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On Dit

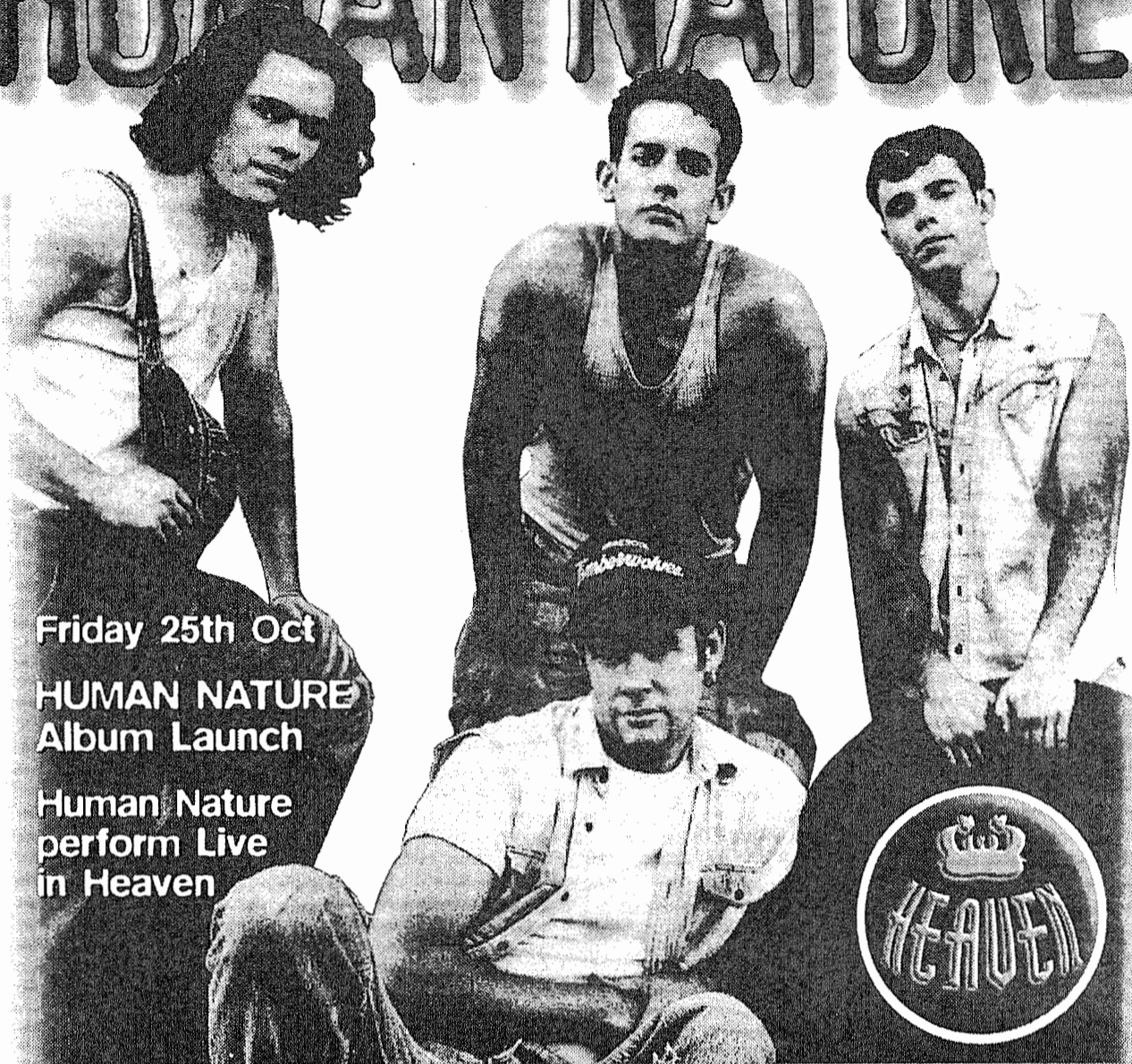
The Wayward Student

Issue 21

October 1996

Volume 64

HUMAN NATURE



Friday 25th Oct

HUMAN NATURE
Album Launch

Human Nature
perform Live
in Heaven



Wednesday 23rd Oct



Thursday 24th Oct

Lime & White Strongbow.
Win A Trip to the
GOLDCOAST.



Saturday 26th Oct

the club

The place to be is Heaven.



Sunday 27th Oct

JIMMY BARNES LIVE
Exclusive Private Show
Courtesy of Triple M.

EDITORIAL GEAR

There's been some serious gear going on this week. Turn to page 8-10 for news of the changes to Adelaide University departments, staff, the Barr Smith library and more. Then get active by attending the General Students Meeting on Thursday 24th @ Barr Smith Lawns @ 1pm. Yes, you should be worried.

On a happier note, we had the cable installed from February this year to propel *On Dit* onto the Net. Due to general slackness nothing much has happened since then. But we are now pleased to announce that as from this Thursday 24th October you can get some *On Dit* on <http://www.student.adelaide.edu.au/~OnDit>. Finally. With Big Thanx to Derek @ Smug. Go nuts.

There's only two more editions of *On Dit* this year so get those creative juices flowing; we want your funny gear, your creative writing, your serious articles, your teen angst poetry, (well maybe not) - get busy.

F&CK

PRODUCTION GEAR

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

Editors:

Kerina West
Frank Trimboli
Christina Soong

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Fiona Dalton

Printing:

Cadillac Printing

Thanks for the memories:

Roxanne Crook, Jamie Lowe, Paul Bradley, James (cool as fuck) Morrison, Ching Yee, Paxton ("Congratulations..."), Mark, Derek @ SMUG, The nice lady from Security who let Kerina in on Sunday when she forgot her key, Megan Kate Ferris - yay!, Susan Love, Jackie - the '86 vintage, Stereolab, Clouds (*eeemush*) Teenage Fanclub, Stone Roses and The Connection for his persistence.

Where we are:

The *On Dit* office is located on the Nth. Tee. campus opposite the Barr Smith lawns, in the basement of the George Murray Building.

How to contribute/contact us:

You can drop off your copy/food/chocolate/money at the office or in the contribution box in the SAUA office.

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

Deadline for the next edition:

23rd August (out 28th October)

About the cover:

The image of Chinese plate spinners is from the quality publication *The Life of the Circus*, purchased from those kind ladies at the Elizabeth South Salvation Army store for a mere 20¢. A true bargain.

We need help on the weekends, be it proof reading, sticking down or feeding us peeled grapes from a gilded platter. Come down to our office anytime on Saturday or Sunday, after 11am. We'll love you forever.



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There are only two more editions of *On Dit* left for the year - on October 28th and November 4th. We welcome all contributions, be they articles, photography or help on the weekends. So get involved, the year's nearly over - why wait until next year?

We want your **LETTERS**

Drop 'em down to the *On Dit* office (basement of George Murray building, opposite Barr Smith Lawns) by 5pm Wednesday. Or post 'em to us c/o University of Adelaide, SA 5005. Or fax 'em to us on 8223 2412. We'll need your name, contact department and a phone number (not for publication). Easy.

That 'ol 10% discount

Dear Eds,
Allow me to quote the first reason for removing the 10% catering discount (therefore the key one): "that all students should not be subsidising users and vice versa".
Why then, do I pay \$4.31 out of my union fee to the OSA, \$8.93 to Roseworthy, \$4.22 to Waite, \$0.24 for child care, \$19.19 for the Waite Refectory and \$38.96 for the Sports Association when I have not and am never likely to use these services? Isn't that subsidising these organisations by non-users?

Jane McDermott
2nd Year Arts / Catering Employee

Despina, this is your life

Dear Despina,
I'm sorry, but I can't back you up on this one. Ok, you're not a Maoist, and it's true that you care, but that's as far as we can agree.

Student representation is not immune from bias when a member of a political party is in power. OK, being a member of party means you care (about what, I'm not sure), but it is true that parties work on solidarity with common aims and goals and it is commonly expected that those aims are aspired to on all levels, including student representation. I've seen it myself.

You say that just because you are a member of the ALP, that you are not going to 'propose policy at NUS that is identical to the ALP-Right line.' What about last year when your faction at NUS attempted to change NUS policy endorsing HECS as a 'good thing'. What about when you supported that motion?

Remember last year, when a non-party-aligned NUS National Office Bearer produced protest postcards with a picture of your beloved PJK, saying 'I introduced HECS and postgrad fees, I cannot be trusted?' What about the mysterious disappearance of those postcards somewhere in between the NUS National Office and all ALP-dominated campuses? And what about when you (as an executive member) and your fac-

tion voted not to do a reprint of replacement postcards?

And you say that your party affiliations don't affect the way you and your party buddies represent students?

Party affiliations are not evidenced by the way a particular ticket deals, but the way the work and decisions of student reps do their work and vote.

Adelaide Uni has had independently-thinking and unbiased student leaders for many years now, one of only few in the country. (This year's office bearers from the Impact team are no exception). And it has been Adelaide Uni's student association that has continually been a leader in student issues. It is no coincidence that South Australia has the most non-aligned representatives, and the fact that we consistently outnumber Sydney, Melbourne and all other cities at nearly every student rally held in the past years.

Remember PJK telling students to 'Get a Job'? Proudly, those students were predominantly from Adelaide Uni Students' Association.

You haven't reassured me, Dessie. I am 'stressed about this whole party thing'. It is not just some pathetic vote-grabbing spiel that pops up every election. Rather, it goes to the heart of student representation.

Love Your Work (most of the time),

Ritchie Hollands

PS. I was just wondering that with PJK's demise, if Kim Beazley has become the latest object of desire?

Despina, this is your life #2

Dear Eds,

In the advent of free speech it is quite clear that anyone may write to *On Dit* and see their name in Bold type. I am referring to the so called letter that Despina wrote in last week's *On Dit*. It should definitely be called lettuce, shredded in fact. This is because it is a most incomprehensible letter written in what can only be called several disjointed parts. Unfortunately to follow the letter I must use a similar style (I only used the word loosely). The first dealt with the personal private fetishes of Despina in reference to a Mr Paul Keating. Not only is this disgusting but the actual act of "bonking" PJK as she calls him is illegal in three states. It should be noted that this is something she should discuss with a sexuality officer when he/she arrives and refrain from publishing lucid and sickening details of her fantasies in the student paper.

The second CHAPTER of the letter (as it was a novella of sorts) refers to what may be described as the underhanded dealings between Reform and Impact. For the level of understanding of politics that she professes to have it is quite clear that she missed the class on elections. Here is a dialogue on how a conversation between Initiative and Reform should have started if she wanted preferencing.

Initiative: Hi is the campaign Manager there?

Reform: Yes this is him.

Initiative: Would you support our candidates for the SAUA office bearers? I see you are not running any.

Reform: I don't know. Can we meet them to ask questions.

Initiative: Certainly.

For one group to support another for something like the SAUA office bearers it is clear that they must talk to begin with. Unfortunately Angus Bristow's telepathic abilities were down with the stress of elections or he would have clearly known about Despina's intentions to preference some of our candidates.

Perhaps the only minor flaw that I can see upon the examination of the letter is her comments about "seeing as we're right of Ghengis Khan, we'll give you our preferences for SAUA, Union Board and NUS too." Actually the Reform ticket preferences flowed onto the OSA candidate, Michael Chong, (a fellow dentist student) for the NUS position. In my books that is a vote for multiculturalism and the willingness to help overseas students gain a voice in NUS. If that is being right of Ghengis Khan then I happily accept.

Jack Gaffey

And now, for something completely different...

Dear God Lover,

Please understand that I am writing this letter with the utmost sincerity. I want to thank you for being concerned with the claims made by the Evangelical Union on their posters recently. It is our responsibility as uni students to express concern when we think people are making brash and unfounded claims about anything. I was disappointed that your manner in doing this rendered you guilty of the same crime.

I appreciate the question you raised in your letter asking whether God could throw a devoutly faithful person into hell simply because they haven't followed Jesus Christ's name.

From what I know of Jesus, he tended to be a person who was less than patient with people who believed that doing what was right and good earned them salvation. To a man who was banking on this kind of lifestyle Jesus said, "Whoever believes in him (Jesus) is not condemned, but whoever does not stands condemned already because he has not believed in the name of God's one and only son." (John 3.18)

You may "prefer not to be associated with such 'logic'", and you may want to label the people responsible for the posters as "self deluded losers" guilty of fanaticism, but it seems that if you're going to do that, you also have to say the same things about Jesus.

I don't think that it's a wise thing to do unless you're totally prepared to deal with the eternal consequences that might bring.

From a person who wishes he was worthy to be called a fanatic,

Jeremy Wright
Anthropology

Who says we're not Christian folk?

Dear *On Dit*,

We were concerned with the letter written by "A God Lover" in the Oct. 14th edition of *On Dit*. We find it difficult to comprehend the view of Christianity that you hold. Jesus said: "Love the Lord your God with all your heart and with all your soul and with all your mind", yet you said that claiming that Christians are the only ones to worship God is ignorance, when the very essence of Christianity relies on it.

To love God completely we must follow his guidelines outlined to us in the Bible. This does not allow for worshipping God through any other religions or means. If you try to worship God in ways that he has set out for us, we are not worshipping God at all.

Rather, we are ignoring what he has said to us in the Bible, and hence ignoring and rejecting God. Worshipping God does not involve following a set of rules, but understanding what God and his son, Jesus Christ, has done for us, and expressing this is relationship with them.

Your Sincerely,

Laura Maddock
Elder Conservatorium
Tim To
Maths/Science
Samantha Ho
Elder Conservatorium

**silverchair/
Everclear/
Regurgitator:
the facts**

Dear Editors,

I would like to respond to two letters in *On Dit* (Oct 14, No.20) regarding the silverchair/Everclear and the Regurgitator gigs.

silverchair/ Everclear

Yes the publicity and the tickets said play rain or shine. The forecast up to the day was rain developing on the Sunday. On the Saturday of the show at 8am when I arrived to the venue it was raining steadily and the revised forecast was more rain settling in with electrical storms developing. A joint decision was made between myself and Own Orford (Trading Post Agency, silverchair's booking agent) and John Watson (silverchair's manager) that the show had to be moved.

We were not prepared to

- make people stand in electrical storms
- endanger public safety
- risk electrocution of the performers.

Even if we had said well fuck the public, it was just too dangerous to proceed. We arranged transport to Thebarton Theatre. The figure of 500 people being turned away is fanciful, there was no where near this amount according to refund figures.

I do apologise for the inconvenience caused and I am sorry for "...ruining" your weekend. Although I do under-

stand your frustration, the decision was not made to personally piss you off. Similarly, it was not particularly nice watching three month's work get rained out. I hope that the Adelaide Uni students who had the twenty dollar tickets had a great night.

Regurgitator

The officious apes referred to who searched bags on the way in are actually licensed crowd controllers licensed by the South Australian Office for Consumer and Business Affairs. All crowd controllers contracted by the Adelaide University Union had their current license sighted upon commencing work and must comply with the strict laws and regulations surrounding security and crowd control.

Crowd controllers search bags upon entry TO PROTECT YOUR SAFETY, they stop glass, weapons or alcohol entering the premises. If the authors of the letter had fallen onto broken glass on the night I'm sure an even louder complaint would be heard. Further, they search bags on entry for the above reasons because IT'S THE LAW. The Cloisters on that night was a licensed area and as such no glass, alcohol etc could be brought on to the premises. We put staff on all the entrances to stop people who haven't paid getting in, I am sure the author would be equally as pissed off if they paid for their ticket and found many people enjoying the bands who hadn't paid.

At all future shows vegetarian food will be available.

The authors complain loudly about crowd controllers at the show yet offer no solutions to their perceived grievances. I ask them what else are we meant to do whilst still complying fully with the law and conditions of the license and ensuring public safety?

Sacha Sewell
Activities Officer
Adelaide University Union

On a serious note

Dear *On Dit*,

Tucked away in a corner of the University lies the Dance Department. It is a place of great energy, creativity, commitment and drive.

The very nature of the Dance Industry requires us (the Dance students)

to be dedicated, motivated, disciplined and above all - educated.

A Bachelor of Arts in Dance degree provides the dancer with a concrete qualification, which is proof that the dancer has obtained a significant level of theoretical expertise, along with a strong dance technique. It provides a pathway to employment, and allows the dancer to continue onto further education if desired.

The Bachelor of Arts in Dance degree at the University of Adelaide is the oldest dance degree in Australia.

The staff adopt the philosophy of a wholistic approach to dance training, which has fostered creativity and talent among the dance students.

These people are ex-professional dancers, who are highly respected in the Dance Industry. Their wisdom, intellect and insight are invaluable. These qualities, however, have nothing to do with saving money and budgeting.

Economic rationalists will never understand the essential role that the Performing Arts plays in society.

These cuts have dealt our Dance Department a severe blow. We are losing the course, and valuable staff members. As a first year student, I am allowed to complete my degree, however no intakes will be taken from next year onwards. The same applies to the Drama course, as the Drama Department has also been seriously affected.

The consequences will be detrimental to the future of dance in South Australia. Many local dance students will be forced to move interstate to complete a degree, and competition for Tertiary places will become even more cut-throat.

Fewer students (like myself) will move from other states to pursue dance careers. Our year is made up of almost 50% interstate or international students who have moved to Adelaide from all over Australia, or other countries, to complete the course.

I have sacrificed my security, my family, my home and my friends to move to Adelaide from Melbourne (yes Melbourne!), to study dance. I have experienced Tertiary dance in Melbourne and let me tell you that over there they ain't got what we've got! (or had).

I know that the big decisions have already been made, but that doesn't mean that we should not fight for

what we believe in. We have a right to an education and a career. In one way or another we will all be affected by these cuts.

So I ask all of you - please support the performing arts students.

As fellow students, let us join together and let the authorities know that we will not accept the changes made without a fight!

Amy Allen
1st year Dance student

Sour Cream lovers of the world, unite and take over

Dear Student Populous,

Have any of you ever tried to order fries or wedges from the Equinox and asked for sour cream to take away? They provide a lovely little (and I mean little) container, roughly the size of the distal portion of one's thumb of sour cream. One would struggle to fit the chip in. In contrast, the UniBar, happily provides a nice, competitively enormous serve of sour cream, easily allowing the eater to immerse the chips in it. Sour cream lovers of the world unite, and stand up for our rights!!!

Sour Cream Lover
Medicine

The S Files

Dear *On Dit*,

Why is Adelaide so far from everywhere else and it's even worse when you have to sit around Singapore Airport for six hours waiting and why are plane seats so uncomfortable and why wasn't my in-seat entertainment working and everyone else got to play Nintendo and I didn't and why can't people understand the concept behind bookings and if they take a booking it necessarily precludes taking another in that timeslot and I know they couldn't give a shit but I'm less than impressed and who needs sleep anyhow and since when have school kids been getting rostered days off and if they aren't then a shitload of them must be bludging and going down the beach and it's not fair and if

I had to suffer so should they and being a bum was one of the perks that used to be reserved for uni students and why didn't my bus show up this morning and if I get up that early for a lecture and actually make it to the bus stop on time I bloody well want a bus for my effort and it's not as if I wanted to pass or anything and I'll just stay here just one more year shall I?

Give my regards to Broadway,

Shotgun Jim
32nd Year Arts

PS: Thanks for the answer, Con, may you be blessed with a thousand goats. You answered your own question about the foothpath. One, no one gives a shit about cyclists, and two, council workers probably find it shit-funny watching you land on your head each day

Travesty's Travesty

Dear Tash of "Travesty House",
Get fucked. I pay for the damn corn chips, I can eat the damn corn chips. And stop talking like some fucking two year old.

Matt

**On Dit?
Non Dit?
Je ne sais pas
pourquoi?**

Dear Editors,
We are the two rabid "Non Dit Editors" who entertained you with our "amusing conspiracy theories".

What a miserable week you must have had if we were the highlight.

We think that the University Union has been badly run, for several years at least. We're no orphans there. A lot of people, including the outgoing Union president, agree with us.

The problem is that the bad decision making, lack of accountability and wastage of money seem to be endemic and continuing, and the average student is paying for it. We're average students, and we want to do something constructive about this. We spoke to *On Dit*, because we believe that inadequate reporting of

Letters

Union affairs in *On Dit*, despite its excellent performing arts and literature reviews is contributing to the problem. *On Dit* should take a more independent and objective stance in order to keep informed the people who pay for its production.

We could give you a list of examples of the on-going malaise affecting our Union, its affiliates and their delivery of services to students. These examples have not been hard to find. They include conflicts of interest, dereliction of duty by paid student officers, questionable payments, over-staffing and politically-driven decisions against the interests of students. We'll set out a few if we publish another *Non Dit*.

It's depressing how little we have seen, read, or heard concerning the operation of the Union and the SAUA gives us confidence of much improvement without further action.

We submit, as concerned students, that an appropriate further action is the prompt appointment of an external consultant to review the management, operations and structure of the University Union and its affiliates, with a view to providing a sound footing for the future. Without efficient internal operations, talk of better days to come is futile. So while we're throwing money down the drain, we might as well spend a bit more trying to get our Union working properly.

And if that's a conspiracy theory, then there are a lot of conspirators at this University.

Tim Simpson & Chris O'Brien
6th Year Architecture

Dear Tim and Chris,
We agree with a lot of what you say

about the Union and would like to see the list you mention.

However, we were offended by your comments about our motives.

The Eds

A Whinge

Dear Universe,

First, let me set the tone of this letter as I have the nasty habit of being misunderstood. Anything that sounds sarcastic is not intentional, and if you think so then you've bugged things up somewhere. I am merely trying to provide some constructive criticism devoid of malice, so please don't take it the wrong way.

I am writing to reply to Ivan to Inconspicuous' letter in *On Dit* issue #19. Ivan wrote to complain of the lack of humorous content in *On Dit*, and I both agree and disagree with him. I agree that there is a lack of funny material in the paper, and if it is to live up to being "The Wayward Student", it had better do something pretty wayward soon. I'm not saying that bits of the paper aren't funny, it's just there isn't enough of it. I think a student paper should contain a large smattering of humour spread over the entire paper to keep people interested, not just little bits here and there. The Teev, Astra Zoid's bit and MC's sketches are all pretty good, but they can't carry the whole paper.

One suggestion is to keep Shotgun Jim on in the letters section as a permanent thing: its amazing that the things that shit him just happen to shit me at the exact same time (eg magpies and motorists). Also, the engie who does the car specials is exceptional: keep it up. Anyone who's looked at the guys who drive Hindley

Street Cruisers and cringed will agree with me. Perhaps a graffiti page like the ones in *Elle Dit* should be included permanently?

Now I have a personal gripe with the editors: every fortnight or so I diligently deposit a contribution of "Mr Anarchist" comics or others to be printed on the following edition of *On Dit*. Alas, however, none have surfaced in the pages of our paper except for one adventure in about issue #3. I suspect that it is because the comics are a little bit too volatile for 'safe' Adelaide Uni or that they are too large. Since actually seeing the editors is theoretically possible but realistically improbable (because they're so busy - I mean that), could you guys please print your reasons for not printing them? I'm sure that everyone would appreciate The Adventures of Captain Spontaneous and Lawyer Man (well, everyone except law students perhaps) and would benefit greatly from lessons on road safety with Mister I-Wanna-Die. I also feel that many students would feel a sort of ... 'release' ... by seeing Mr Anarchist whack a student politician over the head with a crowbar (don't worry censors - it's all in good fun).

If I know what I have to do to get stuff printed, then I'll do it for you and I won't waste my time and 8 cents photocopying stuff that you won't print.

Now a little praise: this year's covers are way better than last year's. Good stuff!

Ivan, claiming that the editors write for Letterman is harsh. Writing for Hey Dad is even worse. I tried it once but they didn't like it. Here's an excerpt:

Arthur: Mr Kelly! Mr Kelly! I accidentally spilt plumber's glue all over your Myer Centre blueprints!

Canned laughter.

Mr Kelly steps over the bleeding body of Betty and picks Arthur up by his hair, brandishing a meat cleaver.

Mr Kelly: That was a fucking stupid thing to do Arthur...

Arthur squeals in pain like a stuck pig, his legs flailing about in a humorous manner.

More canned laughter.

Chanting Mob: DO it! DO it! DO it!

Mr. Kelly lops off Arthur's head and hurls it into the offal pit. Chanting mob goes bezerk.

Excessive canned hilarity.

Ivan, you are right when you say that more student letters and contributions should be included. It is, after all, a student paper. Eds, in one edition you said many media people get their start in student papers; it's a little hard to start when your stuff doesn't get printed! Please be a little more daring, okay?

Thanks for listening,

Adam Barlow
Arts/Science

PS: I'd just like to remind people that this letter is only offering constructive criticism. I did not set out to annoy or anger anyone.

PPS: Eds, thanks for printing my letter about the cricketer scratching his butt! People DO have a right to know!

PPPS: Ivan, aren't you also Kramer Seinfeld? Your letters seem very similar, and you both belong to the same department. I do admire your persistence, though.

Well, this is Adam's best creation in ages. Tell us what you think, Kids.



EXAM RESULTS BY PHONE

The exam results telephone service will open from Thursday 12 December 1996 to Friday 31 January 1997 for Semester 1 and 2 results and January supplementary results. The service is optional and results will still be posted out as usual.

It takes up to three weeks to mark scripts and process the results. So please do not ring until at least 3 weeks after your final exam.

When you call, you will need:

- pen and paper to record details.
- your Student Number which is immediately below your name on your Student Card. You will be asked to enter the first 6 digits.
- your PIN which is the four digit number on the top right hand corner of your Semester 2 HECS notice. If you do not know your PIN, please go in person to the Student Information Office, Level 4, Wills Building, to obtain a new one.

The results service will tell you the code and name of your subject(s), your mark (where available), your grade, and supplementary exam offers (where applicable).

This service will provide only final results which are subject to confirmation by your official notification of results slip.

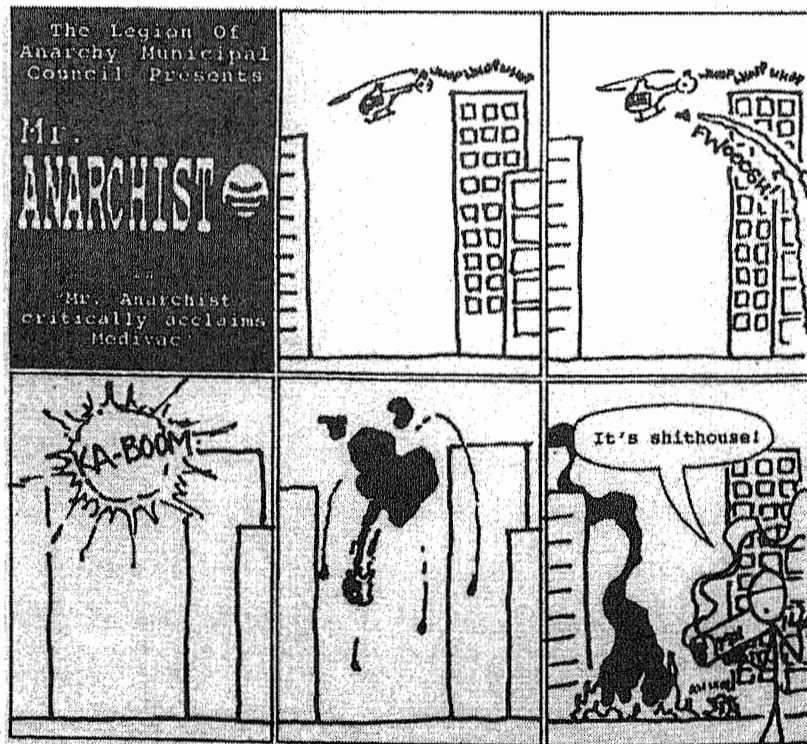
IN AUSTRALIA call
1 902 281 011

Calls cost 75 cents per minute.
A higher rate applies from mobile and public phone.

FROM OVERSEAS call
61 8 8224 2150 or **61 8 8224 2250**

Call costs will be at normal international rates.
This is a 24 hour service, so to reduce costs, you can call at off-peak times.

Enquiries Stephanie Lord (08) 8303 3235



UNION CATERING FOOD FOR THOUGHT

Interested in contributing ideas and suggestions about the Union food outlets?

The Union Catering Advisory Committee is looking for someone like you!

The Committee meets about once a month to discuss catering innovations, ideas, planning for the future and deal with any student concerns about the food. 3 positions available to general students.

Apply in writing to: Alok Anand, chair of catering committee, Adelaide University Union, First Floor Lady Symon Building.

Deadline for applications Wednesday 30th October 1996.



Equinox

open 10am - 10pm

Pizza \$4.50

BBO Chicken ★ Hawaiian

★ American ★ Vegetarian

♥ \$5.50 For the Super Supreme ♥

★ add \$1.50 For Milk Shake

★ add \$1.00 For Garlic or Herb Bread

Wholemeal vegetarian roll, chips and salad
\$2.50

Mayo

**Food
Court**

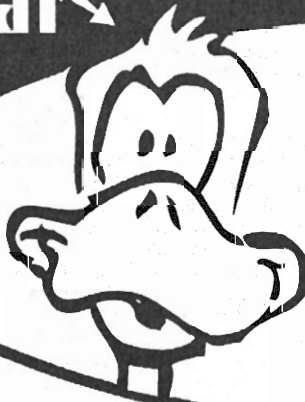
★ 6 chicken nuggets and chips \$2.00

★ Cajun fish, steamed rice and
a spring roll \$3.00

Catacombs

Milkshakes \$1.50

Unibar



Fluffy Duck week \$2.00 ea.

Look out
for the Coke Competition
and win a trip for two to

Bali!

Budget Cuts

EARLY LAST WEEK RUMOURS STARTED TRICKLING DOWN TO THE *ON DIT* OFFICE ABOUT NUMEROUS MEETINGS, STAFF CUTS, DEPARTMENTS DISAPPEARING, DEPARTMENTS MERGING, THE BARR SMITH LIBRARY CUTTING STAFF AND SO ON. SCARY STUFF. CHRISTINA SOONG BRINGS YOU THE FOLLOWING REPORT.

LETTER TO STUDENTS FROM THE VICE CHANCELLOR

1997-1999 Budget Strategy

As you all know, Universities around Australia are currently facing up to the five per cent cut in funding announced in the Federal Government's recent Budget

The University of Adelaide's Senior Management Group has put a great deal of effort into considering the options.

Our response is based on the belief that the University of Adelaide must maintain and enhance its position as an internationally acclaimed, world class research University. I believe this is realistic and achievable, although the Government's budget measures will cause some pain, since, like other universities, we have already achieved significant efficiencies.

Several issues have influenced SMG's deliberations.

* Opportunities for our students to develop and grow in an atmosphere of academic excellence must be maintained and expanded.

* In dealing with budget cuts, we must not lose sight of our mission and strategic direction.

* To achieve our mission, we need to attract and retain staff of world standing. There is general acknowledgement that staff salaries must rise, and that the University must find ad-

ditional funds itself for this purpose.

* The opportunity to take fee-paying Australian undergraduates, and the Government's wish that reduced load be absorbed by reduction in post-graduate coursework offerings, means that our course offerings must be of the highest quality and relevance to survive and prosper in the full-fee environment.

The opportunity to recruit fee-paying Australian undergraduates will provide some offset for the funding cuts, and the University of Adelaide plans to offer such places from 1998. However, we believe that, to offer the best possible programs, the diversity of our current offerings requires reconsideration if we are to accommodate reasonable salary increases, cope with reduced Government funding and maintain and enhance our strategic direction.

The Senior Management group has, after extensive discussion and consideration, developed a program of limited restructuring to achieve the aims set out above. Currently enrolled students will not be disadvantaged by these moves.

Humanities and Social Sciences

There will be changes to the structure of some Departments in the Division of Humanities and Social Sciences. A merger of Women's Studies

with Anthropology, to form the Department of Anthropology and Gender Studies, is foreshadowed. As well, Labour Studies, History and Politics will eventually form two groups. The Department of Education will be restructured with a view to meeting the demand for graduate teachers with special expertise in discipline areas, and with a strong focus on research.

Faculty of Performing Arts

Within the Faculty of Performing Arts, Drama offerings will be phased out, meaning that no new enrolments will be accepted from 1997 onwards. Currently enrolled students will complete their courses in the usual way, and will not be disadvantaged by this decision. The Department of Dance will be restructured, and a degree course in dance will be offered in articulated form with TAFE.

Other Budget moves

There will also be some reductions in numbers of academic and general staff, with central administration and each Division accepting limited cutbacks. Overall, it is anticipated that 100 separation packages will be negotiated with staff by the end of the year, and that some contract positions might not be renewed in 1997.

I want to assure you that these decisions have been taken only after exhaustive consideration of all the options by the Senior Management Group. As educators, we have a natural interest in offering more choices to students, but the reality is that we can best face the future by directing resources to strengthening our areas of greatest achievement, especially those where we are national and state leaders. I believe these moves represent prudent and responsible management, and that they allow us to build on our fundamentally strong base for the future.

I reiterate that students at the University of Adelaide will not be disadvantaged by these changes, which are extremely moderate in the context of fairly drastic action underway or contemplated by other institutions. While the merging of some departments will produce greater administrative efficiencies, it will not affect teaching or student services. In fact, it is my belief that students can only benefit from the creation of a stronger university.

If anyone has concerns about these matters, they should consult the relevant Head of Department for more information.

Mary O'Kane
Vice Chancellor

EXTRACTS FROM AN INTERVIEW WITH MARY O'KANE, VICE CHANCELLOR

Re. Dance and Drama:

How were these decisions made and why these departments?

"There were two things we looked at. Firstly, in terms of scholarly activity of the departments involved...in the comparative sense, and then we were also looking at provision in the state of South Australia. We wouldn't get out of an area which meant that there was no provision where there was significant demand in South Australia...It wasn't so much a factor about student numbers or anything like that, that was an element but not a prime factor."

What are the options for students wanting to take up Dance or Drama courses?

"Flinders have a couple of courses in Drama ... Dance students will go to TAFE and come out with an Adelaide University degree - they come to Uni in the 3rd year."

What about the students who put down Dance or Drama on their SATAC forms?

"We're writing to all of them too, telling them what the situation is ... (we'll be) suggesting that they might want to think about another course at Adelaide University."

Staff:

"I went to a lot of the meetings...It's pretty traumatic for people to hear that their job is going to be declared redundant...we're offering a lot of support and counselling and as the process of redundancy goes through we'll be offering voluntary separation packages and if they don't take that, retrenchment and so on. It's a rather distressing and unpleasant thing to go through but the Com-

monwealth made changes which students know so well about ... and the university thought that the best thing to do would be to take the cut upfront, the 5% and get that done because the other thing we have to find is the salary increase ...we'll try to do it over the next couple of years."

Review of Humanities & Social Sciences:

"This is the response to that (review). (It was) felt that there needed to be a slightly smaller number of slightly larger departments so there's no area really going in humanities and social sciences, we're staying in all the areas but we are downsizing."

Choices:

"This is something I really want to debate with the student body: Can we afford the range of choice of subjects within a discipline? For example, can we afford to have lots of different maths subjects or should we just have something like "pure maths III?" I think we're probably going to have to offer less subjects and concentrate more on the quality of what is offered so the staff are not stretched too thinly over a range of subjects. I'd rather the students get a good quality education. You can specialise, after all, at the Honours levels."

Reduction in Subjects:

"In most cases, I think most of the subjects will be offered next year, I think it will be the year out before we see a real reduction in subjects because the whole thing has to be debated in the academic board."

Students:

"The most important message is that we are looking after students. We will allow students to finish. If anyone should be angry it's the staff who are losing jobs so I think that in the sense that students are often very thoughtful about their lecturers and so on, I can understand that some of them might be angry on behalf of the staff, but in terms of themselves, we will look after their welfare and make sure that they can do their courses properly and if they have any complaints or problems with their course I'd like to know so that we can ensure that they are getting high quality courses."

On this Decision:

"This decision is going ahead. What choice do I have considering the Commonwealth Government announced these cuts at such short notice? I mean, this is the issue - the Government broke its election promises. What do we do? So I think that the thing is to deal with the thing very fast to try to get the university able to move into its future. I think we just need to respond to a very nasty situation."

"I never slam the door on the possibility that someone will have a brighter idea on how to do something, particularly in a place like university which is absolutely chock full of bright students and staff ... I'm not sitting here waiting for submissions - we think we've got a good answer, but yeah, I'm happy to talk and happy to hear people."

"I'm quite happy to hear from people and see what I can do in response but I'm not promising to say that I can undo what the Government has done."

EXTRACTS FROM AN INTERVIEW WITH

PAUL NURSEY-BRAY, DEAN OF THE FACULTY OF ARTS

When did this all happen?

"Well, as you will be aware there has been some strategic planning going on for some time since we've known about the Vanstone budget, and contemplated the implications of the cuts. The process was such that there was a paper presented to council last Friday, the SMG (Senior Management Group) met at 8:00am on Monday of this week and we thereafter - the Vice Chancellor - released a paper indicating the areas which might suffer cuts. I talked to my faculty departmental heads at a regular steering committee on Wednesday afternoon and I indicated both the scale of the cuts and those areas which would be most affected and the strategic plans concerning the restructuring for their faculty."

What was their response?

"This is a very bad time for all of us and we're just in a great deal of trouble. Before I answer that question I'd like to indicate that we, as a result of those cuts and the loss of HECS-liable postgraduate places have suffered a cut of something like \$1.25m in our budget. I think 92% of our budget is devoted to staff matters which makes it quite clear that it has to have implication for staffing. We made decisions within the faculty that we would try and organise the cuts on a vertical rather than a horizontal basis and so there were areas that were going to suffer more than others. In the past, for the last 10 or 15 years, (when) we've been cut, as everybody in the University knows, we've faced those cuts by attrition - we've allowed those departments to decline, and I think we've reached a situation as a result of those declines, where various key areas are reaching critical mass. When I first came to this University (in 1973) the history department numbered some 25+ staff. It's now down to 14. The English department (had) 19 (staff) - it's now down to something like 13 members. So we're really at a situation where if we keep going on losing across the board, all programs are going to become endangered. So we made the decision to make vertical cuts. So to get back to your question.... well of course they took it differentially because the cuts were differential...most people didn't say a lot but then they probably felt grateful that it wasn't in their area. Those areas where we had designated necessary cuts were understandably outraged. I was in a terrible position of having to both sympathise with that sense of upset and also knowing that we had little choices in terms of meeting our budget deadlines."

Who was the plan devised by?

"It was the Senior Management Group of the uni-

versity that endorsed the plan, but certainly the strategic planning group of the (Arts) faculty took responsibility for developing aspects of that plan."

Nursey Bray was involved in all levels of that process as a member of the SMG and as Chair of the strategic planning groups.

The Plan?

"The planning has been going on for some time, not in order to achieve cuts you understand, but in order to achieve rationalisation and improved developments in the faculty following the review of Arts that took place in late 1994 which made a variety of recommendations about departmental amalgamations which we have generally been following through. The development last year of the centre for European studies ... was just on a basis of voluntary amalgamation that made sense with everybody, (involving) the departments of classics, French and German and the linguistics unit. Early this year before this process started we also negotiated what I'd call a special relationship between

"... WE REGRET THAT THIS HAS BEEN FORCED UPON US BY GOVERNMENT POLICY THAT WE DETEST AND THAT WE AS MANAGERS HAVE TO DO WHAT WE CAN TO MAINTAIN THE UNI OF ADELAIDE AS A VITAL ELEMENT IN THE TERTIARY SECTOR IN AUSTRALIA"

environmental studies and geography. That doesn't envisage a full merger but it does involve treating them as a common resource unit for faculty purposes so again, a common cost centre approach and encouraging integration with the view to maybe making joint appointments or something in the future. That's especially important for ensuring Environmental studies because, as part of the budget, all HECS liable places were lost in Environmental Studies and they're going to find means of getting fee-paying students into them."

Labour Studies, Dance and Drama were all departments Adelaide University gained from the SA College of Advanced Education. Is it a coincidence that they all happen to be departments to be restructured?

"I've heard that sort of conspiracy theory ... I think that when you look across the university and you're singling out a couple of divisions there but

if you look at say over the university around 80-100 redundancies, that's far in excess of the number of staff that we absorbed from the college. And while in certain areas there are college areas identified, across the university the majority of those being targeted are university units that were here prior to the amalgamation.

"I think its easy to take things in isolation and form a conclusion about a general move whereas in fact if you look at the whole picture - we're only part of that picture. I mean, the losses in Arts are substantial but they are probably slightly less than those in PALACE, (performing arts, law, architecture, commerce, & economics) they're about the same as those in science and the central administration ... I think that if you look at the whole picture - no, it was not the intention to target the college areas and that hasn't actually been done."

History / Politics / Labour Studies:

"Final negotiations about that have been yet to be detailed...in our faculty we're not actually removing anything in its entirety ... we think Labour Studies is an important part of the faculty and intend to create a Bachelor (of Arts) [Labour Studies] in order to get Labour Studies taught on a both cross-faculty and cross-discipline and division basis ... at the same time we would, within our intended new Research Institute of Humanities and Social Science, create a Centre of Labour Studies attached as an affiliate research centre to the research institute, again to promote research in the area of Labours Studies."

The Staff Cuts:

"That's a delicate process. At the moment we're still negotiating with the trade unions over the whole process and individuals will be contacted in one form or another in the near future. I really can't be more precise than that."

A Last Word:

"Certainly the commitment to existing students and existing programs will be honoured...as far as possible ... we will maintain those programs. Just again to say that we regret that this has been forced upon us by government policy that we detest and that we as managers have to do what we can to maintain the Uni of Adelaide as a vital element in the tertiary sector in Australia...as hard as these things are we can't allow ourselves to just drift...with the tide of government policy, we need to make strategic decisions that will enable us to maintain our quality as a research and teaching institution."

RESPONSE FROM THE SAUA

The Coalition's 'slash-and-burn' attitude towards tertiary education will be making itself felt at Adelaide University as the Senior Management Group tries to implement its restructuring plan for the University, looking to compensate internally for the 5% funding cut. The two areas that have been targeted first off are the Division of Humanities and Social Sciences, and the faculty of Performing Arts.

The proposed plan expects Women's Studies to merge with Anthropology, and create a Department of Anthropology and Gender Studies. Labour Studies, History and Politics will be merged into two departments, and Education is also to be restructured completely. Performing Arts will be dismantled - phasing out Drama completely and restruc-

turing Dance.

The worst affected are the Labour Studies and Performing Arts students. Issues of access and equity are of particular concern as many students have travelled interstate to study in these Adelaide University faculties and have borne the cost of the move, leaving behind jobs, family and other prospects to study at Adelaide. Many Associate Diploma students in Labour Studies will be most affected as many of them rely on their diplomas to qualify for a Bachelor of Arts Degree.

The University has offered financial aid of some sort for those students who will be forced to move interstate to continue their studies, and has guaranteed currently enrolled students that they will be able to finish their courses. But what will be the quality of those courses if staff

are being retrenched and subjects are being dropped?

The Barr Smith Library will also be taking a cut in funding, (see page 10). The Library, the most used resource by students across faculties, will be restructuring by cutting staff numbers and reviewing available equipment and services. The library may even consider lessening opening hours and the services offered on week-ends.

And this is only the beginning - it is likely that other divisions and faculties will face some sort of restructuring as well, as the University attempts to implement the 5% funding cut they have been forced to take from the government. It is imperative that we stand together in protest over this restructuring which will ultimately disadvantage students the most. If we do not present

a united stand to the University over the minimisation of resources and subjects, the quality and accessibility of our education will be severely compromised, especially if there is absolutely no consultation with students before these changes take place.

Get involved - come to the General Student Meeting on the Barr Smith Lawns at 1pm this Thursday, October 24, and sign a petition and form letter...or come into the SAUA and tell us if you will be affected. We need to fight these amalgamations and cuts together.

Amrita Dasvarma & Olivia Nassaris
SAUA

A STUDENT'S RESPONSE

Welcome Vice Chancellor Mary O'Kane!

It is with great pleasure I wish to greet the arrival of our new Vice Chancellor Mary O'Kane. Despite only officially coming to office on Friday October 11, she has already found a special place in the hearts of many students like myself. I was truly captivated by the commotion surrounding the new VC all through my Tuesday afternoon lecture. It was here where I found, that like many other students, my academic future was on shaky ground.

Let me set the scene. It's Monday morning and the new VC is about to start her first full week at the helm of our fine institution. She no doubt felt like making her mark, securing her name in the minds of students and staff alike. She must have felt like a stroll through the various offices, centres and schools to survey her new homeland. No doubt it would be impossible to make an impression across the whole entire university in one innings. So

naturally a selection should be made. Areas like the Centre for Labour Studies, Drama department, Anthropology, Women's Studies are chosen, and maybe Dance if there's time. So she gets a couple of mates and makes her way through the university like our fairy godmother, trying to cover our ugly spots by a new ball dress and silver slippers.

First let us make the Dance department do a magical vanishing ballet. This can be followed by meeting the Centre for Labour Studies staff and then granting them a zero intake wish in 1997. Since the centre will no longer have any undergraduate courses it won't need students! Then why not give Women's Studies and Anthropology a little bit of a push in combining for a dance at the grand ball.

How happy I felt in discovering the course I have been studying for the past three years will no longer exist. Current students will continue until there is no one left. This means we will have flushed the system out in two or so years.

These huge cuts to targeted areas

have been made in direct response to the decrease in funding from Amanda Vanstone. It was decided by the University that as opposed to making the required five percent cut across the board, it would be easier to meet the budget by targeting certain areas and then crushing them.

The cuts to, for example, the Centre for Labour Studies have not been made due to any monetary problem of their own. They have not been made on the grounds that they are not viable and that they are losing hoards of money. No, in fact the Centre for Labour Studies has a very high student to staff ratio which would put many schools to shame. It also makes considerable revenues from its research work. The decision was made as it is easier to cut wage cost through directly targeting specific areas than across the board downgrading.

The question for students in the now changing (vanishing) courses is: What opportunities will they have for applying for honours, or postgraduate study in their desired field of study? Do they not have some right in completing the course they started paying for? Your course may disappear, but your HECS debt won't.

It is likely other areas of the University will also be greeted with a swift kick in head from the VC without any prior democratic discussion on the issue. Your school may be facing the possibility of a merger with another. Will this strengthen your course? More likely it will weaken the individual framework, as new departments attempt to cater for a broader range of demands.

I urge all students to make some noise over the issue. It is an attack on our right to the education we choose. It is not just offensive and damaging to those currently affected but all students whose rights are being undermined by knife wielding university administration who intend to slash at whoever seems an easy target at the moment.

There is still more to come this year, and further cuts to be made as a result of the next national budget. While you may feel safe now, letting any group of student's rights be abused only weakens the power of all students, any of who could be next in feeling the damage inflicted by these education cuts. And with the future of our education in such dumb hands, we should all be scared!

Jamie Lowe

UNIVERSITY LIBRARY: 1997 BUDGET CUTS

The University Library, like the rest of the University of Adelaide, is confronting a reshaping exercise to adjust its services and staffing to the current economic situation. In essence, the Library must accommodate immediately a 5 percent cut, and anticipates that it will have to absorb a larger cut in relation to possible staff salary increases (for planning purposes the Library is estimating it at 10 percent).

On top of this, the inflationary cost increases in books and journals will be at least 10% on average, and much higher in research journals in specific disciplines; this means that there will have to be cuts in purchasing of books and journals of at least 10% for inflation before any adjustment costs due to an actual reduction in the budget.

At the same time, there are other changes which have an influence on the provision of services in the University Library. Unprecedented challenges are confronting university libraries at the present time, all of them are relevant to the University of Adelaide Library:

- * a transition in the means of scholarly communication and publication;
- * an enormous increase in the amount of recorded knowledge

* a similar increase in the information expectations and needs of library users

- * a rapidly evolving information technology
- * an evolution in communications technology
- * an inexorable increase in the costs of library materials

* a time of static or shrinking library budgets across all libraries in Australia.

It is in this context of change and challenge that planning for the future library provision of information and knowledge must take place; it is in this context that the Library is reviewing its priorities for present and future services and collections.

Over the next days and weeks the Library will complete its review of services and will assign priorities to them with a view of reshaping the Library to cope with the proposed cuts in staffing, services, and collections; updating task analyses are part of this review.

All of this will be done within the parameters of the Library's Strategic Plan, and will include consultation with Library staff, the University Library Committee, and the user community of both students and staff.

However, it must be understood that a reduction in staffing numbers to meet the target will have to translate into a reduction of services which the user

community has up-to-now taken for granted. Areas to be reviewed include:

- * hours of opening
- * levels of service staffing when open
- * lending of journals and other materials
- * user education programmes
- * increased or new charges for non-core services
- * allocations to books and journals
- * etc.

It is expected that the staffing configurations, of permanent, contract and casual staff will have to change to meet the new service requirements. However, there will still be a need for flexibility of staffing arrangements, such as that provided by casual assistants, for the time of the year when the Libraries is most heavily used.

In addition to reviewing services and functions, the Library is exploring means of income generation and revenue raising such as insourcing of services to other institutions.

It is the Library's intention that the new arrangements should be in place by 1st January 1997, or as soon as possible after that date.

R. Choate
University Librarian 18/10/96

EXTRACTS FROM AN INTERVIEW WITH RAY CHOATE, UNIVERSITY LIBRARIAN

Re. Staff Cuts:

"At the end of the review ...there will be some people ...without positions. To resolve that, the first way is that some people may want to go if they're in their 60s and thinking about retiring and it may just stimulate them to go a bit earlier - we talked about this yesterday with the deputy Vice Chancellor - we talked about voluntary separation packages. Step two is ... the possibility of people becoming full-time part-timers... but it has to be a permanent change. And then at the end of that there will be some redundant positions - there will be people who don't have a job at the library and I expect that that will be over many ... levels., probably a vertical slice ... that's how I anticipate it.

"Where we normally hire casual staff to reshelve

books I might have to say, in January and February, some of you who are permanent staff are going to have to shelve books until such time that I can ... free up the money to hire casuals. The casuals who are now employed will work to the end of the year. I can cover the budget till the end of this year but I can't at the beginning of next year. These are the permanent changes that I would like and hope to be able to make so we can start 1997 with a complete new staff including some casuals and some contract staff."

Are there any chances of library users being charged for services which are now free services?

"People wishing to use non-core services which are labour intensive may be charged in the future."

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GET A JOB

It is generally accepted that our economy at both a local and international level is undergoing a process of change. What exactly these changes mean is widely debated, and highly argumentative. It seems likely, though, that those who will feel the brunt of this change are those least likely to have a say.

Take for instance the ever continuing youth wage debate. Opinions range from the down-right ridiculous to multi-level strategic planning on the part of government and business. A recent claim by a Mr. Bob Day, a managing director within the housing industry highlights the variety. Of all the people who make comments you would expect someone in such a position to take into account the idea of a living wage, particularly with rent costs and so forth. Sorry, he found it realistic to call for a \$50 weekly wage, (*Sunday Mail 13/10/96*). In his opinion young people do not deserve sick leave, annual leave, award wages, unfair dismissal laws or any other provisions for their protection and maintenance of fair standards in work.

Nevertheless it seems the common theme for those arguing the need for 'flexibility', is that groups in society who

are currently being undermined by our present system should be further burdened with sub-standard conditions and lunch money wages.

Lowering wages is not directly linked with increased employment. In fact, there is evidence to suggest high wage economies are the way to go. Current industries employing young people hire the amount needed to service customers and produce required goods - no more, no less. Mc Donalds will not employ ten people in each shop to make burgers if all they need is six. But they will argue for a decrease in wages so they can make more profit, despite the fact they could probably afford to double every employees salary and still come out with a fortune.

The wages debate has become a common theme in our need to be stricter because of our current economic climate. There is little variation from the common views upheld in mainstream media and the newspaper editorials which regularly call for a implementation of a 'work for the dole' system. No doubt akin to hard labour in prison, 'work as penance for your sins.'

Thus our current structural reform and labour market deregulation will not necessarily result in improved economic

opportunities for Australia or SA. States trying to outdo one another for business investment are only forcing themselves into a race to the bottom. A downward spiral which entails cuts and reductions to everything of a fiscal or monetary nature. The end result only serves to reduce productive, job-generating investment.

What realistically has come out of this state's high tech push? A few jobs yes, but not many. Because we operate in a international economy exacerbated by free market and free trade policies, what reason is there for global firms to locate all their resources in one place like SA? No doubt they will take up incentives like those being thrown at companies by our government. But when somewhere else sounds better, off they go and so do the few jobs they brought with them. This pattern of relocation is beneficial to such companies but not to economies like ours. It only serves to increase volatility.

And how many jobs do these companies really create? Evidence suggests that when large global firms locate in new regions they tend to continue to use the services of companies they have been in collaboration with for longer periods of time. In such situations local service providers and

specialty companies are by-passed because of backward linkages that exist. This tends to leave regional suppliers and business out of any growth which occurs.

Often, as is the case in Europe, new regional investment is followed by increased migration. This tends to leave the local core of unemployed relatively unaffected and still no better off.

So where does this leave us? By the looks of things, cutting the conditions and opportunities for future generations by downgrading our national social fabric, so international companies can take advantage of the incentives we offer for their own benefit. Thus leaving us once again in the same position of economic decline.

Sound Good? So, Get a Job!

Jamie Lowe

PS. Once again I liked to remind everyone that Careers Talks continue next week. Marketing on Tues day 22 and Pharmacology & Toxicology on Wednesday 23 of October and there may still be time to register for this weeks. Talks begin at 1.10, register at the Careers Service (Level 4 Wills Building). They're free and informative!

Clubs' Gear

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

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

Notice is hereby given of the inaugural meeting of the **Inguinal Hernia Support Group**. This group is designed to foster and support people suffering from inguinal hernias. The discrimination and ridicule has gone on for too long. All interested (herniacs and friends) are urged to attend our meeting at 1pm in the North Dining Room, Thursday 24 October. We don't discriminate! - direct and indirect hernias welcome!!!

IRATE

Industrial Relations Activist Team
Public Meeting: Sunday 27 October 1996, Producers Hotel, 235 Grenfell Street, 2pm

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

Full racing coverage - exquisite food & drink - PC Gambling

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

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

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

Details from Pene in Clubs.

AU Labor Club

There will be a meeting of the AU Labor club on Wednesday (23/10) at 5pm in the Don Stranks Room (5th Level of the Union Building).

Our special guest speaker will be Danny Bertossa, an organiser for the Australian Services Union, who will be talking about why the ALP lost the Federal Election and the role of the ALP in opposition.

Please come along and join us for dinner and drinks after.

Call Alen Clifford (8266 5125) for further details.

Adelaide University Mathematics Society

Annual General Meeting.
To be held on Wednesday 30th October at 1.15pm in Room G02 (Maths Building)

Agenda:

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

Exciting Mountain Club News

The combined trips meeting and AGM is being held at 7.30pm on

Wednesday 23rd October in the Union Cinema. Dinner is beforehand at 6.00pm at the equinox.

All members welcome to the MOUNTAIN CLUB ANNUAL DINNER at 7pm, Friday 25th October at Najjars Cafe, 21 O'Connell St, Nth. Adelaide.

The Adelaide University Touch Club

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

The University of Adelaide **Film Society** present a FREE FREE FREE screening of the Australian film COSI on Wednesday 23rd of October in the

Union Cinema, level 5 Union Building at 6:45pm. Presented for Mental Awareness Week. Film followed by a discussion. Everyone welcome!

Metaphysics Society

If you are interested in occult and metaphysical subjects, clairvoyance, astral travel, the human aura, magic, healing, dowising, divination, astrology, numerology, tarot, crystals and related subjects, you are invited to a meeting in the union cinema at 1pm on Wednesday 23rd October to start a society.

The object of the Society would be to arrange lectures and courses on these subjects, and possibly other activities.

So come and bring your ideas.

Qué Pasa? **The Spanish and Portuguese Club** is having an end of year and (more importantly) drinks at Tapas (or Perhaps the Cactus Mexican Café, depending on what it's like) on Rundle Street, **this Friday**, 25th of October at about 8pm.

Come and celebrate with us!
We will also be drawing (finally-groan) the raffle for the bottle of tequila

P.S. Bring your Money for Dinner and/or Drinks and raffle tickets!

P.P.S. you can also become a member or re-new your membership very cheaply (somewhere under \$5) which will carry you into next year's events. Of course you don't have to be a member to come along, but we'll give you \$1 off your drinks bill on Friday night if you are one. So, be there!!



Kym Taylor
SAUA President



Wendy Telfer
Environment Officer



Gareth Higginson
Education VP



Sophie Allouache
Women's Officer

Departments Closed and Amalgamated

If you are a Women's Studies, Anthropology, Labour Studies, History, Education, or Politics student you should be aware of the University's intention to close and amalgamate these departments.

The proposed plan is for Anthropology and Women's Studies to merge and create the Department of Anthropology and Gender Studies. Labour Studies, History, and Politics are to be merged into two groups. Education is also to be restructured. Performing Arts will have drama phased out completely and dance restructured.

The worst effected are Labour Studies and Performing Arts which are essentially being dismantled. Access and Equity issues are of concern with the Associate Diploma students in Labour Studies who are particularly disadvantaged since they often rely on Labour Studies as a bridging gap into university.

17 staff across these departments have been told that they will have to take separation packages.

Although the University has promised to allow all currently enrolled students to complete their courses it remains to be seen how this will be possible if staff are no longer available and subjects are no longer being offered.

There are a number of things you can do if you are a concerned student:

* Come to the **General Student Meeting** on the Barr Smith Lawns at 1pm this **Thursday** to oppose these amalgamations and dismantling of departments.

* Sign a **petition** and a **form letter** in the SAUA

* Come to the SAUA if you are an effected or concerned student. In order to lobby the University effectively we need to know who is being effected and how.

THE LONG WALK People are joining together from around Australia to walk from Adelaide to Kumarangk (Hindmarsh Island) in a visible show of solidarity with Aboriginal people. The walk leaves Nov 26 and arrives at Kumarangk Nov 30. So if you've finished exams etc, this is the perfect chance to get out there see some country, learn a hell of a lot and meet some amazing people. A journey for Peace.... A journey for Protest.... A journey for knowledge For details telephone 8345 3510. THE UNTOLD STORY is a public meeting about Kumarangk Wed 20 Nov, 6.30 pm Maughan Church, 43 Franklin St, Adelaide.

SHELL CAMPAIGN Described as one of the most polluted regions on earth, Shell has devastated the Niger Delta for nearly 40 years. In the words of the former head of Shell's Environmental Studies "They were not meeting their own standards, they were not meeting international standards. Any Shell site I saw was polluted." Shells Nigerian operations are reported to be the single biggest cause of global warming. In 1993, 300 000 people, over half of the Ogoni population, protested against Shell. A global boycott is occurring to campaign for Shell to clean up the devastation of Ogoniland and compensate the Ogoni people. Thankyou to those people that read pamphlets, helped out at on the stall and came to the rally. There will be another rally on November 10, the day of Ken Saro-Wiwa and nine other environmental activists' execution last year. Don't forget to boycott Shell!

November 29th is PLANETARY BUY NOTHING DAY. A campaign started in Canada to encourage us to think about what we consume. Australian's are amongst the biggest consumers in the world. Industrialised countries contain less than 25% of the world's population but consume: 75% of all energy consumed; 79% of commercial fuels; 85% of all wood production; 72% of all steel consumed. We are caught up in the cycle of shopping. We buy because we want, not because we need. It is time to remember the old moral "Live simply so that others can simply live." So leave your money at home and give it a break... Buy Nothing!

Guess, what? Only 3 weeks of the year left....not bad huh?

Well believe it or not there is still time left to get involved with educational activities. The main thing which will be coming up is a **General Student Meeting on Thursday 24 October at 1:15p.m on the Barr Smith Lawns**. We haven't had too many of these this year so it will be good to come out and support it. It'll be the last one for this year and the weather is improving all the time. So really, there's no excuse to not be present.

Why are we having it though? Simply because the education cuts are now starting to hit home and Adelaide Uni is now starting to swing it's axe at various departments in order to save the dollars. But, but, but....as per usual, it's going to be the students who will be affected the most. Yes, academics will lose their jobs as well and I sympathise with them too. But with less options at Uni, students are going to suffer.

So please come out and support the day. The other important thing to mention is that the exam timetables are up, so find out when those exams are on.

Also the winner for the Quality of Teaching survey will be announced in next weeks *On Dit*, so this is the last week to get those surveys in and qualify yourselves for the competition.

So until then, remember: "If God had meant us to get drunk He would have given us the bodies to cope. But He hasn't.....so take it easy on the grog, and enjoy life a little".

Take care
Yours in faith
GARETH.

Hi everyone, I'd like to take this opportunity to introduce myself. My name is **Sophie Allouache** and I will be your Women's Officer for the rest of this year and next year. The Women's Standing Committee this year comprises of **Jodie Brinkworth, Yien Hong, Dana Shen and Kathleen O'Shea**. If you have any problems throughout the year or any questions or need any information please come and see me in the SAUA and I would be more than happy to help you in whatever way possible.

OK, what's happening in the Women's Department at the moment? Last week was **WHY WEIGHT WEDNESDAY** which proved to be an excellent afternoon. Thank you to all those people who got involved, especially the women in the Women's Collective, and every one who came out on the day. If anyone wants any information regarding **WHY WEIGHT WEDNESDAY** or eating disorders, please come and see me as I have heaps of information.

The next major event happening is **Reclaim The Night** which is happening on Friday the 25th of October. We will be meeting at Victoria Square at 6.30pm and marching to Elder Park. There are free child care facilities available so if you'd like to know more about that or anything else phone Jodie on 351 7937.



WEDNESDAY 23RD OCTOBER
BARR SMITH LAWNS @ 12PM
BROUGHT TO YOU BY YOUR SAUA & MATURE STUDENTS ASSOCIATION

GIVING THE COMMUNITY THE RIGHT TO KNOW

"Knowledge is Power"

Major industrial accidents such as the release of methyl isocyanate at the Union Carbide factory in Bhopal, India in 1984 that killed over 2,000 people and left a further 200,000 people injured, have led to calls for greater public access to information about the risks posed by toxic chemicals. This prompted the enactment of legislation in the United States which gives the community the right to know more about the storage and emission of toxic chemicals from industrial facilities.

Legislation tips the balance of power away from industry and government and towards the people. Aside from the more intangible benefits of a better informed community, it gives individuals, community groups and non-government organisations greater leverage in campaigning, lobbying and negotiating with both industry and government to re-

duce emissions of toxic chemicals.

The US law has two objectives: the development of local plans to respond to emergencies involving toxic chemicals, in the hope of avoiding accidents like the one in Bhopal, and giving the community access to information about toxic chemical production, use and emissions.

The Toxics Release Inventory (TRI) has undoubtedly been the most successful part of the American legislation. It requires all companies to publicly report their annual emissions of about 300 chemicals. This information is also compiled into a national data base. For the first time industry, government and the public have access to an overview of the extent of the chemical pollution problems.

The 1987 figures, the first year of reporting, showed that 7 billion pounds of toxic chemicals had been released. The enormity of this figure brought swift action and by 1989, emissions were down by 18%.

The information provided under the TRI has given environment groups and local communities greater clout in their campaigns to reduce the use of toxic chemicals. They have compiled lists such as the "top 10" toxic polluters and have successfully applied pressure to individual corporations. The Community Right-to-Know legislation has also led the way for tougher pollution laws.

At present Australia lags behind the US. Our current laws dealing with toxic chemicals contain many gaps and provide little public information. However, under the previous government a proposal for a National Pollutant inventory similar to the US Toxics Release inventory, was developed. The Coalition Government is committed to proceeding with the proposal and it is likely to commence in the next year or two.

Multinationals which operate outside the US are not affected by these

laws. This creates a situation where corporations may "shop around" for the countries with the weakest environmental laws, a problem which is best rectified by action at the international level.

'Right-to-Know' laws are not a panacea for all pollution problems. Governments must still ensure that corporations accurately report their emissions. It is also essential that governments maintain their efforts to curb chemical pollution and do not rely simply on poorly-resourced community groups to monitor corporations. However, these laws are a step in the right direction as they at least acknowledge the effects of chemical pollution on the public and help to empower the community to do something about it.

Susie Brown

¹ Francis Bacon (1597) *Meditationes Sacrae*

Modern Problems in Science:- Science for Dummies

Science: does anyone really know what it is? Ask any scientist and it will tell you outright "No". Or perhaps "Bloody Arts Students..." Society relies more upon science today than at any other era in history. Just look at your microwave oven (not for too long, you may cook your head), or your CD player, or the latest Star Trek merchandise...

But the truth is, most of us have no idea about the basic scientific principles underlying our universe. Not even those who study "Physics, Ideas and Society". Our aim is to explain to you the layperson all that is needed to be well educated in this, our technological age, and clear up some common misconceptions prevalent in the wider community. Our discussion shall, in part, take the form of recreating famous real and (up till now) 'thought' experiments, thus testing the veracity of today's prevalent physical theories.



Part 1: Irrelativity - Towards Howzoliene Mechanics
Thousands of years ago, Aristotle invented Physics in his famous work "It's all greek to me". Then came Newton.

This is the man responsible for almost the entire year twelve maths and physics syllabi. Then Einstein proved him wrong (although they still teach it to countless helpless school students each year). Ol' Albert has long been thought of as the "know it all" when it comes to physics. Up until now, this has been for good reasons.

Albert was worried about important issues like "What happens if lightning simultaneously strikes both ends of a Speeding Broomstick?" and "How can I fit a two-metre-Long-Banana in a One-Metre-Long Monkey?" These are clearly questions which affect our everyday lives. He attempted to solve these questions with his very "Special" theory of Relativity - named after his mother's famous plum pudding.

He discovered that length contracts at high speeds and that mass increases. Light travels at the same speed no matter how fast you go and everything, that is, everything is relative. Speed can dilate time. In Albert's opinion, there is no ultimate point of view.

Believing he had satisfactorily resolved these issues, Einstein moved on to his "General" theory, named after his friend in the German army. This

theory discusses how we should treat second and third cousins, in-laws and surrogate mothers (although the validity of these last being classified as general relatives has recently been questioned)¹. Also contained in this theory is the (some have said kinky) notion that space-time is a giant sheet of rubber, dimpled by massive objects. Another aspect is that time can be slowed down by very great masses. It has been alleged that the Physics Department has been experimenting with this aspect of Einstein's theory, possibly explaining the time dilation often experienced by students in lecture theatres around university.

All of Einstein's General Theory was based upon one simple thought experiment. Although this theory has been "verified" by several other means, no-one to our knowledge has actually attempted to physically recreate this experiment exactly as Einstein described it. This experiment can be labelled the "Torch in the Elevator"

Without being too technical, basically Albert said "what if a person shines a torch across an elevator?" In

his opinion, if the holder was in a gravitational field (eg on Earth) the light beam would bend. Also, if the lift accelerated, the light would bend. Simple, huh? We are proud to announce, for the first time, the successful completion of this experiment. We include photographs by way of explanation.

Photograph one: the setup.

Photograph two: No displacement in gravitational field.

Photographs three and four: Marked deviation when elevator is accelerated.

The implications of our experiment are profound. Relativity can offer no explanation. We are forced to look for a new way to explain the Cosmos. The writers are near completing their startling "Howzoliene Mechanics", a system introducing Lupine mathematics and the Zolian constant². There is a new future opening up in large-scale physics ... and you have had a glimpse of it.

Johannes de Silentio (The Arts Student)

Das Zolverein (The Engineer)

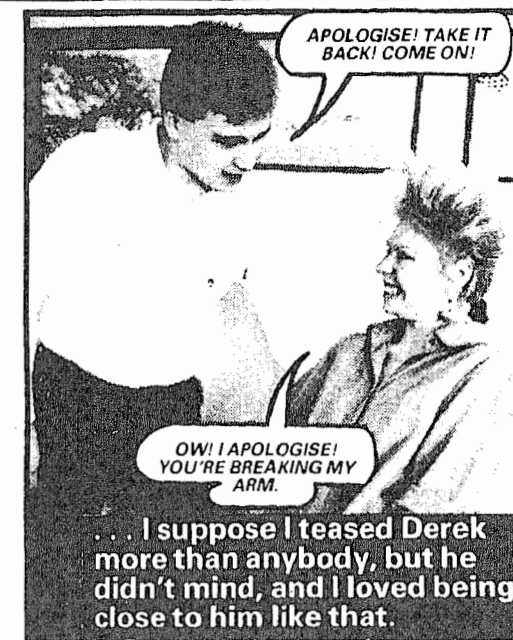
¹ Dufus, Imar. *Who the Hell Are You?!* Experiments in Familial Psychology. (Sarajevo: Redbrick House, 1995)

² Z=0



Forbidden Kisses

On Dit's new weekly serial brings you the adventures of flirtatious Marie, and the perils of her wayward ways



Will that Star Wars soundtrack get Derek in the sack with Marie?

What about her sister's engagement?

Who cares?

Tune in next week for the moral packed finale!

ON DIT 1997

Join On Dit
"It's like a 18-30s cruise, but without the boat."

On Dit creative writing sub-ed.

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

News
Wayward
Employment
Vox Pop
Music
Sport
Advertising Manager (Paid)
Roseworthy & Waite Reps.

Film
Video
Creative Arts
Literature
Visual Arts
Théâtre



Murdoch University
Perth, Western Australia

For career development in teaching, public service, non-government organisations, or business adapt your skills to Australia's global context.

POSTGRADUATE STUDY AT MURDOCH UNIVERSITY

ASIAN STUDIES
Chinese Studies
Indonesian Studies
Japanese Studies

DEVELOPMENT STUDIES
Social and Economic Change
Women and Development
Change in the Asian Region

Postgraduate Coursework Degrees - Graduate Diploma and Master of Arts in Development Studies. Graduate Diploma in Asian Studies (MA in Asian Studies pending Academic Council approval). These degrees are interdisciplinary and are open to graduates with a strong record in any discipline. Study may be part or full-time; internal or external mode.

Postgraduate Research Degrees (MPhil/PhD) - An extensive postgraduate research programme is supported across a full range of disciplines. The Asia Research Centre was established by the Australian Research Council as its national research centre for the study of social, economic and political change in the Asian region. Supplementary scholarships are awarded on a competitive basis.

In-Country Study - Study in China, Japan, Indonesia and Malaysia for one or two semesters is available as part of Bachelor of Arts and Graduate Diploma in Asian Studies degrees. The national Australian Consortium for In-Country Indonesian Studies (ACICIS) is based at Murdoch. Quotas apply to in-country study options.

External Study - Coursework degrees (B.A., GradDip, MA) in Asian Studies and Development Studies are available in the external mode through distance education delivery as well as on campus in the internal mode.

Applications close 22 November. For further information and application forms for GradDip, M.A., M Phil, PhD contact:

Admissions Office
Murdoch University, Perth 6150
Tel: (09) 360 6538; (09)360 2726
Fax:(09) 360 6491

HANDS AGAINST VIOLENCE

"What are hands for?"

When we were children-4, 5 years of age, we were taught how to use our hands...

Recently we conducted an exercise at the Adelaide Uni Child Care Centre and we asked the children what they use their hands for. Small palms were dipped in paint and imprinted on paper; children then are to define what their own hands are for...

- "Hands are for playing"
- "Hands are for waving"
- "Hands are for drawing"
- "Hands are for holding"

All the children told us uses for their hands which were productive, caring and did not harm others. The exercise highlights the way that as children we pay attention to positive uses of our hands and we know that hands should not be used for destruction, abuse and to hurt others.

As we've grown up, we've forgotten the lesson of the palm-printing exercise. The impact of our own hands, the violent impact, has been ignored. Violence has become an abstract concept in the sense that it happens to someone else. Reasons such as psychological problems, an unhappy childhood and stress are targeted as some of the reasons of violence, whether it is physical, emotional, sexual, racist, or homophobic.

Another session was done with international students from the three universities to produce the hand printing posters but with the slogans translated in different languages. This signifies how violence can be a result of racism. Using languages from all over the world makes people aware of how some can see language as a barrier and these prejudices as an excuse for violence.

The purpose of the HANDS AGAINST VIOLENCE campaign is to raise awareness about violence and how each of us must act to stop it. The HANDS AGAINST VIOLENCE campaign is one which is not dependant on any specific time of the year and anyone on any campus can participate and it is easier than you think. All you have to do to be a part of the campaign is to not accept violence as a form of use for your hand. You can also make others around you aware of the negative uses of our hands that we deem acceptable as adults.

Get back to your childhood and do some palm-printing exercises or just get messy with your hands and fingerpaint. Whatever activity you do: write, paint, draw, massage, play music, create, just make sure that it is a positive one. Remember that violence comes in different forms of emotional, physical, verbal, sexual abuse and is often caused by different prejudices- racial, homophobic, class, appearance. Anyone can be the victim of violence and it's everyone's responsibility to stop it.

Come out to the Barr Smith Lawns this Wednesday for the launch of the campaign, to participate in the palm printing exercise and to contribute to HANDS AGAINST VIOLENCE.

Olivia Nassaris and Amrita Dasvarma

What do YOU think?

Can't get around the campus?
Can't hear what lecturers are saying?
Need longer to complete exam papers?
Do you believe people with disabilities ought to get a fairer go on campus?

The Equal Opportunity Office has employed some consultants to draw up an Action Plan to help the University to meet its commitments under the disability Discrimination Act. The consultants need to know what people think ought to be done to make

the university more friendly and accessible for people with disabilities.

We are asking you to help by completing the accompanying survey form and returning it as specified.

We are currently interviewing students to hear what they think about the above issues.

If you are willing to be interviewed, we'd love to hear from you. Please ring me on 8303 4254 or see me at the EO office on Hughes Plaza. Or call Jill Fowler at Disability Action on 83528599

We hope to hear from you soon.
Jane Copeland
Equal Opportunity Office

Barr Smith Library Hours of opening extended

The Barr Smith Library will be open longer for four weeks at the end of Semester 2, 1996.

The inclusive dates are:

Monday 21 October to Sunday 24 November.

The extra hours will be:

Monday to Thursday: 10.00pm - 12 midnight

(=Library open 8.00am to midnight)

Saturday to Sunday: 9.00am - 1.00pm

(=Library open 9.00am - 5.00pm)

Note: borrowing will not be possible until 1.00pm.

During the extra hours all areas of the Library will be open for study and the Reserve collection will be open. The Loans desk will be closed. The Electronic databases service, the Information desk and the Microform/AV collection will not be available.

Why Weight Wednesday

Last Wednesday was **Why Weight Wednesday** which was a day designed to promote people's awareness about eating disorders and the way people's concept of body image is influenced by many different things. The afternoon was a huge success with lots of women involved in the organisation and lots of people getting involved in the events which was fantastic to see. We started off the day with a fashion parade which was organised by Suzy Russell and the clothes were provided by Bizarre Bizarre and Sun, Star and Flower. The aim of the fashion parade was to have *real* women with *real* body types modelling clothes instead of the stick thin models that we see all too often. The entertainment was provided by a singer called Jenna who is in a band called Monté and she sung a beautiful song for us. We also had a belly dancer named Monique Hassan who was fantastic. She performed several dances for us which were incredible including one where she danced with a sword balanced on her head; she was pretty amazing! However I think the Eating Competition, organised by Jodie Brinkworth, proved to be the highlight of the day. The idea of eating as many pancakes as possible obviously went down well with everyone and the sight of people stuffing as many pancakes into their mouths as they could was fairly amusing. The winners of the competition were Wendy and Daniel (who both ate 14! Only joking).

However much fun there was on the day it did have a serious aim which was to increase people's awareness of body image and the way this can lead to eating disorders such as anorexia and bulimia. The way we see our bodies is shaped by images that we see everyday. The images we see in magazines, the people we see on TV and the general messages that we receive (women in particular) regarding our body shape and size. These messages are often given to us by the media and advertising industries. The importance these industries place on body shape often make women feel unhappy with their bodies and inadequate that they can't be as thin as the models that are supposed to represent them. Many women spend the majority of their time and money trying to obtain bodies like the women they see in magazines and advertisements as advertisers have made us believe that this is the 'ideal' woman. More importantly, it also has a huge impact on women's self esteem. Many women measure their success in all areas of their life with their ability to lose weight, and emulate the media 'ideal woman', and believe that failure in this area will lead to failure elsewhere.

Campaigns like **Why Weight?** are important not only to increase public awareness of the danger of dieting but also to challenge cultural attitudes and promote healthy, non-restrictive eating. If you would like any more information regarding eating disorders please come and see me in the Students' Association or call me on 303 5406.

Sophie Allouache
SAUA Women's Officer

UNIVERSITY OF ADELAIDE SURVEY FORM Disability Discrimination Act 1992

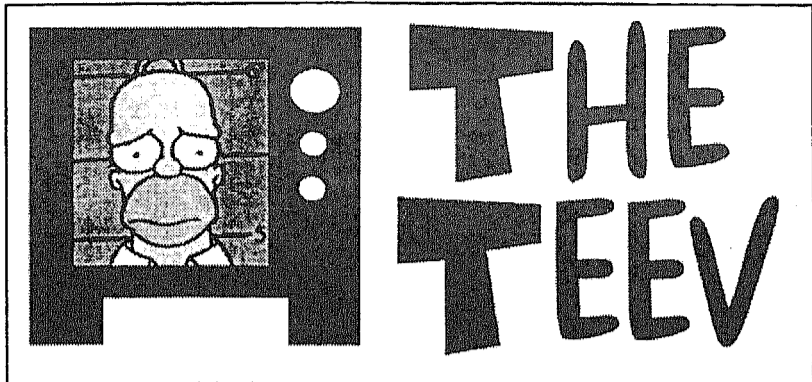
(See accompanying article: *What is the University doing about the Disability Discrimination Act?*)

If this survey does not address issues which you consider to be important, please make a separate submission. The survey is completed anonymously, but we would appreciate some information about you which will assist us in our data analysis.

Please tell us what you think about the following issues:

- 1 What priority do you believe the University ought to place on full inclusion of people with disabilities in university activities?
High None
Medium Unsure
Low
- 2 What issues should the University address to ensure inclusion of people with disabilities? (If insufficient space please attach an additional sheet.)
- 3 Are you aware of any policy, practice, procedure, attitudes, or any other barriers that could be seen as discriminating against people with disabilities? Yes No If 'Yes', please detail. (Please attach an additional sheet if necessary.)
- 4 Are you a person with a disability? Yes No
- 5 Are you an associate of a person with a disability? Yes No
If 'yes' to either the above, what is the nature of the disability?
- 6 Are you a student of the University? Yes No
- 7 Are you a staff member of the University? Yes No
If 'No' to both the above, please specify your interest in the University
- 8 What is your age group?
20 yrs or under 41 - 60
21 - 40 over 60
- 9 What is your gender? Male Female

Please return the completed form and/or your submission to the Equal Opportunity Office, Hughes Plaza, University of Adelaide, or to Dr Elizabeth Jardine, Fax no 08 8364 6109 by 31 Oct 1996. Should you choose to disclose your name on your submission, any information you give will be held in strict confidence.



Given that it is the time of the year that the metaphoric excrement hits the ventilation device, one could be almost forgiven for giving up TV watching altogether. The time spent in front of the electronic mirror is of prime importance. Relaxation time is crucial to any student and the trash you watch should be chosen with care.

Given this criteria - one cannot afford to go past Ricki Lake. Why Ricki of all people? These shows are steadily and stealthily invading our screens and taking up more airtime. Ricki's show is important for it takes up the concerns and interests of a grand tradition stretching back many centuries.

The first forms of mass leisure (aside from religion) have been in the form of festivals and large gatherings of celebration. Later, due to the advent of early entrepreneurialism and capitalism, it became a travelling, nomadic group of performers who were skilled entertainers and performed to crowds in small villages. Later, larger versions would either be set up either as permanent exhibitions, or travel between

cities as large commercial ventures.

The use of this spectacle satisfies many urges. Firstly there is this notion of spectacle. Basically the circus is eye candy; you pay your money and you sit and are entertained. The skill of the performers' antics, not to mention the clowns (another essay) provides entertainment. Even now the circus is advertised primarily in this way. But there is more to mere spectacle than meets the eye (bad pun - sorry).

There are also other urges that are satisfied; voyeurism for a start. Maybe voyeurism is a bit strong. Scopophilia is pleasure derived from the act of looking - hence 'scope'. It is non sexual - existing for pure pleasure. We all do it when we look at something and find it interesting, beautiful, or even ugly or revolting. Scopophilia can work in many ways, both positive and negative. You find it awful, but you can't stop watching - that leads to the ideas behind Horror and the Thriller. The circus provides something new, different and exciting, it moves at a fast pace. It can even invade your seat - as the clowns

are prone to do. It soars above your head and fills the scope of your vision. It is coupled with loud, exciting music and bright, vibrant lights to give an all-round, multi-sensual extravaganza. There is also the smell of sawdust, tinged with the faint smell of dung, as well as the excitement from being part of an anticipative crowd, that adds to the experience. Nowadays television can supply most of these needs, from the comfort of your own chair. But for my money there is nothing like the mild sense of danger that comes from going to the circus - buy your tickets now.

Coupled with the circus - before the advents of unilateral human rights - was the freakshow. Step right up so you can perve on people with deformities and weird features that you do not possess. The combination of revulsion, scopophilia as well as some latent voyeurism, made for capital success. The best examples of the freakshow that you can lay your curious little hands on could be David Lynch's *The Elephant Man*, a great example of how people with disabilities were treated in 19th Century England, as well as the episode of Ren and Stimpy where the mad twosome were stitched together after being run over. There is a Simpson's episode coming up where Homer becomes the 'fat man' at a circus - watch for Sonic Youth playing the Simpson's theme tune. About the only place that you could watch a latter day freaky performance is at your Nightrain Theatre Restaurant, or similar house of fun.

Nowadays, the great syntheses of this

kind of entertainment are places where you can sit, eat and drink (fulfilling the desire for oral pleasure), and be entertained while satisfying your desires through spectacle and voyeurism and taking pleasure from a freakshow. This would make the topless restaurant or stripshow bar (a la Crazy Horse), or a Silicone Valley Special, the ultimate that this culture has to offer. Just look at the number of ads in the paper for staff at these establishments to see how popular they are.

This brings us back to Ricki. While Donahue dealt with serious issues in an in depth manner, and Oprah continued to be a haven for thirty-something women, and the others are just run-of-the-mill copies, Ricki is the freakshow for today. With titles like "I lost the weight - surprise! I want you", you can tune in, guaranteed of being entertained for at least twenty minutes. "Ricki's search for Americas' sexiest triplets" continues this vein of the freakshow in the light of political correctness. If people can't be freaks in terms of their physicality - then serve us up aberrations of the social kind. Give us people who look just like ordinary people but have weird, social, preferably sexual, quirks that can amuse the masses for quick seven minute segments between ad breaks. Outrage! Scandal! Thrills, spills and titillation!

The circus doesn't come to town anymore - you can watch it 12 noon weekdays on Ten.

joltman

student radio program: week two

monday

10-10.30pm **slander, lies & audiotape** dear avid student radio listener, we here at slander, lies and audiotape think that the fine line between information and defamation is more like a 16 lane freeway. but as the lesson of the rabbit and the 32 wheel semi-trailer clearly demonstrates, it's best to be prepared for all eventualities. so in case we cause offence with our 30 minute foray into the latest campus, local, national, international and occasionally paranormal news, sport and current affairs, presented in a way which can, at times, stretch your brain, the truth and all sense of common decency, we'd like to take this opportunity to say, in advance, we are really sorry!

10.30-10.50pm **polp!** world music and political commentary with a difference! if you are looking for african-based "world music" or the sounds of bulgarian throat singers, shift your dial elsewhere. that is not the complete and real world. **EVERYWHERE**, people are listening to folk pop, which is churned out like polp. this is the true world music. polp. at last, karaoke finds its home.

10.50-11.40pm **babes in boyland riot grrrl**. you've heard her before & she won't go away. she's up front. she's in your face. for a radical explosion of grrrls producing, playing & singing music, performing word, challenging, screaming and being bratty just so she can be heard, tune in to BIB, presented in 96 by new grrrls.

11.40-12.30pm **gspt** this show taps into the adelaide dance and hip hop conglomerate to bring you fortnightly reviews of venues, events, new releases. interviews with touring and homegrown artists, information about what's on, policing and harm minimisation in venues, pointers to related media, guest live sets and, of course, a blend of beats, samples and spoken word that'll make you grind your axe.

tuesday

10-10.50pm **radio alpaca** indie music interwoven with sparkling repartee, biting social and political commentary and a sprinkling of gossip

10.50-11.40pm **cosmic warriors from beyond infinity** attention people of earth, i am Sargon, lord of the electromagnetic spectrum. i have decided to amuse myself by taking possession of the earth beings you call "sergel", "george" and "peter", whose feeble minds were no match for my galactichypnometry. shudder with dread as they opine on "sa", soil shy briches as they present the hard-hitting, infotainful, all singing, all dancing chat show for

mat.

11.40pm-12.30am **no visa required join nikki** in the exploration of the movement of peoples and vibrations across the earth. the show will involve theme nights, on-air workshops with local performers and above all a wide range of global grooves to get your body shimmying.

wednesday

10-10.50pm **spanking the monkey** we've got a quiz with fantastic prizes, interviews of various kinds, a talkback segment, comedy with the jerky boys, derek and clive, plus more cliches than you can poke the proverbial stick at, with shane, ky and the cast of thousands.

10.50-11.40pm **ockham's razor**: the next cut a unique melting pot of vox pop, issue-based talkback, band interviews, radio drama, zine reviews and casual media banter enhanced by the **odd indie pop musical treasure** for a mind-jolt that far exceeds a triple strength latte, tune in and get your fix with tory & shelley.

11.40pm-12.30am **nude with sunglasses** nude and vulnerable... three boys present a selection of mainstream and alternative rock with a focus on **australian bands**, interviews and their very own niche brand of humour featuring **mr squiggle**. get naked with zak, ben & michael. **thursday-saturday university of south australia student radio 10pm-12.30am**

sunday

10pm-10.30pm **local noise** tune in each fortnight as local bands and student radio volunteers match wits with the infamous 5UV studio setup in a desperate bid to place a band live to air. tune in other nights of the week for live to air, live recordings and broadcasts from an outside location.

live to air this year have included king krill from the o-hop, flat stanley, wendyhouse, tim gibuma, all flight crew are dead, brian apples, elleventh hour, crisp and the undecided.

tune in on august 11 to hear granny's lips and on august 25 for scissor pretty.

10.30-10.50pm **student radio local archive** show hear a selection of live and studio recordings and interviews "fresh" from the archives of student radio. spanning two decades and encompassing a whole spectrum of artists from names like **big black** and the hoodoo gurus to the obscure and obnoxious **i spit on your grave**. the archives provide a rare insight into the story of local music.

10.50pm-11.40pm **hot bits** marian, lucy & alice present a

frothing, potent cocktail of art, theatre & contemporary culture. live poetry straight off the street and in your face. high art reviews and news to go completely "over the top". giveaways to entertain. interviews to challenge. artistry to inspire and enlighten. radio drama, restaurant reviews, political dialogue, don't stop...daaahrling...don't stop!

11.30pm-12.30am **new releases** with jon. tune in and start your fortnight well-informed on new music out there. because if you don't find out the whowhatwhenhowwhy, that's exactly where all those new noises will stay...out there. they may never come your way. and you'll be real lonely. ring up and register your opinion. sometimes we have giveaways. that's when it really starts PAYING to tune in.

the sports wraught

monday week one program

monday and wednesday week two program

in these times when the information superhighway sits in amongst the myriad of modern miracles presented by technology which reduces the majority of student radio personnel to slackers, struggling to leave their lounge rooms, it's good to see these **three boys out in the playing fields**, carrying the torch for student radio. with a rundown of the weekend's scores every monday and an update on wednesday week two program, these guys are getting their exercise, even if the majority of us aren't. real sweat in real mono.

student services and activities

last show ever! and... may say that if you give a thousand monkeys a thousand typewriters, you'll eventually end up with a copy of war and peace. unfortunately, we don't have such a large intellectual base to work with, but for your convenience, we've assembled a group of five student office bearers, four full-time staff and a host of council and committee members to provide quality services and activities for students. listen in to the last show each sunday to find out what's available and where the action is for the coming week.

astor mickey

the student radio super group

who's the odd one out between the pope, oasis and astor mickey? give up? astor mickey, apart from being the only one without a top ten album, provides student radio presenters with an opportunity to express themselves as performers and posture generally. catch their unique performance style at the student radio all-ages benefit gig

in late august at the producers. electromagnetic, interactive, noise-promocore. astor mickey. real chaos in real mono.

our website

<http://www.adelaide.edu.au/5UV/sr>

student radio fm comes to north tce campus

do you suffer from withdrawal symptoms between student radio nights? RELAX.

coming soon to adelaide university north terrace campus... student radio delivered in crisp, clear FM stereo. 9am-5pm monday-friday. come up to our office on level 6-and-a-half (the loft) of the union building, see where all that crystal clear noise is coming from and say hi. **GIVE ME NOISE IN STEREO!!**

student radio zine

contributions are being taken right now for the second issue of our zine. if there is something you would like us to expose, write to PO BOX 94, RUNDLE MALL, ADELAIDE 5000. this zine will be distributed in adelaide, canberra, melbourne and will certainly be swapped with some zines from the U.S. next issue includes gorgon's blood, radio activism 101, helga, hot box records, the great australian meatout, zine reviews, all, spdfgh, baller space, the palace bros, drop city, spitboy, ricaine, rebecca gates, and so so much more.

radio drama collective

this multi-talented group of people get together, talk radio plays and skits, put them on air and encourage general silliness. later on this semester, if they can find an appropriate venue, they are going to put on a real live radio play with a real live audience...that's you readers(!)...live to air. come along, clap and be broadcast on 5UV.

recording demos and gigs

if you are artistic and want to be recorded, give us a buzz on 3035000 (ask for madj.) or 303 3963 and we will invite you into the studios of 5UV to strut your stuff or alternatively visit you during a gig to take a digital recording. hopefully, you'll come out of it with a high quality demo/recording and a big exhausted smile on your face.

calling all cybernauts

digital toys are fun. 5UV is a playground. there are always new toys to report on. art and technology is an interesting area. so is digital pop culture. there's also the legal/current affairs aspect. maintaining a website can be fun, especially using java. if this sounds interesting to you and you would like to become involved with student radio by doing a 15min report each fortnight on such things, we would love to hear from you. phone us or email ksolo@va.com.au. yeah, yeah!



VOX POP

Questions

1. What are your thoughts on 'Why Weight Week'?
2. What is your favourite alcoholic beverage?
3. What are your all time best and worst movies?



Cate

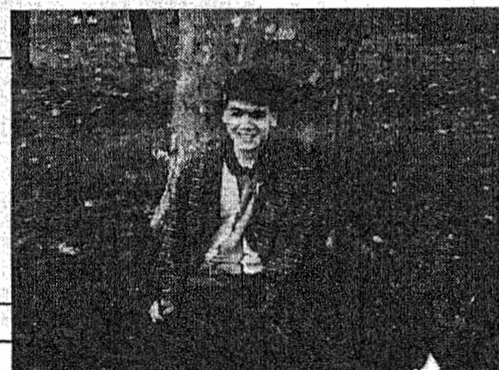
1. Never deprive yourself, as long as you know your limits, indulgence is bliss.
2. Horney Monkey and Cooper's Pale Ale
3. Favourite- "Persuasion"
Worst- "Forever Young"

Chris

1. I don't think that people should worry about their weight- eat healthily, exercise and be happy with yourself.
2. Anything that doesn't give me a headache in the morning.
3. Favourite- "Antonia's Line", "Beautiful Thing", "Persuasion"
Worst- "Moonlight and Valentino"

Dominic

1. This was the first time I knew that it was happening...
2. Cooper's Draught
3. Favourite- "Aliens"
Worst- "Executive Decision"



John

1. It is good for more understanding, exposing the repression of women. If more people understood it there wouldn't be the repression and the differences.
2. Singapore Sling
3. Favourite- "Aquira Wrath of God"
Worst- exploitation/ smut films disgust me.

Michael

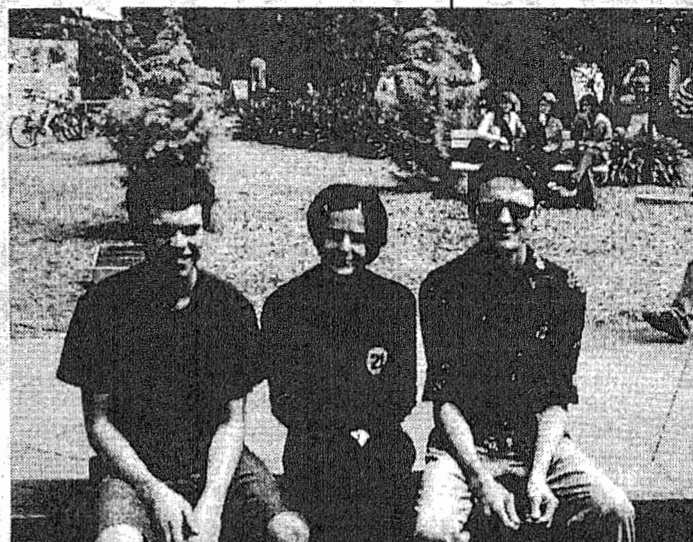
1. It is good for awareness.
2. Cooper's Beer
3. Favourite- "Star Wars"
Worst- "Species" was shit, I think that if I had seen "The Baby-sitter's Club" that would have been the worst.

Nathan

1. One week a year is enough.
2. Beer
3. Favourite- "Bill and Ted's Excellent Adventure" and "Bill and Ted's Bogus Journey"
Worst- no idea



VOX POP



Natalie

1. It's good
2. Beer
3. Favourite- "Alita" or "James Bond" movies
Worst- "National Lampoon's" movies

Cameron

1. I think that it is a good idea.
2. Vodka, Lime and Lemon
3. Favourite- "Naked"
Worst- "Puberty Blues"

Matt

1. I'll have to agree [with the others]
2. Scotch
3. Favourite- "Stand by Me"
Worst- "Bloodlust"

Roxanne

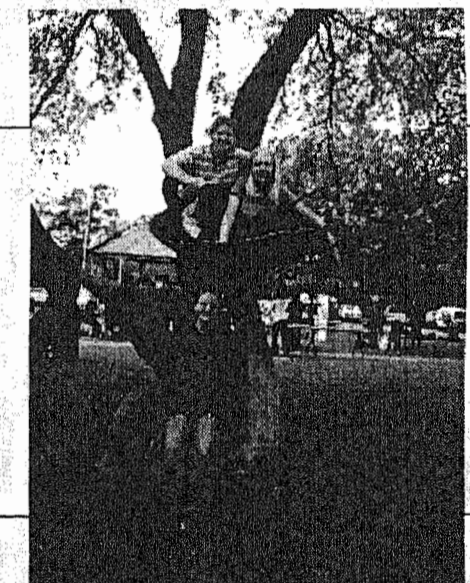
1. Why not? They play good music.
2. Any (not beer), Champagne is good.
3. Favourite- "Mad Love", "Ferris Bueller's Day Off", "Boys on the Side"
Worst- no idea.

Briony

1. I didn't even know that it was on, the pancakes are good though.
2. Margarita, Beam and Coke.
3. Favourite- "Dazed and Confused"
Worst- "Baby's Day Out", "Groundhog Day"

Denni

1. Why not?
2. Vodka
3. Favourite- "Shawshank Redemption"
Worst- "Last Action Hero"



Yien

1. It's a good idea, making people aware that not everyone looks the same, like in magazines.
2. Red wine
3. Favourite- "Raise the Red Lantern"

Worst- "The Nightmare Before Christmas"

Dana

1. It is a good beginning, but I don't think that it is enough
2. Kahlua
3. Favourite- "Bladerunner"
Worst- "Stalker"

Vivienne

1. Good in pumping up the egos of women, but how come none of this stuff is for boys?
2. Beam and Coke
3. Favourite- "Dazed and Confused"
Worst- "Age of Innocence"

Nadia

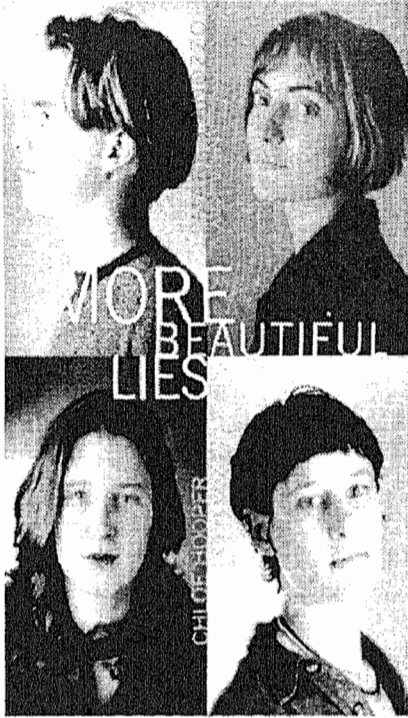
1. No thoughts, but more pancakes I say.
2. I don't drink alcohol.
3. Favourite- "Dazed and Confused" (I also saw this good movie on SBS, but I can't remember what it was called)
Worst- "The Player"



Jadynne

1. No thoughts.
2. Beer.
3. Favourite- "Burnt by the Sun"
Worst- "Under Siege 2"

The Truth has become merely Half-Truths...



More Beautiful Lies.
Ed. George Papaellinas.
Vintage.
\$ 16.95

More Beautiful Lies is a collection of the short stories of four talented young Melbourne writers. It is the follow-up volume to *Most Beautiful Lies*, a book published in the 1970s which featured the stories of then-unknowns like Peter Carey and Frank Moorhouse. The four 'new' writers gathered here have all published short fiction before, but this is the first time they have been brought together in book form.

Jay Kranz's 'An A to Z of Phantasmagoria' (her only contribution) opens the collection: a bizarre story of the phantoms and non-existent people that Ruby, her central character, comes across in her travels in Australia and around the world. As

the longest piece in the book, it is an odd note on which to begin. Kranz is obviously a talented writer, but the reliance here on mystical phenomena undermines this a little. Anna Kay's nine short stories, on the other hand, are firmly grounded in the day to day of ordinary objects and human interactions. While her stories are oddly uninvolved, she writes with a removed perception for detail.

Chloe Hooper's stories, however, are the real highlight. Four of her five stories centre on Lou, and the clever sense of humour and insight into the way people act and interact suggest that, when she puts out her first novel, it's going to be one hell of a book. The collection ends with two contributions from Mark Panozzo, whose stories differ from those of the other three writers in being both sinister and unnervingly

surreal, like the British writer Will Self without so many bad drugs.

In his introduction, editor George Papaellinas rails with some justification against the typecasting of modern young writers as "grunge" or "Generation X" writers. This book is an excellent argument against this stereotype - *More Beautiful Lies* is a showcase for four writers whose talent is unquestionable, each of whom has a style and focus which is significantly different to the other three. The interesting thing will be to see what sort of novels they will eventually write, since short fiction isn't always a great guide to a writer's longer work. That said, Chloe Hooper can do no wrong - that 'longer piece of fiction' alluded to in the authors' notes can't come soon enough. Gimme! Now!

James Morrison

Don't Panic

Companion To The Cosmos.
John Gribbin.
Weidenfeld & Nicolson.
\$ 39.95

This is an encyclopedia. Gribbin begins with a preface in which he gives an excellent and succinct description of the origins of our universe, going through several theories and giving sufficient scientific jargon with the occasional mathematical term thrown in to give his work verisimilitude, but not enough to be offputting to the less scientifically educated. The main body of the text is an encyclopedia of cosmological information, from AAT (Anglo-Australian telescope) to ZZ Ceti stars. The information is well presented, there are many excellent little articles and essays, as Gribbin tries to popularise this field. He is fairly successful, I found myself un-

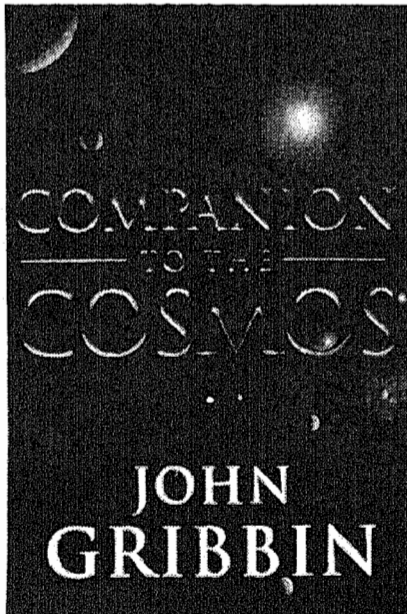
able to actually read the text entire, so I just looked up a few of my pet science interests to see how well they are treated.

Quantum: The smallest possible component of a system... Politicians and advertisers who describe the latest 'breakthrough' as a quantum leap are probably being more honest than they realise (330). I've missed a fair chunk of that quote, but as you can see, Gribbin spices up his otherwise slightly dry text with this sort of witticism. Otherwise, the scientific information is excellent, fulsome and even occasionally interesting.

The third section of the text is a time-line where Gribbin has run three key elements alongside one another; birthdates of scientists, key dates in science, and key dates in history. This is probably useful to someone, and does give a good range of events and people as it is quite extensive. It is possible to construct your own narrative with this text, as Gribbin highlights related topics within his text, rather than at the end of the entry. This allowed me to jump around a bit under the guidance of the author's pointers. This is a feature of reference texts that is very useful.

There really isn't much else to say about *Companion to the Cosmos*, it is an interesting and useful reference text which concentrates on astrophysics and physics in particular. If these areas are of interest to you, then this book will reach your expectations of a clear, well designed and well written text.

Thomas Stoddart



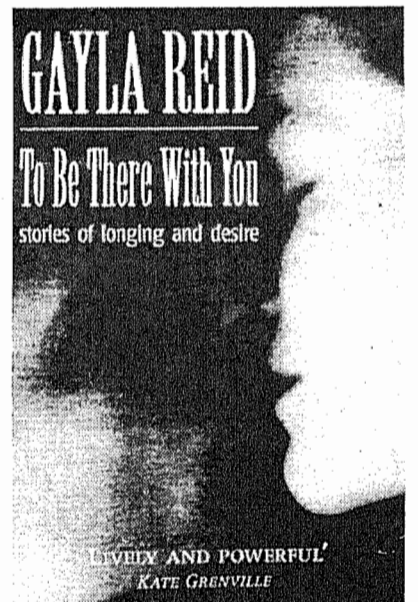
Lucid Stories

To Be There With You.
Gayla Reid.
Allen & Unwin.
\$16.95

Gayla Reid is an expatriate Australian, now living in Canada. *To Be There With You*, is her debut collection of short stories, flitting between Sydney, South East Asia in war era, and Canada, following the author's own journeys. Her stories move through the years: Catholic convent girl in the early sixties, graduate student in Canada during the anti-Vietnam era, return visitor to Sydney, and the prose is sparse yet still evocative. Short sentences illuminate, and what is left unsaid is all the more powerful. Moods are created, and the power of memory is understood, images sharpened by absence.

Stories set in Canada, Vancouver and Montreal, set around anti-Vietnam protesters, passionate in their beliefs, are contrasted with images of a post World War Two Sydney, that seems stagnant, yet strangely safe and real. Homesick strangers are encountered, who talk about the smell of late summer grass, "magpies singing in the morning sunshine." It is on the other side of the world that the Catholic convent is missed, the rituals and also the mystique of the nuns and priests. Angry student radicals grow up, return home, become sick, return to Sydney and their past to die, or nurse dying parents.

Reid's stories recycle common themes, using the tools of the background: Catholicism, Vietnam war, Canada, to explore concepts of desire, love and loving, the changing dynamics of relationships, and the wisdom



that comes with age. Reid's characters grow older, wiser, abandon romantic ideals for companionship. The men in her stories are fellow students, draft dodgers, paraplegic scuba divers; they are remote or too close, an escape is imagined: "When I get back to the city, I tell myself, I'll write him a letter. A carefully worded letter."

The style of storytelling: in the third person, or first; and sparse unconscious dialogue, create lucid stories that evoke memories of the past, as well as an awareness of the role one's physical landscape has in shaping the individual, their perceptions and subconscious experiences. Imaginary landscapes are occupied with each story, and some phrases are to be savoured and underlined, as if they hold beauty in their trueness.

Georgina Neill

Snuff Movies?

Strange Rain.
Venero Armanno.
Vintage.
\$ 16.95

The rain is pissing down hard the night Joe Santo - 'Joey the Saint' to his mates - arrived in the outback town of Thornhill. Joe, out of gaol on parole, an ex-musician with past-it rock band 'I Am Watt', and self-described "wannabe, couldbe, couldabeen, has-been" is headed into the mountains to dispose of his father's ashes. His partner on this voyage is Clifford Watt, a man who lost his arm in a car accident that was Joe's fault. He's also the closest person Joe has to a friend. That first night in Thornhill, though, is the start of a rapid plunge into country town hell.

Brisbane writer Venero Armanno's fourth novel is a dark and involving suspense mystery. A visually powerful, rain-drenched story with its own Australian soundtrack (there are numerous references throughout the book to Joe's musical heroes, and all of the chapter titles are culled from the songs of Australian bands like the Triffids, Died Pretty, You Am I, the Clouds and Def FX), this is an unusual and fascinating book.

Once in Thornhill, Joey the Saint rapidly gets involved with a violent bunch of locals indulging in a night of paid sex and snuff movies. His friend disappears (leaving behind only his prosthetic arm), and Joe is victimised by the local police sergeant and his odious brother Titman Tom. The resulting story is like an ultra-black version of *Red Rock West*, with Joe



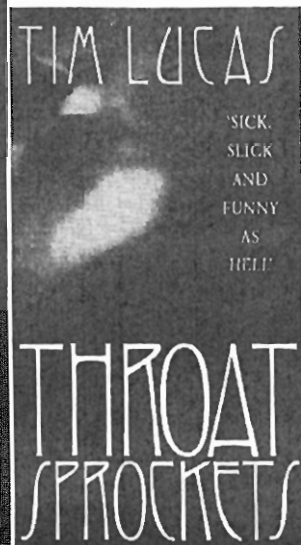
trapped in an almost surreal and sinister small town and becoming involved with the sister of the most violent of the locals. As the sardonically humorous plot deepens, though, Joe begins to realise that more than random chance has brought him to this town on this night. What's more, it all has something to do with his dead father, whose ashes are still sitting on the dashboard of Joe's battered old Torana.

Armanno knows exactly what he's doing - this is an awesome and original take on the suspense novel. Unashamedly Australian and unashamedly well-written. Turn up your Go-Betweens and Saints records and read it.

James Morrison

Throat Sprockets.
Tim Lucas.
Fourth Estate.
\$16.95

As bizarre as books come, *Throat Sprockets* is a vampire-free vampire story, centring on a completely unpornographic hardcore 'sex' film called 'Throat Sprockets'. Lucas' nameless first-person narrator sees this ambiguous semi-snuff movie in



a run-down old porno theatre in his mid western home town, and develops as a result an over-riding obsession with the female neck, as well as with the origins and creators of the film which changed his life.

Throat Sprockets began life as a never-finished graphic novel, and this shows through in the intensely visual writing style. Lucas seems to be trying to redefine vampire stories by looking at the sensuality and sexuality of necks and blood-drinking, rather than sticking to the accepted *Dracula*-style mythology. As the main character sinks deeper and deeper into his obsession - encountering fellow throat-afficionados, chokers (the blood and neck equivalents of hookers) and others who have all been deeply altered by this underground film - he finds that his career and finances are soaring. He abandons his wife for a woman who wants to offer him her heart (literally), and attempts to uncover the secrets behind the beginnings of 'sprocketing'.

An interesting and sporadically humorous attempt to revitalise the hopelessly bloated vampire-story market, *Throat Sprockets* is a worthy contender, although the confused conclusion detracts from the earlier impact. If you pick it up, just remember that this is a very, very weird story.

James Morrison

Ask the Leyland Brothers

Off The Road: My Years With Cassady, Kerouac, And Ginsberg.
Carolyn Cassady.
\$16.95

Grow that crazy goatee, grab those far-out bongoes, and fill the tank with juice, daddy-o! We're going out on the road, man!

Well, actually we're not. We're staying home to look after the kids. Bummer, huh?

Such was the lot of Carolyn Cassady, wife of Neal Cassady, central icon of the 'Beat' generation, immortalised as the character Dean Moriarty in Jack Kerouac's novel *On The Road*. This is his life - from the wife's point of view.

It would be easy to be cynical about this book, and to regard it as Cassady's grab at her own fifteen minutes of fame after standing so long in the shadow of cultural icons like Kerouac, Allen Ginsberg (of *Howl* fame), Ken Kesey (*One Flew Over The Cuckoo's Nest*) and, of course, her husband. But I've tried not to be, and I think I've succeeded.

The picture we get of the Beats is rich and varied, and is based on

years of close-hand observation. After all, who knew them better? We find Neal to be enigmatic, charming, energetic, pre-psychotic, highly intelligent, extremely restless, and unable to stick to anything. The early years of the marriage are full of romantic bliss, but are also marred by Neal's constant infidelities - which continued until his death. As time progresses we see his frustration at his notoriety (gained via Kerouac's writing), and his eventual decline, his association with Ken Kesey's 'Merry Pranksters' and The Grateful Dead, and his increasing dependence on almost any drugs he could scrounge.

Kerouac is revealed to be more sensitive than Neal, yet also more self-obsessed. Cassady also details the love affair between Jack and herself that lasted their whole lives and eventually contributed to Kerouac's descent into alcoholism following his explosive fame. The main impression we get of Neal and Jack is that, while brilliant, they were the most frustrating people to know.

Ginsberg comes out of it better - perhaps because Cassady did not

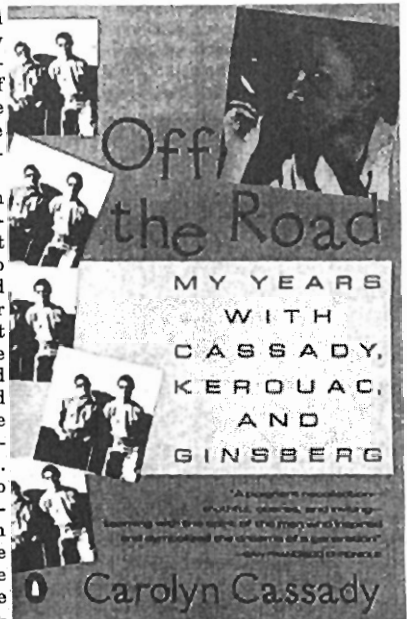
know him quite so well (his presence is mainly through his almost constant letters). Of all of them, he is the only one who seemed able to cope with his fame and notoriety. The poet triumphs!

And what of Carolyn Cassady herself? 'Patience' is the word that most readily comes to mind. Few people would have put up with Neal for as long as she did. But frustration can get the better of anyone, and with people like Jack and Neal pouring it on, the eventual break and divorce was inevitable. Poor girl, she managed to abandon all of her semi-puritanical beliefs to fit in with these men, but she never really got what she wanted. So, I guess, she fitted in with them perfectly.

The overriding impressions? Love aplenty between the lot of them. And that, while they make interesting reading, I don't think I

would have wanted to know them. I'm not that masochistic.

Paul Bradley



Let's Get Grating



The Ancient Future.
Traci Harding.
 HarperCollins.
 \$14.95

It has been so long since I read a book this bad, I'd forgotten it was even possible. In an ideal world, it wouldn't be. There would be carefully designed screening processes to weed out the books unworthy of publication. But the world is far from perfect, and hence we have Traci Harding's *The Ancient Future*. It is so bad, I don't know where to start. The central character is so obviously based on the author, with her Tae-kwon-do and her spiritual enlightenment and her kick-arse feminism, it is truly painful to watch. The characters are so thin and predictable that they don't even deserve to be called characters. To summarise the (agonising long, at 700 pages) story, Tory Alexander, the heroine, is propelled back in time, by the

power of a Merlin, no less, to the Dark Ages (where everyone speaks in modern English, except for the use of "thee" and "thou"). She is happened across by a band of soldiers, who immediately offend her feminine sensibilities and so get beaten up. Thus she wins the admiration of the Prince Maelgwn, who marries her. Then the king gets killed and she becomes Queen. Which is no surprise to the Merlin, when he enters the scene, because he knows that Tory is the reincarnation of the previous Queen. Everywhere she goes, Tory bumps into previous incarnations of people she knew back at home, and then it gets really bizarre when we find out that the Merlin used to be Tory's lover. And her father is another of these Merlin guys. But, anyway, she travels back and forth in time, saving the universe from a tragic death, having a kid and setting the women's' movement several centuries ahead of itself.

I can't express how thoroughly I abhorred reading this book. The best way may be to offer an example as evidence, so I earmarked this passage which sums up the central theme and style of a truly terrible read:

Maelgwn struggled to keep his eyes from straying to her cleavage.

"Not thee, too!" Tory planted her hands on her hips and flaunted her figure. "It be just a body for heaven's sake, get over it! It be not like thou hast never seen the female form before, I am sure." She turned back to her unpacking, surprised that grown men would carry on so.

The fight scenes read like a martial arts manual, the philosophical passages read like a new age guide to lunacy, and the rest of the prose reads like a chainsaw through a cheese grater. Do not read this book. Even if you have to. Just don't.

Chris Slape

Got the Hungrys?

Hungry Ghosts.
Susan Johnson.
 Macmillan.
 \$ 29.95

Hungry Ghosts sits in that uncomfortable grey area somewhere between trash and literature. As trash, it's entertaining, but not enthralling; as literature, it's disappointing and only pseudo-deep. Sure, it's cynical about human relationships and dabbles with trendy themes like feminism, the importance of art and sadomasochism. But it's swamped with stereotypes and the style is highly sensational, probably explained by the fact that Johnson used to work for the Sydney Morning Herald.

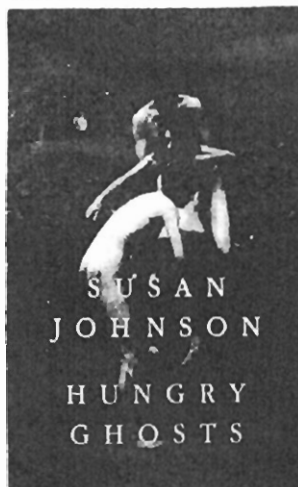
Anne-Louise and Rachel are best friends, Anne-Louise being wholly reckless and uninhibited while Rachel is quiet, insecure and sensible. *Hun-*

gry Ghosts examines their unusual friendship (with a man tossed in to spice things up). Martin Bannister is "startlingly handsome, beautiful in an original way ... with a full mouth cleverly carved, and very pale luminous green eyes". Right from the beginning it's very hard to believe in Martin and his "pale luminous green eyes". While Anne-Louise is vibrant, fascinating and over-the-top (and Rachel just plain dull), Martin is almost impossible to imagine, with a personality full of bizarre contradictions. (He has a bad stutter. Women always fall for him. He wants to fall in love. He's a perverted misogynist.) There's some awful pop psychology dished out in the early chapters about the childhood years of the characters - best avoided. The narrative flips back and forth between Rachel, Martin and Anne-Louise, with only Rachel's chapters

written in the first person. And then to make things just that bit more chaotic, the story's set in five different places - Brisbane, Sydney, Paris, London and Hong Kong.

To put it bluntly, *Hungry Ghosts* is shallow. It tends to skim over the important issues it raises, using them merely as plot devices rather than opportunities to comment on the human condition. (I was particularly uncomfortable with the way Anne-Louise's psychosis was portrayed as if it were a feminist artist's disease.) The book ends predictably, distastefully and with unnecessary melodrama. The only useful message Johnson seems to get through is that life pretty much sucks for everyone. Which isn't that profound at all.

Alice Ray



Powerful Cartography

Map of Power.
Tess Williams.
 Random House.
 \$ 14.95

"Three outsiders share a destiny..." says the blurb on the back cover. Their destiny is to be characters in yet another post-apocalyptic sci-fi.

Does this scenario sound familiar to you?

It is 200 years since mankind destroyed the Earth (ho hum). Only a few isolated groups survive (double ho hum).

Group one lives in Antarctica, pure untouched "primitives", living on a

day-to day survival basis.

Group two are Australian desert hermits, now banding together and rediscovering the old "evil" ways of Mech & Tech.

Group Three live on an orbiting space station, built before the bombs were dropped and stacked full of the finest minds available at the time. These people are now emotionally disintegrating after 200 years of isolation from the earth.

Pitched to a sci-fi audience, it appeals only because the reader will enjoy recognising which greats of this genre the author has been influenced by.

Fresh from a Masters Degree in creative writing, this author fails to write best seller material by choosing an overworked and hackneyed plot. The story just does not flow, with inappropriate and annoying scene changes and a confusing and inadequate conclusion, I finished this novel with a feeling of disappointment.

If you want to read great sci-fi, turn to the masters, such as Asimov, Heinlein and Arthur C. Clarke and leave this book well alone.

Courtney Squires



I Think I'm Freaking Out

Medication Of The Mind.

Scott K. Veggeberg.

Allen & Unwin.

\$ 15.95

Medication Of The Mind is about psychopharmaceuticals - drugs that alter the mind. It looks at mind problems like schizophrenia, bipolar disorder (manic-depression), anxiety, phobias, panic attacks and so on, and the ways in which they can be treated.

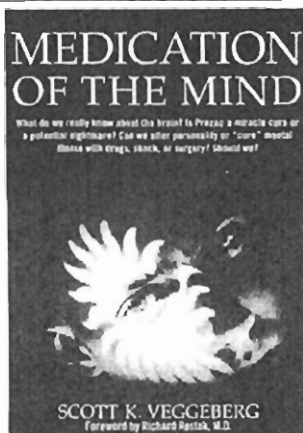
And it's fascinating stuff. Not so much for what it says, as for the pictures and their captions. Are we to believe, from page 44, that when "Lou Gehrig says farewell to baseball" he did so by blowing his nose into a microphone? Page 58's "Motion detection as a survival instinct" is a still photo of a leaping tiger. It doesn't move at all! Or perhaps it does, but we don't detect it in these ultra-comfortable times of air-conditioning and

microwave ovens. Page 59's drawing "Where sense of touch is located in the brain" suggests that the brain looks like a Brussels Sprout, and the hand depicted might pass as ET's, but is definitely not human. From page 90 we can always recognise "A psychotherapist" when we need one. Apparently we need only find a middle-aged, sort-of-dumpy-looking woman with oversized earrings (insert Anne Wills joke here) and an uncanny ability to balance a ball-point biro on her forefinger. In "A psychiatric interview" (p. 92) it seems the patient leans on a table and falls asleep. "Child therapy" (p. 94) is apparently a method by which dorky-looking guys frighten children to tears by wearing really bad T-shirts. Veggeberg tells us that "Valium was once overprescribed" (p. 144). I can tell him now, it happened more than once! Page 117 tells us that "Psychotherapy is endangered today", but

the woman on the couch and the shrink in the chair look pretty relaxed to me. Maybe it's the comfort that constitutes the danger, dulling our senses and leaving us vulnerable to attack, say from pictures of leaping tigers. Think about it.

As for what it says, it really might as well be an advertisement for prozac. In fact, one sometimes wonders where the funding for this book came from. But what annoys me most is when Veggeberg suggests that medications could eventually be used to make shy people more outgoing. What has he got against shy people? We don't hurt anyone. Is he suggesting that everybody should be an extrovert? That we should all be the same? We may be shy, but we are essential to creating the huge variety, the enormous range of personality types, the rich tapestry that is the human race!

Other than these gripes, the book's



not bad. It's basically your easy-to-read, high-school-type stuff.

Well, that's about all. Off you trot.

Paul Bradley

Courting History



Revelations of a Spanish Infanta.

Sallie Muirden.

HarperCollins.

Revelations of a Spanish Infanta is Melbourne author Sallie Muirden's prize-winning first novel. It should fall neatly into the category of historical drama, and yet, to look back on it, drama doesn't seem quite the right word. It is not that the events of the novel are not sensational or dramatic, but more that the focus of the storytelling is not on the events, but on the oddball personalities that surround and cause them.

Set in the royal palaces of Spain in the mid-seventeenth century, the chief characters of the novel are Diego Velazquez, court painter and palace chamberlain, and the infanta Maria Teresa. From the opening pages, the centre of the story is their relationship; specifically, Diego's understanding of the infanta's fascinating character (in order to do her justice in portrait). This central theme is often temporarily abandoned to pursue one of many subplots involving the many unique characters around the court. Many of these tales end tragically, but any grief is generally short-lived and the incident itself glossed over. This may be superficial, but the author

uses it to create a complex tapestry of mixed feelings and, I dare say, a relatively accurate portrayal of life in the palace.

Many of the tales woven for us delight in their sheer hideousness; the wet nurse who drowns in her own milk, the palace dwarfs' night time festivities and, without giving away too much, the numerous bizarre deaths suffered by several members of the court. One trusts that, in this respect, the novel is not too accurate. Muirden's prose is lyrically poetic and eerie, as are her characters, and both are well worth your time.

Chris Slape

Bovine Madness

Mad Cows.

Kathy Lette.

Picador.

\$ 16.95

How the hell can this book be best described? A sort of *Hitch-Hiker's Guide to the Galaxy* for *Elle* readers, with all the over-the-top savagery and the same targets as Jennifer Saunders' *Absolutely Fabulous...* except, disappointingly, it's actually not that funny.

Kathy Lette started her successful writing career in Australia with the famous debut novel *Puberty Blues*. Now based in London, her latest book is the story of Australian ex-patriate Maddy, newly with

child, who is arrested in a classy London department store and sent into the hell that is the modern British prison system with all of its corrupt lawyers, misogynist officials, sex-starved and sociopathic inmates and ineffectual social workers.

Almost every line of this book is a gag one-liner - fashion, the English class system, men, political correctness, sex, pregnancy, childbirth and bodily functions all come under satiric attack - and perhaps that's part of the problem. Kathy Lette seems to have used every joke she thought of, discarding none, and this means no quality control. This is not to say that the book isn't amusing, but it's nowhere near the cack-fest it wants

to be. So many of the jokes also depend on up to the minute pop culture references that in five years time it may not even make much sense.

A bizarre and complex plot full of exaggerated stereotypes who are (sometimes) turned on their heads, and a surprising degree of mean-spirited viciousness in the writing make this a peculiar read. If you liked the previous volume (*Foetal Attraction*) then give this a go, but otherwise you might be well advised to turn to the earlier works of Kathy Lette.

James Morrison



The Fire on the Snow

The tragic story of Scott of the Antarctic has become one of the great legends in the history of exploration but surprisingly very few of us are aware of the finer details of the whole episode. The struggle for survival, coming to terms with the disintegration of a dream and the human drama that was a part of the doomed expedition is explored by Douglas Stewart in *The Fire on the Snow*. The latest production in State's Theatre Australian Playhouse season.

Andreas Constantinou, who plays Captain Oates, in the production admits that he, like many, was blind and ignorant, of the tragic legend.

"This role has prompted me to find out more and as part of my preparation, I have been doing a bit of research through reading the various books, documents and watching films that have dealt with this topic," he said. It really has been very fascinating."

One of the best known lines of the legend was expressed by Captain Oates: "Nobody move, don't move. I am going outside. I maybe sometime." For Constantinou it became a starting point in the development of his character.

"Until I became involved in this play, all I knew about Oates was this line, but he is a very interesting character," he said. "Oates paid £1000 to be part of the expedition and because they were short of funds they took him on with his job to essentially look after the ponies," he said. "After they died, he helped to pull the sled with the rest of the team."

More aware of the whole tragedy, Constantinou believes that Scott's expedition was doomed to fail right from the beginning.

"This was an expedition that was

connected to Colonialism, it was essentially the last great British hurrah," he said. "It occurred just before World War One during the height of the British Empire and Antarctica was the last continent to be explored and the British believed that they were the only ones who could do it".

"For me the thing that is so enduring about it all is the heroism that was involved and the self-sacrifice that occurred. It is one of the ultimate stories of human courage."

Constantinou believes that despite the use of poetic licence, Stewart has accurately captured the human drama, especially the tension and dynamics between the characters.

"For instance there was not a lot of love between Oates and Scott. From a military viewpoint Oates could see the mistakes that Scott was making while Scott thought that Oates was pessimistic. I believe that Oates was actually a realist rather than a pessimist."

Stewart has based *The Fire on the Snow* on the diaries of Scott's, Wilson's and Evans' (the Second in Command) diaries and while a tale on actual events, according to Constantinou it is not a realistic play, with the concentration on the mental drama that occurred during the ill-fated expedition.

"This is a journey that was one man's dream and that is the key Stewart has used," he said.

"It is a mental journey, a trip through the imagination and because of that anything can and does happen. Michael (Gow, director) has developed the production along the lines of pictures so there are a lot of visual metaphors to complement the words."

The move away from realism is best reflected in the casting of Phyllis Burford and Kate Roberts to male roles which Constantinou believes does reflect the style of the production.

"Michael has said from the beginning that he was not interested in type but rather the essence of the character," he said. "In fact none of us physically resemble the real characters."

Like many of the works that have been presented by State Theatre this year as part of their Australian Playhouse season, *The Fire on the Snow* has not been recently performed, its last production occurring in 1968. Constantinou believes that this gap is an advantage allowing this latest production of the work a chance to wipe the slate clean.

"This gives us the opportunity to approach the work from a 1990s viewpoint without the hinderance of an audience's assumptions," he said.

"I think it is one of those enduring pieces that can be adapted to suit the times. I don't know why it has been performed so rarely but initially it was a radio play, so it is possible that many believed that it was too wordy a work to present on stage.

"The language is very dense and lyrical which I think is a reason to take the play on, but on the other hand I could see how it could deter potential directors."



For Constantinou the lyricism and the denseness of the play have been the standout factors of the work.

"The way it is written, the actual poetic qualities, makes this work so poignant," he said. "It has the quality of a Shakespeare tragedy. The words enhance the drama of the actual events."

Originally from South Wales, Constantinou trained in London at the London Academy of Performing Arts, graduating in 1992 and working on both the English stage and television (including *Eastenders*) before moving to Adelaide in February this year.

So why Adelaide?

"My partner is an Adelaide girl, both of us meeting while we were studying in London," he said. "She always intended to return to Adelaide after she finished her training (also as an actor) so I thought why not."

Having now worked in English and Australian theatre, Constantinou has been very impressed with the standard of work being produced here.

"The quality of theatre here is so strong," he said. "Possibly the fact that there is so little public funding available, that the smaller companies in particular, have to work so hard with what they've got."

"What stands out here is the energy and versatility and that kind of energy can only produce stimulating work. Australian actors work so hard and they can do everything which is very intimidating."

"For instance the recent production of *Summer of the Seventeenth Doll* has been one of the best pieces of theatre I have ever seen. So artistically speak-

ing I am very happy to be in a place where there is a vibrancy in the work and things seem to be happening."

"There is an enthusiasm here in Adelaide, especially among the smaller companies to take on the various new ideas and forms of theatre. The willingness to experiment is really refreshing. English theatre has developed a somewhat jaded quality, as though there is an unwillingness to try anymore and to stick with the successful formula and this lethargy even effects the major companies. There is a myth about the English/London theatre scene out here that needs to be pricked as quantity does not necessarily mean quality."

Having grown up and trained in England, Constantinou has not been aware of Australian drama until he moved out here and regards this year's State Theatre's Australian Playhouse season as a wonderful introduction.

"For me this season could not have happened at a better time," he said, "but also I think that it has been a defining thing for Australians themselves. It has helped me to understand what Australians are about."

"Yet while they are works written within an Australian context, some of productions I have seen this year really could be performed anywhere in the world, not just in Australia and *The Fire on the Snow* fits into this category."

State Theatre's season of *The Fire on the Snow* opens at The Playhouse on November 2 and continues until November 23.

Fontella Stuart Koleff

threesome 96

Web by Jodi Gallagher
Learning to Tango by Helen Vicqua
\$5 Student Rush

Web featuring Catherine Carter, Rory Walker, Matt Grey & Bronwen James

"...outstanding feature is a compelling narrative with plenty of unexpected twists and turns" Louise Nunn, The Advertiser
Learning to Tango

features PJ Rose & Helen Vicqua "Lil' & Dot are warm, funny and engaging" Louise Nunn, The Advertiser

SHOW YOUR STUDENT CARD AT THE DOOR AND SEE BOTH PLAYS FOR \$5.00 (2 people per card)

From Tuesday 15 - Saturday 19 October
8.00pm Nightly Junction Theatre corner South Rd & George Street, Thebarton

Oh those Russian blues!

The State Opera's final production for the year is of Tchaikovsky's *Eugene Onegin*. Although the Russian master is undoubtedly better known for his ballets, concertos and later symphonies, this opera contains some of his most heartfelt music. Although Tchaikovsky wrote several others, *Onegin* (perhaps also *The Queen of Spades*) is the only one to be unequivocally embraced by opera-loving audiences, both in Russia and the West.

In *Onegin* (based on the long poem by Pushkin) Tchaikovsky found a plot where the climax comes mid-tale rather than at the end. Pushkin's tale is rather simple. Tatyana, the daughter of a countess, falls for Onegin, the friend of her beau, Lensky, and writes to him an incredible outpouring which professes her love. He rejects her advances, and fights a duel with Lensky, killing him in the process. Later Onegin, now penitent and returned to Russian society, is again introduced to Tatyana who has since married well to the Prince Gremin. Now it is her turn to refuse; however she does not do so out of revenge, but more because her situation has changed and she is content with it. The curtain falls with Onegin, alone and devastated. Oh those Russian blues!

The composer took up the task of setting the tale in 1877 after having written another four music dramas and it was the most passionate and integral scene to the plot which was composed - Tatyana's famous Letter Scene. Part of the reason for this was that he felt a close affinity for his heroine whilst regarding the opera's namesake as a 'cold, heartless coxcomb'.

It is rather ironic indeed that while he was at work on his tale of misplaced and timed love, Tchaikovsky himself received a passionate love letter from

a young woman whom he had met whilst teaching at the Moscow Conservatoire. It is because he did not want to emulate Onegin that he chose to marry her, setting out upon a totally ill-advised, inappropriate, and in the outcome, disastrous match. This was due mainly to the composer's homosexuality.

So determined was Tchaikovsky for his marriage to work, that it was only after a nervous breakdown, and upon the advice of his doctors, that he finally decided to admit defeat and call it quits. In order to grasp a closer understanding of this difficult setup, perhaps it's worth taking a look at Ken 'over the top we go again' Russell's biopic *The Music Lovers* which features, rather appropriately, Richard Chamberlain as the troubled composer, and the great Glenda Jackson as his neglected partner, turned nymphomaniac. Although Tchaikovsky plays down much of the social commentary in his adaptation of Pushkin's 'novel in verse', there is still much that comes across to the extent that Tatyana could be played as the heroine of the state during Socialist

times and rule.

Eugene Onegin, which Adelaide has not experienced since 1980, will be seen in an acclaimed Lyric Opera of Queensland production conducted by the British conductor Kenneth Montgomery. Choreography is by the vibrant Garth Welch with what appear

has been coached in the opera's original Russian by Sergei Bailgilden and features many fine names already familiar to Adelaide audiences.

Soprano Claire Primrose, known from many local productions, will make her role debut as Tatyana, and Ian Wayne, straight from performances of Brahms' *Deutsches Requiem* with the ASO, will sing Onegin. Patricia Payne, Conal Coad and Gregory Tomlinson will reprise their Queensland performances.

Local tenor Brian Gilbertson will tackle the delightful cameo role of M. Triquet. I like Tchaikovsky's idea of a song with an operatic plot itself. It is an idea also taken up with great success by Strauss in his late but gorgeous *Capriccio*. The fine young baritone Grant Doyle plays the Captain. Doyle, who does a fine Papageno indeed for Co-Opera, and a recent warm but at times hurried skip through Schubert's *Die Schone Mullerin* at Elder Hall, should be no stranger to these 'hallowed halls' as he trained here.

The opera is presented in Russian with the usual subtitles at the Festival Theatre - but do get central positioned seats if you can. A friend sat through a performance of the recent *Turandot* in a seventy five dollar seat with no view of the all-important English text. In the case of *Onegin*, this becomes even more imperative as fewer will have a working knowledge of Russian.

State Opera's production of Tchaikovsky's operatic masterpiece *Eugene Onegin* will open at the Festival Theatre on Saturday (October 26) for a five performance season, accompanied by the Adelaide Symphony Orchestra. Tickets are available from BASS.

Brett Allen-Bayes



Elder Conservatorium graduate Grant Doyle will play the role of the Captain in the State Opera production of Tchaikovsky's *Eugene Onegin* opening at the Festival Theatre on Saturday night

to be rather grand sets - totally appropriate for this great romantic masterpiece - by Dale Edwards. The vocal cast

Seven South Australian Shows

Web
Theatre Praxis
Learning to Tango
Vixen Wicca Rose
Junction Theatre
October 10

From October 8 to November 16 Junction Theatre is presenting a season of seven South Australian plays. This is an opportunity for four companies to present original work. *Web* with Theatre Praxis and *Learning to Tango* with Vixen Wicca and Rose are the first two productions in the current season. All the plays are loosely linked by the theme of passion, but the treatment of this theme varies widely.

Web started the evening of the performance I attended, and that was just as well. This play is LONG and rather intense. The story involves a charismatic political figure

and those who come into his circle of influence. The action jumps around in time, and an intriguing series of events is slowly revealed. However, the operative word is slowly, and at times this production suffers from the drawn out scenes. What would work brilliantly in a shadowy black and white film doesn't seem quite apt for the small stage. The acting is reasonably proficient, with Catherine Carter performing very convincingly. At times though the declamatory nature of some of the acting seems more suited to melodrama. *Web* is an interesting story, but just a bit longwinded.

Learning to Tango however is a

joy. Helen Vicqua (also the writer) and P.J. Rose (also the director) appear as Lil and Dot, a couple in their fifties. Dot is a pragmatic cab driver, concerned with the violence some of her colleagues are experiencing. Her partner Lil is a dominatrix, playing with controlled violence in her work. These fairly heavy themes are treated in a lighthearted, humorous manner, that loses no impact or piercing insight in this approach. Vicqua's script is witty and her dialogue natural and at times painfully realistic. There is also an extensive and very proficient sound element that deserves praise.

Dot and Lil's relationship is like that of any live-in couple, ranging

from concerns about money to romantic evenings interrupted by the 'phone ("Pray for money" says Lil at every ring.). The amazing array of Lil's props and costumes, coupled with asides about her clients' specific requests are played for laughs, yet never seem to be at the expense of the quite serious themes. Following Dot and Lil as they attend classes and learn to tango provides a continuous thread throughout the play. The tango requires partners to alternate in the lead, and provides a narrative of mutual seduction and playful sensuality. Vicqua has captured this sense perfectly in her script, and Rose's direction and the relaxed ease and sparkle of the two women make it manifest. Dot and Lil's final dance is a wonderful finish to this excellent production.

Fiona Sutherland

These fairly heavy themes are treated in a lighthearted, humorous manner, that loses no impact or piercing insight in this approach.

The Archetypal Romantic

Marianne Faithfull
Thebarton Theatre
October 12 and 13

I have always tended to think of the legendary Marianne Faithfull as the archetypal romantic - a forthright and intelligent woman of great beauty, but one tempered with an almost heartbreaking fragility. She has been with us now for over thirty years as an artist - from the ethereal vibrato-driven pop tones of *As Tears Go By*, through the period as the liberated 'dollybird' and perfect partner for the infamous Michael Philip, from the narcotic coloured fury of *Broken English* to the survivor and master story teller of more recent times.

Last weekend saw Faithfull in two sold out performances - in a new guise as interpreter of the thirties gutter poetry of the original Glimmer Twins, Bertolt Brecht and Kurt Weill. It is in this repertoire that she has found her true metier, and with it, has become perhaps the most fully realised English language interpreter that we have. She is, indeed, a Lenya for the nineties.

With Brecht's pertinent gritty and yet poetic lyrics (songs from *The Threepenny Opera* were aired in their most appropriate translation yet - courtesy of gifted Irishman, Frank McGuinness) and Kurt Weill's rhythmic and ascerbic jazz inflected music, the aristocratic Faithfull has found the perfect artistic vehicle for her impressive gifts. She is the worldlywise and cynical whore of *Pirate Jenny* and *The Salomon Song*; when she sings *Boulevard of Broken Dreams* it is a performance built on experience from life. Her powerful and expressive whisky-soaked contralto is capable of a wide range of vocal colouring, and given her acting skills, she injects this music with fire and passion. With much intimate storytelling and explanation, not to mention the sympathetic pianism of Paul Trueblood, she truly weaves an intimate and inviting web around these songs.

With the brash opening chords of the famous *Alabama Song* ('Show me the way to the next Whiskey bar'), she strode onto the stage dressed in a black brocade pant-suit and high heels, her blonde hair tied up in a French plait. For the next hour and a half, the audience was treated to a repertoire which could have been written specifically for her.

From the vengeance and violence of *Pirate Jenny* and *Mack the Knife* to the poetic irony of *The Ballad of the Soldier's Wife*, Faithfull provided the audience with a guided tour through the 'welt-schmerz' of Weill's Weimar Republic - taking us from the

success of *The Threepenny Opera* in the late twenties through the time spent in Paris, to meeting up again with Brecht in California in 1943.

Two songs by Friedrich Hollander were presented - *Want to Buy Some Illusions* and Dietrich's theme song *Falling in Love Again*, as well as two examples of the oh-so-British wit and sophistication of Sir Noel Coward - *20th Century Blues* and *If Love Were All*. All the time her attention to word detail was pushed, not only by the sheer force of her personality, but also by her unique ability to interpret a lyric with clear diction, be it in English, German or French.

Perhaps the most intimate and yet forthright part of the evening was in Faithfull's long introduction to Harry Nilsson's beautiful, heart breaking ballad, *Don't Forget Me*. She had known him since the sixties and they had often done 'serious narcotics together' until Faithfull had finally exorcised her demons in the mid eighties. When Nilsson died shortly afterwards, he was immediately beset with incredible bad luck culminating with his death under a dentist's anaesthetic. However even more was to come, for, on the night that the 1993 L.A. earthquake hit, his coffin was swallowed, never to be recovered.

From here it was back to the early

thirties and perhaps the perfect ballad of jilted love, Brecht and Weill's *Surabaya Johnny* from *Happy End*. Here was a performance defined, not only by anger and frustration, but one also undercut with the laughter of disbelief. Here is a woman who is very much in love with a cad who has a girl at every port of call. (Echoes of Brecht himself, no doubt!)

Both shows finished with reflective encores of *As Tears Go By*, written by Jagger and Richard for the then seventeen year old convent girl. However on Saturday night she finished with a second encore - a touching 'a capella' version of the traditional Irish ballad, *Love is Teasin'*.

Marianne Faithfull is truly at her best in this repertoire as it allows her to display her considerable vocal ability and interpretative insights to the maximum, ones which are no doubt infused with her own considerable life experience. Now can we have her acclaimed performance of the Brecht/Weill ballet *The Seven Deadly Sins*, perhaps at one of Robyn Archer's forthcoming festivals, please! In the meantime, an excellent alternative - to the songs at least - can be found on Marianne Faithfull's new album *20th Century Blues*.

Brett Allen-Bayes

'Cogs in the Machine'

Debased:
Two contemporary one-act plays
The Performance Studio Guild
Little Theatre
18-21 September 1996

A production comprising Mil Perrin's "Is This Where We Came In?" and "Life Under Water" by Richard Greenberg, *Debased* is, as its title suggests, an exploration of the ways in which Self can be threatened by indifference to what it means to be human.

Directed by Amanda Sykes, "Is This Where We Came In?" starts with the audience being subjected to the Foucauldian gaze of a lab-coated, clipboard-carrying Helen (Susan Kirk). An Escher painting then becomes the background to an erotic 'dance' performed by what we are later to discover is a pleasure android, Alan (Ninian Donald). We are then taken to the apartment of the impossibly slender, tall, 'beautiful people', Tanya (Kirsten Ball) and Carol (Katherine Hawkins). The delivery of Alan is followed closely by the arrival of Helen, a programmer who works for the company which supplied Alan, and who spies on the 'subjects' in the guise of a busybody neighbour. The plot takes a sinister turn when we discover that each of the characters is interchange-

able, that their actions are closed in a repeating loop. Are they all androids? Are they all pleasure units? Are we? Director and cast portray well the dilemma of living in a postmodern, shallow, technology-driven world in which we are in danger of losing our humanity, in which we become 'cogs in the machine', mere cyphers replaceable at any time.

Set during a Sydney summer, "Life Under Water" takes place on a beach, in a restaurant and in the home of a Sydney socialite. It is, in a sense, a story of victims, for each of the characters (with the exception of Amy Joy [Rachel Paterson], who is oppressor rather than oppressed) is used and abused by another. The maturity of Anne Cooper's direction is reflected in the nuances she elicits from her cast: the subtle tonings of the neurotic, depressed, Amy Beth (Alice Sladdin); the ebullient and caustic Amy Joy; the seemingly lost, but ultimately self-consumed seducer Kip (Evan Robertson); his social-butterfly, possessive mother Jinx (Linda Davidson); and Hank (Michael Nies), Jinx's narcissistic, married, socialite lover. The dialogue sparkles: witty and cutting, it snarles and bites as it tears away pretension and protective covering alike. Ultimately, audience sympathy goes out to Amy Beth, as the play

closes on her sitting disconsolately on a suitcase (Kip has seduced and then callously dumped her) while she starts to tear at her face, returning to the psychotic behaviour that her 'friend' Amy

Joy relished discussing in the opening scene. As in the first play, the cycle is completed and all is as it was.

Paul C Woods

Sshhh! Secret squirrel says...

...on Saturday the Meryl Tankard Australian Dance Theatre jettied off to New York for a whirlwind three-city tour. A week each in the Big Apple, Minneapolis and Toronto will see five performances of *Furioso* playing to adoring crowds.

A scrubbed-up company held farewell drinks last Wednesday 16th at the studio, for the presentation of a whopping \$10,000 cheque from their patron Patricia Wynn (of Wynn's wines...plenty was had by all) as pocket money for the ten dancers. Squirrel doesn't know of any particular reason for the present, but jokes abounded that a Grand each would barely cover the New York tips. Maybe they can buy themselves some tickets to the ballet...

Then again, Squirrel wonders if the money should have been given to Meryl herself to discourage any thoughts of leaving the Festival city, although Jeff Kennett doubtless has more cash than that to spend on a pet dance company.



Tom Roberts - As You've Never Seen Him Before

The Art Gallery of South Australia is currently hosting the first Tom Roberts retrospective in 50 years, before it tours every state capital, concluding in Perth, in July of next year.

Consisting of more than 80 works, from both private and public collections throughout the nation, this represents an excellent opportunity to view a comprehensive selection of a lifetime's work, by one of Australia's most famous artists.

Tom Roberts was born on the 9th of March, 1856, in Dorset, England. After the death of his father, at the age of twelve, Roberts migrated to Australia with his mother, to be closer to relatives who had emigrated some twenty years earlier.

His father was a newspaper publisher and poet, and his grandfather was an architect. Therefore, it was

no surprise that Tom Roberts would follow in their artistic footsteps.

He was a student at the Trades Hall School of Design in Carlton.

In 1881, at the age of 25, Roberts studied in Britain and Paris, and he later worked in a photographer's studio.

In Europe, he became influenced by James McNeill Whistler and Bastien Lepage, who in turn effected the work he was to produce upon returning to Australia.

At the age of 29, Roberts was the leader of Australia's first art movement in plein-air (open air) painting.

The famous *9 x 5 Impression Exhibition*, held in 1889, was the result of sketching trips with the likes of Frederick McCubbin, Arthur Streeton and Charles Conder.

As with the French Impressionists, there was a move away from the traditional artist's studio into the open air, where images were taken from real life and the effect of colour was a major consideration.

The works of Tom Roberts are familiar to most Australians. Images of shearers and bushrangers, respectively depicted in *Shearing the Rams*, 1890, and *Bailed Up*, 1895, have characterised our folklore and shaped our national identity.

Although these scenes of the bush are what Roberts is primarily famous for, he also captured city life, as in *Christmas Flowers and Christmas Belles*, c.1899, featuring a street scene in Sydney.

Roberts was also an accomplished portrait painter and more than a quarter of the exhibition is dedicated to the complete range of his portraits.

Miss Minna Simpson, 1886, portrays a young girl in a pinafore and bonnet, tenderly holding her white cat.

Another work of a child and her pet, in this case a dog, is *Blue Eyes and Brown*, 1887.

The latest portrait in the exhibition is Roberts' *Self-portrait*, 1924.

The portrayal of women is another impressive aspect of the exhibition. Many profiles are depicted, which is a flattering angle, as in *Plink-a-plong*, 1893, of a woman playing a banjo.

A Summer Morning Tiff, 1886, is of a woman wearing a hat and a long, white dress, taking a walk through the inhospitable heat of the Australian bush.

In *Portrait of a Standing Woman*, 1898, Roberts employs pastels to produce a soft effect. This is in contrast to *Madame Ffund*, a large full-length oil on canvas portrait of an elderly woman, dressed in a black gown with a bustle.

Also included in the retrospective

are portraits of Aborigines and public figures.

Sir Henry Parkes, 1892, was a commissioned portrait of one of the founders of the Australian Constitution, which is appropriately serious and dignified.

Another commission Roberts accepted was the opening of the First Federal Parliament, in 1901, of which a preliminary study is featured in the retrospective.

It was a labour-intensive task that involved painting 250 recognisable likenesses of dignitaries, and took approximately three years to paint.

Roberts completed the work in London and it is believed to have drained him of his energy.

Predictably, he later concentrated on landscapes.

Roberts returned to Australia in 1923 and continued to paint one of his favourite subjects: the Australian landscape, in Victoria and Tasmania.

On the 14th of September, 1931, Tom Roberts died of cancer of the prostate in Kallista, Victoria, at the age of seventy-five.

The legacy he left us is embedded in our sense of nationalism and the images we associate with being Australian. However, Roberts' numerous still-lives, interiors and experiences abroad, as evident by such works as *Moorish Doorway*; various scenes of Italy; and *Coming South*, 1885-86, depicting the conditions onboard a sailing ship; are proof of his versatility as an artist and his wealth of experience.

Tom Roberts, Art Gallery of South Australia, until November 17th, 1996. Admission charges apply.

Marian Clarkin



Christmas Flowers and Christmas Belles, c.1899



Shearing the Rams, 1890



A Summer Morning Tiff, 1886



Evening, when the quiet east flushes faintly at the sun's last look, c.1887



Plink-a-plong, 1893



Miss Minna Simpson, 1886

Sia Furler with Band

She's been described as "that wonderful, velvet throated, gorgeous, well dressed fashion and beauty icon of the people and all around legend" and now she's 'with band'. Amidst the 'belly-dancing' fun of Why Weight Wednesday, Sia Furler (primarily of Crisp - an Adelaide Jazz-Funk-Soul outfit - recognition) speaks to *On Dit* about her new project 'Sia Furler with Band'.

"For me it's a chance to express myself in a different way" Sia explains, accentuating the fact that it is Sia's 'solo bit' and the final say comes back to her. Together with Jesse Flavell (guitarist/songwriter with Crisp) Sia has recently been working on new material, some of which has been experimented with at their two regular gigs at the Royal Oak (Thursday nights) and The Stag (Sunday arvos).

"Jesse and I are working together as a solo project for me where we're writing the music with the concept that there are less people involved in the decision making".

Given the success of these 'Sia Furler Duo' gigs, as well as overwhelming support for Crisp (both

locally and interstate), its now time to bring these new ideas out into the open with a full band backing them.

"I think that what I'm doing [in Sia Furler with band] is not that far from Crisp. There's a lot of people who come to Crisp gigs who would probably, hopefully, like to see some other stuff that's from a similar genre, but perhaps a little more relaxed and laid back" Sia says. "It's got some different directions as well where it's based more around song writing and the actual song".

One such example of this new song direction is *Sia's song*, the heart wrenching last track from Crisp's EP *The Word and the Deal*.

"Sia's song was my first song and that's where I got the idea to start doing some stuff on my own. It was probably because it got such a great response that made me think 'Hey maybe I can give this song writing thing a go' (as an off-shoot from Crisp) and yet at the same time still contribute to Crisp".

As far as the music goes Sia sees this project as the perfect opportunity to try out something different.

"Because some of the stuff I'd like to do seems a little less suitable to Crisp I'm hoping that Sia Furler with Band will act as a way to just go further and further, and show people lots of our (Sia and Jesse's) styles and abilities".

In Sia Furler with Band, Sia's soulful voice and Jesse's experimental guitar will be joined by Mark Ferguson on Fender Rhodes (keyboard), Ben Fuller on double and electric bass and Steve Rooney on drums. Their music is a modern type of soul influenced by trip-hop, funk and jungle sounds.

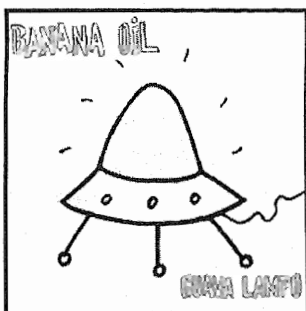
"I want it to be a compilation of styles and sounds with a very layered texture. I'm trying to get across a trip-hop (samples, beats and vocals) sound with guitar, bass (double bass and bass guitar), Rhodes (keyboard) and drums underneath".

Sia Furler with band is an exciting and fresh project set to hit Adelaide by storm. But Crisp followers: do not despair. Sia firmly assures that Sia

Furler with Band is not about to create the demise of Crisp but says that they are two simultaneous projects with slightly different emphases.

The great new vibes of Sia Furler with band will be launched (and presented by Full Flavoured) on *Thurs Oct 24* and *Sat Oct 26* at the *Cargo Club*

Susie Bate



Banana Oil
Guava Lampo
(Mushroom/Noahs Ark)

This album has all the qualities of a re-modelled Hoover Vacuum-cleaner.

Tinged with antiquity, it rumbles along under a glossy exterior, and it sucks.

Filled with somewhat cliched jazz-funk sounds, the music is pleasing to the ear, yet fails to provide sufficient material to maintain the interest of the listener.

In the era of Lyrics, this album still has little to offer. Full of pointless, corny phrases, I find the texts aggravating and really rather boring.

A rather large booklet accompanies the album, containing all kinds of useless information; puzzles, giveaways and recipes (all recipes are based on bananas).

In summary, I must point out that this album is not badly performed, it is merely the musical material which lets it down. If this band were

to learn some decent chants, the result could be quite palatable, however my only recommendation on this album is to not waste your time listening to it.

Mark C Smith



Clarissa
Silver
(Warner)

Putrefaction is redefined in this disgusting debut album from American trio Clarissa. This talentless band attempt to play what could be described (through grinding teeth) as 'mellow-acoustic-slow-pop' (song titles such as "Butterfly" and "Sail Away" come to mind.) In truth it is a slovenly arranged heap of excrement.

The wispy and lifeless vocals from Michael Rank are just piteous, and paired with his limp-wristed excuse for guitar playing makes a positively hideous musician. Eurgh. It makes me sick that we have bands within our home town who are far better

than this and remain unsigned.

Silver is a nightmarishly awful album that almost defies the laws of nature. It is completely lacking in inspiration and originality. It is an insipid, rancid heap of mucus quivering beneath the sallow face of a rabid dog. Stay away from this record, son.

Ben deHoeft



Crank
No Garage Could Hold Them
(Greasy pop-[local])

Young, Local talent. This short and now old E.P. is a fair representation of what we can produce here in Adelaide. The four piece pack a soft punch that is enjoyable to be hit by, with five short tracks that contains a wicked instrumental "Theme From Crank" that kicks. The songs are each individually different displaying the style that should (but won't) get more air play. Check it out, cause it's a bargain for ten.

Ian E Lau



Jimmy Buffett
Banana Wind
(MCA Records)

"I'd like to be a jellyfish
Cause jellyfish don't pay rent
They don't walk and they don't talk

With some Eurotrash accent..."
If the lyrics printed above prove to be mentally stimulating, then I suggest that you buy it and take it with you when you next see your psychiatrist. You would have to be crazy to enjoy an album of this kind. Don't despair. There are treatments available for this condition.

Jimmy Buffett is an extremely enthusiastic individual who performs a unique (thank god) kind of music with evidence of a diverse cultural background. Influences include Mexican music, New Orleans jazz, Caribbean percussion music and Western pop music. The result of this combination is an energetic, pulsating music, with unconvincing harmonies and even worse melodies. As for the lyrics ... Oh dear!

I'm afraid this album leaves a lot to be desired.

Mark C. Smith



Marc Antoine
Urban Gypsy
(NYC Records)

Marc Antoine is a classical guitarist with influences including jazz, spanish and latin music. The result is an album which cannot be easily labelled as any particular musical style.

Antoine achieves an energetic kind of music which displays a secure guitar technique and a more than competent grasp of musicality. "Urban Gypsy" is an album all guitarists should hear, and one which most people would enjoy.

While not being music with any emotional depth, this album is very entertaining and very easy to listen to.

This is an album worth listening to, providing you are not looking for music which is hard-hitting.

Mark C. Smith

Jamiroquai
Travelling Without Moving
(Sony Soho Square)

Jamiroquai is somewhat a pop/acid-jazz/soul/retro/fusion group as described by bassist Stuart Zender. A month after the release date (Oct 9th) of their third album in the UK, *Travelling Without Moving* finally came to Australia. Occasional strings and brass arrangements still appear as parts of the music.

The album features the single "Virtual Insanity" which was released in July (last month for us).

Band members stayed pretty much the same: Derrick McKenzie still remained as the drummer and playing as solid and confident as before. More styles came out of keyboard and bass players Toby & Stuart, ranging from Stevie Wonder vibes, hip-hop grooves, James-Taylor Quartet-ish intensity, even Bob Marley kinda beat. Guitarist Simon Katz became half a regular member, playing more than just wah-wah's. Singer Jay is still sounding soulful and unique, his lyrics seem to be more about peace and love - a step further on from their last album *The Return of the Space Cowboy* (which was more on flaming inequality of society, pot smoking and attacking the exploitation of

nature).

"Cosmic Girl" is sort of stillness in time-ish, retro piece. "Everyday" is a slow, groovy piece similar to "Music of the Mind".

Wallis Buchanan - didjeridoo player - stayed on, producing two instrumental pieces "Didjerama" and "Didjital Vibrations". "Drifting Along" is a flavoured reggae song, which is something different and fresh than their former stuff.

Two bonus tracks are found on the Australian print, both unlisted on the cover. "Where You're Coming From?" is a collaboration project with British DJ's "M-Beat", and also "Function" which guitarist Simon Katz features on.

The best tracks I find are "Travelling Without Moving", "Cosmic Girl", and "Virtual Insanity". Overall, it is an album I've waited two years for, although it didn't impress me as much as their last albums. If you haven't heard Jamiroquai before, you should have a listen to their first album *Emergency on Planet Earth*.

Doug Mak



Nirvana
From the Banks of the Wishkah
(Geffen)

This album can be summed up in one word - "raw". Just as expected this fitting tribute to this legendary band shows them in all their live glory - warts and all. From the intro, as the various band members warm up (including Kurt, practicing some screams), it is quite evident that "From the Muddy Banks..." is not going to be much like "Nirvana Unplugged" (alias Nirvana on valium); instead it rocks.

At times Kurt's voice sounds less tuneful and even more mumbled than the album versions, but again, that's no surprise. Likewise his vocals on this album are nearly always more intense than the originals, which is impressive. Unfortunately, the vocals in the chorus of "Scentless Apprentice" don't match up to their brilliant intensity of "In Utero". The live version of "Tourettes", however, shows you how good and appropriate this song is within Nirvana's live set. "Aneurysm" as heard on that "J" station is a great version of a great song. The guitars on "Drain You" are even fuzzier than the original version, but the vocals and the chorus again show the imperfection of Nirvana live.

Dave Grohl and Krist Novoselic have chosen 16 great songs, all of

which are to be treasured but where is: "Come as you are", "Radio friendly unit shifter", "Molly's lips", "Turnaround", "Rape me", etc... (this list goes on). Overall, this album contains good recordings of great songs. It's the closest I and many others have been to hearing Nirvana live.

Scott Berry



Nilon Bombers
Bird
(Almo)

Brit pop (plop), 2 guitar, penny-a-dozen band that is looking to make it big. They sound very much like Oasis/Teenage Fanclub/Blur rolled into one with a little less attitude/appeal/fun (they're all right if you like that sort of manure). Their lyrics are great and compose mostly of the usual relationship pap. The first track "I'm not built for this", is very poppy, upbeat, open and happy, the next "Headache", is more of that common people's loser theme, ie. "I should be lucky they're giving me a job/ pay my money and they give me Sundays off...". "Superstar" is the bands "hit" single but it's quite shit compared to the debut track - it's slow, lovey and swoonish - chart garbage. The CD just seems to go on and on for what seems like forever, the music is slightly different in each track but the same crushed nuts vocal octaves are used + annoying accents. Average smeg.

Ian E Lau



Pauline Henry
Do Over
(Sony Music)

This album is not bad. Pauline Henry's singing is really quite good, and the backing music works rather well. There is a diverse range of musical sounds portrayed, resulting in an album that was very easy to listen to.

However, like most albums of this kind, the performance fails to include any musical material of any worth. In simple words, the tunes are uninteresting.

If Pauline Henry was to record some chants with decent melodies, the result would be worth listening to.

Mark C. Smith

Blackstreet
Another Level
(Interscope)

Oh dear. Oh dear oh dear. I feel compelled to tell you right away that this really isn't very good at all. Blackstreet huh? Their chests are waxed, their sunglasses are firmly in place, their nicknames try very hard; and can these guys sing! Well no, actually they can't.

This is not the hip-hop it tries so hard to be. Blackstreet are a soul singing group ala Bel Biv DeVoe, but without the hard-hitting attitude. Unexciting drum loops chug away beneath some seriously annoying arrangements and wimpy

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vocals. The boredom factor of this album defies belief. They've even recruited five year old kids to read poems for them in a desperate attempt to fill the length out a bit. Dr Dre makes a guest appearance, but doesn't manage to make any difference to the quality. The over-use of intimate voice overs on nearly every track and (pointless) interludes is the final insult.

I've had enough of moaning. You get the picture. This sucks, and if it still sounds like your thing you'd probably do much better to spend the money on having your head examined. Frisbee anyone?

Isaac Bridle



Victor DeLorenzo
Pancake Day
(Festival)

In a perfect world, every CD produced would get the same amount of media plugging and people would

make up their own unbiased minds about the music they liked and didn't like. Nobody would be unduly influenced by other people's opinions or buy things only because they were trendy. Musicians would write exactly the kind of music they felt inspired to write, regardless of what was considered "cool".

Enter Victor DeLorenzo, one time actor and drummer in the Violent Femmes until 1993. His second solo album *Pancake Day* was written over three and a half years and recorded independently. It's a personal, indulgent musical foray into the past that was never meant for mainstream distribution, but because of this it has something most albums these days lack - charm.

The music's very eclectic, though most songs fit pretty easily into a particular style, be it disco, light industrial or pop. The music itself is polished though the recordings are under-produced. "Peach" betrays a warped sense of humour (oh shit, I thought, it's "Great Balls of Fire"; "there's a little fuzzy thing that I like to eat, kind of like a ball and its really sweet...") while "Exactly Pure" disarms you with its honesty and "Audrey" is cute, fun, happy, retro-pop. Nothing I'd call experimental or particularly creative, but still it manages to sound pretty funky. Quite a feat, actually.

The fatal pronouncement? Well it's obviously not going to be everyone's cup of tea but it gets my stamp of approval - even if just for its bliss-

ful lack of sucking up.

Alice Ray



Weezer
Pinkerton
(Geffen)

This album has no parallels except Weezer's debut album. Although it's just fuzz pop and there are other bands out there doing that, Weezer just seem to sound so different to everyone else and I love that. So is "Pinkerton" better than their first self-titled album? It's too close to call, but I'm leaning towards saying yes.

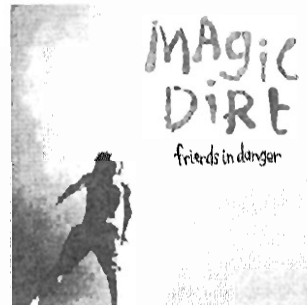
It seems that every song is just so catchy, all with very singable lyrics. For example, "Why bother?" consists of a chorus which could be mistaken as depressing if not taken in the context of pop music accompanying it - "Why bother, it's gonna hurt me, it's gonna hurt me, it's gonna hurt me when you desert me, This happened to me twice before, it won't happen to me anymore." Lyrics about ordinary life from an extraordinary pop genius, Rivers Cuomo, who can not only write, but his vocals, especially his falsetto, contribute to Weezer being arguably the world's best pop band.

Other remarkable songs from "Pinkerton" are hard to choose but include "Butterfly" - Weezer's sensitive acoustic side, "The Good Life" one of the catchiest songs of the year, "El Scorcho", proving that radio singles can be quality songs, and "Across the sea" a song about a fan.

Mention must also be made of "Pink Triangle" whose chorus is truly memorable, especially the words, if you don't believe me give it a listen.

Overall, "Pinkerton" is a fuzz pop masterpiece which I highly recommend (especially to anyone who has ever liked a Weezer song).

Scott Berry



Magic Dirt
Friends in Danger
(Au-go-go)

Dirt fans, I'll give you the bad news first, this album sucks while it's not playing, but cranks when it does, know what I mean? It sits in the collection waiting to be played, you think very little of it until you put it on and then, BAM, you're away.

But seriously folks, this is a nice piece of work. The opening title track does sound similar to the opening of *Daydream Nation* by Sonic Youth, but I'm sure I'm not the first dickhead to say that. After that the album kicks along quite nicely.

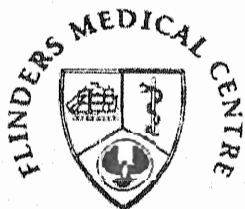
Their sound isn't as sharp as the *Life Was Better* days, but it is considerably heavier, a nice trade-off.

They've also got a lot of, what a friend of mine calls "hot licks", which means good guitar work. Whilst at the other end of the guitar spectrum, there's plenty of melodic and rhythmic feedback and noise making. Tip o' the hat Magic Dirt.

Frank Trimboli

Honours - 1997

School of Medicine The Flinders University of South Australia Information Evening



The Flinders University School of Medicine within Flinders Medical Centre offers a stimulating environment and programme for students to participate in research projects which lead to the BScHons or BMed SciHons Degree. The integration of the Medical Centre with the school of medicine offers a unique multidisciplinary approach to both basic scientific and clinical aspects of medical science.

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Graduates or students graduating in 1996 are invited to attend an Information Evening where the Honours Programme in the School of Medicine will be outlined. Current Honours students and senior members of the academic staff will be available to discuss Honours projects offered and the programme overall.

Date: Wednesday October 30th 1996

Place: Flinders Medical Centre Lecture Theatre 2, Level 5 (Teaching Area)

Time: 6.00pm

For further information and a booklet outlining Honours projects can be obtained from Dr John R Oliver, Chair Honours Committee, Department of Medicine, Flinders Medical Centre, phone: (08) 8204 4239 or on the internet [HTTP://SOM.flinders.edu.au/HTML/COURSES/HONOURS/HONOURS.HTML](http://SOM.flinders.edu.au/HTML/COURSES/HONOURS/HONOURS.HTML)

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Multiple Headaches

Multiplicity Hoys Regent

Primarily...I hate Andie McDowell, not once have I ever seen her step beyond her shallow little self for any role, and this film did not do anything to redeem her of this admittably harsh appraisal. Michael Keaton was quite amusing and convincing in each of his multiple characters, but he's done a lot, lot better, and he's also done worse, upon contemplation ie. *Batman*. "So, what's it all about?" I hear you query. Well, Andie is snarky at Michael, because Michael works too hard and doesn't spend any 'quality'



But I was O.K in *Four Weddings and A Funeral*, wasn't I?

time at home. Andie wants a job (fair enough), but Michael doesn't want to give up his, and becomes very, very stressed in the process and stuffs up a job. So, in the "I wish there were two of me, then I could get something done" vein, he hitches onto the scientific ride of an old inventor and makes another one of himself. Both claim that they are the other, thus confusing the audience, and that's only when there's one extra. But Michael (as you've guessed, I've forgotten their characters' names) gets another duplicate made, and the next duplicate gets another duplicate made. What makes it all fascinating is that each

character has a personality completely separate from the other, and all are fairly intriguing and relatively 'deep' in their portrayal. Andie ends up having sex with each of them, all in one night, one after the other... yes, they all looked the same, but the extreme differences in personality should have given something away, but this is Hollywood, personality is wiped out when sex enters the script. I came out of the theatre whingeing and bitching about the tediousness of the script, but then I'm a hard, nasty old witch who is not easily impressed.

Fiona Sproles

Away, put your insects

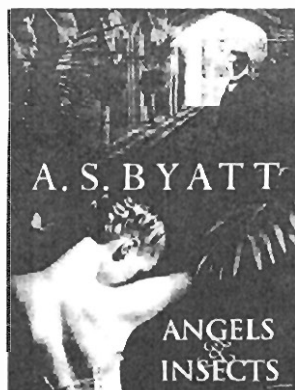
Angels and Insects Mercury Cinema

Did everyone in 19th Century switch the words 'round in their sentences so that everything was said backwards? If you believe Hollywood, they did. And if you believe *Angels and Insects*, they did. It's like all the characters are Yoda. "Away put your weapon." "A great warrior, he was." "Strong is the Dark Side." Maybe that's what this movie needed to give it a bit of excitement - they should have set it in the Dagobah System. Or maybe not. Either way, it needed a little bit more than nice cinematography, an okay story (albeit with a quite enjoyable twist) and patches of good acting, 'cos that's all it had.

In short, the main guy

(played by Mark Rylance) returns to England after surviving years of exploring the Amazon and a shipwreck, in which he lost almost all of his possessions, to be helped by a really rich, old guy who gives him food, shelter and a job (cataloguing his extensive collection of scientific artefacts), not to mention his beautiful daughter's hand (and everything else) in marriage. Everything is fine as the happy couple churn out some kids and Rylance's William continues his research but trouble soon arises (feign surprise) when... well, I suppose I shouldn't say. But I'll give you a clue: swap the letters around in the word 'insect' and see what you come up with. It's some of that Shock, Horror, Taboo sort of gear that you all love oh so much. Maybe.

I'm not saying much, really, am I? Probably 'cos the movie



didn't say much to me. It was two hours long and I didn't get bored, but that doesn't really

mean that it was a good film. I just didn't get bored. Rylance's dull acting suited his dull character, the portrayal of Miss Crompton by Kristin Scott-Thomas was suitably intriguing and Patsy Kensit's stab at the (um) lovely Eugenia was a hit-and-miss affair that succumbed to the same problem as the entire production - just a little too contrived. Both the delivery of the dialogue and its actual content were a bit too much, a bit over the top. Large, inappropriate pauses divided the slightly wanky script into pseudo-dramatic phrases that were quite often repeated to increase the effect of, um, whatever effect they were aiming for. Hell, it was a bit of a nothing film. Sort of okay in parts.

Mark Scruby

That Ghost who Walks

The Phantom

I wanna grand-slam evil in a pair of purple tights.

I wanna tin skull ring and a wolf called Fang who bites.

I wanna big stone palace - I wanna look like Billy Zane

I wanna string of campy sequels where the plots are all the same.

- Old Jungle Saying

Bam Kapow. I have seen many, many comic-to-film translations in my time and *The Phantom* has to be one of the best. The villains are real villains - camp killers with no remorse but loads of

dress sense. The jungle scapes are fantastic - it doesn't flaunt its budget which was presumably modest. The actors act for once instead of flattering their own egos. The female lead is empowered without seeming macho. My only criticism of this film was that it ended much too quickly - I could have gone another hour or two.

Billy Zane is in fine form as Mr. Kit Walker a.k.a The Phantom a.k.a the Ghost who Walks. I must admit I had my doubts after the *Tales from the Crypt* fiasco (which, mind you, I haven't seen yet). The bad guy, whose name

eludes me for the moment, is brilliant. His voice carries all the voracity of a muppet, and the evil plot of magic skulls and biplanes fits perfectly into the Phantom's day-glo world. The direction is smooth as Kavaleri. The script has just the right dash of humour without slipping into self-parody.

Oh, and all you Phantom purists will probably notice that there is no mention of milk in the entire film. Sorry, I guess we all have to bend to the Hollywood machine now and

then.

I can't wait till they do *Mandrake*.

David Bloustien



Up, up and away!

The White Balloon
Capri Cinema

The White Balloon is director Jafar Panahi's first feature film, and has won seven international film awards, including the Camera D'Or and Critics Prize at the Cannes Film Festival. It has been described by one critic as, "...a miracle of minimalism that has no equivalent in western cinema." It is certainly true that Hollywood, to its detriment, has never produced a film such as this.

The synopsis of *The White Balloon* is simple: a little girl dreams of buying a beautiful goldfish for the traditional Iranian New Years festival.

When the girl sets out to buy the fish, after her mother parts with the large sum of money needed to make the purchase, the girl becomes distracted by some street entertainers and loses all of her money. The remainder of the film is devoted to the girl's frantic search for the money, as she must buy the fish before the shops close for the New Years' celebrations.

Although the story is simple, brilliant direction and careful casting make the film intriguing. Furthermore, Panahi's decision to shoot *The White Balloon* in real time adds both to the suspense in the story and the originality of the work as a whole. The acting is also superb, particularly that of Aida Mohammadkhani, who plays the little girl. In a recent

interview Panahi admitted that he actually kept the story secret from the actors in order to avoid artificial emotional responses. The spontaneity and realism produced by such an approach is evident in the film.

If you are interested in films that are refreshingly different, go and see *The White Balloon*.

Laura Stevens

Film Meeting

Attention all film reviewers, there will be a film meeting on Tuesday 22 October at 1.15. Please bring yourself and bring ideas for the last edition. Cheers.

Film Sub-ed.

AT THE TRAK

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The new wave of French cinema was heralded by the appearance of such directors as Jean-Luc Godard, Claude Chabrol and Francois Truffaut in the late 1950s. These directors admired the B Grade movies of Hollywood at the time and although their films are not always terribly coherent, to Godard in particular, they are always very stylish and spontaneous. Truffaut started his career as a film critic for the very influential magazine, *Cahiers du cinema*, and went on to make his own films.

Truffaut's first feature film, *The 400 Blows*, was made in 1959 and is an autobiographical account of his childhood. It is a subtle, intriguing and highly personal account of the factors that shaped him. He was a rather misled child but immensely likeable. Antoine Doinel is the name of the protagonist, who is played by Jean-Pierre Leaud. Leaud also featured as Doinel in following accounts of Truffaut's 5 life. *The 400 Blows* won Truffaut the 'Best Director' prize at Cannes.

Jules et Jim was Truffaut's third feature (1961) and stars Jeanne Moreau as the woman with a divinely serene smile which two men, Jules and Jim are searching for (Jules and Jim see a stone statue with a captivating smile). When they are introduced to Catherine (Jeanne Moreau), Jules makes his move and they marry. However Catherine is a woman with a free spirit that is impossible to tie down, and soon becomes restless. Truffaut made the most of all the cinematic tools available to him in with this film, and it may be noted as a homage to his idol, Jean Renoir.

The Soft Skin, made in 1964, is another story of a love triangle. Pierre is a prominent writer with a wife and a daughter. He meets an air hostess, Nicole, on his way to a conference and they become lovers. This film is not as well known as Truffaut's others, but is just as stylish and sublime. Truffaut's characters are always portrayed exquisitely and his use of the camera maximises its capabilities. His films are some of the best ever made and they can be found at the Trak video store.

Joanne Farrand

It's that age...

Not Fourteen Again
Mercury Cinema
Season Closed

Don't you sometimes wish you had someone there to record moments of your life, your thoughts, dreams and teenage years? But wouldn't you cringe is it was on a big screen for everyone to see?

Not Fourteen Again traces the lives of three women, chosen by director Gillian Armstrong, 20 years ago from a Thebarton drop-in centre.

In the tradition of *Seven Up*, *Not Fourteen Again* features Josie, Diana and Kerry at age 14, 18 26 and 33.

The film began as an exploration into the attitudes of 14 year olds growing up in the Seven-

ties, who were perceived as more liberated teenagers than those of the Fifties and Sixties. With no intention to go further than one film, it was Armstrong's interest in the girls and curiosity of what their lives would become which sparked her to produce three follow-up films. As well as exploring the attitudes, lifestyle and family structure of Kerry, Diana and Josie, *Not Fourteen Again* compares it to that of their teenage children, growing up in the nineties.

The film makes you realise how much society and attitudes have changed over the past 20 years. Most evident is the development of women's attitudes and roles in society.

Not Fourteen Again is enter-

taining and not presented in a criticising or judgemental way. The film is open and frank and Josie, Kerry and Diana are very honest on camera, with no attempt to perform or hide. However I think it would have been even more interesting if it included case studies from a more diverse background.

The journey leaves us at a farewell dinner between Josie, Diana, Kerry, their three teenage daughters and director, Armstrong. In what is supposed to be the finale, Armstrong leaves us with the possibility of returning in a few years to trace the lives of the three daughters, as she did with their mothers 20 years ago.

Bianca Barbaro

Young Film Maker's Festival

Entry is now open for the 1996 Young Film Maker's Festival, a project run by the Carclew Youth Arts Centre. If you're under 26 or students of educational institutions (regardless of age) and you've completed a film after the 31 October 1995, you are eligible to enter this growing competition. Categories include documentary, experimental, animation, computer animation, music video and short film narrative. For those of you involved in the technological side of things, there will also awards for editing, sound, script, camera and original music and of course an award for distinction in directing. This year's special category "The Short Cut to Fame" supported by Living Health, will go to unedited 1 minute shorts on selected topics.

Important bits you should know:

- you can put in as many entries as you like (good news).
- all creations must be on VHS tape (one item per tape)
- duration must be no longer than 15 minutes
- entries close Friday 5PM November 1st 1996

For more info call the Carclew Arts Centre (08) 8267 5111 Or fax (08) 8239 0689 or write: 11, Jeffcott St., North Adelaide, 5006.



Weight

Your constitution split suddenly like a thunderclap, and out poured your bitterness and guilt—

What were we to do?

You stood with heavy, trembling eyes, expression desolate yet powerful; you had cast on us the weightiest most unappreciated burden—

What were we to do? How were we to transcend ourselves by sympathy to your new level?

I blushed, eyes pinned to the ground. Somebody told a joke, and our tittering spiced the air a little. I timidly looked around; Shades of embarrassment, philanthropic pity and confusion were on our faces.

Then some distant acid-jazz notes trickled in the wind to our rescue; we began a light-footed tip-tap-toe to the pier, the escape dance. You waited behind at the bench, dissolving into the dank aura that we concocted— You could just hear it whisper, mockingly, 'How could you be so serious?'

JULIAN ZYTNIK

Melbourne,

22/16/95

Warming to each other's inner fires, we shuffled along cobbled back-alleys of a new city, our steps spiced up with the feeling of dance and clowns' jesting, a seamlessly woven trio united in search of salvation from our splintered senses of self.

The air was crisp and autumnal; the sun brilliant upon the glass. This day cast the impeccable scene for perfection in our actions; this day with us was the hourglass into which I gazed in wonder and saw ourselves—immaculate.

Now heading homewards—to the greyer shells of ourselves. Time to become phantoms again; time to play the roles carved out for us by common fears and histories.

JULIAN ZYTNIK

MIND FIELD PRIZE FRENZY!

Book of the Week

ON DIT

ON DIT

ON DIT

(Black Swan) \$16.95

Thanks to MIND FIELD BOOKSHOP (238a Rundle Street), we have a \$60 Book Voucher to give away to the writer of the best piece of fiction (poetry or prose) published in On Dit each month. Just drop your entry (with a contact phone number so that, if you win we can find you) into the On Dit office.



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

in the



nibar...

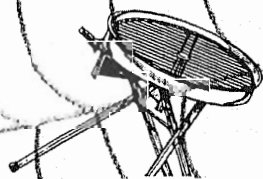
this semester we see the return of the infamous

HAPPY HOUR

between 5pm - 7pm Fridays (Phheeww!)

and the **Sausage Sizzle's** still
sizzzzzzling from 4.30pm Fridays for

FREE (bargain)

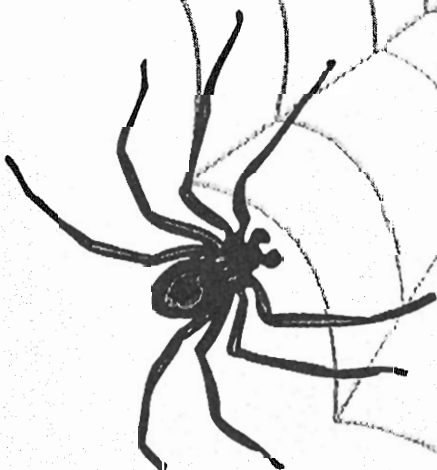


Comin' soon...UDL can promotion, complete with giveaway T-shirts.

stay tuned...

Details for the **Spiderbait** gig
on November 23 "Aus Music Day"

will be released later this week
(Hold on to your pant seats!)



Classifieds

Classifieds do it, oh yeah
They're free, oh yeah
Get them to us by
Wednesday 5pm.
Re-submit if you want
it run more than once.

Unfurnished room available
Townhouse
\$87.50 per week
Nice area, very quiet
In city, close to all facilities. Can walk to everything or ride bike.
Call Richard on 8 232 2106

Home Gym for sale
\$50
Phone Richard on 8 232 2106

Wordprocessing
7 Day Service
24 Hour Pager
Fax for Urgent Attention
Central Location
"The Cottages", 14A Market St, Adelaide SA 500
Phone 8212 6869; Fax 8212 6662; Pager 8415 7866

Asia-Pacific Anti-Militarism forum

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

- Enrich your activism
- Inclusive & challenging
- Workshop, papers & art welcome

Feminism • youth environment • linking related struggles • coordinating campaigns • conflict resolution strategies • cultural events • empowering demonstration

Register with Campaign Against Militarism now:
Melbourne: PO Box 1351, Collingwood Vic 3066
tel 9419 8700; fax 9416 2081
28 March - 1 April 1997
Melbourne Australia

For sale - Washing Machine (\$280) & Microwave oven (\$160). Both items 7 months old; little use. Prices neg. Ph: 8365 7079 any day after 7pm. Ask for Sylvia.

Vocalist required for upcoming original band - lots of material to work with. Must be confident and energetic. Very wide variety. Phone Paul or Megan on 269 5414

For Sale
Registered 1980 Suzuki Hatch. Motor ex. condition. New parts, serviced. Very economical, \$14 fill up. Body good, needs 2 cheap mech. repairs. Very reliable, never had a problem. Ph. 8338 3269 between 4-6 weekdays \$375 firm.

One way air ticket to Melbourne
\$90 ono
Valid until 16 November
Needs to be a male passenger
Phone Ritchie 8295 6718

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

Volunteers are required for making, distributing, and selling red ribbons in all suburbs of Adelaide and country areas of South Australia. Interested individuals should call John or Tamara on (08) 8362 1611 during regular business hours.

Amnesty International Fete Sunday October 27

10.30 - 3.30 Fullarton Park Community Centre, Cnr Fullarton Rd & Fisher St
With live entertainment, The Borderers.

Free lecture and conference

The Flinders University Australian Studies Programme, and the SA Centre for Australian Studies are pleased to announce the 1996 Elford Lecture in Australian Studies: "Human rights: human responsibilities" to be delivered by Brian Burdekin, AO, Special Advisor to the United Nations High Commission for Human Rights and Chairman of the Australian Youth Foundation.

Monday 28 October @ 7:30pm at North Lecture Theatre 3, Social Sciences North Building, Car Parks 5 and 4, Flinders Uni of SA.

All welcome.
Enquiries/RSVP: Karen Gordon on 8 201 3200

The Centre for Australian Studies at the University of Adelaide presents a One-Day Conference: "Are we to be a collective society?" with keynote address by Brian Burdekin (see above).

Monday 28 October @ 10:00am - 5:00pm at Union Hall, University of Adelaide

All Welcome.
Enquiries: 8 303 5699

Media Monitors

Adelaide's leading media monitoring company has vacancies for media monitors.

You must have

- A keen interest in news and current affairs
- strong spelling and grammar skills
- minimum typing speed of 60wpm

- able to work morning and/or afternoon shifts.

Application ASAP to:
Julie Willoughby
Administration Manager
Warburton Media Monitoring
68 North Terrace
Kent Town SA 5071

Volunteers Wanted

The International Programs Office is looking for volunteers to help us during the International Students Orientation Week (mid Feb 1997).

We need volunteers to

- assist and participate in

social activities

- accompany students on the City Explorer for a city tour
- assist with campus tours
- help in the Welcome tent

Enquiries and Application forms are available from International Programs Office, International Student Support Services, Counselling Centre, Horace Lamb Building (ground floor) University of Adelaide

Applications close 13th December 1996

Interested in Teaching English Overseas?

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

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

Part-time: February 24 to June 4, 1997 - Interviews early February 1997

Previous teaching experience is NOT required

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

Drivers Wanted

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

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

These are casual positions and vehicles will be provided.

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

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

Womens' Community Centre Spring Fair

Saturday November 2
11am - 3pm
At Dunstone Grove, behind 64 Nelson St Stepney

Stalls for hire - contact Sabina on 83626571 for info.

Bass Player and Drummer needed to complete band. The Cure, Joy Division, The Jesus and Mary Chain, Echo and the Bunnymen, Curve, My Bloody Valentine, Adorable, NIN, The Smiths etc etc etc etc etc etc....

Phone Christian 8363 4331

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

Student Exchange Opportunities 1997

Opportunities still exist for Uni of Adelaide students to participate in student exchange programs in 1997. Students can study at Universities in the USA, Canada, Germany, France, Japan, Korea and Sweden as part of their Adelaide degree.

For further information, please contact Jane Olsson or Paula Ritchie in the International Programs Office, Level 7 Wills Building, Tel. 8303 5252

Industrial Relations

The Workplace Relations Bill makes it easier for bosses to force you to sign an individual contract before you start work. Most young people need work, and can't afford to 'bargain' with their boss. The new laws make it harder for unions to help you get fair wages or decent conditions.

The new MAATS (Apprenticeship & Traineeship) scheme will cut the already low wages of apprentices and trainees. Apprentices and trainees will not be paid for time spent at TAFE.

Come to the public meeting: Producers Hotel, 235 Grenfell St, 2pm, Sunday October 27. Any questions or queries ring Libby King at NUS SA on 8359 2455

If you would like to contribute ideas regarding dealing with students who repeatedly fail at Uni, then please contact Gareth Higginson in the SAUA or contact him on 8303 5406. The University is currently reviewing their policy on this and would appreciate student input.

Lab Coats for sale

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

Introduction to Buddhism

A Public Talk
Friday 25th October 1996,
7.30pm

\$10/\$5 Concession
Calm Abiding Meditation
A Weekend Workshop
Saturday 26th October and
Sunday 27th October 10am - 4pm

\$100 or \$60/day
Concession \$75 or \$40/day
Venue:
Adel Theosophical Soc
310 South Terrace (nr Hutt St)

Lama Choedak is a gifted communicator and was a much valued member of the discussion panel during the recent Kalachakra Initiation led by His Holiness the Dalai Lama in Sydney

For more information please ring Linda (evenings: 8379 9942) or Sylvia (8449 1618)