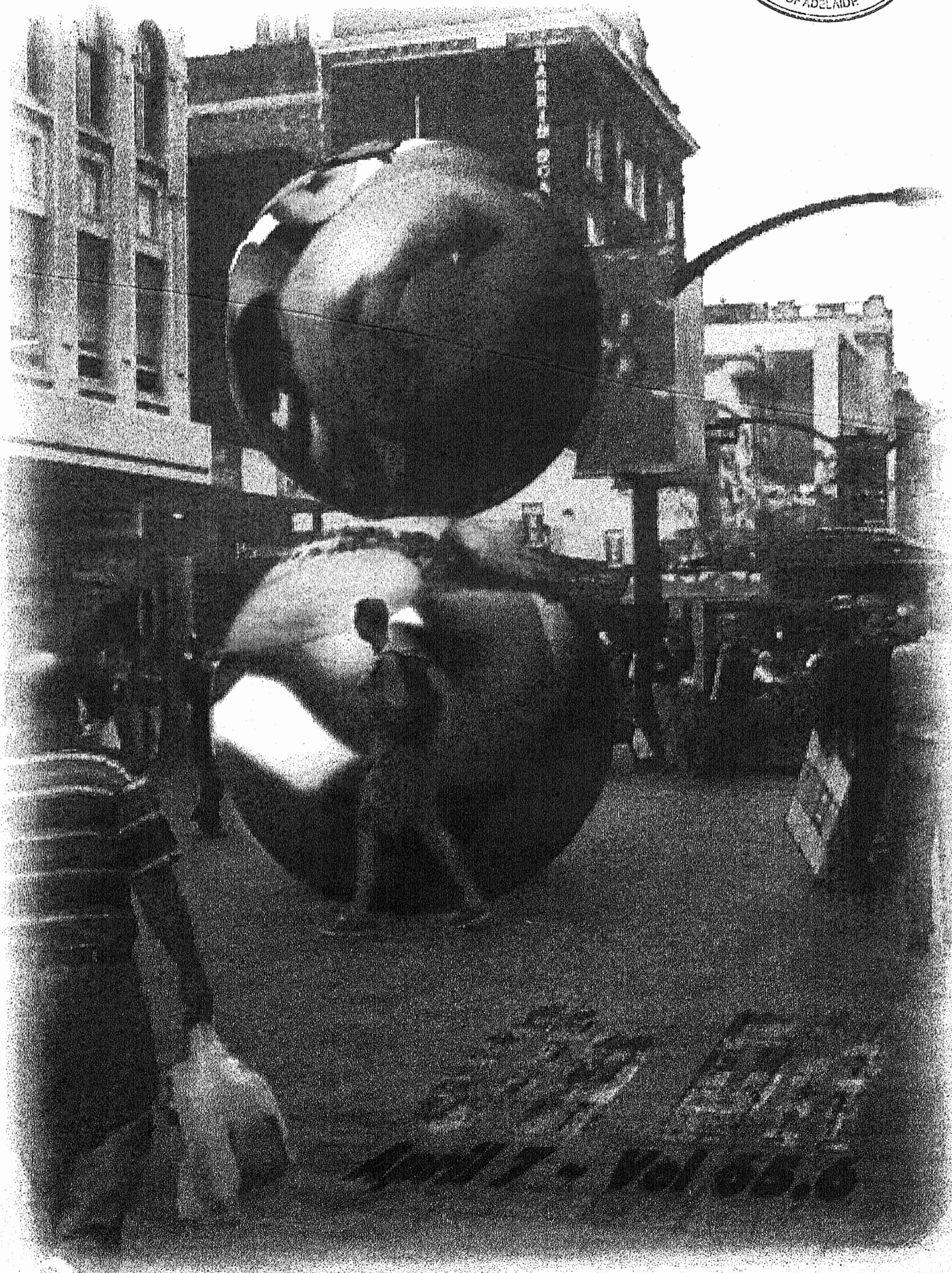


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On Dit is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Don't bother suing us, we're penniless and pathetic, and we'll savage you like a rabid dog on bad acid. Yeah, that means YOU, smartarse.

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Ching Yee Ng  
James Morrison

**Advertising Manager:**  
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**How to contribute contact us:**  
You can drop off your copy at the office or in the contribution box in the SAUA office. Email to: [ondit@student.adelaide.edu.au](mailto:ondit@student.adelaide.edu.au)  
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.

**About the cover:**  
Digital image by James Morrison, based on digital camera image of the legendary "Mall's Balls".

## ANAGRAM FUN for ON DIT STAFFERS

Fiona Sproles: "Sofa on pliers"  
Ching Yee Ng: "Egg chin yen"  
James Morrison: "Jar in more moss"  
  
Chris Slape: "Splash rice"  
Lucian Bondar: "Ad con in a blur"  
Jocelyn Milbank: "Back jolly men in"  
Annabel Davies: "Nab a land sieve"  
Susie Bate: "Ties abuse"  
Paul Lobban: "Ball on a pub"  
Courtney Squires: "Squirt on ye curse"  
Rachel Templar: "A crap hell term"  
Kerryn Doyle: "Dry on elk rye"  
Natalie Whelan: "Thaw an eel nail"  
Carmel Pascale: "Call ace a sperm"  
Paul Bradley: "Dry a bull ape"  
Brett Cockshell: "Best cloth clerk"  
Vivienne Holloway: "Yeehaw I volvo Lenin"  
Brett Will: "Belt twirl"  
Martin Polkinghorne: "A pro lemon rink night"  
David Bloustien: "I vote bud island"

## EDITORIAL

What if they gave a rally and nobody came? On Wednesday, 26th March 1997 there was a rally. Pretty much nobody came. Those who did go were there to fight for their education. Perhaps rallies are not the most effective tool, and may well be hijacked by other interests, but often it's all that can be done, short of political assassinations. So until we break out the sniper rifles, trace the red dots of laser sights over the foreheads of our elected representatives and start some of that old New Guinea magic, please consider what non-militant means you might use to save your own futures. Yours in foaming rabid bloodlust,  
**S'NM** (riding away on their magic 3-wheeled bus)

**GIVEAWAYS:** 10 double passes to the pinchpenny "Phantom of the Opera", thanks to Fran Edwards from Shedley Theatre - come on down at 12.15pm on Wednesday

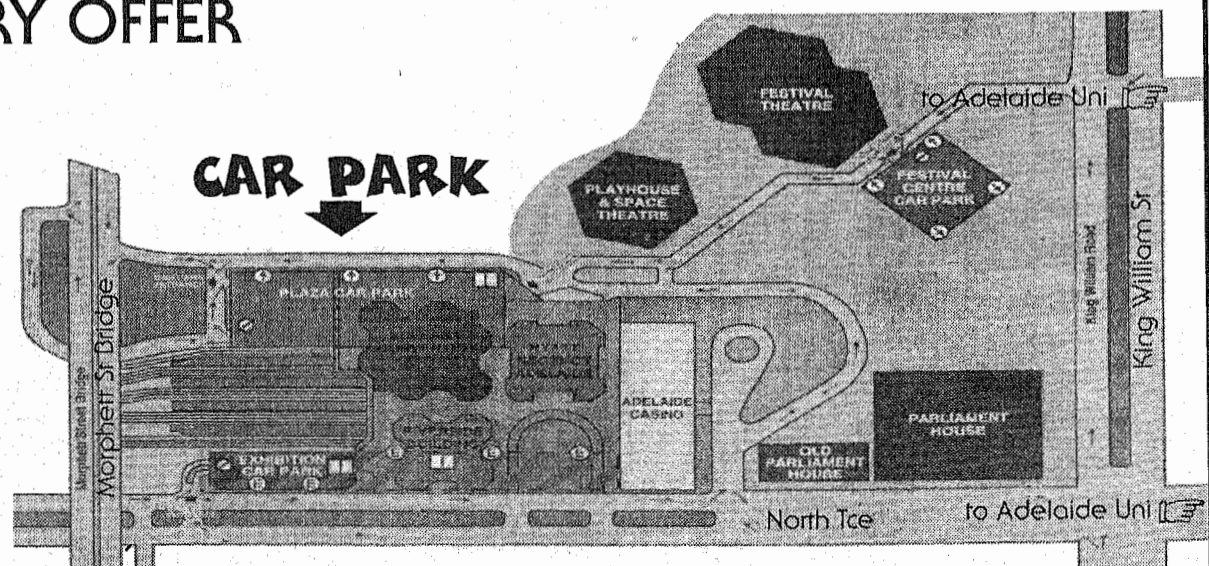
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## "DID YOU WANT PINEAPPLE OR OLIVES ON YOUR PIZZA, JAMES?"

Dear editors,  
Kathleen Lawler began her letter in true leftie style, stating a truism and then trying to milk it for some kind of credit. "Most students would rather pay less HECS than more (preferably none)", she confides in us. Really? I imagine so. Most of us would also like the government to buy us a free house and a Ferrari, and give us unlimited credit at "La Guillotine" (or in the case of Lefties, unlimited Big Mac vouchers).

The questions these truisms leave unanswered is this: who will pay? How can leftist ideologies argue that low paid factory workers should pay more tax to subsidise the educations of law students like Kathleen to enable them to go out and earn double their salary? That doesn't sound very Left to me. Deferrable HECS seems a lot more equitable.

Eventually Kathleen pleads for unity between the ALP Left and Right, in order to promote what she calls "our objectives". I wonder if she has considered the possibility that the Left and the Right actually disagree! It was the ALP right that brought in HECS!

In the Liberal Party, people aren't expected to go around pretending they agree on every detail of policy. But I guess, in the end, that is the difference between liberalism and what Felix Riley accurately described as 'red fascism'. Liberals actually believe that saying what you think is more important than ideological 'solidarity'.

**Alan Anderson.**  
Engineering

## "FELIX THE CAT, THE WONDERFUL, WONDERFUL CAT...."

Dear S'N'M,  
I find it strange that Felix Riley thinks that being an anarchist is "even worse" than being a Liberal, or a fascist. This opinion is even stranger given his dislike of Resistance, a group which he considers to be authoritarian.

I don't know if Felix has any knowledge of anarchist history or thought, but anarchists would share his dislike of "a number of characteristics that the hard left and right share, such as dictatorship, police state, and general repression of dissidents." Anarchists have long been a target of both fascists and authoritarian leftists - ie the Spanish Civil War.

Anarchists are not bombthrowers, nor do anarchists want chaos. What anarchists want is to create a society where power is returned to the community without resorting to setting up a political vanguard. We're not perfect, Felix, but to

characterise us as "even worse" than fascists is frankly ahistorical and repulsive. I can't recall anarchists camping out programs of mass murder. No, anarchists have been the target of state violence and misrepresentation, the kind of misrepresentation Felix' letter is a prime example of. I guess I couldn't expect more given the narrow scope of our media. Not angry, just disappointed.

**Darren Jones**  
History Postgrad.

## " PINEAPPLE WOULD BE GOOD...BUT NO ANCHOVIES...."

Dear oh dear S'N'M,  
I write in disgust that Alan Anderson should be allowed to purvey his anti-egalitarian stance at the expense of poor Felix Riley et.al.

Felix has stirred up the "leftie" beehive and while they swarm over him, Angry (Anderson!) tries to steal the honey of publicity. His anti-leftie diatribe and outright derision (...societal parasites... weedy Resistance members, ... letters On DIT 17/3/97) of the organised left is nothing more than opportunistic grandstanding.

Angry is particularly pathetic when he tells us that not everyone in the Libs agrees on policy. You may not agree all the time, Angry, but you certainly jump when you're told don't you? When Jack Gaffey (also a Liberal) stood for Chair of Union Catering last year, with the unlikely support of Paul Sykes and the "anti-indi's" both you and Jack voted against Jack's nomination because the pressure came from off-campus (presumably through Angus Bristow and others) Libs not to be involved with ex-Labour Club president, Sykes.

Angry's Brave New World where the strong thrive will probably be populated by a lot of faces without noses judging by its leading exponent.

**B. Will**  
Civil Engineering

## SHOTGUN WANNABE, BUT WILL NEVERBE.

Why is it that so many American movies with canned laughter are on commercial TV stations and I have to study in the shed and people think I'm strange! And why is it that I sit down in the evening to have my freshly microwaved zapped evening meal only to be told my 18 month darling beautiful child has done poo-poops in the bath and my wife can't attend because she has had morning sickness all day (yes, I know it's a paradox) and after I've cleaned out the bath and refilled it with 'bubbles' I can't eat my meal and like my wife I'm still putting on weight! And why is it that people

think it's dangerous for me to ride my bicycle up and down Port Road to Uni when I'm getting exercise that they are not! And why are we being educated into the real facts of the world (eg economics) and the rest of the world is ignorant of such basic facts! And is it true that each end of year Economics exam contains the same questions except the change the answers? And have you noticed now that guns have been banned more people are being stabbed? And if our society is 'anti-gun' why are the amusement machines on campus (excluding condom vending machines) orientated towards violence? And where's my mate Ken who said he would be starting Computer Science his year? And why is it that each lecturer thinks his/her subject is the most important and can't understand why you can't keep your eyes open during daylight when they have been open all night reading their reading lists etc. Ah, life's like a pubic hair on a toilet seat, eventually it gets pissed off! Now that's out of my system - back to work.

**Yours sincerely**  
The Bear of the Mace

## YOU NOTICED THEM THOUGH DIDN'T YOU ?

Dear Editors,  
As I was walking down Western Drive on Wednesday, I passed a small and scruffy band wearing red flags and shouting rude words. Tell me, please; was this an actual student protest against education cuts, or a mob of underpaid extras, hired by the media to reinforce their party line that all students are communist ratbags? If the former, it is high time for the organisers to take some competent advice on how to win supporters rather than alienate them.

**Yours sincerely,**  
David Hester

## COME ON KIDDIES, PLAY NICE.....

Dear Felix,  
Regarding your views about Resistance, I'd like to try and set a few things straight. Resistance is the youth branch of the Democratic Socialist Party, or DSP. Yep, that's right - "democratic". What that means, Felix, is that the DSP advocates democratic elections by the people. Secondly, we currently live in a police state. Hello... didn't you notice? Crawl out from under your rock, pal & take a look around. In fact, the DSP advocate community groups to perform a variety of functions, under their brand of

'democratic socialism'; 'policing', if that's the name to use, being one of them.

Thirdly, there is nothing within the literature or spoken agendas of the DSP which advocated the 'repression of dissidents'. Again, 'D' stands for 'Democratic', Felix - everyone gets a voice and the majority of those voices rule.

Now, to turn to your discourse, you state that Resistance and other such 'hard left' groups feature such characteristics as 'dictatorship, police state & general repression of dissidents, which is often violent.' Just how much Resistance / DSP literature have you read, Felix? How many meetings have you attended? I'd hazard a guess there & have to say on both counts, fuck all! Why? Because your opinion, completely ignorant in its expression, has absolutely nothing in the way of fact to back it up. Yep, the practical outcome of so-called left wing groups in various historical periods may have featured some of the characteristics that you suggest, but then I'd argue that their claim to be left wing is merely bullshit propaganda... & in any event these groups are not Resistance/the DSP. A little precision, please!

Felix, pal, a word of advice... I would suggest that if you want to have a chance in hell of passing an Arts degree in the discipline of History, you make yourself a little more aware of facts, not opinion. But thanks for your ignorant letter though - at least it made me laugh.

My condolences to your parents  
**Nicole Page**  
Honours Arts / Law

## CHECK THIS ONE OUT. WHOHAAAR!!

From: Sara Warneke  
To: ondit@student.adelaide.edu.au  
Subject: Yr Review of Threshold

Dear On DIT - great stuff - I can now peruse (almost) my fav student newspaper on the net.

A mole of mine at Adelaide Uni recently sent me Claire Murphy's review of Threshold. My alter ego - Sara Douglass - is deeply honoured (and delighted by the favourable review), and wonders if she may, with Claire's permission, put the review on her website (<http://www.bendigo.net.au/~douglass>), with due acknowledgement, of course, and with links to your web page.

**Many thanks,**  
Sara Warneke/Douglass



**WE ASK: SHOULD YOU FIGHT THOSE WHO FIGHT FOR YOU, OR FIGHT THOSE WHO STEP ON YOU?**

Dear On Dit,  
 Last Wednesday the 26th of March was our National Day of Action. Students were to unite in glorious masses under their capable leaders to vent their anger at the government by means of rallying. From what I could see on the news that evening universities around the nation did mobilise and had succeeded. I put this down to organisation and faith in student leaders. This brings me to my first point. I was less than impressed when crossing the Barr Smith Lawns to hear one leader on the megaphone hurling abuse at the students on the lawns. I believe it went along the lines of "get off your asses you lazy bastards, get off your fucking asses"  
 I have since heard reports that she did the same in the Mayo. I am extremely disappointed in my student union for allowing this. I agree with becoming passionate for a cause but as a result of this political misfits rantings and ravings I have begun to lose faith in my union. For instance how are you supposed to boost your numbers by insulting possible protesters. Organisation was very poor. The megaphone woman was preaching a lack of numbers yet these leaders in all their infinite wisdom departed from uni three minutes before twelve o'clock lectures ended when hundreds of students stream through the Barr Smith Lawns. Is this poor organisation - you tell me.  
 In closing I'd like to express that if the students' union does not get its act together and control the likes of megaphone woman an even greater amount of students will become disillusioned with their union and it will consequently become largely ineffectual. I welcome any replies in agreeance or rebuttal.

P.S.: If someone insults you are you overtaken by a compelling urge to help them or do you become more determined to do the complete opposite to what they want?  
 P.P.S.: Felix Riley seems to be on the

right track and the Mash club sounds like a good idea but neither of the proposed presidents should be appointed. A student by the name of Peter Wirth (First Year Science) should be the president.

**Signed**  
**2nd Year simmering hypocrite**

**WE LOVE THAT E:MAIL!**

To: OnDit  
 <ondit@student.adelaide.edu.au>  
 Subject: Catering, 10% discount etc

Dear S'N'M

The other day I was in the Mayo and I noticed the sign that the catering department has put up regarding the abolishment of the 5% student discount. The sign basically said that most prices were now 5 - 10 cents below recommended retail, making many of them them 10 - 15 cents below last years price. But hang on, if they are 5 - 10 cents BELOW recommended retail now, and 10 - 15 cents BELOW last year, doesn't that mean that last year the prices were 5 - 10 cents ABOVE recommended retail. Now even allowing for a bit of inflation (say 5 cents), that would still mean that last years prices were up to 5 cents ABOVE recommended retail. This seemed strange, because I've lost count of the number of times I have seen / heard or read someone from the union denying that the 10% discount was nothing more than an excuse to jack up prices in the first place. Can someone please fill me in on how the 10% discount really worked?

**paulie**

**WHY, THANK YOU. CAN WE GO NOW?**

Dear Editors,

Welcome to student politics! In the blue corner are Felix, Kate, Kathleen. In the red corner, it seems is me and

red was never a colour I believe suited me. But I do believe most strongly that the freedom of association is one of our fundamental rights, a civil right depending more on our behaviour than our laws. If I defend people of the left (or the right, as I have done elsewhere) for exercising their basic freedoms then declare me pariah and hang me for it. Any good fascist would. Freedom to associate allows people to come out in public. Students arer famous for doing so. Just ask the dictatorships in Indonesia, Burma and China why they hate student activism. They don't hate it without reason. It can work. More locally, mass student action has helped stop the Vietnam War, prevented Fraser's up-front fees, kept our public transport concessions, forced the ALP to take its policies seriously.

Back room deals, as an alternative to being rowdy, only can work in student favour to the extent that those with whom deals are done will be kept to their word. They've got the guns but we've got the numbers. Behind the scenes' deals as advocated by Kate, only achieve, the power-mongers goals of 1) alienating the commoners 2)subverting the legitimacy of 'democracy' and 3) allowing self-serving leeches to corner the market in political power.

Anyway... I wouldn't say I'm an extremist, but I have often stood up to be counted. If a rally turned violent, it has been the police who have made it so. And if the police tend to maliciously prosecute and falsely imprison those they tag as "fucking reds", I guess that's because they're only told what to do. The Nuremberg Trials were a long time ago.

Yours Sincerely  
 "a vindictive intolerant red fascists thug"  
**Mark Kernich**  
 Law

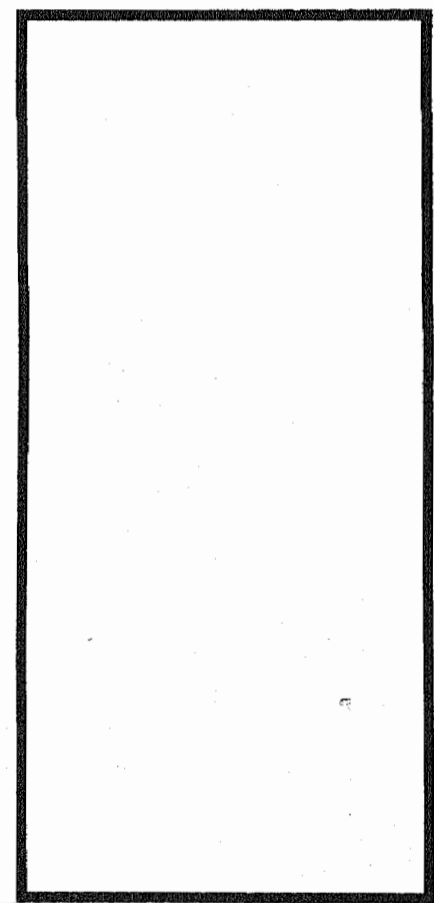
**THEY MISTAKE US FOR A TEAM THAT GIVES A FUCK.**

Dear S'N'M,  
 It was with trepidation that we approached the security office in Hughes

Plaza last Tuesday. It was our sincerest and dearest wish to find pristine white covers on our beloved On Dit, but alas! It was not to be! Picking up a copy, we recoiled in horror as copious quantities of ink were transferred to our hands. "Aiya!" we cried, "How could S'N'M betray us like this?" Somehow, the impossible had been achieved: specifically formulated rub-off ink. We reiterate our demand for a white cover. Our last letter was ignored. Don't let it happen again.

Love from,  
**AA**  
**Engineering.**

*( Okay lads, we ignored your last letter because we couldn't be stuffed printing it. But you're not going to give up are you ? We print colour because we want to, and we will continue to do so since this office runs according to our desires. To shut you up we have provided a blank box below. Rub it. Smell it. Do depraved things with it. We don't give a shit. Just piss off- S'N'M)*



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"Short and optimistic - a ridiculous look at Australian suburban life," is how Michael Caton describes his new film, *The Castle*. He plays Darryl, the benevolent head of the Kerrigan family, a close but extremely daggy K-Mart clothing clad family who live in the outer suburbs of an Australian city, right next to an airport. When his family is ordered to leave their land because the airport is expanding, Darryl Kerrigan is determined not to let the government take their home. It is an extremely funny film, but it is far more than just a parody of the embarrassing people everyone is related to (or might even be themselves). Says Charles "Bud" Tingwell, who plays Lawrence Hammil QC - the lawyer who comes out of retirement to help the Kerrigans - "I was explaining to a colleague of mine just after we finished shooting in Melbourne what the film was about and I told him and he said 'Oh, it's a serious drama, then,'" and I said 'Oh, uh, no, no... well, sort of,' but, well, *Frontline's* a bit like that."

"Did you see Monday night's?" Caton asks, raising his eyebrows, referring to the episode in which Brooke Vandenberg is conned into terminating her pregnancy to advance her career. "Ooh, well!"

The connection to *Frontline* and its *D-Generation* origins is a strong one. *The Castle* was devised and written by Rob Sitch, Tom Gleisner, Santo Cilauro and Jane Kennedy, the four also responsible for the viciously hilarious current affairs satire. Rob Sitch also directed *The Castle*, his first attempt at a feature film. When asked what he was like, Caton is very enthusiastic. "Rob Sitch is an actor and a



Interview & Review by JAMES MORRISON

working on stuff you can believe in." Despite their faults, the Kerrigans are an extremely close-knit, supportive family. Darryl especially is determined to see

to be quoted on that." "The thing to remember is," interjects Caton, "and I was struck by this when I first read the script, is that this is a film that hasn't compromised itself for an overseas sale. Whereas so many Australian films have to be shot with an eye for the overseas market. But because they shot this for the amount of money they did, in the amount of time they did, and they didn't have to go through the various funding bodies, that they didn't have to compromise the film at all."

The threat of displacement from your home is a very real one, and lends this brilliant comedy a very serious edge. "The hospital where my son was born is gone - a big moment of my life, gone," reflects Caton, after Tingwell mentions that the school his own children attended has been knocked down. "This sort of thing's going on all over Australia at the moment. All over the world."

As to the clothing worn by the actors in *The Castle*, credited to K-Mart by the producers. "Ach, it wasn't!" protests Caton, grinning. "I supplied my own ugg boots, my own windcheater, my own py jamas." "I provided my own sports coat!" adds Tingwell. "They provided a navy blue suit but I had one there the same I could have used."

"We are hoping for an ugg boot led recovery," exclaims Caton. "Australia rides on the back of the ugg boot!"

Certainly the area of acting in Australia needs something to help it on its way. There just aren't enough jobs for people to be able to support themselves. "I've had to start writing in the last two years - it's been a very hard two years for me," says Caton of the current Australian scene. "I know some wonderful female actors in their forties who are thinking of walking away - there's no work. It's a very tough industry. I've

been tempted in the last two years to just walk away."

But with the current rise in the success of Australian film, are things improving? "Not especially."

"Films don't employ a lot of people," explains Tingwell. "You can make ten films and really only employ a small number of actors." Caton agrees. "It's better for crews, but actors, no, since the crash and follies of 'eighty-seven, it has been a very hard ten years for actors." Pay-TV doesn't really offer many prospects with its large importation of foreign product. "We're not really expecting anything. We might get a bit of money when they sell something that we've done that's been on free to air - they'll sell it, but there's nothing really to cover it in our awards. The residual process for actors is the next big battle that we have to face. As it is, *The Sullivans* has been replayed three times, and they've got a fourth replay up their sleeves, and we don't get a penny for that."

Tingwell nods. "I did some research when I was working in London and I found that Australia and Russia were the only two countries that didn't pay actors repeat fees, and I said so once on a broadcast and they made me cut it out."

This aside, great Australian films are being made right now, featuring a staggering array of local talent. *The Castle* is a prime example of this, a brilliant comedy in which every role is perfectly drawn and perfectly cast, from the Kerrigans and Hammil to Tiriell Mora as a dodgy lawyer. And it is impossible not to sympathise with the family and their troubles, and to barrack for them to succeed. "They're loving. Everyone wants a family like the Kerrigans! All that support," exclaims Caton, before quoting Darryl, "Everyone's kicked a goal!"

As the interview concluded, Tingwell rushing to catch his flight for further interviews in Perth, Michael Caton eyed the dictaphone which had taped his comments and grinned. "Be careful with that, or I'll have it off ya'. There's a bit of Darryl Kerrigan in me."



**The Castle (☆☆☆☆☆) is at Academy Cinemas from April 10.**



his family right. He always complements his wife, Sal (Anne Tenney), on her cooking and handicrafts ("What's that, Darl?" "Sponge cake." "Sponge cake! That's wonderful!"), and looks after his three sons, one of whom (Wayne Hope) is in gaol. Asked whether or not he comes from a Kerrigan family himself, Tingwell admits, "Yes, my



director, a comedian, and he wrote it, so the support from him was fantastic. I've never had a relationship like that where you had so much support because he knows what you're doing."

After much rehearsal, the movie was actually filmed over only twelve and a half consecutive days, which is extremely unusual. "We had a lot of laughs, plenty of time for that," says Caton. Tingwell nods. "I'm pretty boring," he says, "and I really enjoy

family - I grew up in Cudgee. Good salt-of-the-earth people."

*The Castle* is a very Australian film - about as Australian as a film could get. The *D-Generation's* past successes and the film's high quality should assure it a good reception here, but would it work overseas? Would people from other countries get it?

"I wouldn't be surprised if it does take off overseas," says Tingwell. "And I'm happy





# GET YOUR STUFF IN FOR THE SEXUALITY EDITION

## Law - The Elite Discipline

Entering the law faculty of Adelaide University, having first acquired a sceptical view of professions, professionals and the required education system, has given me reason to question the motives of the discipline of law. As a female student, it is painfully obvious that the course is not tailored for my interests. I am often led to wonder whose interests it does represent. Was I naive to divert my attention for a second from the middle-aged white male? Why does the discipline tend to embrace a certain breed of student?

Education is about acquiring knowledge or at least learning how to acquire knowledge. Knowledge embraces the facts we know about the world, it shapes our attitudes and constructs our ideas of theories. How shameful, then, is it that we are presented with such an unquestioning and apparently conservative view in the law degree? I would like to assert that there is a definite reason for this which lies in the way that knowledge and professions are structured within our society.

One can define knowledge with having power. The possession of knowledge is the possession of power. Different levels of knowledge inevitably exist throughout our society. As Friedson pointed out, not everybody has the same body of knowledge, the division of labour in our society reflects this. Higher

knowledge embraces theories and abstract concepts. Society builds respect for, and fear of people who possess such knowledge. It is entirely impossible for higher knowledge to be democratic or inclusive in any way. Issues become clothed in language, in technical questions and technical concepts. The general public is sheltered from reality and persuaded there is no need for concern. It is a disguised ideology to remove decisions from democratic scrutiny.

Law students invest five years learning about this disguised ideology. With this investment comes the unwillingness to impart this knowledge and hence power to the masses within the lower knowledge groups. The law faculty has already begun to foster a loyalty to the discipline. Special functions arranged for students in the first week (strategically called Induction week'). Evening drinks and nibbles while a member of staff addresses the students on the three themes of law. Independence of mind, rigour of thought and social responsibility. Please, who was it that devised these? Visiting legal figures, a portion of whom still insisted on relentlessly using the pronoun 'he' in situations that should be gender inclusive, and terms such as tradesMAN,

salesMAN and chairMAN (thanks John Howard for your contribution on that matter!). Screenings of law videos, all aimed to inspire us in this noble discipline. So, why am I still not convinced?

This special treatment eliciting

loyalty appears to me to be in the nature of social closure. Consumers must view lawyers and those in the legal profession as a valuable service. They must also believe they cannot produce these services themselves.

Market control is achieved by limiting the number of people entering the law degree. The creation of the producers of law is controlled. It is also necessary to control the accreditation of people that not only have the ideas but those who can 'sell' the ideas.

The university law degree raises the entry barrier not only so a certain number

of people can get through, but also the right type of people get through. The status you achieve socialises you into a role that leads to loyalty. Lawyers learn to translate problems into particular kinds of legal problems. They convince the public that justice is achievable only through them. People ultimately have to believe that their basic rights are at risk without this professional service. The law degree fosters this idea that the current law system be made to apply to most situations, but however the very foundations of legal knowledge are still restricted to a certain minority.

It will be a certain type of person who survives the law degree with their sanity intact, most certainly it will be the people to which the discipline caters. The males in my seminars who consider the banning of the term *chairperson* as a 'minor cosmetic change in language', will be those who can immerse themselves comfortably in this tailored discipline. I am determined to wade my way through an historically patriarchal and conservative discipline, for it is the only way I can achieve my goals, but I am unable to make any safe prediction about my sanity in four years time!

Good luck to all the beautiful passionate people caught in the law world.

Hypatia



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**Yo, baby, get down on your hoo-ead!**  
**Funky chickster never looked sooo good, Like raw meat with a bottle of saucy red loooove!**

♠️♣️♥️♠️  
**Is that a no???**

☹️☹️☹️☹️☹️☹️

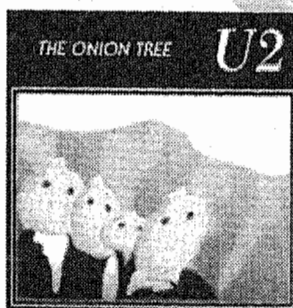
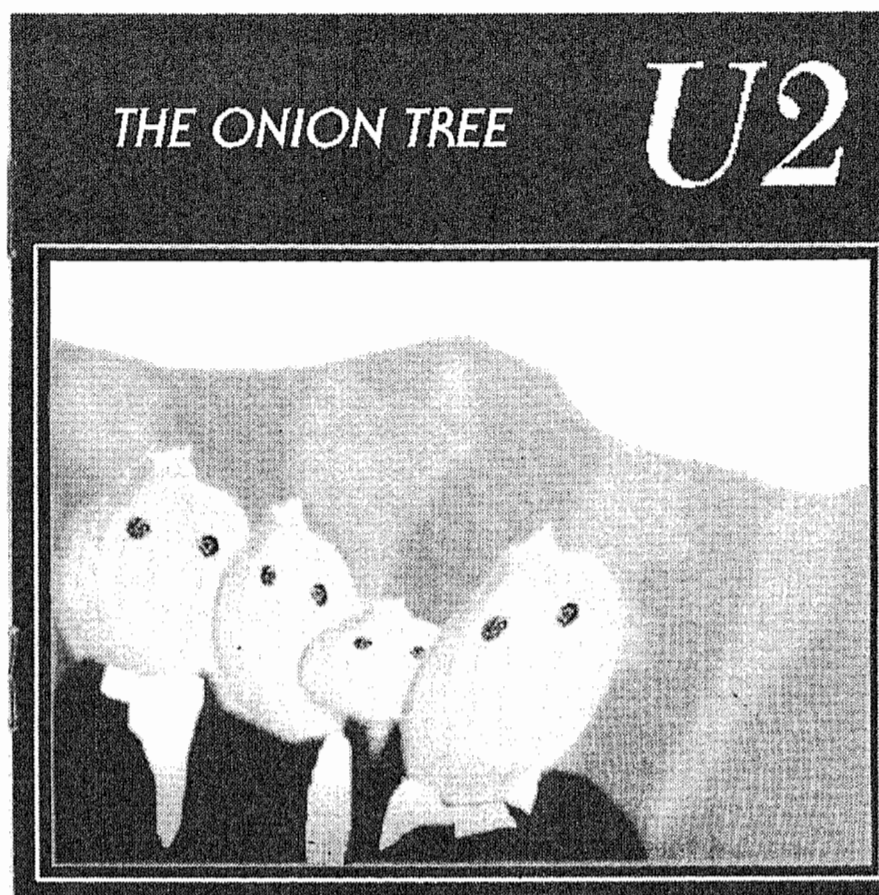
**Are you sure we look like humans???**



One of the more 'mainstream' (if I may use that phrase) releases on the ONION label, U2's 'The Onion Tree' was criticised by some as merely a cynical attempt to ingratiate them with the indie crowd. It must be said, however, all considerations of motivation aside, that it was a musical and critical success (if something of a commercial flop, some suggesting that 'Achtung Onion' or 'The Unforgettable Onion' might have been more appropriate choices). When Paul Hewson, aka 'Bonion' as he chose to call himself for this release, sings "I can't live / With or without onions" or, even more poignantly on 'Running to Stand Onions', "She'll suffer the onion chill!", the listener cannot help but to surrender to the flood of emotions this produces.

Ill-fated in terms of sales, perhaps, and appealing only to a select audience, this is still one of the more cohesive ONION releases. And yet, not the best, for that was to come later...

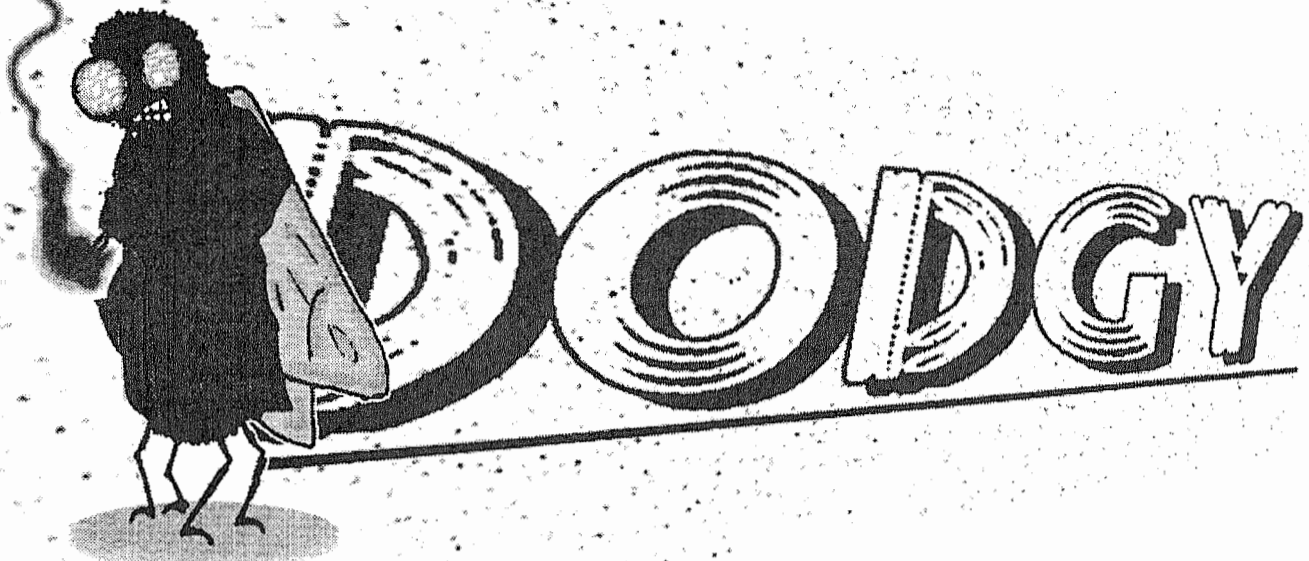
ROGER AUBERGINE  
New Musical Onion (Chief Editor)



**INSTRUCTIONS**

1. You know what to do
2. Do it





Right. Now. It's been said before, in no less illustrious a place than right here, that I am as cynical as the next guy. This is true. The FlyGuy is (for the most part (mood swings notwithstanding)) a cynical bastard. Cynicism, though ... it's one of those words, you know? It's taken on a bit more meaning than the dictionary would have us believe ("contempt for the virtues or generous sentiments of others"), at least, and let me make this clear here because we wouldn't like anyone calling me up and telling me I was just plain wrong, Jack, no, so let me just say this is merely what it means to me, right? (You know, it's an interesting thing in itself how we all learn what words mean ... not words like cat or muffin or raunchqueen or anything like that, but tricky words, words you might not hear all the time. Everyone, at a given point in existence,

has heard a given word in a subset of possible circumstances, replete with a whole range of possible implications and tonal qualities and the like, and I suggest that most of us would probably subscribe to slightly (mostly ever so slightly) different impressions of what the word really means. Just subtleties, sort of thing. Anyhow, that might be for another time.)

Cynicism <ahem> is not as simple as pure pessimism, as it does not involve seeing evil at every turn, nor lying in any given nook or cranny. No evil nooks, says the FlyGuy. There is a phrase; they say "a healthy dose of cynicism". This is my preferred take on the cynicism gear: he (or, hell, she (a genderless pronoun; another good thing that hasn't been invented yet (although I have read a book suggesting the adoption of "ve")) who be cynical merely looks at things carefully and is very (perhaps excessively, leading to the bad rap cynicism has received over the years) critical in weighing the relative value and virtue of each observation. There is another expression; they say "take it with a grain of salt". This is possibly a better representation of the cynical lifestyle, although I will stop short of suggesting it be adopted as the official moniker, for that might result in people calling us cynical types "saltations". Look it up. An example of assessing the virtues of a statement is as follows: when people say "Hello" to me, I can tell they're really

thinking; "Why am I talking to this guy? He's a doofus. And what does he think he's looking at? Damn compound eyes." And so forth.

A more serious example, although a patently obvious one and also a trendy one owing to the success of a certain satirical feature shown on the ABC (8:00 Mondays), and thus one which may bring upon my cause the inglorious fate of being labelled a fad (Which it is most assuredly not, unless you've ever known anyone to do the yoyo (What is the verb for yoyoing? Surely it isn't yoyoing? But then, why shouldn't it be?) all day, all night, for years at a stretch. And if you have, I still won't concede the point. Give the telescope away and get a life.), and yet I shall persist: the news and/or current affairs. Any cynic worth ver (Ver! Get it?) salt (Gods, a theme among the cliches!) will be unable to sit through a single minute (or paragraph; let us not forget the print media (present company, naturally, excluded)) of either of these atrocities without invoking several of the various curse words (while I would not like to be seen to be perpetuating the stereotype of cynics as a foul-mouthed people, it is invariably true) against the style of reporting, or the manner in which some event is portrayed or, indeed, the topic itself. And this is a right and proper response.

There are many, many more applications for one's cynicism; in fact it is difficult to

do anything, anything, I say, without coming across such an application. To be more serious about the earlier talking-to-people bit, which, I now admit, was purely for laughs (if you didn't laugh at it, you can either go back and do it now, or give up altogether), people lie to you all the time. Unless it's just me. It probably is ... something in my countenance that induces dishonesty in others, perhaps. No, I've seen people lie to other people. Hell, I've done it myself. I'm not talking about major lies, for them you're on your own, but just the little lies ... excuses for being late, or bailing on an appointment, stories about peoples' weekends that you know just can't be true ("Yeah, Celine wasn't up for parachuting so we just took the jetski out, you know?"), that sort of thing. (By the way, can we just not ask about weekends anymore? It really gets up my nose. I've gotten to the point where, when people ask me, I let my normally docile demeanour lapse and yell "Fuckin' nothing, alright! I did nothing!") Cynicism can also be used to see through people who come up to you and say "Hey, I really liked your last column!" Grrrrr. Pack of liars.

So, you can see cynicism is not the great nasty it is made out to be. I enjoy it on a daily basis, and it makes me popular with my peers. Give it a try; I know you're gonna love it.

**FlyGuy**

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**Sweetwater**



# Rallying for education

The blood red flags and shouts reminiscent of 1960's liberation marches caught the eyes and ears of many last Wednesday, 26 March, the proclaimed National Day of Action. Police and news crews followed the action as those clad in black t-shirts warning "Students Strike Back", rallied for their educational rights.

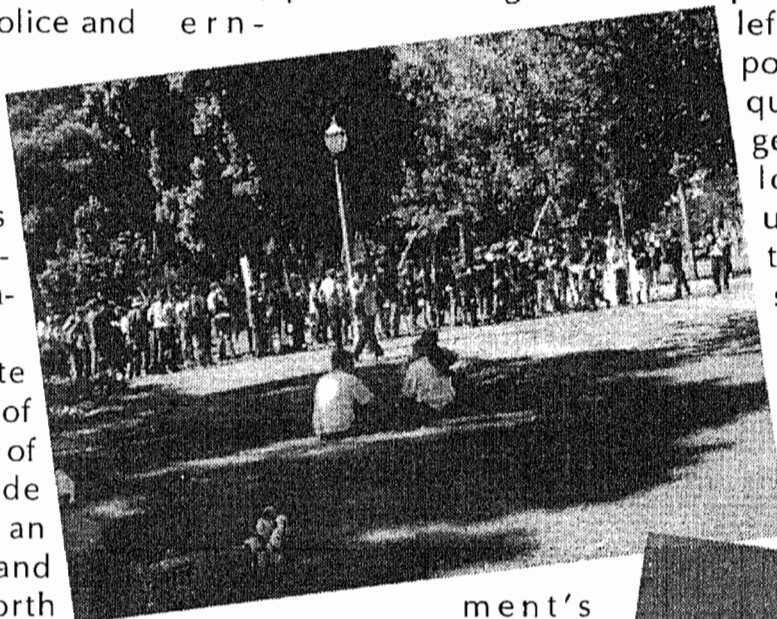
An approximate 250-300 students of Flinders Uni, Uni of SA, and Adelaide Uni took part in an aggressive rally and march down North Terrace and King William Street just after noon.

Their war cries were simple and to the point: "Bullshit. Come off it. Education is not for profit". Referring to the upfront fees or HECS, which they claimed would allow only the rich to receive a full education, the ralliers relentlessly tried to motivate fellow students to join in the action: "Get off your fucking pathetic asses and fight for your education".

Those who obeyed the commands of Education Vice President Olivia Nassaris and her megaphone, joined in the march from the Barr Smith Lawns to Victoria Square — if not to make

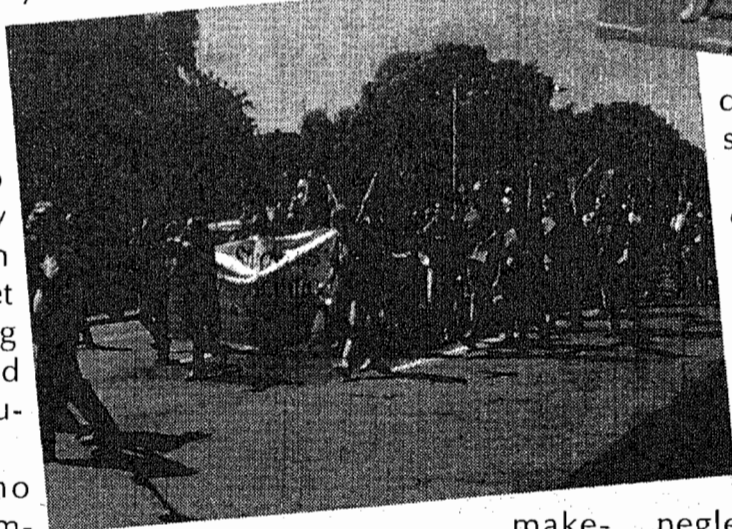
their mark in history, to miss a lecture or to enjoy being a rebel for the afternoon.

The effort, coordinated by the National Union of Students, protested the govern-



ment's attempts to threaten ABSTUDY, AUSTUDY, and other forms of student support.

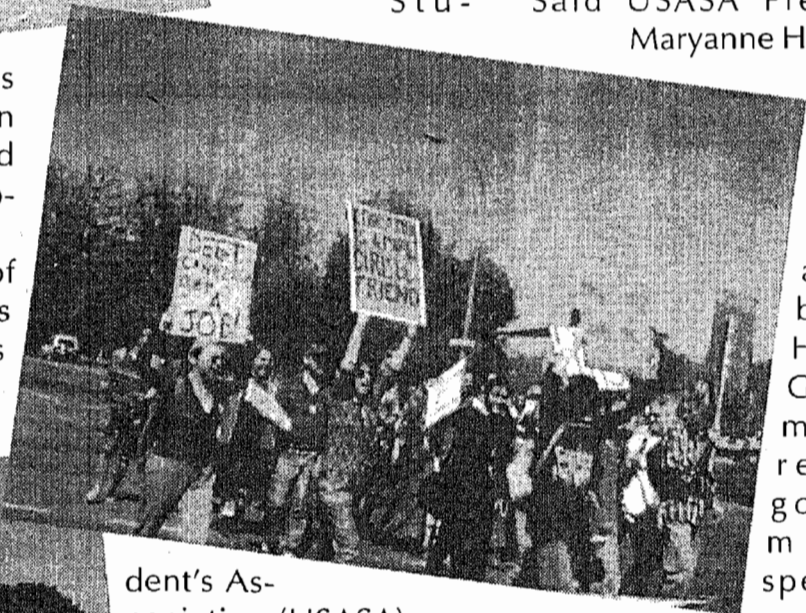
After circling in front of Victoria Square many times to gain more supporters and attention, the crowd gathered around a



make-shift stage in the park and heard speakers for their cause. The agenda revolved around demands for education to be publicly funded and accessible, from

kindergarten to university level.

"The Federal Government has, in its eternal quest to cut support services to the people of Australia, left students facing poverty. AUSTUDY queues have been getting longer and longer as undertrained staff try to cope with a system they do not understand", said David Schneider, Education Equity Representative for Uni of SA's Stu-



dent's Association (USASA).

Other speakers included a second year Flinders Uni student, who referred to the youth allowance as a "cycle of poverty" which "makes young people second class citizens, subject to neglect and exploitation". A living income allows dignity, she said, and ensured the crowd that "we all have the power to influence the political process".

To reduce the age of inde-

pendence from 25 to 18 would end the means test, forcing students to "work" for the dole and having to accept any job offer, no matter how humiliating or meaningless.

Also central to the rally was the plea to stop the proposed common youth allowance that the government plans to introduce next year, which, they attest, combines elements of AUSTUDY, Jobsearch and other benefit "schemes" and will increase youth poverty and drive down workers' wages and conditions.

Said USASA President Maryanne Huppatz,

this proposal "is yet another attempt by the Howard Government to reduce government spending and throw

the burden of education back on the already overburdened family unit".

Rally supporters periodically erupted into outrage, waved their painted signs and began another round of chants: "1, 2, 3 and a bit. The liberal party are full of shit". Perhaps by next year results will be seen... perhaps not. But no one ever won against the government without fighting for it.

Jennifer Kimura



# Walk or Want

## BUILDING A CAMPAIGN TO FIGHT THE LIBERALS

By Emma Webb, Natalie Woodlock & Sam King - Resistance Club.

We are facing the biggest attacks on public education since Fraser's attacks in the late 1970s. The Liberals are paving the way for fully privatised education, based on profit rather than social benefit. Many of us know these facts, so the burning question is how do we build a campaign to stop them?

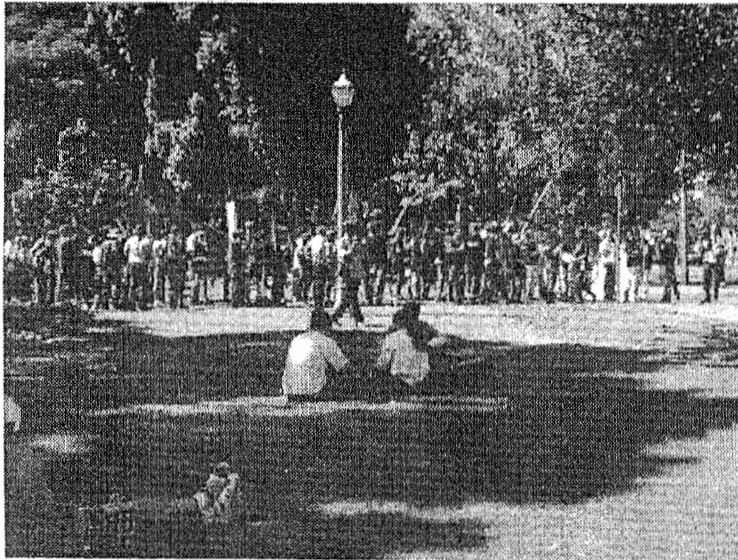
It is important to recognise that the Liberal government will continue to privatise and cut education only so long as the community allows them to do so. It's only been when students have built a visible grassroots opposition prepared to take action against the government that education cuts have been stopped. This was true in the late 70s when students stopped Fraser from introducing up front fees, in the late 80s when students stopped the ALP's attempt to introduce an up front fee and has been true more recently with small victories such as the stopping of the introduction of up front fees for law courses at the Australian National University (ANU). Without a broad, militant student movement, in alliance with other sections of the population, the government will walk all over us.

This seems to be a far cry from what is happening within the education campaign in South Australia at the moment. The first National Day of Action (NDA) on March 26, was tiny compared to the past two years in South Australia - it was 200 compared to around 5,000 people at the first NDAs of 1995 and 1996.

Building a movement against the dismantling of public education means recognising some facts which, judging by the March 26 NDA, the SA branch of NUS and student associations are, on the whole, ignoring.

Firstly, as many people as possible need to be actively involved in organising, building and making decisions about the campaign. One of the things that was different about this NDA compared with others (apart from the size) was the way it was or-

ganised. In previous years the South Australian Education Network has been the main organiser and builder of education rallies. SAEN is a cross campus network that any one can get involved in - student representatives, NUS, and anyone else who wants to get involved. This year the role of SAEN has been undermined by NUS and student associations, which in turn undermined the ability of grass-



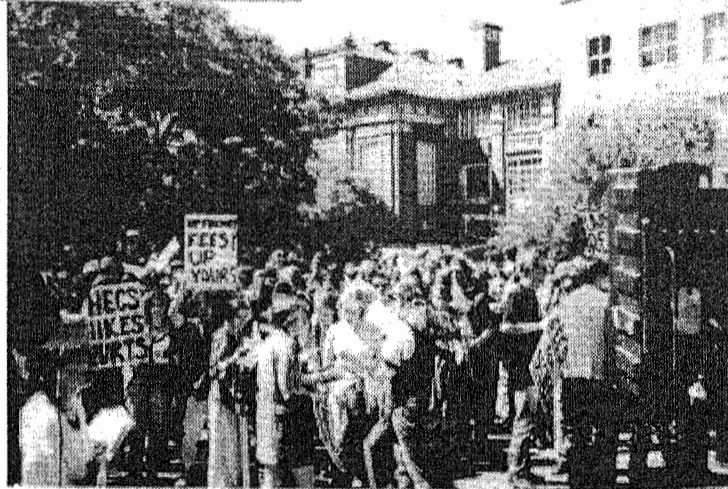
**National Day of Action, 26 March 1997**

roots student activists to be a part of organising the rally. NUS representatives have argued that the education campaign should be organised by the NUS education committee, a body where only around 7 people can actually vote and make decisions. This is not only undemocratic but it's also going to take a much broader leadership than 7 people to stop the cuts. It means that while student activists are the people who primarily build the campaign, they don't have a say in the political content of the campaign - demands, tactics, speakers at rallies and so on. Building an education campaign that can actually stop the cuts takes a lot more than a few 'elected representatives' organising an NDA every few months and expecting students to rock up. As many people as possible need to be actively involved at every level.

The small turn-out to the rally was not because students don't care about the fact that they are now paying differential HECS, up-front fees for postgrad courses and are being cut off from AUSTUDY/ABSTUDY (which is probably what you were told if you were one of the students abused by Student Association of the University

of Adelaide (SAUA) reps on the Barr Smith Lawns on Wednesday). At most Unis, the rally was only built in the last week. There were no campaign stalls at Adelaide Uni and not much of an attempt was made to reach out to other people affected by the cuts like TAFE or high school students. In fact the majority of tertiary students across the state had no idea the rally was on. It was ironic that when hardly any students turned up to the Barr Smith lawns, not surprising given the lack of publicity, SAUA representatives even further discouraged students by getting up with megaphones and abusing students for being "apathetic" and "lazy" for not coming. This was instead of stating the demands of the rally and why it was important to come!

Secondly, the education



**National Day of Action, 23 March 1995**

campaign needs to recognise that these education cuts aren't happening in a vacuum. The attacks on public education and the social security of students are part of the broader agenda of the Liberal government in its attempt to take away rights and gains won in past years, such as public health care, social security, the right to a livable income and the right to organise collectively in unions. The context of the government "saving" money by making education inequitable is in the same context of maintaining government hand-outs to big business, reducing corporate tax and increasing spending on defence. It is an agenda of profits before people. With other sections of society under attack, the education campaign is part of the broader fight back against Howard. This is why we must build alliances with public service workers, migrants, Aboriginal people and so

on.

So it was disappointing when a student spoke on the open microphone about a recent murder of 7 students in East Timor with 42 still "missing" that he was heckled by some of the organisers of the rally and ALP students. He was told to "keep to the issues" and not to talk about "irrelevant" issues. The MC also refused to read out a statement about this latest massacre in East Timor, yet it is likely that these young students were killed with Australian weapons. While the Liberal government saves money through pushing students into poverty and out of education it is quite prepared to hand over multiple millions of dollars to military regimes in the region. We must make every attempt to link education cuts to other issues, including East Timor, anti-racism, women's rights, public service cutbacks and so on.

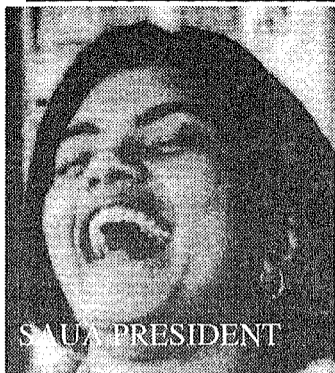
Lastly the education campaign needs to recognise that the ALP is not going to save the day. In fact the Liberals have started where the ALP left off. It was the ALP who were the first to introduce fees - up front for overseas students and then postgraduates and deferred for Australian undergraduates. It was the ALP who introduced competition policies, enterprise bargaining, began dismantling the welfare system and so on, laying the groundwork for what the Liberals are doing now. The so called ALP 'opposition' has passed many of the legisla-

tive changes the Liberals have introduced to the Senate and has had no fundamental disagreement with Liberal party policy.

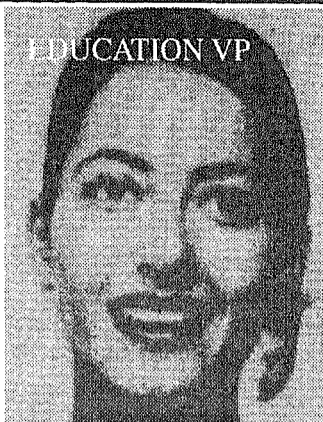
This is what is meant by a 'politically independent' campaign - one separate from the electoral ambitions of the Labor party. If the student movement is to win its demands, it has to consistently fight the regressive policies of both major parties, to realise that its strength lies in the ability to mobilise and involve students and the broader community.

(The National Union of Students has projected a National Day of Action of May 8. The South Australian Education Network (SAEN) meets every Thursday in the WP Rogers Room, 6pm, and will be planning the action. Come along! To get involved in Resistance, ring 8231 6982.)

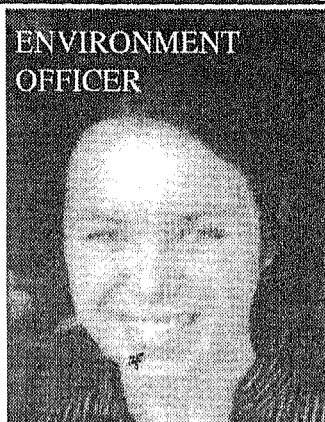




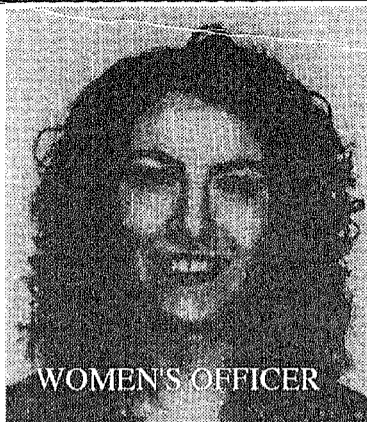
SAUA PRESIDENT



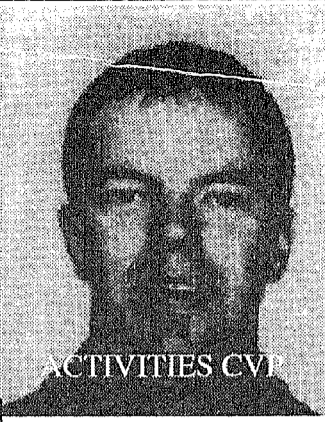
EDUCATION VP



ENVIRONMENT OFFICER



WOMEN'S OFFICER



ACTIVITIES CVI

Student services, as provided by the university, SAUA and AUU, are a vital part of every university student's life. They are also a vital part of higher education and need to be recognised as such. The University of Adelaide has partially chosen to implement the Federal Government's 1996 budget cuts by cutting certain student services such as careers advice, which has been minimised. We would greatly appreciate it if all students would take the time to fill out the survey at the SAUA about the interaction between students and student services at this campus.

Have a good mid-semester break, and please always remember to come to the SAUA if there's anything you need.

Snuggly hugs and kisses,  
Amrita.

This week is Student Services week. All students should use the services provided for them at Adelaide Uni. Some of the most useful services come from your Students' Association and your Union. To go through all of the services provided would take a whole article...and that's why I've written one so make sure you read it so that you utilise all the services offered to students. One of the problems facing student services is that due to the cuts to the university's funding often it is areas of services and welfare that are the first to be cut. Without the Students' Association and the Union advocating for students needs services may not be a high priority of the University. Whether you have a problem with finances or a personal crisis there should always be support services for you. I am available for you to come and see about a variety of issues and problems. If you need help or need someone to talk to about just coping with life at university...feel free. I am also an advocate for students and can assist with grievances of an academic or other nature.

Due to the huge AUSTUDY bungle a lot of students have had to resort to taking out AUSTUDY loans. The loans provide by AUSTUDY are a great danger to students who will be plagued with the debt for a long time. Here is an example of how the AUSTUDY supplement loan works. Just say you receive \$5000 in AUSTUDY and you work out you need \$6000 to live. You need to borrow \$1000 but you HAVE to borrow \$2000. So you give up \$1000 dollars of your Austudy to borrow \$2000 so you have enough to live. The trick of this is that your debt is increased by the consumer price index, effectively by 2 times because you only really receive half the amount that you borrow. The only students who should take this kind of loans should be those who don't expect to earn the average weekly earnings because you'll never have to pay it back. However, most people will earn money and have to pay it back. The AUSTUDY supplement loan is also a problem because when you graduate, are working and want to take out a loan it will be extremely difficult because it will take a long time to pay off all the interest on the AUSTUDY loan. Talk to the Education Welfare Officers in the Union about advising you on student loans and ask them about the student friendly loan that the Australian Central Credit Union has devised so your financial future may look a little brighter. Yours in Union, Olivia.

hey again...

For all those environmentally concerned students who can't come to the Environmental Collective meetings on Tuesdays due to other commitments, you will be relieved to hear that the dates for the cross campus meetings of SEAM (Students Environmental Activism Movement) for 97 have been set. The meetings will be:

THE FIRST AND THIRD THURSDAY OF EVERY MONTH, 7PM AT THE PRODUCERS HOTEL (GRENFELL STREET).

...(so the next one is on the 17th)...Everyone is welcome and, in fact essential to the success of the group- a mix of students from all over Adelaide. Last year our campaigns focussed mostly on Shell's environmental and human rights abuses in Nigeria, a campaign that is more than likely to heat up again towards second semester this year. But for now there are too many other issues that need dealing with, and SEAM being the only specifically student based green group operating in SA, it is essential that we get active as soon as possible. Protection of Coongie Lakes, curbing the rapidly multiplying uranium industry in SA and fighting the many multinationals that continue to get away with profiting from environmental destruction and human misery are just a few on the list of things that need attention. Every extra person makes a huge difference, so PLEASE make the time to come and help protect nature from destruction by the money-giants. We're a small group of people, but energy and passion can do remarkable things...

Our Uni now has a coordinated recycling scheme in place, for first grade paper (ie white office paper), and bins have been placed in all departments (they look like tallish blue and white cardboard boxes). If you think that you don't have enough in places where you need them in your department, please let me know, and I'll see about getting you some more. The Environmental Collective is organising a campaign for early next term to ensure that students are aware of the recycling system- if you'd like to be involved come along to a meeting, or drop in to see me.

Hope you still haven't planned over July 12-20th (ie Students and Sustainability, the funkiest conference in Australia). Still waiting on the finer details, will let u know AS SOON as they come in!

Friends of the Earth-organised meeting this Wednesday night, 7pm in the union cinema- speakers on "Land Grabs by Pastoralists". Anyone welcome :-)

Well. Bye for now then and 'Happy April'!

Well, here we are at the end of first term and I'm kinda feakin' out! Maybe it's time to start doing some study! Just some brief announcements about some cool things happening soon. The Women and Labor Conference is calling for papers at the moment. The conference is being held at Deakin Uni, Geelong campus in November. The theme of the conference is 'Feminist Social Change Across the Generations: Diversity, Power, Communication, Strategies for Change' and the aims of the conference are to gather together women who are interested in improving the lives of all women in Australia; to share information and research and formulate strategies for change. If you are interested in presenting a paper or would just like some more information on the conference come into the SAUA and see me.

The Women's International League for Peace and Freedom (WILPF) are starting a new campaign called 'Women Insist on Nuclear Disarmament' which is encouraging women to take part in decision making in relation to nuclear disarmament issues. If you would like more information on the campaign or would like to get involved come in and see me in the SAUA or you can contact WILPF on 8232 6334 or email them at wilpf@macbbs.com.au.

On a campus level look out for the self defence course the SAUA Women's Department will be running early next term, and if you're your interested in getting involved in the Women's Department come and see me.

Finally the Women's Collective is meeting today at 3pm in the Women's Room so come along. There will be biscuits!!!

Well I hope you all enjoyed Beer & BBQ Week last week! The feedback so far is very positive and so another "Beer, BBQ & Band Week" is planned for Week 13, (June 9 - 13). I must thank all the people who helped in putting this event on. They are, (in no particular order): The Activities Standing Committee; Student Radio; The SAUA Office Bearers; The Union Stewards; Victor Novikoff, for playing Wednesday; Entropy, for their gig on Friday; and all others who helped in any way, especially those who used and enjoyed this student service.

Talking about 'Student Services'. This week is 'Student Services Week' and so The SAUA, (your Students Association), is running an awareness campaign on this issue. You might see some SAUA people in your lectures and out walking around wearing badges and doing surveys. This is because we want not only to find out what services are being used or not used but also to increase awareness of the wide range of student services available. The survey will only take a minute or so and should help services to become more widely used and understood. Remember these services are there for you, so make the most of them!

PROSH is now only a matter of weeks away, (starts Tuesday May 20th), so we are working on the line up of events for the week, particularly for 'Prosh After Dark', (Saturday May 24th). It promises to be a great week with heaps of stuff going on, so make sure your Prosh Prank is all set and you join in the Prosh Parade, (Friday May 23rd). Prosh After Dark this year will be a showcase of local and national talent with new and established bands playing on two stages in the Union Complex. The wide range of musical styles should create a night with something for everyone including alternative and rock bands and live techno to finish the night.

Keep your eyes and ears open as more info will be forthcoming about tickets and events for Prosh Week. By the way, any ideas and/or constructive criticism are most welcome as we can only do our best to try and give you what you want. Please come into the SAUA and leave your name if you would like to help out with Prosh, or talk to me if you have any ideas on how to make Prosh better for all!

All the best for the holidays, see you all next term.



## The Union & SAUA: What do they do

YOUR GUIDE TO STUDENT SERVICES-CUT IT OUT AND STICK IT ON YOUR FRIDGE/DESK/FOLDER/FOREHEAD

The Union and the Students' Association offers a lot of services that the Uni does not. Often when the University cuts student services the work falls back onto student organisations so that students don't suffer as a consequence of the university not prioritising student welfare. The Union and the Students' Association are responsible for the obvious and not so obvious services that students use everyday.

### THE UNION

**Representation**-The Union also represents students on various university committees and its board and committees are run by and consist of students.

**Resource Centre**-The resource centre is where SMUG operates from. Students can go there to use IBM compatible and Macintosh computers. You can also do scanning, printing, laminating and binding there. Everything you need to make that essay, assignment or resume look lovely.

**Catering**-There are food outlets catering to everyone's needs. They are the Mayo refectory, the Grill Bar, the Food Court, Equinox, the Unibar, Gallery Coffee Shop, Catacombs, Backstage Cafe, Lirra, Lirra cafe bar at Waite, the canteen at Roseworthy and for those emergency study food or drink fuel break there are vending machines around campus.

**Activities**-Union Activities organises bands for students to see at reasonable prices, the National Campus Band Competition students can enter, films etc. If you would like to get involved or have ideas about activities you would like to see on campus contact the activities officer of the Union...ask for Sacha.

**Unibooks**-The Union owns Unibooks and the profits that it makes from being an owner go straight back in to the company so that students can buy books at the cheapest possible prices.

**Union Studio**-If you want to learn another talent whilst getting your degree the Union studio offers many courses at very good prices for students. You can also get your club etc t-shirts made there or make your whole family hand painted artworks by you for Christmas. Go up to the 4th floor of the Union Building to visit the craft studio, they are very friendly in there and love to help out.

**EWOs**-The Education Welfare Officers in the Lady Symon Building of the Union and can give you advice on welfare issues, help you apply or help you find out any additional information you need. The EWOs, Chris and Karen, are there to offer advice, advocacy and counselling and are the people to see about AUSTUDY/ABSTUDY, financial, housing, HECS, academic and personal issues. They work for the students.

**Recreation and more Representation-**

The other affiliates of the Union offer students a wide range of activities and groups to be involved in. Whether it is the postgraduate Students' Association that can help postgrad students with grievances or a sporting teams

### THE STUDENTS' ASSOCIATION

**Representation**-a lot of the work in the SAUA is representation based and this is how students have a say within the University. The President and myself are also student advocates and grievance officers for students. The Education, Women's, Activities and Environment departments produce campaigns to raise student awareness about issues.

**Grievances**-the President and the Education Vice President are grievance officers for academic and personal grievances or sexual harassment complaints.

**Fax Machine**-there to be used by students at a cheap rate.

**Work Board**-come into the SAUA and see the jobs that are pinned up. The people that choose to advertise on the board obviously don't mind student employees so there is no harm in applying.

**Accommodation Board**-The board advertises share housing, units and houses for rent so whether you're a quiet person or a late night loud music lover there is sure to be a place for you to live.

**Tutor Register**-We keep a tutor register here so you can either sign up to teach your wealth of knowledge to someone or ring up to find someone to help you out with your work.

**Photocopying**-The cheapest photocopying at Uni available from 9-4pm Monday -Friday well worth saving money considering the amount of photocopying student do in a year.

**Desktop Publishing**-If you have an event for your club or any event for that matter the graphic design can be done here.

**Bromiding**-if you are getting a screen print done bring the artwork here so it can be bromided before being put on the screen.

**Legal Advice**-Free legal advice for students on Wednesday afternoons. Ring or go into the SAUA to book an appointment to see the lawyer. It is important that students receive free legal advice as often students can be taken advantage of eg in the workplace and professional advice is advantageous.

**Resource Library**-The SAUA receives and has a lot of publications from many

interest groups and other universities and student organisations. Students are free to share in these resources.

**Bike Tyre Repair Kit**-The Students' Association has a puncture repair kit you can use in the face of a disastrous hole in your tyre. There are cycle racks all around campus, please make sure you lock your bike up and if you forget your lock you can borrow one from security in the Hughes Plaza.

This extensive list of student services is made possible because students have their own Union. Not only do they have a Union but students have Student Control Of Student Affairs -look out for the surveys about student services at Adelaide Uni, fill it in and help promote Student Control Of Student Welfare.

### THE UNIVERSITY

**Equal Opportunity Office**- In the Hughes Plaza the EOO ensures that students are not subject to sexual harassment or discrimination on the grounds of gender, sexuality, marital status, pregnancy, ethnicity, disability, age political or religious beliefs. You can get confidential advice and assistance from them.

**Childcare**-There is childcare available on campus but not nearly enough. Ring Robyn Moore on 8303 5429 for information about childcare on each campus.

**Disabilities Support**-There is now a Disabilities Liaison Officer to assist wherever possible. The security office also has facilities to assist disabled students like minor repairs to wheelchairs or walkers, a place to phone for transport, assistance to lectures and study venues and any other assistance they can offer.

**Security**-escort student to transport places close by for safety, constant patrols, collection and return of lost property, sale of personal alarms. All security attendants wear uniforms, carry ID cards and are First Aid trained. The office is opened 24 hours a day 7 days a week.

**Advisory Centre For University Education (ACUE)**- Here they help students develop skills for writing essays, assignments or exam papers, teaching students from non-English speaking backgrounds, assisting student with disabilities. They also provide courses and workshops for student to take part in.

**Unigym**(centre for physical health)-

The Unigym promotes physical health and fitness within the University community. Physical exercise has been known to help people study better by using up a bit of that excess energy and keeping fit.

**Wilto Yerlo-Aboriginal and Torres Strait Islander Programs**-Wilto Yerlo provides academic and general support to students enrolled in courses at North Terrace. Located "under the arches" on the ground floor of the Hartley Building. They provide a Macintosh computing facility, a laser printer, study rooms and a student common room.

**International Student Advisers**-They are responsible for welfare and support programs for over 1000 international students. International students are able to visit the advisers for assistance and advice on any matter which they feel might be affecting their studies.

**Student Administration Branch**-Student admin consists of services such as the **student information office** where students can go to change their subjects, get an academic transcript, transport concessions card and many other things.

The **Admissions office** does the admission cycle each year.

The **careers service** which should be maintained as it is important for student to be able to receive advice on direction.

**Commemorations** organise the details of the ceremonies, prize to graduations.

**Course advice** is another important service to offer students with all the possible options whilst they are at uni.

Other parts of the Admin Branch are **enrolment, examinations, HECS administration, student records** and **school and community liaisons**.

**Student Services Branch**-The **health services** at uni are like that of a normal medical centre and students are bulk-billed. It is opened from 9am-5pm on weekdays and deals with physical condition and emotional problems. The **Medical Service** is the place to go when you are entitled to a medical supplementary.

The **counselling centre** aims to help students academically by helping them with personal problems which may impact on the way they perform. On advice from the counselling service students are able to receive compassionate supplementary.

**Accommodation**-They have extensive information about student housing and are able to help students obtain accommodation.

**Non-collegiate housing**-Provide student with an inexpensive place to live on a share basis. They are close to the uni and preference is given to students with low incomes.

**Loans**-Interest free loans are given to approved student by the uni and all applications are treated in confidence.





## clubs column, baby.

### Jarv likes it and you should too.

### Get it in before Wednesday 5pm, or Jarv will clobber ya.

Join the Chess Club!

Chess Club AGM Friday 11th April 1pm in the Don Stranks Room (5th Floor, Union Building, behind UniBar). Come along and join the club - only \$1! We meet Mondays and Fridays at 1pm in the Don Stranks Room for social games of chess, and light humour ; ^ ).

This bit here is just to make the article bigger so that people will pay more attention to this notice. Hmm... or do they pay more attention to short notices, knowing they don't have to read as much to find out the information. I don't know, I'll have to ask my tutor I guess...

Chess Club Secretary

Oh and if you can't attend the AGM, turn up at any of the meetings and join then. Or email : gifthorsemouth@hotmail.com



Adelaide Uni karate Club

The Adelaide Uni Karate Club stuffed up. The info. sheets we gave out in O'Week all had the wrong phone numbers and some had the wrong training times.

The correct numbers are:

Yen (President): 8336 7811

Marcus ( Secretary): 8365 1383

The correct training times at the UniGym are:

Mon 7-9pm

Wed 6.30 - 9pm

Sat 9.30 - 12.30 am

Please come along

Thanx, The Secretary

AU German Club

Cabaret

"Die Blaue Katze"

A slapstick comedy about Gangsters, Cabaret singers, Nightclubs and Wurst. Featuring music from the motion picture "Cabaret" starring Liza Minelli for even the most verbally challenged German speaker.

24-26 April 7:30 pm

Adelaide German Association Flinders St.

Tickets \$16 adults (dinner inc.)

\$14 concession

For more info/bookings:

Vassil 8271 0070

Amanda 8379 1491



Attention all waterloving people.

The Swimming and Waterpolo Club are looking for members.

Sign up now at the Sports Association.

For further information contact Jack Gaffey - 019 445 224



Mature Students' Association Members please note that a Special General Meeting will be held on

Date: Wednesday 9th April Time: 3.30pm

Place: Margaret Murray Room, Level 5 Union Building to consider the conduct of the '97 election as per a petition of 12 members.

Show your concern and have a say in your club.

The next meeting of the British Comedy Club will be held on the Thursday 10th of April 1997 in the North Dining Room, Level 4 of the Union Building. This club is really cool, all are welcome to join, and believe it or not these ads really do bring people along, so you won't be alone. For lovers of any good British comedy!!



We now have a Clubs Association Web-page.

Don't miss the opportunity to be listed on the web-page. If your club currently has a web page a link will be made from these paragraphs to it.

Provide a paragraph or 2 about your club/society to Vicki Kolberg - Clubs & Sports Associations Office North West Corner of the Cloisters

On disk or hard copy or email

(vkolberg@auu.adelaide.edu.au

Advertise up coming events for your club on the What's Hot page. Looking forward to hearing from you soon. Pass on this info as soon as possible, so we can get this up and running.



Notice to all AUSKI members!! July Ski Trippers by now should have paid \$210 to us for the trip. If you haven't get your butts into the Sports Association office and hand it over. Our next Members Night and instalment day is Friday April 18th. (Yes, this is in the holidays, so if you won't be around make sure you pay before you go away). Our first Members Night was sensational but we expect to see more of you on the 18th.

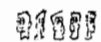
Also anyone interested in buying a snowboard or two, ie a K2 Zeppelin (156), or Burton Twin (155) should contact Ali Russell, ph 8379 3930

"Unlock your potential"

AIESEC is holding its annual state conference on the holidays, from the 15th to the 18th of April at Normanville. All are welcome to come along if you want to broaden your horizons, develop personal and business skills and if you want to have a great time at the parties each night.

The total cost is \$70 including transport, accommodation food and alcohol is provided at parties.

If you want to know more, call us on 8303 5909, or visit us in the Basement of Security House, 233 North Terrace



Calling all budding actors, directors, producers, costume designers, stage crew, dancing girls, jesters...

Yes, its that time of the year again, time for the French Club play, with this years exciting addition of subtitles to cater for a (hopefully) larger non-French speaking audience. This is a great chance to have a lot of fun and gain useful experience in play production. Anyone with aspirations to take part is welcome to the French Club AGM on Wednesday the 9th March at 1pm in the Irene Watson Room of the Union Building (next to the UniBar). If you can't make it but are interested in participating, you can contact us on hepworth@student.adelaide.edu.au

French Club AGM

Interested in things French? Would you like to become a member, renew your membership, or find out what we are about? Then come to the French Club AGM in the Irene Watson Room of the Union Building on Wednesday the 9th of March at 1pm. Don't forget your \$4 if you want to become a member this year.

See you there!

Katherine Hepworth

President, the French Club



# Our Neighbours have a fight on their hands

## Indonesia: The rise of the student democracy movement

Green Left Weekly's JO BROWN talked to ROBBY HARTONO, an activist with the People's Democratic Party (PRD) in Indonesia who recently toured Australia, about the role that students are playing in the struggle for democracy in that country.

GLW: What issues are important for students in Indonesia?

RH: They are the basic everyday issues such as the need for affordable education. State universities cost students around 180,000 rupiah for one semester, while a private university is even more expensive, maybe 1 million rupiah a year. [Workers in Indonesia earn about Rp4000 or A\$3 per day].

We also protest against the commercialisation of education, and against military intervention on campus. If we have a political discussion or a demonstration, the military or the police will intervene, sometimes even ban the discussion and disperse the group.

GLW: How do students organise on campus?

RH: It is difficult for us to form independent organisations on campus because of the repressive "five political laws", one of which states that in every sector of society there is only one organisation that is recognised by the government. For students, that is the government-appointed University Student Senate (SMPT). Independent student councils existed until 1978, when they were banned. We are trying to form them again now. The formation of the student council at Gajah Mada University in December 1994 was the first, then other universities like Diponegoro University in Semarang and the University in Jakarta formed student councils. The government still doesn't recognise these organisations, but the most important thing is the recognition from students themselves.

GLW: After Suharto came to power in 1965, student political activity was restricted. How did the new student movement grow?

RH: Early in the 1970's, there was a radical student movement and independent student organisations. The government considered these organisations very dangerous because they voiced the people's problems, so they banned them, declared the "normalisation of campus life" and established a "campus coordination body". After this, there was no political activity among students. Students became apolitical and focused only on their studies.

In 1989, the government formed the SMPT, saying it would provide a forum

for student political activity. However, it was not a real student organisation, and students continued to be very apolitical. They formed some discussion circles or study clubs, but never held public protests.

In the early 1990's, we began to encourage students to form small committees on some campuses and organise small actions around local issues like student welfare.

We began to link together individual student activists and student organisation on many campuses across Indonesia. In 1995, representatives from these organisations held a congress in Bogor and established a national

**s t u d e n t**  
organisaion,  
Students in Solidarity with Democracy in Indonesia (SMID).

SMID now has 11 branches in big cities in Indonesia, and is preparing to establish more branches. The political aim of SMID is a popular, multiparty democracy in Indonesia.

To achieve this, we mobilise students and the broader masses around local

issues like school fees, military intervention or the need for independent student organisations. SMID also demands the repeal of the five political laws and the dual function [public political role] of ABRI, the armed forces, and a referendum for East Timor. There are a few other student organisations that are openly critical of the government, but these don't demand radical change in Indonesia; they only want democratic reforms.

GLW: What sort of alliance is there between students and workers?

RH: Before the 1990's, the student movement was isolated, only taking up issues related to students. We encouraged them also to take up the people's issues, to form alliances with workers and peasants and other oppressed sectors of society. We realised that the student movement will change nothing otherwise.

In 1994 we had an action in Bogor in West Java in alliance with workers, mobilising 14,000 workers from Great River industries. We also had an action with the peasants in East Java in 1994. In 1995 we made alliances with workers in other industrial areas like Jakarta, Bogor, Tangerang, Bekasi had also in Sritek factory in Solo.

GLW: What was the role of the student movement in starting to build organisation among workers?

RH: The combination of students and workers is very good, because students have political knowledge, the background in political theory and other questions, while the workers are militant and radical. These two forces are very strong when they are united.

We sent some students from SMID into workers' communities. It is impossible to have ongoing strikes and demonstrations if they don't have organisation to unite their struggle around common demands.

Most workers' demonstrations are spontaneous, with only immediate economic demands. So we explain to the workers that they also need political demands - the right to organise, to form an independent union, to a free press and to popular multiparty democracy; and this means that they need organisation.

Finally, with this understanding among the work-

ers we can form the PPBI, the independent trade union affiliated to PRD.

GLW: What role do students have in the movement for democracy?

RH: We respond to the government's suppression of democracy. Recently the student movement focused its activities to support Megawati [Sukarnoputri, ousted leader of the Indonesian Democratic Party], especially during June and July last year before the government crackdown.

After July 27, about 20 members of SMID were arrested. Five members are facing the charge of subversion [carrying the death penalty] because of their involvement in PRD. SMID is one of the mass organisations affiliated to PRD. After the crackdown, the government accused PRD of being behind the riots, although a week later changed the accusations by saying that SMID and PRD are communist.

The government have no proof. Its accusation are due to SMID and PRD support for Megawati.

GLW: After July 27, is it more difficult for SMID to organise?

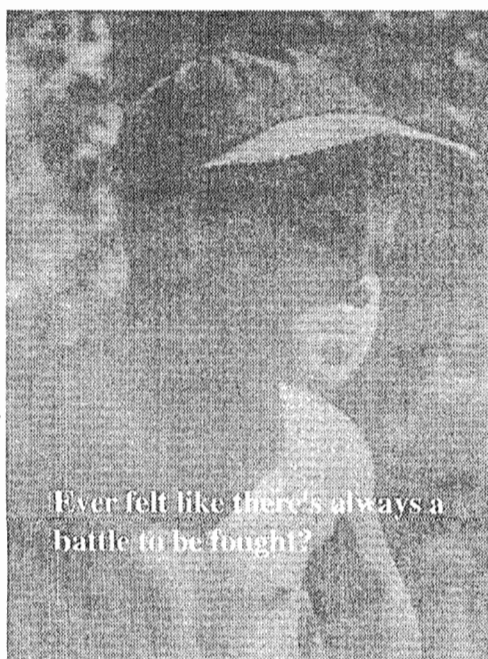
RH: The government began hunting down members of PRD and its affiliated organisation. All members of SMID

were forced into hiding, but we still organise students from underground.

Most students and Indonesians are sympathetic towards PRD and don't believe the government accusations that PRD is communist. Even if they do, they still support PRD.

Recently, there are many new students applying to be members of SMID. We are more popular than ever! In many cities we form new student organisations. These new organisation have already held demonstrations, and had members arrested, then released. The first demonstration after July 27 was in November in Yogyakarta at Gajah Mada University (UGM), around the issue of freedom of the press, which doesn't exist in Indonesia. We mobilised around 1000 students. A week later another demonstration was held about military intervention on campus. Around 3000 students attended.

[This article first appeared in Green Left Weekly, issue 267, on the 19 of March; to get in contact with Green Left, phone 8231 6982. To find out more about the PRD, a screening of "Only one word Resist" will be held on Adelaide University in mid April in the Union Cinema, 5th floor of the union building.



Ever felt like there's always a battle to be fought?

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Discover the self-esteem we all feel in meaningful employment.

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You to can experience all this, just by joining a Work For the Dole Program.

Send proof of payments slip + "In the interest of non-employment resume to:

*Band-Aid Solutions Scheme*

**Jamie Lowe**

Pink finger loosens a riddle  
of charcoaled Midas  
A wake of decay shades  
the higher path of Artemis  
Tranquil suffocating deso-  
lation breaks over the eye  
Bearded dolls lost in a tor-  
nado of dust

An edge of dragons and  
dynamic drunken desks  
Ancient wall of marshmal-

low crumbles behind the  
lake  
Swirling skyscrapers  
sweep marbles to the Me-  
ridian  
Last Romeo leaves a dewy  
tear on the shrivelled bal-  
loon

Running a dawn train of  
light through the canyon  
Movement of minute mice

signals a path unfolding  
Babe in a nutshell falls  
around a twin star

Peering into a disc of noth-  
ing hidden by pins of heat

Final dynamite opens an  
egg with its handles

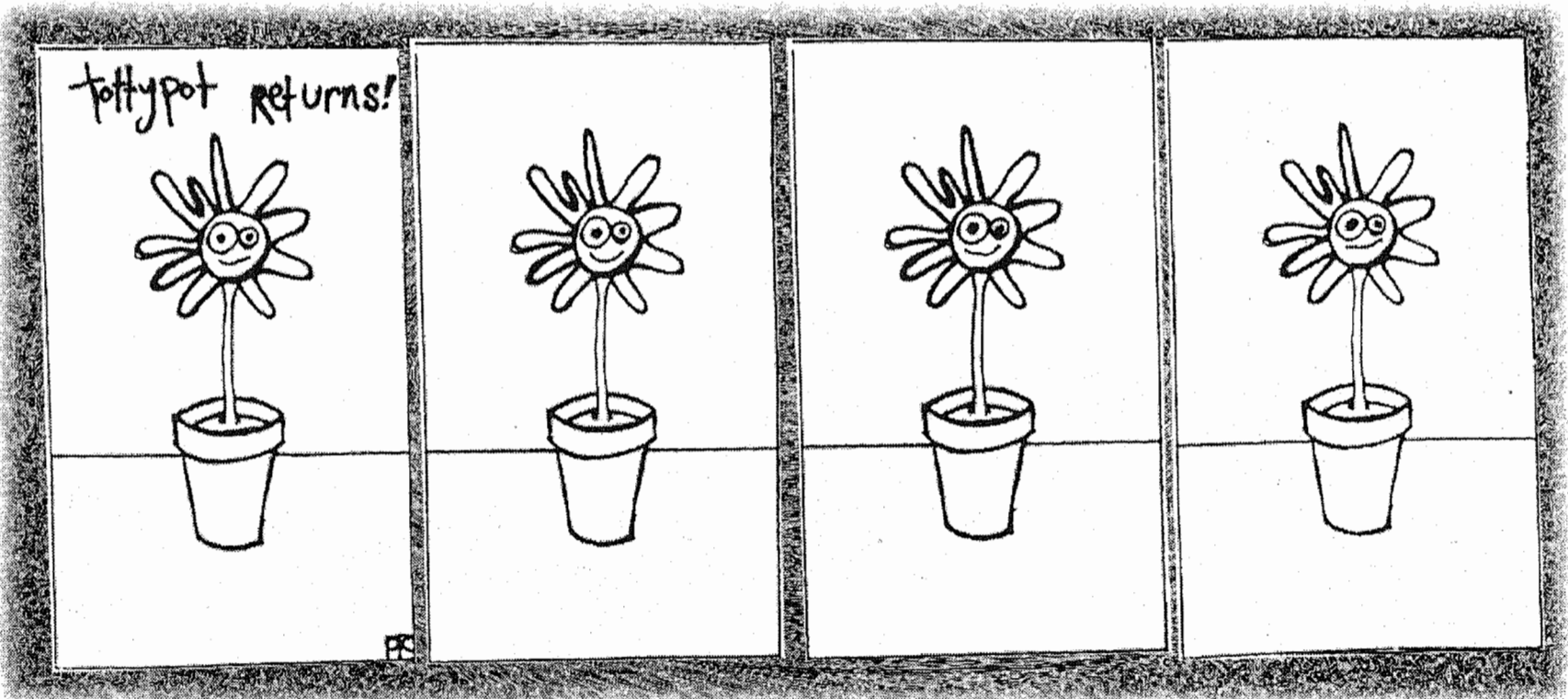
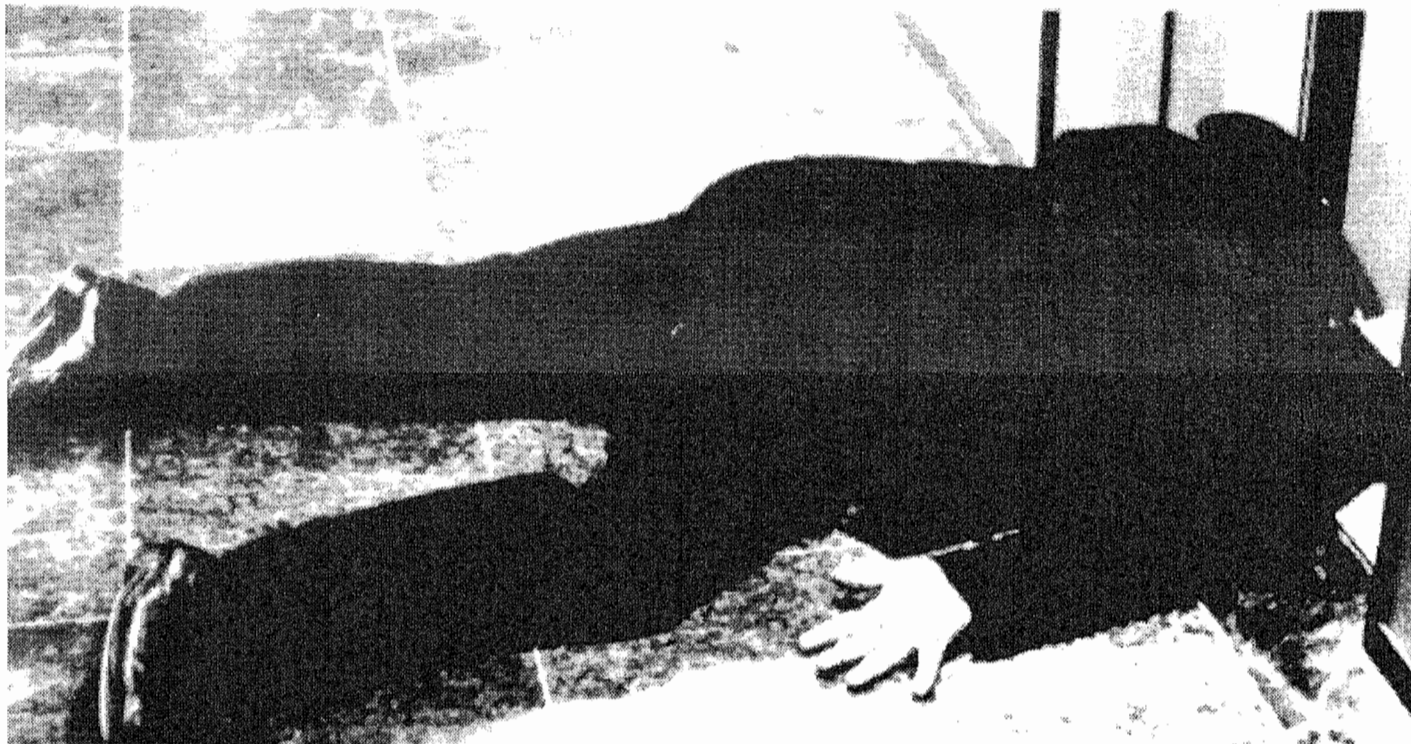
Reeling waitress takes the  
clothes from the dwarf

Bloody nose bends against  
the fan as hands fill the

room  
Shoes buckles under toes  
larger than themselves.

Bouncing lungs seat them-  
selves in the matchbox hall  
Directed by the demanding  
Unicorn usher  
Tripping German Shepherd  
leads the orchestra  
Tattered curtain of daffo-  
dils rises to the opening  
dream

JACK GAFFEY





FROM CORPORATE LADDER FALLS CORPORATE CARCASS, MISSING EYES TO SEE A FACE OF DARKNESS. EMPTY SOCKETS AND HOLLOW HEART PUSHING FILTHY LUCRE, AND IF YOU CART YOUR ARSE OUT OF HERE YOUR PR CAN START AGAIN, WITHOUT THE STAINING BANE OF YOUR PRESENCE, AND THE UNDERSTANDING YOU FEIGN OF SOCIETAL PAIN, ALL DUE TO YOUR PROFIT AND GAIN, WHICH IS YOUR MAIN CONCERN AS STATED PLAIN IN YOUR ANNUAL REPORT.

- TO WHICH WE RETORT TRUST FUND MADE ON THE RUN, PUT IT ALL IN THE NAME OF THE FATHER SON AND WIFE, WITH YOUR LEFT HAND, AND IF THEY GET KNIFED BY SHAREHOLDERS IT'S YOURS, FOR THE REMAINDER OF A GUILTY AND COMFORTABLE LIFE. GO OFFSHORE, YOU MISERABLE MAGGOT. ON YOUR BODY WE WOULD LOVE TO PILE FAGGOTS OF WOOD, AND BURN YOU TO CARBON AND ASH BEFORE YOU BARGAIN WAY OUT WITH AT LEAST SOME OF THE STASH. FAKE A DEATH BY SUICIDE IN CAR CRASH, OR WRISTS YOU MUST SLASH. DELAY BY FALSE AGREEMENT TO PAY?

### FOREIGN UNTITLED PLAYGROUND

YES THAT'S OK BY THE LETTER, BUT ISLAMIC METHOD MUCH BETTER.

HANDS UP FOR YOURS AT ANNUAL MEETING, SURVIVE AT LEAST THE DEFEATING EGO BEATING.

I WISH YOUR BLEEDING HEART WAS FOR REAL, SOAKING THE GROUND AS YOU FINISH AN ELUSIVE SPIEL ON POVERTY AND YOUR LAST AFFORDABLE MEAL.

BUT WE'VE SEEN IT BEFORE, AND OFF YOU CRAWL, SLITHER, SLIDE, BY THICKNESS OF HIDE, CRAWL FASTER SNAKE, CHAIR NEW COMPANIES WITH THAT AMERICAN DRAWL WHICH WE HATE, BAD SADLY INCREASING AT A RATE NOT ABOUT TO ABATE.

- UNFORTUNATELY NO ESCAPE, A FATAL CHARISMA YOU POSSESS, AND UNLESS THE LAW CAN BE BACK TO CHECK YOUR SACK YOUR TESTICLES ARE SAFE SO RETREAT WITH HASTE.

WE PISS INTO THE WIND OF CHANGE AND OUR CHANGE WE MISS

WE END UP WET, AND FOREIGN DEVIL IS SET, OFF TO PLACE A NEW BET RESULTING IN MISERY AND RUIN, FED TO US BY AMERICAN SPOON.

MATTHEW BATTYE

PERCHED ON THE CREST, HE SCANNED THE HORIZON ONCE MORE.

THE FLAMES PAINTED STARTLING SILHOUTTES ON THE TREES.

HE WAS UNFAZED...

CAREFUL NOT TO BE SEEN ALL THE WHILE GLANCING, ABSORBING.

HIDDEN BY THE PHYSICAL FORM.

THE CORRUPTED SOUL.

LIES UNSPOKEN.

BLUEPRINT THE CELL SURROUNDING

WITH TRIVIALITIES.

THE INFECTION, ONCE INSIDE,

SPREADS, MULTIPLIES.

MOCK AND CONDEMN

PERCEIVE FROM ALOFT NEED WHAT I DO NOT DESIRE,

TO STOP THAT ITCH.

CRIMSON TEARS AS I FALL.

THE AIR FLOWS IN,

THE FEVER TAKES HOLD.

AND HE LOST SIGHT OF THE GOAL.

IT DID NOT MATTER THAT THERE WAS NOT ONE PERSON WITHIN EAR'S RANGE, HE FELT COMPELLED TO SCREAM AT THE TOP OF HIS LUNGS ANYHOW. THE ONLY ONE TO HEAR WAS THE BEAST, WHO MERELY LAUGHED AND CONTINUED GORGING ITSELF ON HIS ARM AS HE SCREAMED FRANTICALLY. IT CONTINUED TO DEVOUR THE

PRIEST UNTIL NOTHING WAS LEFT BUT THE BONES. HAVING FINISHED ITS MEAL, THE MONSTER, STILL FEELING SLIGHTLY PECKISH, HEADED TOWARDS CIVILISATION.

THE STORM OPENS ITS FURY INSIDE OF ME.

NOT SURE IF THIS IS REAL, OR REALITY AGAIN.

SHARPENED PERCEPTION CREATE VIVID COLOURS.

SWALLOWED BY THE TURBULENT SEAS

FEAR, AS I CANNOT BREATHE.

THOUGHT THERE WAS AIR. I LEARN, I LISTEN, I GROW.

BURN DOWN MY SUPPORTS TO SEE IF I FALL.

NOW EVERYTHING IS JUST LIGHTS AND SHADOWS.

NO MEANING, NO TRUTH, JUST IS.

UNSURE, EMBARRASSED.

SEASON ENDS, CURTAINS DRAWN.

SCARED TO BE WHO I REALLY AM,

FOR FEAR OF BEING YOU. BETRAYED BY SUBCONSCIOUS.

SECRETS, BURIED IN THE BLISTERED REMAINS

OF THE PAST. CAREFULLY TAKE IT APART

... CAN'T PUT IT BACK TOGETHER.

CHANGES EVERY DAY, IF ONLY FOR A MINUTE.

NO MEANING TO ME.

WITH NO ONE LEFT ON WHICH TO FEAST, THE BEAST TURNED ON ITSELF.



# UNIBOOKS

Ph: (08) 8223 4366 Fax: (08) 8223 4876  
 Open Monday - Friday 9am - 5.30pm  
 Saturday 10am - 1pm  
 Cash Discounts All Year

## WIN WITH ART



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

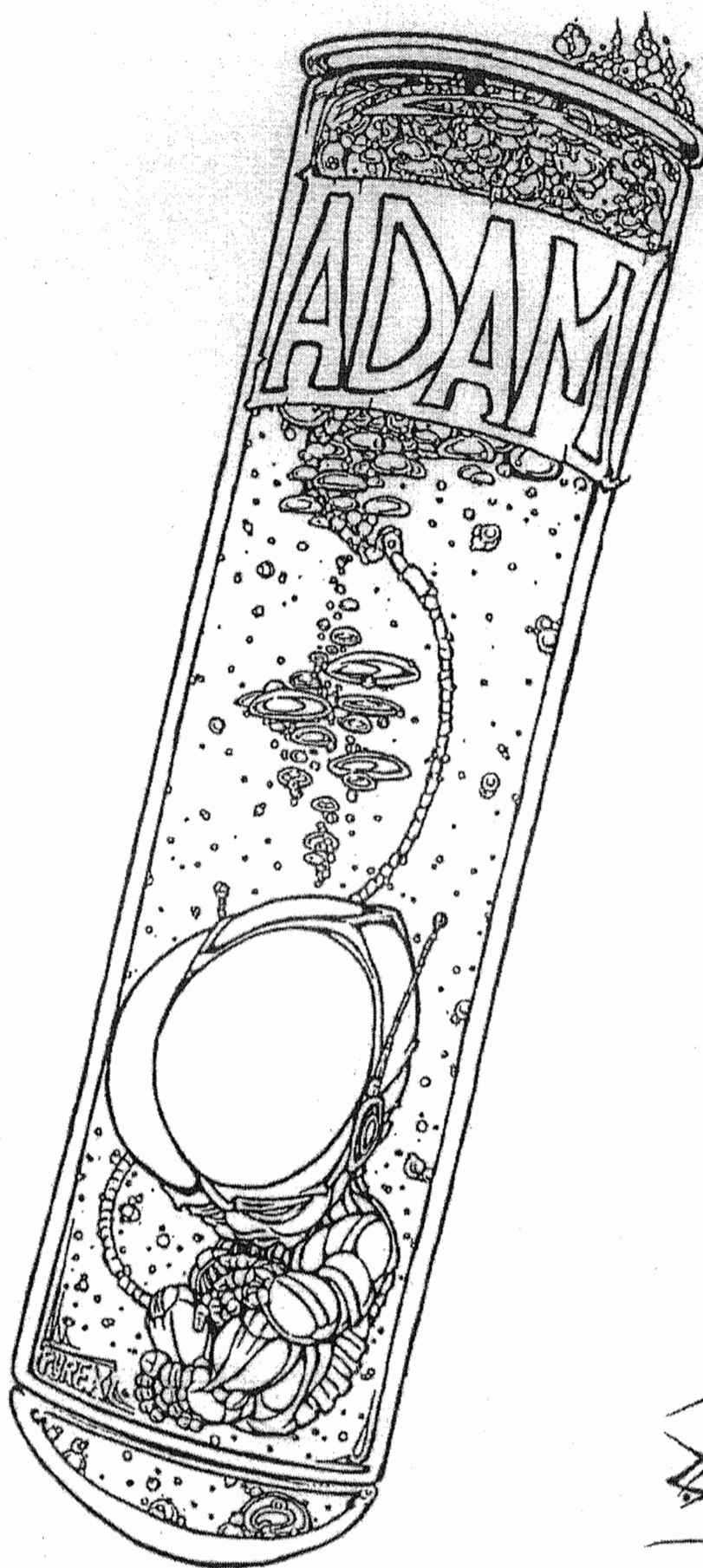
Prose, poetry, comics, drawings, just about anything will be considered. The submission box is down in the ON DIT office. Written work will be best received typed and under 1500 words. A name and phone number (not for publication) must be included.

## LOUD DRUNK

Stupid, blind  
 Bantering fool!  
 Now I have gone  
 And said it all,  
 for the whole  
 Wide world to hear.  
 Luckily for me  
 It went in one and  
 Came out the other ear!  
 But then again,  
 And repeatedly  
 Just so they  
 Would all hear me!  
 Oh gosh!  
 I do never just be  
 Quiet as a mouse.  
 So next time  
 I shall try to remain  
 In house.  
 But in the end  
 Loudness gets the best of me  
 And I shall pay  
 So very dearly.

## HOT AIR RISES

A drugged day  
 of sedative movement,  
  
 the city sighed  
 its only decisions  
  
 cycling under  
 air conditioners.  
  
 Don't talk to me  
 about silver summers.  
  
 I suffered, sweating  
 this one out  
  
 like a squeal,  
 oven roasted,  
  
 in my fan-free  
 top floor flat.  
  
 AIDAN COLEMAN



AD



# This is not a cigar

(Flinders Art Museum)

14 March – 2 May

Cuba, the mob's one day, communist the next; resulting in a freezing of cultural outpourings from this multicultural country—much to our loss I'm afraid. *This is not a cigar* is an exhibition that demonstrates that Cuba has more to offer than cigars; those sexy Latin dances—the mambo and the cha cha; voodoo; and revolutionary pin-ups like Che Guevara or mentors such as that indestructible dude with the beard. The exhibition showcases the works of three\* Cuban artists all currently working in Cuba.

Most of the works are by Alvaro Almaguer-Almer whose mainly small mixed media monoprints, we are told, “depict the gods of his Yoruba ancestors, who were transported from Nigeria as slaves to work on the sugar plantations” of Cuba. These works bespeak the multicultural nature of Cuban society; a statement that is less political today than in the days the Spanish were trying to stamp out the cultures and religions of the slaves, however one that illustrates the strength and perseverance of the spiritual beliefs brought over from Africa. Angelo Delgado's two larger works, on the other hand, concern themselves with the realities of everyday life in Cuba and as such cannot help but be more explicitly political: one work depicting the lack of food many Cubans experience, the other depicting fear or a sense of waiting, with eyes peering out from behind old, closed blinds.

Many of the works of both artists are vibrant and highly coloured, with a use of colour and stylisation of form that bears (in parts) a striking resemblance to the Latin-American influenced work of the Australian self-styled surrealist, Reg Mombassa (Of Mambo surfwear fame). The most striking of the works are the bolder coloured of Almer's larger works such as *The Goddess Yemaya* and Delgado's *Before Dinner*, a still-life with political clout that demonstrates that the harshness of Cuban everyday life can be overcome by the strength of its culture to produce fun art.

To round off this cultural exchange, Monica McMahon, who brought many of the works in this exhibition back from Cuba last year, has left a number of snaps and knick-knacks from her trip for you to peruse, and the gallery is showing the film that screened to enthusiastic audiences last year in Adelaide: *Strawberry and Chocolate*, “a comedy of sex and politics in Cuba.”

**Entry is free, and the gallery hours are Monday to Friday from 10 to 4. Oh, and the Flinders Art Museum is located on the ground floor of the Social Sciences North Building, off car park 5 (Flinders University).**

Slick.

## Soft But True

Art Gallery of SA until 27 April

What makes a photograph a work of art? This is a question that is often associated with the work of pictorialist photographers who, through their work, have tried to answer. John Kauffmann was the first ‘distinguished Australian’ who practiced the style of art photography known as pictorialism. “Soft But True” is a retrospective of Kauffmann's work currently showing at the Art Gallery of South Australia.

The exhibition is a collection of prints from a decade he spent in Europe between 1887-97 and his return to Adelaide in 1897 until his death in 1942. It is a combination of his work overseas in places such as Holland, India and Italy and his work in Australia. It was while Kauffmann was in Europe he came across the pictorialist style often seen as a form of impressionism and also sarcastically known as the ‘fuzzy wuzzy’ school, for its ‘soft-focus low tones and atmospheric treatment of subject matter.’

As the trend of photography during the 1930s shifted towards sharp angles, strong light, more action and movement Kauffmann adapted slightly with interest in design and abstraction with close-up studies, but still keeping a softness and beauty in his prints.

Kauffmann's photos are beautiful. The quality of the works is incredible, giving that most of the prints are 50 to 100 years old. As you wander around the room you are instinctively drawn in by Kauffmann's treatment of his subject, which oddly range from a set of stone steps, to a lake in Italy, a cabbage leaf to Victor Harbour at sunrise. The use of light in the photos and the soft focus enabled Kauffmann to make his subject ideally beautiful and pleasing to the eye. ‘Japanese Magnolia,’ c1930, is a picture where he highlights the beauty and delicate nature of the flower through the use of soft, hazy focus and light to create atmosphere.

It helps to have some background to the exhibition to be able to fully appreciate it. The works were found in Kauffmann's studio after his death in 1942 and then preserved, entering the National Collection in 1980. The exhibition is a part of a program developed by the National Gallery of

Australia to ensure that people across Australia have access to their National Collection.

The exhibition is definitely worth a visit and it is free of charge. It will be on until the 27 April.

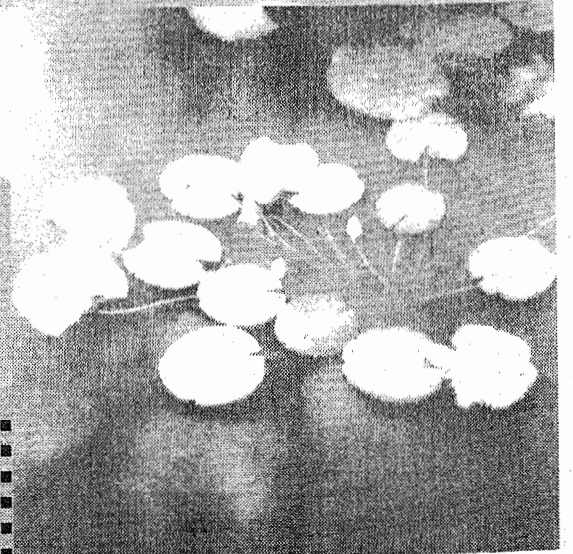
Thanks to Gael Newton Curator of Australian Photography National Gallery of Australia

Amelia Matthews.

This is a cut out to remind yourself to get your contributions in for the

ON DIT SEXUALITY EDITION.

DEADLINE: APRIL 30th. You've got the whole holiday period to create your piece.



# Willem De Kooning 1904-1997

Late last month one of the greatest painters of the latter half of the 20<sup>th</sup> Century died. Willem De Kooning rose to prominence in the early 50's as a member of the New York School. He will be best remembered for his abstract depiction of the human figure, especially in his series of Woman paintings.

De Kooning was born in Rotterdam and migrated to The United States in 1926. Working as a house painter and commercial artist, he soon formed a friendship with the influential Armenian artist Arshille Gorky and began painting full time. De Kooning's work depicts the struggle between traditional figuration and the new abstraction of the American Abstract Expressionists.

The notion of woman as idol, oracle and sexual desire provided a link between De Kooning's expressionist depictions and the crass Americanisation of the role of women in 'pop' culture and society. Assuming the perspective of a foreigner De Kooning exposed the sexual naivety and immaturity of his adopted homeland, by confronting it with suggestive and explicit images.

The intense brushstrokes and harsh arresting colours that characterised his earlier works eventually gave way to a more fluid style and harmonious palette. The presence of the human figure remained constant.

Famous Australian art critic Robert Hughes attempts to dispel the efforts of some critics to transform De Kooning into a mythical genius, permeating public culture, comparable to the significance of Picasso.<sup>1</sup> This trend will no doubt continue following his demise. However, De Kooning, whilst never achieving the perceived status of Picasso, will remain one of the most significant 'American' artists of the modern period.

Martin Polkinghorne

<sup>1</sup> Hughes, Robert, *The Shock of the New*, London, Thames & Hudson, 1991.

## STARE AT THE BLIND

Greenaway Art Gallery  
Annette Bezor "blind"  
March 26-April 20

I saw quite a bit of Bezor's work about three years ago, also at the Greenaway and little has changed except the imagery is more sophisticated and the artist has introduced some new techniques. Her paintings are just as huge and impressive and depict the same melancholy faces but this time the faces gaze out through translucent, lacy overpainting. Despite the layer upon layer of imagery, the paintings retain an elegant and airy atmosphere. You could stare at each painting for hours and find something else wafting in the lacy blinds.

I was just thinking that the paintings were quite humorless when I noticed a woman tangled in the golden curtain cords in *Desire*. Although the image lacks passion and bodily fluids, it's the best one there. The woman's face is not exactly expressive but her mouth is hanging open. It made me ask "Whose desire?" She looks too calm. Perhaps it's someone else's desire. If you have eleven thousand dollars to spare, buy this painting of melancholy bondage. Make sure you have enough wall space - it's about two metres by two metres. Two paintings *Resemblance (blind)* and *Analysis (blind)* feature technically wonderfully and sensitively painted faces but the flowers in both paintings are not so delicately painted. They appear flat and crude, with no subtle colour changes. This is most probably deliberate. The flouro cross-links in the double helix in *Resemblance (blind)* clash in the same manner.

Bezor has also painted an extremely large noughts and crosses game. It has vaguely techno, computer graphic 3D feel about it; techno wrapped in lace. *Builder of bridges - Homage to Braulio Arenas* is a huge laser scan with an ornate golden frame. That's all I can say about that one. Annette Bezor does experiment with different paintings techniques and it seems that eventually these techniques become incorporated into her paintings of melancholy women, but her use of digital images is awkward. Many artists produce boring and contrived works using computer technology. A smaller painting, *Fish eye* seems to be made up of leftovers - a reject nought, a test laser scan, a colour test strip with a goldfish chucked in. (Artists need to be resourceful. If she can sell that small one, it will partly fund another huge one and I have a feeling it is the huge ones that Bezor puts most thought into).

If you want to find out why the Useless Dress is so useless, you'll have to go see the exhibition.

Cathy Sinclair

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# Daguerre's Flame

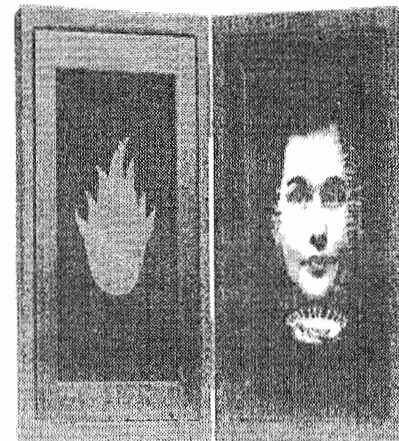
Mark Kimber  
Greenaway Gallery  
Commences 26th March

This exhibition consists of a series of small hinged boxes containing images that refer to photography and its history. The inner left-hand side of each box features an emblem of a flame, a reference to the daguerrotype and Daguerre's discovery that the heating of mercury over flame produced a photographic image on a metal plate. The right hand sides contain a variety of "digital" montages including flames, droplets and figurative images. His work conjures up images of alchemy and sorcery. I am starting to imagine how people must have viewed the world's first photographs.

Some may be bored by recursive works but I find them intriguing. In the accompanying catalogue (costing \$2.00), Kimber describes his fascination with how technological advances assisted people to achieve their dream of "fixing" reality. I usually avoid photographers' work and if they attempt to make three dimensional objects with their work, I retch. Mark Kimber's work is more sophisticated. His use of new technology is comfortable, making the presentation of his objects neat and smooth.

Each box is sold separately and at a reasonable price. When each buyer takes their little souvenir home, I wonder if it will retain the wonder. It is the repetition of images that makes it all work, so if you're thinking of buying, but at least three. I know very little about photographic techniques and photography in general but thoroughly enjoyed this exhibition.

Cathy Sinclair



## SEX, MURDER AND GREED

The Weimar Republic: German Prints and Drawings 1918- 1933  
14<sup>th</sup> March - 27<sup>th</sup> April : Art Gallery of South Australia (Admission - \$2)

The search for a democratic system of government in Germany following The Great War precipitated a period of great change. The new democratic state was known as the Weimar Republic. The Weimar Republic: German Prints and Drawings 1918- 1933 in the Art Gallery of South Australia is an exhibition of works by artists who recorded and represented Germany during this period.

Artists of note exhibited include George Grosz, Max Beckmann, Kathe Kollwitz and Gerd Arntz. These artists have been described as the German Realists. Emerging from the horrors of the First World War the German Realists turned their attention to the everyday environment that surrounded poverty, murder, sex and greed. The German Realists were cynical with good foundation revealing the grime behind the facade in nightclubs, brothels and on the streets.

The exhibition comprises of numerous drawings, tradition of German print making that can be traced back dark prints of Goya, who also acted as a social critic of his Expressionism and the traditional landscape, in favour of a

The period following The Great War remains a critical series of indecisive governments. The Weimar government via presidential decree, revealing the shallow roots of it's which reduced their influence. Germany also suffered unparalleled inflation forcing the government to liquidate foreign loans.<sup>1</sup> Further economic stress came via unemployment in 1931.<sup>2</sup>

In this climate the German Realists perceived a society that had grown fat via the war, whilst beggars lay destitute in the street. The grotesque and horrible truth that hid behind the 'old cripples and amputees, the results of modern weaponry upon possessed authority. This is done with a notable absence of

George Grosz is perhaps the most notable artist in critic of the German lifestyle, military, government, and exhibited is not pleasant to look at. The works are devised

Some of the most interesting prints in the exhibition typical of his geometric and highly stylised work. Arntz's leftist leanings are evident as he depicts the 'truth' behind the German war effort.

The German prints and drawings produced between 1918 and 1933 provide confronting, offensive, sometimes prophetic works of art. However, they are also valid as sources of historical representation. If you want to get an idea of what life was like in Germany after World War One, The Weimar Republic: German Prints and Drawings 1918- 1933 will provide it.

Martin Polkinghorne

<sup>1</sup> Thomson, D., *Europe Since Napoleon*, 2nd Ed., Longman, London, 1962.

<sup>2</sup> Cowie, H. R., *Crossroads Volume 1, Nationalism and Internationalism in the Modern World*, Thomas Nelson and Sons, London, 1979.



Beckmann, Kathe Kollwitz and Gerd Arntz. These artists have portrayed the ugly side of humanity illustrating the horrors of the First World War the German Realists turned them. They portrayed the ugly side of humanity illustrating the horrors of the First World War the German Realists turned them. They portrayed the ugly side of humanity illustrating the horrors of the First World War the German Realists turned them.

lithographs, etchings and woodcuts. The artists drew upon a tradition of German print making that can be traced back to Dürer and Grünewald. Parallels can also be made to the times. The German Realists rejected the current trend of sharp black line.

A turning point in German History. After the War, Germany endured a period of political instability. A democratic constitution was established, however it was necessary for it to rule through a coalition government. Most governments were forced into coalition, economically. The Deutschmark collapsed in 1923, which caused all public and private assets, as well as rely upon extensive unemployment which rose from 1.3 million in September 1929 to 4

million in 1931. The Weimar Republic was a society that had lost sight of all morals. Rich industrialist had become millionaires, whilst the masses lived in poverty. The horrors of modern warfare had also to be dealt with. The grotesque and horrible truth that hid behind the 'old cripples and amputees, the results of modern weaponry upon possessed authority. This is done with a notable absence of emotion, relying upon the morbid nature of his subject matter. The exhibition. Grosz recorded the persona of Berlin acting as a social perceptions. His work, as with many of the other artists to shock, repulse and horrify.

The exhibition originates from artist Gerd Arntz. *Krieg*, 1931 (pictured) is a

# Where Do You Want To Go Today?

Almost everyone knows about the internet. The problem is that not everyone knows what is on the net at any given time. This article will provide an interesting site-seeing tour of the net (the AU web-page has links to a number of search engines - Ed.).

Now, let's get on the information highway and do some site-seeing. Starting with something remotely sane, a good site is the 'Sideburns Challenge' at:

<http://www.localnet.org/users/jasonsmith/html/sideburns.html>

At this site one can measure one's sideburns against the model and be provided with a score out of seven, plus there are some helpful hints on how to make your sideburns better.

If you don't like sporting sideburns, the organisation for the advancement of facial hair (OAFH) would be interested in whatever facial hair you have. They can be reached at

<http://www.radadio.com.oafh>

Staying with the person beauty theme, we move on (in our epic journey) to the nipple addition page. On this page the doctor in charge says that beer guts and large backsides need not be a problem. All one has to do is to graft a nipple to them to turn something unsightly to something interesting. There are numerous photographs as well, it can be found at

[http://jubal.westnet.com/hyperdiscord/ads/nipple\\_surgery\\_2.html](http://jubal.westnet.com/hyperdiscord/ads/nipple_surgery_2.html)

Don't get me wrong: this is not going to be a tour on personal beauty (or how to obtain it). The Jacky Chan injury game provides a comprehensive list of injuries sustained in his movies, along with some video in which he did it. To see this self made contortionist at work see:

<http://www.jackiechan.com/injury>

I have come to conclusion that people who make web pages are either very smart, or extremely bored. The next few sights on the tour help explain this. The Star Trek top ten lists provide any treekie with invaluable information. For

example, the top 20 uses for Data's detachable head, top 10 Deep Space Nine couples (no 1. Major Kira and Gul Dukat), plus many more (over fifty different lists at one big site)!

<http://www.nueva.pvt.k12.ca.us/~akosut/st/1>

For those who that isn't enough, there is also the complete list of David Letterman's top ten lists at:

<http://www.cbs.com/lateshow/ttlists.html>

By about now you might be just a little thirsty. Well here is the site for you. The virtual bartender with hundreds of cocktail recipes, including the alien urine sample. quench your thirst at:

<http://www.puv.unit.no/~pallo/webtender/index.html>

To conclude this adventure into the vast unknown of the net, I have found a web page that teaches you how to sneeze, yes just in case you forgot, the page will take you through the finer points of sneezing.

<http://www.best.com/~dvice/goods/sneeze.shtml>

Bid you farewell from cyberspace  
by 3 Phase Man.

What about you, readers? Do you have any amusing Web-sites to share with us?

## A-10 Cuba Mac / PC (CD ROM)

Eh gringo, thees ees for those cheesy westerns. (pcheeeooowwww BOOM!)

Yeah, I've never been much for flight simulators - all those messy controls and complex missions. I've always preferred the more intellectual games, myself (Doom, f'rinstance). Nonetheless, the visual and audio intensity of A-10 Cuba is far beyond the stringy 3D outlines of the run-of-the-mill flight/combat sim.

Eric "Hellcats" Parker has built a war-story around the (as yet fictional) invasion of Guantanamo Bay (no, really, it could happen). That's not important. What really counts with A-10 Cuba are the astounding images: smooth planes, sharp explosions - the personal computer continues to hold its own against the recent release of the Nintendo 64.



Originally a Macintosh release (for once!), A-10 Cuba has a level of autonomous realism to it that most programmers ignore: as you fly over the hill-tops you can see the cars and planes of the locals putter by; bumping into things won't instantly blow up your plane (unlike most flight sims, you can actually crash land if you're good enough).

With 16 missions and motivating playability A-10 Cuba is certainly the creme of the genre, but it is the game control which holds it back from 'perfect'. There are so many buttons to press, your average fly-person needs four hands just to pilot the thing. Maybe these multi-coordination games just aren't my bag. Eh... download the demo from [activation.com](http://activation.com) and decide for yourself.

## Hyperstudio Mac/PC (?) (CD ROM)

These days, you can't get by in the academy without at least paddling in the World Wide Web's telecommunicative waters. However, the more I peek at other people's web pages, the more I wanna know how to make my own. Now, not being an overly computer literate sort of chap, it's always nice when a software company up and releases a 'programming for idiots' sort of package, into the category of which Hyperstudio neatly falls.

Accessible menus guide you logically through various facets of the page-making process: importing the background, placing text, positioning buttons and graphic objects (etc). There are also (naturally) tutorials and an electronic manual included for your convenience. It's all very feel-good and user-friendly (sigh) but there were still things I couldn't do to my would-be URL. I don't know yet whether that's a limitation of the program or my own technical competence, but (as mentioned above) Hyperstudio does seem to be designed with the amateur in mind.

It's one of those learn-as-you-go deals.

All in all, Hyperstudio is more of a compiler than a complete toolkit; most of its limitations can be overcome by using it in tandem with graphic and text programs (Adobe Photoshop and Microsoft Word being my weapons of choice). The result is a powerful design tool.

## Jonny Quest: Cover-Up at Roswell Mac/PC (CD ROM)

Well, it had to happen. Sooner or later the commercial X-fever had to hit children's television, and (by Jingo) it ain't pretty. Johnny Quest is an ongoing animated series which screens (screened?) around 3:30 in the afternoon. It's pitched for an IQ below most young children - pure merchandising material.

But enough about TV! One of the great things about the market economy is the sheer amount of byproduct any cultural phenomenon can generate, and so we have Jonny Quest for the home computer (just like being in the show).

The premise is quite nice - Johnny's dad is some secret do-gooding agent, so (Mr. Quest being a responsible sort of Dad) Jonny and his friends get to save the world every weeknight. In this episode, an alien spacecraft has crashed to earth, and the family Quest must retrieve all the pieces before their sinister arch-enemy.

The graphics and sound are wonderful - they make full use of the multimedia capabilities, including sampled voices from the actual show. However, game-play leaves much to be desired. The game is very tightly scripted to the point that it's more like watching an entertaining cartoon than playing a game at all. (Like I said, it's pitched at certain IQ level). So, if you like to watch, or if you have children too young to solve problems for themselves, then Jonny Quest is probably for you. If, like most students, you are looking for something challenging to take your mind off the long hours of study, you should probably look elsewhere.







# VOX POP

Hey Vanstone! Leave us kids alone!

National Action Day dawned brightly over the Barr Smith Lawns as proud and courageous crusaders gathered to make some noise against the government's ever tightening grip on the throats of the youth of Australia. Ever enthusiastic, the rallying students looked glumly over the much bigger group of students lying laconic and apathetic looking on the lawns as worried Olivia and Amrita (Pres and EVP) tried to stir some life into the dull eyed masses.....to little avail...Sigh....

Still! The Vox Pop crusaders caught up with some of those students who actively showed they gave a rat's arse (and yes...I hope the rest of you are feeling very guilty) and asked them to voice their opinions for the hallowed pages of On Dit.....

**Questions:**

1. What do you know about the Common Youth Allowance?
2. What are you here today to say to the Government?
3. Who should be the next Education Minister?



**Gavin:**

1. I don't know much about it...but it sounds like a bad idea...
2. You suck! (...or something like that.... sorry)
3. Olivia Nassaris (Yay!)

**Lucy:**

1. Not good
2. We're here today to rescue our Uni because it's under attack
3. Someone who's been at Uni for a long time and knows what it's like to be a student.

**Courtney:**

1. It's a destructive plan by the Liberal government to equalise students and the unemployed. It doesn't recognise that students have different needs, it will reduce the amount of money we can earn to \$30 a week when we are already below the poverty line. We want to live! (Firing up!)
2. It's not fair and it's not looking after the people. We live in a democracy. If we voice our opinions they should listen.
3. If the Liberals wanted to get a new Education minister they should get Mohammed Ali. He's got about as much sense.

**Yoxarin:**

1. It's basically just another way that students are getting abused
2. It's so embarrassing that they can so blatantly do this. They're forgetting those that can least afford to be targeted.
3. A student



# 7 APRIL 1997

**Kim:**

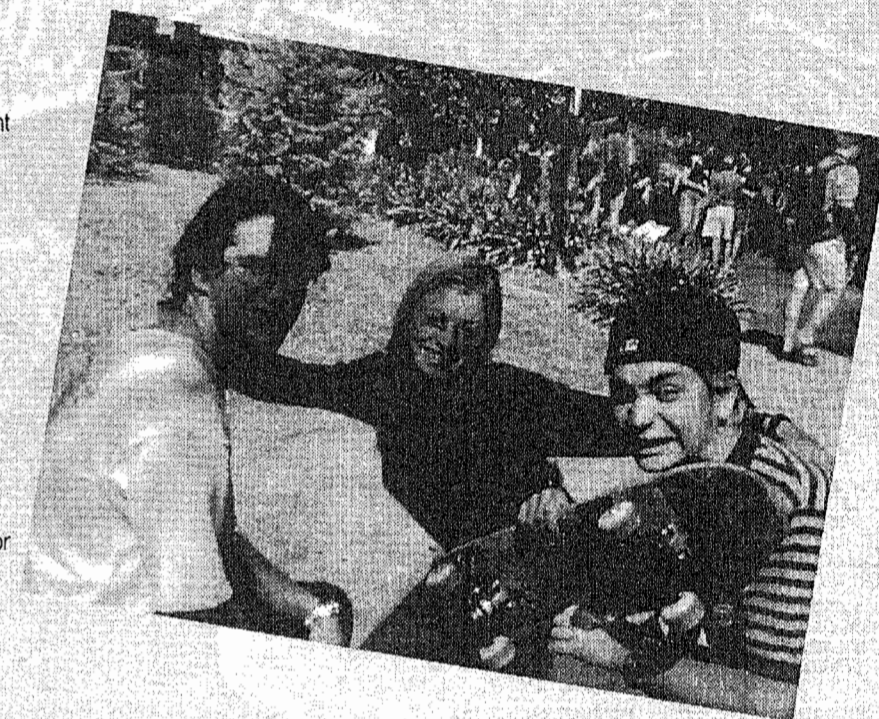
1. I think that they're not giving students the chance to be independent. For a government that's supposed to be supporting education they're not doing a very good job
2. It's just not on! They've got no idea.
3. Olivia Nassaris. She's a good political leader

**David:**

1. We can't afford to move out of home!
2. Please pay me my Austudy and not CYA.
3. Yep, I'll run with that.

**Katherine:**

1. It's unreasonable, unfair and goddamit! We just won't take it!
2. Not a great deal because my parents earn too much but they make it too hard for people who really need to get it.
3. Olivia Nassaris

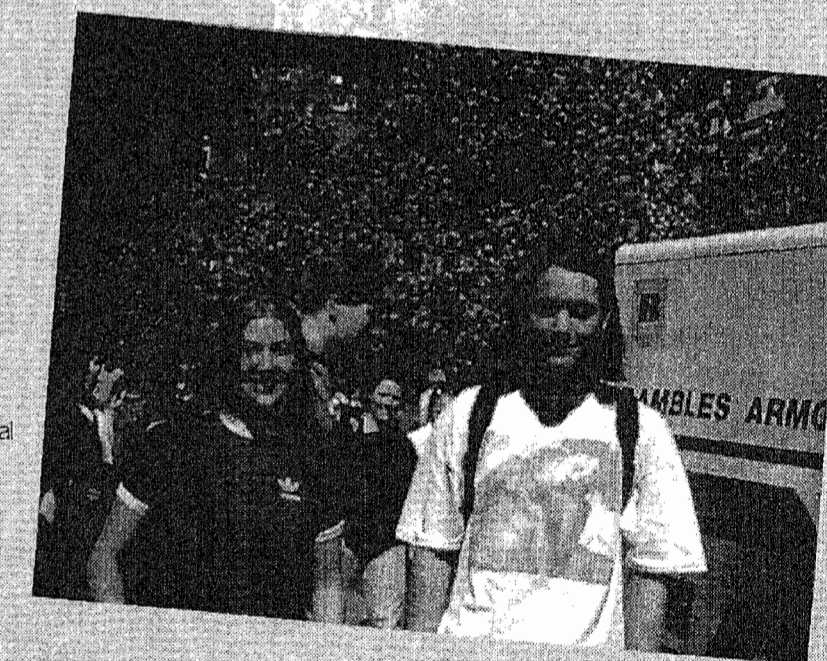


**Alison:**

1. It's a plot by the government to compensate the cuts to other things by cutting Austudy
2. They've gotta rethink what they're doing because they're stuffing students around.
3. Tim Finn

**Rebecca:**

1. ....vehement agreement with Alison
2. I'm here to say I care... so don't stuff me around!
3. Me!



**Carly:**

1. Me Too... (in vehement agreement with Dion)
2. Students Strike Back!
3. Michael Walsh!

**Dion:**

1. I am unimpressed
2. Let the weak man rise up! (...something along those lines in a medieval accent...)
3. Michael Walsh.

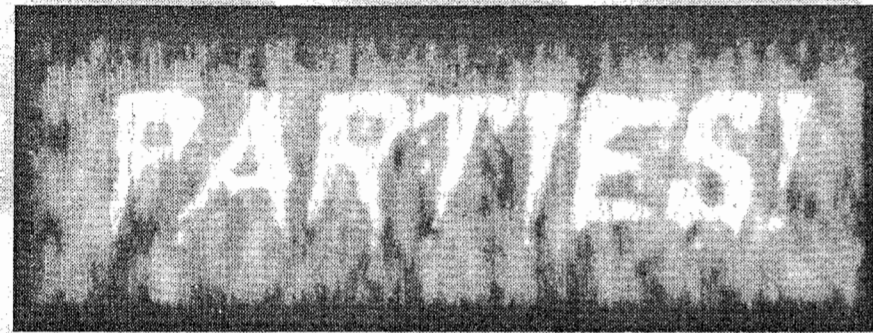


Like most studious types I managed to survive my adolescent years with only the brief foray into the ubiquitous video party. Cheezels, Cunningham Warehouse chocolate, and a couple under the doona kissing really loudly and really badly were the standard fare. With the benefit of sophistication, the parties I attend, or hold, have improved somewhat, to the point where it is possible to observe and understand the essential factors that ensure a dud time is avoided. As a Rundle street source is of the impression that the winter ahead will be a season of parties, this guide may be of some benefit.

Before I begin, there are some terms to understand. **Sink Rat (SR)** refers to a non-gender specific person that spends most of the night passed out over the sink. **Carpet Cleaner (CC)** is a misleading title. This is the person that vomits on your carpet, and rarely has a last name with which to trace them.

**Drinking Parties**

These work best if spontaneous and restricted to small numbers. Close proximity to a park is useful for people to do laps of, pass out in, freak out in the cloisters, etc. Games of the folded paper, "pick a colour, pick a number" variety can ensure an easy pass/hand hold. Bad games include the spinning competition: first person to fall over has to skull. Best locations are someone else's house, preferably empty, as overnight guests are likely.



**Chances of scoring:** very high.  
**Chances of seeing a SR/CC:** lower. The intimacy of

ever creating the problem of many wallflowers on the verge of asking "how do you know Jules" to break



Lazing on a sunny Sunday afternoon

a drinking night ensures ultra-humiliation if you become the one decorating the organic vegie garden. The humiliation is only surpassed by the couple that come out, separately, to request a condom that hasn't yet surpassed its expiry date, providing "anecdote of the night". **Nostalgia factor:** Very good.

**House warming**

As Jules and Mardi showed, these parties provide great entertainment, especially if the preparation includes a "dunk for apples" tub in the bathroom, and doughnuts suspended from the Hills Hoist. A Limbo competition to the soundtrack of "U Can't Touch This" had everyone cheering, and at least sixty seconds of A-Grade break dancing was sighted also (just one of the advantages of growing up in the eighties). **Icebreakers:** The crucial criteria, of large numbers of people, was met, how-

the ice. However the Cleo guide to parties could be thrown into the recycling bin for suddenly the masses became bonded by their quest for the equivalent of Luke Skywalker's lightsabre: the non-permanent texta. The once risqué-out-on-a-limb line of "I want you" could be made safe by tacking on "but first I want your texta" (Thanks to Tarnya). Foreheads and arms were adorned as part of a new mating ritual. **Chances of scoring:** Decent, especially if someone wrote "I Love U" on your forehead. **E r o g e n o u s Z o n e:** Still the bathroom. **SR / CC sightings:** Unresearched. **Chances of seeing the person you pushed New Years:** High: Adelaide

is the city of perhaps two degrees of separation.

**Midnight Dinner Parties:**

The late time is essential so that only hors d'oeuvres are served, before the old's bedtime. Eight to ten people is the best number, especially as two people are likely to leave early, thus providing conversation topics for the entire night. Red wine and candles provide ambience, and bring out the pyromaniac/candle dripping masochist in us all.

**Essential Item:** The fondue set. It revokes memories of poncho clad adults gathered round the fondue set, with groovy haircuts, dipping bread chunks into melted cheese. These are not your memories, though perhaps go some way to explaining your current penchant for "I love oz t-shirts", the colour brown, flared jeans, heeled boots and striped sneakers.

**SR/CC sightings:** Low, too much food, (way, way too much food).

**Chances of scoring:** It's been known to happen, make sure you're seated next to the person you have intentions for.

**Afternoon Garden Parties**

The choice way to host a 21st, and the only party I've found myself successfully hosting. These are the best settings in which to merge your old's and the assortment of body pierced people you're calling your



This could happen to you...

friends at the time. Your old's have had lots of sleep

and are perky (and very amenable to doing all the food preparation/serving), your friends have least resistance to their kindly chit-chat. Lots of natural light ensures high-quality photographs, and daiquiris soothe the hangovers.

**Conversation:** Revolves around the night before (especially if your party is on a Sunday afternoon); with the interesting topics of who snogged whom last night, who passed out and more importantly what you are going to be doing next Saturday night.

**SR/CC sightings:** Nil. Well, apart from the token individual who has too much to drink in the afternoon sun.

**Chances of scoring:** For those who haven't comprehended the above paragraph, **THE OLDS ARE THERE!** So there is a high degree of difficulty - if you pull it off you are to be commended.

**Saturday night parties (at your house)**

I have memories, shuddering memories, of low-comfort eighteenth, where the catering committee had bought West End draught... Saturday night parties are still attempted by my

friends, with more success than I could contemplate, and I have less apprehensions about them now. In the absence of some dance action they are invariably over by lam, and a taxi company phone number proves more useful than that for ETSA. The best parties occur when there is a distinct lack of inhibitions displayed by those drinking...

**Person Most Likely to be present:** A baseball cap wearing guy that debates the Rachel/Ross relation-

ship on *Friends*, leaves an abusive message on his own answering machine, performs some scary dance moves before falling asleep

country parties, from people in the know! Generally takes place around the bonfire (or in the woolshed). Music con-

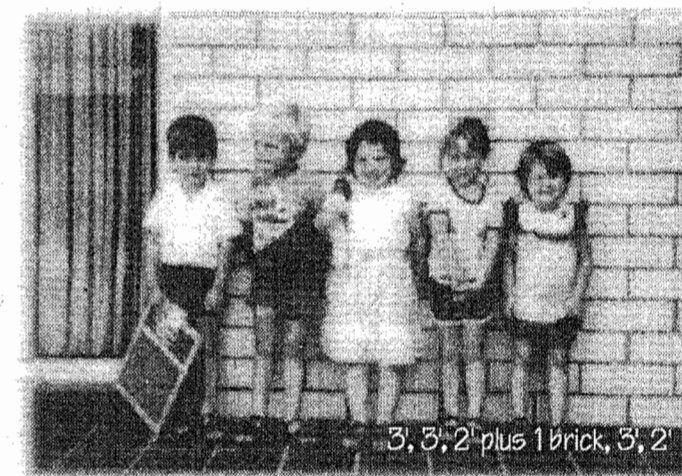


Let's state the obvious: Hear no evil, see no evil, speak no evil

on the couch? **Chances of scoring:** You have a better chance of scoring drugs.

**SR/CC sightings:** Fair. **Essential for Success:** The right music. Whether it's

sists of Cold Chisel, Lee Kernaghan, ZZ Top, The Commitments soundtrack or your token sensitive countryboy playing "Stairway to Heaven", or who has musical tastes remotely



3, 3, 2 plus 1 brick, 3, 2

similar to yours (i.e Oasis). The car park resembles a second hand ute dealership where at exactly 11.30pm one at a time the owners will return to their cars and commence circle work in the designated paddock, which the following

Tanya Donnelly et al doing their own version of Saturday morning cartoon themes, or a nostalgia ridden spin of "Eye of the Tiger", the music is essential to providing the entertainment of the night: one person doing their most embarrassing pelvic writhes to the backing vocals of people substituting beer bottles for microphones.

**The country party**

(Please note that this is an amalgam of a number of

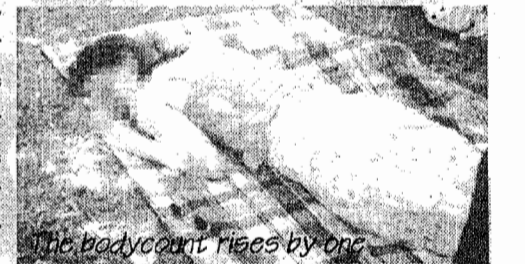
music they like (you settle for slightly lower than usual), what type of ute they drive (if you can pull off the conversation), lament at how the price of Jim Beam has risen in the last few years, and your most embarrassing drunken experience to date.

**Favourite pick up line:** "I play football!", or "You're so sophisticated".

**What to wear:** The main question here is:

Do I establish myself as a non-country person, or do I try to "fit in," so-to-speak? The first option is easy...you won't have to try. (Thanks Brownlow for the inspiration).

**Ah, to conclude.** If you get to be at a party, it's very nice manners to thank the host, or at least attempt a thank you smile whilst they dance, dance, dance. And if you're around to help clean up, I can guarantee



The body can't rise by one

good karma that will last you through any of those parties when you've left early, in the guise of a sink rat or carpet cleaner.

**Georgina Neill (with help from Kerryn and Amelia, and a cast of thousands).**

1 Gratuitous, yet sincere, Star Wars reference.  
2 If this guy seems familiar, the final clue: he does Law.





# Charmed, my dear.

Next in our series of "In Search of Charm" comes etiquette and behaviour for that important evening out with the boyfriend. (Note; while we realise that boys and boys, and girls and girls go out on 'dates' together, we can't account for the actual author who wrote these 'guidelines' back in 1962).

Note: The following advice is not endorsed by the Wayward girls.

### WHERE TO MEET

Ideally the escort should call for you at home. As this is often impracticable these days, then arrange to meet at your place of work, a theatre, restaurant or hotel foyer. Avoid meeting in the street. Arrive one or two minutes late because ideally the escort should be there waiting for you, and he may well be concerned if he finds that you are waiting.

### GOING TO A RESTAURANT

Let the escort lead you to his chosen place. Let him open doors for you, close doors for you, and don't try to help; leave it all to him, he is adoring every moment.

**HANDBAG AND GLOVES** While the menu is being settled, you should elegantly be removing your gloves and deciding where you are going to put them and

your handbag. Don't put them on the table because they will clutter it up and spoil its arrangement. In addition, you risk their getting spoiled by some food crumbs. And don't put them on the floor. At some point you may desperately need your handkerchief (suppose you sneeze, or what about that tickle at the end of your nose?), and if your bag has inadvertently gotten kicked under the table, then your escort would be quite embarrassed to see you disappear from sight and grovelling under the table.

### THINGS THAT MAY FALL TO THE FLOOR

Supposing your bracelet has slipped quietly to the floor, and only you are aware of this. Are you then to stoop down and pick it up? Certainly not. Try look-

ing feminine and helpless at your escort, saying, "Oh dear!...I'm afraid I've dropped my..." And before you've finished your sentence, he will, I assure you, be out of his seat and picking up the article. Try it our deliberately on an unimportant occasion.

### THINGS TO LEAVE TO, OR ALLOW, THE ESCORT

- paying and tipping
- opening and closing doors
- getting last into a cab, and getting out first
- holding your elbow protectively in crowds
- helping you off and on with a coat
- carrying your case or parcels

Graciously accept all such little courtesies with a 'thrown-away' thank you or just with a rewarding smile.



Sorry to end it short there but I've had enough and I'm not typing out anymore of this crap. Have a nice day....I'm off to throw up.

Seeing as this is the last edition of On Dit for the term we thought that we would incorporate a few special features to get all of you through the holidays. In line with our "Guide to the Date" special here are a few pointers on how not to make a good impression on your date.



The Wayward sub-eds and infact the whole On Dit (not pictured here) team bid everyone farewell, for two weeks at least. Yes, this will be the last On Dit for the term. See you on the 28th April. In the meantime, be good or be good at it.

or other  
c r a p  
t o p i c s  
f o r t o o  
l o n g.  
5. Etc.  
E t c .  
Etc.

1. Making arrogant, homophobic and blatantly racist comments to the object of your desire.

2. By not getting the hint that the object of your desire is not interested (This means you!)

3. By burping or farting at dinner.

4. By talking about football

Most embarrassing event of the week (which didn't actually occur to us, but we were involved): When a group of school boys tried to proposition us with the line "Would you like a route", as we drove behind them. We meant what we said.

Cheers

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# THE NOVA EXPERIENCE

To those people who frequently meander your way down Rundle Street (also known to many as the Mecca of coolness), you would have recently stumbled upon a relatively new addition to the attractions. On December 19th, the Cinema Nova opened its doors to the public (after an amazing eight week construction time), offering Adelaide cinema goers a unique cinematic experience. Being the nosy types that we are (...and sometimes less than punctual...sorry Hermine) we thought that we'd do a bit of investigating as to what all of the fuss down Rundle Street was about; and discover whether those chairs really are as comfortable as we'd heard.

The concept behind the Nova Cinema is not an entirely new one. Since 1992, Melbournian residents have had the opportunity to see various arthouse films in the highly successful Nova Cin-



ema, upon which the Adelaide version is based. Offering the choice of three cinemas, Cinema Nova is dis-

tinctly different to your average suburban cinema (no names will be mentioned) for a number of reasons. Each of the three cinemas have been specially designed by leading Adelaide architect Leonard Hamersfeld, and are different in architectural style and design. Cinema one is - as described by one wayward - "like the inside of a spaceship". It has big silver steel doors that open into a big and, incidently the largest cinema. As said, the interior is all silver steel - well the walls and the ceiling anyway. The grading of the floor (in Cinema 1, 2 & 3) is at such an angle that you don't have to contend

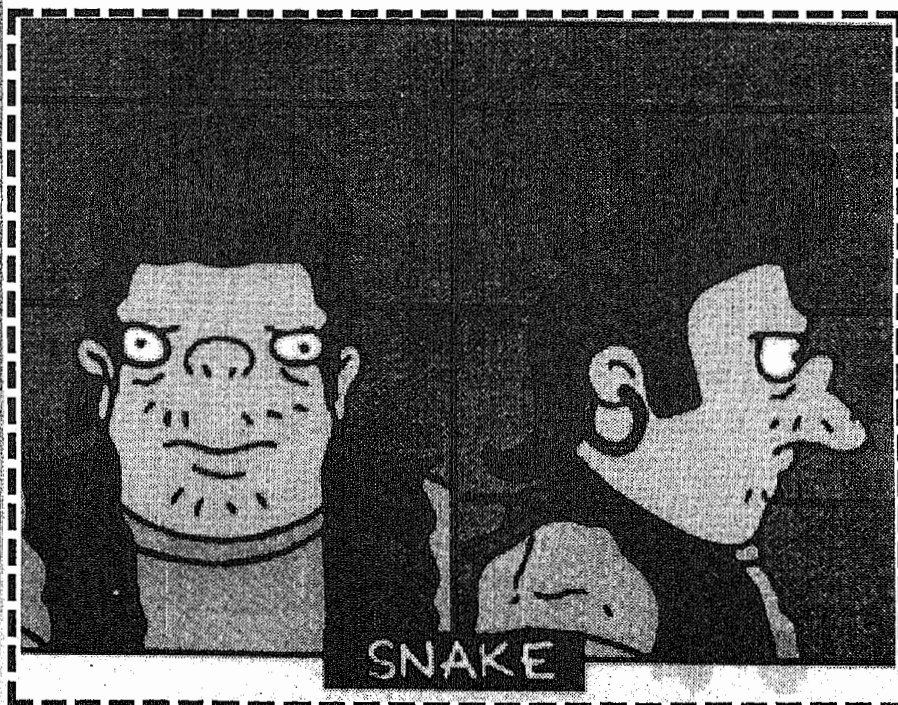
with the problem of a big head blocking your view of the screen. Cinema 2 is the "red oak cinema", its interior

being (funnily enough) deep red oak walls. Cinema 3 is the smallest of the cinemas and is the "blue velvet" cinema. It is all plush & lush and is very intimate and cosy. The cinemas feature state-of-the-art sound systems including the latest Dolby Digital sound, and custom designed extra wide lounge seats with spacious leg room, which makes them the most comfortable in Adelaide. The location of the cinema has the convenience of over 9000 car parking bays within 350 meters of the cinema's front door. You must experience each of the three special cinemas; obviously they are different to each other, but the common threads between the three are their fascinating and unique designs, and those fab chairs.

Comments from wayward students; "love those chairs!", "love the seats" [definite theme running here], "plush", "wow, Imperial Leather on top", "a great experience".

HELLO, THE NAME IS SNAKE.  
PLEASED TO MEET YOU. APPARENTLY,  
I'M NO.6 IN THE SIMPSON'S COL-  
LECTORS CARDS SERIES. ALRIGHT!

(TO BE SPOKEN IN DODGY CALIFORNIAN ACCENT)..



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# Who Said That?

**Invisible Allies**  
Aleksandr Solzhenitsyn  
The Harvill Press  
\$19.95

It was with some trepidation that I picked up *Invisible Allies* with a view to writing about it. I mean to say, Solzhenitsyn. How heavy can you get. Not what you would call a light read after a heavy night out. Besides, who am I, a lowly Arts student, to review a book by one of the greatest writers of our time (Noble Prize winner for literature in 1970 no less)? I needn't have worried. By the time I'd finished the first chapter it was clear that this guy is a born story teller and I was hooked.

I have always enjoyed a good 'who-done-it' or spy thriller and that's what you've got in *Invisible Allies*, the difference being that here the characters are real. In Solzhenitsyn's own words,

I sit down to write these pages and in my mind's eye all my

loyal companions in arms, my collaborators, my helpers, almost all of them still alive and still in danger, gather around me like affectionate shadows. I see their eyes and listen to their voices, more intently than I ever could in the heat of battle.

Reading through each story (for *Invisible Allies* is really a collection of connected short stories) we continually get a picture of a hard-fought battle. Solzhenitsyn's battle with the authorities, his battle against sickness, the battle against time and so on.

The key to this book is not the almost surrealistic world of spies, counterspies, secret hiding places, secret codes etc (although these make fascinating reading). Rather, it is the diversity of the people that draws you in. Solzhenitsyn writes with great affection for his *Invisible Allies*, all of whom put themselves at great risk in helping him achieve his ends.

While reading with great admiration for their courage, tenacity and ingenuity, I found myself asking 'Why? Why put yourself at such risk? Why do the Mata Hari bit?' One answer, I suppose, was that he (Solzhenitsyn) was putting down on paper the injustice suffered by many. He had a staggering faith in his ability to portray the situation through his writing. He doesn't seem to doubt this at all and when you have such a belief

in yourself, you seem able somehow to draw others along with you, into the same belief in you that you have in yourself.

In short, not your everyday 'Spy Thriller', but an absorbing look at the "numerous individuals who had lent their support to Solzhenitsyn in the course of his long career as an 'underground' writer and bitter opponent of the Soviet regime" (Alexis Klimoff). Well worth a look at for anyone with even a slight fascination for conspiracy.



Penny Spencer.

## LONER.

**The Outcast**  
Patricia Bernard  
HarperCollins  
\$11.95

Maybe because it's been a while since I read some Science Fiction, or maybe because my son has just started to crawl giving me much joy, or maybe because?? Enough of the reasons! As even though this book is written for a teenage audience I, and it pains me to say it, enjoyed this book. Don't expect Stephen Donaldson (The 'White Gold Wielder' Series) or even David Eddings (The 'Belgariad' series) but for the teenage reader it might well be enough.

The storyline is a well worn one in the Science Fiction genre. Someone 'different' is destined to perform wondrous exploits and save the two worlds or race of people (whatever their destiny in the particular book is).

The 'Someone Different' in this story is a Mega Throwback called Fish. The Megs are the supposedly superior group of two peoples that separated from each other eons ago, the other group (split into four subgroups) being the Zoners. The different groups have distinct physical differences. The Megs have light skin, blonde hair and high pitched voices as well as being very tall and thin. In contrast the Zoners are muscular with dark hair and skin and are generally much shorter. Fish is a Zoner (from the Arid Zone) but has the physical characteristics of a Mega (thus called a Mega Throwback). He, like all Arid Zoners, must travel to the city of the Megs (appropriately called Megalopolis) and for a pe-

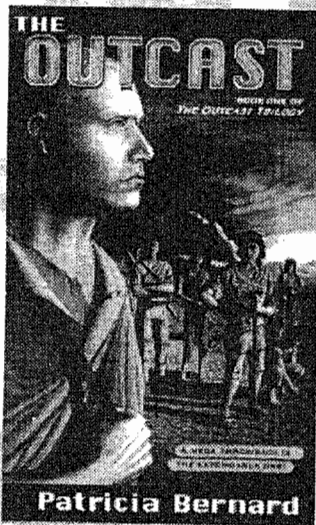
riod of time work with other Zoners as garbage collectors. If Fish survives the journey to the city and links up with a cluster of Zoners he must stay away from the Arid Zone, his home, for a certain period of time, after which he is accepted back to his tribe as an adult. Thus this activity is a rite of passage for a Zoner. But other reasons

exist for the Zoners' compliance. The Megs can control the weather and if the Zoners don't provide food and people to clean up their city, they will be flooded.

The book takes us through Fish's journey to and investigation of Megalopolis, his initially unhappy reunion with his broth-

ers in their 'cluster' and his adventures to the other Zoner groups. There are lots of different characters introduced throughout the book and it's easy to read. But how well accepted Fish becomes after initial rejection by his brother's cluster is not well explained. Another criticism is how much he accomplishes in such a short period of time. Although to some extent I liked the fast pace, by the end of the book it left me feeling rushed and wishing that a deeper exploration of the different Zones could have been undertaken. It is perhaps better then that this book is directed at a younger audience whom I'm sure will enjoy it.

Robert Kalnins.



## Does Anybody Want The Last Chick Pea?

**The Vibrant Vegetarian**  
Vikki Leng  
HarperCollins  
\$19.95

Warning! Warning! Do not look at a cookbook after a big night out!

Now, I've never really been a huge fan of cookbooks but I know that I wouldn't want to look at these pages for the length of time it would take to prepare a good old vegetarian meal. However encouraged Mrs Leng to publish this book in the delightful colours of lime green, pea-

cock blue and grey must have had a slight personal vendetta against this accomplished author. When I say 'published in these colours' I don't just mean the writing: legumes, fruit, bread, cheese, you name it - it's green! Even if I was a fully-fledged 'vego' I just don't think I could get excited about green buckwheat pilaf!

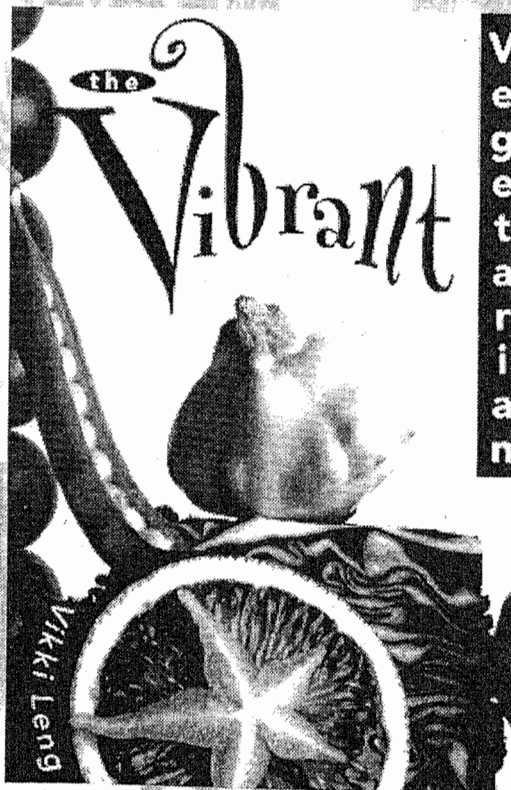
If you can handle wearing sunnies whilst reading this rather

interestingly coloured number, the information is pretty good. Some of the recipes sound delicious and my flatmates and I even tried one or two. They Work! The fill-in information regarding lifestyles, choices, etc is relatively the same as any other health food publication. It gives reasons for eating well and enjoying food, which is all well and good, but it's nothing we haven't had shoved down our throats since Primary School.

What the book does do really well is give lots of interesting alternatives in preparing fairly mundane veggies. For example, your humble carrot can be enjoyed pickled, as a creamy soup, or even crimson (that's if you don't have a slight psychological problem with eating little red carrots).

It is rather unfortunate about the book's colour scheme because we all know it's a fairly important factor when you're promoting food. However, if you can get past that, the author of twelve other 'healthy' recipe books has brought us another encouragement to eat healthily - and we all need that, don't we?

Claire Murphy.





# There are only 12 types of people.

**Astrology for Women**  
 Jessica Adams  
 HarperCollins  
 \$16.95

As a virgin horoscope reader this book is an interesting and easy-to-read guide to the way the planets affect relationships, careers and the future. But for those already knowledgeable about their different signs and what is in store for them it will probably not be of a lot of use. *Astrology for Women* is a hard book to review because everyone will get different use out of it depending on the amount in which you believe in astrology and the planets affecting your lives. You will either hang onto every detail or ignore it completely.



The book is divided into four main sections. The last one is full of tables and guides so you can work out your different signs - your Sun (which you know as your star sign), Moon, Mercury, Venus and Mars signs. Once done you can begin to read the rest of the book and find out why you are who you are, what careers are best suited to you, and famous women who share the same signs as you. It seems extremely convenient that if your personality is not de-

scribed then you must be out of touch with your planet and you must remedy the problem so all your planets are in harmony once more. The section on 'You' also describes the ancient astrological myths and how they still have influence today - for instance 'I am Diana the Huntress' - an idea which is quite appealing.

The next section of the book is about your relationships. It does not promise everlasting happiness in marriages, friendships and other relationships. Instead it identifies areas in which you click or have problems with people - ideas which I'm sure you can discover for yourself. By just comparing planets you can decide which friends to ditch and which to become closer to! A main part of this section is about men, enabling you to finally understand them and their motives for doing things, as well as how they really feel about you. But be warned: if your man has a planet in Scorpio he has a dark side and there are many subjects which will be off-limits to discuss with him.

The final section in this book is about your future, forecasting life

to the year 2000. I found this section short and very general. Your 'rising sign' is used: this can be a totally different sign to any of your others and describes your life journey, although this book is only about what will happen in the next 3 or so years. I got the least out of this section, possibly because I am a non-believer. The predicted world trends for 1997-2007 are just calculated assessments of what's likely to happen taken from current events, such as the re-evaluation of established religions and the obsession with aliens and other galaxies.

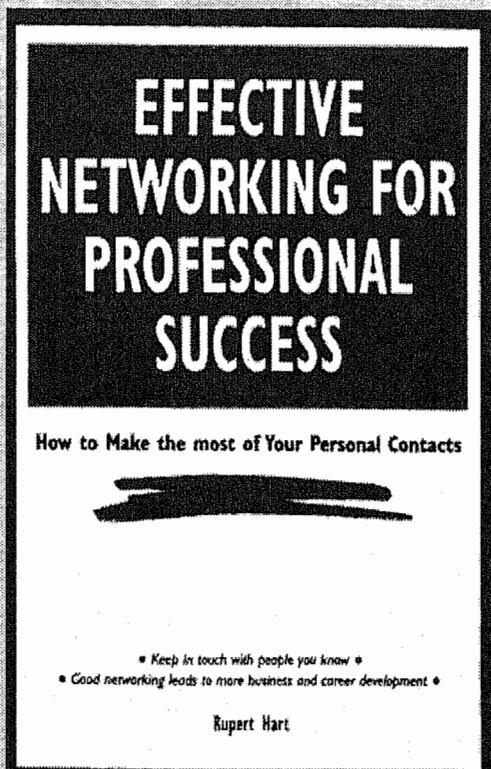
Nothing magical or mystical will be revealed in this guide and while it is generally a good read it is extremely broad and only useful for those who feel the need to understand their horoscopes and begin a study on how the planets affect our lives. A positive book if you are willing to change your lives and "get in touch" with your missing planets as dictated by Ms. Adams. If not don't bother spending your money on a book of fairy tales.

Anna Harvie

## The Bastard's Handbook?

**Effective Networking for Professional Success - How to make the most of your personal contacts**  
 Rupert Hart  
 Stirling Books  
 \$16.95

The title reveals the content of this book, much like the infamous *How to Make Friends and Influence People*. The author details how to use contacts you currently have (like friends, hairdressers, sporting colleagues) to increase your web of contacts. Why? To enable you to reach the Inner Sanctum or Holy Grail of contacts: the decision maker. Once there, unlike 95% of job applicants or sales people, because you are talking to the right person and you are known to them (from your contacts mentioning you) success will follow. Why? The basic premise is that people will more likely give your job/sales pitch a more favourable hearing when, unlike some poor unconnected slub, you have been recommended by someone they know



(ie your carefully procured contact).

But no matter how true the notion that it is not what you know but who, I have a sneaking suspicion that even the author finds what he is writing about somewhat unsavoury. In various ways throughout the book he asserts there is nothing wrong with using people for your own gain. But I think he doth protest too much. At any rate the book is good if screwing people for your own gain (law students take note here) is your cup of tea. I must say I used some of the tactics.

Robert Kalnins.

## Like A Headless Chook

**Running Wild.**  
 J.G. Ballard.  
 Flamingo  
 \$11.95

Presumably re-released to coincide with the David Cronenberg-directed film version of his 1970s novel *Crash*, this is a short novella of just over 100 pages. Without casting aspersions on the quality of the story, it seems pretty harsh to charge full price for this sort of thing when Bloomsbury (with their "Quids" at \$2.95) and Penguin (with their nearly no-nonsense Penguin 60s) are doing the same thing at a fraction of the price. But, marketing concerns aside, what about the book?

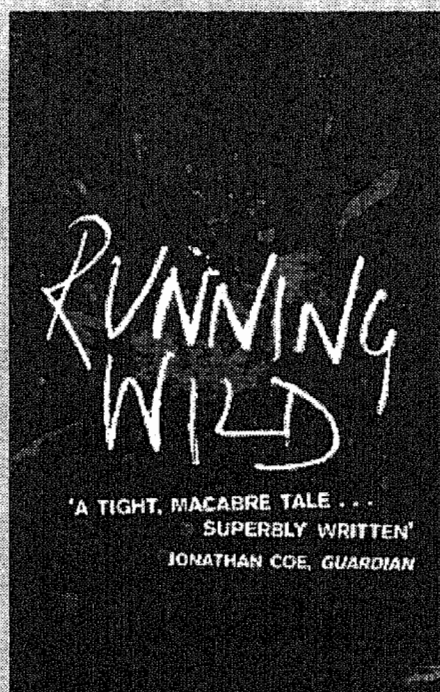
*Running Wild* is a nasty and intricately-plotted tale of an ultra-modern London "village", an artificial place created by a group of wealthy couples in which to raise their children in absolute safety.

In this village they provide everything their children need - unending concern, affection, acceptance and interest. An idyllic place, or so it would seem, until one morning when every single adult in the village is brutally and efficiently murdered over a period of less than thirty minutes, and all seventeen of the children vanish, leaving no evidence as to who might have committed this massive crime.

The central character is a forensic psychiatrist brought in to help investigate the situation. Written as a set of case notes, Ballard's dispassionate and clinical story reconstructs the events leading up to the bizarre morning of the mass murder, and then uncovers the weird truth behind the 'abduction' of the children.

A clever and engrossing novella, despite its occasional dodgy psychological theories, *Running Wild* is well worth reading. Whether it's well worth paying for is another matter.

James Morrison.





# Fear In A Handful Of Dust.

## The Fossil Trail

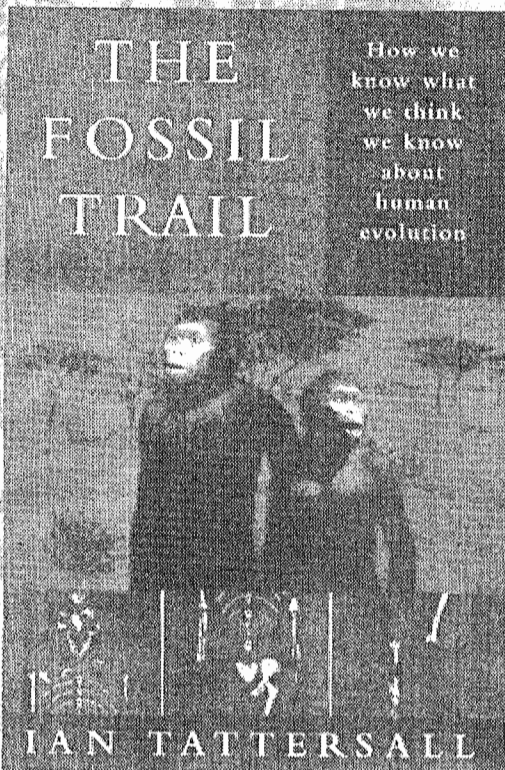
Ian Tattersall  
Oxford  
\$24.95

Ian Tattersall is Head of the Anthropology Department at the American Museum of Natural History. Impressive credentials for writing a book on an impressive topic - human evolution. Specifically, in this case, human evolution as envisioned through the evidence of the fossil record. He makes the point early on that, even more than most fields of scientific research, understanding the current state of thought in paleoanthropology requires a historical perspective. And, indeed, as he leads us through the numbingly numerous fossil finds of the past century or so, it soon becomes apparent why paleoanthropological thought is in such a baffled state. This has resulted from, largely, misclassification of fossils, often by those who, having made a new find, are determined to use it to prove their own theories, irrespective of what the fossil actually is. From an initial wealth of fossil

data, scientists declared the existence of several species within the genus *Homo*. That's as in *Homo sapiens*. You know, people. Then, theories rose and fell, schools of thought came and went, arguments were waged in the scientific texts and the number of species was dramatically reduced. Groups of fossils were lumped together, sometimes despite gross differences in appearance, to comprise single species. And now, the field is in the process of splitting the

groups again, to reform a more orderly hierarchy of a fossil family. Crazy gear. Part of the problem lies in the definition of exactly what a species is. Tattersall points out that, while it is relatively easy to distinguish living species from one another (although this is not always the case), it is more difficult to say, over an evolutionary timescale, when a

population of organisms has ceased belonging to one species and become another. All species boundaries are, by their nature, arbitrary and so prone to error. The message is not to rely too heavily on categorising the evidence, but rather to simply read it and see what it says. Tattersall has comprehensively (as far as I know, anyway) reviewed a century of work, discoveries and arguments. Unfortunately, this becomes a little repetitive and confusing, as place names from around the world as well as various Latin names are thrown at the reader, and it is difficult for the novice reader to keep things straight. However, it is worth persevering through, for the last few chapters concisely summarise the important facts and construct a possible evolutionary scenario to account for the evidence. It is, Tattersall emphasises, only one of numerous possibilities for the evolution of humanity in its modern form. Most of the book is written in this objective spirit, which is something the field could have used some time ago.



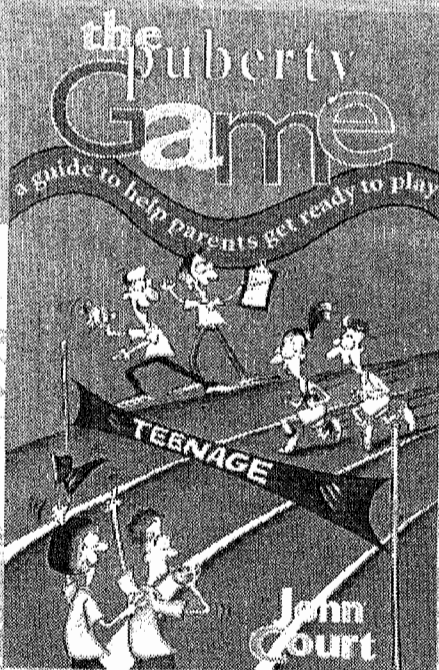
Chris Slape

# OR, PERHAPS, LUST Furballs Between The Sheets

## The Puberty Game: a guide to help parents get ready to play.

John Court  
Harper Collins

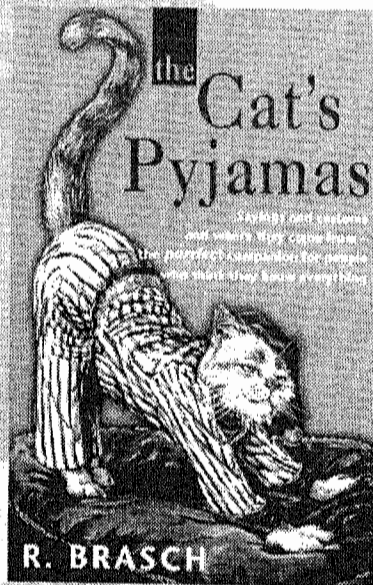
A kind of teach-it-yourself manual on figuring out what the hell is bothering the kids today. Strictly aimed at parents with pre-teens and pre-teenage problems, ie going through their puberty, this book is a spin-off from John Court's previous book, *You and Your Teenager* (1995, published by Angus and Robertson). It also has some subtle advertising hints to buy the next book - the guy's gotta live on something. Dr. John Court himself is a Melbourne based paediatric physician with many other leading paediatric credentials to his name. If you really want to know more about what he's dabbled in its in the "About the Author" section, but in short, he's qualified to be giving you this advice. For the smart cookies with kids approaching or at puberty it would be a smart invest-



ment buying the book, where you would find most if not all of your questions answered. It may also mean that parents may not need to go to a paediatrician at all with this book, and this is where I find the logic of publishing a book like this a puzzling thing for a paediatrician to do.

Anyway, all in all the book is rather comprehensive, having case studies and medical references. It doesn't bore you to death like text books would. Court's light, he's entertaining, he has a sense of humor, and really understands the parent's point of view. If you're a nosy mother who needs to know everything that goes on with your child's reproductive development there is a whole chapter dealing with the hormones, testes, pubic hair, the growing penis, breast enlargements, the first ejaculation, and the list goes on. The headings and overall structural layout of the book allows for quick and easy use of the book as a reference.

Kim.



*The Cat's Pyjamas*  
R. Brasch  
Angus & Robertson  
\$16.95

"Sayings and customs and where they come from." That's off the front cover, and really that's all you need to know. This is a dictionary-format book, detailing the origins of numerous everyday objects, figures of speech, insults and idioms. It contains something like 400 entries, ranging from "Always a bridesmaid but never a bride" to "Zip fastener". Fascinating, every one. Unfortunately, it is by no means comprehensive - indeed, it is not the first book of its type compiled by this author. Possibly no book of its kind ever

could be anything like comprehensive, but the selections featured herein do not even seem to be connected by a common theme, resulting in a book that is of almost no value as a reference work. Pick a phrase at random, and chances are it won't be here. (Although when I gave it the acid test and looked up "Beyond the pale", a saying that has caused much grinding of teeth in my head, it was there. I was pleased as punch.) That's not to say that the book isn't worth its biscuits, because it is reliably entertaining to browse through it and discover the numerous bits of irrelevant knowledge that you could have done without. Did you know the Beatles popularised the term "grotty" in *A Hard Day's Night*? Ever found yourself wondering why the bagel is a symbol for all to aspire to? Why the nine of diamonds is bad luck in Scotland? What hanky-panky really is? Who lives on Queer Street? Why toilets are called johns? Who was first to spray champagne? Who we have to blame for the shopping trolley? What a nincompoop really is? Why handkerchiefs are square? What the hell "lukewarm" means? If for nothing else, I found the tome valuable for providing the possible origins for the slang terms "bonking" and "screw", which surely everyone wonders about. If you don't ... well, that's your pigeon. I'll put a sock in it. No skin off my nose.

Chris Slape



# THE BRUNATEX FILES

**BRUNATEX:** A one-year-old 5-piece band that kicks & screams with (in their own words) "all-original raunchy indie pop/rock". You'll find them spinning tunes at dives like the Madlove, Crown & Anchor and Producers. They've only been gigging since October but are already pulling crowds of over 100 people. And they've already sold out of their first batch of demo tapes. (Don't panic - they've made some more.) So it's understandable that fans and groupies are getting hungry for some inside information. Always-On-The-Beat *On Dit* takes a leap into the world of rock & roll for some up-to-the-minute behind-the-scenes news C/O Brunatexians Fiona and Tanya ...

**For a bunch of kids in a band, you all seem pretty smart. Do you think this gives you much of an advantage?**

Fiona: The only thing that sort of helps is just having a knowledge of music. We all have a really good knowledge of music and we all love music and listen to a lot of different bands. So it's probably only that sort of knowledge that helps the band - 'cos we know what we like to listen to and we know that we need something different.

**Who's the ideas person in Brunatex?**

Fiona: Leana and I probably have the most songwriting ideas, and then we just fight until we agree on it ... but you know, if there's an idea that they hate - it's mainly Jonno who tells us then.

**How do you tell whether a song you've written is good or not?**

Tanya: Well, we sort of play around with it ... I mean, if we're all having big arguments about how it's sounding then probably it's not so good. Yeah, we had that recently - we just dropped the song. But if everyone's got a good vibe about it then we keep it.

**What do you think makes a band successful?**

Fiona: Just good songs. I mean, if you look like shit but the songs are good you're still going to be successful.

**Is it hard to come back to Earth after the high of playing a gig?**

Fiona: We never get on a high anyway.

Tanya: I did - the first gig. It was really hard, it was actually like for a couple of days ... Yeah, but after that you just get used to it, you don't really get on a high.

Fiona: I find it's really humbling - just having to drag your Quad-box onto the stage and then off again and just like your throat is sore - you don't really get on an ego thing.

Tanya: Nah, not after all those gigs ...

**How much do you practice? Do you jam like twice a week?**

Fiona: We don't really have a jam, we just have a fully-fledged

**Are you ever disenchanted with the rock & roll scene?**

Fiona: (pause) There have been moments.

Tanya: Yeah, sometimes you get a bit - you think "Oh God."

Fiona: It's just like, you know, "What the fuck is this?" ... Sometimes it seems a little bit - not really with the sort of music we're playing and the bands we play with like Parlour and Undecided



CLOCKWISE FROM TOP:  
FIONA (VOCALS/BASS);  
JONATHAN (GUITAR); TANYA  
(KEYBOARD);  
LEANA (VOCALS/GUITAR);  
MARK (DRUMS).

rehearsal once a week. And whoever wants to write a song during the week will write that song - well, Leana and I might meet to finish it and then we'll say "This is how it goes" - and make up some drum parts and some extra guitar parts.

**How important is image in the music business?**

Fiona: I don't know.

Tanya: I don't know ... I really think it depends on the audience you're targeting.

Fiona: We sort of find the audience we're targeting they're just like - wear what you want, it doesn't matter.

and whoever else we've played with, Wendyhouse - but sometimes it's just too boy-orientated and guitar-orientated ...

**What sort of music do you listen to?**

Tanya: We're all fairly different ... Me, I really like - I don't know, indie sort of dreamy sort of music. My Bloody Valentine, Slowdive, Stereolab and Ride are probably my four favourites.

Fiona: I'm sort of still stuck in late 70's and 80's music - I listen to Talking Heads and Kate Bush, Kate Bush mainly. And the Slits.

Tanya: And Leana - she really likes -

Fiona and Tanya: The Smiths. Tanya: She likes a gothic sound.

Fiona: Not really a gothic sound ... a darker, mysterious sound.

Tanya: Yeah, that's true. And she likes Suede a lot.

**When do you think you'll make a CD?**

Fiona: I don't know. I think Jonno wants to do one and I probably wouldn't mind doing one now ...

Tanya: I wouldn't mind doing one but I don't think right away - I'd like to take a lot of time to do a CD.

Fiona: Yeah, 'cos once you've spent that amount of money you really want it to be exactly how you want it to be. And you have to know before you do it.

**Are you interested in mucking around in the studio - like doing special FX and sampling?**

Tanya: I would like to - I was thinking of that and I would actually be keen on that - we haven't really tried it yet 'cos we haven't done a lot of recording.

Fiona: We don't want to start making ambient shit though.

Tanya: No.

Fiona: But just having the technology at your disposal would be good.

**Is being a musician a job or a way of life?**

Fiona: A way of life. It's not a job ... Once you start you can't stop, 'cos you just sort of think "I've come this far, how can I stop now?"

Tanya: And it's fun too ...

Fiona: It's heaps of fun.

Tanya: Yeah, it's like an addiction or something ...

**OK, last question. What's the future of rock & roll?**

Fiona: I don't know.

Tanya: I don't know.

Fiona: That's so hard ...

Tanya: Who knows? ... I hope it's us!

Fiona: Hopefully whatever Brunatex plays will come into fashion - 'cos we don't want to move through fashion - just we'll play what we play and hopefully other people will like it 'cos it's good.

Now listen up kids 'cos you've got three chances to catch Brunatex this weekend. Thursday April 10 @ Seven Stars Hotel & Friday April 11 @ Producers (with Colourwheel) and Saturday April 12 @ Madlove (with the Miltons & Parlour). Season tickets available through *On Dit* ... only kidding. But if you're looking to try something new & fun & funky - well, you know where to go.

Alice Ray



Drawn To The Deep End

Gene  
(Polydor)



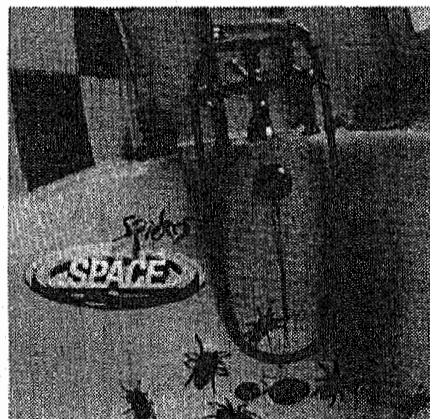
Two years after their successful debut 'Olympian', British band Gene have finally released their follow-up, (not counting last year's bits and pieces compilation, 'To See The Lights') and 'Drawn to the Deep End' is no disappointment.

There are three convincing reasons why people of taste and distinction should own this album: the beautifully sad and questioning 'Where Are They Now?' ('I cannot stand alone; I'm incapable of breathing'), 'We Could Be Kings' ('We could be kings, this planet is ours, with love on our side and the keys to my car') and the murder semi-ballad 'The Accidental' ('We all like a drink, but he deserved it!') with its unexpected female backing vocals and sinister delivery. Which is not to say that the rest of the album's no good (it's very good), but these three songs are absolute killers.

The album goes through three distinct phases - 'moods', more accurately - before reaching its conclusion. It opens with Agitated lust and despairing love, 'New Amusements' and first single 'Fighting Fit' being prime examples. Then it becomes more upbeat with 'We Could Be Kings' and 'Long Sleeves For The Summer', before going all dark and nasty with 'The Accidental' and perfect album closer 'Sub Rosa'.

Singer Martin Rossiter sounds more than ever like David Bridie, which is no bad thing, and this is a fine and lovely album. No great departure in sound, perhaps, but Gene have conquered that "difficult second album" syndrome with great ease.

James Morrison.



Spiders  
Space  
(Festival/Gut)

EARTHLING

David Bowie  
(BMG)

Feet planted firmly on English soil, hands clasped firmly behind back, the album cover shows our hero reigning imperially over the British countryside in a ratty Union Jacket. Scathing social critique or high-blown arrogance? As usual, it's hard to tell.

The album was recorded with his new band after a spate of tours across USA and Britain. As a result, Bowie has wavered from his exploration of studio technique, casting a reflective, mismatched pupil over his patchwork career.

"Little Wonder" (much heard on JJJ of late) revives the Laughing Gnome (from one of Bowie's earliest tracks) and places him into a post-modern Jungle narrative. "Looking for Satellites" (my personal fave) looks at the recent popularity of X-phenomenon as fulfilling a spiritual need within the technocracy. It also includes a brilliant piano solo by Mike Garson from the *Aladdin Sane* album. "Battle For Britain" and "Seven Years in Tibet" feature the cut-and-paste approach to composition that Bowie shares with Phillip Glass (who, incidentally, has come out with a Symphonic Bowie album just recently).

"I'm Afraid of Americans" (snide aside to America's cultural imperialism) and "Dead Man Walking" (unusually heavy semi-industrial piece about ageing rockstars) are probably the low points of this album. There's just a bit too much "Let's Dance for the 90's" in those tracks for my tastes. The rest of it stands up quite well against the wealth of his material. Bowie straddles a fine line between chameleon genius and pop entrepreneur. His influence has moulded artistic movements such as Glam, Punk, Goth, Grunge and Brit-Pop, so we've come to expect an awful lot from Bowie these days. As a result, the laconic self-indulgence of *Earthling* will be of more interest to the Bowie fans themselves than the uninitiated. It comes across as more of a 50th birthday act of decadence than a complete phase-shift.

Incidentally, keep your eyes pickled for the second part of Bowie's *Outside* trilogy, due for release at the beginning of 1998.

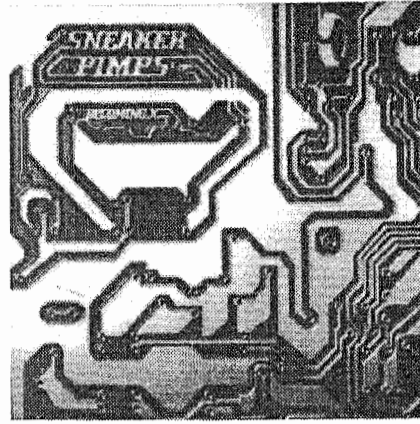
Dave Bloustien

Liverpudlian noise-makers Space have finally released their debut album locally, after much filtering through of their British singles on radio and various compilation albums. Much-played 'Neighbourhood', the opening track, is probably the strongest of the 14 here, and it's as catchy as all hell ('In number 18 there lives a big butch queen / He's bigger than Tyson and he's twice as mean. / In 666 there lives a Mr Miller / He's our local vicar and a serial killer.'). Stupid at times, yes, but still bloody catchy.

Other highlights include 'Mister Psycho' (which includes the wise warning 'Don't freak him out! Don't

Becoming X

Sneaker Pimps  
(EMI)



Oh, Portishead, so much to answer for. But in a good way, mostly. Sneaker Pimps have slunk out of the trip-hop (or whatever else you want to call it) fog with a fairly snappy and atmospheric album of beats overlaid with sullen guitar riffs, ambient synth washes and sometimes resonant, sometimes chipmunk-esque female vocals.

Although not as immediately arresting as Portishead's *Dummy*, *Becoming X* (a tad pretentious title, eh?) grows under your skin in the way this genre seems so good at. "Low Place Like Home" and "Tesko Suicide" are at once moody and full of bitey riffs which manage to bring you in. The single, "6 Underground" and "How Do" wander into more ethereal territory, with the vocals floating over a keyboard haze with electronic burps and chirps flitting through the mix, or acoustic picking hovering over an oscillating track. It's like ambient, man.

They can deliver dark little nuggets of trippy menace as well as all this floaty aural mist, for example see "Spin Spin Sugar" with its cool vocals and excellent 'sobbing' solo in the middle. Add to this the almost acoustic blues of "post-Modern Sleaze", the spare guitar buzz and watery synth haze of "Waterbaby" and "Wasted early Sunday Morning", which manages to capture some of the vague terror of that very experience.

Although a tad 'samey' at times (depending on whether you're in the mood for it), and not really being a breakthrough of any kind, for a band taking its cue from the sounds coming out of Bristol and London in the recent past, Sneaker Pimps have created a nicely trippy ramble through this genre's murky and sullen soundscapes.

Paul Lobban.

freak him out!'), 'Female of the Species' and 'Money'. These are also the next three tracks on the album, almost as though somebody has carefully arranged the songs in order from best to worst. While the first two thirds is fine, by the time you hit the end ('Growler', a lyricless instrumental that sounds like a tedious techno remix), you'll probably have tired a little of Space's deliberately peculiar charm.

The musical style carefully avoids sounding too much like certain other famed Liverpool bands (unlike most other British bands at the moment), and instead opts for some bizarre sort of flamenco-cum-Tarantellaish style



Effigy  
Effigy  
(Roadrunner/Sony)

The early promise of this Perth three-piece's debut single 'Lovers' ("We could be lovers, but you don't like boys and I don't like to beg.") has been fulfilled with Effigy's eponymous first album. The lush, romantic artwork which surrounds the disc is a good match for the music, carefully orchestrated dark pop with a nice line in wry humour. Peter Hardman (vocalist and guitars), Annie Beckerling (bassist) and Jason Stacy (drums) have already found their sound, and they do it very well indeed.

'I Give In', the first track, kicks off with what sounds worryingly like some sort of goth cliché - "I crucify myself inside my head ... You want to prove that I'm dead, just a shell, a living hell." But all fears are soon put to rest as 'Lovers' comes in, followed by second single 'Small', which is a touch more straightforward but still quite catchy. After this there are no complaints. 'I Found Hell' nicely avoids becoming a standard depressing tune by having the first few lines of lyrics spoken to a stranger down a phone line. 'Who is this? Are you crazy?' demands the unlucky victim of this obsessive phone call.

It touches like this, as well as the undeniable charm of the music itself, which makes *Effigy* such a success. One of the most promising pop debuts from an Australian band for some time, and well worth lashing out on. And if 'Cry For Me Awhile' doesn't get you, then you've a heart of stone and a soul of porridge.

James Morrison.

mixed with clever sampling and the oddest vocals in Christendom. Tommy Scott (bassist and singer) sounds as though he wants to be a Mexican, and while admitting to being a big fan of loathsome dull-band Cypress Hill, at least manages to avoid the terrible white-bloke-rapping trap that too many others have fallen into.

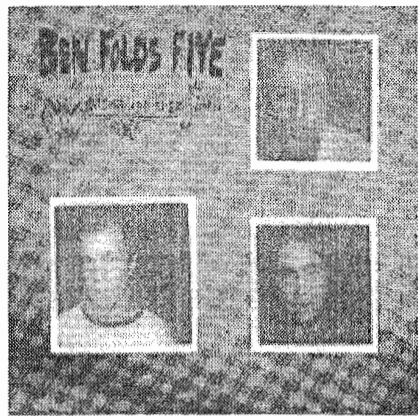
In short, good but not great. The sort of album you'll tape selected tracks from for the tape you listen to in the car, but not one you'll listen to the whole way through that often.

James Morrison.



Whatever And Ever Amen

Ben Folds Five  
(Sony)



This collection was recorded "at home" with the help of producer Caleb Southern (whose work with Archers of Loaf has guaranteed him a seat in Indie Paradise) and is full of brimming, sometimes cheesy, sometimes embarrassingly tuneful songs that display an appreciation of pop's many, varied and even moving aspects. The combination of piano, bass and drums (without the safety blanket of guitars), supplemented by clarinet, cello, trumpet, Hammond and various other instruments at one time or another, makes for an experience more consistently listenable and enjoyable than the more oppressive tones of those other guitar-abstainers, Morphine. Added to this are the persistently good lyrics from Folds. The piano churning hubbub of "One Angry Dwarf and 200 Solemn Faces" and the 10CC influenced "Fair" gets the album into stride and prepares you for possibly the best track, "Brick", which could break Peter Costello's heart (if he had one). "Song For The Dumped" is a tad nasty, "Kate" is jumpy and raucous, "Smoke" will finish you off if "Brick" hasn't, "Steven's Last Night in Town" is brim full of sarcasm and jazzy swing (without jazz's wanking self-importance) and made me like the clarinet for three minutes, "Battle of Who Could Care Less" is slacker irony jacked up to parodic proportions and "Evaporated" is another pristine slice of piano-sprinkled tragedy. Huh?

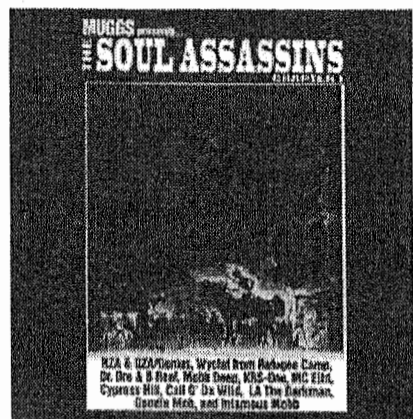
Anyhoo, the piano playing is groovy (as far as someone who gave up at 12 can tell) and works really well with its complementary instruments to produce nicely sweet and sour moments.

Ben Folds Five are indie pop from the dimension where guitars evolved into giant spoons and the piano led the youth revolution. It's nice there. I feel strange but happy.

Paul Lobban

Muggs Presents ... The Soul Assassins, Chapter 1  
(Columbia/Sony)

Not much has changed in rap lyrics over the last decade. Of course, this reflects the fact that little has changed for the blacks in the States either (and nothing is changing now—thanks Clinton you clown). Rap can still be divided into gangsta rap, mainstream (c)rap and hardcore political rap. This album definitely fits into the latter category. As most popular music, even "alternative"



stuff, is under-politicised, it is difficult, if not downright perverse, to argue against over-political music. However, overall, this album is too didactic; containing a lot of complicated narrative driven rap that requires a pretty in-depth knowledge of the American political scene as well as of the black music scene to decipher the songs—more than this Aussie honky has that's for sure.

Musically, too, this CD is very uneven in its accessibility and listenability. Down the bottom of the scale are tracks like Cypress Hill's "Battle 2001" which creates an imaginary battle complete with explosions, machine guns, screaming etc. I don't even think it makes an interesting point, though it tries, and at a very high musical cost—I hated it. At the other end of the scale are two tracks, Dr DRE and B Real's very funky "Puppet Master", and Wycleff's haunting, soulful "John 3:16" with its killer, ironic lyrics: "What do you mean John 3:16, for God so loved the world everyone packs an M16"—Hope you had a happy Easter, now hand me my Glock! Apart from these two tracks, however, this album covers some pretty well-worn rap paths, and not particularly well.

Slick.

diaphones  
Cactus Child  
(Grudge/BMG)

Thanks to their recent signing to Grudge records, Sydney band CACTUS CHILD bring us a re-packaged version of their 1996 album *diaphones* together with their debut Six track EP, *On*. CACTUS CHILD fuse funk, jazz, acoustic pop, folk, rock and a hint of hip-hop to produce their truly original sound diverse enough to support such acts as Ronny Jordan and Jeff Buckley.

This is an album of many styles ranging from the wah-wah guitar, ghost stroke layered groove drumming, and danceable baselines of "European Sands" to the mellow acoustic guitar and cello duets of "Butterfly" and "Diaphones". JJJ listeners will be familiar with "Wish" and "Come On Closer" thanks to regular airplay late last year and if the record company bio is anything to go by, we will all be hearing the 1997 CD single version of "Fall" on radio stations everywhere very soon. One thing's for sure, the beautiful voice of Gemma Deacon will have you singing along to the tuneful melodies in no time. Craig Portells, producer for such artists as Terence Trent D'arby and Diesel, has done a great job capturing the "clean acoustic funk sound without diluting the inherent beauty of each song" in a mix that sits well at all volume levels. Overall the quality of both recording and musicianship is world class. Check it out..

Andy Shink



Skunkhour "Breathing through my eyes" (SONY) A marked change in style from the Skunkhour of old, you either like that change or not, but the with the amount of airplay its been getting you've probably all heard this song, so what can I tell you about it? (Slick)

Ventura "Birds" (Mocca/Sony) Trancey, ambient stuff. The cover, all blue sky and fluffy clouds, and the title give a good indication of what to expect. Only the third track, "Original Instrumental Version," avoids the yuckiest of lyrics: "free your mind and fly away, just like birds we fly away . . ." Very lightweight. (Slick)

Bionic, "The Stink," The Stink, a five track EP by a group called Bionic, contains music that could be produced by Def FX - with drum machine beats mingling with guitar riffs and the occasional sample thrown in for good measure. This EP could even be picked up by the commercial radio stations (shock horror) except for the few expletives that usually condemn good music to the mainstream trashcan. All in all a pretty good listen and although the first track, "The Stink" is a tad naff the other tracks on the CD are pretty catchy. (Paul Brazel)

Pet Shop Boys, "A Red Letter Day." *A Red Letter Day* is pretty stock standard stuff from the Pet Shop Boys. The title track "A Red Letter Day" has three mixes and will appeal to diehard fans. The second track "The Boy Who Couldn't Keep His Clothes On" is bizarre to say the least. What strikes me most about this CD, is that the Pet Shop Boys have kept the same basic structure in their songs and hence I find them starting to sound repetitious. No doubt PSB fans will think differently. (Paul Brazel)

Bellicose, "Candlestick" Candlestick is a very catchy mix between Ace of Base and Hole, with some great riffs and vocals. (Gregg Barker).

Sneaker Pimps - "6 Underground" (Virgin) Excellent trip-pop sounds here. Bonus track "Precious" is the best song I've heard all year. See album review somewhere this issue. (Issac Bridle).

HEAVEN TOP TEN

1. Gimme Gimme : WHIGFIELD (BMG)
2. Jellyhead: CRUSH (SHO)
3. Thinking of You: LISA MAXWELL (SON)
4. Up To No Good: PORN KINGS (FES)
5. Sexy Eyes: WHIGFIELD (BMG)

6. 100%: MARY KIANI (XXX)
7. Disco Blu: DISCO BLU (XXX)
8. Funk Phenomena: ARMAND VAN HELDEN (XXX)
9. Make The World Go Round: SANDY B (SHO)
10. Keep Pushin : BORIS DJUGOSCH PRESENTS BOOOM (MD&)



# Music mit Mansun (that's German, folks)

The hyperbole machine in top gear and the nervousness nappies on I plucked the phone from its cradle to speak to Andie Rathbone, drummer for the latest pop behemoth from the UK, MANSUN.

Mansun's debut album *Attack of the Grey Lantern* entered the UK charts at number one, but they were no overnight sensation. No, they took a whole eighteen months to climb to the apex of Britain's super-bastard populated music scene.

As Andie tells me, Paul Draper (the guiding light of genius behind Mansun's sound) and Stove (don't ask), the bassist, were working in a graphics firm in the northern English town of Chester and wanted something to do on Sundays because they were bored. Paul had the songs and the guitar and Stove had the potential to play bass. Combine this semiband with Dominic Chad ('Chad'), barman at their local, and a drum machine and you have...da da dum da da. MANSUN! Sort of...Well, more than sort of, because after 2 rehearsals they were spotted and picked up by an A&R man and got a record deal. See, it's that simple (!). Andie joined the band 7 months ago and is their third drummer, the first two not being able to stand the pace of their ear-shattering ascent to the top, to coin a couple of cliches. Oh, and that one too.

Before the release of *Attack...*, Mansun had released 5 singles in the UK (all of which went top 40, for those statistically minded of you) which yielded 32 songs in all, because they like to look after their fans and give them value for money. Aww shucks, that's nice innit?

Anyhoo, with *Attack...* they originally sought to produce a concept album (warning! warning!) in which the songs would represent different characters which would then speak to each other throughout the course of the album. Erm, OK. But they had so little time to produce the album, grabbing pockets of time here and there to get things recorded (it took 5 weeks altogether to produce the album), that they only ended

up with four of the eleven "characters" they had produced being good enough to be on the album. Lots of these discarded songs ended up as B-sides to the early EP's as it turned out, but the result was an album which resembled "a jigsaw, but where all the pieces didn't fit together." Through some editing and other mucking about the album was moulded into the fluid recording you can buy today, but the "concept" concept (sorry) ended up, as Andie says, "as a glorious failure." This is a good thing, as it turned out, because the band, and listening public, are very happy with how the finished product sounds.

And what of that sound, eh?! Andie rather gleefully explains that "nobody can pigeonhole us, which is good." And where would you start anyway? With their influences? Well, they have been described as being like Tears for Fears (Oh My God!), and the music press, unable to grasp onto a definite handle has taken their admissions about being fans of mainstream 80's rock as youngsters to describe them as the new ABC or Duran Duran. Eek. Andie describes their musical process as being the search for the right vibe, and nothing much more than that. Comparisons with Garbage are, according to our erstwhile drumsmith, a result of their early flirtation with drum loops and samples which they have now discarded in favour of a truer sound which is more reproducible live. This is very important to our lads. "We could get in samplers and do that live, but we don't want to, it should be 'live' both visually and musically." It is more important for the audience to feel a part of the Mansun experience than it is for the band to get off on how tricky they are...well, that's what he said!

These live shows are characterised by total



## KILLING ME TOFF-LY

there." The diversity of styles represented on the album are "wrapped up in full on rock, a full on show." Which would



be very interesting to see after hearing the soaring, string-led melodies on the album. But I digress...

When I asked Andie about their influences he was adamant that Mansun were distinct from that big bouncy beast, Britpop. He commented that every band in the UK wanted to be someone from the 60's, whether it be the Beatles, Stones, or the Kinks, but that they were not into that at all. Their individual faves on the musical front stretch from Hendrix to Jazz to Sex Pistols, combined with their 80's upbringing, which tends to set them apart a bit. But whatever the press try to call them, Andie isn't too fussed. "The British Press are always on to the 'next big band'...they are like the bird, the Jackdaw, always attracted to a shiny object, new bands are like the shiny object...God knows where it's gonna end up".

As to the often bizarre topics of their songs, Andie responds by explaining that Paul Draper, songwriter, "hates love", and religion too (that Catholic education will

do it to you everytime, just ask Mozza!) and is of the opinion that if everyone sings love songs then we'll all end up expecting less and less out of pop, and getting it. He is determined not to let the last decade of this century, and the period of his youth, be remembered for its insipid dance music. Hear bloody hear! So we have, as his first big challenge to complacency, *Attack of the Grey Lantern*, which is almost a complete piece of music in itself, and which they sold at 5 pounds a pop when it was released as a gesture to the fans. Andie says they're not in it for the money and that Mansun are A HOBBY, a way to get

them out of Chester which he describes as being musically dead. "There was nothing happening, we did it to get out!" The 'music scene' in Chester consists of a lot of Jazz and Oasis cover bands.. Ooh, I feel all queasy. Even now they are relatively unknown in Chester which makes it a brilliant place for them to return to as they can get some perspective on the Mansun phenomenon

without being overwhelmed, which was a bit of a problem during the recording process as they were working 18 hour days and had no way of knowing if the album was going off the rails or not.

But what of the year ahead? More relentless fame and touring? Well, yes, now that I mention it. They leave Australia after 2 Eastern States shows (grumble, mutter), then to Asia, back to the UK and then off to the USA, and MAYBE back here at the end of the year. Andie thinks they have 2 weeks off in all of this, well, OK then. They have 2-3 tracks already for the next album, but seem pressed for time again. They may also release an album of B-sides as those early EP's have been deleted. So there's a lot to look forward to, for us and them. Cheers!

Paul Lobban.



## Dust Bunnies Bettie Serveert (Shock)

This album didn't take long to grow on me at all. You see, I'm an avid fan of bands such as the late great Belly and, well, this seems very much like a relative. About half the songs are very melodious, but nothing spectacular, and the other half do it for me. The song 'What Friends' has an almost high-paced Lemonheads feel to it. Another highlight I think is 'Rud-

der' which is definitely single material.

But the shining star is track number 7 'Story in a Nutshell' which I put on "repeat" and danced around to for hours last week. It's a very fast and joyful experience that has only one downfall; it lasts for a single solitary minute.

As a matter of fact, the duration of the whole album is only forty minutes which isn't long but it's worth it.

Even though I have made a few comparisons (and I could easily go on to

make a few more - there is a song that sounds very Breeders-ish and another that could be a Sonic Youth B-side) they are, in the end, somewhat original.

Bettie Serveert's *Dust Bunnies* has a sound that, although similar to many, could not be mistaken for that of another band.

This one definitely gets placed in the super popular region of my CD stacker.

Banal Boy

## Hopelessly Devoted to You (sampler) (Hopeless Records)

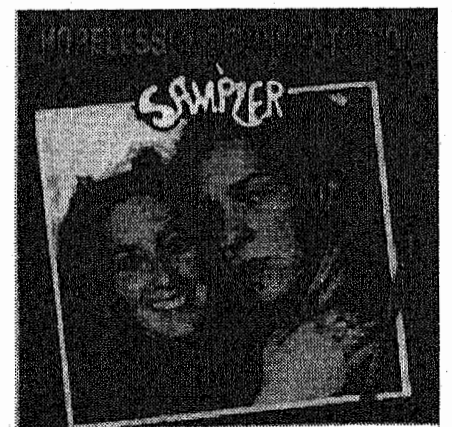
If punk-rock means two and a half minutes of shite to you, stop reading this. This is for the fans of skate-punk, where songs are more often meaningless, about meaninglessness or ballets (if you can call them that) [What's this guy on about? We tried to edit it, but we don't

know what he means - Eds. J. Hopeless have pulled some big names such as GUTTERMOUTH, Schlöng and the Bollweevils to gain the appeal of real enthusiasts. GUTTERMOUTH start off with a powerful (as ever) set called Hopeless about getting old, which seems to be a popular topic among such bands.

Unlike most various punk albums around, this one is 100% Ameri-

can with bands such as 88 Fingers Louie, Nobodys, Funeral Ordation, Falling Sickness, Whitekaps and Digger. Each has a similar, uptempo guitar/drum assault sound but the variation is in the vox, where some can be quite melodic, instead of the less desirable screeching.

Ian E Lau





**House of Music**  
**Tony Toni Tone**  
 (Mercury/Polygram)

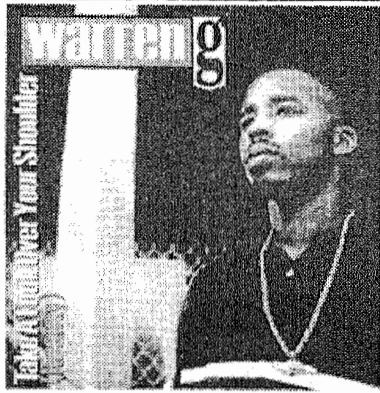
*House of Music* (named after a popular old record store in East Oakland, CA) is album number four for the Tonyies. It's been three long years since the platinum success of *Sons of Soul* and the #1 Billboard R&B and Pop Chart hits of previous albums, but the Tonyies are back with more hip-hop/funk/jazz/blues/gospel to get ya butts a movin'.

Tracks like the first single, "Let's Get Down" with hip-hop master DJ Quik and the horn laced deep groove of "Annie Mae" will have you doing just that, while the commercial appeal of the sweet harmonies on "Don't Fall in Love" should be a hit with the teenyboppers.

There are also plenty of laid back smoo-oo-ooth ballads perfect for long romantic nights under the stars pondering over love and other relations, which seem to be a popular subject matter for most of the tracks. If nothing else the impeccable musicianship displayed by the Tonyies and the many big name LA session players will leave you gasping.

That said, this album is nothing new and often falls into the stereotypical long-winded R&B grooves the world has grown to love since the initial upsurge in the '70s. Hardcore fans will love it from word go and will be pleased to hear that the Tonyies have "pulled together their original twelve-piece touring band, adding two background singers, and look forward to life on the road" but for others, it will really grow on you after a couple of spins. All in all it's a quality album and well worth a listen.

**Andy Shink.**



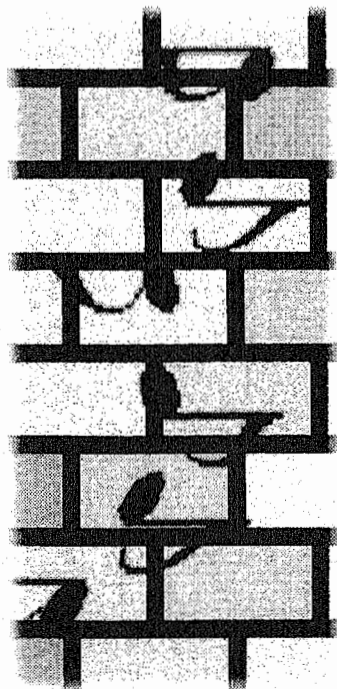
**Take a Look Over Your Shoulder (Reality)**  
**warren g**  
 (Mercury Records)

Hands up who remembers a tune called "Regulate". Well, if you ask me, that is warren g's No. 1 hit, and since then not too much has happened. Until now! This compact disc combines some smooth melodies & some harmonies, with some mellow hip-hop rap. All this put together comes under the title of g-funk, and, as warren g points out, we are now in a new g-funk era.

Warren g teams up with an old pal Nate Dogg (the second half of the dynamic duo in *Regulate*) in a tune called "Auntie Mae"; and the sweet sounds of Ronald Isley & warren g appear together in "Smokin' Me Out" warren g also re-invents old songs, such as "What's Love Got To Do With It", and "I Shot the Sheriff", both quite different to the originals, but done very well.

Overall, this CD is excellent. Hip hop & G-funk fans should be pleased to get their hands on this one!!!

**adrian h**



**ROCK STARS**

**What's your name?**  
 Justin

**How old are you?**  
 21

**What's the name of your band?**  
 The Sunday Roast

**When is your next gig?**  
 Wed, 9th April - @ The Brompton Pk Hotel, Fri 11th April - @ The Tiv. And Sat 12th April - @ The Brompton Park Hotel.

**How long has the band been around for?**  
 Since New Years Eve 1996

**How long have you been playing [drums] for?**  
 5 years

**What made you decide to start playing?**  
 Listening to John Bonham (from Led Zeppelin) play drums and thinking 'wow - I want to do that!'

**What was the first CD you ever bought?**  
 I bought my first CD last year - It's a bit late but I don't own a CD player. The CD was *Ill at Ease* by the Mark of Cain.

**What's your favourite film and who's your favourite actor?**  
 a) Romper Stomper and b) Marilyn Monroe because she's a babe.

**What's your signature drink?**  
 VB - because it's the very best, and Coopers Pale Ale

**How far away is brain-melting mega stardom for you?**  
 Very, very far I suppose if I'm playing in a band in Adelaide.

**What design would you most regret if you had it tattooed?**  
 I wouldn't have to worry about it because I would never get a tattoo

**Why do Adelaidians have such an inferiority complex?**  
 Because we're all units. [?? - Susiel]

**Name the worst decade of the 20th Century and the one you would most like to live in now. Why?**  
 Worst=The 90's  
 Best= The 70's because there was plenty of music, free love and peace.

**What are you afraid of?**  
 Being interviewed by *On Dit*



**What's your favourite band and song?**  
 Bands - Led Zeppelin, Alice In Chains, Primus and Crowded House.  
 Song - *Four Seasons in One Day*/Crowded House

**What will you leave behind when you die?**  
 My 1969 HT Kingswood

**Name your fantasy bill for a night at the Adelaide Unibar...**  
 The Sunday Roast - headlining act  
 The Mark of Cain  
 Pearl Jam  
 You Am I

**What do you love most about Adelaide?**  
 Its really relaxed atmosphere and its size - it's so easy to get somewhere.

**After a Rock & Roll star, what's the next thing you really want to be in life?**  
 Something to do with the music industry still - maybe a band manager or a drum teacher.

**Any last words of wisdom?**  
 Support local music! Check out The Sunday Roast every Wednesday at the Brompton Park Hotel and the 11th @ The Tiv, and the 12th @ the BP Hotel again.

**Susie's Snippets**

**A Few Holiday Snips.....**

Looking for something to do over the next couple of weeks? Well, here are a few (and I repeat the word 'few' since there's much more to do than just this!!) suggestions for potential nights out:

**Ed Kuepper** (with Rowland S Howard) will be returning to the Adelaide Unibar on Thursday, April 10th for a long awaited show (for me anyway). Tix are available at the Union Office.

And just when you thought you wouldn't have to come back to Adelaide Uni all holidays - **Regurgitater** have decided to hold a show in the Adelaide Uni Cloisters on April 13th (Sunday) with tickets available from all the usual outlets.

Thebarton Theatre gets a look in with the arrival of **Illapu**, a group to satisfy all those who hunger for some world music of the South American kind, on Wednesday 16th April.

Finally, before you decide to settle back in to uni life (?) there's **Savage Garden**, eagerly awaiting a chance to play after the release of their new album (have you got it yet?), on April 30th, tickets from Venutix.

So, happy holidays everyone!



# Ooarr! Pieces of cod!

**Othello**  
 Dir: Rob Croser  
 Independant Theatre  
 Theatre 62

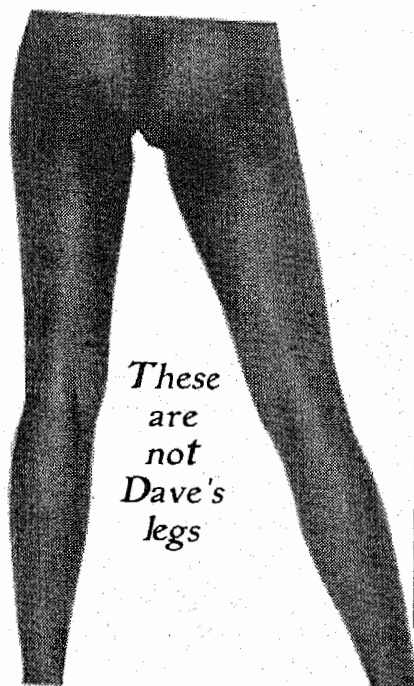
Adelaide's own Independant Theatre are having a shot at the big-time with one of Shakespeare's most challenging tragedies. Second only to 'The Little Ham', *Othello* features extreme passions, scheming evil geniuses, and comic buffoonery (berks with dirks). Independant Theatre is actually predominantly an amateur company; it was created to fill a need for quality theatre that wasn't dependant on government grants or the mainstream arts establishment. I had a chat with one of the IT high-ups during the interval - apparently only two of the actors were professionally employed (I'm still unsure as to which two they were - the performances excellent). All the stranger that they should be doing Shakespeare for the masses.

Indeed, Croser has delivered a very traditional production - right down to the portrayal of Othello as Caucasian Muslim rather than African (apparently Victorian audiences couldn't handle the idea that a white Desdemona might actually want to marry a black Othello). However, Andreus Constantinou gives a wonderfully emotional performance as the envy-wracked general. Madelaine James delivers Desdemona (Othello's doomed bride) with an equally heightened sense of pathos, making the in-

teraction between the two quite draining to watch. It is David Roach's Iago, however, that steals the show (being much more of a central character than Othello himself). Roach moves from trustworthy council to sinister soliloquy with diabolical ease. Other notable performances to look out for are: Graham Nerlich's Brabanito (Desdimona's dad); Tim Heffernan as Roderigo (great comic timing); and Briony Hodge as Emilia (Iago's wife).

Of course (as mentioned above) it is an amateur production. There were the inevitable bungled lines, squeaky floors and hurried deliveries. On the other hand, the very fact that such complex language could be delivered in such a way as to make it so very comprehensible to a contemporary audience (despite the period setting) speaks bag-fulls for the quality of the production.

David Bloustien



*These are not Dave's legs*

## THEATRE MEETING

To all interested in reviewing theatre/dance/performance art (FOR FREE!), the theatre meeting will be held at the On Dit office at 12pm on Wednesday. Current reviewers please attend for information on upcoming productions. I will see you there!

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# Last Days of Chez Mute

*This is the last installment of the "And the ass saw the angel" series and I hope that you enjoyed reading it. Thanks must be extended to James Winter for these great articles. In next week's edition we will have the review of the show - It was fantastic.*

By the time you read this, we will be gone.

It seems I spend all my time nowadays on this balcony, trying desperately to secure this script into my long term memory... Oh why do I smoke so many cones! An hour of mad ravings from a mute- can you imagine how many single, itty bitty words would be involved in such a text... the mind boggles! Repeat this sentence again and again, then without looking, then with some intention and feeling, again and again and again... I wish people would stop putting junk mail in our letterbox... Now c'mon boy, focus!

Finally that sentence has stuck in my head. Great, only twenty two pages to go...

Terie, our Musical Director, arrived from Melbourne by means of the sponsorship we had obtained from Qantas, and with her she brought a much needed freshness and excitement boost to the rehearsal process. Rachael and I had been rehearsing relentlessly for weeks in her dining room, and with cabin fever setting in we would break into ranting bouts of insecurity on the amount of words in the damn script and how it seemed to be a journey from sorrow story to sorrier story... and so on and so forth. I had warned Terie that our minds had been too engrossed in the transposing, editing and working of the script that we didn't have much idea of how her composition would fit within the performance we had been constructing, thereby giving her free license to create whatever she felt was appropriate. We were soon reminded of the talent that accompanied this musician when she began to show us what she had been working on back home. When I spoke the text over the score she had created it added a unique texture and interpretation to the character, plot and atmosphere we had been concentrating on for oh so many weeks prior. The production suddenly seemed completely different- and that's a good thing.

I'd like to ask Allye Sinclair to get involved, she has this amazing relationship with her cello, and we work really well together... Cello would give this a full bodied, all encompassing, bass experience to this score, while detailing the true feelings of the character.

Meanwhile, Naomi Stead was running a muck, achieving amazing results with her slide and Super 8 film, and Trina Day was executing

her negotiation skills with building companies to arrange materials for the construction of her set design. There were times when Rachael and I would feel dizzy from watching these girls work- but the motivation, the determination! Time was running out, and individually... in our own quiet times with ourselves, the realisation would sink in and trust would have to be utilised.

1st Site were beginning their onslaught of Adelaide through the use of publicity stunts in the main streets of this thriving metropolis. Considering the popularity of the poster image, Trina constructed a large pair of metal/interface wings for such an occasion. Donning the costume, and sinking the final remanance of warm, flat champagne I stumbled my way to the 1st Site Parade. I'm twenty four and I went in a parade... my mother would have taken photos had she known. Events like these are important though. Not just because its active publicity but its also the time you get to catch up with your colleagues working on different shows within the festival and realise that they too still haven't learnt all their lines and that they also hope the hard work will be rewarded with an audience.

And of course, AM Adelaide with Jan Beazley! The 1st Site publicist had arranged for the festival direc-

tor to speak on camera about the coming events, followed by a quick exert from a Take Over/1st Site performance. Terie, Alley and I had to work a piece from the show that had no sex, drug or violent references for it to be suitable for the purple rinse, morning television set. Once at the studios we were made-up and asked to wait in the studio for our call to get into position. Sitting with the sales representative from Joyreen, Avon and Clinique



And the ass saw the angel

in my angel wings, we attracted a lot of attention, and finally two hours later we were called to the floor. So much excitement, I completely forgot my lines... thank god for those improvisation lessons at acting college! Still the opportunity for a presence on television was golden, and great for reference for future funding applications. But once again we were amazed at the atmosphere created when the voice mixed with the cello with the guitar and Terie's composition- this will be wicked!

Eventually it became the time to bump-in our set at the venue the festival had organised. The Adelaide University Boat Club was to house the event and the atmosphere already created in this rowing club, with its exposed timber frames, dusty narrow rooms, and great acoustics would only accentuate our design. The bump-in is a good time

to gauge how successful your organisation skills are. It's where everything must come together quickly, and at the right time. We had our first delivery at 10am with the scaffold towers, trusses and boards, then at 11am fifty brick pallets, 12pm nine rostra legs and tops, then at 5pm the lighting and sound equipment- all needed to be assembled and fixed into position by our deadline of 9pm, not to mention the fact that we all needed serious sleep. But the buzz from having worked so hard 'till this point, enduring relentless rehearsals, organising this, typing that, hiring this, buying that, made the hard work seem painless and exciting. We had seen a process completely through, watched a novel transpose into a theatrical script, watch a design become a set, heard a concept become a score... all before our eyes, and all created with our collective minds and hands... god I love the theatre.

As I type happily away at the computer on my desk, the ever present *On Dit* article deadline drawing near, I can tell you no more... for this is where we're at. I can not tell you how the show went, or if we got an audience, or if I fucked my lines up... although by the time I read this again I would know all the answers to these questions- strange that. Thanks *On Dit* for supporting us during this project, its so hard to get media attention, yet it's vital for audience attendances. Good on ya for supporting a young independent company!

~ fin ~

Adelaide Festival Centre by arrangement with COMPANY @ BELVOIR presents

## THE SEAGULL

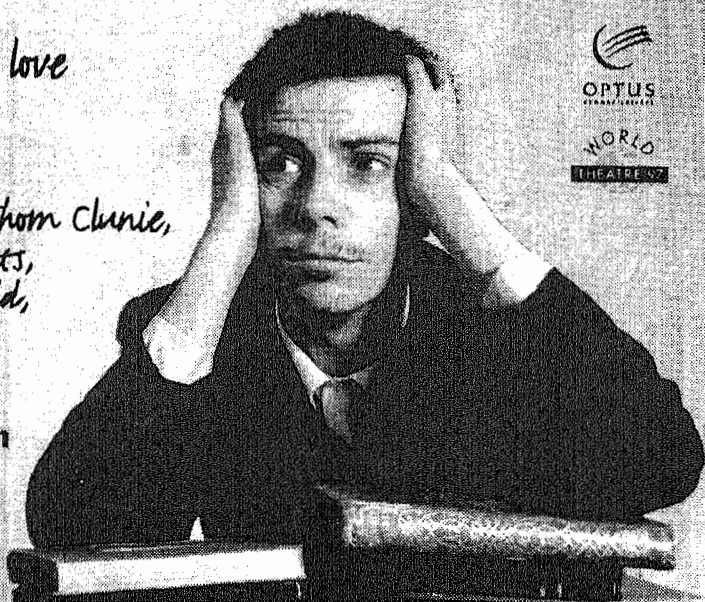
*A comedy with four acts, a view, not much action and five tons of love by Anton Chekhov*

*Directed by Neil Armfield*

*with Cate Blanchett, Ralph Cotterill, Thom Clunie, Lynette Curran, Gillian Jones, Ivar Kants, Rebecca Massey, Alex Mengler, Don Reid, Richard Roxburgh and Noah Taylor.*

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# que? Beck!

oh ho ho ho, yes, very fucking funny...

**The Three Canadians:**  
**The Flat**  
 The Playhouse  
 (Season Closed)

Who has not yet heard of Eric, Derek and North, those three Canadian fel-

lowers with more gusto and verve than Chilli con Carne? Their last show, *Ben Hur* was the mega-hit of last year's Fringe, and is set to rock Edinburgh later this year. Now, one friend of mine went to see *Ben Hur* four times (I missed it, unfortunately); he said that he had never seen such a tightly scripted, intensely funny performance. Even their pratfalls and screw-ups were carefully worked into the script and repeated each night with comic precision. The same friend was not so impressed with *The Flat*.



Don't get me wrong - I thought *The Flat* was hysterical. The sheer enjoyment which the Three Canadians get out of performing, fills me with a sense of well-being and keeps me chuckling for the subsequent week. Though extremely amusing, and well-worth the student dollar, *The Flat* was not quite up to the par which E, D & N had set for themselves with

dogs and anarchy for the Playhouse. Straight comedy theatre is mixed with theatresport technique (they are Canadian) and negative stereotypes. I couldn't tell whether Frenchie was meant to be a genuine bastard (slice of the DAAS cash cow, hmmm?) or a poke at the Australian tendency for xenophobia (please explain). The show was here for the beginning of Takeover, but they've had to go back to Melbourne for the comedy festival (fie on you, city of thieves) so you've missed it, you fools. Don't forget to catch them next time they come by.

Dave Bloustien

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 Deadline  
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*Bananas in Toranas* by Crescent Company. \*this is a plug, do with it what you will\*

Some people encouraged this group by writing nice things in the paper and clapping in the appropriate places, so this theatre company thought that they would put on another performance. *Bananas in Toranas* is the latest production to make it to the stage from Crescent Company's collective consciousness. NB: The title should be noted for its complete absence of sub-text. This play is in no way a commentary on the Wik decision. *Bananas in Toranas* is an original comedy revue which contains satire, slapstick, singing and social criticism. Featuring spies, aliens, advertising execs, car dealers, and angels - the show covers just about everything.

GUESS WHAT!? THE KIND PEOPLE FROM CRESCENT COMPANY HAVE GIVEN US THREE DOUBLE PASSES TO THIS VERY PLAY. HOW DO YOU GET YOUR HANDS ON THEM? COME DOWN TO THE ON DIT OFFICE ON WEDNESDAY AT 12PM AND ASK FOR COURTNEY.



**The Trigger Effect**

**CIC Video**  
**Dir: David Koepp**  
**Starring: Kyle McLachlan, Elisabeth Shue, Delmot Mulroney**

*The Trigger Effect* investigates the behaviour and reactions of humans toward each other when one of the most basic (taken for granted) element, electricity, is taken away, not for an hour, or two but for an unknown length of time. If this movie is anything to go by, we are in very deep shit. Matt (Kyle McLachlan) and his wife, Annie (Elisabeth Shue) recently moved into a small, picket fenced suburb, away from the chaos and pressure of New York City to bring up their baby, Sarah. But when the electricity is cut off with no explanation, chaos and pressure of a different kind begins to build up. Looting and murders become an overnight sensation and guns are prized possessions. Matt and Annie decide to leave their new home with a friend Joe (Delmot Mulroney) but encounter many events that will challenge their views of so-called civilised society and of themselves. It's a shame this wasn't released on the big screen here as the desperation and emotions of the characters are incisively realised by the writer/director. But it's not too late to catch it on video.

Ching Yee Ng

**Emily Bronte's Wuthering Heights**

Roadshow Entertainment's version of *Emily Bronte's Wuthering Heights* (directed by Peter Kosminsky) is a sumptuous, beautifully filmed version of the book. Ralph Fiennes (*Schindler's List*, *The English Patient*) plays the dark, brooding Heathcliff perfectly. His co-star, Juliette Binoche (*Three Colours Blue*, *Damage*, *The English Patient*), would have been pretty good if it wasn't for her annoying habit of alternating between an English and a French accent. The story is a reasonably faithful adaptation of the novel. Set in pre-Victorian England we follow the lives of Heathcliff and Cathy from childhood, where Heathcliff is brought home to the Earnshaw family by the father of the family. When the father dies, Heathcliff is thrown out of the house and treated badly by all but the young daughter Cathy. Heathcliff and Cathy grow up together, running wild on the beautiful and barren moors. Their passion for each

other is threatened when Cathy is courted by the rich Edgar Lynton. Feeling betrayed, Heathcliff leaves, returning to find

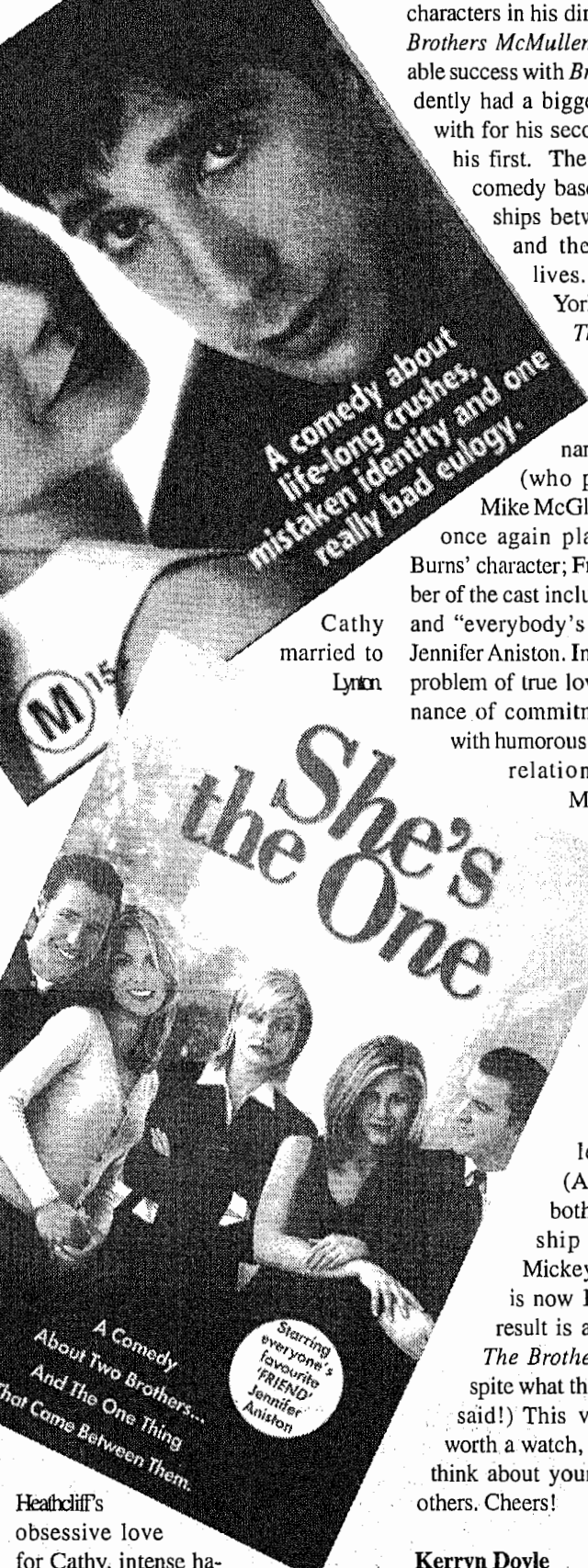
**She's The One**  
**(M15+)**  
**20TH CENTURY FOX**

I love Edward Burns. Movie fans will remember him as one of the principal characters in his directorial debut *The Brothers McMullen*. After considerable success with *Brothers*, Burns evidently had a bigger budget to work with for his second film than with his first. The result is a quirky comedy based on the relationships between two brothers and the women in their lives. Set in hip New York, the cast of *She's The One* consists of a number of actors from *The Brothers McMullen*, namely Maxine Burns (who plays Hope), and Mike McGlone who returns to once again play the brother of Burns' character; Francis. Other members of the cast include Cameron Diaz, and "everybody's favourite friend" Jennifer Aniston. In *She's the One*, the problem of true love and the maintenance of commitment are explored with humorous results, through the relationships between Mickey (Edward Burns) and his new wife Hope who "looks like she is from one of the islands"; the relationship between Francis and his college sweetheart (Aniston) and through both brother's relationship with Heather, Mickey's ex-fiancee, who is now Francis' lover. The result is a fine follow up to *The Brothers McMullen* (despite what the TV Plus reviewer said!) This video is definitely worth a watch, and will make you think about your interactions with others. Cheers!

Kerryn Doyle

**The Pallbearer**  
 Roadshow Entertainment

What I couldn't really believe about this movie was how **incredibly wet** the main character was, (and what a bad bowl haircut he had, which I think was supposed to make him endearing). Tinged with the old eighties coming-of-age feel, this would be O.K. if the guy wasn't still trying to come of age at 25. The storyline is simple, and the characters one-dimensional- the guy (David Schwimmer) has no job, is still living with his mother, and feels increasingly left out because his friends have lives and he doesn't. Suddenly he is asked by the mother of a school acquaintance,



Heathcliff's obsessive love for Cathy, intense hatred of the Earnshaw family for mistreating him, and hatred of the Lynton family for taking Cathy away from him, drives him to destroy the lives of all in the two families. Heathcliff's revenge spans two generations, until his death removes his malevolent influence. This film does not give you the same sense of all encompassing obsessive passion that the book describes, but it is still a pretty good story, and if you can get past Juliette Binoche's accent problem, this is a good film for an evening in.

Esther Speight

**SEXUALITY**  
 give us some of yours  
 deadline: April 30th

whom he can't remember, to be the pallbearer at the acquaintance's funeral. Because he's such a nice guy he agrees to support the mother, so much so that he starts bonking her. This would all be O.K. if another old school chum (Gwyneth Paltrow), who can't remember him, hadn't turned up in the meantime. He's still hung up on her, they bond and she realises that they shared a music stand together, how nice he was, and things start to hot up for them. As you can probably guess there's all manner of mix-ups but everything ends up, if not with him getting the girl, then at least finished (believe me, it was not too soon!). Don't bother about making a special trip to the video store for this one.

Zoe Harrison



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# B & B "do" America, huh-huh-huh

## Beavis and Butthead Greater Union

Well, here it is, what all Beavis and Butthead fans have been waiting for: Beavis and Butthead on the big screen. I must admit that when going to this movie I wasn't expecting that much, maybe a few crude jokes, stuff in some songs to make up a soundtrack and that's it. However, this movie left me pleasantly surprised.

Instead what I found was a show that was well made with a steady stream of jokes and a half decent storyline to boot (compared to what you expect from B&B) resulting in a very funny movie. In typical Beavis and Butthead style, it's

about two teenagers and their as-yet unfulfilled desire to score chicks and how this quest manages to drag them around America leaving a trail of mayhem in their wake.

Their journey begins when their TV is stolen and while looking for it they meet Muddy, a seedy character who offers them \$10 000 to "do" his ex-wife in Las

Vegas. Of course they both misunderstand the term "do" hence things don't exactly go to plan igniting a cross country trek involving Muddy, the ex-wife, two special agents and a buch of senior citizens.

As with typical B & B humour no one is safe as they take the mickey out of anyone who enters their path

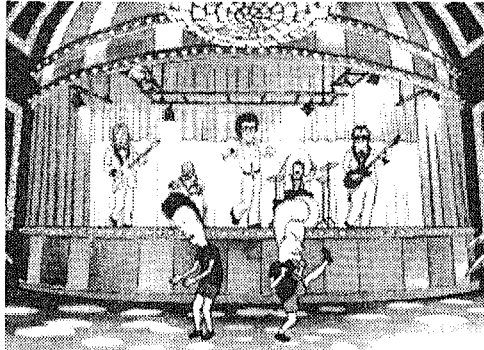
with their sexual/gutter style payouts (Buttmunch, asswipe etc.). Unfortunately, their trademark guttural huh-huh-huh,heh-

heh-heh laugh gets a bit irritating after a while (this isn't just a 5 minute episode) and towards the end of the movie they start reusing old jokes (which shows they may have been stretched for ideas) but still manage to keep them funny.

Although the movie is funny and incorporates neat tricks like using celebrities' voices (eg. Demi Moore and that guy off *America's Most Wanted*). One thing must be said and that is if you don't like Beavis and Butthead this means you probably won't like this movie.

The bottomline: A must for Beavis and Butthead fans!

Stewart Caldwell



# Ground Breaking Cinema

## Breaking the Waves Palace Cinemas

Writer/Director Lars Von Trier said about his Cannes Film Festival highlight *Breaking the Waves*, "Goodness Exists". This love-story by the renowned Danish film-maker is definitely one of this years most rewarding cinematic experiences.

Set in Northern Scotland, Bess (Emily Watson) is a naive girl who believes that she communicates directly with God. Without the village's full approval, she marries Jan (Stellan Skarsgard), an oil-rig worker. When brain damage renders Jan paralysed and fighting to live, he asks that Bess forget him and continue with her life.

She reluctantly concedes, believing that by relating her sexual encounters they may continue their relationship vicariously. Despite being ostracised by a devoutly religious village for indecent behaviour and having her sanity questioned, Bess doesn't lose faith as she tries to save Jan's life. Facing increasing contempt from Bess's friends, Jan still cares for Bess and attempts to free her from a bleak marriage. Underlying both their lives is the desire to do good to each other.

Emily Watson's big screen debut could not be more successful, earning a nomination for Best Actress at Cannes last year. Stellar Skarsgard and Katrin Cartlidge are convincing as her guardians

and for those who loved Jean-Marc Barr in *The Big Blue*, he plays a small yet integral part in this drama. Robby Muller's 360 degree hand-



held camera style renders a God-like perspective of the events which transpire, making you feel as though Bess is smiling and talking to you as you ponder her dilemma. Lars Von Trier's script is plausible though a trifle long, so be prepared for 2 hours and 38 minutes of tragic drama. His

chapter divisions, an innovative combination of film, painting and music from the 60's provide momentary rests as you begin to contemplate love, goodness and sacrifice. This is truly captivating theatre, 4 thumbs up.

Stephen Wan



## The Devil's Own Hoyts Cinemas



"This is not an American

# DEVIL MAY CARE



story..." As if we haven't heard that one before. In *The Devil's Own*, Francis "Frankie" McGuire (Brad Pitt) is a Northern Irish lad scarred from a childhood incident, when his father was gunned down at the family dinner one night, after suspicions that he is a republican sympathiser. As a man Frankie becomes an active member of the IRA, wanted by the British secret service for the murder of a number of soldiers and civilians. Consequently, Frankie is sent by the IRA to America where he becomes Rory Devaney, a construction worker. In reality, Rory is really conducting some secret business for the IRA, trying to procure some missiles for the

'cause'. As part of his cover, Rory is billeted with the unsuspecting O'Meara family, of which Harrison Ford is head. The two forge a bond, which really wasn't all that evident apart from the two playing pool and drinking beer together, as Rory becomes attached to the family and the father he never had. Inadvertently, Rory drags the O'Meara family into his problems and resulting conflict ensues.

I guess you could give this movie credit for merit, and I guess the plot sounds interesting when described but in reality the movie was a bit flat. Perhaps Brad Pitt with a Northern Irish accent was a little too ambitious (even with his looks I

can't forgive him for this one!) for anyone to believe. After seeing Harrison Ford in *Star Wars* a few days earlier, I guess I just wasn't receptive to his scholck-cop role in this movie. The troubles in Northern Ireland are understandably a complex area to cover at the best of times, least of all in two hours on celluloid, so when going to see this movie please don't expect too much content of the political kind. What you will be treated to if you do see this movie is plenty of close ups of Brad Pitt's face, some truly beautiful Irish scenery and some pretty corny lines with a predictable ending.

Kerryn Doyle



# The Gourd! Follow the Gourd!

**Monty Python's Life Of Brian Academy Cinema.**

Alright. So I've already seen it about a million times, and you probably have too. But you just can't beat seeing it on the big screen. You're in the dark, surrounded by a bunch of people other than your usual cronies with all the incumbent 'in' jokes, munching munchies, drinking a drink, and hearing people laugh. It really brings home just what a funny movie this is. We all abandon our insular, clannish concerns, and come together in a celebration of that most unifying of human qualities, laughter. Rather appropriate for a movie about some

bloke who gets nailed to a cross, don't you think? Especially around Easter.

Well, if you haven't seen it (Blasphemy!), here's a plot summary: Brian (played by the late Graham Chapman) is born at the same time as JC (that's Jesus Christ, not John Cleese) in a neighbouring stable, and mistaken for the Messiah. Not a bad start in life. This misconception re-



curs in his adulthood after he gets mixed up with the Judean People's Front (or is it the People's Front of Judea?) and arrested in a raid on the Roman palace. He is then crucified. Short and sweet (the plot summary, not the cross).

Of course there's a lot more to it than that. For one thing, it's hilarious. This is Python's most cohesive film, losing much of the silliness of *Holy Grail* (which the Py-

thon purist might say is a shame), concentrating on a tight plot rich in slick satire, and offering one of the most penetrating critiques on the nature of worship I have ever seen. For example: "only the true Messiah would deny that he is the chosen one" (or words to that effect), leaving Brian in a no-win situation. You're deified if you do, you're deified if you don't. And so on.

I could go on forever about this film. What? Word Limit? Oh. I guess I couldn't, then. Suffice to say that this is a classic - one of the few comedies that truly deserves this moniker. See it!!!

**Bigus Dickus.**

## IT'S GONNA BLOW!!

**Dante's Peak Greater Union**

Every once in a while an action film comes along that is *less* predictable and *more* believable than most. *Dante's Peak* is one of them. You will notice that "less" and "more" in the last sentence are in italics because let's face it folks, we will never see a totally unpredictable and believably Hollywood action film. They just do not exist! Now that I have said that, I'll get off my soap box and tell you about the movie.

Pierce Brosnan stars as our troubled but selfless hero and Linda Hamilton as our working mom heroine and of course, Pierce's love interest. Although there are more sulphur scenes than sultry scenes in this film (it's a bad joke I know but I couldn't resist). He is a Vulcanologist who has been sent to investigate seismic activity in a big but presumed to be extinct volcano next to a little town called Dante's Peak. She is the mayor of the town who gets the duty to show him around and take him up the mountain so he can do some tests. The first half of the film progresses slowly as no one (except our heroine) believes our hero that the mountain is gonna blow. The town council whinge about the economical problems that would occur if they put the town on alert, e.g. the big investor will leave, and of course by the time they do it's too late.

This is where the fun starts. By now the kiddies have hi-jacked mom's car to race up the mountain to get their stubborn grandma who is stupid

enough to say in the middle of an ash storm, "this mountain isn't going to hurt us". Our hero and heroine have to race up the mountain to rescue the kids, grandma and the dog and get back down before the major part of the eruption occurs and they are all killed. If you want to know any more then you will just have to watch the film.



The effects are quite good and with digital sound they are enhanced even more. They drag some scenes out to create as much tension as possible, which works, and there are some excruciatingly painful moments too. You'll know what I mean if you watch it, Grandma and her legs are one instance but Pierce's arm will make you cringe. As far as action films go this was pretty good. If *Dante's Peak* doesn't really grab you don't worry, there is another volcano disaster movie on the way. Tommy Lee Jones is going to stop a volcano from destroying L.A. in *Volcano* (very original title, don't you think?). However, if you want to see a film where they are not stupid enough to try to stop the volcano and are intelligent enough to run for their lives, then *Dante's Peak* is for you.

**Christopher Bolland**

**L'Enfer Capri Cinema**

*L'Enfer* is French for torment and watching this film was sheer, unadulterated torment. I did not think it was possible for a French film to be so

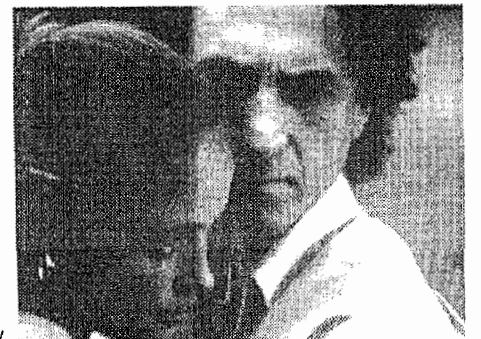
bad. I am a diehard fan of French films and was excited at the prospect of seeing a good French thriller. Oh, how disappointed I was!

*L'Enfer* has been described as Hitchcockian but Hitchcock never would have made such crap: The screenplay is attributed to Henri-George Clouzot who wrote and directed such classics as *Le Corbeau* and *Les Diaboliques*. Clouzot, who died in 1977, began filming *L'Enfer* in 1964 but never completed it due to illness. Claude Chabrol has picked up the script and (according to the credits) has put this little number together with the rest of the Chabrol clan.

Emmanuelle Béart stars as Nelly, the wife and object of obsession of Paul (François Cluzet). In that one sentence I have basically told you the storyline. The film is all about Paul's pathological jealousy and the lengths his obsession with Nelly's supposed infidelity takes him. Sounds like a good basis for a thriller, doesn't it? It is just a pity that it never moves beyond that. All we see is Cluzet following Béart and, a bit later, beating her.

The most memorable line of the film would have to be (and it's a classic) Béart saying to Cluzet: "If you want, slap me, beat me". Thankfully, I had company to sit through this with and laugh with afterwards. If I hadn't I think I would have thrown myself down the stairs. By the way, who the hell did these sub-titles? Since when does "C'est fini, mon amour" (It is finished, my love) mean "I love you, darling".

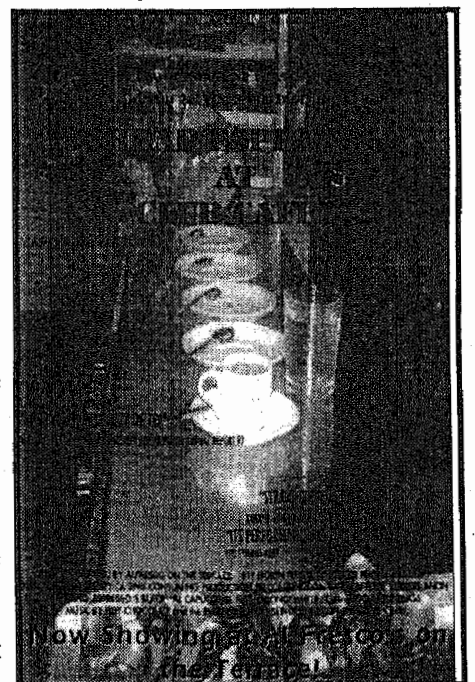
For those of you out there who don't like movies that leave you without any resolution you won't want



to see this film. Just when you finally think something interesting is going to happen, a little message comes up on the screen saying, "sans fin". Which means, if you haven't already guessed, without end.

This film is a bit too arty for its own good. It only manages to achieve one thing and if it is the aim of the film then it does it very well, it torments you. Apart from that this film is a waste of your time and money.

**Christopher Bolland**



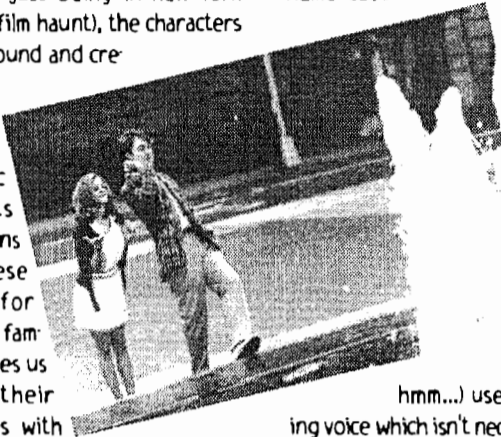


# Lovely Musical

Everyone Says I Love You  
Palace Cinemas

Woody Allen's new film is an all-singing and all-dancing affair (yes, a musical) with an impressive and varied cast of actors: Goldie Hawn, Alan Alda, Drew Barrymore, Tim Roth, Natalie Portman, Julia Roberts, Edward Norton etc.. The film revolves around the eccentric extended upper class New York family of DJ's (Natasha Lyonne) and instead of just being in New York (Allen's solitary film haunt), the characters get to romp around and create havoc in beautiful Venice and Paris as well. Romantic entanglements and complications abound in these three cities for members of the family and Allen takes us through their (mis)adventures with much humour and wit.

The film opens with two young lovers (Edward Norton and Drew Barrymore) in a beautiful park, singing and thus the tone of the film is set right from the start, cushioning the shock of seeing other actors such as Tim Roth and Julia Roberts sing. Be prepared to see people bursting into song and dance on the street, at



home, even in a funeral parlour... The actors were only given pages of their dialogue from the script, were not informed that they would be in a musical and had no rehearsal (as it often is with a Woody Allen film), hence the amateurish and impromptu feel to it, unlike the slick and polished MGM musicals of old where the actors seem to be trying to out-dance and out-sing everybody else.

The acting is balanced, despite the big name cast

and the songs used are pretty standard ("My Baby Just Cares For Me" and "Just You, Just Me") but be aware that all singers (except

Drew Barrymore,

hmm...) use their natural singing voice which isn't necessarily a bad thing.

At times, the singing can grate the nerves a little and you have to put aside the question of why we would be interested in these rich neurotic New Yorkers but these are just minor flaws and in the end this film is funny and thoroughly enjoyable. It will put a smile on your face.

Ching Yee Ng

# Eight-punch Combo

When We Were Kings  
Palace Cinemas from April 10

Wow, I went to this movie not knowing what to expect. *When We Were Kings* is a documentary centred around what was one of the biggest promoted fights in the history of heavyweight boxing, 'Rumble in the Jungle' was

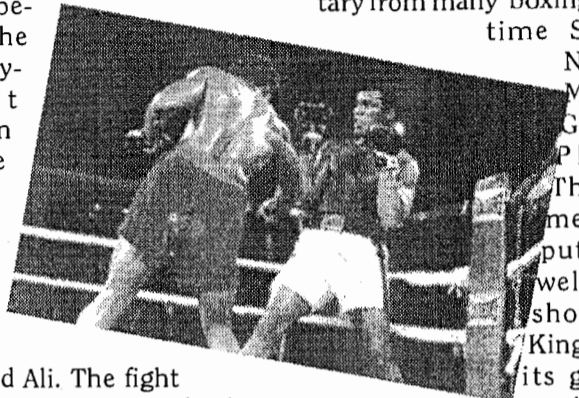
the fight between the then heavyweight champion of the world, George Foreman and the comeback of Muhammad Ali. The fight organised by Don King took place in Zaire and just five days before the fight, Foreman became injured in training and the fight was postponed for six weeks. Not able to leave the country due to political problems both boxers stayed in Zaire. It seemed unusual that all the African people who were against the Americans were on Ali's side and were against Foreman and identified him as an American even

though he was the blacker of the two. This award winning documentary showed all aspects of Ali and how he won the hearts of many. Leon Gast (director) used live footage including several choice clips of James Brown and BB King and many never before seen scenes of Ali in and out of the ring. This is mixed with pretty decent commentary from many boxing fans of the

time Spike Lee, Norman Mailer and George Plimpton.

This documentary was put together well and even showed Don King's hair in all its glory. I am personally not a big fan of documentaries but being fair I would say that this is a reasonable flick. It does not try to make Ali a legend, it just tries to show the world who Ali was. I would not see this movie if you are not interested in either Afro-American history or boxing otherwise it could be really boring.

Leon Budden



# Film Flashes!!!



## Screen Creature

Have you ever had the urge to see some of the best sci-fi/horror films from the 50's and 60's on the big screen and over a weekend movie marathon? Well, yearn no more as the Screen Creatures Sci-Fi/Horror Film Festival is happening on the 18-19 April, showcasing some of the best sci-fi/horror films (albeit some are scholcky) such as *War of the Worlds*, *Invasion of the Body Snatchers*, *Barbarella*, *The Birds*, *Night of the Living Dead* and many other legendary films. In addition local sci-fi/horror short films will be shown and there will be a Barbarella Fashion parade put on by Adelaide's top designers. Don't miss it!

**Venue:** Mercury Cinema, which is another reason to go!  
**Tickets:** \$17.50/\$15 (concession) for a double feature through Movie Maniacs in Richmond Arcade. Get in

early 'cos tickets are limited.

## Chat with Scott Hicks

Did you know that *Shine* was nominated for many Academy Awards? Did you know that Geoffrey Rush won an Oscar for Best Actor? With the recent media barrage, you probably do, unless you've been living under a rock but did you know that Scott Hicks will be at the Lemon Grass Thai Bistro on Tuesday 15 April at 6.30 pm? Well, now you do. Scott Hicks will be a speaker as part of the AFI's *Conversations On Film* series in 1997. This will be an informal event where the audience will be able to chat and direct questions at this talented director. To be part this exciting event you shall need the following infor-

mation:

**Time:** 15 April 1997 (Tuesday), 6.30 pm sharp

**Tickets:** Available at the door, AFI members free and \$5 for non-members.

**Venue:** Upstairs Function Room of Lemon Grass Thai Bistro

**Further information:** Palace East End Cinemas, 8232 3434

First in, best dressed.

There will more of these informal chats around Adelaide this year so keep a look out for them!

## Queer Film Festival

The annual Queer Film Festival is back but have shifted to a swankier establishment at the Palace Cinemas. Get ready to see some of the world's best queer films from **24 April-30 April**. So look out for it at the Palace East End Cinemas!





# SPORTS SUPPORT

## Basketball Club

The Adelaide Uni basketball club once again competed in the Mount Gambier Classic, held over the Easter long weekend. 3 teams were entered, with pleasing results. The A reserve men successfully defended their title against some very good competition. The B grade men made the finals but were unfortunately outplayed, finishing out of the placings. Our womens' teams (B grade) battled gamely and did outstandingly well to end up with a 3rd place finish/ With all teams making the finals and everybody enjoying themselves the overall weekend was a great success. Special mention must be made of Dirk, Jarrod, Stephane, Ben, Emma and Amy, all competing for the club for the first time and also Paul Whitford for picking up the MVP for A reserve competition. Congratulations everybody!

## Fencing - results 22/3/97

**A-Grade Sabre:** 1st, Matthew Porter. 6th, Tony Pollard.  
**B-Grade Foil:** 2nd, Kent Rosser. 3rd, Matthew Porter. 5th, Tony Pollard.  
**Beginner's Foil:** 3rd, Gunther Schapel. 5th, Simon Ower.

South Australia has a strong fencing competition overshadowed only by Victoria & N.S.W., with clubs from U.S.A., Flinders Uni, Northern Districts, & the Adelaide Swords, as well as our own AUFC. Flinders Uni will be hosting fencing IV between July 7 & 11. Best of luck to Nikki Lucas who is currently in Tenerife at the world U20 Championships, representing both her University and her country. We hope to catch up with her success or otherwise in the next issue or two of On Dit.

## Gliding Club

Last year AUGC flew 682 hours & did 1925 launches, which is more than any South Australian club, with the exception of Waikerie and Gawler. The AUGC flew nearly 15,000 cross-country k's, the longest flight being 616 k's by Peter Temple. Seven people went solo, six pilots gained A certificates, five B, four C, & four gained Silver C Certificates. Three people gained gold badges, one pilot (first at AUGC) gained a diamond badge. Four pilots flew 300 km tasks, four flew 500 km tasks (apparently the first out of Lochiel). The AUGC trained one Level Two Instructor & two Assistant Instructors. If you want to fly this w-end ring the club contact on thurs, strictly between 8 & 10 pm, on 018 810 963 so that instructors and transport can be organised for those intending to fly.

## Uni Finals Campaigns Come to End

### Lawn Tennis

The finals campaigns of the three Uni

teams in tennis finals came to an end on Saturday 22 March. The two morning men's teams - division 7 and division 3 - came to grief at the first hurdle each losing elimination semi-finals. While the division 4 men's afternoon team lost the grand final to end a sorry day for Uni. However since no Uni teams have made the finals for 3 seasons, the efforts of the teams in making the finals was a great boost for the club.

The division 3 side was beaten by Kensington Gardens 5-1. Uni never recovered from losing both doubles 6-1 6-3 and 6-2 6-5 and despite winning the first singles rubber 6-0 6-2 tumbled to a disappointing loss.

Having made a great last-minute effort to snatch the last finals berth on percentage, the Division 7 side suffered an agonising defeat in the elimination semi-final. In a desperately tight match with Reade Park that went down to the final set of the last rubber. They went down 7 sets to 9 after the match was tied at three rubbers all. Anthony Chhoy playing the last rubber went on with Uni leading three rubbers to two but having to win the rubber to win the match. The match went the full distance with each set going to a tie-break before Reade Park emerged victorious 6-5 5-6 6-5.

The Uni division 4 men's afternoon side conjured up a superb second half of the season to get through to the grand final but were denied the trophy in a tight and at times controversial final against St Peters Old Collegians, being defeated 9 sets to 5. After getting off to a good start leading 3 sets to 1 after the #1 and #2 singles thanks to a 6-2 6-2 win to Brett Charman, the #3 and #4 singles were lost which meant both doubles had to be won. In a tight finish, both matches went to 3 sets with S.P.O.C winning both of them. The #1 doubles of Paul Morony and Brett Charman lost a tense encounter 10-8 in the third set tie-breaker after winning the first set and when the second doubles was lost in three sets, Uni was left to ponder what might have been.

## 1997 UNIVERSITY GAMES

La Trobe University will be hosting the '97 Uni games utilising some of Melbourne's best sporting venues. Sports to be contested at La Trobe are: aerobics, aussie rools football, athletics, badminton, cycling, diving, hockey, judo, kendo, netball, rugby union, sailing, soccer, squash, swimming, table tennis, tae kwon doe, tennis, touch football, volleyball & water polo.

Other uni championships will be held at various locations, including Flinders Uni (baseball & softball 28/9/97-3/10/97), & Adelaide Uni (fencing 7-11/7/97, rogaining 19-20/7/97).

Anyone who has been involved in IV in the past will tell you it was one of the highlights of their time at uni, so if you're at all keen join a club, do so. However if you're too good for the level at which

uni competes you don't have to belong to a club, just being an AU student is enough to get you to the games.

If you want more info see Pene et al. at the Sports Association.

## Badminton 26/3/97.

B2's Pt. Adelaide 8:169 d UNI 2:72

## Dream Takes knocks of Top Team for Premiership

Adelaide Uni's limited overs A side knocked over minor round premiers, Grange, with a fine bowling performance, backed up by an adequate batting performance. The unexpected turnout of a very strong uni team and it's grand final win had the Grange players wondering what had happened to the team they had beaten easily over the holiday break. Those who have been following On Dit sports section will realise what the Grange team didn't; most of the dream team were in South Africa honing their skills at the time.

That's not to say everything went Uni's way. With Reddin & Matthews needing 20 runs from 10 overs, Uni looked to have it in the bag, especially with Matthews seeing 'em like basketballs. Consistent batsman Reddin however wasn't. Once on strike he was able to defend but unable to successfully attack. For eight overs all he could do was farm the strike back to himself with in touch batsman Matthews stuck in the non-strikers crease. Then, needing 12 runs of as many balls Reddin finally found the middle of the bat & gaps in the field at the same time, & ended the game with an over to spare. That reduced the Grange Capt. to a blubbing mess, but we won't go into that one.

## Score LOA Grand Final:

Grange 7/120 (40 overs). Fielder 3/26 (9), Black 2/13 (4), Matthews 1/16 (3), Bawden 0/16 (9), T Lock 0/21 (8), Thomas 0/19 (7).

UNI 5/121 (39 overs). E Gloster 2, Thomas 5, Black 34, Fielder 12, Bawden 16, Reddin 20n.o., Matthews 16n.o.

Fielding votes were split between Zaza, N Lock, & Haslam. Drinks were ably carried in a strong performance from Bruno Bellem.

That's it for the '96-'97 season of cricket. Thanks to all parties involved who made themselves available to On Dit at odd times, 'specially James & Tony. Cricket starts again in October. (FERMENTUM VITAE EST!)

## The Douglas Irvine Trophy (FORMERLY: The High Table Cup)

### Swimming-19/3/97

St Marks 55, Lincoln 43, St Anns 40, Flinders 36, Aquinas 34

Some 1st places: Natalie Johnson from St Marks (50m backstroke). Amelia Richardson of St Anns (50m Breaststroke, 100 Freestyle). Grant Chapman, (Lincoln) 50m Breaststroke. Tom Gilligan (freestyle). Pat Long, (Lincoln), guys Butterfly. Lincoln guys medley relay. St Marks girls

medley & freestyle relay.

### Cricket-23/3/97

Girls: St Anns 46 v St Marks 167.

Lincoln 61 v Aquinas 70.

Guys: St Anns 133 v Aquinas 244 (Benesh 5/50). Flinders Hall 108 (Jay 40, Ross 4/10) v St Marks 8/146 (Russ 89). Finals (girls) will be between Aquinas & St Marks, with Lincoln & St Anns playing off for 3rd position. The guys final will be between Aquinas & St Marks.

## COLLEGE SWIMMING

### TOTAL

St Marks	10	18
St Anns	6	16
Lincoln	8	10
Flinders	4	10
Aquinas	2	6

Final prize (a keg) for the winner of the Douglas-Irvine trophy has been kindly donated by Tim Scott of the Cathedral Hotel.

## THE BIG PICTURE

### (OR TOO MUCH SPORT IS NEVER ENOUGH)

The APACHES turned the tide against the IRIQUOIS with a 38 run win due to some classic fast bowling with the Vicar, Amble 'n' Rose taking 4,3&3, scalps respectively in the last innings of the third test. Best bats for the IRIQUOIS were Laxman (19) & S. Undries (15)

\*\*\*\*\*

Mad Mal's Menagerie, the CORROLLAS, played a strong team game that should keep the LOST TRIBE from venturing into the land of Cannon for some age yet to be specified. Even though the gunnels were below the water line by half time the WINDJAMMERS showed they feared the wrath of Jelignite Jack enough to keep plugging away till the final siren, even though the other team had stolen their colours, before the game.

\*\*\*\*\*

The Davis Cup team looks as strong as it has for some time with Roof Beam & the Iraqi weapon claiming the singles spots. Well deserved.

\*\*\*\*\*

Finally got rid of the Dressmaker, But can the Faith Healer maintain the gruelling job of laying on hands & pointing at the same time. Will the other GREEN-BAGS know where he is pointing anyhow (have you ever seen those hands?). Many questions as yet lay unanswered.

\*\*\*\*\*

U-MAN supporters have managed to keep up the fine British image of friendly rivalry for which they are renowned, incurring a small fine for their club after acting up at Old Trafford against Porto.

\*\*\*\*\*

Wanga's 1 week suspension certainly seems a little generous when we see what the fat c... got.



**ON DIT CLASSIFIEDS.**

**FREE.**

**KEEP IT SHORT.**

**DON'T MINCE WORDS.**

**DEADLINE: WEDNESDAY**

**5PM.**

**REPEAT AD? TELL US**

**AGAIN.**

**GOOD LUCK.**

## Wanna share?

Flat to share in Klemzig  
Modern 2br flat. Close to bus & shops. Female preferred. bond \$240. Rent \$60p.w.  
Phone Melody 8369 3032

## Feeling shaggy?

Haircuts agian at the Union Studio. Tuesdays 12-5 pm. Call in to make an appointment. \$10 every-one.

## Peace, man.

Meditation  
Free classes by the Sri Chinmoy centre  
Classes held through May and June  
May:  
Mondays 12, 19th and 26th, 131 Carrington St, 7.30 - 9.00pm.  
Tuesdays 13th, 20th and 27th, North South Dining Room Adelaide University Union Building, OR Thebarton Neighbourhood House 10 Falcon Ave Mile End 7.00 - 8.30pm  
Thursdays 15th, 22nd and 29th Fullarton Park Community Centre, 411 Fullarton Rd, Fullarton 7.00-8.30pm  
June: Further classes will be offered at various locations through June. Please call 8332 5797 for more details. All classes are free, registration not required.

## Wanna share II?

Big House to share  
2 rooms available  
4br house; furniture; 2 toilets.  
Close to transport/shops/town.  
\$45 or \$60 per week + bills.  
Phone James or Mark 8365 5534

## Save 3d

Put your money where your ears are. Subscribe to Adelaide's community radio station 3d during the Anzac Weekend radiothon, April 25-27

1997 marks the 17th year of broadcasting to all Adelaide and beyond for Radio 3d. During this time, 3d has continued to make a significant cultural contribution to the community and provide a vital listening alternative to Adelaide radio. However, the station can no longer operate on God's love alone. The radiothon commences with the breakfast show from 6 am Friday 25 April and runs all through the weekend, concluding Sunday night 27 April. We're calling on all our listeners and supporters to put their money where their ears are by making a donation or subscribing to the station.

So tune in and pledge your subscription. 3d promises all new and renewed subscribers and donor eternal cosmic coolness, the obligatory inner glow, as well as the most innovative styles of music and programmes simply not heard on any other station. Not only but also, subscribers during the radiothon have many opportunities to pick up ace prize packs and of course go into the major prize draw.

For more information, call: 8362 6937

## Wanna share III?

House to share  
4br, Grange, 10 secs from train tocity. Close to shops and beach  
Share with two young domesticated guys  
Rent \$55p.w. Female preferred  
Phone Travis 8356 5236

## Cheap wheels

Mountain Bike for sale  
Repco Maxtrax: MT1  
15 speed Shimano gears  
Black 16 inch frame, alloy rimmed knobby tyres  
Cotterless Cranks, ideal for all terrain riding  
Back and front lights - u-lock, helmet included.  
Back rack plus panniers, 2 years old.  
Serviced every 6 months, ex. cond.  
\$220 o.n.o.  
To enquire tel: 83445565

## YAA

Young Achievement Australia  
Young Achievement Australia Tertiary Business Skills Program  
**RECRUITING NOW!**

• Young Achievement Australia is seeking participants for its 1997 program.

• Students will gain hands on experience in running a business:

• Benefits include:  
Hands on experience in running a business.

Meeting and working with other committed and dedicated people to be the best!

Opportunity to compete for the prestigious Student Business Awards.

• time required: 1-2 hours per week for a maximum of 24 weeks.

• Cost: Minimum of \$2 to invest in one share in your company.

Candidates interested in applying for the course should contact State Office on 8231 0548, or your Careers Counsellor.

Presentation:  
Kerr Grant Lecture Theatre, 1pm, Friday 11th April

## Miow!

4 kittens  
2 are grey/white  
2 are black/white  
(not sure of their sex)  
ph. 8410 1725

## Poong!

Short of cash but have a disused good quality MAH JONG set lying about? I'll buy it off you!  
Phone Tim 8278 8735

## Typing

Attention!  
For all your typing and word processing requirements  
Theses  
Flowcharts  
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Automatic Spell Checking and Grammatical Correction  
Fast turnaround of work.  
Text by the page (\$3.50) or general hourly rate (\$22)  
Call Sarah - 8379 0034

## Beer

Attention Attention Attention  
Yankaililla 70's Night  
Bus trip, Sat. 26th April (Anzac day Long weekend)

Everybody welcome!!!  
If you enjoy - cheap beer and spirits all through the night

- dancing
- skydiving
- dressing up
- giveaways
- Yankaililla pub

This trip is for you!!!

Dance comp - best dressed comp. - AUSKI's Ant D.J.ing. \$1 raffle with the prize of a tandem skydive (courtesy S.A. Skydiving)  
- Giveaways all through the night from Coopers - B.B.Q. - Plus more comps - happy hours all through the night.

And you don't have to drive - we got buses.

Departing - 5.30 from Barr Smith Lawns

Arrive Back - 1am Sunday morning at Rundle Street via Crown and Sceptre + Uni

\$15 per head - pre bookings only please. No tickets sold on the day.  
Tickets from the Sports Association

Happy Hour Friday from table. Be quick - tickets selling fast.

## Tutoring

Physics 1, Maths 1  
1M, 1H Tutoring  
By experienced tutor  
BSc (Hons) 1st Class  
8272 9491  
Ask for David

## Pigs

For Sale

Pig Shredder (Massey Ferguson) 1989 model. Powered by fuel injection rotary engine, recond. by MRE. Features include. computer controlled, precise shredding with "Point and Shred" technology. Air cond. cabin, sleeps three!

Capable of shredding 25 pigs per hour. Turn your unwanted pigs into cash!

Bargain at only \$11,500, or will part swap for Campervan.

Phone 8271 7439 after 5. Ask for Isaac.



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WITH

# ROWLAND S HOWARD

8.00PM START  
TICKETS THROUGH  
CIB NETWORK

\$10.00/12.00

\$15.00

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magazine  
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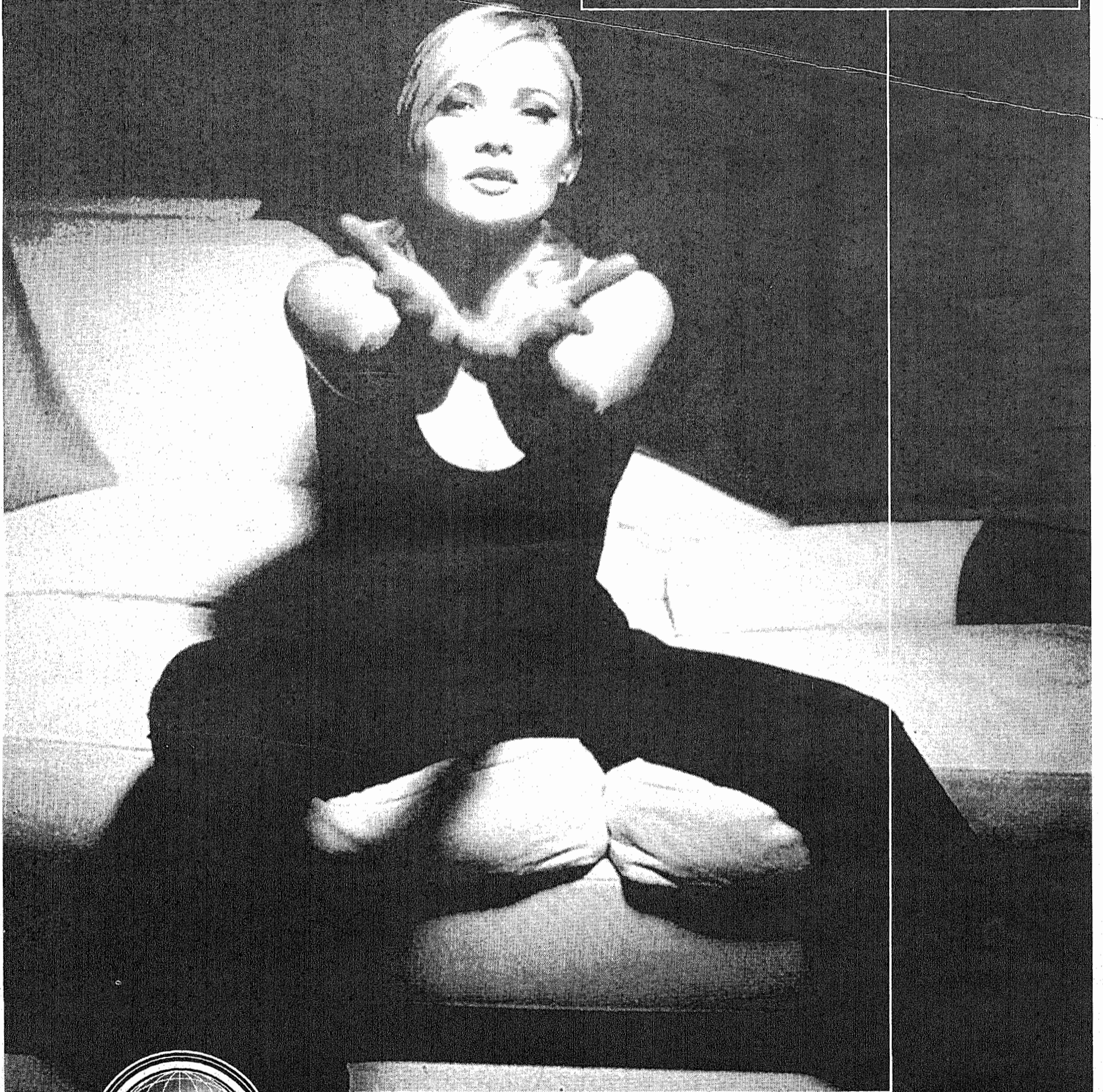
*Whigfield*

@ THE PLANET

no.1 hit single

PERFORMING LIVE.

SEXY EYE'S



**WEDNESDAY 16TH APRIL**  
**FREE Entry & Half Price Drinks till 10pm**