to discuss your language travel please contact SACE Language and Travel on 8232 0335 or call into their office on the first floor at 254 North Terrace.

## Pete hits balls

Peter's Tennis Clinic - Free introductory lesson - cheap rates. All areas.

Contact: 8344 2308, or mobile: 014 479 951

**CLASSIFIEDS** - they're absolutely free, and sexier than sixteen buckets of lukewarm custard forcibly inserted into your trousers! How do I know? Simple, I advertised my used teabag collection, and sold them to a tall Aryan man with a sinister-looking parrot on his well-tanned shoulder. We got talking, as you do, and one thing led to another, and, well... let's just say that custard was a little scarce at the local Franklins No Frills that week. And boy were my trousers noisy. But enough about me, let's talk about you. If you want to run an ad, just drop the details (on a bit of paper, obviously) into the tray inside our office door.

**AND NOW**, next week will be an On Dit-free week. You can't have your Saviour and On Dit too. The next issue of this delightful publication sees the glaring light of a new dawn on Monday, April 7th. If you want to stuff something rude and rubbery into it, have it into our office by 5pm on Wednesday April 2nd, and we'll see what we can do.

**REMEMBER,**  
sensible trousers  
are for  
sensible people

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