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On Dit

Send In The Clowns

Issue 6

April 1, 1996

Volume 64



**On Dit Exclusive:
UP-FRONT HECS FEES FOR ALL
UNDERGRADUATE STUDENTS
FROM 1997 ONWARDS**



EASTER EGGS TRAVAGANZA

CHEMISTRY

WEDNESDAY

Sending you back in time to the best of the 70's & 80's.

Doors open @ 8pm
Free Entry B4 9pm

All drinks 1/2 price
9-9:30pm



GOOD FRIDAY

Chemistry
Easter Lock-In

Special Guest DJ
Groove Terminator
The Chemistry Crew

Doors open @ 12 Midnight
Doors Close @ 1am

Admission \$8
Free Passes Valid



EASTER SUNDAY

Timewarp Special Edition

Be whatever or whoever you wish this Easter Sunday Night!
Easter Prize: 7 Day Holiday to the Goldcoast to be won for the best dressed!

Easter Fancy Dress Ball

Plus heaps of Easter Eggs & Prizes for everyone.
Doors open @ 8pm
Free Entry B4 8:30pm
All drinks 1/2 price 8:30-9

THURSDAY

The Perfect Thursday Night Formula

We guarantee the tunes to keep you grooving till the early hours!

Doors open @ 8pm
Open till 12 midnight
Free Admission

All drinks 1/2 price
10-10:30pm
\$10 Illusions all night

the club

SATURDAY

The Best Party In Town

Featuring Special Guest DJ Groove Terminator

Peter Andre's new album to be won.

Doors open @ 8:30pm
Free Entry B4 9pm

All drinks 1/2 price 9-9:30pm

LIVE IN HEAVEN

THE FABULOUS THUNDERBIRDS



MONDAY APRIL 1ST

FROM U.S.A.

New Album 'Roll of the Dice' Out Now

Things of Stone and Wood



TUESDAY APRIL 23RD

Tickets at Venue*ix & CC Music for all shows

Editorial

take more risks. play centre court more often. have more moments instead of periods. change scene. change channels. reuse, recycle, repackage. say what you really mean. say what you really think. go against the majority. defy. live instead of just living. be courageous. ask. if you don't ask the answer's no. stay home. go out. cross the road without looking right, left and right again. change your wardrobe, dye your hair, change your style. find your style. question your beliefs. discover what your beliefs really are. take time out. lots of it. be a major player instead of sitting on the sidelines. or just filling in occasionally. make it happen. create your own odds. use the best glasses. make it all a special occasion. practise decadence. but do it your way. stay in touch. don't neglect. work at it. believe in it.

who said it was going to be easy?

F&CK

PRODUCTION NOTES

ON DIT IS THE WEEKLY PUBLICATION OF THE STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE. THE EDITORS HAVE COMPLETE EDITORIAL CONTROL, ALTHOUGH THE OPINIONS EXPRESSED IN THE PAPER ARE NOT NECESSARILY THEIR OWN.

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DEADLINE FOR THE NEXT EDITION:
APRIL 24 (OUT APRIL 29). WEDDONT COME OUT ON EASTER MONDAY AND THEN IT'S HOLIDAY TIME KIDS!

THE SEXUALITY EDITION IS THE EDITION AFTER THAT AND COMES OUT ON MAY 6TH. THE DEADLINE IS MAY 1ST SO GET WRITING!

AFTER THAT IS THE PROSH EDITION WHICH REQUIRES STAX OF FUNNY GEAR. ALL YOU CLOSET JOKERS OUT THERE - IT'S TIME TO TAKE THE CHALLENGE. IT COMES OUT MAY 13 (DEADLINE MAY 8TH).

ABOUT THE COVER:
PHOTO BY JOSH KENNEDY WHITE. WE DID THE REST. IT'S A JOKE, GET IT?



APRIL FOOL!

YOU DIDN'T
ACTUALLY
BELIEVE THE
HEADLINE OF
THE APRIL 1
EDITION OF *ON
DIT*, DID YOU?

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Page 5-7. Lettuce, Zucchini, and Tomatoes tossed together with a basil, chilli and coriander dressing

Page 8-10. Feechers

Page 12. The New Look SAUA Page

Page 13-14. Newts.

Page 15. Get a Life Job! & Clubs Colon

Page 16-17. Wayward Stewdent. Mmmm...includes Thai & Mexican food.

Page 18-19. Vox Pop

Page 20. Wayward Stewdent returns. The Teev & Stargazing gear

Page 21. Theatre. Warm Moccasin Manoeuvres (figure it out) and a new community Arts course

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Page 26-29. Muzak. Includes Bodyjar I/V and stax more

Page 30-31. Fillum. Includes a Rachel Griffiths I/V (you know, the cool chick in *Muriel's Wedding*) & *Cosi*, *Broken Arrow* & *Persuasion*.

Page 32. Video. (Reported to be responsible for the deaths of many radio crooners)

Page 33. Sport. Rogaining. Says it all really.

Page 34. Classified. We could tell you what is in this section but then we'd have to kill you.

Prizes

2 Congo T-Shirts thanx to Sam Wallers, Stuart Beaton & CIC Video

5 D/P to Broken Arrow thanx to John Cronin of Fox Columbia Tristar

To collect, come down on Wednesday at 1pm and sing the song about that house in New Orleans. Alternatively you could just grovel at our feet - we kinda like that too.

Apology. The *12 Monkeys* in-season double passes are now in, thanks to Kathy Quinn of UIP. Please bring or wear your T-shirt from last week as proof and we'll give you the pass. Sorry for the inconvenience. From the visually impaired film sub-ed.

Got something you've got to get off your chest? Well here's the place to do it. We'll need your name, contact department and phone number (not necessarily for publication). Drop your lines down to the On Dit office (basement of George Murray Building, opposite Barr Smith Lawns, next to Unibooks) no later than 5pm Wednesday. Simple.

Rooney says: "The Union's Tops!"

Dear Shaylee Rose & Peter M. Kelly, I write in response to your letters in last week's *On Dit* (25th March, 1996). Firstly, in response to Shaylee and her gripe about Union membership being linked to Library borrowing rights. A little background is required here. Union membership is a condition of every student's enrolment at the University of Adelaide. This is provided for in the *University Act* which is an act of the Parliament of South Australia. In effect, Universal Student Unionism is enforced under the authority of the State Parliament and the University (and the Union, for that matter, which is incorporated under the same statute) are bound to follow the law. Therefore, if you don't meet all the statutory requirements for enrolment you can't borrow the books in the Library.

Secondly (Shaylee and Peter), the Union is not trying to get your money at all costs, that is far from the truth. If any student is in financial hardship or cannot afford to pay their fees they can always see the Education Welfare Officers (EWOs) who are employed by the Union to provide assistance to students having difficulties whilst at University. In some cases, the Union will waive the fee and in others the Union or the University will provide students with an interest-free loan until they can afford to pay for their fees. The EWOs can also assist students with emergency accommodation, support, Austudy advice, advocacy and counselling amongst other things.

Thirdly (specifically for Peter), the Union does believe in freedom of choice. If you don't want to pay your fees to the Union for a good reason, you can

be a conscientious objector. Instead, you can pay the equivalent amount of your Union fee to the charity of your choice. This provision still allows your enrolment at University to continue, it lets you help a worthy cause and feel good about yourself all at once (and remember most major charities have tax deductions for donations over \$2 - so is the Union fee for that matter!).

Finally (for Peter), let me address the substance (or lack thereof) of your complaints. The letter itself shows a dismal lack of knowledge about the Union, so I applaud your initiative in writing to *On Dit*, if not the contents of your misinformed letter. Obviously, a great disservice was done to you during enrolment when you didn't get your Diary, otherwise you could have read the section on the Union and found out much of this for yourself.

1. The Union does not provide the showbags (they were donated by the National Union of Students - so complain to them).

2. You need to go to the Union Administration Office (Level 1, Lady Symon Building) to get your Diary. However, it is only available to Union members (see ... that's one thing you get - but read on ...).

3. The Union does not run Catering at a profit. Students do not pay a cent to subsidise Catering, if you would like us to substantially subsidise catering then the Union Fee will skyrocket to well over \$300 like it is at Sydney University. Union Catering runs at break even (you are welcome to come and check the figures / budgets), so that it doesn't cost you huge amounts of money.

4. Over half of the Union's Fees go to the affiliates (The Students' Association, Postgraduate Students' Association, Overseas Students' Association, Waite Students' Association, Roseworthy Student Council, Clubs Association and Sports Association). These, in turn, provide their own services, e.g.: The Students' Association publishes *On Dit*. The other half of the money pays for Union services like the Resource Centre, the Craft Studio, the EWOs, Activities, Entertainment, etc.

5. Before you shoot your mouth off again, think first. Your letter is potentially highly defamatory of members of the Union Staff, Management and its student representatives.

The only reason why they shouldn't drag you into court is because they would have to sue the publishers (the Students' Association) and that would mean wasting students' money - something none of them wish to do. *Without the Union and its affiliates, there would be NO sports, NO clubs, NO activities, NO On Dit, NO eating outlets on campus, NO vending machines, NO free computer suite, NO Union Building and facilities for students to use, you would have NO right to say your piece, NOWhere to say it, NO information, NO rights in the University ... in short, you would have NOTHING and be NOBODY.* Think about that the next time you wish for VSU.

6. If any student wants to know more about the Union or how to change things, there are heaps of people who would be happy to answer your questions. You can start with the Student Union President, Colleen Grady (303 5401), the Students' Association President, Kym Taylor (303 5406) or me C/- my pigeonhole in the Law School. We would be happy to answer your questions and deal with your complaints, that is why we are here. Next time, just ask us (nicely).

Yours sincerely,
Haron Hassan
Law
Union Board Executive
Undergraduate Member, University Council

MADJ says: "Get active"

Dear Students, Hi, welcome to Club's Week 1996. There have been quite a few letters in *On Dit* already this year complaining about the value we receive for our student fee. It is good to see that some students care enough to complain (if we don't bother to complain who will keep an eye on student politicians, after all) but many complaints have been too abusive to be effective.

Please send in all your concerns about the Student Union to *On Dit* and to the appropriate people (don't know who they are? ask at the Students' Association - 303 5406 - or the Student Union - 303 5401) but remember, the more polite you are, the more likely the over-worked person on the receiving end is to pay attention.

One of the problems that several Clubs have had with *On Dit* is the small amount of space devoted to the Clubs' column. So please send any comments to *On Dit* (303 5404) or the Clubs' Association (303 5403). Would you like a bigger Clubs' column, a whole Clubs' page, do you think all Club events should just be in the classifieds or should things remain as they are?

The next two CA meetings are an Executive Meeting on 3rd April (this Wednesday) at 5 pm in the Don Stranks Room and a Council Meeting on 10th April (next Wednesday) at 1 pm in the WP Rogers Room. Both these rooms are on Level 5 of the Union Building. These are meetings where your money is spent on grants to Clubs, so come along and remember to keep an eye on the way our Student Union is run. Every dollar wasted is a dollar that we can't spend on what we want to do.

Remember to enjoy the Club Week events all this week and remember that the CA can help to pay for Club activities (but we don't pay for food and drink). It takes ten students to form a Club and you can get a handbook from the CA office in the north-west corner of the Cloisters in the Lady Symon Building.

Cheers,
MADJ Legalise
CA Publicity Officer

Too much Philosophy can be a health hazard

Dear Students, I have a lot to tell you but it's going to take time. There are procedures which I will have to follow. It's not a simple process. I'm only First Year, so expect big things in the future. It's all new to me too, but don't be afraid. Mistakes are to be learnt from. There is nothing wrong with naivety - it's a realisation of your cognitive potential (more to come) and is, therefore, certainly not ignorance. I'm speaking to each one of you individually. We have a lot to learn.

Yours faithfully,
C. Potter
Philosophy

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Put on a Happy Face

Dear whoever is in charge of Equinox,

Last Tuesday was a lovely day. I came to University feeling good about the world. But that's not important right now. With business to discuss, my two companions and I sojourned to Equinox for our discussion. Being the impoverished type of student (i.e. I bring lunch from home) I opted for an iced coffee, and not the carton variety. I'm sure it would have tasted nice and filled that small gap in my tummy. But it didn't. You see, I didn't get served. After standing at the counter for ten minutes (by which time a small line had formed behind me) I gave up in disgust. Oh, I appreciate it was a little before 2pm, and that lunch time is a busy period. A contraire, one employee was standing behind the counter, making patterns with a spoon in an almost empty container of sour cream (and yes unless she was blind she did see me there). Oh, I know the loss of \$2 in business would hardly make a difference to the day's takings. But staff attitudes leave a lot to be desired. Is it too much to ask them to grunt out a smile every now and then (I know Timmy K manages to, on a regular basis), or do you have to be *someone* on this campus to get good service? Maybe the student employees of Equinox need to be reminded that their cushy, part-time positions are a *privilege*, not a right. There would be many eager students willing to take their place. Think about it kids.

Louise Werner
Science

And up one floor...

I was disappointed with the service of the University Bar the other day when I (unsuccessfully) attempted to purchase a beverage over the counter, or "bar" as it is more popularly known. The bar attendants were most impolite and unhelpful and I can tell you that I did not enjoy their company at all. When I requested of one member of the bar crew "could you please get me a drink?", he / she (it was questionable as to what gender the aforementioned belonged) replied with a sarcastic, "what sort of drink would you be wanting?" This was said with a nauseous one-sided grin which caused me to nearly lose my temper. I then suggested "one with viscosity less than oil," to which the bar member stupidly replied with "could you be a bit more specific" - he / she even had the nerve to roll his / her eyes while facing in a direction which left me in no doubt that the insult was aimed at myself. To this little piece of comedianism, I became exceedingly pissed off and told the bar person rather irately in unequivocal terms that "I believe my original specification contained ample specificity", or words to that effect. In fact, I believe my original statement was somewhat shorter, possibly of length two words the last being "off", but I saw no need to elaborate further.

By the time I had completed this statement the bar member was already attempting conversation (unsuccessfully - I suggest, given the apparent witlessness in his / her approach to barmanship) with another member of the student body, seemingly unaware of my loud protests and my complex and widely varied hand gesticulations.

Yours drunkedly and irately,
BaNanA MaN
2nd Year Computer Science

Dear Bar Dwellers
Regarding the poor taste in music selected for the bar, I have asked bar management to survey the bands students would rather hear. Keep your eyes out on Friday afternoons in the bar for a box in which you can drop a list of your favourite bands.

It would also be of use if you could pressure bar management into starting the survey as soon as possible.

Yours sincerely

Tony
(Eds' note - these surveys will be appearing in the bar in the very near future so keep your eyes peeled).

What's wrong with a bit of Barnesy?

DISCERNING MUSIC LOVERS BWARE!!

Wearied by Dr Delin and Psychology II Statistics lecture, we crawled to the Mayo Refectory, desperate for its Harris coffee and famous chocolate chip muffins. However, immediately upon entering, we were (once again) assailed by the demonic shrieks of Jimmy Barnes - LIVE.

Some may dismiss this as sheer coincidence, but we know the Union has secretly installed a radar scanning device. Through electronic telepathy, it detects those students who do not already listen to SAFM and 5AD, and seeks to brainwash them into submission by automatically playing one of their key anthems - Jimmy Barnes being the obvious choice. Other such favourites include Mike and the Mechanics, ABBA and ACDC. Only the Doors and Led Zeppelin CD's remain for those "alternative" students who refuse to submit.

Our superior intelligence network (sin) informs us that these stations have sizable shares in the Union, and are planning a major takeover at this very moment. Why else would 5AD's "Saturday Night Jukebox" be included in the CD collection?

We rest our case ... but be warned. There is no escape. Resistance is useless.

The eternally weary
Kathleen Lawler
Kate Sowerby
2nd Year Arts

Please Consider

To my fellow University students, I have just finished looking through last week's edition of *On Dit* (25th March) and I have noticed the article entitled "Get a Job". The writer of this article has given me the impression

that life is extremely bad for us students because those on Austudy live below the poverty line and those with a job as well as being exploited, find their studies affected by it. The only thing that I got from this article is that as students, life is hopeless and in regards to the employment situation, we should always expect to get the raw end of the deal.

I'd just like to say that life isn't all that bad, not if you make the right choices. Like most of you, I am an Austudy student and don't have much money. I admit that I do live with my parents, but I do know a number of people in the position where they are not living at home. I have also been in the situation where I was living out of home and was on Austudy. I do know that under situations like that life can be pretty miserable but the thing is, I discovered something which put all my worries to rest.

You see God has made a promise to us that those who put their trust in him will look after them. When we put our life into God's hands, the last thing we need to do is worry. I put my trust in God during my time of trial when I was nothing more than a poor Austudy student living away from home and life sure did change for me. God didn't give me instant wealth but he did give me comfort as I came to learn how to manage my money as well as help me to kick the habits that seemed to drain my bank account. As I have mentioned previously, I do know people who are independent and are on Austudy and these people are perfectly happy. Though they still have problems like all of us, they put their faith in God and their faith has paid off.

Please consider what God has to offer, he loves all of us dearly and we know this for a fact because he died on the cross for us.

David Sarkies
Arts

Let Me Pray in Peace

I am writing this letter in response to the letter a couple of weeks ago appealing against the oppression of people of Baha'i faith by Muslim authorities in Iran.

It is, indeed, an atrocity and demands active protest. In addition to the circumstances described by the previous letter, I would like to highlight that such persecution and execution is also inflicted upon the Christians of Iran and throughout the Muslim world. There have been more Christian martyrs this century than in the rest of Christian history. The figure has dropped significantly since the fall of communism, but even now there is an estimate of 156,000 Christian martyrdoms per year (UNESCO, 1995). Of course, this figure does not accommodate for the innumerable executions never reported and the innumerable imprisonments. Of the top ten hot spots for Christian persecution (Saudi Arabia, Sudan, Iran, China, Comoros Islands, Qatar, Oman, Egypt, North Korea and Morocco), eight are Muslim countries.

I acknowledge that history is ram-

panant with similar stories of persecution by persons under the Christian umbrella. My response to these, as to the current persecution in Islamic countries, is utter disgust and physical sickness. But, furthermore, it consumes me with spiritual dismay and pain. Christians do believe there is only one spiritual path leading to wholeness - and that is through God's son, Jesus. But this gives no justification for the abominable behaviour of these so-called "Christians". It is totally contrary to the teachings of Jesus. The Bible says repeatedly that God created and loves each person individually regardless of colour or creed and commands us to love your neighbour as yourself. My resolution is that such characters were consumed with greed for power and not the perfect love of God (it's hard to understand why God let them do it, but he gave us the freedom to choose).

So, I hope and pray fervently that such oppression, of any religious group, is abolished. The pressing issue of persecution by Islamic fundamentalism does need the attention of the world. Freedom needs to be given to the people of these countries to worship whomever they please without fear of their lives.

Kirsty Farquhar

Shotgun Jim and Modra: The Severed Alliance

Dear *On Dit*,

My pen just ran out and it was right in the middle of a lecture and how could I have used all the ink in four weeks and why didn't STA include two in every bag and why did I forget to bring a spare and why did everyone else not have a spare and why is Austudy so fucked up and who made these fucking rules anyway and why will I automatically be independent at 22 when I could starve with the rats at 21 for all they care and why does Adelaide put up with the Advertiser and the Sunday Mail and the fucking Crows?

Kind regards,
Shotgun Jim
32nd Year Arts

The On Dit fanclub starts here

Actually, I quite like the Uni newspaper. It gives a good show of what goes on.

I was at Flinders last year and their paper was so dumb, the editors got fired! They just bugged everyone and swore and swore and they thought that everyone's views were stupid. But the *On Dit* editors, by and large, keep out of it. They don't push themselves on us. It is a pleasant surprise to see Christians' letters in there along with others. I always look forward to Tuesday as that's when the paper is ready to read and I like it (*it actually arrives Monday afternoon - Eds*).

Uni itself isn't such a bad place to be. I like it. This place is beautiful with red bricks and grass and trees and all the eat-places(sic) and the library. The only dumb thing is they use Apples

instead of IBMs. Now that's just plain silly.

My suggestion for the paper is to have not just new 'indie' (?) albums reviewed, but older ones from the sixties onwards. I have lots of 90s music, but I love the 60s and 70s and 80s too. If you had reviews of older albums, people into the new stuff could get into the old, just like I am vice versa.

David Lineage
Classics Department

Take that CM

Dear CM,

Look, what ho, steady on there, oi. Calm down. SOME of us ignorant fucking arts students aren't scared of computer screens, no indeed. Some of us, including me, have been using computers for years. I am not only the Tetris and Solitaire champion of the world, but I can: file, save, layout, format, spreadsheet, word process and 'net surf' along with the best of them. So shut up. And remember that out of the Arts faculty come such "ignorants" as psychologists, economists, linguists, geographers, historians, anthropologists and people fluent in everything from Portuguese to Japanese. So don't make us sound stupid. Because we're not.

And instead of venting your guts all over the *On Dit* staff, do something useful like help find out why we STILL can't bring bags into the Barr Smith, or why the Student Union doesn't issue some sort of regular balance statement. You know the sort I mean... one that shows exact income, expenditure, profit and loss. Seeing fees are compulsory, I reckon we're entitled to that sort of information. And it would get a lot of people off their backs.

Liz Evans
2nd Year Arts and damn proud of it.

Say No To Drugs

Dear Freakin' World,

And to CN in particular (does that stand for Cock Nocka?). Your letter brought a bright spark to an otherwise dull paper. Where was the freakin' SAUA bit? Why couldn't I look at Brigid? XXXX (omitted to keep 'them' off my back!) Why does life suck so much? Is this supposed to be the best freakin' years of our lives? Snobby rich 'women' and left footed private school heros fill the vacuum that freshers call lecture theatres (or as I prefer, Stasis booths, where I can catch up on some zzzzs that a bastard 9 o'clocker stole). Could they live on a dollar a day, eating dam rice cakes and tap water every shit-filled day? Is the computer science room a nerd hole or what? Post adolescence, my butt, why the hell is everything so expensive? Who were the stupid bastard assholes who voted Liberal? Why do I ask so many flaming questions? (Yes, I am a dickhead moron!) Please, women, give my life some meaning. Saying hello gives me merriment for an hour or two! Hey, weirdos and wanks, next time write a letter worth reading (!) Who reckons Shotgun Jim is a deadset legend? But he's still a screwed up, football shorts wearing prancer who couldn't find

his dick with his hand! Get a life. And I add TA sux, the Cat stinks, IN Cognito hasn't got the testicles to put their real name, I'm gonna get lynched but it will be better than my piss fart life (death, that is). Where the frig is the cartoon, I'm too stupid to read clever arty farty stories, I need a quickie to get me laughing, I do science and have listened to too much punk. More Spiderbait on the jukeboxes. Jeff Buckley, man, you suck! Does anyone know where I can get a 12-gauge shottie? Student Radio should be FM and all day. Did anyone see my mate kick that nude dude guy's dick? That was comedy!

P.S. I got through the whole thing without saying 'fuck'. So can you?
Chris William Joseph Armstrong
Science Fresher

A Big Fat Plug

To Everyone,

I couldn't let the week pass by without expressing to you all my deep sense of awe and admiration for the drummer from Curved Air. This guy kicks ass! He's a killer! He makes his high-hat bleed! I heard there's a show or something lined up at Hatfield Polytechnic soon with his new band, so keep your ears open ...

KK

Alan sets 'em straight

Dear Editors,

As a result of your decision to refer to A.A. Mair, the economic rationalist who wrote in a few editions ago, as A.A., a number of students with finely honed selective reading skills have talked to me about what they believed to be my letter! To dispel any remaining confusion, allow me to clarify my viewpoint on the issues raised.

I completely agree with Mr Mair that the Labor Government of the last several years has demonstrated fiscal irresponsibility and an inability to implement much needed reforms in the areas of industrial relations and taxation. I am appalled by our level of debt and our enormous structural deficit.

Where I differ from Mr Mair is on the issue of social equity policies. I sympathise with his perception that taxpayers' money has been spent poorly in this area. However, I believe that to be the result of Labor using welfare as a political rather than a social tool. Poorly targeted welfare is the real problem. In this context, it is encouraging to note the Federal Government's proposal to reduce welfare fraud and to divert Aboriginal funding from politically correct icons to the areas of health and education, money which may make indigenous Australians not just culturally but also financially independent in the long term.

Finally, I would dispute some aspects of Mr Mair's version of history. In my view, the Fraser Government squandered its majorities in both houses of parliament by failing to implement the radical economic reforms which might have made Aus-

tralia internationally competitive years ago. By contrast, the early years of the Hawke Government were marked by enthusiastic and energetic economic reforms in the area of financial deregulation. It is only in its later years that the Labor Government lost its will to govern and sought only to cling to power. I believe the prospects for dynamic economic and social reforms have been greatly enhanced by the replacement of the tired Government of the last few years with a more rational and principled Coalition Government.

Thank you for the opportunity to clarify any issues confused by this case of mistaken identity.

Alan Anderson
Engineering

NUS = Never Underestimate Students

Dear Editors

In the light of last week's National Day of Action, a number of points need to be made.

Firstly, while voluntary student unionism (VSU) is an issue relevant to student politicians in Victoria and Western Australia, most South Australian Liberals are not in favour of VSU. This is obvious because although it has been in power for three years, the State Government has not introduced VSU legislation, and there is no indication that it will. To suggest that VSU is on the agenda of the South Australian Liberal government is misleading and very typical of the scare campaigns that the NUS has so ineffectively organised to further its interests.

Secondly, the NUS also asserts that VSU is part of John Howard's plan to weaken student unions and

subsequently introduce up-front fees. However, the Coalition has stated that it will not introduce up-front fees for Commonwealth-funded undergraduate places. It was the Coalition who combined with the minor parties in the Senate last year to block attempts by the Keating Government to introduce up-front fees for overseas students, and to increase HECS and reduce Austudy. With such a record, it is ridiculous to say that the Coalition supports up-front fees.

The NUS often behaves like it knows Coalition policies better than the Coalition. This was evident in the final week of the Federal election campaign, when the NUS distributed propaganda accusing the Coalition of wanting to lower Austudy and increase HECS. This contradicted the rhetoric of Liberal leaders, and their record. It was interesting that many of these points were not made of the ALP, which has attempted to hit students on all of these fronts.

The fact remains that a huge number of students voted Liberal at the last election. The NUS, which is still dominated by ALP-aligned student politicians, will never truly represent the interests of students until it is broadly based. The challenge that lies ahead for a national student union is to articulate its case from an informed and unbiased perspective which seeks to include the views of all students.

Alex Smith
President, Adelaide University Liberal Club
Honours Anthropology

If your letter isn't here we apologise (we only have so much space, y'know).



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STAY CLEAN

After talking about his self embarrassing attempt at drama on Triple J's Morning Show last week, I chatted to Owen about sex, drinking, drugs and life in general - and why he decided to translate the laws affecting these areas of life into everyday language, calling it *Stay Out of Trouble*.

OD: What made you decide to write the book?

OT: The realisation that there isn't a general legal guide that tells you what to do in pretty ordinary everyday situations. For example if you've just had a car accident, or you've just been stopped in the street by a police officer, you want to know what your rights are and what you are supposed to do. There's not going to be a lawyer on hand that you can turn around and say, "What do I do?" If you could find a lawyer it would probably be too expensive to try and get what is otherwise trivial advice, and a lawyer probably

do it. So there's the potential for small minor everyday problems to be treated dismissively, yet for the person involved in the situation, they really want to know where they stand in that situation.

OD: Because there's a lot of rumours that go around as to what your rights are and what you are and aren't allowed to do.

OT: That's right. In certain situations, the police, lets say, are under no obligation to inform you of your rights, and they will often come across with the angle - "Well if you haven't done anything wrong you may as well co-operate, and tell us what you're up to." So you wonder well do I have to say anything in that situation and the answer interestingly enough is no, you don't have to answer any questions at all.

OD: Unless they have a reasonable suspicion?

OT: No.

OD: Even if they have a reasonable suspicion, you don't have to tell them what you are doing.

OT: No.

OD: If you are on the street?

OT: It is the Police job to investigate and solve crimes. There is no obligation on ordinary citizens, even if you did it, to confess to crimes.

The police have to prove the case against you, not you to admit. We actually used to have that system, they used to use red hot poker to gain a confession!

OD: So we can walk the

streets without fear of red hot poker?

OT: That's right - not to say it doesn't happen!

OD: Of course! Your book states that South Australia, "as a state where Marijuana has been de-criminalised, (for 6 years now), has not become a state of potheads and there is no evidence that crime has increased."

Can you explain the discrepancy between SA law, with regard to marijuana and the laws governing the rest of Australia apart from the ACT?

OT: OK. In South Australia and the ACT, possession of minor, personal quantities of marijuana is treated pretty similarly to a parking ticket. In other words you will get a fine, I think it's fifty bucks in South Australia and one hundred dollars in the ACT, and you get an infringement notice, but you don't get a criminal record, as long as you pay the fine - and you'll get the grass confiscated - but that's all that happens. If you're in any of the other states in Australia, under the same circumstances, you would be given a criminal record, as well as a fine. The fine could be fifty dollars, but it could be substantially more depending on what quantities you possessed. That is only related to possession, so all the other charges in growing, trafficking and so on - those penalties still apply in all states including the ACT.

OD: So we can grow enough for personal use, here in South Australia?

OT: Yes, you just can't provide it to all your friends and neighbours, because that's supplying.

OD: Yes that's the point. They have to grow their own. Why would you give it to them anyway?!

OT: (Laughing) - I understand its a social drug.

OD: What do you think of the discrepancy between state laws, particularly laws that govern the age of consent. In other words is sex a federal issue?

OT: No. It can't be a federal issue, because the constitution doesn't deal with it, and the only way federally you could end up with it, is if we all voted at a referendum to transfer that power. A policy that is increasingly being used is called 'harmonisation'

of the laws. It will take them a while to get around to the sex laws, but over the years they have in fact harmonised company laws. They have just recently harmonised the laws of evidence to be used in criminal trials in all states as well as federal crimes as



This is trouble.

well, so in certain areas we're getting common agreement on the best ways to go. There's other areas under investigation. They've been trying to harmonise defamation laws for many years, but as governments change in political colour then people have different interpretations, so it's been very difficult to get that one sorted out. There are some moves to try and harmonise criminal law generally, but that's going to be a long and difficult issue too, to work out eventually. By the way, with relation to the age of consent, most states are harmonised coincidentally, already. It is typically sixteen years, especially for heterosexual sex. Victoria is the exception where it is seventeen, but when it comes to male or female same sex relationships, females all across the country, it is the minimum age of consent for the state. There has never been a law against lesbianism. The age for males varies for certain states.

OD: Why do you think gay sex, particularly for men, has a higher age

of consent than straight sex.

OT: One theory, which is not my opinion, is that it could be that the decision makers in bringing in that law thought that it could be that a greater degree of maturity would be required, rather than having just good old sex, that maybe more thought is required before engaging in homosexual sex. Now we would say that is discriminatory, because if you're old enough to have sex, surely it doesn't matter where you stick it!!!

OD: I understand from your section on Alcohol that it is illegal, not only to drive, but to sit in the driver's seat of a car whilst it is parked, if you are over the limit. Have you known any cases which have been prosecuted on the basis of this law?

OT: I don't know any of them by name. This goes on at the magistrates court level. But there have been numerous magistrates court decisions to that effect. The law tends to say that the drink-driving offence is if you are in control of the vehicle, and in control doesn't necessarily mean driving, it means controlling the vehicle. So, if you are inside the car, it is generally deemed that you're controlling the car. I actually had a case of a guy came out of a mardi-gras party here in Sydney, a couple of years ago and had a change of clothes in the back seat of his car. He comes out, admittedly quite drunk from the party, goes to his car, opens up the back door and climbs in and stars changing out of his frock and into a pair of jeans, so he's a bit more comfortable to go back into the party, and got arrested on the back seat for being drunk and in control of a vehicle.

OD: Did he lose his license?

OT: I don't know. I didn't end up

circumstances would be self explanatory and he shouldn't have been convicted, although he might have been.

He was saying 'Surely the police have a discretion, they didn't need to do that.' And the answer is police do have a discretion. They don't have to charge you if they don't want to. He was actually concerned that he was probably victimised because he was obviously gay at a mardi-gras party, and had it been anybody else under the circumstances, he probably wouldn't have been charged, but you can't use discrimination, in relation to police discretion! They just say 'No, no, it doesn't matter whether you're gay or straight, we're charging because you were drunk.'

OD: Right. I heard of a person in Canberra who was arrested on a DUI charge, after roller skating in a tutu, outside the Private Bin, which is a nightclub in Canberra. Is it illegal simply because they're in control of two wheels or more?

OT: I would suspect so. If you can be drunk in charge of a bicycle, then I can't see any difference with roller blades, funnily enough - and therefore a skateboard.

OD: So you can lose your drivers license for skateboarding or rollerblading under the influence?!

OT: I don't know the answer to that, But I would suspect not, because a license is to drive a car. You don't need a license to use roller blades.

OD: So you'd end up serving a community service

OT: Or paying a fine, but you certainly couldn't be stopped from using roller blades! I doubt you could lose your car drivers license! What they're getting at is that you're a danger to the

drunkenly out of control. That's more the point. You can also get charged separately, by the way, under council regulations, because you're not supposed to be on the footpath.

OD: What is the queerest case you can think of, taken to court in the 1990's, which was prosecuted on the basis of a completely bizarre law?

OT: I don't know... Albert Langer. He's the guy down in Melbourne

described it as - he was jailed for expressing freedom of speech, - but in fact he was jailed for contempt of court because he was put under an injunction. The Electoral Commission applied to the Victorian Supreme court, saying 'It is illegal under the Electoral Act to advocate this system. The law says it is illegal to encourage a House of Representatives vote other than the system, 1234. And



Heaps of trouble

who got done for promoting voting as single preferential system, where he was advocating voting {1, 222}, or {1, 333}, to prevent your preferences being distributed if you didn't want them to be. He's had the distinction of being declared, by Amnesty International, Australia's first political prisoner in twenty years! That twenty year period being the end of Vietnam war moratorium marches, where Amnesty deemed that people arrested were political prisoners of conscience. As a result of the media and public outcry over Albert Langer's jailing, he was released after ten days. He was supposed to be in for a bit over thirty, so was released early. An interesting side effect is that the electoral commission reported the alternative system, promoted by Albert Langer, increased six fold during the last election, and from an unconfirmed source, I understand that approximately 42 000 votes were cast in the last election on that basis.

OD: So does Albert Langer now have a criminal record for that?

OT: He will have a criminal record for contempt of court. He ended up in a funny situation. The media has

ironically, all the advertising during the election campaign had people hopscotching {1234} ! - and everyone was thinking - but Albert Langer says not to do that! So they got an injunction on him to stop him from encouraging it and he stood on the court room steps and handed out the leaflets after the injunction had been put on him, so he was hauled inside and told "Well we told you to stop it, you defied us deliberately, off to jail sunshine!"

OD: But he was released after ten days.

OT: Allegedly as a result of pressure, although I would say judges aren't allowed to be subject to community influence, otherwise that might undermine the authority of the law and I would say that without knowing what the decision was, that it was more the practical consideration that once the election had in fact happened, there was no further purpose to be achieved by keeping him in jail.

Owen Trembath's guide, *Stay Out of Trouble* is retailing at \$16.95 and available at Unibooks.

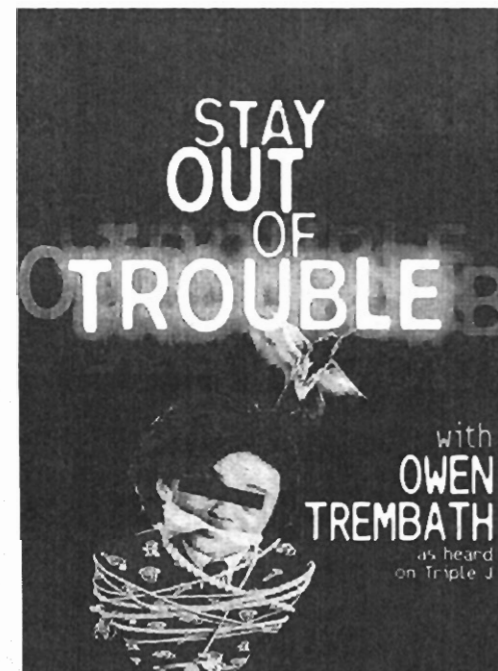
Keinwen Shephard



More trouble

doing the case. He went somewhere else, but I was pretty certain that the

public who are on the streets, because you're whizzing around,



couldn't be bothered giving you the information!

OD: You're speaking on behalf of lawyers!

OT: Yes, well if we are working on a highly paid case then we'd really regard this as some interruption- you know - what do you mean 'What do you do in a car accident?' (Laughing). Don't be silly, you just

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RABELAIS FIGHT THE POWER

The four editors of the La Trobe University, Victoria, student paper *Rabelais* are being threatened with six years gaol and a possible seventy-two thousand dollar fine each. Why? For reproducing an article on 'The Art of Shoplifting'. An ever-increasing number of students in Victoria are being arrested and charged with a variety of ridiculous offences, as part of a concerted effort to censor, intimidate, criminalise and repress the student movement. Why? you ask again, read on and you are guaranteed to ask that question over and over.

Anti-Student Unionism

Following the introduction of anti-student union legislation by the Victorian and Western Australian Liberal Governments in 1994, the activities of student organisations in those states have been severely restricted. Amongst other things, under Victorian law no student organisation may spend student fees on a student newspaper. In the face of these restrictions, the federal government stepped in, declaring that it would fund student organisations to an amount equal to that which would formerly have been spent on activities now forbidden under state law. At that time student organisations were given assurances by the then Minister for Employment, Education and Training (Simon Crean), that the government would not attempt to use federal funding as a means of control of student organisations, and that they would attempt to protect freedom of expression and creative activity in university life. The election of the Coalition will see an end to direct federal funding leaving students in these states at the mercy of anti-student legislation.

Outcome: He lied Moral: Don't trust a Minister as far as you can throw one.

Media-spasm

The July edition of *Rabelais* contained the article entitled 'The Art of Shoplifting', which was more-or-less identical to articles which have been put in student newspapers for years. However, the frenzy which surrounded the publication of this article took on unprecedented proportions. Much like all the attention that the *O'Guide* editors received for the article informing students on the hard facts about drugs, an article which is also included in *On Dit* every year but until *O'Guide* no-one had noticed, the where to have sex on campus spread and the front cover of self-mutilator Richey Manic. *The Advertisers* article was particularly amusing the title being 'Explicit photos in magazine upset MPs' Upset? Poor MPs have to be sheltered from the real issues of life outside of their cosy office walls.

Outcome: The Attorney-General Mr Griffin and Member of Legislative Council Mr Redford spent alot

of time bantering about it when there are more significant welfare issues impacting upon society Moral: Ask yourself, do they really care?

The Retail Traders Association- which is dominated by large corporations rather than, say, your local deli- called for the edition of *Rabelais* to be 'pulped' and began a campaign which has continued until this day. They threatened to get 'an injunction' to stop the RMIT student newspaper

tions Act 1990, in supposedly producing and distributing material which "promotes, incites and instructs in matters of crime".

Simon Crean then handed the article to the Victorian Attorney-General, Jan Wade-presumably to begin to provide a "legal" basis for his censorship. The four *Rabelais* editors were arrested, finger-printed, photographed and interrogated by the Preston CIB. The police then began

crime: are we now to assume that these brochures count as 'instructing in matters of crime' and are thus illegal? (Should we be afraid to use this as an example considering the current reactionary climate, since some warped individual with their own talk-back radio program might begin a campaign to shut down such safe-use programs.)

Outcome: Editors arrested, President harassed Moral: Get scared- this is the Victorian police we are talking about.

Defend free speech and oppose political repression

Though it is being used as a pretext for repression, shoplifting is not the primary issue here: it doesn't matter whether you agree with the substance of the article- the fundamental issues concern student control of student affairs, opposition to government censorship and political persecution.

This is not an isolated incident: there has been substantial police harassment of the anarchist Baricade Books, and one of the shop's collective is currently being charged under a different part of the same Act being used against the *Rabelais* editors, for the distribution of a "Fuck the police" t-shirt, a pamphlet detailing a homosexual relationship and similar material.

Meanwhile, universities and the Victorian Liberal government have been attempting to impose severe restriction on the ability of student organisations to operate autonomously. At La Trobe in 1995, the university administration attempted to force the Students' Representative Council into signing away much of its freedom by, among other things, refusing to hand student money to the student organisation. When students responded by occupying the administration, the university gave in and handed over the money. However, since then they have cooperated with police, and two students have so far been arrested in retaliation for the occupation, and charged with criminal damage, which has a maximum penalty of ten years gaol. The police say they are looking for more La Trobe students.

Outcome: More people arrested unnecessarily, the government can take away Student Control of Student Affairs Moral: Fight the Power

The SAUA has already sent out letters of support to the editors and letters of outrage to the Victorian government and have a petition stating students' opposition for you to come and sign in the SAUA.

Defend the *Rabelais* Editors Campaign is a part of the Student Defence Committee tel. (03) 9479 2976, (03) 9479 3550, or PO Box 146, La Trobe University Post Office, Bundoora 3083, Victoria.



Catalyst republishing the article, and successfully applied to the national censorship board to have *Rabelais* and *Catalyst* banned (The publications concerned only discovered this several months later, from documents included in the prosecution brief).

The La Trobe University Vice-Chancellor publicly deplored the article. The media-spasm carried over from talk-back radio, to the television news (all channels), to newspapers and current affairs programs.

Outcome: Lots of media coverage Moral: Politicians think they look cool on television.

Censorship and intimidation

Then, on the John Laws show, Minister Crean made an apparently spontaneous promise to remove funds for the July edition of *Rabelais* from the La Trobe SRC. He then sought legal advice to discover if the students could be charged. Crean claims that this is not censorship, because the laws under which the federal government passes on money to student organisations specify that these funds must be used for 'lawful' purposes. Pre-empting any court or legal process, Crean claimed that the article contravened the Victorian Classification of Film and Publica-

harassing anybody they could find with the same name as the then SRC President, Lynda Memery, turning up at 7:30 in the morning and insisting that people prove that they were not Lynda. Crean has since fined other student newspapers which have published the article.

This is an unprecedented use of this act, and would vastly expand the scope of censorship laws. The threat to *Rabelais* and its editors is threat to the independence of every student organisation and to many other community groups and trade unions. A conviction would constitute a remarkable extension of the scope of censorship laws. The Victorian Government has declared that many forms of protest around the Grand Prix are illegal. Will someone from the Save Albert Park be arrested and possibly jailed for producing a leaflet? Many strikes and pickets are technically illegal. Will union officials be jailed for producing a union journal?

Not only student publications (including *Rabelais* in 1995 and our own *O'Guide* in 1996) but government brochures aim to reduce the spread of disease through IV drug use by explaining safe methods of self-administration. Self-administration is a



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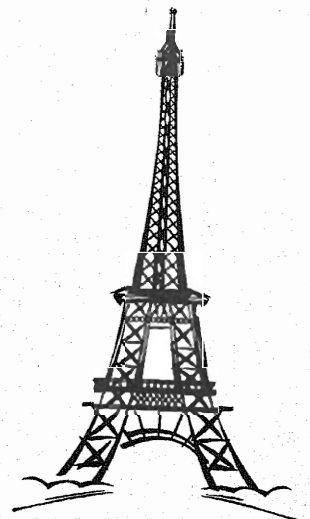
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SAUA supports Curtin University's Women's Dept

The SAUA fulfills a variety of functions, one of which is supporting and networking with other student organisations around the country. When student organisations are under attack it's quite common for the SAUA to write and fax letters of support not only to the student body but also to other organisations and politicians. Just last week the SAUA responded to a call for support from Curtin University Guild.

Curtin Guild was attempting to shut down its own Women's Department due to an urgent need to restructure as a result of Anti-Student Legislation. The National Union of Students sent out a request for as many letters of support of the Women's Department as possible. I'm proud to say that the SAUA gave the strongest response in the country replying with a 7 page fax stream that involved a number of people voicing their opposition to such a move.

In my letter to Curtin Guild I made the point that Women's Departments and Women's Spaces Exist for a Reason. They exist because we live in a patriarchal society that perpetuates inequality at the expense of women. This inequality manifests itself in a variety of forms from sexual harassment to lower incomes to social stereotypes of what a "good woman

should be". The fact that a woman student was violently beaten and sexually assaulted in Curtin University's carpark recently highlights the fact that violence against women continues. If the reason for the Women's Department still exists so should the Women's Department because it ensures that the fight continues to end inequality and injustice for women.

There is no doubt that the ravages of Anti-Student Legislation in Western Australia are forcing student organisations to restructure. However, if student organisations begin to shut themselves down instead of promoting or reorganising themselves to be more self-sufficient then student organisations are doing the work of ASU themselves.

I am happy to say that the general student meeting at Curtin failed to reach quorum with the result that the Women's Department still exists. However, the long term future of the Women's Department is still in doubt.

The Adelaide University Women's Collective meets in the Women's Room every Monday at 1pm. Be supportive of our Women's Department - it makes you think we are lucky to have such a strongly supported one.

Kym Taylor
SAUA President

Interested in attending the 6th International Interdisciplinary Congress on Women for FREE?

That's right free. The conference deals with wide ranging issues from engineering to the environment with particular focus on women. Guest speakers will include Hilary Charlesworth and other well-respected feminist speakers. This is your chance to participate in a conference of international standing and make contacts. All you have to do is contact Amrita in the SAUA on 303 5406 or come in and leave a contact number - everyone welcome - women and men.

Prosh wants your bod!

After all the hype its finally coming together. The Prosh to end all. If you have been contemplating getting involved with our merry clan then mosey on up to the Margeret Murray room, Wednesday 1pm and join with us while we divide Prosh into teeny weeny bits that even a toothless baby can chow into. Small pieces. Easily digested and easily formulated or you can just come up to meet me- she who has no face or personality, just 500 words each week in *On Dit*.

Cut out and stick on your fridge

To most of us \$260 is a lot of money and students often don't know how the union fee money is distributed. I took the time out to pay a little visit to the Union to ask on behalf of all those who have never bothered. So if you want to know where your hard earned cash goes here it is:

ACTIVITIES	\$3.45
CLUBS ASSOCIATION	\$4.14
EQUAL ACCESS	\$1.54
STAFF TRAINING	\$2.88
POST GRADS STUDENT ASSOCIATION	
Clever Country	\$0.38
CAPA Affiliation	\$0.88
PGSA TOTAL	\$9.42
ROSEWORTHY AGRICULTURAL COLLEGE STUDENT UNION COUNCIL	\$12.55
SPORTS ASSOCIATION	\$40.31
SPORTS GROUNDS	\$6.29
SAUA	
<i>On Dit</i>	\$7.20
National Union of Students	\$5.14
Student Radio	\$2.40
SAUA TOTAL	\$40.32
WAITE INSTITUTE STUDENT ASSOCIATION	\$4.37
RESOURCE CENTRE	\$5.04
DIARY	\$3.26
CRAFT STUDIO	\$3.49
EDUCATION WELFARE OFFICERS	\$9.16
CAPITAL	\$11.45
RESERVES	\$15.51
MAINTENANCE	\$13.55
INTEREST	\$2.78
CLEANING	\$13.05
ADMINISTRATION	
Audit	\$1.49
Bank Fees	\$1.15
Depreciation	\$5.01
Stewards	\$9.13
Administration Staff	\$56.57
Advertising/Marketing	\$4.80
Computer Expenses	\$2.21
Photocopying	\$0.86
Staff Meals	\$0.62

Postage	\$0.38
Stationary	\$0.58
STUDENT INSURANCE	\$1.15
GENERAL EXPENSES	\$6.68
STAFF PROVISIONS	\$6.73
THEBARTON CAMPUS/HOSPITAL	\$0.29

For all those human calculators yes, you're right this all adds up to more than \$260 the reason being that the Union has several other sources of income apart from the Stat. fee.

Last year the fee was \$256, so in 1996 there was an increase of 1.56% and you all will be happy to know that the increase was about half the Consumer Price Index increase in the corresponding period. "How does the Union do this?", you are wondering, efficiency is the key - your value for money is increasing. "Fair enough," I hear you say "but what if I've never had any reason to visit an Education Welfare Officer about a problem, never used the computers etc. in the Resource Centre, never used the cheap photocopying facilities in the SAUA, never used *On Dit* to voice your opinion on a topic, never had to make a grievance about being sexually harassed..." Well all I have to say is you are a bloody lucky person. If you are not of the lucky student variety but rather the kind of student that thinks it's all a bunch of bollocks because you don't play a sport, don't belong to a club and have never been to a social activity such as O'Ball I think there is a special message in this for you...get rid of your plastic pocket pen holder and your favourite book "Pure Maths - Just for Fun", get off your arse and get involved with the cultural life of your university eg. write something for *On Dit* (maybe other students will find as many joys in pure maths as you do), go to your Students' Association to offer some help with events or do a pottery class in the Craft Studio.

Apathy is boring, get off your arse.

INVITATION FOR SUBMISSIONS

WOMEN IN THE ARTS WEEK

Women in the Arts Week is a week designed to celebrate women's participation in the arts, with a specific focus on women students. It is a chance to present your work in an open and relaxed environment, there are no specifications and the only requirements are your creativity.

BRING YOUR SUBMISSIONS TO THE STUDENTS ASSOCIATION ADDRESSED TO KYLEE SMITH BY FRIDAY 3rd MAY 5:00PM

PLEASE INCLUDE THE FOLLOWING:-

A Brief outline of the work
What medium(s) it utilises
Proposed length/size of work
Requirements (equipment, etc.)
How many people are involved
Include as many details as you know
Contact name, number and department.

Workshop for you
1971-1996

KURDISTAN - CAN IT BE SOLVED?

Turkey's international image recently has been based on one thing - the Kurdish problem. For the past 11 years, Turkish forces have tried to stop an ongoing uprising in the south-east of Turkey by the Kurds led by the infamous PKK or Kurdistan Workers Party. This struggle for self determination has been ongoing since the 1920s, ever since the Treaty Of Sevres, which promised Kurdish statehood, was not honoured.

Up to 14% of Turkey's population is considered to be Kurdish, but the whole idea that a Kurdish minority exists is not acknowledged in government statistics or anything. A legacy of the Ottoman empire, in Turkey all Muslims are considered Turks, no matter what language they speak. Therefore, in Turkey there are also Arabs, Georgians, Circassians, Lazians, Greeks, Bulgarians, Bosnians and others who are all Muslim, and thus Turks. There is also a parallel in Greece (another Ottoman legacy) where all Christians are Greeks, regardless if Albanian, Macedonian, Romanian, Turkish or any other language is their mother tongue.

The Kurdish language is no way similar to Turkish (Kurdish is more similar to Persian). The Kurds are scattered all across Western Asia. The plight of the Iraqi Kurds have received the most attention, especially in light of the aftermath of the Gulf War (otherwise, the Nintendo War). Hundreds of thousands of Kurds fled to the relative safety of Turkey. But attention again was

focussed on the Iraqi-Turkish border when 150 000 Turkish troops stormed into northern Iraq in pursuit of destroying PKK bases. The United States said that's bad, and just continued on its happy path. There is a contradiction in American policy towards the Kurds. They must be protected

and firebombing Turkish consulates and businesses did not give the Kurds a great image amongst fellow Germans.

Back in Turkey, the Kurds are not allowed to speak Kurdish on the streets, teach Kurdish at schools, promote Kurdish and, until recently, sing Kurdish songs.



against Saddam Hussein (because he is evil) but stuff them in Turkey (because the PKK are commies and communism is evil).

The Turkish government labels the PKK terrorists, and they have been successful in convincing countries like Germany likewise. The Kurds form a substantial number in the Turkish emigre community in Germany, and their campaign to promote the Kurdish cause by blockading Autobahns

A special TV channel called the South Anatolian Station is dedicated to the cultural assimilation of the Kurds and Arabs, and throughout the south-east hill-sides are "decorated" with the slogan "With happiness I say I am a Turk". Villages suspected of harbouring Kurdish rebels are destroyed and disappearances are a common occurrence. All this is happening and Turkey wants to join the European Community. While

mildly criticising Turkey for its human rights abuses, Europe still dumps all their old weapons in Turkey, so they can be used in combatting these Muslim Communist Terrorists.

The Kurds themselves are divided and there is more fighting between themselves than against the Turkish government. As well, for all the Kurds living in Turkey, Iraq, Iran, Syria and Armenia, there is no unified front. The hopes of gaining civil rights for the Kurds in Turkey look great, as long as there is media attention on them. However, the greater aim of self-determination and eventual unification of the Kurds in one Kurdistan seem unlikely to be realized unless something major was to happen, and the discovery of oil has not helped them. It has been stated that the only reason that the US is helping the Iraqi Kurds is that a third of Iraq's massive oil reserve lies within Kurd populated areas. Meanwhile, Turkish Kurdistan is an impoverished region providing little economic or mineral wealth except large reserves of water and the potential for constructing massive hydroelectric dams, providing Turkey with more energy to build up its manufacturing industries. All this is tough luck on the Kurds. Nothing much has changed in the past 80 years in Kurdistan and it is unlikely that some foreign power would ever again come to their help again.

Next Edition: Turkey, its neighbours and the world.

RUSSIA AND THE COMMUNIST 'THREAT'

Will the cold war return with a new Soviet Union or is this just overspeculation? The decision is all Russia's. June will see Russia elect a president. The incumbent Boris Yeltsin, whose popularity is on par with Gorbachev's ratings in the early 90's faces a serious threat to his privilege to cut priced vodka by a revamped and newly popular Communist Party, lead by the relatively new face of Gennadi Zyuganov.

Last years elections for Russia's parliament, the Duma, saw major gains go to the Communist Party (currently the most powerful party) and to the ultra-nationalist Liberal Democratic Party lead by everyone's favourite practical joker Vladimir Zhirinovskiy, who

also is going for Russia's second highest job after supreme Mafia boss.

While Russia is now producing a new entrepreneurial class, known as the *Noviye Bogatiye* (Nouveau Riche), for the average Boris life under capitalism has been harder than under communism. The loss of world-wide prestige has really cut deep into the Russian psyche, creating a communal sense of embarrassment. The Russians



can't even knock out tiny Chechnya when they used to be a match to the United States! Along with the spiralling crime rate and the rule of the Mafia, the Russians who have always took security and stability for granted look likely to want out and seek rest within the past.

The Communist Party has alarmed many through their feith for nostalgic ritual. They organize May Day parades, still sing the old anthem and wave the old hammer and sickle flag of the USSR. The Communists voted to strive to reinstate the old Union, only this time through peaceful means. This scares the west and especially the newly independent neighbouring states

Bloody Jeff Kennett

TONY MARTIN: "Who is Australia's worst dressed person?"
OLD MAN IN MELBOURNE RIDING BIKE: "Bloody Jeff Kennett"

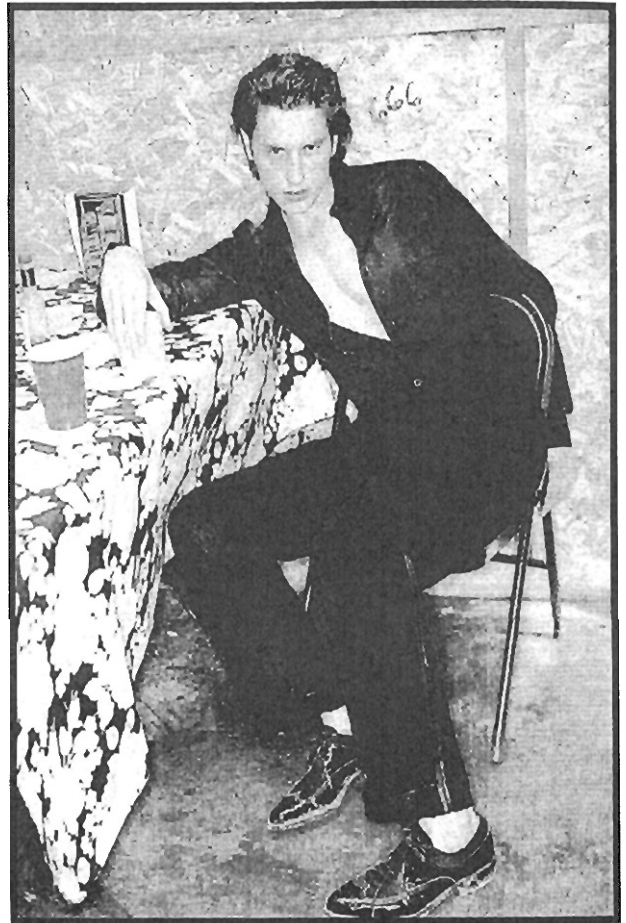
Last weekend Victorians went to the polls for the second time this month. Following the success of the Federal Coalition on March 2, Jeff Kennett called a snap state election for the 30 March. Jeff is infamous and well known throughout the country, especially for his bitchy one liners. At the time of printing, the result is unknown to us, but after contacting a 0055 tarot card line, Madame Esma says that bloody Jeff kennett will win. But why?

The state of Victoria was in a shit financial state in 1992. Joan Kirner, despite her image change of swapping red frocks for black and her personal popularity was trounced at the polls by the arrogant Jeff Kennett. 10 years of Labor rule came to an end. The collapse of Pyramid

Building Society and the subsequent West Coast Eagles victory at the AFL Grand Final took its toll on the Victorians badly, resulting in everything being just that little bit more expensive and a serious loss of confidence. But Jeff Kennett came in and immediately changed that frustrating give way to oncoming traffic law. A casino came in, the Industrial Arbitration went into the history books and they stole the Grand Prix.

Nick Nasev

Jeff told On Dit that since his makeover, he had experienced a whole new lease on life. His social life had improved, too.



NATIONAL DAY OF ACTION

Last Thursday 10,000 students across Australia protested against regressive education changes and attacks on student organisations. The slogan "Student Control of Student Affairs" was chanted in every state and territory summarising the belief that students have rights and should be able to protect those rights.

South Australia had the highest participation rate in the country with 7,000 students signing postcards that rejected the introduction of fees, increases in HECS repayment, and the introduction of anti student legislation.

South Australia was one of the few states not to organise a rally, instead choosing to celebrate Student Control of Student Affairs. Due to the fact that student representation is becoming increasingly complex as the issues in higher education expand significantly, the concept for the NDA in SA was to involve as many students as possible to reflect the breadth of student issues. The result was that student representatives at each university walked from one end of their campuses to the other asking students to sign postcards. Special thanks should be given to the Flinders student representatives who were forced to use compasses and orienteering maps to trek the extremely hilly terrain of their large campus in an effort to get all their postcards signed. The

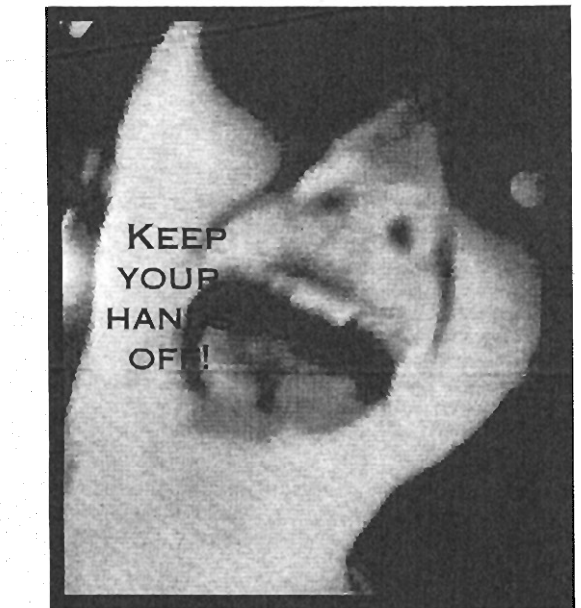
postcards were then delivered to the office of the new Higher Education Minister Amanda Vanstone.

The fact that 7,000 students in this state signed postcards is testimony to the fact that students believe in their rights and their student organisations who defend them.

At Adelaide Uni the celebration of student organisations took the form of displays and information on the Barr Smith Lawns about the roles and activities of the Student Union, Students' Association, Overseas Students' Association, Clubs Association, Sports Association, Student Radio, Postgraduates Student Association, and AIESEC. There was also a cheap BBQ and Greg Fleet, a comedian from the Fringe performed as well.

However, not all the celebrations in the country were happy ones with students arrested in several states. It's not surprising that there was such a negative reaction by police and the government when you consider some of the issues that students were protesting about.

The Federal Government has categorically stated that it believes in Anti-Student Legislation (ASL) or as they like to call it so that it sounds touchy feely Voluntary Student Unionism. The governments support of ASL is a clear indication of the government's desire to destroy student organisations and violate students' rights by introducing fees and mak-



ing education something only the rich can afford.

Proof of the destruction of ASL can be found in Victoria and Western Australia where it has already been introduced. There, student organisations have been decimated and students' rights repeatedly violated because the student organisations no longer have the resources to fight on

behalf of students.

Anything less than Student Control of Student Affairs is completely unacceptable and 7,000 students in South Australia made that absolutely clear last Thursday.

Kym Taylor
SAUA President

GET A JOB!

'Full time', 'part time' and 'casual' are three types of job. Once upon a time most paying jobs were full time in nature. Part time and temporary workers were used to boost production during an industry's peak period. Full time and permanent part time workers had relative job security. They'd turn up to work every day, do the work, get paid. Week in, week out. Year in, year out.

Unless your employer went bung, the odds were you could plan your life around the reality of that weekly pay cheque. If you fell sick you'd have sick leave. There'd be four weeks paid holiday each year, and various other legally enforceable entitlements (an award). After ten years you'd get long service leave, and at the end of it all a gold watch and a bit of a pension.

Casual and piece work arrangements were of limited use to most employers. The necessity to guarantee enough workers in a period of relatively full employment meant that the costs of keeping a workforce in quiet times were offset by the fact that they'd be there when things got busy.

For various reasons this basic (ungendered) model of the labour market has been swept

aside, and it is our generation which must ride the resultant whirlwind. Can we survive on part-time work and casual employment? Do we need more than half a car, half a home, half a pair of jeans? Part-time job, part-time life? The economic difficulties involved in this type of employment are substantial.

Wait a second! Being a university student, you probably expect your life's path to be well and truly laid out along a golden trail of economic sunshine. Of course you'll get a full-time highly paid job - you deserve it! Re-



GET USED TO THIS SIGHT

cent statistics on Adelaide University graduates, however, show that over 13% are involved in part-time work but desire to have full-time jobs (and this is forgetting those who are unemployed). I am afraid an insecure working life is what lies ahead for many of us, because things aren't getting any better.

The previous Federal Government boasted often about how many million jobs had been created in their decade at the wheel. They claimed that current high levels of unemployment were largely a result of increased participation by women in the workforce. Other things they didn't tell us were that over two thirds of those new jobs were NOT full time / permanent, and that about three quarters of these jobs went to women. One consequence of this trend is that long term unemployment is increasingly a male phenomenon. Word from the industrial front would indicate that the last bastions of organised full time work (in traditionally 'male' areas of employment) have the gendered barrel of international capitalism well and truly pointed at their heads. Best of luck to those fighting against CRA's employment practices!

Have a good holiday if you're not working, and be careful if you do.

See you next term.

Mark Kernich & Jamie Lowe



SERVING THE NATION

OFFICER TRAINING

FOR THE AUSTRALIAN ARMY RESERVE

The Australian Army is looking for young university students to train for a part-time career as commissioned officers in its reserve component.

The Army Reserve makes up just over half of the Army's personnel strength, and over 60% of its combat forces. It needs young, well trained leaders to meet the high standards required of it by the Australian government, and expected of it by the Australian community.

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- conducted in South Australia by the Adelaide Universities Regiment, and at the Royal Military College, Duntroon.

If you would like an obligation free information package on a part-time career as a commissioned officer in the Australian Army Reserve, you can:

- telephone the Adelaide Universities Regiment on (08) 305-7325; or
- fax a request to AUR on (08) 305-7314; or
- post off a request for information to:

AUR
GPO BOX 1788
ADELAIDE SA 5001

Clubs Column

AU Bridge Club AGM

Monday 15th April, Cannon Poole room, Union building, level 5. All welcome - lessons available.

Chess Club General Meeting

Irene Watson Room, Tuesday, 2nd April, 1 pm. Setting of meeting times; ratification of President and Treasurer; election of Secretary, Vice President and CA Delegate.

Spanish / Portuguese Club AGM

10th April, 1 pm Napier GO4. Everyone is welcome, not just Spanish and Portuguese speakers. We are also looking for more people to be involved in running the club.

AIESEC State Conference 1996

It's almost here! Register now! "Are you ready for this?"

April 16th to 19th at Camp Dzintari, Normanville \$70 (not \$65 - my mistake!) includes transport, food, accommodation AND alcohol. Just bring a pillow, sleeping bag, toiletries, clothes and the largest soft toy you have - no kidding.

Questions! Call Sam W, Rosslyn C or Nga Luc on 303 5909 during business hours - or visit the AIESEC office, 12th floor, Shultz building (take the elevator to the 11th, then stairs to the 12th).

Applications due in now as places are limited.

Anglican Society Meetings

Mondays, 1pm in the Chapel. Everyone welcome. (Taizé music - time for reflection).

CASH FOR CLUBS

Do you have ideas that you can't make happen because you have no money?

If you're involved in a registered Club you can get a grant from the Club's Association. Call 303 5403 for details, or drop into our office in the Student Union Building.

If you want to start a Club you only need 10 people - pick up a handbook from the office to find out how.

PS Next CA Council 10/4/96 WP Rogers 1.00pm

PPS Clubs' Week begins April 1.

Tai Chi and Aikido Club Classes

First two classes free with 10 week enrolment. Tai Chi - Tuesdays 12.00 noon and Thursdays 1.00 pm - starts 19th March. Aikido - Wednesdays 5.45 pm - starts anytime. Plus other week nights and weekend times. Membership free. Ph: 332 7638 for First Class Free.

Are you gringos hungry?

GRINGO'S MEXICAN CANTINA - Shop 1 Colley Terrace, opposite Mosley Square, Glenelg

Gringo's Mexican Cantina was the perfect ending of our bludging, "it's way too nice to spend in a besa brick building and much better spent taking the tram to the Bay" kinda day. We had built up a fair appetite by the time we descended upon Gringo's which was a good thing because Gringo's is certainly not for the slight of appetite, "I'm watching my waist-line" kinda person.

The little, colourful cafe - that would almost have a seaview if it wasn't for that post office (how inconsiderate)- still has that sunny, breezy, lazy, beachside feel to it. Walls are adorned with photos of someone's trip to Mexico depicting visits to countless cantinas, along with the prerequisite hanging hammocks, Alcapulco souvenirs and cacti give the place its cosy, home-spun effect. You get the feel that someone had an extended overseas trip to Mexico and decided to bring a piece of it back to Adelaide. Which is kinda nice. The laidback atmosphere is supported by laidback, casual and friendly staff who obviously have better things to do than act like wanky, pretentious waiters. Which is kinda nice, too.

Mexican restaurants invariably translate to two things: nachos and margaritas. Those two essential items should form the testing ground for any Mexican restaurant review and Gringo's didn't fail us on either counts. In fact I'd go so far as to say that Gringo's dishes out the best nachos this side of the border, so to speak. Although they don't make the corn chips on the premises themselves, I was assured of their exclusive and secret supply. I raved about the

salsa, sour cream, refried beans, cheese and jalapenos. Standard fare, you say? How the hell can you go wrong you say?

In fact, screwing up nachos is rather commonplace. How many times have you dug into a dish of nachos only to discover half way through your snarlfe that you've run out of toppings and are left with a platoon of dry, barren chips? Or, conversely, your chips are soggy, damp, pathetic things by the time you get to the bottom of

a girl who's spent her fair share of time swinging in a hamaca in Oaxaca sucking back tequilas and munching tortilla chips. Anyway, suffice to say that Gringo's passed our critical nachos test.

When you go to Gringo's, get your mindset out of that individualistic, what's mine is mine way of thinking. Sharing is the way to go. Serves are way huge. Yahhh... youse get heaps and heaps! We pigged out on nachos followed by the Grande Combo, a soft tortilla chicken burrito, served with a bowl of chilli con carne, Mexican rice and salad. We couldn't suck back beers until we had made our way home, lay flat on our backs, belching and watching tv for three hours. A Gringo's meal is definitely of the need a nap afterwards variety.

Speaking of comatose states, they passed the margarita test, too. With fresh fruit, served sufficiently slushy and tequila-laced, no complaints could be made. Try the Gringo's Special marg which is really special: pineapple, apple and lemon. They also squeeze all kinds of kooky combinations of fresh juices. I had the watermelon/apple juice which had to be good for me.

Gringo's, on top of all that, is good, student, budget, eating-out value.

Shelley Kulperger



corn chips until I caused my dining companion some embarrassment and concern. Still, they were quite extraordinary- no joke! The chips were light, tasty and crispy and topped off with equal slatherings of guacamole,

them?

Making nachos is a fine balancing act and there's more to creating guacamole and salsa than slapping together a few ingredients. It's a fine and subtle art. Believe me. This is coming from

CACTUS CAPERS

Cactus Café
Grenfell Street
Adelaide

Deciding to enter the world of the Mexican fiesta, we chose Cactus as the place of our indulgence. We invited six fellow party goers to join in the fun, food and Margueritas!

The big round table was perfect for the evenings festivities. The piniatas and Mexican rugs, combined with the colourful chairs, napkins and "Gringo" music made for a scene that put everyone in the mood to party their arses off. And that's exactly what we did.

The friendly waiters, whilst not being interruptive, made sure that there were always plenty of drinks on the table. Although the Margueritas were

seemingly expensive at \$5 a pop, this is not an unusual price for similar drinks at similar restaurants. But if you really are scummy bastards, try Half Price Marguerita Night on Thursdays.

The menu had much to offer us with a huge range of tummy titillaters. It included everything you'd expect - Nachos, Tacos, Fahitas and that famous prawn dish. The actual meals were gargantuan in proportion. Needless to say, we stuffed ourselves silly.

A quick whip round the table proved that everyone enjoyed their meals, ranging from a fairly average six to a perfect ten. The people that gave their meals a six said that the Muchos Nachos were much too spicy for their liking. Tam, on the other hand, found that the Nachos was not hot enough, ordering extra hot sauce and chillies. Others at

the table were also hot food fanatics and actually enjoyed setting their tastebuds on fire.

Out of all the meals ordered, it appears that Michelle's "Big John's Tostados" and our other dinner mates' Fahitas were the pick of the meals.

Too full from our main meals and Margueritas, we could not even fathom dessert, but, oh boy, would they look yummy to the larger stomached person.

To wrap up, Cactus is ideal for a festive, fun-filled dinner with friends.

Tamara & Michelle

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PHONE 415 7718 TO ENROL OR ENQ.

DANCELAND

650 South Rd Glandore (Next to Tramline)

The Flavours of Thailand

Lime & Lemon, Gouger street, &
Sweet Water, Rundle street.

You may have noticed in recent times the rise and rise of the Thai restaurant in the Adelaide cafe scene. Thai food offers a tasty alternative to the ubiquitous Italian bistro, providing surprisingly healthy and varied dishes. Sweet Water and Lime & Lemon, along with Lemongrass, are part of a Thai food conglomerate owned by the same group, which has also recently opened restaurants in Sydney and Melbourne. The restaurateurs' aim is to serve traditional Thai dishes combined with a number of Australian twists such as fresh crocodile and kangaroo - a sort of "Aus-Thai". Over the weekend I visited both restaurants and this review covers the two together.

The decor is modern, with funky carved wooden tables and chairs which are at the same time decorative and actually comfortable! A good friendly atmos was present at both restaurants, with the buzz of people enjoying good food, wine, and conversation whilst avoiding the overbearing hubbub created by the dreadful acoustics of other establishments. Soft grooving music in the background from an enviably warm set of JBLs added nicely to the overall feel.

With 16 people at our table, we were able to order and share virtually the

whole menu. We really put the staff of Lime & Lemon to the test, and they coped admirably, helping to move the dishes around to give everyone at the table a taste of the glorious fare. Their only let down was being a little too slow with the coffee in a restaurant which, by the time we had finished stuffing ourselves, was not otherwise overly busy.

The menu is extensive thanks to the option of combining a choice of meats or vegetables with a variety of cooking styles, and the Entrees were not just small versions of the mains but were a separate and distinct menu on their own. "Lime & Lemon" changes its specials nightly to give constant diversity for the regular customers.

At the end of the night a democratic vote (heavily biased by the reviewer's personal taste) gave the top marks to the Char-grilled Chilli Prawns, the Barramundi with Garlic and the Lemongrass Kangaroo Stir Fry. The Phud Thai, noodles, which are my standard test of traditional Thai cooking, were very good but not quite up there with those from the legendary Cafe Michael. Nevertheless, the chefs have obviously put a lot of thought into the food, with immaculate presentation using the vivid colours of many vegetables, leaves and sauces; such as the exquisite Chargrilled Chicken wrapped in Pandan leaves with red chilli sauce. Some Asian foods (whilst always tasting good to me!) can lack

complexity when hastily prepared, but here the tantalising Thai flavours were combined with clarity and candour.

Between the two restaurants there was little to contrast, although the atmospheres are a little different: "Lime & Lemon" is small and intimate, and quite bright, whereas "Sweet Water" is much more spacious and lit in soft, rich and modern hues. Overall, however, I found the food at "Sweet Water" to be marginally better-prepared and presented.

Now for the booze. Accompanying the meal I had two Chardonnays from very different backgrounds - the Chapel Hill Unwooded 1994, from Maclaren Vale and the St. Mary's 1993 - a small winery in Penola just off the Coonawarra road. The former was a pricey \$26 on the wine list, and was a fresh, light and tangy white which went well with the spicy Thai. The St Mary's, however, took the prize with a complex fruity wine with delicate and not overpowering wood and a lovely honey finish. Unfortunately it was not on the wine list (a generous friend brought it along), which is notwithstanding quite good, providing a selection of 4 whites and 4 reds by the glass, and a selection of 20 odd bottles in all with a number of wine specials which are changed fortnightly.

My one gripe, and this extends to all the restaurants in Adelaide (and not



**"Thai food IS
good for you!"**

specifically the two reviewed herein, to which I give a well-fed thumbs up), is that staff who start to remove the dishes from the table whilst someone is still eating should be *shot!* It is an horrendous breach of courtesy and makes the poor bugger left eating alone to feel under enormous pressure to finish as quickly as possible while all the others at the table stare, probably wishing they still had more to eat too. Grrrrrrrr!

Prices:

Entree \$5-7

Mains \$10-12

Noodles \$8.50

Beers \$4

Corkage \$5

In summary: Good food, good atmos, good fun.

Christian Hamilton Craig

Kit(s)chen
225 North Terrace
opposite Art Gallery

Kitschen cafe stands out from its North Terrace counterparts, some would say, by its over-the-top kitschiness. Thematic, indeed; these people don't fool around with the concept of a kitsch style cafe. I was seated by proud owner and decoupage artist Di Hewitson at the Barbie table - a dizzying display of decoupage Barbie. Meanwhile, Ronnie (short for Veronica?) assured me that in her role as Assistant Manager and Fashion Police, the groovy garb of the staff was routinely okayed. Their shirts were enviable and I was nothing short of (lime) green envious of some of the items of decor. I speak of such classics as the corn-on-the-cob salt and pepper shakers and the chunky purple rock of an ashtray. The shimmering Jesus print caught my eye, while I glanced with interest at the four top Elvis table alongside the homage to Princess Di four-top.

So yeah, in terms of presences, design and decor, the Kitschen does stand out like a purple, yellow polka-dotted VW bug amongst the brown Volkos of North Terrace cafes. But it's not only a fun-filled flashback through the more glamorous moments of pub culture - there's good food to be had, too and in that category, Kitschen again stands alone amongst its focaccia and double-cut roll serving neighbours.

Perusing my neon pink menu

which was clipped to a '59 LP, "Light Music Club", my eyes alighted on several promising items. There was the smoked turkey breast with avocado and sundried tomato baguette, the chicken burger with mushrooms, mozzarella, mango and honey mustard mayo served with potato wedges or the all-day, everyday breakfast selections of standard merguez sausages, bacon, eggs, tomatoes and mushrooms and the not-so-standard French toast with maple syrup and grilled banana. And then there's always CoCo Pops for \$2.80 - surely every hungover, deadline-desperate student's early morning dream come true.

The display case boasts a wide selection of salads and ready made gourmet sandwiches served on the latest in bread trends: baguettes, wood-fire oven rolls, lepinjas (all made daily on the premises) and the sesame-seeded Turkish bread. Damn fine!

Out of curiosity, I opted for the Thai chicken on Turkish bread which proved to have a lot of guts. Spicy, tender and tasty chicken laced with spring onion, coriander and basil served on Turkish bread (something

between lepinja and wood-oven bread) simultaneously satisfied my chilli and starch cravings.

Other novelties abound. Check out Barbie's suggestions board which pointed to such original fare as the watermelon lemonade. Show us yer

refreshing drink! Di, part owner of Central Market's Big Table (you gotta recognise the style), and full owner of Kitschen set out to outdo the standard lunchtime gear when she opened her doors in December. Using unique ingredients and freshly, homemade stuff like pestos, mayonnaises and breads. Kitschen upholds high standards in quality, freshness and taste. Without a doubt, a welcome change from Billy Baxter's and well worth the traffic-dodging for our North Terrace bound student.

Shelley Kulperger

Discounts for students at The Gallerie.

(Now there's something
they never taught you.)

THE GALLERIE
SHOPPING CENTRE

Enter from North Terrace or from opposite David Jones car park.
Discounts available only at selected stores on presentation of your student card.

071165 D



VOX

THIS WEEK'S QUESTIONS

1) What is the sculpture on the Barr Smith lawns?

2) And why was it put there?

AMY

1) I think the sculptor got really really confused and made it a cross between three whales, flowers, tubas and gramophones.

2) It was put there so Vox Pop people would have a question to ask.



ANGUS

1) A telephone, three of them, because- I heard that when the wind blows in the right direction it makes this noise, it goes wooooo, it makes this deep, I don't know, noise, but the wind has to be in the right direction. And it's a telephone and people can speak into it and put rubbish in it.

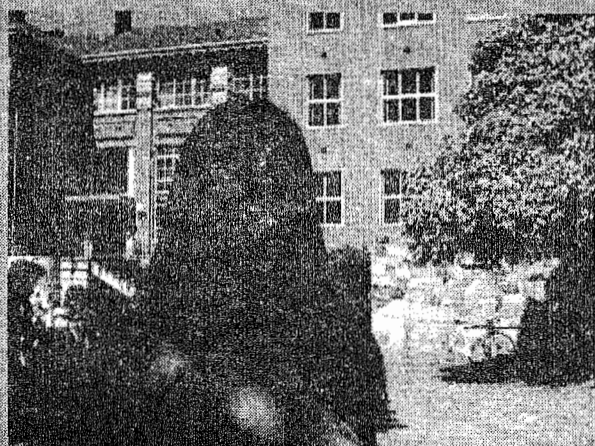
2) It was put there to make the Barr Smith area a bit more cultural, just to add a touch of pizzazz to the hum drum of Adelaide Uni life.



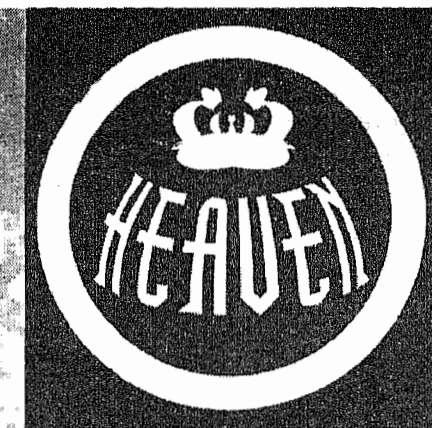
ESMERELDA

1) It's like three sperm whales who swam over some mines in the water and their tails have exploded, and they're standing on their heads.

2) In memory of these three great whales and the service they did in the marine eco system.



POP



HANNAH

1) It's a cross between a triffid and a whale. From the *Day of the Triffids* book.

2) I've got no idea.

SALLY

1) Three big horn things...I don't know what it is.

2) To look artistic, I don't know...no idea.



GERDA

1) Three big whales waiting to blow their tuba.

2) To inspire people to take up playing the tuba.



STEFAN

1) It's, we thought it was sperm, that's what we thought it was.

2) They're there because....(Three minutes of deliberation)....I don't know.



TIM

1) To me it looks like a sculpture of some swans who find it very difficult to be heard... very outspoken swans.

2) They obviously lost their way in the past four hundred years and parked themselves in the middle of the Barr Smith lawns.



STAR SIGNS by ASTRA ZOID

Aries (March 20 to April 19)
Something's in the air that's got you feeling all warm and kooky. You may turn over a new leaf and start being slightly warm and kooky yourself. Things like thinking of other's feelings might even occur to you this week. If only you could store these short-lived urges for the rest of the year.

Taurus (April 20 to May 20)
Weird things have been happening to your body lately and you're none too pleased about it. But, things are gonna get better. As Annie, that pupil-less wonder said, "the sun'll come out tomorrow". Yeah, well it's the same kind of thing with your bod and all the ups and down's it's been throwing you. Remember that Christian thing of you being in control of it. Not always, but this time you'll get your mind over the matter.

Gemini (May 21 to June 20)
Slack as ever and now you wanna cry wolf about all the lousy work you gotta do. Pathetic, really. Try a bit of organisation and a little less over reaction and maybe a bit of sympathy will come your way. You need to be subtle to be heard.

Cancer (June 21 to July 22)
Cancers are ruled by their

backs and you may find a bit of back pain flaring up this week due to all the stress you're facing. Then again, it could all just be imaginary, psychosomatic crap. You have the opportunity to win friends by impressing them with your disposable income. I wouldn't rely solely on your personality- some people just don't get it. Ah well, their loss.

Leo (July 23 to August 22)
It's all starting to happen for you Leo. You're a mover and a shaker and you can party with the big boys. You don't know shit about anything despite your pretensions, but hey who needs knowledge when you've got charisma and a shit-eating grin?

Virgo (August 23 to September 22)
Virgos on the verge of vomiting due to vertigo. Alliteration can be fun you've learnt and now's your chance to dazzle a desired one with your witty and winsome ability to rap rhythmically and lyrically. Poetic and creative you are and it's about time you dusted off that side of your personality and got it back into shape.

Libra (September 23 to October 20)

We all love a good scam, but really Libra whatever you are, there's an honest scam and then there's a scummy scam. Which side of the fence do you choose to sit? Think about the basics. Are you hurting someone personally, or just a nameless, faceless representation of corporate America? Always go for the guilt-free latter one.

Scorpio (October 23 to November 21)
Presuming you've got a place in the upper echelons of society will get you nowhere you spooner you. Join the rest of your down to earth Scorpio brothers and sisters. Really, that act does not suit you well at all. Time for a little self-evaluation wouldn't you say?

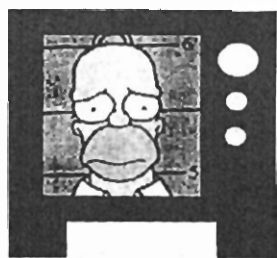
Sagittarius (November 21 to December 20)
You made your bed and now you're lying in it. You're also lying in everyone else's bed and you didn't even bother making those! Impressive, yes; scandalous, yes; worthwhile...? What are you getting out of all your gallivanting. That's what you must consider you little Sagittarian scamp.

Capricorn (December 21 to January 19)
Things are on the up-turn for

you. Where else can you go? I mean, really. You're starting to separate your ps from your qs and put a bit of meaning to the disorder you inherently display. Life is always messy, so don't get too pedantic about it and remember that things take time and Rome wasn't built in a day and all that crap.

Aquarius (January 20 to February 19)
It's time to tie up a few of those loose ends. Your bizarre habits of muttering to yourself and vacuuming incessantly will only get you into trouble or at least the bad books of those you love. Let the dust pile up and take your conflicting voices somewhere private. You've got a heart of gold, let it shine, let it shine!

Pisces (February 19 to March 20)
Sometimes a brilliant mind isn't always understood by lesser minds. Fortunately, that's not a problem for you but come on you could try to bend a bit on others' brilliance which may seem a tad too "out there" for you. You weren't exactly born in a barn nor did you just fall off the cabbage truck, or did you? Your enthusiasm will win over some grumpy stick-in-the-mud this week.



THE TEEV

Channel 10 equals programming scandal! What's the idea? Shifting our beloved *Simpsons* to a Saturday night spot? Just when I'd finally organised my Wednesday nights around my fave TV family and *The X-Files*, along comes the Queen of the Dysfunctional Family, *Roseanne*, to destroy my months of long endured TV fun. O.K. so a new series of *Roseanne* is a good thing to have, but the question must be asked, why shift *The Simpsons* to what could be construed to be a "graveyard" time of 7:30pm Saturdays? Will the viewing habits of a nation of Simpson fans have to undergo irreparable change? Have Channel 10 adequately researched the impact of such a move? Maybe they have - someone wants *The Simpsons* off the air perhaps? Will fans need psychiatric counselling? Can Channel 10 be sued? Watch with interest. While on Channel 10, have you noticed how chummy the news crew are becoming? Last week not only saw a send off for Nikki

Dwyer, who was married last weekend, but also saw a rendition of "Happy Birthday" sung for Peter Marker. Amongst the confetti and Keith Martyn's larrikin behaviour I wonder if this on screen mateship is just a put on, that all is not well behind the scenes of Adelaide's most successful 5 o'clock news service. Maybe there is more to Nikki Dwyer's absence than just a mere marriage, maybe 10 is experimenting with a single newsreader to see if they can shave the budget a mite. Maybe the hints over Peter Marker's age will get the message through, once a has-been footballer, now a has-been sportscaster perhaps? Read between the lines - trust no one. It's about time someone noticed. Whoopi Goldberg at the Oscars said, as part of her routines, that there have been a lot of movies about prostitutes or have had characters that are prostitutes. SBS have had quite a season on the oldest profession, with everything from docs to feature films ex-

ploring the lives of whores, hookers, concubines, whatever. Someone I know said it was the idea of forbidden fruit, that the prostitute embodies an element of desire that is at once attainable (for a price) but yet elusive and mysterious. I personally wonder if Helen Vicqua (spokesperson of the PASA) has been appointed on the SBS programming committee or some other governing body. The amount of prostitutes on the screen, either film or TV, is an alarming phenomena. Just what message is it sending about femininity, women's roles, sexuality and the rules of desire? Pick a sit-com. Is it set in a big urban city with lots of interesting people, say, New York? Are the main characters cute, interesting, or weird? Is the dialogue witty, full of puns, double entendres, and stylish humour? Do the main characters work in the media? If you answered "yes" to any of the above then you can add 10's *Ned And Stacy* to your list. 'Tis a shame that it is another generic sit-com. The jokes aren't that bad. But alas, the New York crazies idea is wearing just a little thin, as is the whole fascination with intertextuality (the show about the show, Jerry Seinfeld playing Jerry Seinfeld playing Jerry Seinfeld, film directors, advertising agencies, tabloid photographers, etc.). Originality? At least recycle something a bit more interesting! (Insert comment about *Third Rock From The Sun* here? Nah - it's

just crap). The ABC has returned with another series of the superb *Media Watch*. Hosted by Stuart Littlemore, the master of dry wit, the show is a brilliantly researched critique of the television and print media. Two weeks ago they devoted the whole show to how *A Current Affair* set up the Paxtons for a fall and did so without any hesitancy or mercy for what it could do to them. The antics of Ray Martin and Mike Munro were shown to be callous, cruel, and destructive. Bring back *Frontline*, but *Media Watch* is well worth the effort to see, Monday nights on your ABC. Has anyone noticed how Chris Masters has become the fat boy of 4 Corners? He's either getting old or quaffed a six-pack too many over the summer break. Don't write in complaining about the last comment, spend your hot air exposing someone who really exploits a minority (you have a brain - use it). From the *Tiser* (27/3); "Brignoles, France: A man, 49, was found dead in front of a television set which had imploded, releasing deadly fumes." (must have been watching a Nazi death camp doco...) If it doesn't kill your brain using normal techniques, it might just explode. Just who was this man? What was he doing in France? What show was he watching? What has his age got to do with anything? Is it a code? 'Til next week - trust no one. Joltman

I've Got Hot Shoe Fever!

Hot Shoe Shuffle
Festival Theatre
March 22

There is nothing more impressive than the sound of 18 feet tapping away, in sync, and with much fervour, as was the case in *Hot Shoe Shuffle*. This showcase of tap was bright, loud, fast, funny and completely unforgettable.

Larry Buttrose and Kathryn Riding, the writers of *Hot Shoe Shuffle* provide star David Atkins with a perfect vehicle for his dancing. It is a story constructed around the dancing, instead of the dancing being thrown in to make a dull story more interesting. The story centres around the Tap Brothers who have come to New York to obtain their claim to their 'deceased' Father's estate. In the process, the brothers discover April (Burchmore) their long lost sister, who is also Atkin's twin, much to the latter's disdain. They are informed by



their Father's lawyer that they are unable to obtain their millions of dollars worth of inheritance, unless they perform their Father's show *Hot Shoe Shuffle*, with their singing sister in tow.

Once Burchmore's role came to life, she literally stole the show with her refreshing humour and two left foot dance act. *Hot Shoe Shuffle* was

building up to be something of a comedy; this impression being further enhanced by the impressive stage design, which had a Looney Tunes animated quality feel. Burchmore balanced the override of fast dancing, talking and laughing providing a more sensual, serious tone with the Gershwin tune "Long Ago and Far Away", and Carmichael's "I Get Along Without You Very Well". Later on she further seduced the audience with her passionate rendition of "Birth of the Blues". Atkins and Burchmore provide the perfect partnership reminiscent of Astaire and Rogers although the coupling was comic as Burchmore's legs commence at the pinnacle of Atkin's height. These two enjoyed each other's comedy, and made it obvious that they were having a hell of a lot of fun on the stage which passed-on to the audience.

The Tap Brothers consisted of seven brilliant tap dancers, all named after a tap step such as Spring (Atkins); Slap; Buck; Slide; Tip; Wing; and Tap. The hours and hours of practice put into creating this dance extravaganza was evident, as not a step was out of place, and if there was, they did a hell of a good job hiding it from us.

Watching them was completely exhausting, yet they did not show any signs of fatigue - such a level of fitness cannot be natural! Tap, the coolest, funniest and youngest of the brothers, stole the show (even from Atkins in some scenes), and took the

audience's breath away with his solo tap outburst. The Tap Brothers passion for their vocation was articulated by one of them with the confession: "This isn't work...it's an obsession". Jack Webster, as lawyer Sean Pilkington-Smythe; the Father's coach Max Renfield, and as the father himself, Dexter Tap was simply fabulous. It was his role as Dexter Tap that his dance elan was given space for its full expression, luxuriantly executed to the easy listening, smooth strains of Ellington, Mills and Bigard's "Mood Indigo".

The majority of dances were performed to many of our favourite 1940s tunes, although the songs I most enjoyed were those I'd never heard before, such as "Where Was I When They Passed Out Luck", and "Ac-cent-tuch-ate The Positive". The finale was a combination of solo performances and group performances, all strongly backed by a brass band.

Unfortunately there were some flaws. I felt that Atkins and Co. tried too hard at the beginning to excite the audience, a situation emphasised by Burchmore and Webster in their first scene, as their relaxed style won the audience over, and left the strained, exhausted efforts of Atkins and the Tap Brothers for dust. At times, the music and yelling on stage was too fast and too loud to the ex-

tent that the audience at times lost track of what was going on. This was most obvious in "Handful of Keys" and the "This Joint is Jumping" medley, where feet and bodies were flying everywhere, and Atkins' singing muffled and indistinguishable. Act Two was much better than Act One,



but the slower pace of Act One allowed the audience to develop an understanding of the characters. Therefore by Act Two, the performances had given the substance and history that would have been lost had the story been thinned out for the purpose of pure dancing entertainment.

All in all, *Hot Shoe Shuffle* was great fun, awe inspiring and quite splendid if you're out for some fun, and aren't too concerned about plots, emotions and everything else that is expected in quality theatre. It will put a huge chirpy on your face, a song in your heart (cliche #23) and a beat in your toes - we don't get enough of that these days.

Fiona Sproles

Community Arts Training

Community Arts is one of the fastest growing areas in the arts and to meet this demand a new Graduate Diploma in Community Cultural Development has been recently launched.

The fully accredited course, run by the Community Arts Network is aimed to provide artists and community development officers some theoretical background in community arts. As training officer at the Community Arts Network (CAN), Ms Patricia Walton explains, it has been identified for some time that there is a growing need for people with skills in this area.

"Quite often in the past people have been thrown in at the deep end," she said. "While people have done well in this area they have only got by with a sink or swim approach."

"It really reflects the increase in this work through the recent push among local councils to appoint cultural development officers, therefore displaying a commitment to developing the cultural life of the local community."

Ms Walton said the course was an extension of the short training workshops which were previously offered by CAN.

"What we are finding is that people need to reflect on what they were doing, so we decided to provide the training at a more intense level," she said.

"The course has been structured with the hope of articulation at both undergraduate and post-graduate levels. It really has been designed for someone who wants to further their skills."

Very generic in character, the course is project based with an emphasis on the developing the philosophy of community cultural assessment. The six modules that are being offered in this year-long part time course include: the philosophy of community arts; models of community arts practice; developing a concept within the community; management and evaluation of projects; legal and industrial issues in project management; and arts funding policies and resourcing options. There is also an emphasis on flexibility with distance options included for regional students or working students unable to attend weekly contact sessions. Students are also able, if they wish, to take each module individually.

"The course essentially is designed

to allow people in the workplace to study, apply what they have learnt from us in their work and get assessed on that," Ms Walton said. "However it is not exclusive to those already working in the field as those who currently are not working can still be involved, by setting up their project work in a voluntary capacity."

"Each student receives one to one counselling on how they are going to tackle the course to ensure that their abilities and interests are fully emphasised."

For further details on the course, with the first intake to commence in July contact Patricia Walton at the Community Arts Network on 232 4343.

Fontella Koleff

Hole in the Road

The Sunken Road
Garry Disher
 Allen & Unwin
 \$19.95

This book has no paragraphs. More than that, it reveals its beginning and ending in the first few chapters. As the book develops, the story is told and retold. Gradually, the details are fleshed out and the whole tale is revealed. Structure, it seems is a concept that Disher feels comfortable exploring and contorting.

So how does it work? Well, I'm glad you asked. Disher writes *The Sunken Road* in the same way that we might assemble our thoughts. That is, he assumes we know what he knows and that time is no barrier to comparison. When we think to ourselves, we don't care if an incident happened 5 minutes or 5 years ago. It all gets lumped together with no need for explanation and no explanation given. Similarly, we need no detailed notes of histories or past events to guide our understanding of what happens to occupy the front of our minds at any point in time.

The reader can't help but be confused with *The Sunken Road* to begin with. Initially you'll feel that a family tree

printed on the inside front cover would help you piece together the jigsaw of a lineage that is the Tolley family. In fact, it's as if you've walked in on a conversation that you need to bluff your way into until you can pick up the flow and can contribute in a meaningful way. As the book progresses, however, you can't help but become conversant with the intimate details of the characters' lives and loves.

But as distracting as the structure and the parade of names can be, the story remains the stuff by which this novel must be judged....

Familiar street names and descriptions of dusty South Australian settings are used by Disher to blur the line between fact and fiction.

This I like.

The star of *The Sunken Road* is easy to sympathise with. By the final page, Anna is someone you know and someone you want to know better. She's at once tragic and inspiring.

This I also like.

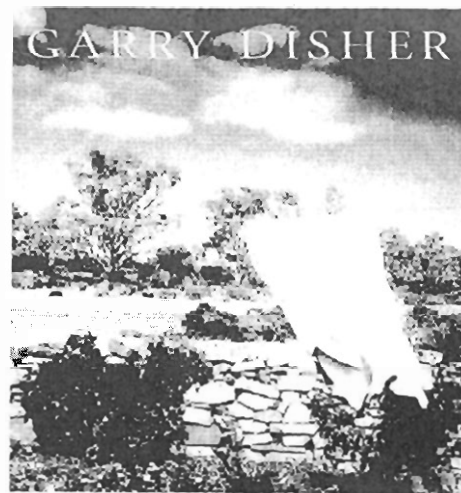
What I don't like is that for all the deliberate unveiling of motive and background, I never caught myself gasping, "oh, so that's what happened... that's why that is." Beyond the

suffering that Anna experiences at the hands of the Grim Reaper, there are few

momentous revelations but perhaps that is true of many lives, including Anna's. The progression of the storyline is so subtle, however, as to direct this sense of the ordinary passing of lives onto the reader while still managing to impart something new every chapter.

The Sunken Road is a captivating novel in its own way. It's not hard to lose yourself in Disher's mid North country side and the characters that occupy it. It is perplexing to begin with and it can tend to make you wish for one of those unsettling twists that change your entire perception of a situation but *The Sunken Road's* peculiar construction and small-town narrative

will keep you turning pages until the end.



the sunken road

Bryan Scruby

Nietzsche is Dead



Nietzsche: A Critical Life.
Ronald Hayman.
 Phoenix Giants
 \$ 29.95

"Friedrich Nietzsche? Isn't he just another Dead White Male?" I can already anticipate your reaction as you glance past this review in search of more relevant (and exciting) fare. He may fit the above description to a tee, but he was also the purveyor of some seriously twisted ways of looking at the world (at least by the standards of the time); in fact, many people would agree that Freud and Nietzsche are largely responsible for the way we view life in the 20th century.

This book is a long and detailed biography of Nietzsche; cradle to grave, so to speak. The subtitle "A Critical Life" gives the reader an expectation of an in-depth analysis of Nietzsche's works,

placed in the context of the events of his life. Instead, the book concentrates on his life almost to the exclusion of his oeuvre. Paradoxically, the book is more interesting when Nietzsche is physically inactive, disabled by his illnesses; sickness seemed to make him more productive and his writing more visionary.

When I say that the book is "detailed", this is perhaps an understatement. There are constant references to Nietzsche's letters and those of his relatives and friends. This means that there is often a concentration on the minutiae of daily life, at the expense of a broader view. The author's reliance on contemporary correspondence reveals much that would otherwise be ignored. This view does, however, limit the reader to the opinions of the people involved at the time of the events. Little space is given over to other source materials, or indeed to considered reflection and analysis.

The amount of detail in the book is commendable, but on occasions the

author does trip up. For example, the reader is told a number of times that Nietzsche's birthday is in October (specifically, the 15th of October, 1844), but is then informed that his sister Elisabeth "was born on the 10th of July, 1846, eight days before Fritz's [i.e. the young Friedrich's] second birthday" (p 1). No matter how complex a man Nietzsche was, I still find it difficult to believe that he was born twice in the same year.

I did enjoy the book. The author has exercised an extreme selectivity in his choice of subject matter — the "Life" has prospered at the cost of a critical perspective. Nietzsche's diet, and other such 'mundane' matters, could perhaps have been left for further research by the interested (obsessive?) scholar. I would have preferred that the space devoted to these everyday events had instead been used to advance a more developed and contextual discussion of both his life and his work.

Ali Graham.

Nothin' To Do With \$

Get Rich Quick.
Peter Doyle.

Another of those How-to-Make-Money Self Improvement books, "thought I as I glanced at the cover. *Get Rich Quick*.

How wrong could I be?? At least, I suppose you could use it as an advice reference book if you particularly wanted to, although far be it from me to recommend this approach to our impressionable youth! This first novel by Peter Doyle runs along two major recurring themes: crime and drugs. And funnily

enough the hero, Billy Glasheen, is quite a nice guy!

Set in Sydney in the 1950s, the novel consists of three stories narrated by Billy which basically - give or take a lot of amusing sidetracks - follow three big crimes he is involved in. Have you ever seen *Pulp Fiction*? *Get Rich Quick* reminds me of nothing so much as *Pulp Fiction*. There is a similar crime, drug and violence content and a similar matter-of-factness about it all. And, to top it all off, there is a singular Australian flavour about this novel that I really like - hey, I'm a big fan of this place. I like to

read a bit of Australian slang once in a while.

A bewildering procession of characters saunter through the novel: corrupt police, stoned musicians, crooked bookies, spies, an important American official, "New Australians" and "Bodgies and Widgies," the cool culture of the time. There are a lot of characters, but they are surprisingly easy to keep track of - even if you are a spaced out, over-worked highly stressed Uni student! Trust me, I am!



To quit beating around the book, I really liked it. Not able to cope with a whiff of violence on screen, I would hate the movie, but the book was great. There you go. Briefly, *Get Rich Quick* is a novel about crime, sex, drugs, and the forerunners of rock'n'roll; although a little less on the sex and a little more on the crime and drugs. It's a hell of a lot of fun - but as for a lifestyle improver ... well, you figure it out.

Erica Cartledge.

For Those in Need

A Good Death.
Dr Elizabeth Lee.
 Stirling Press.
 \$ 17.95

Death is a difficult subject for most of us to directly address. It is a common trait amongst humans to fear the unknown, and what could be more unknown and mysterious than death?

Dr Lee, in her handbook for the dying, *A Good Death*, makes no attempt to explain or rationalise death. The emphasis is rather on the mechanisms and techniques of coping with the act of dying. These mechanisms are aimed at both the person dying and at the persons caring for the dying, and are remarkably thorough. As an individual

who has had some experience with the world of the terminally ill, I would have to say that Dr Lee has done a remarkable job of covering most bases.

The text concentrates primarily on death as a result of terminal illness with its associated extended time period. As such, much of the book is comprised of sections dealing with the individual situations and circumstances which the patient may come across. These include coping with anger, fear and anxiety; as well as discussions on the most appropriate health care, how to deal with the often impersonal world of the health system and achieving a good level of understanding and camaraderie between patient and carers.

Dr Lee emphasises that most termi-

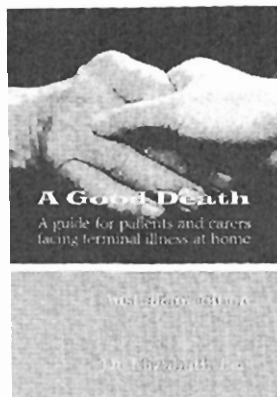
nally ill patients are concerned with achieving a 'good' death, or in other words, a graceful death. While the bulk of the text addresses this issue competently and comfortingly, one contemporary issue of great interest to the terminally ill has been excluded. Euthanasia does not receive a mention as an option. This appears a little strange considering both the topic and the recent developments in law and perhaps attitude, particularly in the Northern Territory. This oversight is one which I feel needed

to be addressed, and the failure to do so, even if it were done in a negative way, reduces the efficacy of the text in terms of its completeness.

This aside, the palliative measures and suggestions contained in, *A Good Death*, do provide much reassurance and excellent practical advice for those of us unfortunate enough to be involved with (or be) a terminally ill patient.

Not a particularly good read (unless you are a very morbid person), but very useful to those that need it.

Thomas Stoddart.



Here is London...

London '96.
The Berkeley Guide.
 \$ 25.00

This very up to the minute guide to London is at first glance directed to the very select group of people who are actually about to go there. But despite my chances of saving enough money to go there this side of forever, I still found it an extremely informative profile of one of the world's greatest cities.

For those interested in London, it presents a great deal of information and asides, that may otherwise be difficult to come across.

There are interesting commentaries on all those streets that you know from Monopoly, and strange historical happenings that the history books ignore. So if you are particularly interested in London, it's well worth a read. If however, you are lucky enough to be going there, this is as essential as your passport. Without it, you'll be lost. The guide has all the customary maps and information on Buckingham Palace, but there are also things that you wouldn't have dreamt of, or information that you would find impossible to obtain otherwise. The guide lists all the cheapest places to stay, eat and buy, as well as how to book for

the Jack the Ripper Haunts Walk if you like going for walks in your spare time. There are also invaluable hints for those unfamiliar with London-life, which help you to avoid being ripped off by the locals.

If you're going to London soon it's bloody essential - I guarantee, it



will save you money, time and energy. Otherwise, you probably have to be fairly interested in London to buy this, but it is a very interesting and detailed guide to the home of Blur, the Queen and the Bobby.

Adrian Hawkes.

Irish Hearts

Rebel Hearts.
Kevin Toolis.
 Picador.
 \$ 16.95

I was disturbed to discover just how little I knew about the Troubles in and about Northern Ireland. *Rebel Hearts*, by British journalist Kevin Toolis, turned out to be a fascinating education. Written as a semi-documentary combining the last twenty five years of Irish Republican history and Toolis' own investigations over the last ten years, *Rebel Hearts* is an exploratory text which addresses the nature of what is effectively the longest running war in the European sphere.

This war is portrayed as one between a colonial power (the Crown) and the rebellious indigenes (the Irish Republican Army). The theatre of operations for this conflict incorporate the city of Belfast, the counties of

Northern Ireland and anywhere British soldiers are stationed. The war is one between a professional army with an estimated annual budget in excess of one billion pounds (about 40% of the budget of the British intelligence agency M15), and a group of dedicated amateurs running on about three to five million pounds a year. Given the discrepancy in resources, the outcome should be obvious.

The particular circumstances of the conflict result however in a confusing situation where both sides are hampered by political considerations and more importantly in terms of defining the battleground. The Crown has great difficulty in tackling the IRA within Northern Ireland due mainly to legal restrictions self-imposed by the Crowns failure (right or wrong) to recognise the conflict as a war; an action which is in itself politically impossible. The IRA is hampered by immense security operations mounted by the Crown, and by the cultural difficulties in effectively operating overseas (most IRA agents being known to security organisations).

Toolis gets within this extraordinary situation and manages to convey a sense both of the futility of the struggle, in terms of its social and moral cost

to republicanism; and of the necessity of action against what *Rebel Hearts* portrays as a draconian military regime. There is an appreciable amount of violence discussed (explicitly) within this book, which at times is offputting, yet this characteristic of explicitness extends into the discussions of the aims, ideology and practices of both the IRA and the Crown.

The inherent contradiction within the oft abused rhetoric of a 'war for peace' is undoubtedly the strongest message to emerge from *Rebel Hearts*, with the blame being divided yet resting mainly on the shoulders of the Crown. Published just prior to the recent resumption of hostilities, Toolis states his belief in the peace process yet was prophetic in forecasting the renewed war effort as a historic reaction to English perfidy and lack of commitment. It appears his fears were well founded.

Rebel Hearts is an intense and captivating book, and of great assistance in understanding the politics of Northern Europe and the Irish Troubles, especially considering recent events in Britain.

Well worth a read.

Thomas Stoddart.



It Wasn't Me Officer

Stay Out of Trouble.
Owen Trembath.
 ABC Books.
 \$ 14.95

When you hear the crunch and thump of your car kissing another's rear bumper bar do you have any idea what you are supposed to do? - (Apart from being vocally abusive) If you don't have any concrete understanding of where you stand with the law, Owen Trembath's *Stay Out of Trouble* is an absolute must for your book shelf. You will never have to dust the cover because you will constantly be referring to it - next time your landlord is banging down your door, next time you are banging down your tenants door. When you eat, drink, gamble, rollerblade, have sex, or die, the law always has something to say about it, and you will be a lot better off if you know **beforehand** rather than when you end up in a paddy wagon, or coffin as luck would have it.

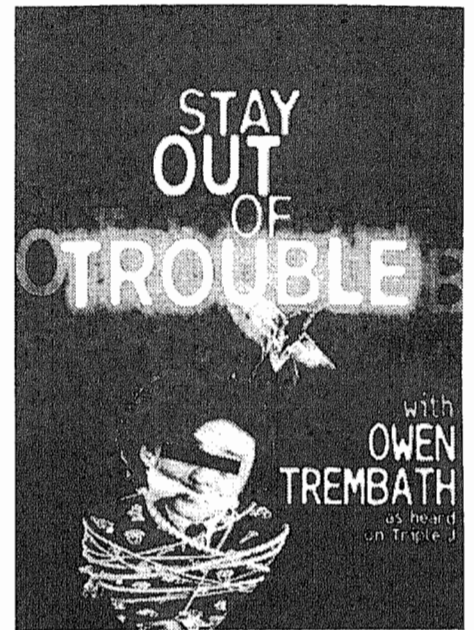
Stay Out of Trouble is a simple guide to the laws which affect our lives. It explains your rights as a citizen, and what can happen if those rights are infringed upon in every single aspect of life - from when you wake up, to when you die. It explains the laws you need to know, whether you are shopping, playing sport, smoking or surfing. It tells you who can bonk and who can not - depending on your age and state you live in. Have you ever wondered what to do if you are arrested, how to behave/dress/speak in court? Did you know that in relation to S&M sex that the inflictor can still be prosecuted despite being requested to inflict pain? - or that if, whilst driving, you hit a cat and leave it in the middle of the road, you can be held responsible for a later accident?

All this is revealed in *Stay Out of Trouble*, along with explaining some of the more warped laws left over from early Australia's white settlement. It is an essential handbook to the laws

under which we live. Owen Trembath has answered all the queries you may have and should have. It is an entertaining description of the quirks and queer laws which we remain oblivious to. If you hate lawyers or at least don't want to pay for all the sensible advice and necessary information you need to 'stay out of trouble', then Owen Trembath has a lot to tell you. If you don't laugh, or at least have a chuckle at his description of situations, to which there are important laws applicable, then you must be completely void of any sense of humour, which will make it all the more important for you too, to understand how not to handle things when you smoke, shop, crash, do a recording, rent, lease, burn your rubbish, kill your neighbour's cat, or land yourself in jail - and then you should have read the book in the first place! An entertaining must for your

book shelf.

Keinwen Shephard.

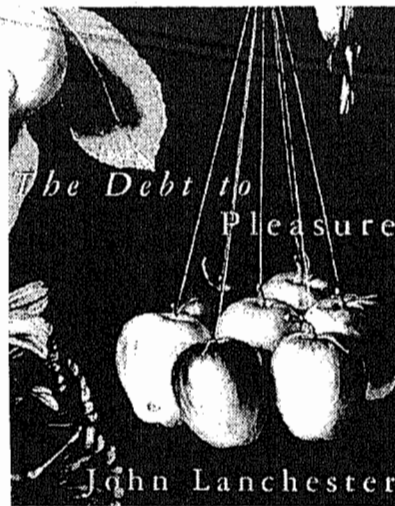


Feast For The Senses

The Debt to Pleasure.
John Lanchester.
 Macmillan Press
 \$29.95

The Debt to Pleasure, English writer and food critic, John Lanchester's first novel, is something of a melting-pot exploring the crossover points between three of the most popular fictional genres of the moment. It begins in the style of Laura Esquivel's *Like Water For Chocolate* as a food-fiction. Structured according to seasonal menus devised by narrator Tarquin Winot, a hyper-intellectual sensualist snob. The story is packed with culinary anecdotes which

form. Tarquin's collected musings on a journey which takes him from hated England to his beloved France. So already, food-fiction has partly given way to travelogue, and Tarquin's descriptions of his travels with his family, his long suffering friend or two and his Provencal



neighbours make quite meaty, enjoyable reading in themselves. But there's more to come. Somewhere along the way, the reader becomes uncomfortably aware that the seemingly benign narrative of food, travel and memoirs is thinly concealing a story of caually tasteful evil. This is where

it gets interesting. Tarquin's gradual metamorphosis from amusingly repulsive ego-maniac to a sort of deadly performance artist gives the story a macabre seductiveness it would otherwise lack. Lanchester's prose is luxuriant, and his style is beautifully ironic. His vocabulary and general knowledge are trully awesome - this is not recommended reading for the easily intimidated. But if you are a gourmand, an amateur philosopher, a Fred and Rosemary West wanna be or a pretentious wanker then you will find something to love in this book.

Sarah Shephard.

Lip Service

Lip Service.
Kate Fillion.
 Harper Collins.
 \$16.95

Lip Service by Kate Fillion is a nasty book. For years I may not have been that happy with some of my actions, but at least I could hide behind wonderful myths of femininity which would absolve me of responsibility. Now I can't.

Kate Fillion exposes us all by tearing down the modern woman's comforting protectors - myths which enable us to employ double standards in defence. She's saying we (women) can't have our cake and eat it too - can't have the same equality of rights as men then turn around and claim the virtuous, victim stance when we act in ways deemed evilly masculine.

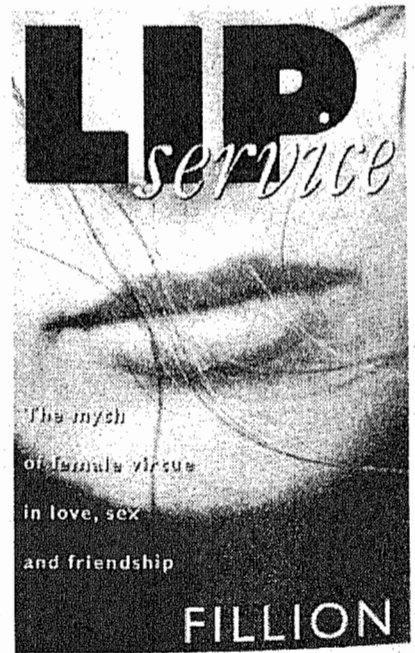
Though at first a bit difficult to come to terms with her style of blending interview like short stories in amongst factual studies and her personal theories, I found I couldn't put the book down. Several times I felt a blush rise when one of the interviewees situations mimicked my own experience and I was suddenly aware of how pathetic I had been, blaming men for my mistakes rather than myself. This shows the advantage of Kate's style - once I had got used to it - to encourage involvement from the reader. Writing the interviews in story format rather than as question/answer, gave the book a greater sense of reality. This then provided a background of 'real evidence' for her interspersed personal theory.

Kate appears to be of the view that in order for women to go forward we

must leave behind the old traditional myths we're clinging to. Traditionally women are sweetness and light and all things nice - like Kate I've had plenty of experience of women as exactly the opposite. This is still radical to be written in a book, even though in real life we know it to be true. Kate is not frightened of the radical and much of the book is daring to break and even contradict what some leading feminists swear by.

I can't see *Lip Service* being a very palatable read for many a confirmed feminist - it certainly wasn't for me - but that is precisely why everyone should read it. Kate is forcing a self appraisal of basic feminist beliefs, a look at where we really are, not where we think we are.

Marijke Richards.



The Clockers

The stranger was shuffling around the shop floor, constantly bending over and peering through small, wire-rimmed glasses at the various timepieces. Generally, the shopkeeper grudgingly acknowledged, the stranger was inspecting only the better quality clocks on display.

This irked him.

He lurked behind the counter and watched the stranger for a time. He wasn't terribly old, perhaps forty, though he was grey and bald on top. The top of his head gleamed as though just polished. The very thought of polishing made the shopkeeper wince, and glance nervously around for dust. The stranger had a huge coat covering him, much too big for a man his size (yet bloody warm, the shopkeeper thought), and had put his bowler hat on the hat-rack as he entered. The hat and coat did not match. The stranger also carried a walking cane, which he held under one folded arm. He had to check behind him every time he moved to ensure that the stick was not knocking anything over. The shopkeeper amused himself for a time by placing silent bets against himself over how long it would be before he had to get the broom out to sweep up scattered clock pieces. It was when he remembered that the broom cupboard was locked and the clockmaker had the keys in the back of the shop, that the shopkeeper decided to act.

He dusted his hands, which were not dusty, noisily on his apron and cleared his throat. The stranger made no sign of having heard him, and continued his busied inspection of an antique chronometer. The shop-

keeper cursed under his breath, and threw a wild coughing spasm, slamming his fist on the counter in time to his falsely anguished gasps for breath. The stranger flipped open the little doors at the bottom of a clock, oblivious. The shopkeeper raised himself up from the counter where he had concluded his spasm, rolled his eyes, and stepped slowly and loudly up to the stranger.

"May I help you?" he asked, pleased with himself for controlling his voice. The stranger whirled around, eyes wide behind his glasses and hand on his heart.

"Oh, good-" he began, but was drowned out by the sound of fine craftsmanship crashing to the floor behind him. His cane was still firmly entrenched under his arm. The shopkeeper allowed his mouth to gape open, with his eyes fixed on the mess of cogs and springs on the floor.

"Shit," he said, even more quietly than he had spoken before. "Goddamn."

"Oh, my goodness," the stranger opined, whirling (somewhat dangerously) between the shopkeeper and the clock on the floor. "I didn't... well, that is... you frightened me! I didn't know... I mean I didn't think..."

The shopkeeper nodded pointlessly at the man's ranting, eyes still on the clock, mouth still open.

"I really do apologise," the stranger was saying. "I will pay, of course, for damages... I quite liked the clock anyway, you see, it was a true masterpiece of clockwork, and, my God, I broke it... but I'll buy it, you see, there's no problem."

"Do you know," the shopkeeper managed, "how much it was worth?"

"Oh, yes." The stranger whirled once more, fished the small price tag out of the wreckage, and triumphantly waved it under the other man's nose.

"Here you go."

"No, no," the shopkeeper wailed, "you don't..."

The sound of footsteps cut him

off. Ordinarily, the sound of footsteps wouldn't override the sound of a man wailing, but these footsteps proclaimed sounds of authority and wisdom. Yes, they did. And the shopkeeper lived in fear of that sound. He kept his head down, and spun slowly on his heel. Appearing through the doorway connecting the workshop in back was the clockmaker. He was a short man, he was very, very old, and his hair was white. He walked as one listening for something, his head cocked on the side and his eyes down, guiding his feet. He wore very loud shoes.

"I felt..." His eyes shifted to the mess on the floor, where they lingered for some time before sliding to the stranger, who was shifting agitatedly from foot to foot, and shooting occasional sidelong glances at the shopkeeper, as though for help.

"Golly, sir," the stranger began again, "it was such a beautiful clock, I know, and I can imagine how much time... but I didn't mean to..." Something in the shopkeeper's expression silenced the stranger abruptly. The clockmaker stepped solemnly (though quite loudly) to the wreckage on the floor and began sifting through it, as though for clues.

"It was, of course, completely my fault..." the stranger rambled, but the shopkeeper grabbed his arm and silenced him. The clockmaker sifted in silence for some minutes, and then stood, spun around as the stranger had only seconds before, and held out an object in his upturned palm. Both the stranger and the shopkeeper leaned in slightly to look.

"It's a rabbit," said the stranger, bluntly, but clearly impressed.

"Look at the craftsmanship..." "It took weeks," sighed the clockmaker, "to get it just right, and it was perfect. Every hour it would pop out of the clock and blow its trumpet. And the noise," he gasped, a sad smile on his face and tears in his upturned eyes, "it was deafening. But it

was beautiful." He nodded sagely at the stranger. "It was a beautiful thing." "Yes," agreed the stranger, not knowing how to respond. "But... it's so tiny."

"It is tiny," concurred the clockmaker. "Minute. But," and he threw a knowing glance at the shopkeeper (who took the opportunity to scuttle back behind the counter), "it is also hourly."

"How's that?"

"It is minute, but it is also hourly." The clockmaker waggled his eyebrows.

The stranger searched around wildly for clues, but there were none.

"What?"

"Minute, yet hourly."

"What?"

"Never mind," the old man said. "It would be funnier written down." He turned and threw the rabbit to the shopkeeper, and nodded to him. "Won't be long." He turned back to the stranger, and reached up to place a hand on his shoulder. "Come walk with me, won't you?" And he led the perplexed stranger out into the sunshine, chatting amiably.

The shopkeeper sighed mightily, for he knew what had happened. Even so, he refrained from throwing his hands to the heavens and crying for help. Instead, he took the stranger's hat from the hatstand where he had left it, and dropped it into the bin. Then he set himself to clean up the mess before the clockmaker returned (or, God forbid, another customer enters the store). He got to the connecting doorway before he remembered that the broom cupboard was locked, and the old man had the key.

Chris Slape

Stoked In Europe

Bodyjar has just become Australia's most recent punk-pop export. They recently returned from Europe and I had the pleasure of catching up with one of the band members, Ben, for an interview.

So, how did Europe receive Bodyjar? "We were overwhelmed by the response we received. We

tour was "the best fun they had ever had".

One show in particular that Ben was stoked with was one of their first, a show with a number of their label mates on the label Burning Heart which they are signed to in Europe. At this bill, Bodyjar played alongside of some of their punk idols including No Fun At All and Millencolin. Ben

recent tour of Europe. Before this, Bodyjar had the privilege of supporting Pennywise as they toured round the nation. Bodyjar also managed to snare a spot on both the Melbourne (their home town) and Sydney Summersault Festivals alongside Rancid, Beastie Boys, Foo Fighters and others. Ben commented how he "loved the casual atmosphere of Summer-

Once you know this, it's easy to see why Bodyjar construct such catchy punk-pop tunes. They take the melodic influence of their favourite pop bands and increase the intensity with the punk style and ethos.

As for the new album *Rimshot*, I will openly admit that I'm very impressed - what about Ben and the band? "We're stoked about the album. It's our best recording to date. We had more time to record it, a bigger budget, more input and we are completely happy with the result." Two and a half years after first making an impact on the Australian punk scene, Bodyjar's new album *Rimshot* is really taking it by storm. "In the first week, we have already sold more copies of *Rimshot* than we have sold of the last album *Take a Look Inside* in total. The reviews have been better than expected and Shock has been pushing the album hard."

The future certainly is looking bright for Bodyjar. They have recently been signed in the USA to the label Revelation. While *Rimshot* will also be circulating through Europe - supported by the strength of their energetic live show, as well as in Japan on the Real Cool label. What now for our world conquering friendly punks, Bodyjar? "We've got a four-week tour of Australia planned soon, which includes Adelaide on Thursday, 11th April at the Crown and Anchor with Caustic Soda who are really cool ... they're from Melbourne too."

As for music videos, keep your eyes peeled to Rage - which for three weeks running have played the clip of the single "Glossy Books". So for anyone of the punk-pop persuasion, give *Rimshot* by Bodyjar a listen and support Oz music by going to see them in a few weeks' time at the Crown and Anchor (11th April).

Scott Berry




got to travel through and play in Sweden, Germany, Belgium, Austria, Holland, Denmark, England and even the Czech Republic" Not only did they storm through much of Europe but they managed to fit 35 shows into 38 days. Yes, they were extremely pleased to get back home where life is a little more relaxed and normal. However, they did assure me that this

mentioned how stoked he and the rest of the band were to be fortunate enough to "do the whole tour with No Fun At All. They were great fun guys, we even got to skate with them and we were able to show them round here on their recent tour of Australia".

Bodyjar's impressive credits include playing with many notable punk bands, even excluding their

sault. The international and national bands were laid back enough to mix".

When talking to members from any punk band about their influences, you expect to hear names like No FX, Bad Religion, Pennywise, etc. What makes Bodyjar different, however, is that they too are influenced by pop bands like Oasis and The Police.



SUNDAY NIGHT

Smoothie

SOUND SHAKERS

THE STAG


Danny, AIB, Brendon

COMPLIMENTARY

Smoothie 9-10pm

9PM TIL 4AM.
FREE ENTRY
HAPPY HOUR 9-10PM
BY EARLY 2. AVOID Q-LINE.
LEVEL 1, THE STAG.
TOP END OF THE EAST END
DRESS STANDARDS APPLY

The Stag 299 Rundle Street City 223 2934





FUNKENGRÜVEN

The Scene Of Cool Grooves

SHORT COOL ONES



Short Cool Ones
Wilson Diesel
(Mushroom Records)

I don't know if it's just my lack of knowledge, but I haven't heard of Diesel with Chris Wilson together before, but they work quite well. Their group, called The Leatherbacks, also has a keyboard, bass and drums. The album, which contains sixteen tracks, passes through different styles and eras of blues, with a leaning toward rocking blues.

The playing is pretty hard and rough which gives the music a good edge. The style of blues they play suits both Wilson's and Diesel's voices. Because their voices are quite smooth and not too deep with only a slight rough edge (which might be emphasised), the rocking blues helps to support and back their singing. I enjoy Diesel's voice more than Wilson's just because of the tone quality of it. Diesel's voice has a cool edge to it which helps the music to groove and set a mood.

The music is quite solid and certainly grooves in most places. The playing works well together with the arrangements and instruments. The main feeling from the rhythm section is a rough (what I mean is not perfectly mixed down to sound produced) in sound but tight in time. Angus Diggs on drums gets a nice sound out of his kit, especially his snare. His groove is pretty solid and musical. Dean Addison on bass plays some great sounding music. He manages to stay on the groove and the blues pattern without sounding too boring. He has a beautiful walking sound which really stands out in some tunes. His sound otherwise is quite interesting and distinctive; making a good solid bed for the

tunes. Rob Woolf on keyboards plays a good variety of organ and piano. His stylist playing is done well and his playing adds a great element to the music. He can really swing hard on his keyboard. He works well with the music and the band. Rob gets some great sounds on the organ in *Little Red Rooster* which is impressive.

The vocals range through the tunes, as some special effects of distortion are used on Wilson's vocals in a couple of tunes. This effect sounds quite good, giving the music a sort of original blues bad-recording, old-voice, too much alcohol and smokes sound. The vocals also change mood and tone with the different tunes. Some tunes suit each voice better than others. Wilson plays some great harp which gives the music another special element. Diesel plays some great blues guitar. He doesn't over do it but plays with the music and the feeling. He gets some great emotion in his solo work. When accompanying he fits his guitar in well adding a touch of feeling each time he twangs a bluesy note. His guitar has a beautiful tone and quality as well, which adds to the overall effect.

The tunes they perform have a good range of styles and feels. Some are more shuffley blues, while others lean towards bluesy-rock while others tend to lean in an original blues direction. Each tune seems to have its own touch which makes it a distinctive Wilson Diesel version. What is noticed in all the tunes is the free energy and fun that is being expressed.

This is a pretty impressive album for an artist that has been in the commercial light before. Possibly this is a leaning back towards his music home - the blues. This is blues with a small rock influence and with a heavy sense and emotion for the feeling of the blues. I think this is a fun album that certainly has a blues style that is really quite good and open, that impresses at all musical levels. The more I listen, the more I appreciate its great qualities, so I think that it is definitely worth a close listen.

George Nisyrios Jnr



Frank Zappa
The Lost Episodes
(Festival)

Zappa worked on *The Lost Episodes* intermittently during 18 months of 1992 and 1993. It was a project to find and piece together studio bits that Frank had done over the years. The album which features 30 tracks spans, with amazing fortitude, eras, musicians, stories and events in Zappa's life making this relatively autobiographical. From a blues recording in an empty classroom six months after getting his first guitar to more recent bizarre stuff the album maps out chronologically Zappa's career and explores some of the more different and bizarre tunes and dialogue Zappa recorded.

Backed up by an impressive accompanying booklet describing each track's history and meaning, each song is an outstanding trip into fiction, history, humour and music. The musicianship throughout is quite amazing, with so much variation which makes each song special and exciting. The first six tracks actually haven't appeared on any album before; they are definitely bizarre and bloody funny. For example, tracks four and five have the famous Williams brothers, Kenny and Ronnie, talking about a room with booger smeared all over the window like frosted glass; an actual project undertaken to see if dried mucous could block out light!

Track seven, *Take Your Clothes off While You Dance*, features alto sax and trumpet and piano blowing solos over a bossa groove. This is an example of Zappa writing and performing jazz, something which he is said to have had a fancy for in 1960. Zappa's melody and feel is quite impressive. The next track jumps straight in with a sixties surfy guitar blues riff and after eight bars some bloody cool weird vocals come in; it's Don Van Vliet. Farting noises, pig

squeals and other shit radiates impressively over the top of a solid Zappa blues groove.

Each track suddenly cuts in, changing the style, the feel, the emotion and the musicians, keeping one thread in common, it's a Zappa tune. Interesting fuzz sounds appear on the bass and vocals throughout, complementing Zappa's wild bass vocals and cool blues feels, not to mention the amazing lyrics, melodies and arrangements. Orchestral music pops up here and there exemplifying Zappa's vast interests and abilities.

Ray Collins on vocals sings some pretty groovy sixties tunes with Zappa. Zappa's R&B is simple but with great feeling. He writes well, and is incredibly effective. Moving on, track fourteen *Charva* is your typical Zappa love song. Around a cool sixties blues skeleton, Zappa playing piano, bass, drums and vocals sings in his obscure comical voice a brilliant tune about his love for Charva. He expresses a lot through his music, even if it be witty and strange humour, he makes the listener appreciate what he is doing.

Track eighteen is a taped dialogue of a NYPD officer entering the studio and threatening Zappa and his band that they will have to go to court if they don't stop making so much noise. The police officer sounds like Joe Pesci - brilliantly funny, but true. The album finishes with the first recorded version of *Sharleena*. It features Don "Sugar Cane" Harris on vocals and electric violin. Zappa strums an amazing, articulate and powerful solo, a taste of what was to arise during his playing in the seventies.

In all this album is mind blowing. Frank Zappa was certainly out there, and out there with balls. His playing, writing, arrangement and expression is intense, interesting, exciting and very, very good. This album does justice to Zappa's life as best can be done on one CD and one booklet. The tracks range greatly, each with its own touch of spice. If you can connect with Zappa's work and where he is aiming his music then this album will be incredibly enjoyable. The whole presentation of the album (CD box etc.) is impressive, like the music, so don't go without listening to this album.

George Nisyrios Jnr.

Butterglory



Butterglory
Are You Building a Temple in Heaven?
(Merge Records)

I don't know Butterglory, but they came with a 'like Buffalo Tom' recommendation ... Hmmmm, not quite. But there's a lot in this album which says Butterglory could be as good one day. There's plenty of jangly guitar and some pretty pop songs but not enough of either to make it an excellent release. It lacks in some of the mixing; the bass lines almost overpower the flattish vocals in parts. The female vocalist; Debby VanderWall has a kinda slack Thurston Moore quality to her sound, which only became attractive after the third listen or so.

There are definitely some standout tracks. *The Halo Over Your Head* is even catchy, like *On Button On* and there are touches of the sublime in *Edward Brown*, *When Her Brow Curls and Rivers*. The final track, *The Lion Weeps Tonight*, is pretty much all sublime - reminding me more of Grant Lee Buffalo than anyone else. And this is perhaps my problem with Butterglory. Between seven players and a host of instruments: clarinet, trumpet, saxophone, cello, piano, guitar, drums and bass, their sound constantly reminded me of others and there was nothing really different or new in it. Not that this is a sin of Butterglory's alone, it's just that for \$30 one expects a track or sound worth holding on to, thus justifying the purchase.

All in all, it's not a bad little CD, and is well worth a listen, but if you're going to spend on music this week, I say leave these Californians out and buy something Australian. We have finer noise here.

Clare Kinloch



Whipping Boy
Heartworm
(Sony)

So what happens when your Cranberries CD gets too close (for a good Catholic) to your Luka Bloom CD?

They make beautiful music together and I bet it sounds like Whipping Boy.

Four Irish musicians walked into a recording studio and said to the owner "We want to make a CD."

And the owner (of no specific gender / race / sexual preference / religion) replied "Not You Tool?!"

Seriously Irish band Whipping Boy is no joke, because *Heartworm* is a pretty good (if fairly commercial) release. If you listen to Dribble J at all then you are probably familiar with the first single off of *Heartworm* - *We Don't Need Nobody Else*. "Christ, we weren't even fighting - I was just annoyed."

When you listen to this CD at a superficial level it sounds good. There is a good variation of noise and tempo, but when you look deeper, that Irish tradition of meaning and poetry comes through. Schlock, AirBrain and Wiener-man weren't Irish were they?!? There are no duds on *Heartworm*, and it even has one of those mystery tracks at the end, so it must be good.

S. N. M. Goodfellow



Destination Beautiful
Andy White
(Festival)

I've searched very hard for something positive to say about *Destination Beautiful* and came up with this: if you like CDs as a decorating accessory, this is the perfect disc to turn into a clock or a mobile, as you're unlikely to feel bad about never being able to listen to it again.

This is an album of bland, three-chord-wonder guitar pop with lyrics so humorously bad it's surprising that anyone would allow them to be recorded. The only real variety in the album comes in the form of distorted vocals and record scratching in *Ciao Baby* and the incongruous, old-school, hip-hop feel of *Punks Outside the Secret Police* (love that title), in which Mr White introduces his cheesy synthesizer - which makes cameo appearances throughout the album. Otherwise, this is a monotonous record with lacklustre vocal performances being the too-runny icing on an already shoddy cake.

Fischer-Z do this sort of thing much better, so save your money and get a couple of their albums instead.

As for Andy White? Well, one of the tracks is called *Looking for Friends* and, frankly, I'm not surprised.

Isaac Bridle



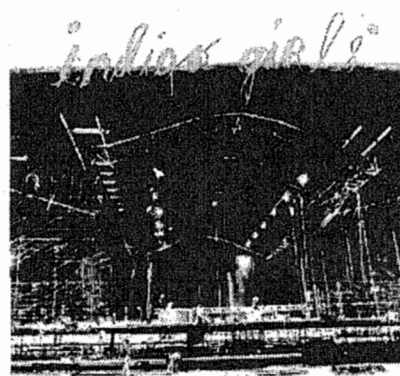
Tribes of March
Free Fall
(Sony)

Why do bands like this get a break? Dull, tedious, uneventful and dreary. Offering very little, this is a "you hear the first track & you really feel like you have heard it all" album. Rock & Roll requires more than just instruments and singing and sadly, Tribes of March neglect this. It's painful and almost agonisingly so as you progress from track to track.

One redeeming factor is you get a nice fold out booklet with all the lyrics - lyrics which don't seem to fit the feel of the music having political statements tactfully nestled within. The title track *freefall* could have had great lyrics for a wild mosh song, but very dull bass and unexciting drums leave a very try-hard taste. Songs are more of a short story with instruments - which would be fine if they were good stories but these definitely aren't. Lyrically, it resembles dull poetry. If you can stand getting to the second half of the album (it took me a few days) you'll find more of the same.

I think even Tim Shaw would have problems selling this one. Leave it alone or get a money back guarantee with this CD.

Peter Vinogradoff



Indigo Girls
1200 Curfews
(Sony)

For all you fans of the dynamic duo this is a greatest hits live double CD compilation. Some of it was recorded live when the girls were touring and some of it was recorded live in radio studios. You get the little intros and explanations, the false starts, the "Thanks yualls!" and the impros that you don't hear in studio recordings.

The Indigo Girls have been around for aeons and it would be a rare person who hasn't heard at least one of

their songs. *Closer to Fine* would probably be their most well-known songs and appears on this double CD, along with other old faves like *Galileo*, *Joking*, *Ghost* and *Power of Two*. *Swamp Ophelia* gems also feature, including *Least Complicated* and *Love's Recovery*.

Their last album 4.5, was also a greatest hits album which leads me to ask: When's the new stuff coming out?

The Bottom Line

1. Two women singing acoustic (mostly) guitar pop/rock.
2. You'd have to be a hard hearted bastard not to like them.
3. *1200 Curfews* is pretty good value (27 songs) but not an essential buy. If you're after a better selection of the Indigo Girls then check out 4.5.

Christina Soong



Nailbomb
Proud to Commit Commercial Suicide
(Roadrunner Records)

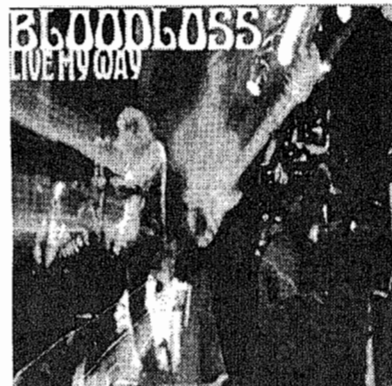
Nailbomb was a short-lived project band set up by Max Vacalera of Sepultura and Alex Newport of Fudge Tunnel which released its debut album *Point Blank* in 1994. *Proud to Commit Commercial Suicide* was the group's second and final album and is, for the most part, a live recording of a performance given by the band at the Dynamo Open Air Festival in Eindhoven, Holland, last year. This performance was only the second live one that Nailbomb gave during the course of its brief existence and was also to be the last since, despite being a reasonably successful commercial and musical venture, the group split soon after.

Proud to Commit Commercial Suicide contains thirteen tracks, the first eleven being live recordings of songs played at the Dynamo Festival and the final two being new songs recorded in a studio a short time later. Of the live tracks, all but one appeared on the earlier *Point Blank* album with the remaining track being a cover of a Dead Kennedys song titled *Police Truck*. The other live tracks are all Nailbomb originals with the exception of one called *Exploitation* which was released by a British band called Doom and which is sung by the vocalist of that band on this recording. The members of various other bands were also enlisted to assist with the live tracks on the album including Igor Cavalera (also of Sepultura), Evan

Seinfeld (Biohazard), D.H. Peligro (ex-Dead Kennedys) and Rhys Fulber (Frontline Assembly). The two studio tracks are *While you Sleep I Destroy Your World*, a song that appears to be about the American serial killer Henry Lee Lucas (and which features actual dialogue uttered by this most pathetic excuse for a cult hero), and *Zero Tolerance*, a track about the Ku Klux Klan.

As for the actual music on this album, what can I say except that it is fucking heavy and kicks arse. Although the members of Nailbomb claim that their Dynamo performance was full of mistakes and technical problems, the album is a very good live recording with the live tracks on it being clearly audible over any background noises. Given that the overwhelming majority of tracks that feature on this album also appeared on *Point Blank*, owners of that previous album may want to think carefully before spending money on this more recent offering. The fact that *Proud to Commit Commercial Suicide* will be the last thing that Nailbomb ever releases, however, may well make it a collector's item in years to come.

James Brazel



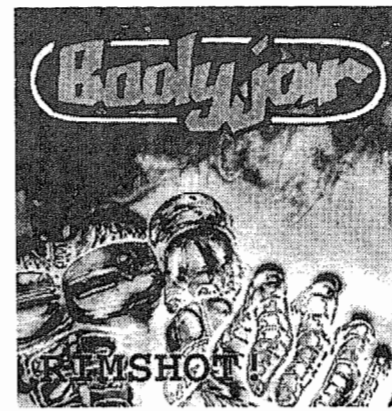
Live My Way
Bloodloss
(Reprise)

It's obvious that Bloodloss don't intend to write songs for those who like falling in love or walking on the beach. Their music is, at times, quite ostentatiously angry and seems to express a degree of futility ('I hid my cards but my hand was shown'). They do, despite this, manage to find a little room for some macabre self-conscious humour ('I took a streamer and I hung it from a tree, swingin' by the neck singin' happy birthday to me').

Live My Way sounds a little like the love child of Jazz and Rhythm & Blues born in the '90s. They are not beyond probing the saxophone for new sounds. At times, it's a little repetitive and sounds a little contrived and it doesn't live up to the status of its parents. However, there are moment when they do manage to come up with something rather innovative.

All four members of the band have a shot at vocals. Ren seems a bit mad and Martin sounds like an American Ian Curtis. If Ian Curtis singing something similar to Jazz and R&B with an organ chucked in grabs you, go for it. Otherwise, it might not be for you.

Adrian Hawkes



Rimshot
Bodyjar
(Shagpile / Shock)

Rimshot is without doubt one of the most energetic, melodic and consistent punk-pop albums I have ever heard. Each listen I have been increasingly impressed by the relentless energy of these up and coming punks from Melbourne. The sound so tight, I can see why even Europe is keen on their catchy little tunes.

From the opening burst of energy on the first track *Windsok*, you can just sense that these guys just don't let up - they Rock. Bodyjar play fast but their melodic vocals are still reasonably easy to understand. The single *Glossy Books* shows the lyrical prowess as Bodyjar address the issue of eating disorders to the background of one of the catchiest punk-pop tunes ever written. *Today's Ways* is faster but equally as catchy with its chorus just begging for you to sing along. Other standout tracks include: *Don't Tell Me*, *5000.G*, *Your Way of Thinking* - which mocks narrowminded people, and the cover of the Police' *Next To You*.

Overall, this album really rocks. Anyone who is at all interested in punk-pop (i.e. all you Green Day fans) should give this a listen. *Rimshot* contains so many contagiously catchy tunes you just can't help but jump up and down. If you don't believe me, see for yourself as Bodyjar play live at the Crown and Anchor on Thursday, 11th April.

Scott Berry

growl
feel this way

Growl
Feel This Way
(Sony)

'A feminine kind of grunge' would best describe Growls style. Paula Bray's falsetto singing quality adds to the mellow soft effect of the vocals, whilst Mark Temple who sings on *I Don't Mind* simply shouldn't. *Sinking and Keep It* show what Growl is capable of, however bland guitar squeals, deteriorating singing styles leaves this single to be tedious and not growling for more.

Not worth your reading time and my effort to review this CD more - has a nice cover though

Peter Vinogradoff



Happy Nowhere
Dog's Eye View
(Sony)

On the inside of *Happy Nowhere* it says: "Most songs were recorded live with the band in the living room and Peter in the kitchen. Additional recording was done on the stairs, in the bathrooms, in the basement and by the side of the road." This message, if it's meant as a warning, proves to be unnecessary. These guys obviously knew what they were doing and the result - *Happy Nowhere*, their first album - is surprisingly good.

Dog's Eye View, fronted by vocalist Peter Stuart, are a four-piece New York rock band with mainstream appeal. The video for their catchy single *Everything Falls Apart* has just hit the Australian charts. Expect to see it rise.

The material on *Happy Nowhere* is immediately likeable, never venturing far from contemporary rock sounds but always fuelled with creativity and enthusiasm. The album's

noisy, energetic songs work better than its slower, quieter songs, mostly due to the Stuart's input: when he's loud, he's great; when he's soft, his whine narrowly escapes being irritating. The band's best songs are those that come out sounding slightly warped, like the fifth song *Cottonmouth*: 'we start out thirsty - wind up with cottonmouth'. Yeah" I like that! (...whatever it means!)

It's a decent album, absolutely, and with the band's fantastic focus and energy, it'll be interesting to see whether they manage to establish themselves as an individual sound in commercial American rock.

Alice Ray

Hey, Kids.

WE STILL WANT MORE MUSIC WRITERS SO COME ON DOWN TO THE *On Dit* OFFICE A BIT AFTER 4PM ON THE FIRST TUESDAY AFTER THE HOLIDAYS FOR SOME WHOLESOME, FAMILY-ORIENTED FUN .

AND REMEMBER: IF YOU'RE BRINGING SANDWICHES, MAKE THEM MULTI-GRAIN.

top 10 HEAVEN

1. *Missing* by EVERYTHING BUT THE GIRL
2. *WRAP ME UP* by ALEX PARTY
3. *IT'S WHAT'S UP FRONT THAT COUNTS* by YOSH
4. *ENERGY* by DEVONE
5. *HOLDING OUT FOR A HERO* by DEZIRE
6. *FEE FI FO FUM* by CANDY GIRLS FEATURING SWEET PUSSY PAULI
7. *GET DOWN ON IT* by PETER ANDRE FEATURING PTP
8. *SANTA MARIA* by TATJANA
9. *SHINE LIKE A STAR* by BERRI
10. *I FEEL IT* by DJ DARREN BRIALS VS DJ PEEWEE FERRIS

Misses the Target

Broken Arrow
Hoyts Cinema

It was almost inevitable that John Woo, the legendary director from Hong Kong would fuck up in Hollywood. Hong Kong action films are completely different to the mindless blockbusters Hollywood pumps out. For a start the actors do all their own stunts making the films more exciting and suspenseful. Woo's earlier films *The Killer* and *Hard Boiled* were original, relatively low budget and highly entertaining.

As usual Hollywood saw an idea that was working some where else and instead of simply copying it they bought the director. Woo's first Hollywood film was Jean-Claude (I'm a good actor) Van Damme's *Hard Target*. This was a big test for both Hollywood and Woo. Woo had to tone down the violent element of his films just to get

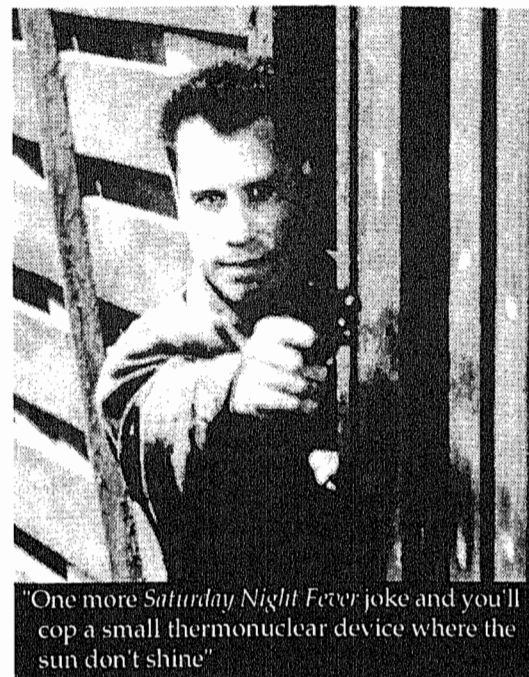
an R rating plus he lost a lot of control over the direction the film took. As a result the film was a crock of shit and should have served as a warning to everyone.

Unfortunately it didn't and now there is more mindless drivel on our screens in the form of *Broken Arrow*. This time the script is all new. The baddies steal two nuclear weapons and threaten to blow up America unless they get a huge ransom. They would have almost got away with it too if it wasn't for those pesky kids who come in the form of the irrepressible Christian Slater and his side-kick the oddly attractive female park ranger. John Travolta appears to be taking any role that is offered to him and as a result he is getting a little pudgy. I don't think you see his stomach in the whole picture, it is reminiscent of when Gillian Anderson was pregnant in *The X-Files* and the direc-

tor just covered it up with an alien abduction. However, when Travolta is on screen he is so scary, with grated teeth and a jet black crew cut he is about as threatening as fat-cat.

Look out for perhaps the years best cameo in the form of Jack Thompson. He plays a no-name American/South African army bigwig. The public deserves to know when a film is a load of crap and this certainly is. If you're after mindless action rent a Steven Seagal movie and then don't return it, the video store won't care as they can't give them away.

Barry Moncrieff



"One more *Saturday Night Fever* joke and you'll cop a small thermonuclear device where the sun don't shine"

Feel Good about *Cosi*

Cosi
Academy Cinema

In the current wave of Australian 'quirky' films comes *Cosi*, directed by Mark Joffe (*Spotswood*). Adapted from



Lookin' frumpy in last season's frock

Louis Nowra's hit stage play of the same name, this feel good film brings together a superb cast featuring a who's who ensemble of Australia's most promising young film actors, experienced performers and a mandatory pig.

It is the story of uni drop out Lewis (Ben Mendelsohn) who takes on the daunting task of directing a drama program in an Australian mental hospital. At the insistence of Roy, the dogmatic manic depressive (Barry Otto), the initial pantomime soon ascends into a full scale production of Mozart's opera *Cosi fan Tutte*.

The fun begins at the auditions (watch out for celebrity cameo loonies-especially Nick Penn from *Wonder World*

who does more with balloons than just blowing them up!). As far as performances go the cast are all more or less caricatures, it's hard to single out any individual outstanding performance.

Jackie Weaver as Cherry, the heated fashion victim and compulsive obsessive is absurdly wonderful. Striking a match is orgasmic for pyromaniac Doug (David Wenham) whilst Pamela Rabe is impressive as the unsure and vulnerable Ruth, Toni Collette is the draw card playing junkie Julie - most likely using the film as a spring board for her singing career- another singing budgie? Aden Young plays Nick, the all too familiar narcissistic director and best friend of Lewis. Whilst playing the role for laughs, his character invokes the question: who are the truly in-

sane?

Its easy to love this film because you can tell that the cast are having such a good time, especially in the finale-the Opera itself - stunning. Beneath the humour however, there runs a strong sense of pathos. It would have been too simple to exploit the mental health issue but Joffe individualises each of the characters eccentricities whilst showing their underlying personal tragedies. We laugh with them and not at them.

Coming out of the film feels like you have just gone through therapy. Mirroring the journey of the Lewis you are left with a strange sappy feeling and love for the human spirit. Ahhhhh. This is the Australian Film of the moment - a must!

Emily Bourmas

The Art of Gentle Persuasion

Persuasion
Trak Cinema

Persuasion, the screen adaptation of the Jane Austen novel, delivers the ceremony, sarcasm, mood, tone, pace and sentiment that Austen is famous for. Principally, it is a story about a young intelligent, but tragic heroine Anne Elliot, played by Amanda Root, a dashing Navy officer Captain Wentworth (Ciaran Hinds), and their pursuit of love and happiness. The movie follows the two would-be (if it hadn't been for a meddling prudish friend) lovers through missed glances, dropped letters, false hopes, innuendos, subtle gestures, and a whole gambit of scenes and scenarios which tease and tantalise. Until, in the end, even a hardened ice hockey playing fellow like

myself was left with tears in my eyes and a smile on my face.

The cast is composed of accomplished actors (many veterans of The Royal Shakespeare Company), the director (Roger Michell) is dynamic and the screen play (by Nick Dear) is both subtly witty and tragic. The only down point of the film is that at times the plot slows, action lags, and were it not for the beautiful cinematography, one would find oneself slightly bored. However, when

things heat up (as much as they can in the world of Victorian Eng-



No way sister, it's my turn to play the innocent lass

land) you find yourself lost in the pageantry and transfixed by the

dramatic tension between the characters.

Overall, I have to admit, I liked the film. It was well constructed, excellently acted, and superbly filmed. If you like a good dramatic romance or if you are a fan of Jane Austen, you will enjoy this film. If you would rather see sex, violence, drugs, and gun play - you'd do better to head to Hindley Street on a Saturday night.

Chaseten Remillard.

AT THE TRAK

Death in A French Garden

The French garden belongs to the Tombsthay family, Julia, Graham and daughter Viviane. David is hired to teach guitar to Viviane, and is seduced by her mother, played brilliantly by Nicole Garcia. Her husband (Michel Piccoli) seems to be friendly but had hints of violence, and thus we are not surprised when we find that the mysterious Daniel (Richard Bohringer), who is constantly hanging around, has been hired to kill Mr Tombsthay.

The new neighbour, Edwige, with her limp and photographs also fits into the picture, and with everyone seeming to have ulterior motives, the unfolding story becomes one of intense intrigue. The music by Brahms and Schubert is superb, as is the direction of Michel Deville. This film is certainly worth viewing.

Boyfriends and Girlfriends

Boyfriends and Girlfriends is one of Eric Rohmer's films of the theme Comedies et Proverbs. The proverb is "The friends of my friends are my friends." and the setting is a super modern and very sunny housing development in Paris, fully self-contained with lakes, pools and shopping malls.

Lea, an extrovert, and her antithesis, Blanche, meet in a cafeteria one lunch and become friends. Lea and her boyfriend Fabien are drifting apart, and Blanche is in love with Alexandre, an arrogant man with a moody girlfriend, Adrienne. An intricate web of relationships develops when Fabien and Blanche find they have a lot in common and Lea and Alexandre discover each other to be just what they're looking for.

The cast is impeccable and Eric Rohmer's direction, as always, is superb, as this film relates details the trials and tribulations of looking for and finding friendship and love.

The Fifth Annual Adelaide Queer Film and Video Festival

When? Where?
4 April to 17 April at the one and only Mercury Cinema.

In the designated two weeks, Mercury cinema is proud to present Adelaide's Fifth Queer Film and Video Festival. They have pooled together some of the finest gay and lesbian films from around the world for your viewing pleasure. Here are just some of the highlights to tempt you:

Seen anything good lately - A compilation of gay and lesbian images on American mainstream television.

Bloodsisters: Leather, Dykes and S&M - Need we say more?

The Jodie Promo - Jodie? Jodie? Which Jodie? Jodie Foster, of course. A possible lesbian icon?

Admission: A festival pass cost \$30 (\$25 concession) which admits you to three sessions.

Extra single tickets are \$11 (\$8 concession).

No person under 18 admitted.

For more info, call the Mercury Cinema on 410 0807.

Rachel Griffiths Speaks

Rachel Griffiths made an enormous impact around the world in her first feature film *Muriel's Wedding*, winning three Best Supporting Actress Awards. Rachel appeared in several theatrical productions while studying drama and dance and since graduating has performed for the Melbourne Theatre Company and in the telefilms *Secrets and Feds*.

In her latest film *Cosi* (directed by Mark Joffe), she co-stars with the likes of Ben Mendelsohn, Aden Young and her *Muriel's Wedding* co-star Toni Collette. We asked Rachel why she chose to play Lucy - the together, ambitious law student, girlfriend of Lewis (Ben Mendelsohn). "I didn't care what role I got, I loved Louis Nowra's work and had seen the stage production of *Cosi* and thought of what a great film it would be, of course, I leapt at the chance of being involved when the film came to being discussed". "But, I did like the way in which Lucy is a very certain character, so unlike myself, I can't imagine what it would be like to be completely sure about anything - actually she's quite annoying in that way".

However, whilst

Rachel showed obvious enthusiasm to be involved she adds that the producers of *Cosi* were initially reluctant to cast her. "I think that they wanted to avoid the 'Girls from Muriel's Wedding are back' cliché". "In the end we didn't even share any scenes together".

She has the difficult task in *Cosi* to make make real and interesting a character who, compared to the mental patients is very low-key and sane. She reveals that she released her own urge to go a little crazy in the dressing room - "in there, everybody went a bit crazy". "Besides, in *Cosi* I'm not supposed to be funny, what I hope is funny is the way that I react to the craziness around me. It has been amazing working with this incredible cast of actors so I took the approach

that I should consider it a relief not to compete with the 'maddies' but to make their fragile states of mind seem so much more beautiful than a functional mind like that of Lucy's."

Nevertheless, what Rachel did have to compete with was the hectic filming and a few vicious pigs - "one of them which found a liking for Ben Mendelsohn and bit him on the nose".

Rachel feels that *Cosi* will be a success because of its general appeal to any audience. "It's the type of film I'd take my grandmother to see, its so refreshing to see a film like *Cosi* which is such a shift from the typical Hollywood rubbish which is constantly churned out. It'll be interesting to see what the international audience will think of the film, you can't say especially since I didn't expect *Muriel's* to be such a success".

Rachel was busy filming right through 1995 - next, you can expect to see her in Peter Duncan's *Children of the Revolution*, John Hillcoat's *To Fosse and To Hold* and Michael Winterbottom's *Jude the Obscure*. Understandably, she's taking a break and heading off to Ireland with pal Toni Collette.

Emily Bourmas and Jenni Christie.



I Love the Nightlife

Stonewall
Mercury Cinema

So you've had enough of campy guys in outrageous frocks lip-synching classic dance hits? No. Good, because *Stonewall* is worth doing the *Priscilla-Thunag* again for.

La Miranda (Guillermo Diaz) is a hip funkster who grooves with funky felines at the New York gay bar Stonewall. She is joined by the cute and confused Matty Dean, a country boy who comes to the Big Apple for a little acceptance and a lot of sex.

So begins the lead up to the not-so-legendary 'Stonewall' riot of 1969, which marks the annual Gay and Lesbian Pride Day.

The film's riot was not so special - a few high-heeled kicks, a little blood, and of course, a hot dance number. I was happy to see the drag queens sock the pompous, homophobic police officers, who were portrayed as cruel and stupid, and obviously incredibly in need of a collective life, spending a lot of time gate-crashing Stonewall, and arresting 'offenders'. The drag queens, on the other hand, were all peace-loving, proud and potty, singing throughout the film like a kitsch Greek chorus.

Director, British Nigel Finch, who died in 1995 of AIDS related causes, boldly included real homosexual love

scenes! *Priscilla* was too commercial, *To Wong Foo...* was too Patrick-Swayze, but *Stonewall* opts for the gay, and not-so-shy audience who can handle a little male bonding. None of this Melrose-Place-slow-motion-hug-crap, we get to see real, non-nonsense (well, a little nonsense) love between consenting adult men!

This comical semi-historical film isn't all fuchsia lipstick and Judy Garland. I let loose a chuckle at La Miranda's label of "Sexual Deviant" funny, except it was serious.

I found the love affair between Vinnie (Bruce MacVittie) and Bos-

tonia (Duane Boutte) tragic and frustrating, as Vinnie struggled to keep his tough macho image, and the presence of a 'normal'

life. This relationship gave the film a sobering aspect and enabled it's clear sympathy towards homosexuals message to be conveyed without actually being said.

I always like a film in which the

good guys win.

Amy Murphy



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"Monday to Friday I'm gonna hire a video, video, video, video," (repeat and fade). P. Coombe

Major Payne
CIC

Major Payne illustrates one of the follies of a so called free society. However much it cost to produce, the money could have been better spent on a thousand more deserving projects. This particular film is a complete waste of everyone's time.

The central theme of *Major Payne*, being that 'misfits make good', lacks any hint of originality. The manner in which it is presented has become too overly familiar, ie *Revenge of the Nerds*, *Summer Camp*.

Using the tiresome formula of coarse language, idiotic behaviour, mandatory fart jokes and double baralled language i.e. "Being with you is more fun than cleaning my gun". In this film, we follow the adventures of a misfit at Madison School. Other characters include a sickly wimp who wears coke bottle glasses, the resident fat kid, the cool white boy, the cool black boy, and other such stereotypical youths. Damon Wayans of *Mo' Money* fame is Major Payne, a strict, obsessive ex-marine assigned to teach the kids military skills, the bane of the groups existance. Not only does his acting irritate, but his Southern drawl does as well, to the point of frustration. In a feeble attempt to raise laughs, the boys try to rid themselves of Payne, but alas- all their hard work is in vain - Payne lives on! Dammit! Eventually the boys decide to make the most of their situation, as does the major, and as an inevitable result, everyone confronts lessons in love and life - SURPRISE!

Major Payne might be interesting if you're under twelve or a fan of Damon Wayans, but otherwise, it pretty well follows the theme of its title. *Revenge of the Nerds* is far more amusing, and doesn't hide the fact that it is blatantly ridiculous.

Jenni Christie.

Congo
CIC

I had previously labored under the impression that *Congo* was a legitimate attempt to make a decent movie about jungle exploration. Sadly, it is more an undisguised attempt to cash in on the (subsequently short-lived) Michael Crichton fad. Crichton wrote the novel, which I have not read and may be quite good, but a good novel maketh a good movie not.

Charles Travis (Bruce Campbell) is leading an expedition into deepest darkest Africa, where he discovers the legendary Blue Diamonds. These apparently enable one to make a laser powerful enough to punch a hole through the moon. Unfortunately, while he is relaying the good news to Travis Sr., his boss and uncaring father, and his ex-fiancee Karen Ross (Laura Linney), his campsite is attacked and everyone dies. Ho hum. Travis Sr. sends Karen to find out just what went wrong. Due to political unrest, which is seemingly as much a part of the African environment as are the giraffes and zebras, she must go undercover, as part of the entourage returning Amy to the wild. Amy is a big, fake ape who knows sign language and has a magic computer glove which converts her signs into speech. This is the most original the script gets, although calling this technology "virtual reality" is a bit too creative. Peter Elliot (Dylan Walsh) is the primatologist determined to see Amy returned to the jungle, although how he intends to do this while Amy requires daily vitamins is uncertain. Added to this mix is Tim Curry, playing a Romanian "philanthropist" (and affecting a nauseating accent), who is financing the trip ostensibly because he too wants Amy home, but shock horror, he's really after the diamonds. Just to make things a bit more exciting, there is a volcano just waiting to erupt.

Highlights include: our heroes shooting missiles out of the sky with their pistols when their plane into Zaire is attacked, a hippo attacking a boat a la *Jaws*, and a leech-on-my-dick joke a la *Stand By Me*. The climax takes place inside The Lost City Of Zing, where the diamonds are from, but by the time you get that far you really won't care.

Matthew Broderick and Sigourney Weaver have done it before, and better, and they used real apes. I could have done without it; so can you.

Chris Slape

Darkman II - The Return Of Durant
CIC

While the original *Darkman* was not exactly a spectacle of cinematic brilliance, it had its charm, it featured a reasonably original hero and had some pretty good effects. It also had Liam Neeson in the title role. The sequel has no Neeson, very or-

inary effects, none of the originality and no charm. About the only thing that the two do have in common is Larry Drake (who played Benny in *LA Law*) as Durant, who graduates from second-in-command behind Colin Friels in the original, to chief bad guy in the sequel. The fact that he died in a blazing helicopter at the end of the original is of no importance, as it is now revealed that he was in fact only rendered comatose, and wakes up in the opening scene showing no ill effects. Anyone who has seen the original can't help feeling cheated at this, and anyone who hasn't is treated to a two minute summary, which features Durant's fiery demise.

Darkman is essentially a vigilante who was fried in an explosion in his lab, scarring him for life and driving him into hiding out of shame. Luckily, he was a scientist researching synthetic skin, so he could make masks for himself, enabling him to

impersonate anyone he chooses (even if they are a foot shorter than he is). Problem is, the skin collapses in a bubbling heap after 99 minutes. In this sequel, now played by Arnold Vosloo, presumably cast because of his British accent, Darkman discovers a kindred spirit in Dr Brinkman. However, before they get a chance to work together, Durant has Brinkman killed because he needs Brinkman's warehouse, which has huge power resources because Brinkman's father was a nuclear physicist. Obviously, Durant needs this power to manufacture his new line of super-rifles. The warehouse falls into the hands of Brinkman's sister, and Darkman must prevent her handing it over. It just gets worse from there, all the way to a ridiculously disappointing climax. See the original if you haven't, but leave this one alone.

Chris Slape

YES, FINALLY, WE HAVE VIDEOS.....and you have to review 'em!! As a result of this unforseen fortune, we have called a meeting for Tuesday, 2nd April at 1.15. BE THERE. Love your friendly video sub ed - Fi.

POETS! WRITERS!



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(WITH THANKS TO EMMA AT MIND FIELD).

Let's all go a'Rogaining

Rogaining The All Night Sport

Legend has it that the sport of Rogaining was dreamed up by three bored orienteers called Roger, Gary and Ian, so technically it should be called Rogaiainig.

Rogaining has its roots in Orienteering. The common aim of these two activities is to navigate between checkpoints out in the scrub somewhere, on foot, using a compass, a map and a generous dose of skill and daring. An orienteering course will typically cover a few kilometres and run over no more than a few hours. Competitors follow a set course of markers, proceeding

from point A to point B, finally returning to their starting point. Rogaining however differs from this in a number of ways.

Teams of between 2 and 5 rogainers depart at the same time from the centrally located Hash House (where hot meals and camping space is provided) and disperse into the surrounding countryside, which may be a mixture of farmland, forest, etc. (usually pretty scenic stuff). A rogaining course does not follow a fixed route. Checkpoints are

fluorescent cardboard things hanging out of trees, the team carries a control card which is stamped at the checkpoint and checked off upon arriving back at the Hash House. Around 50 checkpoints are scattered over an area of about 20 by 20 kilometres, with different points values



1 down, 49 to go!

being awarded to different markers depending on the amount of skill needed to find them. So, for example, a checkpoint located halfway up an obscure scrubby gully on the edge of the course will be worth more points than one located on an easily identified landmark not far from the Hash House. Part of the skill involved in being a rogainer is planning the route visiting the most, or the most valuable checkpoints and the possibilities are endless. Bear in mind that you must make it

back to the Hash House before the event finishes (if you aren't hopelessly lost) or risk incurring a points penalty or outright disqualification. The event runs for a fixed period of time, classically 24 hours, from high noon to high noon next day. Variations include shorter events (6, 12 hours - for sprinters rather than stayers), metogaines, cyclogaines, canoeaines and even snogaines.

One of the outstanding features of rogaining is the challenge of navigating at night. Anyone who has tried navigating by day will know that translating little squiggly lines

on maps into some meaningful geographical information is difficult enough; attempting this feat at night is another story. Organisers of Rogaines are kind enough to plan the events around a full moon, thus aiding navigation. Many teams loop back regularly to the Hash House to wolf down copious amounts of food; some find the idea of a warm sleeping bag and some

shut eye too appealing to resist, but many brave souls venture out to stroll in the moonlight and experience the joy (and the pain) of rogaining by night.

The question has to be asked -

Why? Whilst rogaines are run as competitive events with the winning team naturally being the one with the most points, most rogainers pretend that they really didn't go in it to win when they find out they are coming last. Most people take part simply to discover or to test their navigational skills (or lack of them) and to take a hearty stroll through the countryside with a few mates.

As luck would have it, the Adelaide University Mountain Club, in conjunction with South Australian Rogaining Association, are holding their annual 12/24 hour Rogaining



Life's a Breeze

event on 4th and 5th May. This will be held just 90 minutes from Adelaide at an, as yet, undisclosed location. Entry forms are available from the Sports Association or from most outdoor shops.

The Sexuality Edition of *On Dit*

is coming May 6th
to coincide with PRIDE Week

Deadline is May 1st

If you're gay, bi, trans-gender, straight or whatever, we want to hear from you.

Contribute articles, artwork, creative writing, personal stories, photography...and anything else you think the Sexuality Edition should include.

Classifieds

Got something to sell? Want somewhere to live? Looking for a dancing partner? On Dit's Classifieds are for you! Classifieds are free, just pop 'em down to our office by 5pm Wednesday and keep 'em short.

Give me a home...

Shared Accommodation

Boarding and lodging or just boarding with Indian family in Eastern suburbs. Upstairs double bedroom, ensuite with spa and walk-in robe. Complete privacy. Would suit a student or two students who would like to share. Phone 332 3863 after 5 pm.

Look fabulous for free!

All uni students welcome. Free haircuts, blowdry and cheap colour and perm - \$15. Held Tuesday nights at 5.30 pm. Phone 223 5404, ask for Tom.

A Printer for a Printer

Wanted - Printer

I need a working Apple Image Writer for a reasonable price.

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A PC compatible Star LC24-10 dot matrix printer with paper tray.

Phone: 224 0028 or English Department letterbox - Paul C. Woods.

Want It Have It Prosh It

Prosh gathering for all persons wanting to aid and abet in organising:

- Prosh Week
- Prosh Parade
- Prosh After Dark (music extravaganza)
- Pranks

Wednesday April 3rd (this week), Margaret Murray Room (behind Unibar) at 1pm. Be there or be a mole.

SAEN Loud, SAEN Proud

South Australian Education Network (SAEN)

There will be a meeting of the South Australian Education Network (SAEN) on Thursday, 4th April at 5 pm in the Margaret Murray Room (Level 5, Adelaide University Union Building off Victoria Drive in the City).

Last year, SAEN was active

in fighting against Upfront Fees and regressive changes to HECS and was responsible for the highly successful "Tent University" in the South Parklands. Anyone who is interested in getting involved this year is welcome to attend.

Student Christian Movement

SCM (Student Christian Movement) meets Tuesday 2 April in the Canon Poole Room, Level 5 Union Building from 12 noon to 1pm. We don't have the answers but we have lots of questions. Come and explore issues of faith in the context of University life.

For more information phone Denis 267 1898.

Jungle Rhythms

St Ann's Jungle Bash, May 4th (first Saturday night back after holidays), \$6 entry + BBQ tea. Cnr of Brougham Place & Melbourne St North Adelaide. See you there!

Wanna buy a Wetsuit?

Wetsuit

Zee, large steamer. Used 5 - 10 times only. Cost \$240, sell \$100. As new. Phone 332 9296 and ask for Mark.

Reach out and Touch...

The Adelaide University Touch Club is now holding club training each Wednesday night at the playing fields just north of the Footbridge. Players of all standards are encouraged to come out and join the State's largest Touch Club which is renowned for its friendliness. The Winter (Mixed) Season begins on 28th April, so we hope to see you next Wednesday night. If you have any questions don't hesitate to contact either Darren Jones 250 2973 (h), 303 5972 (w) or Libby Mapletoff 264 3188 (h), 259 5242 (w).

Watch out for Sega Finger

For Sale

One (1) Sega Megadrive II with two (2) controllers, and four (4) games (including two (2) EA Sports games and Sonic 2). \$200 o.n.o.. Phone Florian on (08) 339 1629 on weeknights or Sundays, leave message and phone number if I'm not there.

Child Care

CHILD CARE

Need occasional child care while you attend/present a class?

Difficult to get a place at the appropriate day/time on campus?

Consider the Royal Adelaide Hospital Child Care Centre. Available to University of Adelaide staff and students. Open 7.00 a.m. to 6.00 p.m.; Monday to Friday. Just across Frome Road, in the Residential Wing. Children 3 months to 5 years. Meals and nappies supplied. Government subsidised; childcare cash rebate scheme. For more information, or to inspect the centre, phone Carol on 222-5880

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Lets Go Bowling!

Attention all students!

Do you enjoy a good game of ten pin bowling? Cross Roads Bowl has a student discount card available for all University students. To get your Discount Card, come into the Students' Association of the University of Adelaide (Ground Floor, George Murray Building) and ask at the Front Counter. This card is only available for use at AMF, corner of Goodwood and Cross Roads, Westbourne Park.

Catholic Community

Adelaide Uni Catholic Community

The Adelaide Uni Catholic Community celebrates Mass every Wednesday 1.10pm in the Chapel, 1st Floor Lady Symon Building. All are welcome (We also have several events coming up including a BBQ on Monday 1st April, 12-2 BSL Lawns, an extraordinary general meeting for Tuesday, 2nd April, 1.10pm Catholic Community Room and a Film Night for Wednesday, 10th April, to see "Dead Man Walking". Look at noticeboards for further publicity). Our Chaplain is Fr Dustin King SJ who can be contacted at Aquinas College 334 5004

Go Diving!

Diving

Adelaide Diving Club. Nick Taylor - Accredited diving coach, ph: 296 7005, Adelaide Aquatic Centre, corner of Jeffcott Road and Fitzroy Terrace, North Terrace. Mon-

days and Thursdays 5.00 - 6.30 pm. Coaching fees \$4.00 + pool entry fee + Club fee.

Singapore Symposium

For any students who are interested in attending the Singapore International Students' Symposium, the date is 9th to the 13th June at the Nanyang Technological University, Singapore and the cost is approximately \$US100 per participant. For more information, please come into the Students' Association of the University of Adelaide.

Abstract Radio

Hi, my name is MADJ Legalise. I am the Chair of the CA Publicity Group and I host Abstract Radio once a fortnight on Student Radio 5UV.

Every episode of Abstract Radio has a "What's On?" segment, so if you want your events to be plugged on air, call the Clubs' Association on 303 5403 or come into the office in the north-west corner of the Cloisters and leave a message. Would you like to be interviewed or come on the show? Let me know so we can arrange a time.

Abstract Radio - every second Wednesday on 5UV 531 AM, 11.40 pm - 12.30 am. Upcoming shows: 10th April, 24th April. AU Clubs Association providing cash for Clubs. Student Radio: every night 10 pm 5UV 531 AM - Real music in real mono - Tel: 303 5000.

The Bible Talks

The Evangelical Union (EU) presents "The Bible Talks" - Mondays and Tuesdays at 1 pm in the Union Cinema. Ever been confused with what the Bible's on about? Don't just stand there wondering, check it out for sure. The Bible Talks.

Make some long distance pals

Pen Friends

Pen friends world wide, all ages. Friendship, new ideas, travel, etc. Write or send SASE to IPF Box 279, Marden, 5070.

Would you like a microscope?

Two microscopes for sale:-
1 Olympus binocular \$750 or nearest offer;
1 Spencer Buffalo USA \$200 or nearest offer. Both in good order.
267 2521 (9 am - 5 pm) - Dr Maguire.

Adelaide University Union presents



BU-BACA Diop

Bu-BACA plays AN INFECTIOUS BRAND OF TRADITIONAL MUSIC AND WESTERN FUNK, INFUSED WITH ELEMENTS OF REGGAE, ROCK AND JAZZ.

APPEARING ON THE BARR SMITH LAWNS THURSDAY 4TH APRIL

END OF TERM SHOW APRIL 12

Weddings Parties Anything
(only Adelaide show)

The Violets
The Late Mail
Wishbone

Tickets on sale at Adelaide Uni or
Venue*fix

1996 National Campus Bands Competition

Entry forms are available from the Union Administration Office and must be handed in no later than 4pm Friday May 3rd.

Timetable of heats which will be held in the Adelaide Unibar

Heat 1 May 10
Heat 2 May 17
Heat 3 May 24
Heat 4 May 31
Heat 5 June 7
Heat 6 June 14
Adelaide Uni Final August 2
State Final August 23

For more information contact Sasha Sewell, Activities Officer on 303 5013

dig

PERFORM LIVE
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D.I.G Live @ The Planet on Easter Sunday 7 April

Complimentary champagne
on arrival between 9 & 10pm

DJ's Madness, ATB, Brendon
& MC Tim

Fusion Dancers
Easter Egg give aways

Doors open @ 9:00pm

Tickets available now from
The Planet for \$8.00



New single "Crime" out 15th of April from the Album 'Speakeasy'

Easter Special Wed 3 April "Spank You Very Much"

Performing live @ B.O.P. the best of 70's & 80's Pop

Present your Uni card & Receive 1/2 Price Beer, Wine & Champagne 9pm - 11pm

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