

SR  
78.05  
05  
2

# ON DIT

The Adelaide University Students' Association Week

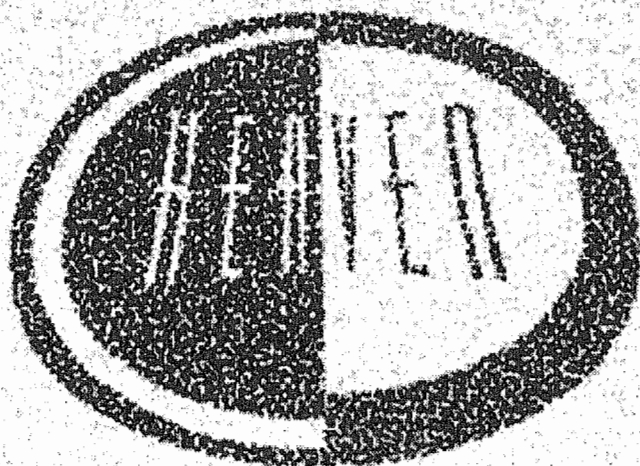
Volume 63 Number 19 October 16 1995

UNIVERSITY OF THE  
23 OCT 1995  
ADELAIDE



UNIVERSITY





Heaven, 7 West Tce, City. Ph: 211 8533

# .....editorial.....

## production notes

WORLD VIEW



NARROW VIEW



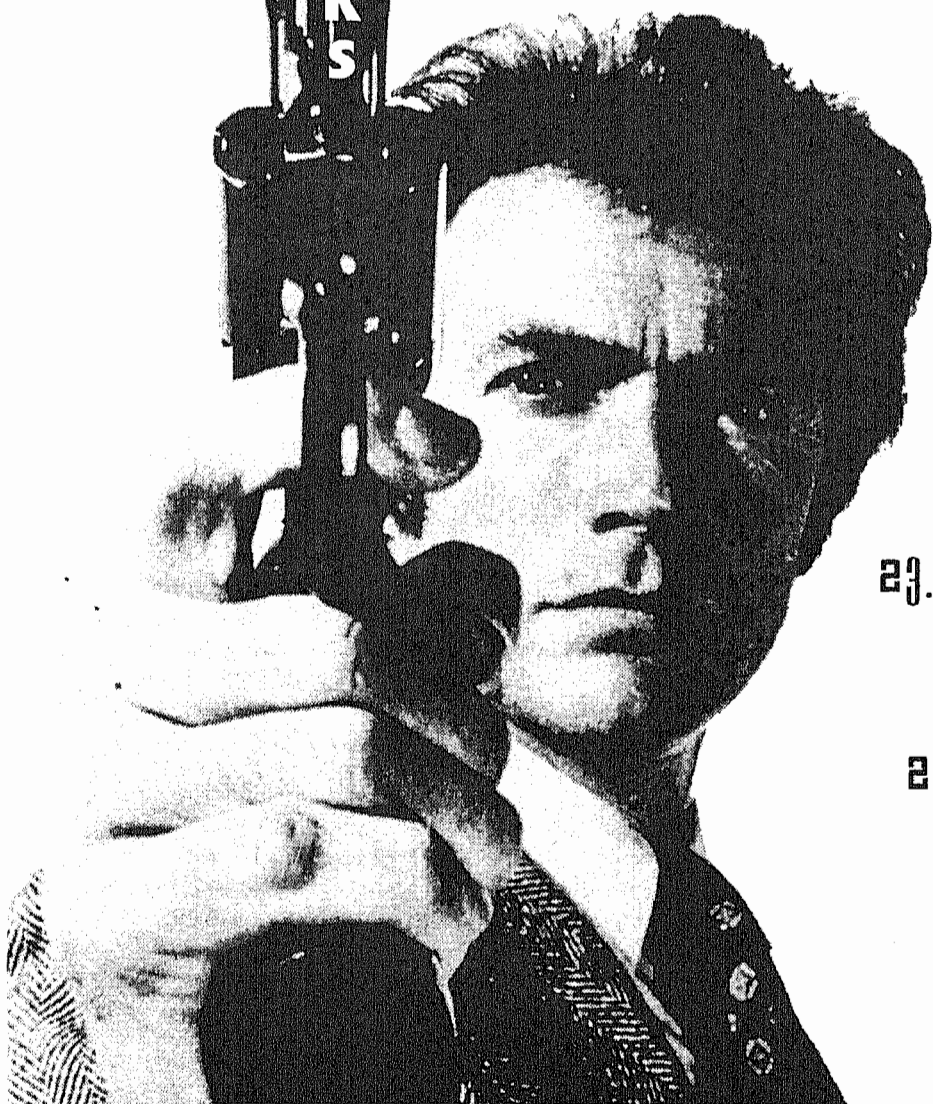
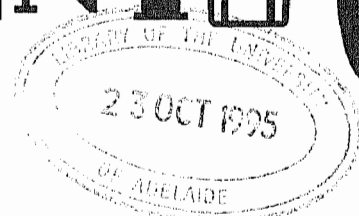
Don't these guys get it?

Matt

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

**Editors:**  
 Matt Rawes  
 Natasha Yacoub  
 Bryan Scruby  
**Advertising Manager:**  
 Mark Scruby  
**OD Express:**  
 Mike Downing  
**type till you drop:**  
 Sharon Middleton  
**Sunday Bloody Sunday helpers:**  
 James, Ange, Asha,  
 Ritchie, Nadine, Megan,  
 Frank, Christina, Brad and  
 Chris.

# CONTENTS



- 2. Editorial
- 3. Wake up and smell the coffee!
- 4. The United Nations turns 50
- 5. Open Space Sell off
- 6-7. Letters
- 8. SAJA pranks
- 9. Yes way, they will pay - HECS happenings
- 10. News
- 12. Employment/Literature
- 13. Visual Arts
- 15. Mayzgoose - Thunderdome
- 16-17. Vox Pop - In the Eighties
- 18. Theatre
- 19. VR gear
- 20-21. Film
- 22. Incognito interviewed
- 23. Stone Roses and Incognito gigs
- 24. Talking with Ammonia
- 25-27. New tunes reviewed
- 28-29. On the market - Classifieds
- 30. Sport - Inspirational!

## Competition

So you want to go to town this Friday but once again are thinking along the lines of "where the fuck am I gonna get a park?" Well once again On Dit and Secure Parking have come to the rescue. Fret no further for we have four \$25 parking vouchers to give away. Well what do you have to do to be the recipient of such a fine prize? Easy. Just jot down your favourite joke on some paper with your name and contact number and drop it in by Friday 5pm and we will give the bag to the funniest and most original entries. We're pretty twisted down here so anything remotely humorous is in with a big chance so get cracking.



# The U.N. at 50: Past, Present and Future

The United Nations celebrates its fiftieth anniversary on United Nations Day next Tuesday, the 24th October. As part of the celebrations, the proposed United Nations Students Association is to be established on campus. To help you Get into the Global Picture, Ricky Lee takes a brief look at the achievements and disappointments of the United Nations in its Past, Present and Future, and what you can do about it.

The United Nations was created fifty years ago at the San Francisco Conference with two main objectives: to maintain international peace and global security and to promote social progress and better standards of life in larger freedom. The U.N. was created amid much euphoria to be, as Lord Tennyson would put it, the "parliament of man, the Federation of the world." Due to the highly idealistic prospects of the world body at its creation, a fall from grace was inevitable. Today, fifty years from its creation, the international organisation resembles the chorus of a Greek drama, expressing consternation at events it has no power to control.

The track record of the United Nations in resolving international disputes has been mixed with sweet successes and bitter disappointments. Unfortunately the media and the public tended to focus on the failures rather than the resounding successes. During the past half-century the U.N. managed to ordain the withdrawal of Soviet troops from Iran and French forces from Syria and Lebanon in 1946; played a major role in decolonising Indonesia in 1947 and mediated a cease-fire between Israel and its Arab neighbours in 1949 as well as in 1967 during the Six-Day War. In Cyprus the U.N. maintained a cease-fire for twenty-six years and there has been successful peacekeeping missions in Namibia, El Salvador, Cambodia, Mozambique, Kashmir (India and Pakistan) and Haiti. However, none of the achievements of the U.N. as a peacekeeper has been as spectacular as the victory of the U.N. flag over Iraq in the Gulf War. Most of the points scored by the U.N. in the past fifty years are in the social, economic and humanitarian field. Since the adoption of the Universal Declaration of Human Rights in 1948, subsequent protocols and agreements have allowed the U.N. to consistently advocate the universality of human rights through the Human Rights Commission (UNHRC). The U.N. subsidiaries such as the World Bank for International Reconstruction and Development and the International Monetary Fund (IMF) give advice on economic development, along with carrot-and-stick incentives, to developing nations. Global food productions have dramatically increased with the implementation of the Food and Agriculture Organisation (FAO) programmes. A lot of diseases that have been deadly throughout the world have now been put under control, or even exterminated (such as

smallpox), thanks to large-scale immunisation and health services provided by the World Health Organisation.

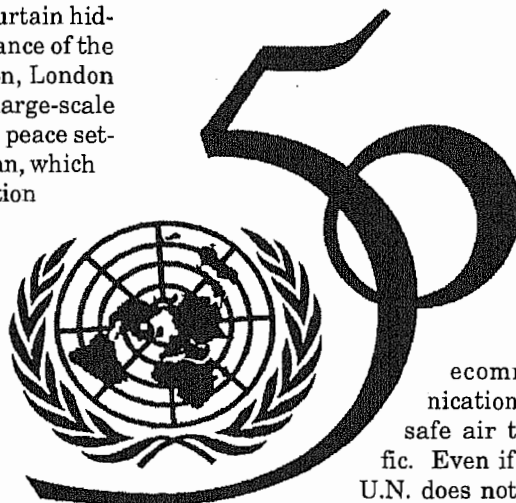
However, all these achievements have been shadowed by the failures. One notable example is the debacle in Somalia where, despite accomplishments on humanitarian terms and saving an estimated three hundred thousand Somali lives, the United Nations Operation in Somalia (UNOSOM) was forced to withdraw in March 1995. Due to firefights with the powerful warlord Mohammed Farad Aidid, the U.N. mission became a small-scale war which resulted in the quick withdrawal under the umbrella of U.S. military protection. In Rwanda the United Nations was plunged into inaction, not merely because of the lack of resources, but also due to American blocking as part of the Somalia backlash. In Bill Clinton's Presidential Policy Directive 25, the administration curtailed American participation and even support in UN peacekeeping; as a result lives in Rwanda were unnecessarily lost. In Bosnia-Herzegovina the United Nations became a curtain hiding the inaction and reluctance of the governments in Washington, London and Paris to carry out any large-scale military action to enforce a peace settlement. The safe haven plan, which gave U.N. military protection to civilian populations in Sarajevo, Bihac, Srebrenica, Zepa, Gorazde and Tuzla, failed due the lack of military backing from NATO and resulted in the fall of Srebrenica to the Serbs and Muslim abandonment of Zepa earlier this year.

The successes in the Gulf War, Cambodia and Haiti and the failures in Bosnia-Herzegovina, Somalia and Rwanda have characterised the so-called New World Order. As Voltaire said "the Holy Roman Empire was neither Holy, nor Roman, nor an Empire," the New World Order is neither new, nor global and certainly not orderly. Many believed that the Cold War had made the collective security mechanism, envisaged by the U.N. Charter and premised on great power co-operation, a dream deferred. The euphoria surrounding the fall of the Berlin Wall have raised the hopes of many wishing to embrace a brave new world, a world involving the promotion of "Western" democratic principles, the consolidation of free-market economies, collective resistance to aggression and the upholding of so-called "universal values." This would be a world under the multipolar and collective leadership of the United Nations, which as a result has grabbed the media and public spotlight like never before.

The United Nations has been demanded to assume a larger role and to assume fresh responsibilities, from peacekeeping to development and from monitoring human rights to

overseeing environmental accords. The U.N. now has operations, hopes and expectations far exceeding the capabilities of the system as it is now constituted. As a result the United Nations is at risk of being overwhelmed and discredited.

Some critics, like U.S. Senator Bob Dole, argue that the United Nations is no longer needed to play a large role in international politics. However, the chief role of effective international instruments, such as those provided by the U.N. system, is a practical one that cannot be ignored. States, people and businesses need an international system to provide physical, economic and legal security. Many existing UN organs are needed and essential, such as Interpol which deter terrorists and other breakers of the peace; the World Trade Organisation to head off trade wars (which has been successful between the U.S. and Japan); the World Bank and the International Monetary Fund to assist emerging economies; international human rights organisations and other agencies that ensure basics from tel-



ecommunications to safe air traffic. Even if the U.N. does not exist, much of its or-

gans would be created by necessity by now.

The problems with the United Nations, many believe, are embedded within its structure. In the Security Council, almost undoubtedly the most important and powerful organ of the U.N., there are fifteen members, five of which are permanent members with the right of veto (China, France, Russia, the United Kingdom and the United States) and ten are members elected by the General Assembly on two-year terms. A lot of talk has been generated in the debate to expand the Council in order to adapt to the new geopolitical environment. For example, Germany and Japan have strong claims to be promoted to permanent membership, being the second and third largest contributor to the U.N. budget. However, such expansion for the "North" must be coupled with compensation to the "South," most probably by granting a seat to the larger regional powers such as India, Brazil, Nigeria and South Africa.

The U.N. is most notable for its peacekeeping operations. The international organisation, in order to secure the peace in most international disputes, must have better access to

well-trained forces to implement the peacekeeping missions agreed on by the Security Council. It is commonly known that had the world body been able to summon battle-ready troops as the tragedy of Rwanda unfolded, the swift interposition of peacekeeping units might have saved tens of thousands of lives.

As "to employ international machinery for the promotion of the economic and social advancement of all peoples," as written in the U.N. Charter, the agenda for development occupies the largest share of the U.N. budget. A lot of analysts and governments realise that real global security cannot be achieved without the eradication of poverty. However, the agenda for development covers issues from turbulence in global currency markets to rising youth unemployment, which means that this is really too much to handle by a single ineffective organ, the Economic and Social Council (ECOSOC) alone. Most reform studies have recommended abolishing the unwieldy ECOSOC and erecting new, more effective organs in its place.

This year marks the fiftieth anniversary of the United Nations. While the U.N. is not the inefficient, incompetent body unfair critics depict it to be, it clearly requires a serious overhaul to prepare it for the year ahead. As a citizen of Planet Earth, it is our responsibility to understand the problems facing this not-so-New World Order and to be aware of the social and political inequalities in the world. Only by being aware will we be able to do our part in ending the New World Disorder — because "the world is moved not only by the mighty shoves of the heroes but also by the aggregate of the tiny pushes of each honest worker (Helen Keller)." We can try to do something now, or wait for the world to crumble and find ourselves victims of the same social inequalities and injustices.

The first step is of course to be aware. Only by raising our own awareness will we be able to gain a global perspective and a greater understanding of the cultural and political basis of all international issues. We, the Global Citizens, owe it to the generations yet to come. To quote from an ancient African proverb, "the world is not given to us by our parents, but are lent to us by our children. Act now, and get the global picture."

The proposed United Nations Students Association will hold its Inaugural General Meeting in the Union Cinema at 1pm on Tuesday 24 October. All students of the University of Adelaide are welcome to join as members of this new organisation and get the global picture. For more information see notices everywhere or call Sam on (08) 363 1607.

## The United Nations Students Association

Getting the Global Picture  
Membership open to all students  
Inaugural General Meeting  
Union Cinema, 5th Floor Union Building  
Tuesday 24 October 1995 at 1pm  
\$5 membership fee includes free or subsidised admission at all UNSA seminars and social events as well as an award-winning monthly newsletter.

For more information call Sam on 363 1607.

# Open Space Sell-Off

## Bowker Street Oval, North Brighton on the market

### A Resident Speaks.

I live in a dead end street. I mean that in the literal sense. My street, you see, has an oval at the end of it. It's expansive and it's green. It's marked with the boundaries of competition and bears the scars of fervent use. It's five doors down from me. It's Bowker Street Oval.

Many of you will have heard of it and for many of you, the mention of Bowker Street Oval will invoke rich memories of your childhood. For the rest of you, the Oval has been somewhat of a Mecca for junior sport in the Southern Suburbs of Adelaide for years. It is the home of the Southern Districts Little Athletics Club, the Southern Districts Junior Soccer Association, the Paringa Park Primary School football and cricket teams as well as being the grassy forum for innumerable kiddies' sports carnivals. Now you remember or at least you can relate. Everyone has their own Bowker Street Oval and if you don't, you probably always wanted one.

The residents of the surrounding avenues and dead end streets have grown accustomed to the muffled bang of starting pistols through Summer's Friday nights and the not quite audible drone of the loud speakers in Winter, counting down the seconds 'til kick off of another round of matches. It's not so much comforting for its echoing of the changing seasons as satisfying for the images it supplants. It's never hard to drift back to your own athletic achievements, however modest and recollect the joy of participation.

Of course, Bowker Street Oval is not all children and ball games. Suburbia can be a stifling environment - I don't need to tell anyone that. And the fact is that for most of us, a jaunt into the country to refresh that part of the psyche that craves open spaces and nature is too often forgone for work or study or whatever commitments beg your attention this week. Ovals, parks and gardens provide us with that little respite; that chance to stretch beyond the four walls of our houses and the doors of our cars. As a means to sanity, they cannot be underestimated.

I won't pretend to know what Bowker Street Oval or its equivalent in your suburb means to you but I'm now painfully aware of what it means to me. The Oval is the place I could escape to and pretend to be the footballer or cricket player that I always wanted to be... the one that I may never be anywhere else. But that matters little. It's the patch of grass that I've run around madly on Christmas Days, birthdays and

plain, ordinary weekends with my brother, my parents, my relatives from all over. It's the arena in which I made some rare friendships that will stay with me forever.

Why am I so painfully aware of these facts now? Why am I no longer taking these precious memories for granted?

I was privy to a rumour that whispered that at the end of this financial year, Bowker Street Oval would be declared 'surplus land' by its caretakers, the Education Department and subdivided for housing. The Government, including Education Minister, Rob Lucas, were said to be hoping for a \$5 million contribution

to help plug the State Bank hole and Bowker Street Oval was a soft target for the bulldozers. The immediate reality is that on October the 20th, a gaggle of suits will gather to 'review' the status of Bowker Street Oval and consider its future.

The more I thought about it, the more concern and trepidation I felt. The implications for the children who would literally have the turf ripped out from under them are self evident. Relocation is the last contingency any club settled into an idyllic milieu wishes to contend with.

What of my own street? The end of the dead end? Surely there is no safer environment to raise a child than in a dead end street. The new residents must feel well cheated.

The ramifications for my own self, however, hit me the hardest. It's more than the feeling of loss that encompasses you when you're confronted with pictures of a deforested hillside in Tasmania. This is literally my backyard... my stomping ground. I grew up around and on Bowker Street Oval and now THEY want to transform it into medium density housing.

How do I feel?

How do I feel?

Will thousands of people march on Parliament House and demand attention? Probably not but perhaps they should. Bowker Street Oval is like tens of other parks and ovals that dot Adelaide's street maps. The grass is a little patchy in Summer and maybe it needs a few more trees to meet the aesthetic requirements of most but as a focus for the extracurricular lives of the people it serves, it is second to none. Today it's my Bowker Street Oval. Tomorrow it could be yours. Revel in the luxury of your complacency for as long as you can.

Bryan Scruby

"Will thousands of people march on Parliament House and demand attention? Probably not but perhaps they should."

### The Facts about Bowker Street Oval, North Brighton.

◆ During the 1960s it was decided to transform what was at the time an overgrown vineyard into an oval.

◆ Labor parliamentarian Hugh Hudson, deemed that the oval be set aside for junior sport.

◆ Approximately a decade and a half ago the foodlighting of the entire oval was completed by a group of volunteers. This enabled both junior soccer and Little Athletics to operate beyond daylight hours. Clubrooms were also completed containing everything from toilets to an honour board.

◆ In recent years the oval has been used for social tennis, rugby practice, the Glenelg U/17 football team training, Southern Districts Little Athletics Club, Southern Districts Junior Soccer Association, SAPSASA District Days (athletics), Paringa Park Primary School and Warradale Primary School cricket and football, junior soccer carnivals, Brighton Turf Cricket Club, netball matches and numerous school sports days as well as recreational open space by local residents and visitors.

◆ Now the Education Department under Rob Lucas, is looking at selling the Oval for subdivision.

◆ The Brighton Council, who has maintained the Oval for the past 30 years, will be offered first option to buy the Oval. Unfortunately the offer will be little more than a token because with major capital works like the new Brighton Jetty to be paid for, the Council simply does not have the \$5 million required. Neither does it feel it should have to buy the Oval given that it previously donated the substantial lands on which Brighton High is built to the Education Department.

◆ On Friday October 20, a meeting of Government officials will be held to determine the fate of Bowker Street Oval.

### WHAT THEY'RE SAYING TO ON DIT.

#### The State Opposition

"This sell-off is just another example of the Government's self-defeating attempts to improve our economy by selling off the State's assets.

A gun has been put to the head of many schools which are faced with reduced funding by leaving them little option but to sell off school assets. This is short-sighted in the extreme.

Unfortunately the Education Department, under the current Minister, does not seem to give much weight to local community needs for open space, apart from purely school-focused factors."

Carolyn Pickles MLC  
Shadow Minister for Education & Children's Services

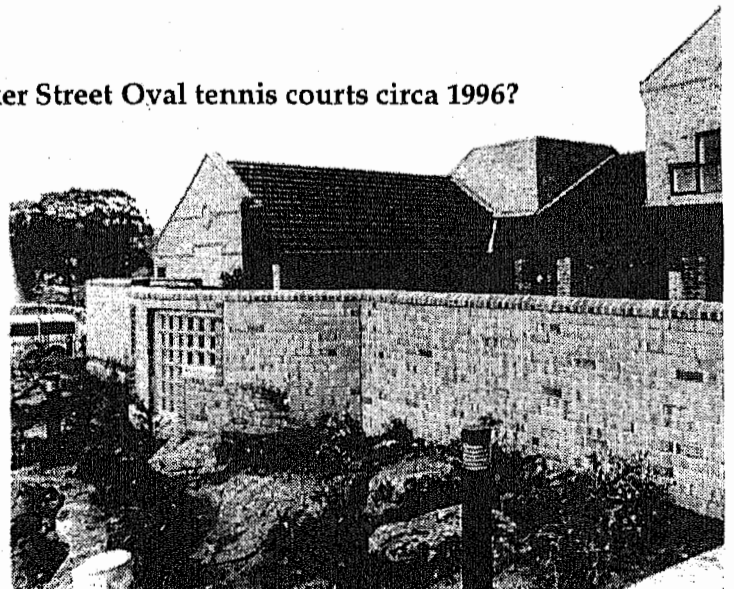
#### The State Government

*On Dit* contacted the Minister for Education, Rob Lucas, informing him that we were preparing an article on the subject of Bowker Street Oval and asking for . We, in turn, were contacted by a Mr Richard Duddy, acting for the Minister who arranged an interview time for between 1 and 2 o'clock Sunday the 15th.

Mr Lucas never called. Perhaps he was busy. It was a Sunday so maybe he was in a park in a suburb that wasn't North Brighton, Somerton Park or Warradale with his family. Bet they don't end up subdividing the park at the end of the Lucas family's street.

Don't worry about it, Rob. We didn't have anything better to do than wait around for your call.

Bowker Street Oval tennis courts circa 1996?





## Living next door to Alan

Dear Editors,

Recently numerous student activists have described moves to withdraw Austudy and the option of deferring HECS payment from permanent residents as discriminatory. Yes, they are. So is the Australian Government's failure to pay the dole to Brazil's unemployed, or to commit funds to improving the infrastructure of Finland. In this sense the Government discriminates against those who are not Australian citizens, and a damn good thing it is too! We are a nation, not an international charity organisation!

PRs complain that they forfeit citizenship in their "home countries" by taking up citizenship here. Of course they do! We don't want a population of "fence sitters" with mixed loyalties. Tanja Lenz, who wrote in to attack this loss of "basic human rights", should remember that acceptance of permanent resident status implies a decision to settle here. The outrage of some PRs at being forced financially to make good on this commitment can only be indicative of widespread abuse of the system by students.

Tanja's supporters like to argue that PRs pay taxes. While this is true, our graduated tax system means that students, with little or no income, contribute virtually no tax. Serious taxpayers, both citizens and PRs, subsidise the education of those who have demonstrated by refusing citizenship that they are phoney PRs, intending to take their free education overseas.

In short, I believe that my Government should put my interests first. I'm sure most other citizens feel the same way.

Alan Anderson  
1st Year Engineering

PS What a pity that Tanja chose to launch a bitter and unjustified attack on the recent citizenship ceremony. To all those who achieved citizenship that day, congratulations and welcome aboard!

## Take your dummy and split

Dear X,

I may be just a school girl, but at least I know how to sign my name. Most of us actually learn that before we get to university, unlike you apparently.

Jessica Boland  
Tantrum - Thrower Extraordinaire

## The only sour grapes I've had were in the Student Focus annual Port

Dear Dave Mathews,

In response to your letter in last week's *On Dit* regarding Student Focus, I would like to point out that it is a shame to see sour grapes over the elections and that you are criticising such a legitimate and highly successful event as the Permanent Resident campaign to air your discontent.

I believe you when you say you were

"dumbfounded" that your letter to *The Advertiser* was published on the first day of elections. However, if you submit a letter to *The Advertiser* shortly before election week regarding student elections, one can't be overly surprised if it's printed.

You seemed to be suggesting that you were offended that no member of Student Focus approached you during election week to discuss the letter. Yet, you seem to completely miss the fact that you never had the courtesy to approach a member of Student Focus to discuss the issue in the first place. Simply because we chose not to talk to you does not mean that we are arrogant or found your comments difficult to respond to. We simply didn't think they were worth responding to since we don't believe in entering into petty bickering over elections. It's also amusing that you seem unaware that in accusing us of abusing the use of the media for the benefit of elections you actually did what you accused us of by submitting your letter to *The Advertiser*!

We are perplexed and offended that in your letter you kept referring to the "leader" of Student Focus as a man. We worked on the basis of a collective ensuring input from the whole group and are offended by the assumption that if we did have a leader it would be a man. Since I was the presidential candidate, I assume you are referring to me as the leader. Just one point Dave, I happen to be a woman. We believe your sexist assumption is indicative of your narrow-minded approach to the elections.

Further demonstration of your narrow mindedness is the way you assumed that the two Student Focus candidates who were involved in the Permanent Residents campaign only did so to gain media attention. This assumption disgusted us. You never once thought that these individuals might have run because they were adversely affected by the Government's plans to render permanent residents ineligible for Austudy benefits and to charge them up front fees. These individuals wanted to take a stance against what the government was doing and chose to get involved in their student organisation to do so. They were well within their rights and at no time did they act in any way improperly. They should be applauded for their commitment, not abused by people who perhaps didn't think the issue through properly.

I'd be happy to discuss the issue with you face-to-face if you still have a problem with the issue. However, this time please have the courtesy to speak to me first before you start writing more misinformed letters.

Yours sincerely,  
Kym Taylor  
on behalf of Student Focus

## Care Factor Zero

Dear Eds,

We just wanted to say thanks to Mark, who works for Union Catering for his sterling service at the *Law Students' Quiz Night*, where he spent the entire night dispensing refreshing beverages at reasonable prices. It turned out that we would have won without his coaching, but we always give credit where it's due.

The "Who Cares?" Team  
(Oh yeah, congratulations to the LSS for a great night - sorry we took all the prizes!)

## Feemail - there's a good one

Dear Felicity,  
As ...

1. Womentropy is a women's edition, we as women / wimmin / individuals identifying with the female gender, find it relevant to us and indeed all women and, therefore, we have the right to comment (you wouldn't want to silence us, would you?).

2. Yes, the magazine was supposed to give women the chance to voice their opinions. That was precisely our problem with it. There was one editor who dictated the spelling of the word 'women', which, regardless of the way you spell it, did not even challenge patriarchy within language, instead it silenced debate.

There was no collective. Several articles by women were not printed (we have friends from USA who told us), while half of the articles were by men. This is not allowing a diversity of women's voices to be heard, which is the purpose of a women's edition.

3. You can call yourself whatever you want, that's one of the nice things about feminism. Please afford us the same courtesy.

Proud Grrls,  
Sabina & Etain

## We could do with a brass razoo

Dear Students,  
re The Bicycle in the showbag in last Week's *On Dit*

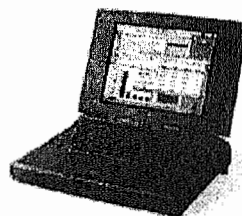
Not a brass razoo from the ever-popular Student Union Fee goes towards the Bounty bags handed out each year at enrolment. In fact these magnificent - plastic - bags are (and always have been) given to us free by Bounty Bags Pty Ltd., as a gesture - sometimes we wonder if it is an entirely friendly gesture! of goodwill from the participating companies to the students. This has never been, and never will be, a cost outlay to the Union.

Thanks, Matt, (that's O.K. Pat - ed), for adding to the confusion surrounding this issue yet again. I am sure the students hired by the Union to hand them out during the enrolment period next year, will love, once again, having to justify the totally false assumption that the Union is wasting their money on items they do not need or want.

If anyone has any suggestions or complaints please direct them directly to Bounty Bags Pty Ltd, level 8, 28 Foveaux St, Surry Hills, NSW 2010, ph.(02) 281 2964.

Yours in patience  
Pat Venning  
Marketing & Activities Manager,  
Lady Symon Building,  
The Cloisters

## New PowerPC PowerBooks



- 100-Mhz PowerPC 603e
- 8MB or 16MB of RAM expandable to 64MB
- 500MB or 750MB Hard Drive
- Two PC Card slots for modem and ethernet
- 9.5" grey-scale passive-matrix display or
- 10.4" 256 colour passive-matrix display or
- 10.4" 32,000 colour active-matrix display
- 8-bit colour video-out
- 16-bit stereo sound in and out
- Built-in infrared technology for cable free file sharing
- From only \$4488 (Student/Staff/Alumni)
- Power on the move

## PowerBook 5300/100

\* At Your Campus Computer Shop \*

Use this voucher for **\$300 off** the recommended retail price of any Macintosh or PowerBook computer system.

Valid for University of Adelaide students, staff and Alumni. Offer expires 31.12.95



Come in and visit our our shop on Hughes Plaza for more details or telephone 303 3320.

CAMTECH Is a venture company of  
The University of Adelaide



Authorised Apple Reseller



**President**  
**Haroon Hassan**

Sometimes when I type these I wonder just who does read them. I guess apart from all the political junkies that ordinary students do from time to time glance at the SAUA Page and then come in to see us. Those moments make writing the damn things worthwhile.

**(But you get to see us every week-Eds)**

I haven't really improved as a typist since I started but I can now type with four fingers as opposed to two. I think that I have even gotten into double digits now and then as far as words per minute go!

The reason this column is so disjointed is because it is 12 midnight on Friday and this is the last thing that I feel like doing. I have just been to an Alumni dinner where I had to give a speech. What a strange way to spend your Friday night!? But I had a lot of fun. Being so involved in the University as the SAUA President brings you into contact with such a diverse range of people. Some of them you like others you don't but that is the way it goes. So I would like to thank Brigid, Livvy, Michael, Cheryl, Julie, Geoff & especially Kahlil for making my Friday night so memorable!

I guess what I am trying to say in my penultimate rave as SAUA President is make the most of your opportunities and enjoy the University experience to the full. Remember Life is too short to waste and you will never ever enjoy this kind of complete freedom ever again. Carpe Diem and all that sort of stuff...

PS: Please support the AUSTUDY Campaign

PPS: Anyone who would like to apply for Quality Money, the forms are available from me.  
Cheers.



**Women's Officer**  
**Kylee Smith**

That inevitable time of year is upon us once again; good luck with exams, assignments and assessments. It is important to remember that if you do have a problem during this period the student representatives are here to assist in what ever way they can. Women, if you think you have been assessed unfairly and it is on the grounds of gender discrimination or sexual harassment then please come and see me in the Student's Association. There are avenues which can be pursued. It may be possible to facilitate a remark or reassessment.

**Reclaim the Night**

"Women Marching for an end to sexual violence"

FRIDAY OCT 27TH  
6:30 PM VICTORIA SQUARE

A minibus will be part of the march and there will be free childcare, which can be booked on 341 2204.

The March will be followed by a dance at Club Freeza, entry through central market arcade, next to Hilton Hotel. \$4 waged, \$2 concession. Doors open 9pm, Happy Half Hour 10.30 - 11.00.

**Zero Tolerance**

Posting will be 11am Monday's any assistance will be muchly appreciated. "Zero Tolerance of Violence Against Women"

**Amnesty International Band Night**

WOMEN'S CAMPAIGN  
Women's Human Rights abuse's have been largely ignored. To combat this Amnesty has launched a campaign to spread awareness about Women's Human Rights issues. There is a fundraising event:  
PRODUCER'S HOTEL,  
20TH OCTOBER, 8PM ONWARDS,  
with bands:  
KINETIC PLAYGROUND, FLAT STANLEY, CLEFT B23.



**Education Vice President**  
**Gareth Higginson**

Homer: " I'm in America, I'm in Australia, I'm in America, I'm in Australia....."

THUMP!!!!

Guard: " Here in America we don't tolerate that kind of crap, sir!!"

Aaahhhh.....one of the truly excellent "Simpson's" quotes of all time!!

Just thought I'd start this soon to be serious report off with yet another brilliant quote from those funny yellow characters. Now onto the serious stuff

**Austudy campaign**

.....please see article in this paper elsewhere!

The events happening for the campaign are as follows;

Monday 16 Oct:

12:00p.m - 2:00p.m :

Information stall about Austudy

Tuesday 17 Oct:

12:00p.m - 2:00p.m:

Info stall

Free Soup Kitchen

General Student Meeting

Tent City Sleepover( with free BBQ)

Wednesday 18 Oct:

8:00a.m - 10:00a.m : Free Breakfast

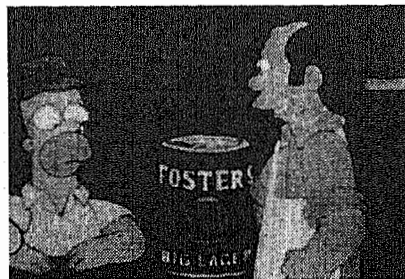
12:00p.m - 2:00p.m : Info stall

ALL the events will take place on the Barr Smith Lawns.....SO BE THERE!

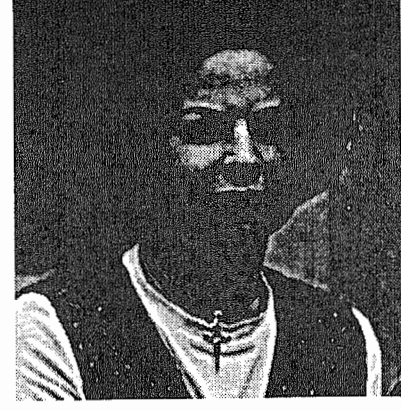
"Till next time.....remember....."

"It's a fact of life that people are STUPID!!"

GARETH



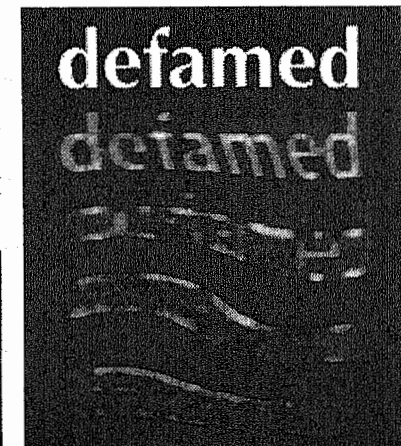
**Being popular is the most important thing in the world. - H J Simpson**



**Activities Campaigns**  
**Vice President**  
**Brigid O'Neill**

Why is it that every year students swear on everything that they hold dear that they will keep up to date on their readings, papers, essays, pracs, tests, materials and general revision; yet never seem to pull it off? Because .... and don't expect a pearl of wisdom here, because, umm, if I knew the answer to this one, honey, why I'd be up to date and stress free right now!

The Lost Property Sale draws nigh and I must say that students at this institution manage to lose an odd arrangement of possessions. How does one go about "losing" a motor vehicle tyre on campus, I ask you? Well, we all had a good chortle in here the day lost prop was itemised. Say no more, know what I mean. We have tremendously humungous amounts of stationary, calculators, clothing, jewellery, text books and other less identifiable articles. I am also now in a position to state that free beverages of an alcoholic nature will be available at this event and...



...have been confirmed to play during the lunch time frivolities.

Cheers Big Ears,  
Brigid



**Environment Officer**  
**Wendy Telfer**

Summer holidays are looming ever closer. There are some great things you can do for the environment....

The Australian Trust for Conservation Volunteers is organising a number of conservation work projects for tertiary students over the Summer. You spend one or two weeks in the bush, meeting new people and working to protect the environment. This year places include Deep Creek, the Nullabor, Coffin Bay, Naracoorte Caves, and many others. The tasks vary for each project but they include seed collection, cave and walking trail construction and pest control. It is a fantastic experience and the chance to really do something for Australia's

conservation areas. For more information on the CAMPUS CONSERVATION CORPS see me or ring A.T.C.V. on (08)2078747.

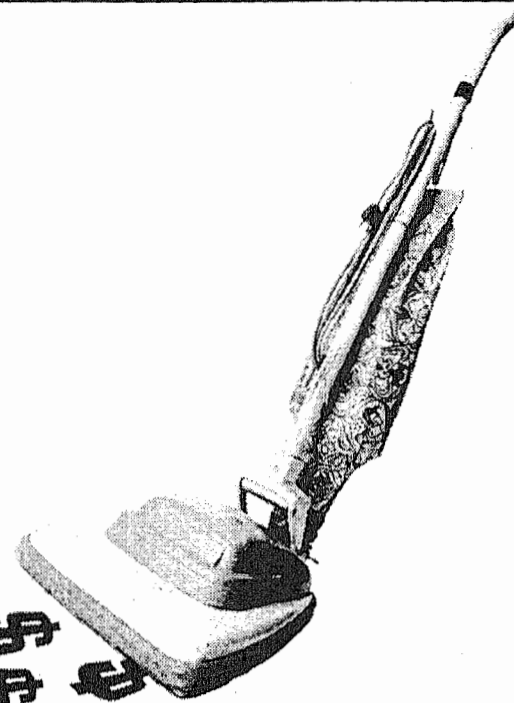
If you'll be home over the Summer and have some time and energy, you might like to grow seedlings for TREES FOR LIFE. They are in urgent need of more growers to grow 1.8 million trees to revegetate the state. They give you the seeds, the tubes, the soil and even a complimentary booklet and lesson on how to keep them alive. But wait, there's more...you get the joy of growing seedlings that will live to provide homes for wildlife in the future. It's extremely rewarding and really only takes a bit of energy. If you can be a

grower this Summer tell me or ring Trees For Life on (08) 207 8787.

If you are able to stray even further from home, the TARKINE of north-west Tasmania is in desperate need of help. The region is Australia's largest remaining tract of rain-forest and a road is going to be built right through the middle of it (details in next week's On Dit). People will be protesting in the forest from the 26th October right through the Summer. This non-violent direct action is vital in saving the Tarkine. Your help is needed. If you can possibly get to Tasmania or donate money or materials to the cause, please contact me in the SAUA or on 303 5182.



# Yes way, They will pay!



For those of you who don't actually know, today is the official launch of the "WAR OF THE WORLDS" Austudy campaign. So why are we having the campaign? Let me tell you:

The Students' Association believes that the current Austudy scheme is riddled with inequities and these need to be brought to the attention of all the students at Uni. We then need to take a vigilant stand against the Government and make them aware that we want changes to be made to the Austudy scheme.

Currently there are about 3000 students at Adelaide Uni receiving some form of Austudy. This means that if you yourself are not receiving Austudy, it is highly likely that you have a friend who is. Therefore all students should take an active part in the campaign because if you want to change anything, we have to express our conflict with the current scheme to force the Government to adapt a new scheme acceptable to those receiving it.... us! ( Hence Andrew : Conflict forces adaption!)

These are the problems that we would like the Government to address in the forthcoming Federal election.

## PERMANENT RESIDENTS ISSUE

The Government passed a resolution that those students who are eligible to take up citizenship, and fail to, will be ineligible for Austudy and will be forced to pay upfront HECS. This is still under review in parliament to possibly enable those students who are currently enrolled in Tertiary education to complete their degree unaffected by the changes. But nonetheless, the changes will take place and unless we the students voice our disgust over the changes, it will unfairly affect those starting next year.

The reasons why this is such an unjust decision should be fairly obvious to anyone with any kind of mental functioning but I will still spell them out.

- i) it is inappropriate to force citizenship on permanent residents;
- ii) citizenship does not prevent people leaving Australia ( the main argument given for introducing the changes);
- iii) requiring foreign born residents to pay HECS upfront places undue hardship on students and is detrimental to Australia's reputation as a multicultural society which welcomes other cultures as equal;
- iv) some migrants lose property rights;
- v) in some countries dual citizenship is not available which means that you would be giving up your passport to your country of birth and hence a whole part of your life;
- vi) some cultures have very strong family traditions and if the student has to become a citizen it may very

well create family problems with the rest of the family feeling that they have been disrespected and the student may be estranged from the family, and;

vii) often people need time to adjust to living in a new country and don't need the extra pressure to take out citizenship which is such a significant step. Also some young refugees come to Australia as young teenagers and may not wish to take out citizenship until they are reunited with their families.

So overall you can see that there are quite a number of significant reasons why the resolution is a very unfair and unjust one. And still, whatever the reason, the choice to take out citizenship should ultimately lie with the person becoming the citizen, and I guess it still does. But no one likes to be forced to do anything against their will. And if their will is to become a citizen when they feel comfortable about it and are ready to take up the commitment to Australia, their choice has been totally extinguished and they are practically financially "blackmailed" into becoming a citizen! Not much of a choice in reality really!!

One other interesting point about the changes is that it was promised by the Government that no undergraduate upfront fees would be introduced.

AUSTUDY 1995:	\$122.80
POVERTY LINE 1994:	\$210.87
UNEMPLOYMENT BENEFITS:	\$150.75

Well I think the Government should wake up and smell the coffee because in case they hadn't realised yet, their are quite a number of undergraduate students who are permanent residents!!! So much for that promise, huh! So what do we say..... Shame!!!!!!

## STUDENT POVERTY

Austudy, although termed as a "student assistance scheme", functions, for many students, as a living wage. We believe that the overall benefits available under the Student Assistance Act should be comparable with the benefits available from the Department of Social Security (DSS). It should also be more readily available and accessible to students overall. Poverty is a major problem amongst students at Uni.

In fact the Deputy Prime Minister stated that about 25% of single young people live in poverty after housing costs are taken into account. Many of these students are on Austudy.

Student incomes are also directly related to their participation in Uni-

versity and poverty is felt by many students. An overwhelming number of surveys show students among the poorest sectors of the community. This results in subordinate standards of living and poor housing or accommodation which in turn limits the ability of the student to study effectively.

For Austudy to improve, there needs to be an increase in the amount of the grants, an increase in the availability of grants and possibly the granting of rent assistance to students on Austudy.

At present, the "maximum away from home" rate for Austudy recipients in relation to other forms of benefits is as shown in figure 1.

So it is 81.45% of the unemployment benefits and only 56.6% of the poverty line!

But is Austudy supposed to be an income supplement or an actual income scheme? Surely Austudy should provide an acceptable standard of living without reliance on other sources of income.

Parliament argues that the families are expected to contribute towards meeting the costs of the student's studies.... Austudy isn't meant to be providing a student's full living costs

But, without exception, no student should be denied access to, or continuance within, Higher Education because of financial factors!

Basically what we at the Students' Association believe to be an equitable system of student income is, as follows:

- a) a living allowance to allow students to meet basic living costs in real terms ;
- b) reducing financial barriers to participation in Tertiary Education and facilitating and improving access and equity in Tertiary Education, and;
- c) ensuring students can live independently.

There are 2 other issues which I feel ever so slightly bring Parliaments arguments for calling Austudy an "income supplement" scheme crashing to the ground!!

Firstly, I'm not sure if they realise it or not, but the reason why most students get Austudy in the first place is that their family's overall income and assets are low. So saying that the families are supposed to support the student is kind of a ridiculous statement since the reason why the student got the help in the first place from their families was that their family's couldn't support them!

Secondly, Austudy as a general rule, is only available to full-time students who, in some instances, are working 30 - 40 hour weeks with Uni work. This means that if they were to find a part time job to supplement their Austudy, they would either have no spare time at all, or in some instances, their bodies would get so tired that it would inevitably affect their studies which is simply an outrage!

So the Government's argument outlined earlier holds practically no water!

## AUSTUDY LOANS

The final issue that needs to be dealt with is the issue of Austudy Loans. In general it is the students from the most disadvantaged backgrounds who don't have access to financial resources who will be forced, as a result of their economic circumstances, to rely on Austudy loans. So Austudy loans penalise the most disadvantaged. As a general rule, these students tend to enrol in courses which would secure them relatively low income employment. So Austudy loans burden these students with debts for a significant part of their working lives. Also as a general rule, loans tend to be worse for women since they spend, on average, less time in the paid workforce. This results in some women taking up to 10 years to pay off debts!!!!

So as a whole, we at the Students' Association believe that the current Austudy scheme needs some serious reconsideration. This is why we are having the campaign so please come out and support a very serious and relevant issue!!!

Gareth Higginson

# Ita Buttrose

you don't have to be one of the

boys

It's pretty hard to be inspired at seven in the morning. But my eyes were forced open by a womyn in a dazzling fluorescent orange power suit at the breakfast I went to last Thursday. Ita Buttrose was the speaker.

Heaps of people seem to have the October study blues at the moment. It's particularly difficult if you're finishing your degree and don't know if you'll get a job at the end of it all. Ita said that's exactly how she felt when she left school at 15. At 16, she became a cadet journalist and no-one thought that this womyn with a lisp would make it, especially when virtually every other womyn on TV looks like a calendar girl. Initially, she wrote out as many "s" words as possible from her script, until one day she realised that she was stuck with her lisp, so people were going to have to accept her for who she is and what she has to offer. And she has a lot to offer.

When she started running a couple of Sydney's newspapers and one of the men working for her, who wasn't used to having a womyn as a boss, asked her if she'd join them down the pub for

a beer, she replied, "Certainly not!" She feels strongly that wimmin don't

have to act like one of the boys to be successful. Wimmin need to do things their way.

**She makes no apologies. She is who she is. She is Ita.**

At 23 she started working on *Cleo*. By the time she was 33, she had taken over editing *Woman's Weekly*, at the time when its only good use was in paper mache class at kindy. Alright maybe you still think that's its only good use but you can't deny you've never sat down at the doctors and picked one up, even if it is out of boredom. The fact of the matter is that it wouldn't be around today if drastic changes weren't made back then.

And that's basically what her speech was about. She was saying that we can't be afraid of change. People told her that if she'd chop the *Women's Weekly*

down from the size it was then to what it is now, that it wouldn't work.

**People are so keen to hold on to the security of what they have that they can't let something go when it's completely frazzled. Move on. That was her message.**

We live in a society of rapid change and Ita looked into her crystal ball to predict what the new millenium will be like. She thinks there'll be more people with office set-ups at home and kids at school working at their own pace at computers, with less input from teachers. There'll be robots to perform home duties. "He'll cook and he'll... Hang on," she realizes her mistake. "Did I just say he?" Immediately she realized she'd made a Freudian slip. "But people need people. People will always need people.." she assured the crowd. Contact sports, for example, are one of the forms of human interaction that will need to play a vital role in the future.

She then explained how a spread in technology, communication, and a sharing of resources will effect Australia as a whole. *What will be important is brain-power. Our country will only succeed on the skills of our people.*

One other important issue is the fact that our nation is aging so fast, as people are living longer. She then threw some frightening statistics at the crowd about how the older sector of society

will far outnumber the youngens by the turn of the century. This means that there will have to be a vast change in attitude, as people have to learn to take care of themselves in their old age.

After the speech the floor was opened for questions. And I was waiting for it. One womyn asked, "Ita, what do you mean by 'radical celibacy'?" You could tell Ita was dreading it.. She said that a journo quoted her on saying that at a time when she had been working on the National AIDS Campaign, the Grim Reaper, and she was keen to promote other lifestyles. She gave the impression that she was fed up by all the media attention that that one little quote had attracted. So she set everyone straight. How could she believe in lifelong celibacy when she'd married and had kids?

The next equally annoying question was about the amount of money she makes. She says she's not in it for the money. *She'd rather have her freedom than earn bucket-loads of money*, as she did when she was working for Kerry Packer and Rupert Murdoch. She doesn't desire to be filthy rich.

Regardless of what you think of the publications she's worked on, there's no denying that she is a most exuberant womyn. Her message is clear and particularly helpful at this time of year. Don't just listen to what others are telling you to do. If you know that you really need to do something, then believe in yourself and take things one step at a time. Don't be afraid of change. Just do it.

Natasha Yacoub

If there's anything you've been wanting to say  
Now's the time...

**On Dit,  
Final  
Issue,  
Next  
Week.**



We want to hear from you. Contribute

^Your diety **LOVES YOU.** (everyone else  
THINKS YOU SUCK).^

!!couldnt possibly be an atheist ☺

sEX. dICHOTOMY ( ↑ or=2).

Wite = PINK } pigmentation

Blak = BROWN } in continuum.

**SPIRITUAL = colourblind**

polarisation = racism = **fuckup&\$%**

f\*ck N.A. rednecks

**serum**



**On Dit 1996**

Applications are **now open**  
for the following sub-editorial  
positions:

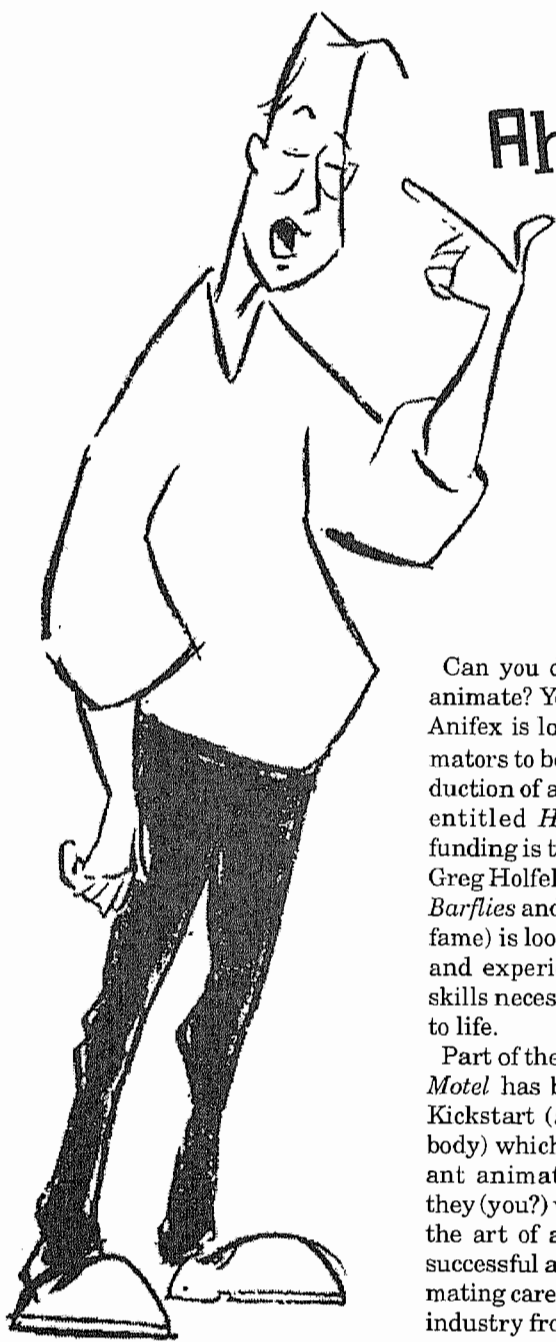
- News Employment Film
- Literature Music Theatre
- Arts Sport Wayzgoose
- Gender Gear
- Advertising Manager

(paid 15% commission)

If you have a burning desire to write a  
weekly column on something not listed  
here, drop us a line!

No **On Dit** experience necessary

Application forms in SAUA.  
Applications close 27th November.



## Ah, animators. Over here, OK?

Can you draw? Actually, can you animate? Yes? Handy that because Anifex is looking for assistant animators to be trained during the production of a short cel animated film entitled *Heartbreak Motel*. The funding is through and the director, Greg Holfeld (of *House of Usherette*, *Barflies* and numerous commercials fame) is looking to provide training and experience to those with the skills necessary to bring the project to life.

Part of the funding for *Heartbreak Motel* has been made available by Kickstart (a state funded training body) which means that the assistant animators will be paid! Plus they (you?) will become proficient in the art of animation enabling the successful applicants to pursue animating careers or careers within the industry from a solid start.

Anifex require only that applicants be enthused, dedicated, have a keen interest in animation and film making, possess sound drawing ability and be available on a full time basis during the course of production from January through to the beginning of April 1996.

So how do you get in on the ground floor? Give Anifex a call on 363 1669 for a copy of the drawing test. But you have to beat the November 15th deadline for a crack at the position.



### False Pretences, Or Truth, Justice, and the Infernal Way Brad Smallridge

This novel has it all - provided you like to laugh. If not, then don't bother. Smallridge, in magnificent style, takes the reader on a roller coaster ride of hilarity, such that the time spent reading is almost outweighed by the time spent recovering from the bouts of laughter which it frequently inspires.

The plot, in brief, runs as follows...

Stewart Norton, secret agent and part-time raiser of the dead, stumbles onto a conspiracy involving numerous Heads of State, various Norse gods and a pair of unscrupulous rogues by the names of John Dee and Edward Kelley (both known to history buffs, no doubt, as sixteenth century magicians / scientists / charlatans). The latter pair have drawn together those previously mentioned, pooled their finances and launched a corporate takeover of God and Heavens Inc. Stewart finds out that Dee and Kelley are, in fact, Satan and his trusty sidekick Beelzebub, and then endeavours to expose the pair for who they really are. He is aided in this task at various stages by an Arab sheik, a Leprechaun with a fetish for black leather, a psychopathic time-traveller named Reg, Biff the Won-

der Dog, and the spirit of Nostradamus, summoned unwittingly by Stewart in a drunken stupor, as Nostradamus knew would happen. Add to this a horde of Demons, a host of wanton ghouls and a band of maniacal Brussels Sprouts, and it becomes clear that this book is based solely on fantasy.

Smallridge's tendency to profanity can, at times, appear somewhat gratuitous, but this does not interfere with the constant stream of jokes, which are machine-gunned at the reader without hindrance or mercy. The bit with Marvin the camel is fantastic.

The laughs come often from Smallridge's style. Running gags abound; the puns, whilst often groan-inducing, are frequent enough to make the odd laugh inevitable; but the major delights come from the enormous number of occasions when Smallridge offers a metaphorical wink to the reader, acknowledging the unreality of it all and fantastically satirising the whole sci-fi / fantasy genre. Which is his main point: the entire genre is hokum and anyone who can't talk about anything else is a bit thick. The laughs flow thick and fast as Anne McCaffrey and Piers Anthony are ruthlessly torn to shreds by Smallridge's wit. Buy this book. It's a must.

Paul Bradley



### Scholarships & Awards for study in Britain

The British Council

Available from: *The British Council, PO Box 88, Edgecliff, NSW 2027. Ph # (02) 326 2365 for \$15.*

Hey, high flier. Thinking about Britain. Thinking about studying. Thinking about the 600 or so pizzas you're going to have to deliver before you have enough money to buy a ticket to the land of the long tun-


nel. Think no more because you could be eligible for a scholarship to match all the rorts you've ever pulled in your life.

The British Council has published a comprehensive guide to extracting money, accommodation and other perks out of trusts and scholarship schemes operating between the Brits and us. Some of the fields of interest covered include Dance, Economics, Engineering, Humanities, Journalism, Law, Medicine, Mathematics, Music, Science and Theatre. There's even a scholarship for librarians (but you gotta know how to use those subject directories properly - darn it).

There's a catch. You have to be a bit of an egg head to match it with the competition. Phrases like, "must have first class honours," abound but not to the exclusion of undergraduate positions and even school leaver offers.

This guide is required reading for brainiacs with a travelling bent for England's pleasant pastures green. If you're a something of a dolt, however, you'd better get your applications into Pizza Haven quick smart to beat the school leaver rush.

Bryan Scruby




10%  
10%  
10%  
10%  
10%  
10%  
10%

10%  
STUDENT DISCOUNT

THAI, YIROS  
& JAPANESE  
stores  
NOW OPEN

Discount applies to all non-sale items in the Gallerie Shopping Centre. The Food Affair & Specialty Shops.



# ART

## Art Gallery of SA

The Art Gallery of SA's extensions are looking rather impressive, with the date for completion only several months away. The new additions should breathe some new life into the Gallery, and enable contemporary works, in particular, to be housed in a suitable environment. The improvements include a spacious area for sculptures and a lecture theatre. There will also be more room for travelling exhibitions, to ensure that we don't miss out on the great shows that seem to be everywhere, except Adelaide! Poke your head around, next time you walk by, to admire the work on the outside.

## Soulsharing

As part of Mental Health Week '95, an exhibition entitled *Soulsharing* is being displayed at the Nexus Gallery. It features works by artists who are both professionally-trained and self-taught, with the common element being that all of them share the experience of dealing with psychosis, as part of their lives.

Approximately 2 per cent of Australian adults will personally experience a major psychotic episode, according to the statistics, and psychoses such as Schizophrenia and Bi-Polar Disorder (Manic Depression) equally affect people from all cultural and socio-economic backgrounds, as demonstrated by the artists in the exhibition.

The Nexus Gallery is at the Lion Arts Centre and the exhibition is on until Friday, the 27th of October.

# IN

# BRIEF

## Portia Geach Portrait Prize

The Portia Geach Portrait Prize is Australia's most prestigious prize for female painters. This year it has been won by Wendy Sharpe for her *Self Portrait with Students*, depicting the artist sitting in front of her easel, wearing a flamboyant hat, festooned with feathers. In the background are two female students. Sharpe was also the winner of the 1986 Sulman Prize.

## Litteraria

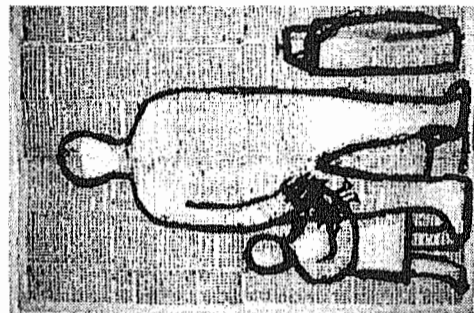
Robert MacPherson and Simryn Gill are two artists who have been invited to make work for the Museum of South Australia, with access to the Museum's collections. The focus of the works is to examine and experiment with ideas of how we structure and make sense of the world.

MacPherson's work is centred around the Toas (artefacts) of the Lake Eyre Region.

These are contrasted with the Latin (scientific) names used to classify the plants, animals and food stuffs associated with the Toas.

Simryn Gill is of Indian Malay background. Her work features objects found in the area between Australia's north coast and Malaysia. Domestic objects are of symbolic significance in this work.

Korean Man  
- Greenaway Art Gallery



## SAVAC Open Forum

The South Australian Visual Arts Committee (SAVAC) is having an open forum to discuss what is happening at Artists' Week 1996, and the Visual Arts and Film Program for the 1996 Telstra Adelaide Festival. It will be held at 7pm, at the Nexus Cabaret. This informative evening is open to all.

Speakers include David O'Halloran, co-ordinator of Compost Artist' Week, Art Across the Ocean and the Visual Arts Program of the 1996 Festival; Christopher Chapman, Curator of the 1996 Adelaide Biennial of Australian Art; Doreen Mellor, curator from Tandanya; and Cecilia Cmielewski, from the Media Resource Centre.

## Greenaway Art Gallery

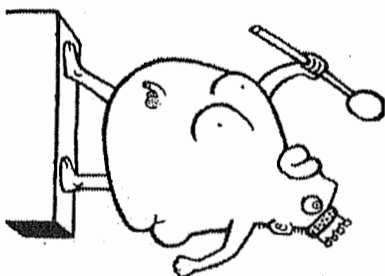
Two exhibitions are currently on display: Yvonne Boag - Paintings and Drawings and Hossein Valamanesh - New Works.

Yvonne Boag was born in Glasgow, Scotland, in 1954. In 1977, she was awarded a Diploma of Fine Art, Printmaking, at the South Australian School of Art.

Boag has exhibited her works of art throughout Australia, Europe and Asia. Her work featured in the 1987 Moët & Chandon Travelling Art Exhibition. Boag's accolades include a residency at Asialink Studio, Korea, in 1994.

Valamanesh was born in Tehran, where he graduated from the School of Fine Art. He emigrated to Australia in 1973. His commissions after 1985 include *Magic Carpet* (1985-88), sculpture for the atrium of the Commonwealth Centre, Adelaide; *Target Practice* (1986), University of Adelaide; Sculptural environment, Festival Centre Plaza, Adelaide (1988); Bicentennial Folio (1988), Australian National Gallery; *Knocking From the Inside* (1989), sculptural environment, ASER Complex, Adelaide; and Tachikawa Project (1994), Tokyo, Japan.

Greenaway Art Gallery is situated at 39 Rundle Street, Kent Town. The exhibition concludes on the 29th of October.

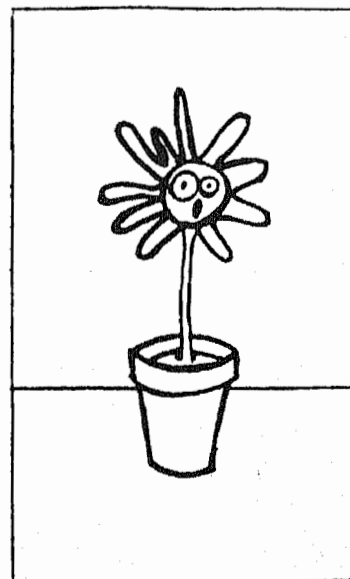
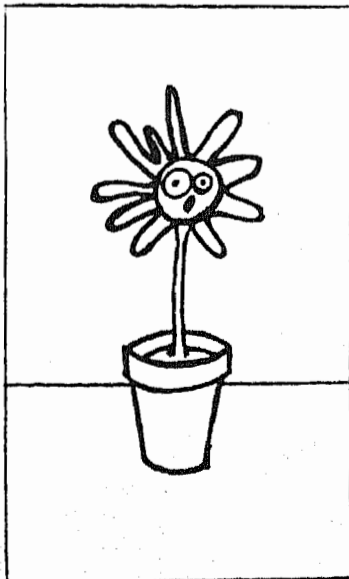
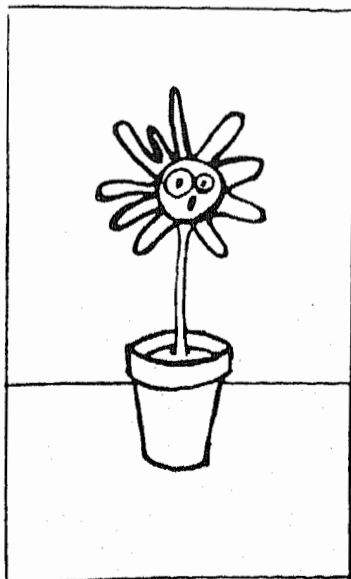
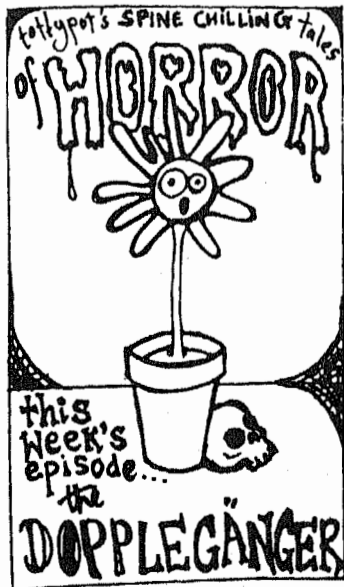


## Mambo

Mambo - Art Irritates Life is an exhibition that I've yet to hear cast in a bad light. It is a show of original works of art by nine of Mambo's artists. The objects include drawings, paintings, surfboards, carpets, ceramics, screen prints and fabric lengths.

You can also buy Mambo clothing and souvenirs. The exhibition is from the Museums and Art Galleries of the Northern Territory and is at the Artspace, Adelaide Festival Centre (enter via the Plaza or the Play-house), until the 2nd of December. Entry is free. Read next week's *On Dit* to see Mambo - Art Irritates Life reviewed. Definitely the coolest exhibition this year.

Marian Clarkin





Hold your seat for the Melbourne Cup  
**CHINESE BANQUET**  
**NOV 7**

ENTREE: *Dim Sim & Spring Roll*      SOUP: *Chicken and Sweet Corn*  
MAIN: *Malaysian Curry Chicken, Canton Steak, Pork and Plum Sauce, Stir Fried Vegies,*  
*Special Fried Rice*      SWEETS: *Fried Icecream and Coffee or Tea with Fortune Cookie*

**\$12**

PLUS *Cup Sweeps, Fashion Parade, Large Screen*

**12 NOON ONWARDS**

**FREE GLASS OF CHAMPAGNE ON ARRIVAL**

**PHAR LAP PALACE**  
**UPPER REFECTORY \* LEVEL 4**  
**ADELAIDE UNIVERSITY UNION**

Phone: (08) 303 5401

Fax: (08) 223 7165

# THUNDERDOME 95

UZI



C-4



MPK



Despite the chilly night, people turned out in force for Adelaide's first taste of *Thunderdome*. *Thunderdome* parties began in Holland about three years ago and have since occurred throughout Europe. These events attract between 10 and 20 thousand people so it is unlikely that last Saturday's *Thunderdome* at St. Pauls Entertainment Complex bore a terribly close resemblance. Regardless, it was a sensational show.

An important feature that both the European and Australian shows shared was the appearance of the Dream Team. They played a magnificent set of shifting style, steering the crowd through the entire range of musical arousal.

The Dream Team have been with *Thunderdome* parties since its inception and have played extensively all over the world. While they acknowledged that the Australian *Thunderdomes* have been of a smaller scale, they believe the parties still shared the same feel. Having already done shows in Brisbane, Sydney, Perth and Melbourne Adelaide was the final gig and for the Dream team one of the best. They said it was exciting to see how the Adelaide scene is growing and likened it to the scene in Holland a few years ago.

Since their last visit a year ago they have seen the Adelaide scene come along in leaps and bounds and intend to visit again soon.

Other great performances came from Uzi, C-4 and MPK who worked the crowd into a state of hysteria. Supported by internationals and other five star local talent the standard of music was beyond criticism.

The layout of the venue was also excellent. St Pauls, a renovated church, provides a chic environment for a rave. There were two floors, the lower of which catered mainly for the harder stuff. Having two dancefloors allows for greater variety but loses the warehouse feel close to the hearts of many punters. What this layout loses in traditional rave feel it gains in the empowerment of being able to switch from one room to another at will. Lighting of the two dancefloors was excellent with the upstairs room clearly better serviced in this area.

The obligatory fashion parade occurred in the upper room at about midnight and surprisingly wasn't bad. A brief, tight, well choreographed routine meant that the usually unbearable parade for once turned into something quite enjoyable.

After the Arkaba ticket fiasco (from different promoters) it was relieving to see that this event was efficiently and professionally staged. It all bodes well for the large end of year raves.

Michael L.J. Duffy



CNR. GRENFELL ST. & HINDMARSH SQ.  
FAX 223 7296 TEL. 223 7954

## Griff Special

**\$1.50 SCHOONERS**

COOPERS

EXTRAORDINARY

**The entire Coopers Ale range  
(Dark, Pale and Sparkling)  
\$1.50 schooners**

**Monday - Saturday  
9pm - midnight**

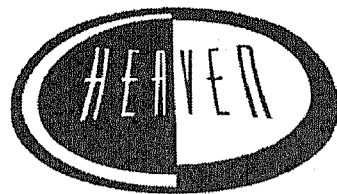
**\*Hurry, limited time only  
\*Function rooms available  
for any occasion**

**Coming up  
The Griff Grand Prix Party  
November 9th/10th/11th/12th**

**\$1.50 SCHOONERS**



AUSTRALIAN MADE • AUSTRALIAN OWNED



ANDREW

- 1: Gold speedos to a Rocky Horror Picture Show.
- 2: Wham!
- 3: Breakdancing.



JOHNATHON

- 1: After "Fame" happened, a pair of burgundy legwarmers.
- 2: Toyah Willcox.
- 3: Burgundy legwarmers.

QUESTIONS:

- 1. What was the most embarrassing piece of clothing you wore in the eighties?
- 2. Of the great eighties pop stars, who would you most like to have been?
- 3. What eighties fad would you most like to forget?

# VOX POP



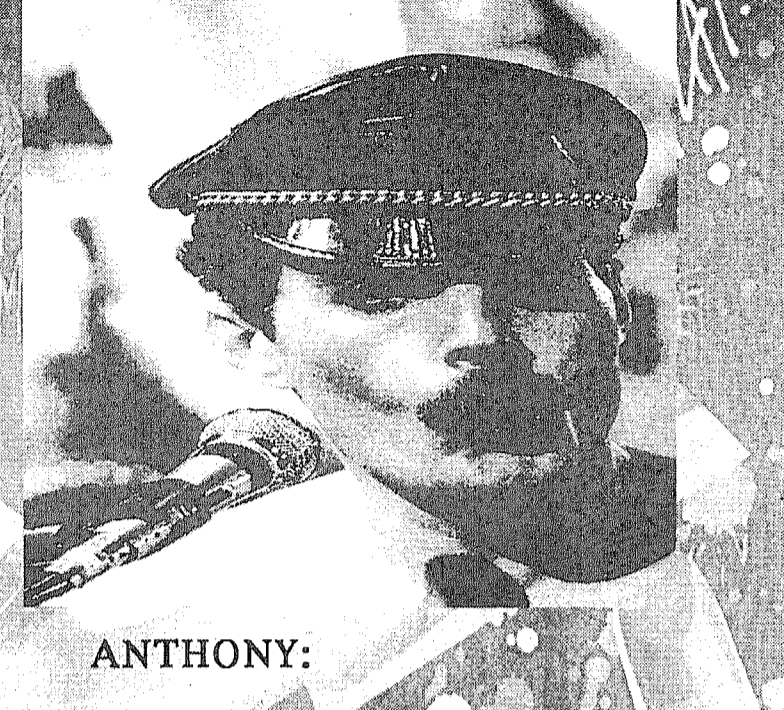
JO & SCOTT

- 1. Jo: Burgundy legwarmers and a duffle coat. Scott: Tight nylon shirts
- 2. Jo: Cyndi Lauper. Scott: The Models.
- 3. Jo: Fluoro clothes and studded accessories. Scott: Ditto.



RICHARD

- 1: Green Plastic Boots
- 2: Moneywise, Michael Jackson.
- 3: Postmodern kitsch.



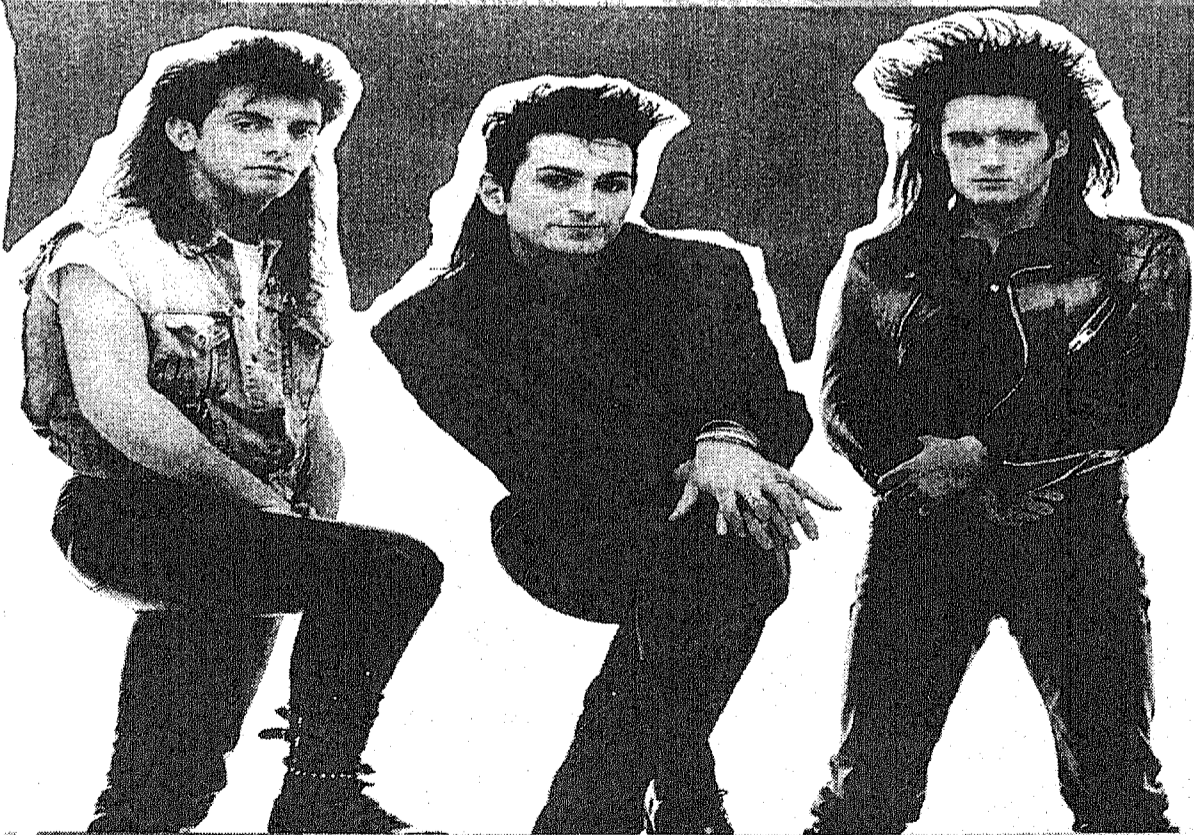
ANTHONY:

- 1: I wore '70's clothes in the 80's 'cos my mum dressed me. Stuff like green, silk, paisley, body shirts and brown cords.
- 2: The lead singer from Spandau Ballet.
- 3: Legwarmers or marble wash jeans.

# THE EIGHTIES

KIM, NICK & WILLIAM

- 1. K: Striped Mr Man T-shirt. N: Spiderman costume. W: Brown Skivvy.
- 2. K: Elton John. N: Kylie Minogue. W: No idea. I paid no attention.
- 3. K: Rollerskating. N: Rap. W: Fluoro socks.



Thanks to those people who participated in this week's Vox Pop. The words are indeed yours but the film didn't work out, so we're sorry we couldn't include your real photos. Thanks to the stars for standing in as substitutes..



# M' M' M' My Verona

## Verona Maggie Theatre

*Verona* is a stylised, comic, acrobatic version of Romeo and Juliet, directed by Neill Gladwin. It was performed here earlier in the year, but it's season ended abruptly after 2 performances when Romeo injured his back whilst throwing his body all over the stage in the most impressive of manners. *Verona* takes the basic skeleton story of Romeo and Juliet, and translates it into a series of tragi-comic events which represent the story, told with mime, gags and symbols. The initial production was slick, funny, frothy, and well worth the \$12.90 student concession price. A slightly different production is returning to grace Her Majesty's Theatre this Friday, before going to Brisbane and perhaps even Columbia. Adam Broinowsky, a one time Adelaidean, is playing Tybalt, and I spoke to him about the production and life after school (yeah, we went to school together).

Adam: Well, I did Arts/Law at Monash for 3 years. I finished my Arts degree and dropped out of law, I couldn't handle it. I went to Japan for a year on a government scholarship. I was supposed to be

studying Japanese law and politics. And law is difficult enough to understand as it is right, without it being in Japanese. So I went to couple of classes and that was ridiculous. Its a very strange system. Basically the Japanese aren't really all that ... what do you say ..they don't go to court much..

Asha: Litigious! That's the word. Love that word.

Adam: That's what I was looking for. For example when we went over and did the film we had to get people to sign release forms saying we could use their words or whatever it was we were using, and that works in Australia, but as soon as you present the Japanese with something like that, it shows that you're distrusting them. Word of mouth is much more honoured.

So I didn't get into the law, and what I did was sort of moaned and got depressed for about a week and found this guy who taught traditional Noh Theatre and he was at the Uni and I went to him and said can you teach me, and he said yeah, sure. So I basically practiced traditional Noh theatre all year.

Asha: What's that?

Adam: It's one of the oldest forms of theatre, and you wear a kimono and a mask and there's principal

roles and a chorus, and they chant a tale. And its really slow and really meditational and really controlled. And so I learnt that and that was really good discipline to start with. And then when I came back here I went on a tour with him. And I went back to Uni and did a half masters in comparative drama (Japan and Australia) and stopped because I was more interested in performing and I was getting more and more work.

Asha: What's the film you were talking about?

The film is an hour long documentary that I did with my sister and another guy called Andrew Sully on Japanese counter-culture, or underground. Basically we interviewed gay activists, artists, computer heretics, bikers, gangsters, S & M fetishers, asking them about culture in Japan. Its just been realeased in Australia.

Asha: Does all this stuff you've been doing in Japan have any relationship to the acrobatics you'll be doing in Verona?

Adam: In Verona? No. Not really! Apart from where I started, treating performance as a professional thing. Otherwise not. The acrobatics that we use are based on a lot of work that I've done with Dan

and Theresa who are Romeo and Juliet. And they have their own company and I've worked on the last two projects that they've done. Basically we've established a vocabulary of movement that we use, which you'll see.

The structure and direction of the production hasn't changed, but the choreography is quite different. The other production was based more on spectacle and stunt. We're still going out into the audience a lot. Last night we ran off with a shoe from someone in the audience and got back onto stage, and tried it on and chucked it over the fence. The woman was looking for her shoe in the foyer afterwards and went up to Robyn Archer and said "I've lost my shoe I'd like it back please", and Robyn goes to Neill, "Neill we have her shoe don't we?" so Neill gets the shoe and goes yes yes yes, and the woman said "I don't really want it, its just I want to get back to my car. Its a very cheap shoe". It was very funny.

So, if you're after a little light exam tension relief, catch *Verona* at Her Majesty's Theatre from October 29- November 4.

Asha Mayer

# Circus Esperanzo

## Adequate at Best

Theatre Guild  
Odeon Theatre, October 14- 28

For the last year the Theatre Guild, under Director in Residence Michael Enstice, has been following two connected and applaudable aims; firstly to perform new Australian works, giving emerging playwrights the opportunity to have their work mounted, and secondly, to try to bring student audiences back to Theatre Guild productions. To further this aim, the company has left its traditional home in the dead space that is the Union Theatre, and gone to the Little Theatre for *RAWKUS !*, and now to the Odeon for *Circus Esperanzo*.

With such an admirable goal, I would like to be able to rave about Saturday night's opening of *Circus Esperanzo*. But why the Guild has chosen to work with such a poor script is beyond me. If this was the best of the many scripts they received, it does not, as Michael Eustice's directorial notes claim, "augur well for the future of Australian theatre" at all. Although on the surface the production was very polished the script let everything else down.

The play is set back stage at a travelling circus, the flashing lights of the circus ring perceptible through

a doorway at the back of the stage. There is a small cast of five, of whom the two clowns, Roscoe and Gilbert, are the central figures. The plot has two main threads. There is a murderer who is slowly killing off all the performers, whose identity the clowns are trying desperately to uncover. At the same time, the clowns are discovering that they have no memories beyond the circus- they do not know who they are or how they came to be wherever it is they are. Supposedly a metaphor for the struggle to understand life itself, the plot develops agonisingly slowly, and in the end comes to nothing at all. We never get any further with the clowns past, and the murder mystery ends with plot twist upon painfully contrived plot twist. The characters are depthless, their motivations inconsistent and senseless. Like a lot of young playwrights, Max Brown has concentrated on expressing generalised themes through grandiose and ultimately meaningless statements, and forgotten the plot and characters through which such ideas might actually be given some meaning.

If the dialogue itself was entertaining, the thinness of the plot wouldn't be so bad, but it isn't. It is melodramatic and full of trite state-

ments like "I choose life!", "Love gives life meaning" or "Life goes on!". These statements are often then repeated slowly and with extra emphasis (LIFE - GOES - ON) whilst walking off stage. Every now and then in the midst of the gushing, statements like "and what a great fuck" are thrown at the audience. Which just isn't funny. When in the closing scenes Gilbert exclaims that he was "adequate at best!" the audience nod in agreement (and he was one of the better actors).

None of the actors shine, though that is hardly surprising, stuck as they are with a script which gives them so little. Having seen several of them in other productions, I know they can do better, given better material. There is a marked contrast between the colour and liveliness of the set and music, and the lack of energy in the play itself. It would take astoundingly brilliant direction to make anything of *Circus Esperanzo*, and while Michael Eustice has used the opportunities the circus setting gives him for extravagance in the production, this cannot save a play so lacking in basics like plot, themes and decent dialogue.

Asha Mayer



**The Nightmare Before Christmas**

Is it a kids' movie? Is it an Adults' movie? Is it your movie? I dunno but I think that if you're stuck somewhere between adolescence and adulthood like the majority of uni students, then a trip to animation land every now and then can be heaps of fun. And that's what *The Nightmare...* is; a lot of fun, some clever animation, a cool idea or two (the literally two faced mayor) and Danny Elfman's score. You know Danny. He does the music for those Gothic films Tim Burton likes to do (*Edward Scissorhands*, *Batman* and the like). He was also in *Oingo Boingo* (remember that song *Stay?*). Well, Burton has him singing his way through *Nightmare...* as the musical half of the well intentioned Jack and as much as I hate musicals, it comes off all right.

Watch this one for what it is... a movie you can appreciate as an adult while baby sitting your neighbour's kids.

Bryan Scruby

**Drop Zone**

**Drop Zone**  
(CIC Video)

All you adrenalin pumping action adventure freaks will get off on this new Wesley Snipes movie. If you have ever been interested in sky diving, then this movie will also buzz you out. The cinematography for the skydiving shots are really amazing. You actually feel like you are taking the ride with Wesley by your side, if that's possible to imagine.

The storyline does not really matter in this movie because it's only there to make the action shots look interesting. Gary Busey plays his usual bad psycho killer who is threatening to undermine the US undercover law enforcement system. The action is fast paced and you constantly feel like your on the edge of your seat.

Go on, do your life a favour and jump at this movie.

Simon Dunstan



**Wes Craven's New Nightmare**

**Wes Craven's New Nightmare**  
(New Line Cinema)

Well, Dave and Margret liked it but I'm not so sure. It's a nice idea - that Freddy Krueger (!) is merely part of a larger scheme of evil - a transcending destructive force that is bound by the 'Elm Street' movies in the same way that it is confined in the wicked witches of the Brothers Grimm. What is supposed to make this film so terrifying and innovative is that it reaches beyond the boundaries of traditional filmmaking and the actors become as important as the characters they portray.

Two problems: it's not particularly new and it's not particularly well done. The idea of threading between actors and acted has been around for a while. Catch Robert Altman's *The Player* for a prime example. When this works well, it can be very effective. When you're dealing with a cast of B-grade actors who are less convincing as themselves than they were at portaying terrified teenagers in a low budget horror flick, then you've got a cosmic joke.

It could have been really special. I wanted it to be Frontline from hell, with grainy footage, realistic action and rushed camera shots. If you ignore the boring camera work, the terribly over-rehearsed dialogue and oppressive background music, and just think of it as an expensive slasher film, then it is rather scary. I for one spent most of the film cramped up against the foot-rest yelling at the stupid kid to run for his life. If you are a Freddy fan, then this may inject new life into an overlong series. If not, then it's really just another splatter film.

David Bloustien

**Only You**

**Only You**  
(First Release Video)

Ever since the romantic comedy *Sleepless in Seattle*, Hollywood has jumped on the bandwagon and have come up with some good romantic comedies and some not so good. Well, I would put this movie somewhere in the middle.

When Faith Corvatch (Marisa Tomei) was only 11, she asked her ouija board to spell out the name of the one man in the world who was meant for her. The answer: 'Damon Bradley'. All is forgotten until days before her wedding a man rings up and says he is Damon Bradley. Suddenly Faith's world is turned upside down. She decides that it is her destiny calling her and she runs off to Italy with her sister-in-law to find the man that is meant for her. Unfortunately, things change when the man who says he is Damon Bradley (Robert Downey Jr) is, in fact, not. Now Faith has a new dilemma: could this 'wrong' man actually be the guy she is waiting for?

*Only You* is light entertainment but still fairly enjoyable only by the screen presence of Marisa Tomei.

Simon Dunstan



**Nostradamus**

(Cinema International Corp.)

Whoa. I just had the wierdest feeling of deja-vu.

I must admit, I was feeling a little apprehensive about this movie. My knowledge of the man being extremely limited, I thought the film would be another attempt to cash in on the lagging prophesy trade that came to a peak at the turn of the decade with television specials and glossy publications. I was, however, pleasantly surprised by a fairly gripping account of Michel du Nostradame - physician, scientist, heretic, intellectual and social revolutionary, perfumer, huband, reluctant visionary and, of course, psychedelic tripper.

The biggest kick of all, the one that demands you must go out and hire this video NOW, is the indescribable pleasure of seeing Rutger Hauer play a psychotic monk with a broad American accent. Seeing Rutger doing anything remotely arty always tickles my pleasure centres - don't ask me why. Amanda Plummer is also brilliant as Cathérine de Medici, not to mention the lead man - whose name escapes me for the moment, who renders the inner turmoil of Nostradamus in an authentic accent.

All in all it was quite enjoyable - although it was all a little too clean and informative for my liking. At times it felt a little like one of those BBC historical dramas, but it is well worth seeing as a piece of fascinating storytelling.

David Bloustien

**The Browning Version**

**The Browning Version**  
(Paramount Pictures)

Andrew Crocker Harris (Albert Finney), is a man to be pitied. He's been a teacher for 18 years (that can get anyone down), his wife Laura (Greta Scacchi) thinks he's a wimp and is having an affair with the younger, sexier and by golly, gosh, gosh American Science teacher (Matthew Modine). He's retiring early and the school at which he's been teaching for the past 18 years refuses to give him a pension. The students do not appreciate him and christen him 'Hitler of the Lower Fifth'. (What a living, eh?) The film reeks of the 'Merchant-Ivory/BBC-ness. This means it's extreemely gloomy and depressing, very similar to *Remains Of The Day*. The poor man is so depressed that he cried (coz he was so moved) when one of his more sympathetic student unexpectedly gave him the Browning version of a Latin play. Oh! Joy!

Robert Browning

**Mi Vida Loca (My Crazy Life)**  
(Roadshow Entertainment)

**Mi Vida Loca**

Urban drama set in Echo Park, about the lives of Sad Girl, Giggles, Whisper, Mousie, Baby Doll and Dimples (Don't ask!) narrated by the characters themselves. Directed by Allison Anders (*Gas, Food and Lodging*), this is an interesting insight into how these women survive in their neighbourhood, where dealing drugs and doing time are just another part of life. The men in their lives are either in jail, disabled or dead and the welfare don't give them enough, so they have to learn to depend on themselves. (Way to go, sisters). Not too bad but some scenes are a bit disordered and confusing, making the whole experience well, not very worthwhile.

**Junior**

**Junior**  
(CIC Video)

Who would think of making a movie that has Arnold Schwarzenegger (the action movies, killing machine star) falling pregnant? The one and only comedy director Ivan Rietman (*Ghostbusters*, *Twins*, *Dave*). Ivan reunites Schwarzenegger with Danny DeVito from the very funny film *Twins*, but don't expect a sequel, this movie is totally different.



Dr Alex Hesse (Schwarzenegger) is a scientist immersed in his experimentation with a drug which has been developed to ensure healthy babies. His partner, gynaecologist Dr Larry Arbogast (Danny DeVito) convinces Arnold in taking the drug to prove to the scientists who closed the experiment down, that it actually works. The idea is to stop taking the drug before it goes too far ... and, of course, it does. Arnold ends up with a bun in the oven.

The film is at its funniest when Arnold starts to feel the mother instincts of being pregnant. He even gets involved with another scientist played by the brilliant Emma Thompson, who finds it strange when Arnold is running to the toilet with morning sickness and his stomach is beginning to expand.

This is one of those movies that Hollywood brings out to help change the image of the star who is carrying the picture. OK, I must admit that I did enjoy this movie, not only to see how Arnold was going to squeeze that baby out of his arse but also the brilliant comedy performance of Emma Thompson.

Simon Dunstan

# Bright Lights, Big Music

## Billy's Holiday Academy Cinema

Musicals in the '90s are popular with audiences. No doubt musicals were more common in the '40s and '50s than they are today, yet witness the successes of movie productions - like *The Commitments* - which feature music and singing. People loved the splendour of colourful sets used on *Strictly Ballroom* and *Priscilla - Queen of the Desert*. What is it about (well produced) musicals that generate such positive responses? Musical is an antithesis to the sombre realism of film-noir. Perhaps film-goers appreciate a diet of film-noir interspersed with the light entertainment of song-and-dance. What makes *Billy's Holiday* work is that it is the kind of movie that is not made any more, yet was enormously popular in its time.

*Billy's Holiday* comes to our screens via the talent of Tristram Miall, producer of *Strictly Ballroom*. Where Hollywood has left off, Australian cinema has taken over - some decades later. *Billy's Holiday* features the music of Billie Holiday, with Max Cullen, as main character, Billy Appleby

(AKA Billy Apples), providing most of the singing. He is good at that. His character is decent and likeable. Cullen plays a winning lead role. The supportive cast are interesting and create diversity in personality types. Dark-haired Kris McQuade, as Billy's love interest, Kate Hammond, is especially good to watch. She is very beautiful in a mature way. The film receives a lift from Genevieve Lemon's (*Sweetie*) wacky, cabaret style. She complements McQuade well as the buddy of McQuade's character. Lemon is a natural and it is surprising not to see her in more feature films. Tina Bursill plays Louise Appleby, Billy's deserted

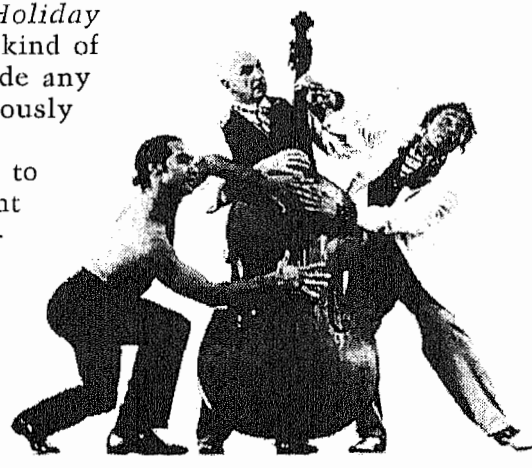
wife. She is a noxious, selfish person who looks rather like a red-headed Dolly Parton sans the big statistics and sweetness. In all, Louise is a big-haired entertainer, played to comic perfection by Bursill. Richard Roxburgh and Rachel Coopes display raw talent as the piano-playing plumber and Billy's 16-year-old daughter, respectively. Coopes new-comer status is evident in her over-acting. She lacks the subtlety of experience and maturity. Having said that, her performance is notable and refreshing. Everyone on this cast list has a listenable singing voice. (Thank God Melissa Tkautz did not make the cast list.) The makers of *Billy's Holiday* chose well.

The plot is simple. Billy finds himself settled behind the dusty counter of his hardware store which is more relic than retail. The only trace of his former life as an entertainer is his couple-of-nights-a-week in a local rough pub, playing jazz with his band - a conglomerate of locals with various boring day jobs. The two other people in Billy's life are his love interest, local hairdresser Kate, and his daughter, Casey. His own wife, Louise, left Billy and Casey six years ago to pursue her singing

career on her own. Billy's life is rather mundane and routine. He is a tired, uninspired man. One day, strange things happen. This is the magic of musicals that leads the characters and audience into a world of fantasy. In no time, Billy finds newfound fame as a recording star. What eventuates is how Billy copes with his new life and how his loved ones adopt new meaning in his adjusted perspective. The sets are a sensation to view. The ordinary drama is filmed in Newtown, Sydney - nothing spectacular. Instead, the musical sequences are the key points of entertainment, as they were in *The Commitments*. The colours and visuals employed by the designers are bold and very stylish.

*Billy's Holiday* falls into the genre of feel-good movies. There is no mistaking the lack of pretence it makes about the realism of its drama. Elements of *Singing in the Rain* are evident in Billy Apples' flights of fancy. The ending wraps itself neatly. Every guy gets his girl, and everyone lives happily ever after in peace, love and harmony. *Billy's Holiday*, one could almost say, is *Strictly Ballroom* Mark II. If you did or did not enjoy *Strictly Ballroom*, do or do not see this movie. Get my drift?

Miranda Lim



The sets in *Billy Holiday* are more spectacular than this.

# Story of Seduction

## When Night is Falling Mercury Cinema

"Incredibly Sexy", the flyer pants, but I think beauty is the driving force behind *When Night is Falling*. I suppose beauty can be a turn-on but it

can also be stunning and awe-inspiring or perhaps delicate and even a little bit spiritual. *When Night is Falling* is a fairy-tale about two women from different worlds who fall in love.

Director Patricia Rozema uses visuality as well as sexuality to tell this story. Pascale Bussieres plays the part of a conservative teacher at a religious college (the princess in her ivory tower), and Rachel Crawford is an alternative circus performer (Petra, the magical woodland spirit). The princess meets the dryad in the laundromat, they get their washing mixed up, and so begins a fairly tumultuous romance.

The cinematography defines their worlds - one grey and tidy and often raining, the other full of spectacle, colour and bizarre characters. The princess has a handsome prince to whom she

is betrothed but when she meets Petra she's not so sure about it anymore. Petra is aggressive in her pursuit of the princess, with whom she has fallen deeply in love. Her behaviour is some-

what hasty and creates some uncomfortable scenes as well as many funny moments. But she is a likeable spirit, and offers the princess a more passionate existence than her planned future as wife and co-chaplain at the college.

*When night is Falling* has been described as having shallow male roles, but this is not the case. The film is centred around the relationship of two women, and their characters are intimately explored, but there is still room for sympathy towards the sad, old fashioned prince who loses his love. Having a window on his perspective makes this a much more satis-



fying film than one which creates caricatures of the supporting roles. And if *When Night is Falling* is anything, its satisfying. It equals any Disney epic for its record triple happy ending, but it has plenty of soul. See it with a loved one, male or female for that warm, glowy feeling that produces a cinema full of cuddly couples.

Rebecca Short



# WHEN NIGHT IS FALLING

# The Berlin Wall Year

## The Promise Trak Cinema

The idea behind this movie is good. Two young German lovers, one on either side of the Wall, are separated from each other for decades. They meet once every many years by rare opportunity, frequent enough to sustain the passion. The film focuses on the despair and frustration experienced by the people of the two Germanies, which, over time, gives way to a divergence of cultural and political ethos. When the Wall was first erected, the people thought it would only be for temporary. *The Promise* begins its tale in East Berlin, 1961, shortly after the building of the wall. The lovers in the story, Sophie (Meret Becker) and Konrad (Anian Zollner), are not in any grave danger. Yet they decide to leave the East for a life of freedom in the West. At the site of escape (through a sewer manhole), Konrad hesitates for a moment and loses the chance to escape. As a result, Sophie and Konrad are separated for half a lifetime. One of the questions Sophie has to ponder, amidst the lack of communication between the two parties, is, "Why did Konrad hesitate?" Did Konrad not want to leave the East? Did Konrad have other plans for himself? Doesn't Konrad love her enough to want to be with her in the West?

*The Promise* entertains two perspectives: The love story of a couple in separation and the story of the Berlin Wall. The love between Sophie and Konrad represents the longing of the

two Germanies to be unified. When they come together, there are differences to overcome, as is happening in the Germany of today.

The cast of *The Promise* is deliberately made up of East and West Germans. Young Sophie is played by Meret Becker, a West Berliner without formal training in acting. Her Sophie is youthful, exuberant and

Sophie as a tired shell of her former self. She lacks vitality and has a look of weary resignation about her. The older Konrad (August Zirner) is a defeated man. He cannot beat the system that exists in the East. He has lost Sophie and now hopes to spend precious moments with his son, Alexander, the product of the union between young Sophie and young

erners were too hierarchical in their thinking. There were also misunderstandings of terms used by the two groups. The divergence in culture stemmed from the East wanting to distance themselves from the corruption of the capitalist West.

*The Promise* is as much a story of politics as it is of love. Even after the fall of the Berlin Wall, little has been spoken of the years between 1961 and 1989. With this film, von Trotta hopes to address some of those issues and show the German people (and the rest of the world) that despite the resultant reconstruction in the German economy, November 9th, 1989, was a good thing.

The love story of Sophie and Konrad seems at parts unrealistic. Ignore the poster blurb that promises us of a reunion between the "two lovers". When they finally meet at the deconstruction of the Wall, there is no telling whether Sophie will choose to go to the now-alone Konrad. It might already be all too late. Through the decades of the Wall, Sophie did not defend her love. She gave up in 1969. *The Promise* is best appreciated from the view of its political and historical exploration. The love story gives audiences a user-friendly basis to attend the cinema. If it is anything that will touch audiences, it is the injustice of walling in a nation of people in order to protect them from whatever it may be that exists in the outside world.

For Harze.  
Miranda Lim



Lost years, August Zirner as Konrad at the Berlin Wall

perky. She plays like a wild kitten and loves Konrad with passion. When she loses Konrad for the third time, Beret takes a bow and retreats. The older Sophie is played by Corrine Harfouch, an East German actress, who now works extensively in the West. Harfouch portrays the older

Konrad. Director Margarethe von Trotta hoped to utilise the knowledge of the Easterners regarding Eastern customs during the making of the movie. The mixture of Easterners and Westerners in the crew led to some resentments. The Westerners felt the East-

# Crumb ain't dumb

## Crumb Mercury Cinema

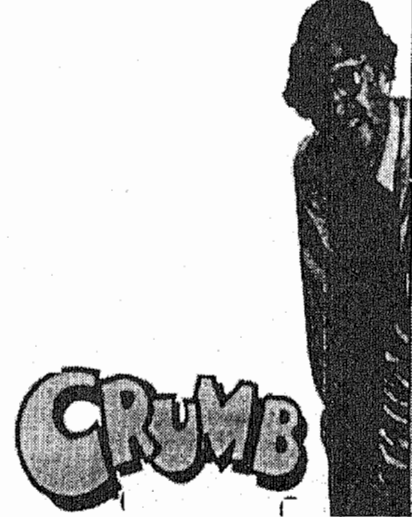
Part artistic genius, part fetishistic misanthrope, Robert Crumb is certainly one of the most important social critics to emerge from modern American popular culture. His cartoons depict violently twisted sexual aggression, neuroses, childhood memories of oppression, current personal crises and unparalleled social commentary which simultaneously shock, outrage, teach and amuse on an unprecedented scale. In Terry Zwigoff's *Crumb*, we learn why.

Crumb and Zwigoff (an old friend) lead us through Robert's twisted childhood - a family of such varied psychoses as to be stranger than any David Lynch fiction. It seems that Robert was the only one to survive the oppressive lifestyle behind the veneer of 50's picket-fence 'normalcy' at least partially intact. The resultant lives of the other two Crumb brothers (his sisters refusing to be interviewed) are devastating. Charles, though originally more motivated and perhaps artistically talented than Robert, rarely left his parents home from graduation to middle age and kept instead to his bookshelf and anti-depressants. Max, once an epileptic artist and molester of young women, now spends his time begging and meditating on a small bed of nails.

*Crumb* reveals the most vilely unpleasant truths of post-WWII America. Robert Crumb has a remarkable talent for distilling all his personal anguish and tragedy into the cartoon form - and in doing so we see the cesspool that contemporary society can be when it really puts its mind to it. Certainly one of the most powerful portraits I have ever seen, *Crumb* is as accurate, uncompromising and savagely funny a sketch of the life of Robert Crumb as Crumb's own artistic representation of the madness around him.

David Bloustien

WEIRD SEX · OBSESSION · COMIC BOOKS




## How will the environment manage without you?

If you would like to put your biological qualifications to a practical use, consider these postgraduate courses :

- Honours in Environmental Biology (Ecology and Management)
- Graduate Diploma in Ecology and Management
- Masters in Ecology and Management

For further information contact:  
Professor F.A. Smith, Department of Botany,  
The University of Adelaide, 5005  
Telephone: (08) 303 4695/5280 Facsimile: (08) 232 3297

Applications for 1996 close 30 November 1995



**THE UNIVERSITY OF ADELAIDE**



# beneath

Incognito, a fifteen year old jazz/funk/soul outfit based in Britain, are constantly evolving, forever "in disguise." One thing that hasn't changed is the enthusiasm and blur of musical energy of Jean-Paul 'Bluey' Maunick, guitar player and composer/writer of Incognito, who was in town last week for the band's tour (see concert review in this issue of On Dit). Honest, sobering and enlightening, 'Bluey' spoke to Ben deHoedt about his passion for music and life as a musical revelation.

# the disguise

i  
n  
c  
o  
g  
n  
i  
t  
o

"There's only one way to say what really happened. Music chose me. At the age of five is my earliest recollection, on the island of Mauritius, of being on the beach seeing the local musicians play music and I just thought, man, look at them communicating, their stories and how they make people dance, they make people just sit down and listen. They told tales, beautiful stories that had a lot of effect on people's thinking. Politically, sexually, it was like a real passionate thing and I knew that I wanted this. From the age of five I became a musician, singer, composer. I didn't want to be a star, I didn't want to be a guitar hero, I just wanted to write songs and communicate with people, that I knew was my mission in life."

"I'm an Island Boy, I'm a Child of the Sun and dance was very important from an early age, watching people dance, the rhythm of life, seeing bodies intertwine, seeing that body language. That's always going to be in my music. You're always going to get these up, optimistic, sunny celebration-type songs-celebration of love, of life songs on my albums. That's one side of my personality. Then the others are gonna be just about making life's experience and the more I experience life the more I can write about it and I feel that I'm slowly becoming a better songwriter. I think I'm a long way from the songwriter that I want to be but as I grow I'm also aware that I must keep the rawness that I've got and not lose the edge that it's coming from the heart, because I've learnt to speak more eloquently. So the songs are coming from life, as letters to friends that I would have written if I could have sent those words, like *Still a Friend of Mine*, to my wife because I put her through shit but she's still there for me and she's still as a friend. There's going to be happy songs, sad songs but I love it all. I love the low and the high. The lower I go, I don't really mind it. I used to but now I don't mind going way down there because I realise the climb all the way up - the height is much higher now. That climb is the bit that I love. I love that journey and when I'm up there, I suddenly need to be rocked back down

to the bottom again. So I almost turn my world upside down to find new experiences to challenge."

"I don't like to go to a country and just go to some hotel rooms. I like to take a bike and ride somewhere or a boat or a car and just go somewhere, go meditating, go in the ocean, meet people, meet the scumbags, meet the good people, meet the artists, meet the poets and get another story from them. That may help you but also you'll be in touch with them, you may enlighten them in life. That's what it's all about."

Given that the UK has produced some of the most important and influential music of the last 30 years, from the Beatles to Pink Floyd to Genesis (Hooter!?!?! - Eds), I asked him about any affect this may have had over his career as a musician.

"It's great because it means that I come to a place that's full of experimental people. Because of that we're always going to get some crass music, we're always going to get that stupid pop song because it's allowed but what's also allowed is musical freedom. When you go to America and you find Whitney Houston and Boys II Men and then you find all the record companies wanting another Whitney Houston and everybody's copying it. Like rap, every rap artist has the same kind of attitude. It's like chasing the commercial dragon. In Britain we don't have that. We don't have that need to just jump on somebody's back and try to recreate the thing. We've got some great inventors come out of England, like The Police, you know. They may have broken up 12 years ago but I still listen to their music and think, this is still burning, you know after more than a decade of shit. There is that spirit of invention in there, that's why I think London will always be the main place for me, more than New York, Adelaide, Tokyo or any other capital city in the world. It's going to be musically, because we have that freedom and that mix of culture that's going on and the openness."

The jazz-funk scene has always remained free from most of the media hype associated with more popular types of music. Bluey

talked about how he felt about this:

"I think you free yourself through doing what you do best. I've always felt free and becoming free-er and I'm getting more freedom because I just realised that some things don't necessarily have to be big to be good. A lot of the finer things we find in life, others things that are not so easily accessible to everybody. Some things are deliberate and in your face and I think you need that but certain things you have to think about a little bit and I like things that kinda grow on you. I want you to listen to my record now and I want you to put in again in three months time and in ten years time and feel like you're opening up a diary."

"To be hurt by something or to lose something, first of all it must have been another state. That's the state (in which) you're going to remember it. And you would have learned from the experience. For me, that is what music is all about. It's like, Stevie Wonder made me travel long before I even went hitch travelled with the guy, man, he took me all around the world. I had already been to New York City way before I went there, I knew what it was going to look like, I knew what it was going to feel like and taste like. Sure, it was even more major when I experienced it, but I had a feeling for it. He gave me a geography lesson, he gave me a history lesson, he gave me a lesson on life, he gave me a lesson on love. He taught me how to deal with situations that I couldn't speak to my Dad about, because my Dad wasn't around, that all of my friends were going through all of the same shit. He showed me that tenderness and how to love a woman. He showed me that when I panic in certain situations it's of my own making, it's my own thoughts, my own ideas. I know all these things, man, from a record. He taught me also how to become a man in society and more than that, a black man in society, a humanitarian, dealing with other human beings.

If a record can go some way in doing that... music should be that, if it's not going to do that, it's failed. Then it's bland, it just passes you by."

# BETTER THAN SEX?

## THE STONE ROSES

Having lined up since the early afternoon, sneaked backstage for an all too brief liason with John Squire and listened in to the soundcheck through the crack in the middle of a double door (*Waterfall* sounded fine) I was pretty keen for the show to get under way... and so was everyone else, judging by the excited expressions on the faces of the rapidly expanding queue and the crowd's polite responses to Colourwheel, which I think was an effort to send them on their way as soon as possible. With a flash of bright white lights The Stone Roses were actually there on stage. Some were finding it hard to cope with the question of who to look at. Most eyes were fixed on Ian Brown as the tension was relieved when the pulsating beat of *I wanna be adored* began. Everyone knew that it was

real, Mani's bass playing stirred muscles in your body that you didn't know you had, everyone who played guitar was in awe of John Squire and those who didn't play wanted to learn because of his amazing presence on stage, Robbie was accepted as a member of the band taking Reni's place on drums, but the question on everyone's lips was "Can Ian Brown really sing?" After the first few bars of singing all were satisfied.

When the band arrived at Adelaide Airport Ian Brown mentioned that he was in severe need of sleep and perhaps his obsession with wearing his sunglasses on stage was to cover

some hell bags under his eyes or some major drug session before the show. Only a few spliffs were smoked in the hotel rooms after the show.

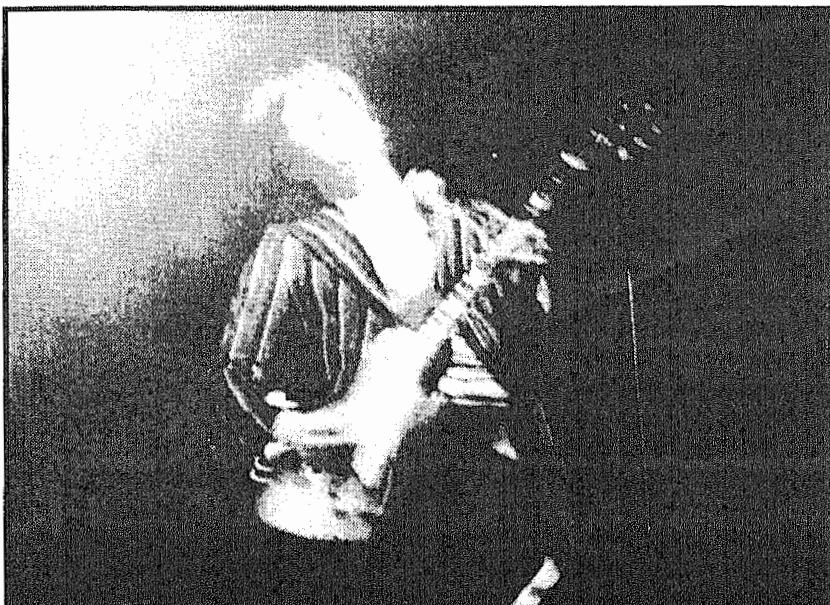
After a few of the old, but extremely well loved, songs the band launched into the material from *The Second Coming* and once again all were amazed with the delivery, the continuity and the pure ecstasy of the music due to the solos of John Squire. Even Ian Brown couldn't and didn't want to steal the lime-light from him and when an adoring fan was looking at him whilst Squire was playing Ian smiled, shook his head and pointed to where Squire was handling the guitar as if it was an extension of himself.

Anyone with any doubts about the quality of *The Second Coming* were converted by the acoustic *Tears* which gradually moved into electric and the 30 minute improvised jam of *Day-break/Breaking into Heaven*.

With fear of sounding like an episode of 90210 or a Danielle Steel novel the concert was an out of body experience. There was no time to think about the elbow stuck in your



Get down with Brown



Squire on fire

back or how much your legs hurt from standing for fear of losing the entranced state entered just by being there and everyone that did experience it relished in the post-concert glow.... BETTER THAN SEX!!

Olivia Nassaris

## 'Breaking down the fourth wall'

Incognito  
Heaven  
Monday, 9th October 1995

For the packed nightclub audience of UK jazz / funk / soul outfit, Incognito, the entire world could have been engulfed in flame - and they would not have noticed or cared. For over two hours, a thirteen-strong band of singers, drummers, horn players, keyboarders, guitarists and singers taught Adelaide what it meant to be a *part* of a concert, to feel the music within you, to live the sounds you are hearing.

Now in their fifteenth year, Incognito performed most of their brilliant new album *100° and Rising*, with an array of music from their past three records. It was a night brimming with highlights, for every song was a gem to be treasured. Most memorable was the percussion solo, with some rapid-fire bass pedalling which emanated from the speakers

beautifully, flowing from the primary drummer to the bongo and snare percussionist who was a whirlwind of movement and sound. The sound mixing was near-perfect, doing justice to the strong vocals of Joy Malcolm and Pamela Anderson (to name two of the four).

What made the show special was the breaking down of the fourth wall which all too often divides band from audience.

"Tonight, everyone of you is a member of Incognito," declared 'Bluey' Maunick, guitarist and core of Incognito. Minutes later, a packed nightclub joined in a tuneful and melodic rendition of *Still a Friend of Mine*, which was the joyous end to a night of passion, diversity and inspiration, before an encore of *Jacob's Ladder*, featuring an incredible bass guitar solo from guest performer Sting who strode on stage wearing an Afro.

Ben deHoedt

## Amnesty



## Band



## Night

Support human rights while having a great time!

World Candle Day is amnesty's main annual fund-raiser and is on this Friday 20th October.

To coincide with it, the Adelaide University amnesty group has organised a band night with support from Producers Hotel and three talented local bands.

The amnesty band night is a fund raiser for amnesty's Women's Rights Campaign which is aimed at heightening awareness about continuing human rights abuses specifically on women.

So come along and groove to the sounds of local bands Flat Stanley, Kinetic Playground and Cleft B at Producers Hotel (Grenfell St.) this Friday 20th October. Doors open 8 p.m. and Cleft B 23 will take the stage around 9 p.m.

Tickets are \$5/3 at the door and there will be drink specials throughout the night.

There will also be an amnesty stall on the night where badges and candles will be available for sale.

For more information contact Rachel on (08) 49 4047.

Once upon a time (1992) in a land far, far away (Perth), two likely lads named Dave (Johnstone) and Allan (Balmont) started a band called Fuzzswirl. After 365 bass players in a year, they met Simon (Hensworth), the first one who knew how many strings were on a bass guitar and how to sign on the dotted line. "Before I joined the band," Simon explained, "I played in a few groups, like Special Brew which is a Scar band. With them, we actually supported the Black Sorrows one time they came to Perth, but part of the deal was that we supplied a couple of roadies. So I ended up dragging in all of their gear and setting it up!! But Special Brew never really got anywhere, so I auditioned for Dave and Allan and joined their band."

"The first thing we decided to do was change the band name. This was because Fuzzswirl was becoming things like Fuzz World - the ambiguity was leading to confusion. So, what we did was just go through all these names and when we found one we liked, we would run down to the local record shop and look it up in the catalogue to see if there was already a band named that. In the end, we were really desperate and we were looking through this chemistry textbook and we found Ammonia. We could have been named anything really, like Fluoride or something." At least it would have been good for their teeth.

"At first, we were paying for our own recording and touring and were getting into debt. Then some people started to take notice, like Shock Records and You Am I's label, Ra. We looked over contracts for about a year but we weren't entirely happy with any of their deals. Then Sony came to Perth and had these showcase gigs. They offered us a better deal and we liked their stuff. So, we were the first to be signed to Murmur. And they have just been getting better

and better."

After two EPs (*In a Box* and *Sleepwalking*), Ammonia have finally released their first full album called *Mint 400*. "I'm really proud of the new album. It is finally done and we can put it on the shelf. When we signed with Murmur, we already had about 20 songs recorded in Perth and most of them went on the EPs, but we still had a few left for the album. But things really got tight toward the end and we needed another four songs but the worst thing is that when you sit down to write songs nothing happens. So, we had to wait a while before things started to happen."

Does Simon have a favourite off the CD? "Well, I'm kind of partial to the ones that I wrote." But the CD cover credits all three members as writing all the songs? "Well, we do all write our own parts for the songs but sometimes Dave or I will come up with a riff or something and we will bring it into the Jam Room and develop song around that. Or sometimes we will have a pretty good idea of

how the whole song will go. In that case, the others have to just make up their own pieces to go along with the song. So, in that way, we all write the songs. But the ones I'm most proud of are *Burning Plant Smell*, *Z-Man* and *Small Town Break Down*, I kinda like them because I came up with the original ideas. I am especially proud of *Z-Man*."

"We could have been named anything, like Fluoride or something."

the track *Mint 400*. That is actually a rally race in America talked about in a book by Hunter S. Thompson called "Fear and Loathing in Las Vegas" and Dave really liked the name. The song isn't about the rally though. So sometimes the lyrics have nothing to do with the songs."

The first single off *Mint 400* is *Drugs*. Is the title going to be a bit restrictive? "Yeah, I think so because a lot of commercial stations won't play it and it can't be shown

on Video Hits and things like that. But we don't mind. The biggest worry that we had about it is that it's such a simple song, only about two chords and five words and originally it was only about a minute and a half long. And because of its catch, we were worried that people would get sick of it pretty quickly and think that is all we can do."

Ammonia is touring fairly extensively in October and November and playing a few shows in Adelaide, including one with Silverchair. Does it worry them that they are supporting a bunch of 16 year olds? "It is a bit strange, but we don't mind at all. In fact, it will be great because it will get heaps of people there. We would have to tour about 15 times to get a crowd like that." Any ambitions of following their size 8 Nikes to the States? "We are supposed to be going in March next year. Hopefully, we will be seeing Germany and Europe as well, so we are looking forward to that!!"

But for the moment, Ammonia is just concentrating on their Australian tour. They will be coming to Adelaide towards the end of October, so keep your eyes peeled for more info.



# AMMONIA

**the dumb earth**  
SINGLE LAUNCH

Sat 21st Oct  
the Abaddon with Tupelo  
\$5 or \$6 with 7" single  
Another swingin' Pop Gun release  
PO BOX 36 Rundle Mall SA 5000

**Secure Parking**  
The parking professionals.

**\$5 ALL DAY**  
**STUDENT PARKING**  
**EAST END**  
**(Rundle Street)**

Conditions  
1. Only available upon presentation of valid students I.D.  
2. Only available Monday to Friday.  
3. Only available at Secure Parking East End Rundle Street.  
4. Special rate valid for 12 hour period.

Call 223 2255 for more information



**Alligator Gun**  
**OneHundredPercentFreak**  
 (TRISTAR Music)

I always think of punk rock as the music you'd play in your squat to keep the council from barging in and evicting you. Well, Alligator Gun are described as punk rock yet they sound more like the music about which your mum says, "that's got a nice beat to it."

A decade and a half after punk reached its apex, the Americans seem to have discovered it again but this time the punkers' clothes are washed and their ear rings sterilised. Consequently, bands like Alligator Gun produce something closer to a jerky power pop than the songs that only a safety pin through the nose can produce.

Green Day were here first (?!?!?!?) but Alligator Gun can probably expect to steal some of their thunder. They're kinda catchy after all if a little samey. Their two biggest handicaps, however, remain that:

- a) punk is dead as far as I'm concerned &
- b) they use a cartoon character on their sleeve that's wearing a Swiss cheese headpiece and is pulling a string of sausages from its fly complete with condom (groan).

Bryan Scruby



**Brujeria**  
**Raza Odiada**  
 (Roadrunner Records)

Brujeria is a somewhat mysterious, even sinister, metal band from Mexico whose membership, although shrouded in secrecy, is rumoured to include various artists from Sepultura, Fear Factory and Faith No More. *Raza Odiada* is the group's second album and consists of fifteen tracks. The music on most of these tracks is a fairly brutal style of thrash while the lyrics are quite unusual in that they are all in Spanish.

A lot of controversy surrounds Brujeria and numerous rumours have been circulated about the band. Some of these, such as one claiming that the band is using the proceeds from this album to help fund the guerrilla groups that have recently gained notoriety in Mexico,

may have substance while others, such as assertions that the band is involved in drug smuggling and may have played a part in the murders for which O.J. Simpson was assumed guilty, smack strongly of bullshit generated simply to get glib teenagers to purchase this album. Nonetheless, despite some of the more outlandish claims made about Brujeria, *Raza Odiada* does contain some interesting material. The title track, for example, opens with a somewhat infamous Californian politician called Pete Wilson delivering a fairly vitriolic speech against Mexicans. This speech, which incidentally happens to be the only thing in English that you will hear on the CD, is punctuated by the sound of Mexicans talking in conspiratorial voices and ends abruptly with automatic gunfire, screams and what is presumably the sound of Pete Wilson being blown away by Mexican revolutionaries. Another track of note is a somewhat dirgeful instrumental titled *Ritmos Satanicos*, which, although very repetitive, is quite beautiful in an eerie sort of way, being filled with haunting, supernatural-sounding sighs that have a surprisingly soothing effect on the mind.

Overall, this album is quite a competent piece of work and should be well received by the market at which it is aimed. The only aspect of it which may dissuade some fans of this type of music from buying it is the fact that it is, as mentioned earlier, almost entirely in Spanish. As a consequence, it will probably not appeal to those who like to be able to understand, if only vaguely, what they are listening to and don't speak Spanish.

James Brazel



**Red Hot Chili Peppers**  
**One Hot Minute**  
 (Warner)

It has been a long time between drinks for these guys. This is the follow-up release to the 1991 multi-platinum smash, *Blood Sugar ...*. They can be excused, though, because the Chili Peppers have had their share of problems in the interim.

For starters, their guitarist, John Frusciante, left the group. Flea, the Melbourne-born thumping bass player, had a near breakdown after the death of his good friend River Phoenix, mainly due to severe self abuse. Another member of the group also was reported to have had a few drug problems. In fact, it has been reported that the reason it took so long to get this CD finished was because singer Anthony Kiedas had a long battle with the nose candy.

But Anthony seems to have gotten over it (maybe only for the mean-

time) and Flea has his shit together. They also have a new guitarist - the more-than-well credentialed Dave Navarro (ex-Jaynes Addiction and Porno for Pyros). I must admit that I thought that Dave was a strange replacement and, apparently, he and Flea did have their technical problems at first with their two styles clashing, as was expected. In fact, they (Flea and Dave) seem to spend the whole time trying to outdo each other. Sometimes it works, but sometimes it doesn't.

Before I go on, I must say that it has been worth the wait. This is a fantastic album - definitely one of their best. Starting with the first single, *Warped*, and rocking through the many possible singles, like *Aeroplane*, *My Friends*, *Coffee Shop*, *Walkabout*, *One Hot Minute* and the closing track *Transcending*.

Then there are other greats, like Flea's *Pea*, which is just like the Flea of old. It is just him and his bass complaining about the many homophobes around. Another along the same lines is *Tearjerker* - a love song with a difference.

This CD is pretty close to the brilliance of *Blood Sugar ...* and adds to the collection of fantastic releases from the Chili Peppers.

The Spicy Mexican



**Blur**  
**The Great Escape**  
 (Parlophone/Food)

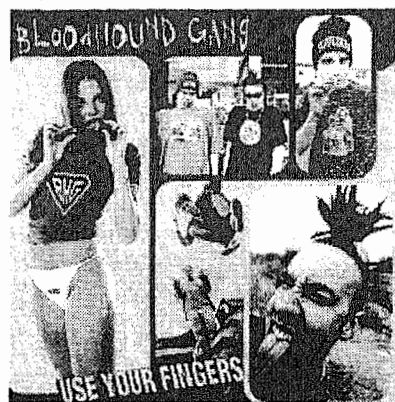
The Specials. The Kinks. Madness. Dexs Midnight Runners. Gang of Four. Teardrop Explodes. Just some of the bands Damon Albarn no doubt has in his record collection. Yes, the reference points are obvious - but when they're in such good taste who cares!!!?

Blur's fourth album is at least as brilliant as last year's *Parklife*. possibly better. The usual mix of styles and tempos, epic ballads and quirky quickies - including the obligatory twisted waltz - are all here, and all brilliant. *Country House*, the single, while not indicative of the album in general, is still a pleasantly immediate singalong piece of fluff. Future singles could come from any-thing here, most likely candidates being the punky *Stereotypes*, the sweepingsaga of *The Universal*, and the bouncy "if you don't get up and dance madly around to this you must be dead or just dead boring" vibes of *Globe Alone* and *Charmless Man*. Bntish Labour MP Ken Livingstone makes a hilariously deadpan cameo appearance on *Ernold Same* a song about the most boring man in existence. The rest is by turns glorious, weird, majestic, energetic, beautiful, infectious and just plain wonderful.

If you've heard *Parklife*, youll know what to expect - not a great departure of style, but by Christ its good! Along with the Boo Radleys, Blur are one of

the most perfect pop bands on the planet, and this album is up there with *Wake Up!* as the very best this year. Luvverly.

Gerard van Rysbergen



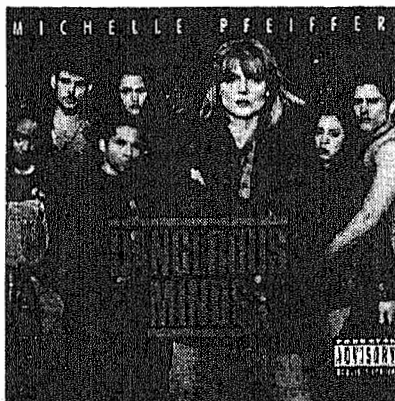
**Bloodhound Gang**  
**Use Your Fingers**  
 (Columbia)

Bloodhound Gang follow in the tradition of other white American rap groups in that they seem to be a merging of punk-hardcore rock and hip-hop rather than pure hip-hop with occasional cross-overs into punk rock. An association with that other famous white rap group, the Beastie Boys, is easy to make with the group themselves not trying to deny it.

Their lead single, *Mama Say*, has been added to the JJJ rotation which shouldn't surprise with JJJ's liking for white rap and apparent disclaim for black rap. Their alternating lyrical delivery gets a bit tired after a few tracks with not enough complexity. Stand-out tracks include *We are the Knuckleheads* and *You're Pretty When I'm Drunk*.

In summary, if you're into JJJ and white rap (i.e. Beasties), then you'll probably enjoy this one.

Kelby



**Dangerous Minds**  
**Soundtrack**  
 (MCA)

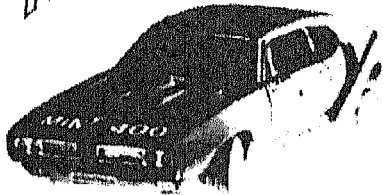
*Dangerous Minds* is a varied soundtrack, while most tracks utilise distinctly hip-hop beats, the lyrics and their delivery vary from G-Funk (Coolio's hit *Gangsta's Paradise*) to R&B (Aaron Hall's *Curiosity, This is the Life* by Wendy & Lisa), *Booty Shake* (Tré Black *Put Ya Back Into It*) and Gangsta lyrics in Big Mike's *Having Thangs*. Rappin' 4-Tay continues on from his '94 success with two conscious rhymes, *Problems* and *A Message for Your Mind* and Sistas represent on *It's Alright*. Immature appears with *Feel the Funk*, though I didn't feel too much.

Overall, *Dangerous Minds* is an attempt to package some of the harder rap going around (Coolio, Rappin' 4-Tay, Big Mike) with more commercially viable styles of this genre and R&B into a soundtrack with mass appeal. Too slow and soft for my liking since those slower, smoother songs aren't even top quality.

Kelby



# AMMONIA



## Ammonia Mint 400 (Murmur / Sony)

Perth has, for a long time, been the Cover Band Capital of Australia. But one of the great new(ish) acts coming out trying to shake off this tag is Ammonia.

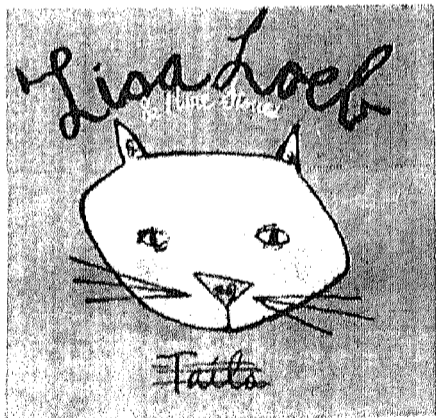
After two reasonably successful EPs, they have just released their first full length CD. *Mint 400* was recorded in July and is about to hit the shops. It may not have been the most eagerly awaited CD of the year, but it was worth the wait.

Beginning with the urgent strains of *Ken Carter* and slipping through the first single *Drugs*, as well as reworkings of the past two EP singles *Sleepwalking* and *In A Box*, this CD delivers one hell of an enjoyable punch.

There is plenty of variety. From the very punk / pop *Suzi Q* and *Z-Man*, through to the moody *Little Death* and *Face Down*. The big thing going for the CD is consistency. Every track "goes off" (for want of a better cliché) and makes me proud to be an Australian. These guys are great and this is one serious release.

Ammonia are coming to Adelaide in October, so before you check them out, go and get a copy of *Mint 400*. You won't be disappointed. And don't forget the interview with Simon Hensworth in this edition of *On Dit*.

Tim Shaw



## Lisa Loeb & Nine Stories Tails (Geffen)

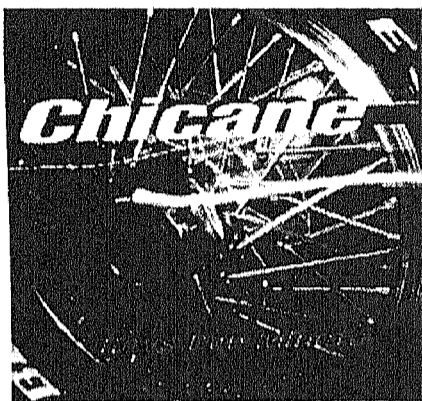
Lisa Loeb ... was she the girl with the funny looking glasses that sang *Stay (I missed you)* on the *Reality Bites* soundtrack? Yep! And you have probably also heard her new single *Do You Sleep!* on the radio. So, in two words, her style could be condensed into the description - girlie pop. Well, do all her songs fall into the girlie pop formula? No, the album *Tails* shows Lisa and band have quite a fair range of influences, including folk, blues, country, rock and, of course, acoustic pop.

The lyrics throughout *Tails* are intriguingly poetic and they focus on a whole range of emotions from love

(no surprises there) through to hate. Lisa's voice is truly delightful and her songs are just so catchy that, at times, they seem more like jingles for commercials.

It was interesting to see that Lisa's voice also gels with songs containing electric guitars such as *Taffy*, *Alone* and the momentarily aggressive *Garden of Delights*. The string arrangement in *Hurricane*, along with its bizarre lyrics, make it a captivating song. My favourite track, however, is *Sandalwood*, a slow, beautiful acoustic ballad featuring only an acoustic guitar and Lisa's heartfelt words of love.

Overall, I highly recommend this album for anyone who liked the singles and, yes, it does have *Stay* on the album.

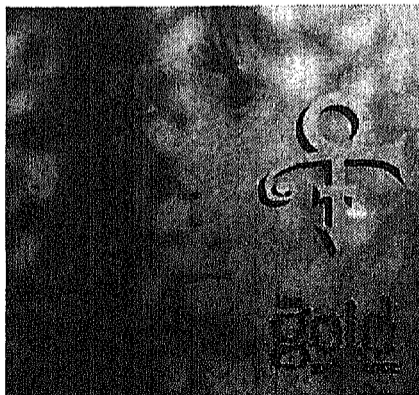


## Chicane Revs Per Minute (FailSafe Records)

From the beginning, this mini-album looked shonky. The main in-criminator was the little note inside saying 'Please note that the track listing 3 and 4 are incorrect, they should read: 3. She's Green, 4. Fabrication'. Obvious care and pride have been ken in the presentation of this CD. Hmmm ....

Presentation aside, New Zealand band Chicane's music is pretty damn good. This, their first album, *Revs Per Minute* consists of six songs from their live set and shows the potential of the four-piece. Chicane's sound has 'English' written all over it and shows influences such as Adorable, the Jesus and Mary Chain, Dinosaur Jr, a little Stone Roses and many other bands. For the listeners, have a little chuckle at the less-than-professional mess-up and then take this band seriously because you may well be hearing more from them soon.

Alex



## The Gold Experience! (Warner)

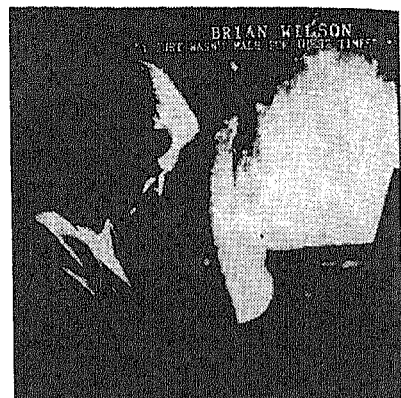
Here it is - the return of 'that' musician (whom I'll continue to call Prince for the sake of convenience)

with possibly his last recording on the Warner Bros label. And what stunning piece of work *The Gold Experience* is: intended to reveal a new side to Prince's musicality, it's nothing so much as a tour de force of the chameleon experimentalism that has made him one of the most formidable recording artists today. Whether you think you like Prince or not, it may just be enough to make you take another look - just to be sure.

Opening with the playful funk / hip-hop of *P-Control* (that's 'Pussy Control', in case you wondered), it then leaps to the very Aerosmith-esque *Endorphinmachine* before chilling out a little with *Shhh*. The variety of the album simply doesn't let up. It's crammed with raw quality and Prince's trademark exuberance; *Now* is a gutsy hip-hop workout, bad-arsed and danceable and in complete contrast to *Shy* which sounds like it could have been written by Sheryl Crow. Then there's the infamous *Most Beautiful Girl in the World*, the uplifting *We March* and the brilliant *319*, in which Prince actually duplicates his 'own' sound and virtually reproduces *Kiss* while throwing in a 90's edge for good measure.

The New Power Generation are in fine fettle throughout but, instrumentally, it's Prince's guitar that really shines and however much he seems to have lost the plot otherwise, his musical form is undeniable. *The Gold Experience* is twelve tracks and 65 minutes of the stuff that dreams are made of and, quite frankly, you'd be mad not to buy it.

Isaac Bridle



## Brian Wilson I Just Wasn't Made For These Times (MCA)

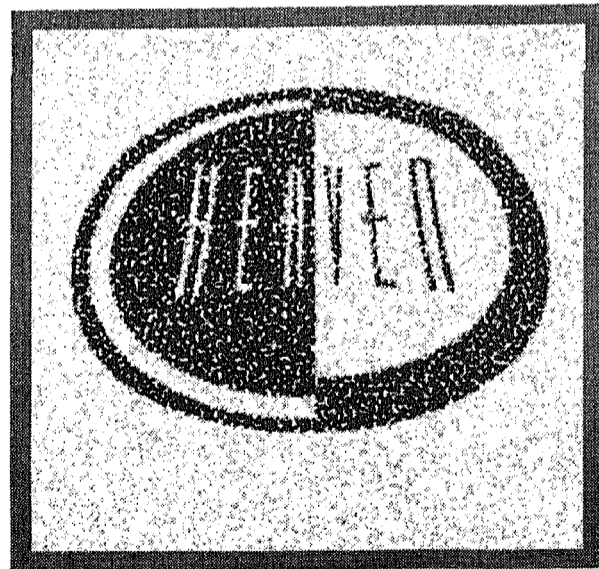
Well, I took this CD expecting to hear good 70's surfing beats combined with great harmony. What I got was a Brian Wilson solo album. Unfortunately, not what I expected.

When I pressed play for the first time, I did hear good harmony and meaningful lyrics. That only lasted for 50 seconds though - bummer. I'm not saying I hate this compilation, though, it's still quite OK. The songs are all pretty much old Beach Boys ballads in style and you do still hear great harmonies, lyrics and chord progressions.

The only song that is a bit of a worry is a track entitled *Still I Dream Of It*. Average piano playing and very average singing. The only thing on the track's side is the fact that it is the original home demo from 1976, so I guess he's somewhat excused!

A CD only for the huge fans of Brian Wilson and the Beach Boys or, indeed, the hard of hearing - no offence intended.

Adrian M. Hunt

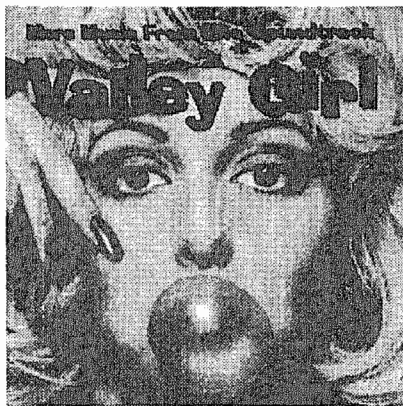




**Janet Jackson**  
Design of a Decade (1986 / 1996)  
(Polydor / A&M Records)

voice.  
Having been picked up by Triple J, this may well be on the way to commercialdom (à la Green Day) but true fans can judge the score for themselves.

Alex



**More Music from The Soundtrack ... Valley Girl**  
Various  
(Rhino Records)

This recently released album is the second soundtrack to Martha Coolidge's low key teenage romantic comedy which was released in 1983. The movie was based on Frank Zappa's song of the same name, sending up suburban teen subculture. As with the original soundtrack, this album showcases the freak scene which emerged when the new wave met the LA pop music scene.

Of the songs on this album it's difficult to ignore *Mickey* by Toni Basil, *I Eat Cannibals* by Total Coelo or *Pocket Pool* by Killer Pussy. If that isn't enough then The Plimsouls, Bananarama, Thompson Twins, Culture Club and The Jam are also featured among others. There's definitely something here for everyone.

Despite the fact that this album is twelve years' late, there is a timelessness to all these songs as well as a very cheesy quality which is part of the attraction, I suppose. As far as soundtracks go, this one is right up there with RepoMan and Pretty In Pink, in my humble opinion.

Adam MacLeod

Janet Jackson fans will be very pleased to know that this is an excellent compact disc!! It has almost all of her greatest songs, including *What Have You Done For Me Lately*, *Miss You Much*, *Black Cat* and *That's the Way Love Goes* plus 12 other great releases.

Janet has also got two new tracks on the CD and they are no exception. *Runaway* is an excellent track with reference to Australia.

"I woke up with an Australian breeze;

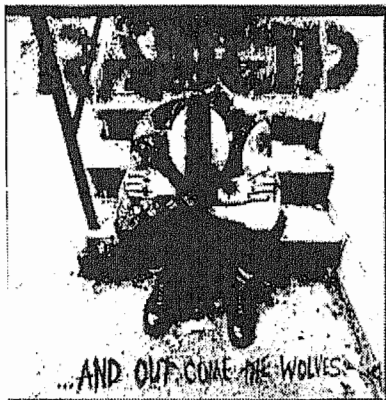
And danced the dance with Aborigines."

Her second new track, *Twenty Foreplay*, is a beautiful ballad with warmth and deep meaning.

There's not really a great deal I can say more about this compilation, most of these songs you've probably heard before if you're a Janet Jackson fan. The only downfall is that it doesn't contain two of my favourite tracks, *If* and *Again*. Does this mean there could be another disc coming? I don't know!!

Definitely one for the Janet Jackson fans, rush out and buy it. It'll be worth what you pay for it, that's for sure!

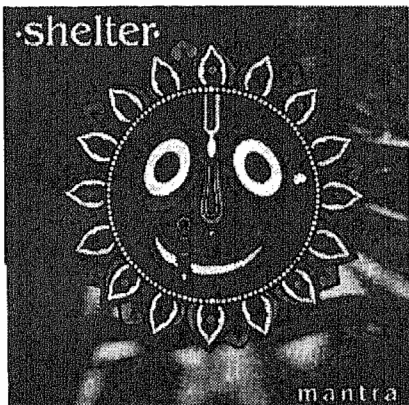
Adrian M. Hunt



**Rancid**  
... And Out Come the Wolves  
(Shock Records)

In the punk tradition, Rancid have combined personal, relevant themes with strong punk rock which culminates in their latest album ... *And Out Come the Wolves*.

The band saw their beginning in 1987 under the name Operation Ivy and over the years have picked up two members, created Rancid, recorded a 7 inch and two LPs, one of which featured a track co-written by Tim and Billie Joe from Green Day. Now the American band has created ... *And Out Come the Wolves*. Centred around stories about drugs and the harsh street life, songs such as *Olympia WA*, *Junkyman* and *The Way I Feel* use the punk honesty to push their



**Shelter**  
Mantra  
(Roadrunner Records)

Shelter are a four-piece hardcore band from the United States whose vocalist, Ray Cappo, in conjunction with one of the group's guitarists, Porcell, was responsible for the genesis of an earlier and now defunct hardcore band called Youth of Today. *Mantra* is Shelter's fourth full-length album and contains eleven tracks, all of which revolve around subjects relating to spiritually, introspection and New Age religion. Topics dealt with on the album include vegetarianism on *Civilised Man*, love and sex on *Here We Go* and lost friendship on *Letter to a Friend*.

Not being an avid fan of hardcore, I found it difficult to make comparisons between this album and others in the hardcore genre. The band biography, however, describes the music on *Mantra* as being similar to that of Bad Religion, Descendants, Offspring and the Beastie Boys, so if you're a fan of any of the aforementioned groups, this may give you some indication of what *Mantra* is like. In spite of my unfamiliarity with hardcore, though, I found *Mantra* a most pleasing album to lis-

ten to myself. The songs are intelligently written (even if I didn't agree with every viewpoint they put across), the music very good and the individual tracks all very different from one another in the way they sound, making this an interesting album to listen to. If you're into hardcore, already a fan of Shelter or simply seek spiritual enlightenment and inspiration, *Mantra* may interest you.

James Brazel

## Riff Raff by Duncan Ferguson

# It seems the Frente! well is yet to run dry with Angie Hart bobbing up to do some guest vocal work on the recently formed Pop!(what's the deal with the exclamation marks?)

The single *Tingly* is fairly retro with plenty of keyboards and some nice orchestral type violin and piano. The highlight of this cassingle(yes they still exist) is definitely the instrumental *Zoo*. A very New Order/early Depeche Mode conglomeration of keyboards and sampling *Zoo* is a definite winner.

# A live favourite of mine, Brisbane quartet *Custard's* latest single *Apartment* continues on with their guitary pop style heightened by the effervescent vocals of lead man David McCormack. Anyone whose "only friend is their Stereo receiver" is O.K with me. Also on the EP is a

punked up version of Pere Ubu's *Streetwaves*, not bad.

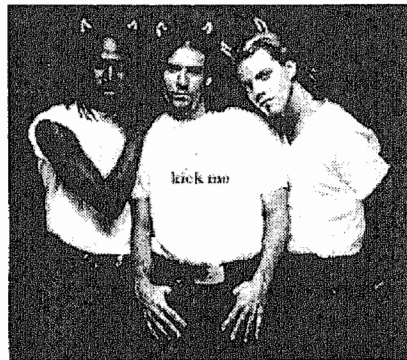
# I cannot believe Teenage Fanclub are not coming to Adelaide. After being the best thing at the 1994 Big Day Out it is a disappointing scenario. Oh well you can still pick up the tour EP featuring *Mellow Doubt* from *Grand Prix*. The TFC never fail whether it be a slowie or a fastie. *Mellow Doubt* is as infectious as ever with its 'quaint' TFC melody. Two other non-album tracks appear to make it another fine tour EP.

# Shai touted as "creating a new Renaissance in music" on their media release are creating nothing more than that manufactured harmonizing of the *Boyz II Men* vein that appear countless numbers of times on those Video Hit concoctions that appear early Saturday mornings. But then again you might like *Come With Me* if you like this kind of stuff because it sounds all the same. Otherwise I suggest you shy away from Shai.

# Also releasing a tour EP are the *Stone Roses*. Now after their performance last Saturday night, I believe everything they do turns into gold. Now O.K it was disappointing that they didn't play *Begging You* (but hey they don't how to play it yet) but now you can go out and pur-

chase your very own(six versions in fact). *Begging You* is the *Stone Roses* at their best with John Squire and the sampling desk going crazy. More, more, more with the *Stone Corporation mix* and *Chic mix* featuring.

# "Feel all the rhythm of my givin'. Break it down now" are a fine example of the sort of the...words can't describe it...oh, just deplorable crap that *Ooh-Ah-Aa(I Feel It)* by EYC is. If anyone can come down to



EYC's hit song *Ooh-Ah-Aa*;  
"I look in the mirror, I feel it,  
I think about myself, I feel it,  
I'm infatuated with myself, I feel it.  
I'll just feel it anyway."  
On *Dit* "Tossers of the Year Award".

On *Dit* and prove to me that this kind of music even has an ounce of merit they can have the CD.

# *Can't Last The Distance* from new Melbourne three piece *Spunkluster* is a very raw mix of sometimes *Surfie Grunge*(*Happy Trigger* and *Flashback*) to a more *Pixies* like frizzy gui-

tar sound such as in *Shakin' the Ramble*. Not afraid to move around in style while still keeping a basic surfie ramble *Surferella*(see!) oozes *Cramps* with its deep resonating sounds. *Mass of Contradiction* wraps up a fine debut for *Spunkluster*.

# *Tumbleweed* haven't done much better than their second single from *Galactophonic*, *Armchair Ride*. With a big happy fast guitar start the song keeps up its pace throughout. More *Tumbleweed* big single stuff. *Eagle's Eye View* is worthy of note for its 9 minute long fade in fade out conclusion of pulsing guitar work.

# Maysa. What About Our Love? Ray Head Opaz Dope Remix. Really. London's answer to *American* mass produced soul/jazz. Apparently earlier in her career she reached #2 on the *Contemporary Jazz Chart*. She should have stayed in those circles because now she's just one of the same. Blah!

# I don't know what planet you've been on if you haven't heard the *Kylie Minogue* and *Nick Cave* duet. *Where The Wild Roses Grow* is being played to death all over the place and you pretty much love it or hate it. *The Advertiser* says the film clip's a bit raunchy and I'd believe anything they say. It creeps on you.

**"...and I'd just like to thank my desktop, without whom I'd just be auditing hardware stores."**

1995 BRW/AMP Business Student of the Year Award Applications are now open to students who are:

Australian citizens, under 25 years of age on 1/3/96, studying a business related degree (full or part time), undergraduates in their final year of studies or honours students.

Winners over the past 5 years have come from a variety of campuses in varying disciplines.

Candidates are not assessed on their academic record alone - the guidelines are designed to find a balance between academic performance and work experience.

Not only is it an honour to win or to be a finalist, but it will look great on your resume. Even the process of entering is a great learning experience... and your application will be exposed to some of Australia's well respected business people who judge the Award.

The overall winner of the Award will receive a one week executive education course at Wharton School in Philadelphia (approximate value \$6500), a business class round-the-world ticket courtesy of Qantas, and \$3000. The winners of the categories will each be presented with \$1000.

If you would like to enter or you know of someone who would, please call Rebecca at BRW on (03) 9603 3888 for an application form. Entries close on November 24, 1995.

**"Your honour, I know you're pissed but I really don't want to know how you rigged the Chamberlain case."**

Wine Tasting

Presented by the Law Chapter of the Alumni Association of the U of A.

All Alumni, Judiciary, Court Staff, Lawyers, Legal Workers and Law Students welcome.

Guest Speaker: Chris Laurie (President, Adelaide Hills Grapegrowers & Winemakers Association).

Wineries represented: Ashton Hills, Barret, Basket Range, Birdwood Estate, Glenara, Gumeracha, Henschke-Lenswood, Hillstowe, Lenswood (Tim Knappstein), Paracombe, Petaluma and Pibbin.

5:30 pm Thursday 26th of October on the 5th level of the Samuel Way Building, Victoria Square.

Admission \$12 (\$7.50 students).

Contact: The U of A Alumni Association on 303 4275.

**As used in Electric Dreams.**

For Sale  
1 Mac SE  
20 meg hard drive, 5 meg RAM + software  
Excellent condition  
\$400 ONO ring Josephine (w)  
231 9889

**Lonely gal needs paying company.**

I want a girl who is fun to live with but also understands that I need to study. Do you study? Are you fun to live with? Please, no grots or inconsiderate people. No, I'm not looking for a "broadminded" flatmate. Rundle Street flat, \$65 a week, available now. To share with another girl, that's me. Call 359 2167.

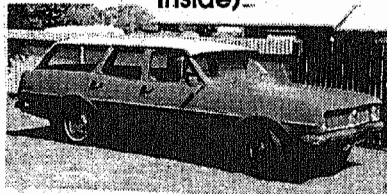
**You wanna job? Then get a haircut. No talk will teach me that.**

Path to Glory.  
Careers Talks with a Difference.  
All sessions will be held from 1:10pm to 2pm, either in the Kerr Grant (Tuesdays & Wednesdays) or the Bragg (Thursdays). The full programme of Careers Talks with a Difference will be published in the October issue of *Careers News* (available in Careers and Community Liaison) and posted on the Careers noticeboard, Level 4, Wills Bldg.

Bookings are essential. To sign up for individual sessions, either call into the C&CL or phone Ms Beverly Aikman on 303 5906.

- Tuesday the 17th of October - Careers in Banking and Finance (Kerr Grant).
- Wednesday the 18th of October - Careers in Financial Planning (Kerr Grant).
- Thursday the 19th of October - Careers in Journalism and Public Relations (Bragg).
- Tuesday the 24th of October - Careers in Psychology and Counselling (Kerr Grant).
- Wednesday the 25th of October - Environmental Careers (Kerr Grant).
- Thursday the 26th of October - Careers in Tourism and Hospitality (Bragg).

**The IP Shaggin' Wagon. (Don't laugh, your tutor could be inside)**



**Pile in the Vano, We're off to the disco.**

OSA inc presents...  
Terminal Rage Disco  
Raging into the night of November 25, 1995 from 9pm in the Unibar.  
Tickets at the door for \$2.

**'Free Nelson' badges selling at 1/2 price.**

Amnesty International Candle Day is on Friday, October 20. If you are interested in selling badges around Adelaide or at Uni, contact Roxanne at Amnesty on 2320066.

**See cover for serving suggestion.**

For Sale  
Avanti Mountain Bike. Excellent condition as new. Only four months old with new helmet and U-bolt lock. \$500 (negotiable). Call Miguel on 041 981 7853.

**Do you remember the first time we left them all behind at that French disko in the country house?**

Drummer Wanted  
Committed and original band Influences: Stone Roses, Stereolab, Boo Radleys, Charlatans, Small Faces, Pulp, Blur, Ride.  
Jamie 365 0711

**Stereolab plunge into the indie abyss. Jamie set to follow.**



**Robert Rose needs somewhere to practice.**

Wanted  
Basketball backboard with hoop.  
Ph 339 1331

**Regulation 15A: Marion Twin drive-in is out of bounds.**

Attention to all international students out there ... International Programs (IP) has just purchased a van and is holding a competition to create a logo and slogan for it. The logo has to be distinctive, striking and the words "International Programs Office" must appear as part of the logo design. A cash prize of \$200 for the best design is up for grabs. All designs should be submitted to the IP Office by the end of October, 1995. Winners will be announced early November. For more details, contact the IP Office at 303 5252.

**Hear Take that the way you were meant to hear them.**

For Sale  
Panasonic CD system. As new. Double tape deck, single CD. Excellent condition. Only four months old. \$500 neg. Call Miguel on 041 981 7853.

**Be the next Biggles Evans and play hard ball with the French.**

The United Nations Students' Association  
*Getting the Global Picture*  
Membership open to all students. Inaugural General Meeting, Union Cinema, 5th Floor Union Building, Tuesday, 24th October, 1995 at 1 pm. \$5 membership fee includes free or subsidised admission at all UNSA seminars and social events as well as an award-winning monthly newsletter. For more information, call Sam on 363 1607.

**Hope Brighton Council hasn't planned a walk across Bowker Street Oval. The construction workers will be put off. (see p. 5)**

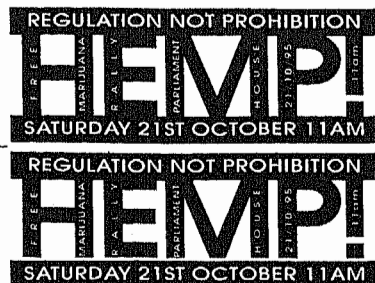
Olympic Heart Day  
Walk To Atlanta  
Sunday 19th November 1995  
More than 40 000 feet are expected to pound the parks and pavements in a Statewide walk to raise money for the Heart Foundation and send Australian athletes to Atlanta in 1996.

All 118 Councils in SA have been invited to design and organise a 5 km walk in country and metropolitan areas. These walks will involve schools and community groups in raising funds.

As an incentive for participants, along with the enjoyment of walking for leisure and pleasure, Stillwell Ford (Adelaide) has provided a new Ford Fiesta as a major draw prize.

All participants who register to walk for Olympic Heart Day, Walk To Atlanta which will be held across the state on Sunday 19th of November, will be entered in the draw for the Fiesta.

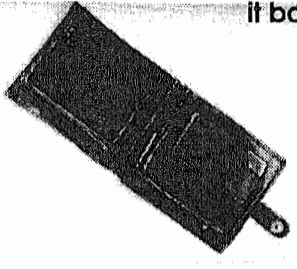
Contacts: SA Olympic Council  
Executive Director: Ms Margret Ralston  
Event Manager: Ms Valerie Beddoe.



**Have looked under W for wallet in the 330s?**

Lost Black leather wallet and contents. Went missing in library between 5 and 6 pm, Friday, 6th October. Please return to: M.C. (Pigeonhole: Organic Chem, Badger Building, Basement) or contact 31 2526.  
Note: Would really appreciate the missing driver's licence.

**Ha. It's us and we ain't giving it back.**



**Q: What do you get when you cross a guy who climbed Everest and the starchy seeds or grain of a species of grass?**

The Adelaide and Flinders Uni Edmund Rice Camps Clubs are holding a joint Quiz Night on Friday, 27th October from 7.30 pm. Edmund Rice Camps run "Holiday Recreational Programs" (i.e. camps) for youth at risk, and hope to provide an enjoyable experience with (theoretically) positive role models. They are mostly run by young adult volunteers and rely entirely on their own fundraising efforts. For more info about the camps or the Quiz Night, or to book a table, please phone Trish on 234 2937. Thank you and good night.

So you want to get in on the action, do ya? Well it's almost too late 'cause our last edition goes to print ready for the week beginning October 23. You've got 'til October 18 to get your classifieds in to us. Hurry up or miss the boat.

**Disco Desko**

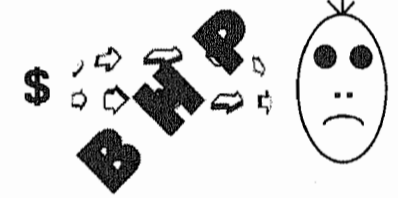
One big coolo office desk to go to a loving caring person, who will treasure its coolness for years to come. It's cool, it's clean and it's in perfect condition and it's only \$75. Call Ange on 267 4679.

**Light writers wanted (<50 kilos).**

Reward - Wanted Alive Witty words for The Southern Light Friends and Family 1995 Anthology. Send ASAP to:- Kopikat, GPO Box 1991, Adelaide, 5001.

**"We'll swap you a grill bar worker and two sausage turners for half a baseball team, OK?"**

Student Exchange Programs 1996  
Study overseas for a semester or a year as part of your University of Adelaide degree! Places are still available for students who wish to participate in student exchange programs in Japan, Germany, Malaysia, Canada and the USA in 1996. To be eligible, students must be enrolled full-time at the University of Adelaide at the time of the exchange and have attained a credit average in their grades. Tuition fees are waived at the host University, but all other costs are the responsibility of the student, including travel, accommodation and living expenses. Students who receive AUSTUDY are still eligible to receive it during the exchange. For further information and application forms, please contact Jane Olsson, Exchanges Officer, International Programs Office, Level 7, Wills Building, telephone 303 4067.



**"Tailings Dam? What is that you spell?" - PNG kiddie**

Interested in Teaching OS? Holders of the Certificate for Teaching English to Speakers of Other Languages (TESOL) conducted by English Language and Literacy Services, Adelaide Institute of TAFE, are now working in Japan, Indonesia, Taiwan, Thailand, Korea, Vietnam, Italy, England, Spain, The Ukraine, Latvia, Mongolia, The Maldives and PNG. Dates for next courses:  
Full-time: Jan 1st to Jan 26th, 1996 (Interviews in November 1995)  
July 1st to July 26th, 1996 (Interviews in May, 1996)  
Part-time: February to June 1996 (Interviews in January, 1996)  
August to November, 1996 (Interviews in June, 1996)  
Previous teaching experience is NOT required. For more information, contact:  
TESOL  
English Language and Literacy Services (formerly AMES)  
Adelaide Institute of TAFE  
5th Floor, Renaissance Centre, 127 Rundle Mall, Adelaide, SA 5000  
Telephone 224 0922

**Ian Baker-Finch Tour Edition set \$90 the lot.**

For Sale - Golf Clubs  
3, 5 & 7 Dunlop Irons; 2, 3 & 4 Woods and a Putter. A beginner golfer's bag, heaps of tees and nine golf balls thrown in. Very good (but not unused) condition. Would suit anybody wanting to begin golf. \$90 for the lot. Phone Greg on 336 2281 (after hours).

**There was Julie Andrews, then there was John Swan and then it was all down hill.**

South Australian Music Industry Association  
Public voting for the annual SAMI Awards are now open. The public are invited to vote in the categories of Favourite SA Venue, Favourite SA Band/Artist and Favourite Local SA Release (cassette or CD). The public voting will close on Friday, 3rd November, 1995. Voting forms will appear in the media, record and music stores or can be obtained from the SAMIA Office by calling (08) 267 5111. The SAMI Awards will be held on Tuesday, November 21st at the Thebarton Theatre with tickets available through all Venuetix outlets from October 1st or special group bookings can be arranged through the SAMIA Office.



**If only we had more entertainers who rocked out like Prince, then maybe there'd be some real competition for Chunky Custard**

**Learn to prevent wilder acts in the halls.**

On Monday October 23 at 7pm, Sandy Wilder and Kath Hall are running a workshop for women on conflict resolution. It's at the Women's International League for Peace and Freedom at 155 Pirie St, 1st floor. All women welcome.

**Rip Curl to bring out computer specially designed to surf the net.**

Academy Internet Demo's Multi-Media and Computer Resource Centre  
As of now you can see demonstrations of the Internet. The WWW, IRC, E-mail, Archie and Gopher, plus all the other exciting tools of the Information Super Highway. Come in and join in the fun, hire a computer for as little as \$7 for half an hour and Surf the Net yourself, or make use of the Business or Graphic's Workstations to: DTP, Draw, Scan, Fax, Photocopy, Print... or do a Business Plan, Resume or Budget... etc.  
As well as being an Internet Service Provider with the ability to connect you at home, work or club to the Internet, we offer the following IN-HOUSE services:  
Typing, Fax and Mail-Box Service, Reception (including phone diversion) Image Scanning, Photocopying (short run and bulk), Colour Printing to 720dpi, On-line Printing to Bureau and a Courier depot.  
So, if you have the idea and the time - we have the premises, equipment and the services to assist you to get started.  
Academy Internet Demo's  
196 Anzac Highway, Plympton, SA, 5038  
Enquiries 293 8733, fax 293 4322, data 293 6162  
Special Offer for AU students:  
1/2 price sessions until the end of the year, for those who ring and book on ph. 293 8733, fax 293 4322 or data 293 6162.

**Less talk, more booze.**

The U of A Alumni Association Science and Mathematical Sciences Chapter. Visit to the Cooperative Research Centre for Viticulture.  
Waite Campus Friday 27 October, 7:30 - 9:15 pm. All alumni and friends of the University are welcome. Topics:  
The role of the CRC for Viticulture  
-Dr Jim Hardie, Director: CRC Viticulture  
Assessing the viticultural influences on grape quality  
-Mr Peter Dry, Senior Lecturer in Viticultural Science, the U of A  
Illustrative wine tasting: a commercial shiraz product range  
-Mr Reg Wilkinson, Senior Winemaker, Riverland Region: BRL Hardy  
This activity is free, but please help us with our organisation by letting us know you are coming.  
Telephone 303 4275

# Richard Mauvoric

## *looking to Atlanta*

Richard Maurovic has lived through what most of us would consider our worst nightmare. Aged twenty-three, and working as a stockman, he was knocked off his horse and his neck was broken, leaving him a quadriplegic, albeit with limited use of his arms. Maurovic, however, has refused to give up, and now enjoys a career as a recognised professional artist, with works sold for prices up to \$2150. He is also a dedicated sportsman, representing Australia in both wheelchair rugby and fencing, with his most recent trip overseas to play sport to Beijing, for a fencing competition. He is also an Australian Olympic representative. Taking a short break from his busy schedule, he managed to find time to speak with On Dit.

**ON DIT:** Your accident occurred when you were very young, and to people of that age it sounds devastating. How did you react?

**RICHARD MAUROVIC:** For the first few weeks or so, because you suffer such massive trauma and terror, you're more interested in staying alive than reacting to what you feel like. Your prime objective is to firstly, stay alive, and secondly, to recover. It's then that, after that time has passed, you begin to assess your past life and your uncertain future. There's a lot of uncertainty because you've never been in such a situation and probably don't know anyone in that situation, and it's a time for thinking about what to do now.

**OD:** What is involved in wheelchair rugby?

**RM:** It is very similar to basketball but it's played with a volleyball and the goals are scored over a line, hence the name rugby - but it's more aligned to basketball. There's a lot of chair-to-chair contact, and the players spend a fair bit of time on the ground picking themselves up off the floor.

**OD:** What got you involved in wheelchair sport?

**RM:** In my working time, prior to being injured, I've always enjoyed watching sport but I've never actually had the time to play it. I saw it of-

fered to me that this is something you can do to make friends and keep fit and occupied, so I took it on and was able to participate well at it and do well. It became not an obsession, but something that I really enjoy doing and now miss if I do not participate.

**OD:** How much training do you do, and of what sort?

**RM:** Much the same as any sports team - we train several nights a week and we play local competitions and things like that. I think that I train, at this stage, four days a week. For weights or whatever, it's up to the individual to come up with their own training regimes, but as a group we do drills and just some competition practice and things like that.

**OD:** How do you support yourself when you're travelling?

**RM:** One is partly funded through the generosity of the public that help Wheelchair Sports, but most of the funding comes from yourself. You do your own fundraising: you go out and do things in the community and do things like that, or you save up, and working through Wheelchair Sports you can volunteer and that, and you get some remuneration for that. It's very expensive to travel because we're not really sponsored to a certain extent. We do get some sponsorship from various companies and

various tournaments and so forth, but it is very expensive when you're sending a team away and so we're very grateful to those sponsors, but it's still very much self funded.

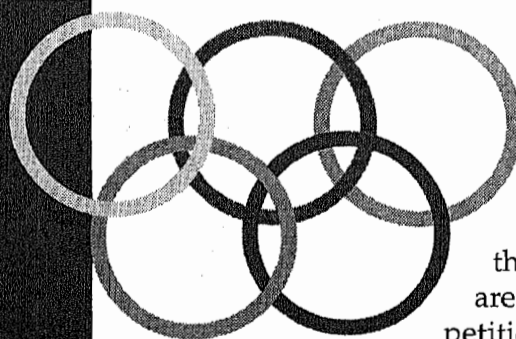
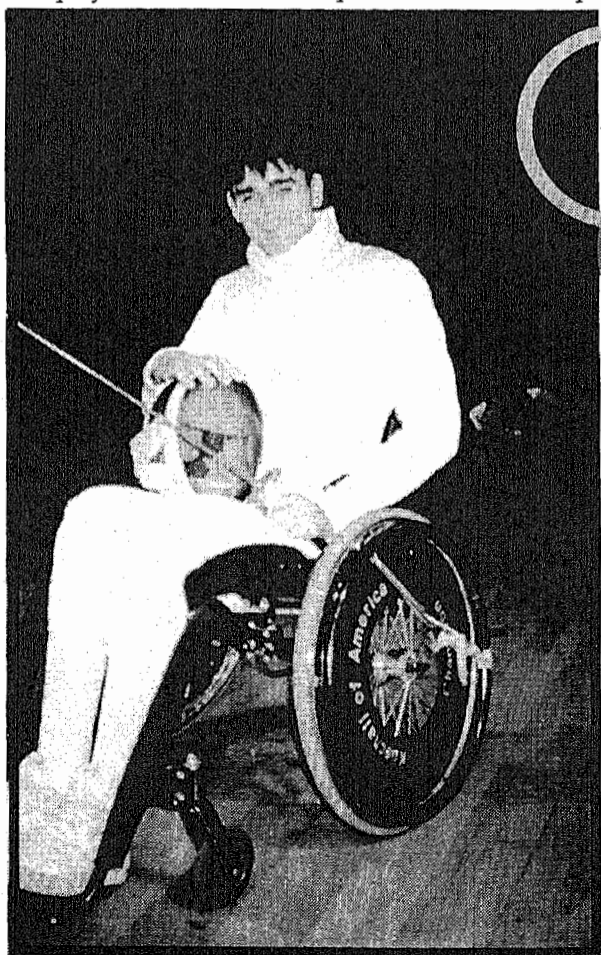
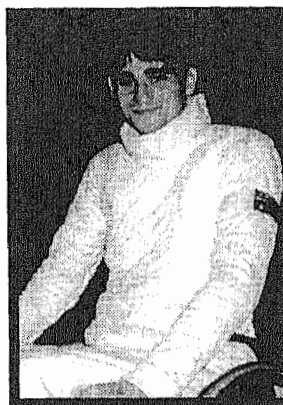
**OD:** Wheelchair sport is something that gets very little or no media coverage. Does that bother you at all?

**RM:** I won't say it bothers me - it intrigues me to a certain extent, because I feel that Wheelchair Sports is a very positive organisation in that they don't focus on your disability. It's more the complete opposite in that what's in focus is your ability and your level of achievement through sport, and that's the beauty of it: it focuses on positives not negatives. Some wheelchair sports are very spectacular to watch, I feel because I'm biased, but the general community often find that it's quite good to watch. It would be nice if more coverage was made of it, but then again they need the time and space and advertising and things like that, so that much I can understand. It's much the same as women's sports aren't very well covered - if it's not football then generally it doesn't get much of a show at all.

**OD:** How much coverage would you like to see, ideally?

**RM:** Not equally as much as anything else, but some recognition to

*"In Australia, sport is a wonderful icebreaker anywhere... if you can talk about sport, you can get on with the Prime Minister or the person in the street, it doesn't matter."*



*Richard Maurovic is one man who has turned quadriplegia, which on the outside seems like a debilitating disability, into a strength.*

He speaks with enthusiasm of the fact that many wheelchair sporting tournaments are being integrated with able-bodied competitions, thus showing the wheelchair athletes to a far wider audience - a move which can only be beneficial to the sports. One of the most prominent examples that comes to mind is the Commonwealth Games of last year, but it is also occurring in fencing, tennis and many other sports.

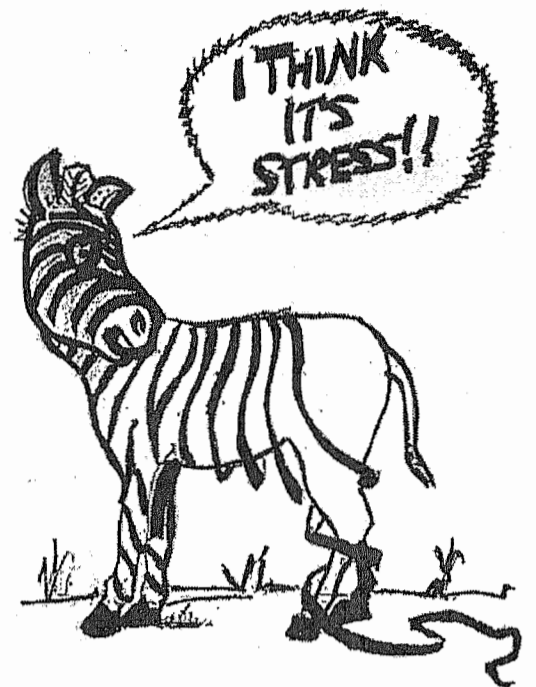
It is also important to note that the top wheelchair athletes and the top able-bodied athletes often have scores or times which barely differ. In fact, the term "Paralympics" is not in reference to paraplegics at all, but comes from "parallel to the Olympics". Another point worth mentioning is that in Atlanta next year, for the first time, the wheelchair athletes will wear the same uniforms as their able-bodied counterparts, saying that once and for all, the fact that disabled athletes are no different from anyone else - a fact that is not one that should have to be reiterated. People like Richard Maurovic are great ambassadors for not only wheelchair sport, but for all South Australians and Australians in general.

Johanna Wheelan

## UNIBAR

STRESSED OUT LEADING UP TO EXAMS? - COME AND RELAX WITH PETER AND DONALD, SINGING AND PERFORMING A WIDE VARIETY OF RELAXING MUSIC IN YOUR RECARPETED UNIBAR FRIDAY 20TH OCTOBER.

DON'T FORGET THAT EVERY FRIDAY 'TILL THE END OF TERM THERE IS A FREE SAUSAGE SIZZLE AT 4.30PM AS WELL AS PREMADe SHOOTERS FOR ONLY \$2. ALSO \$2 LONGBREW STUBBIES ALL DAY FRIDAYS AND \$1 SCHOONERS FROM 5 -6PM.



ALSO ON FRIDAY 27TH HUNG LE, AUSTRALIA'S ONLY VIETNAMESE-BORN VIOLINIST TURNED COMEDIAN, WILL BE PERFORMING HIS UNIQUE BRAND OF COMEDY FROM 6-7 PM. HE IS THE FIRST VIETNAMESE AUSTRALIAN TO TURN HIS EXPERIENCES AS A BOAT PERSON INTO ENTERTAINMENT. HUNG FIRST PERFORMED ON *HEY HEY ITS SATURDAY* IN 1987, THEN AT BOTH THE EDINBURGH AND MONTREAL FESTIVALS, AS WELL AS IN *NEW FACES* AND *WOG-A-RAMA*. HIS SHOW IS AN EXPERIENCE NOT TO BE MISSED!

## ni Spo

### UNISPORTS

CONGRATULATIONS TO Nicki Ross who has just been chosen to represent Australia in the Green and Gold Volleyball Team (AUSTRALIAN UNIVERSITIES COMBINED TEAM)

## Union Gallery

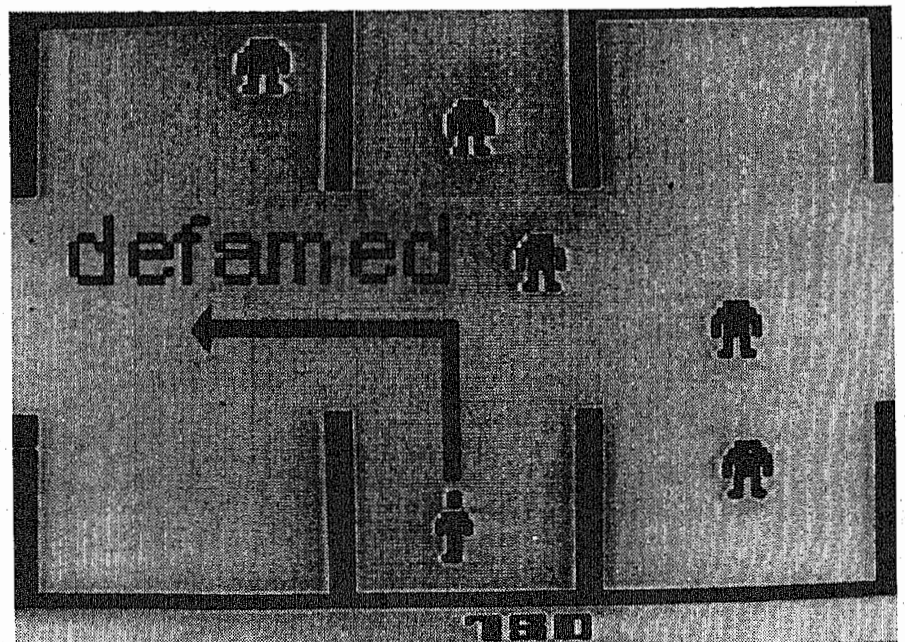
### UNION GALLERY

THE EVER popular Student/Staff exhibition will be on in the Gallery coffee shop from 16th October to 3rd November. CONTACT DARREN AT THE SPORT AND CLUBS ASSOCIATION TO ENTER YOUR MASTERPIECES.

## ost Pro

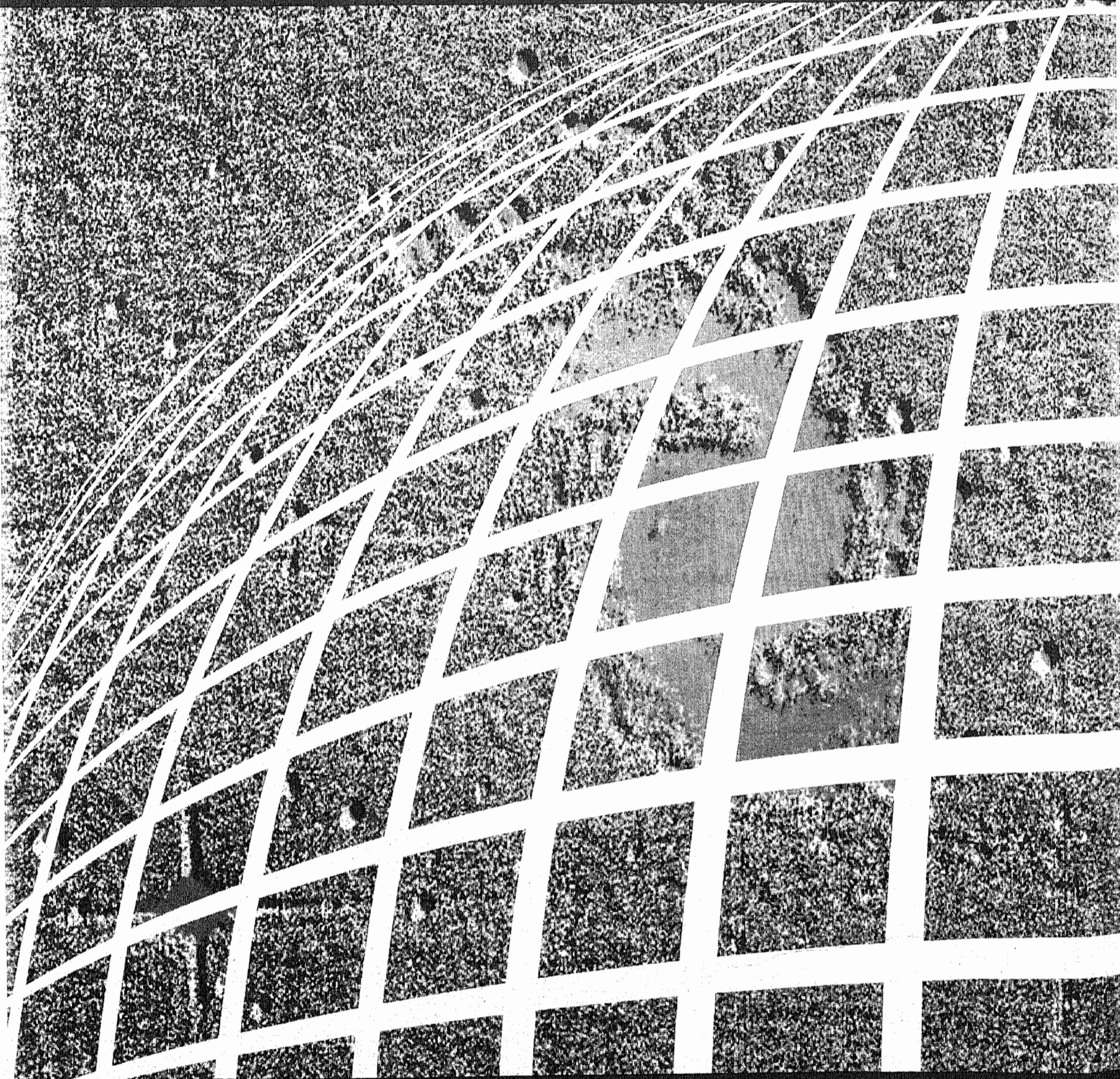
### SAUA LOST PROPERTY SALE

CATCH A BARGAIN AT SAUA'S LOST PROPERTY SALE THURSDAY 26TH OCTOBER AT LUNCHTIME ON THE BARR SMITH LAWNS - THE BAND DEFAMED will be playing and a free keg for all to enjoy.





**THE PLANETS, OZ, EARTH, THAI & ITALY**  
Opening Monday 16th October 1995



**THE PLANETARIUM**

Dance Club of the New Age

Opening Thursday 26th October 1995 (Featuring Kathy Brown)

**AWESOME!**