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# On Dit

The Wayward Student

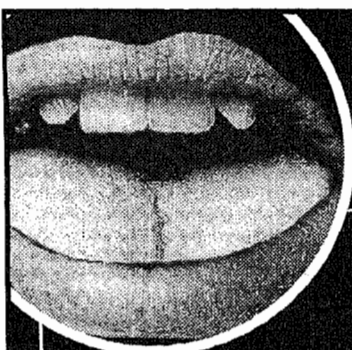
Issue 11

June 3, 1999

Volume 64



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we  
there  
yet?



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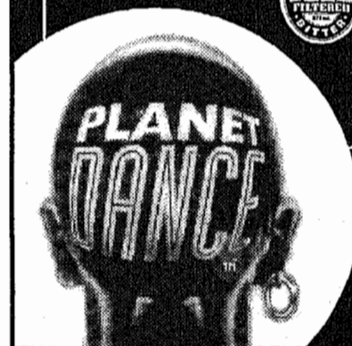
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# Production Notes

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

**Editors:**

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**You're all Step Back Sallys (it's a good thing!):**

Ching Yee (hope you enjoyed the wedding), Anthony Paxton, Chris Slape, The Connection, Barbara Fitzpatrick, Marky Scruby, Marijke X 2, Paul Bradley, Natalie Whelan

& the boys @ Camtech, especially Matt.

**Where We Are:**

The On Dit office is located on the Nth. Tce. campus opposite the Barr Smith Lawns, in the basement of the George Murray Building (next to the men's toilets, just follow your nose).

**How to Contribute:**

You can drop off your copy at the office or in the contribution box situated in the SAUA office.

Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA 5005, phone us on 223 2685/303 5404 or fax us on 223 2412.

**Deadline for the Next Edition:**

This issue is the last On Dit for quite awhile due to a public holiday and semester break.

The next On Dit comes out first week of Semester 2 on July 29 (deadline Wed July 24 - last week of the holidays).

**Explanation:**

On Dit does not come out on public holidays not because we're soft or slack but because it'd stuff up the printing process and the paper wouldn't arrive until late in the week.

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## Prizes

\* 5 x in season passes to Taxi Driver (30/5 - 12/6)

Thanx to Daniel @ Mercury.

\* 5 x preview passes to the Crossing Guard starring Jack Nicholson or Angelica Huston on 22/6 or 23/6. Ta to Wendy Brew @ Academy

\* 5 x in season pass to Fargo valid 13-20/6. Cheers to Daniel @ Mercury.

To win: just come down to the office on Wed. 12:15pm and do your best "Are you talking to me?" to our Film Sub Ed. And be nice.

We want your  
**LETTERS**  
We'll need your name, your contact department and a phone number (not for publication). Drop your letters down to the *On Dit* office (North Terrace campus, Basement of the George Murray building, opposite the Barr Smith Lawns, next to the men's toilets). By 5pm Wednesday please!

**Don't read this if you're eating**

To those who sniff, I know it's almost Winter. I know that you can't help catching colds. I know that no-one produces mucus deliberately. But to all those sick, unhealthy individuals... STOP FUCKING SNIFFING.

It's driving me mad listening to you suck back snot into your stomachs. Lecture after lecture, tute after tute I have to put up with your incessant nasal noise.

Invest in a fucking handkerchief! Or maybe go over the top and buy a packet of Demazin. It's non-drowsy so you won't fall asleep and better yet, you won't have to SWALLOW YOUR OWN BOOGERS.

Do you want to eat snot? Do you want to eat snot?!? Then do it in your own home and not when I'm trying to read in the corral next to you.

Nothing is more unbecoming to the senses than the creasing of the nose, the sudden inhalation of air and the gurgling of mucus sliding oyster-like down the oesophagus to mix with half-digested breakfast. A snot condiment will never be the suggested side serve to eggs and bacon.

You dirty people.  
From one who knows how and when to blow.

**The Name's Jim, Shotgun Jim**

Dear *On Dit*,  
Why is it that everyone with a cold heads straight for the nearest lecture theatre and it's hard enough to hear what's going on as it is and why don't they just get the hint and chuck a sickie and why do you place such blind faith in computer spell checkers and it was Santa Claus not Santa Clause and I spelt it right in my letter and now I look like the type of fool who checks his spelling in Blockbuster Video and how is it that a simple bet can hold so much sway over people and I can't believe what I did for five bucks and whatever you do never eat a Marlboro Light and fuck I'm a dickhead and at least I'm not the sort of fool who thinks his car is stolen for three weeks and it was in the car park where he left it the whole time and he just went to the wrong car park and at least it gave the po-

lice something to laugh about and don't you really hate it when you buy a Kinder Surprise and open it and all you get is one of those crappy porcelain gnomes and what the fuck am I supposed to do with it?

Regards to the family,  
Shotgun Jim  
32nd Year Arts  
P.S. - Jadyne, mate, if I knew how it would affect you, I would have stopped you hanging around with me. Son, if you want to work here, stay off the drugs.

**Jim's got an admirer, Jim's got an admirer!**

Dear Shotgun Jim,  
At last! An inspiration!!  
For too long, we have been "constrained" or, "afflicted" by, or, shall we say, "with", a terrible ailment which, to our *delight!* you have, miraculously, helped alleviate. "What is this disease?" you may, or may not, ask. Well. The ailment / disease / affliction (call it what you will), is one, as I'm sure you're aware, common, or, familiar to, many people within society. It is known as *Punctuationorrhoea*. "Lay people" of our world may, sometimes, refer to it as; crappy, annoying, and, even, pedantic, overuse of punctuation marks, which, often, if not more-often-than-not, include full-stops, (.), commas, (,), and, sometimes even, the following; semicolons, (;).

But, now ... a solution!!! Your writing has shown us a "New Light"; a "way-out" of the darkness; the terrible, "clouding-of-the-mind", caused by *Punctuationorrhoea*.

Thank you.  
Yours, sincerely,  
A. and E.  
3rd Yr. Arts.

**Meow!**

Dear *On Dit*,  
You must help me as this is driving me crazy and I won't be able to study for exams until I know the answer. Does anyone know the name of Hong Kong Phooey's cat? You know, the mild-mannered cartoon janitor / superhero feline friend?  
John Higgins  
3rd Year Science (Geology)  
P.S. Perhaps you should ask Shotgun Jim as he seems to be a bit of a superhero himself.

**Check Yo Figures, Boy**

To the Editors,  
Re: Andrew Lamb's article in *On Dit* (24th May, 1996) regarding this year's Prosh@Dark. As a member of the SAUA Activities Committee, I would like to advise him that this committee at no stage passed any resolution concerning a budget for this event, let alone one for \$26,500. Indeed, I would go further and say that it would be beyond our power to approve an amount of this magnitude.

I suggest that if any readers require information about where approval for this budget was obtained, they should contact their elected SAUA executive representatives.

If successful in this endeavour, could they then please pass this information to me, because I would like to know too.

Paul Murray  
Member  
SAUA Activities Standing Committee

**What happened to that Rock 'n Roll music, guys?**

Dear Editors,  
Regarding the letter of Mike Trueman last week, we would love to attend such events put on by the Students' Association, however, we have been constantly disappointed by the line-up of the bands. It seems that the SAUA is, in fact, responsible for undermining the popularity of these events by its failure to recognise that a diversity of musical tastes does exist among the student body. Not all students, including ourselves, have a desire to see funk / dance bands such as Crisp and Bliss. If the SAUA wants a larger audience, then perhaps it should cater for a wider audience and not just for the tastes of the SAUA clique. Perhaps we could see a return to the "good ol' days" prior to 1995, which saw bands such as The Clouds, The Falling Joys, Smudge, The Cruel Sea, The Hummingbirds, TISM and Adelaide bands such as The De-famed, Miltons and The Reckoning grace our hallowed grounds

Signed,  
Guitar Loving Stars of Student Radio's "Radio Alpaca",  
Robert Guy  
Economics  
Suzy Russell  
Arts

**Miss AC/VP has her 5 cents worth**

I write in response to the letter submitted by Mr Paul Murray, ASC member, in regard to the passing of the Prosh @ Dark budget by the Activities Standing Committee. Paul, I would ask you to cast your mind back to the ASC meeting we held at Najars in North Adelaide on Saturday March 30th due to the inability of ASC members to find a common meeting time. At that meeting - unminuted as it was not an official meeting - I discussed the Prosh @ Dark proposal and budget with you and the other members who attended.

The failure of ASC to meet regularly is due to the fact that I do not believe the meetings to be of major benefit to the workings of our group. It seems that we work far more efficiently when I meet each of you individually and discuss current and upcoming events. The irregular meetings are also due to

the attitudes of various ASC members towards each other to their position as members of the Students' Association Activities Standing Committee.

The next ASC meeting is to be held on Tuesday June 11th at 1pm in the WP Rogers Room; I would urge all ASC members to attend and invite all other interested parties to attend also. Perhaps we can try to ensure that this meeting is functional.

Brigid  
ACVP

**You took them words right outta my mouth...**

For your interest: Two weeks' ago, I attended a conference of the Australian Association of the Education of the Gifted and Talented at which Amanda Vanstone spoke. Below is a precis of her speech which a number of us have collectively recalled - the scribe is my colleague at Southern Cross Uni, Dr John Geake.

John writes:  
Following is a summary of an after-dinner address by Senator Vanstone to the National Conference of the Australian Association of Education of the Gifted and Talented, University of Adelaide, April 6. There was no print version - this summary may be incomplete in some details. The AAEGT had launched a National Policy Statement the previous day. I have refrained from further comment.

Vanstone:  
• I have only been the Minister for six weeks. I know nothing about this [gifted education] area (repeated).

"I am not a very bright person. I don't know if I have ever met a truly bright person. Do bright people feel the same as ordinary people? Perhaps there are some bright people here tonight?"

• I am interested in perception. The perception of the media is that some politicians are not very bright but I know there are really effective politicians in committees and forming policy.

• When I left school and went into retailing my so-called friends who went off to University to do medicine and law thought I didn't know much. Retailing is a lot more involved than just selling bananas.

• Later, when I started a BA and then a degree in law some of these people thought I must know more. But I hadn't changed, I was still the same me. People thought I knew more with each degree and then even more when I went into parliament - but this was only perception, not reality.

• It seems quite unfair that today employment prospects are determined by a University degree. What about the 50% without degrees? Education has had it too good for too long. Why should the tax-payer on \$400 per week pay for somebody to go to University to get a higher paying job?

• Since becoming Minister, my most important decision has been that the letterhead should be black to save

confusion when changing trays of the photocopier.

• The government agenda is to reduce spending. University spending is going to be cut. I am going to buy a Paddington Bear yellow mac because of the garbage that will be hurled at me when I visit universities.

In response to a challenge from the floor that cutting university funding could hardly be compatible with a desire to reduce inequalities in employment opportunities:

• I have no policy in mind. I am interested in the American model which compares faculties rather than institutions. Good faculties can poach good staff from the poorer faculties.

• University funding, including research funding, should be allocated on an annual basis only, on the basis of faculty performance.

**Take that Amanda!**

The Editors,  
Tsk! Tsk! Amanda.

You're giving us students (particularly the women) of a certain age, a very bad press!

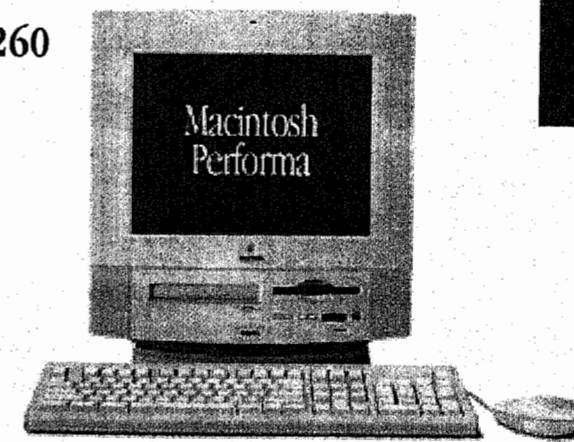
I have been reading a precis of speech you gave at Adelaide Uni on 6th April, where you discussed, with perceptible bitterness, your University career. Instead of whingeing about the fact that you did not go straight into tertiary study after leaving secondary school, be grateful that you had the option of attending University at all.

On the Adelaide campus, there are a considerable number of students who have returned to study, ranging in age from eighteen to eighty+. There are any number of reasons for this later foray into tertiary study but rest assured that the majority of these students would not be studying if the financial constraints you propose are initiated.

Take a deep breath, re-absorb your spleen and consider the position of all students. Just because you had an apparently unpleasant experience at the higher levels of education, don't try and deny equity of education to indigenes, refugees, the supporting parents, the redundant, the restructured and the physically disabled. These students are on Abstudy, Austudy, some form of unemployment benefit or a pension and it's generally *not* by choice.

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Dear Alan Anderson,  
Is there any consistency to your politics? I feel not. You emphatically oppose cuts to higher education funding yet you show an uncompromised loyalty to the myopic pursuit of "fiscal responsibility". Let me explain why Ms King's speech at the NDA was really cool.

The argument for a well-funded and vibrant public sector is to provide the much needed social infrastructure to ensure that a person can have access to higher education. Family and community services, Medicare, funds for improved secondary school services (e.g. counselling and tuition services) subsidised bus fares, housing relief, provision of adequate child care services ... the list goes on. I can assure you, Alan, the state and federal Liberal governments have got their eyes firmly fixed on cutting funding to all of these services.

It is an irrefutable fact that Adelaide University has in attendance a disproportionately high number of students from high income, private school backgrounds and concentrated in certain faculties (e.g. Medicine, Law, etc.).

It seems to me that Ms King's policies are far more holistic in addressing the real problems involved in access and equity in higher education today. On the other hand, yours represent a completely contradictory ideological mess!

Alen Clifford  
Economics  
P.S. I remember Ms King speaking against Labor's regressive changes to the higher education sector in 1995, so please don't try to stigmatise progressive activists with the NUS is the ALP party political line, it's getting old and very boring.

**And from the other side of the fence...**

Dear Editors,  
One of the things that the National Day of Action rally on 23rd May proved is that students are sick of the glib party political rhetoric that comes out of Canberra. It is clear that many students are sceptical about claims of an \$8 billion hole left behind by the previous

Federal Labor government, regularly cited as justification for rumoured funding cuts to the higher education sector.

However, there are student politicians who want to exploit this issue, dividing students down party political lines. One of these people is Libby King, who spoke at the rally, saying that the Liberal Party "only cares about rich people" and that those rallying were opposed to many other aspects of Coalition policy. But what Libby failed to mention at the rally is that she is a prominent executive member of Young Labor (SA Division) and therefore has a vested interest in fuelling hostilities between students and Liberals.

Her rhetoric was deeply offensive to the many Liberal students who attended the rally. Libby was less interested in acknowledging the wide range of political views and allegiances of the demonstrators and more concerned with asserting partisan political objectives over the otherwise non-politicised concerns of most students.

In addition, she has since used her exposure at the rally as a platform to promote herself. This has included writing a letter last week alleging that Liberals are only in looking after their "rich buddies". This is stereotypical and unhelpful, perpetuating an unimaginative and lacklustre debate where each political party accuses the other of looking after its mythical cronies.

If Labor students were left in charge of such rallies, they would ensure that the case against funding cuts is expressed in the most divisive and antagonistic terms to the Federal government. This would be most detrimental to students' interests. The organisers of such rallies must thus make sure that students maintain a professional attitude in the lead-up to the Federal budget, so that they do not alienate support from campus Liberals or, more importantly, prematurely jettison the possibility of a fair and equitable resolution with the Federal government.

Yours sincerely,  
Alex Smith  
President, Adelaide University Liberal Club  
Honours Anthropology

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**Port Arthur  
Aftermath...**

I don't know what you were thinking about when you heard of the tragedy in Port Arthur but I'm almost certain that most people would have been shocked by the news. It's something that shouldn't happen but did. I remember nightmares, being petrified, trying to run away from an assailing murderer. Trying to run indoors to safety but not being able to run fast enough and getting caught. My fate, sweaty sheets. Those that lost their lives had an end beyond comparison. They couldn't run and couldn't hide. Death had called them by name. Unfortunately, we are actually pretty intrigued by this sort of thing. Go and see "Broken Arrow" or "Under Siege" or take your pick, we keep getting told - violence is a part of society. Only until the death count is thirty five.

Absolutely disgusted by the media coverage of the story. *Witness* with Jana Wendt, 'Inside the mind of a mass murderer' (take notes, you may need them). The *Sydney Morning Herald* - follow the gunman's path. The *Thursday Advertiser* - snapshots of all the dead; how doctors suppressed their hatred to treat the murderer, every detailed traumatic story of the aftermath; the girlfriend's reflections and on Saturday were some baby photos. I feel like part of the family. I feel sick.

My prayers and deepest sympa-

thies go out for those directly caught up in the tragedy. It's impossible to imagine the lives broken by what has happened. I hope that justice is carried out quickly. Things like this just amplify how short and frail life is. When you got out on the weekend, do you plan to die? Who does? Death has a one time only sale on your life. The question is - who is going to buy you up? Who has paid the price?

Daniel Pringle  
2nd Year Science

**...Part 2**

Dear Nikki Johnson,

You are right, I do hate you for saying that all the past massacres in Australia are justified. That is one of the most stupid comments I have ever heard.

You are saying that just because a person kills 35 people instead of just a 'paltry' five or seven, then it makes the crime any worse. Murder is murder and society now seems to judge the severity of a crime by how many people died. That is sick, by my reasoning it doesn't matter how many died the fact is that people have died at the hands of another and that's all that should be thought of. If Martin Bryant had been in Sydney or Melbourne, he probably wouldn't have gotten more than 10 victims because they are a hell of a lot better organised than the Port Arthur Police Force, who probably only had about four or five officers.

And do you dare to presume that the victims of the past massacres didn't have families themselves that none felt grief over their deaths? You tell them that the death of their wife, husband, mother father, son or daughter was justified and they would rip your idiotic, stupid head off, as would most people with any morals.

You strike me as being very naive and a 'head-in-the-clouds' sort of person who believes that only the army and police should have guns because the criminals *are* going to get them and where is that going to leave the rest of us common people. I don't see the need for semi-automatic rifles and machine guns to be available but it's our right to be able to own handguns, at least, to use in self defence.

All I am really saying is that you cannot cheapen past crimes because the past massacres and the Port Arthur massacre are exactly the same, the only difference is that there are more victims and a different person is doing it. You cannot feel the way you do about Port Arthur and not feel the same way about the Queen Street massacre or what happened in the Belangale Forest and if you do, you are the biggest hypocrite in existence.

With scorn and derision,  
Ander Salam

**Donations for his  
therapy can be  
made at the *On Dit*  
office**

Dearest Lovemonkeys,

After reading the recent spate of letters regarding Gareth Higginson's column in the 29th April edition of *On Dit*, I felt that it would be pertinent for me to contribute to this mass debate by offering my own worthless and doubtless unwanted views on the subject; namely about how my life changed when I began worshipping Baal! My service to this deity began late one night when I was listening to heavy metal music and found my brain being assailed with strange subliminal messages from Baal who commanded me to do his bidding. Astounded at this extraordinary happening, I immediately ejaculated copious quantities of genetically-abnormal sperm and did prostrate myself upon the floor, offering much praise and thanksgiving to the ancient Canaanite god for deigning to choose someone as lowly as myself, a person who had undoubtedly been created from snot that Satan had picked from his left nostril, to be his servant.

Upon seeing my servile actions, Baal did appear in the room and when I finally dared cast my worthless gaze upon his godly form, truly was I astounded by its weirdness and strange beauty. Although male, with pendulous genitals of highly unusual size to prove it, he possessed the biggest most luscious pair of norks that I have ever seen and had the face of Isa Fisher, a comely young woman who currently excites many feelings of desire within me. "O Great God Baal!" I did cry in astonishment, wishing that I possessed a whip with which to flagellate my unworthy flesh, "I am ready to do what you may bid of me! Just tell me what it is and it shall be done!"

Pleased to see that I was indeed a true

and loyal servant, Baal did clasp me by the hand. Instantly, the room began to swim and suddenly, I found myself being transported through great voids of space and time to a strange temple of grotesquely carved marble in a mystical world beyond description. Taking me into the main chamber of this construction, Baal did then seize a sharp needle and pierce my nipples and navel with it so that he could commemorate my service to him by adorning these parts of my anatomy with jewelled rings of great value - rings that he told me had come from exotic cities of forbidden pleasures that lie beyond the deserts of Zith. After doing this, he then gave me a robe of silver lame to don before taking me outside the temple to a place where a great feast awaited me. Gathered at this banquet were many nubile virgins, eunuchs, hermaphrodites and abnormal beasts and it did please me to see that all would henceforth be in my service. I was given a retinue of Horned Chaos Beasts to protect me wherever I may go and was most gladdened by this for I know that such creatures, although excessively hairy and highly unpleasant to the sense of smell with their secretions of bizarre hormones, make fearsome guardians who will fight any enemy to the gory end if their battlelust is aroused.

I then took my place at the head of the feasting table and did indulge myself in many exotic foods and mind-altering beverages, gaining insights into life that I had previously thought only possible to those who injected heroin directly into their brains. The banquet then gave way to a great orgy and for what seemed like the duration of an exceedingly long and incomprehensible Quentin Tarantino movie, I did enjoy myself with the virgins, eunuchs, hermaphrodites and abnormal beasts. Sadly, however, my night of unimaginable pleasures eventually came to an end and I was returned to this world by Baal so that I might serve him and convert others to his worship. He has promised me that he will visit me again soon, however, and I await this glorious occasion with eager anticipation. O Great Baal! Do not delay in fulfilling your promise!

Yours from a dangerously altered state of consciousness,

James Brazel

P.S. If there is one thing that really pisses me off, it is people like Kevin Lew who try to convert others to their religion by going on about how "cool" it is. As for his claim that the Bible is a "funky" book, puh-leeese! If this sort of proselytising converts anybody at all (instead of just making the proselytiser look like a colossal tosser), the only converts it is likely to attract are the sort of trendy dickheads who only indulge in anything if somebody else convinces them that it is "hot". And we all know just how loyal and steadfast trendies are when it comes to following things!

P.P.S. Although it may be deemed politically correct to take great pains to avoid causing offence to people of other religions or cultures, if anybody out there who falls into either of these two categories actually found Gareth Higginson's recent column offensive (as Rowen Campbell suggested they might), then all I can say is that you must have an extremely shallow, easily-damaged system of beliefs. Whatever else you may wish to call the EVP's recent contentious offering, only an extremely thin-skinned individual could describe it as offensive and if you happen to be such a person, than all I can say is lighten up!



**Employment and  
studying abroad?**



This is an ideal opportunity if you are searching for employment or if you wish to study. A booklet has just been launched containing many months of research. It includes the names and addresses of companies and academic establishments who are currently seeking to employ people from all walks of life. If you are seriously looking to improve your prospects then read on.

**What types of jobs are available?**

There is a large selection to choose from, some of them are as follows:- Modelling, lawyers, actuaries, luxury cruises, oil drilling, engineers, labourers, air hostess, hotel work, waiting, fruit picker, divers, scaffolding, technicians, electrical work and many more. The research also includes the names and addresses of employment agencies.

**Where are the companies based?**

The companies are based all around the world, for example, Great Britain, Canada, Barbados, Spain, France, Norway, Australia, United States of America and many more.

**What about studying?**

The research also includes names and address of universities and schools in Great Britain and United States of America. All universities offer a wide variety of courses and welcome overseas students.

People, like yourself, who have taken an interest in this article are people who are aiming for a brighter future and have decided to go for a more stimulating, exciting and perhaps lucrative job. This booklet is ideal for graduates, students (who may only be looking for work for the Summer holidays) and anyone else seriously looking to work overseas.

The booklet is designed to provide you with the essentials for success. It also gives you advice on how to create a Curriculum Vitae and examples of covering letters are provided. If you wish to receive a copy of this booklet, then fill in the form below and send it together with a postal order or international order coupon for the amount of £10.00 + £2.00 (postage and packaging) to:-

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# John Bonello Speaks

John Bonello was the coordinator of this year's successful 13th Candlelight AIDS vigil march, held on Sunday 19th May. After coming here from Townsville and heavy involvement with AIDS councils throughout Australia, he organized this event, which featured speeches by such prominent (and infamous) politicians like Senator Amanda Vandstone and Don Dunstan. News Sub Editor Nick Nasev had a talk with John Bonello prior to the vigil, asking him about the vigil itself and issues facing people living with HIV/AIDS and the people around them.

**Why have a Candlelight Vigil?**

Remembrance. It is support for those who have died from AIDS, support for those who are living with HIV and support for those who are effected by these people, such as the carers, lovers. It is a support for that community of people. What we try to do at a vigil is a presentation of quilt panels of those who have died is to read their names and it is the only real opportunity in the year to do this. You have ANZAC day for those who have died in war and things like that are respected by the community. Because of the stigma of AIDS and those who have died and those who have caught it, it is really hard to respect that in the community. 15 years ago there was no public face to AIDS. On a birth certificate it was usually written on the death certificate cancer or what ever the opportunistic illness it was. I've gone to a lot of funerals and the word AIDS was not even mentioned, because of the stigma with promiscuous activity and shame. So the vigil is an opportunity for the community to get together and remember, and reflect on the impact.

**What is the history behind the Candlelight vigil?**

The reason why it happens around this time is in remembrance of the first victim who died of AIDS. So usually it's on the Sunday closest to the 20th May. 14 years ago. So, internationally it is held on this day, symbolising the start of the epidemic and when we started combining as a community.

**And how has it grown since then?**

Incredibly in mind of the sup-

port from the community. And also organizations and sponsors' participation. As a coordinator, I have been able to get in contact with many organizations who deal with people living with HIV AIDS (PLWHAs). So its become a wider event through their involvement. Adelaide has had 5 vigils. It is all about community awareness and their response.

**What type of coverage have past vigils in Adelaide received?**

Last year's vigil was the largest Adelaide has seen and the reason for that was the quilt display displayed during the vigil. That started off at Veale Gardens and then a march to the Wayville Showgrounds. That had quite a good coverage in the electronic and print media. Prior to that they have been held outdoors.

**What numbers usually attend these vigils?**

Last year's vigil was the biggest with 2000 people attending. The main drawcard was the full quilt display. This year we don't have the quilt display because other states have to have their turn in staging the event. We can't always have it in Adelaide.

**Can you explain the significance of the quilts?**

The quilt project is again a part of remembering and remembering in a way society doesn't re-

member. At a funeral, usually the person's life is talked about openly. In AIDS cases, that has not happened, there has not been a release. So making a quilt panel is a physical of this person who died of AIDS. They are usually designed around the person's life - their likes, their contribution to life. So you have some very beautifully designed quilts with rainbows and cats and musical instruments. The actual size of the panel is 3 foot by 6 foot. The significance of that is that it's the size of a grave. The quilt display is then huge, taking up the size of a football field and it's impact is being able to see all these lives who have died of AIDS. So it becomes an awareness campaign, in that it doesn't have to continue and an educational campaign in responsibility in looking after yourself and caring for one another.

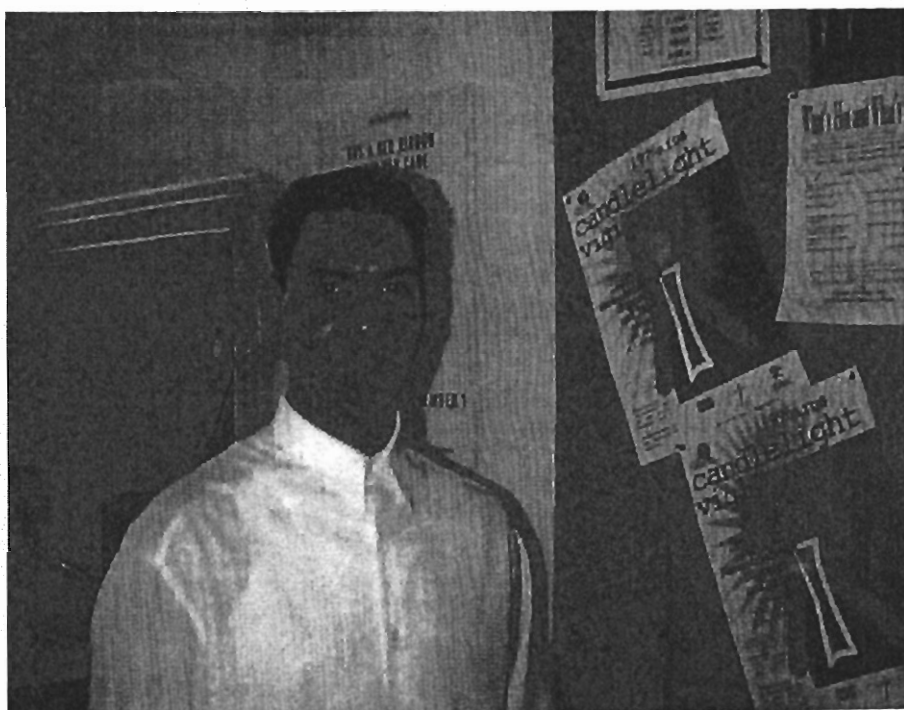
**How have these vigils helped in increasing the awareness of HIV/AIDS amongst the general public?**

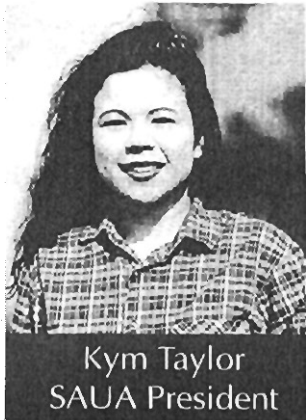
It shows to people who are not aware of AIDS that the epidemic does touch all walks of life. We have a vigil procession. The theme is One Community - Many Diversities. There will be banners from different organizations who deal with HIV/AIDS education and support. So there is all this representation from people from all walks of life - male, female, young, old, it doesn't matter. We are all affected.

**What are the main issues now facing PLWHAs**

Anti-Discrimination and Equal Opportunity. O.K. So we are HIV+. That means we still want the same opportunities to employment, accommodation, until we come to a time we actually get sick 10, 20 years down the track, we want to be treated as human beings.

This year's vigil started at 6:30pm on the steps of Parliament House with addresses by prominent figures in South Australia's political life as well as from the AIDS Council of Adelaide. At 7pm, a march took place down North Terrace to the Star Club, where there was entertainment and a recital of the names of people who had died of AIDS. The show featured Before You Were Blonde, two dancers from the Australian Ballet performing the highly acclaimed piece "In the middle, Somewhat elevated", a dance show, the Gay and Lesbian Choir and others. The vigil finished with the unveiling of new quilt panels. For more information regarding HIV/AIDS and support services, or if you want to help, contact the AIDS Council of South Australia on 362 1611 in the metropolitan area or 1800 888 559 Freecall from outside Adelaide.





Kym Taylor  
SAUA President

**NTEU Strike**

Last Thursday many staff, academics, and students rallied in protest of funding cuts and for a 15% wage increase for staff. The rally which ended at Vanstone's office was a peaceful one until the police arrested a student outside of her office. When other students came to protect the student from aggressive and intimidatory police tactics other students were thrown to the ground and arrested. One of the students was charged with failing to cease loitering. It is clear that the police overacted and used provocative tactics. The attitude of the police is completely unacceptable. There was no need for the force of their reaction nor the way they treated students. If there are any students who witnessed the events please come into the SAUA and leave your name and number as we may need people to verify what happened if the charges are not dropped.

**Women's Resource Kit**

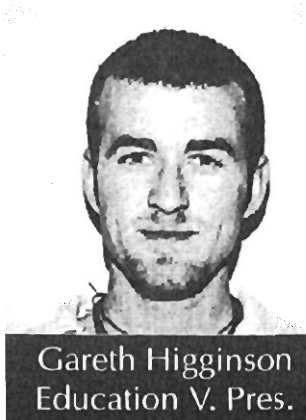
I am currently helping compile a Resource Kit for women's departments at universities. Around the country there have been numerous attacks on women's departments and women's officers. The idea of the Kit is to provide materials and ideas for defending women's representation at universities. If you have any articles, drawings, campaigns, ideas, or anything at all that you would like to contribute please bring them into the Students' Association.

**Students Affected By Fees**

If you are a student who has been effected by the introduction of postgraduate fees please come into the Students' Association to tell us about it. The Students' Association is currently looking at the impact of postgraduate fees on students and how this alters the equity balance at university.

**Grievance Procedure Pamphlet**

Make sure you check your pigeonhole before exams. The SAUA has put together a Grievance Procedure Pamphlet for you. The idea of the pamphlet is to empower you by making you more aware of your rights as a student and there is a step by step outline of how to go about resolving any problems you may be having. If at any stage you feel that you need advice, support, or help please make sure you come in and see us. We are more than happy to help you. Good luck for your exams,  
Kym



Gareth Higginson  
Education V. Pres.

.....And so the last edition of *On Dit* for the semester arrives.

The past week had been rather quite in my office until Thursday's initially peaceful march by the academics, staff and students from the 3 Uni's turned nasty.

This was very unfortunate because it switched the focus of the meeting to the arrests instead of the real reason for the strike.

The reasons why your lecturers were striking was firstly for a pay increase which they thoroughly deserve and also, like us, against the proposed education cuts.

The rally was well attended and the feeling on the day was unanimous - that the Government must not cut funding to Higher Education because it will have disastrous consequences on both staff and students. Around 600 jobs in the Tertiary sector could be slashed if the suggested 12% cuts come in.

We must not stop the struggle here though. We have to remain active in support of our Students' Association and also our lecturers. We have to remain united in the fight against the cuts and not let the Government run all over us.

There is going to be a meeting at 1:00p.m on Tuesday June 4 where we will be discussing our future plans for our education campaign in the SAUA. All of you are invited to attend. (For information about the room, please ask in the SAUA.

Well, until next term, good luck in the exams and don't forget that if you need any help with getting a remark or if you need any advice prior to the exams, come and speak to either Kym or myself in the SAUA.

Question?....."Where does love go when it dies?"

Yours in faith  
GARETH.

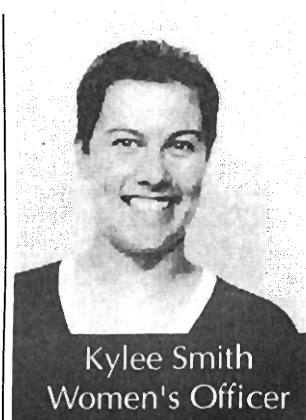


Brigid O'Neill  
A/C V.P.

Every week I sit at this blasted computer and attempt to construct a column that details activities on campus. Yet every week I fail and end up writing about whatever enters my mind. It is very difficult to write about an issue that is ever pending. I could write about the atrocious mess my office is in post Prosh; or about the fact that I am currently doing follow up for the same event. Letters of thanks to all those who participated, letters to the charities. Letters to *On Dit* and Council re Prosh @ Dark funds. Letters to my psychiatrist... oops, busted. Follow up in picking up cheques, sending off cheques, faxing the country. Fun fun fun. But this is the reality of the job. It is never the fun and games one expects it to be. Mundane work upon stressed rushing. I suppose this is why I present myself as so laid back in my column, in an attempt to demonstrate to you, oh student body that this job is not required to go to the head. I may be constantly stressed and have lost the word study from my vocabulary but I am still the same old me. The same bizarre and twisted girl who sports a sense of humour understood by near none. I am she who is non student politician. I am just plain old Brig. I bet no other SAUA rep had a car named after them! Wait a minute... is that a good thing? Its true, I am losing my mind.. or is that my sanity?

I'd like to say a big thankyou to the Mature Age Students, Irish Club and Labour Studies Club for all their work in preparing and successfully running the Parliamentary stunt for Prosh. Thanks are also due for a certain group who shall remain nameless, for their wrapping of the Torrens footbridge in orange plastic (à la Cristo). Passage was still possible, it just made it more adventurous. The wrapping took over five hours to complete and yet was removed by University staff before 8am.

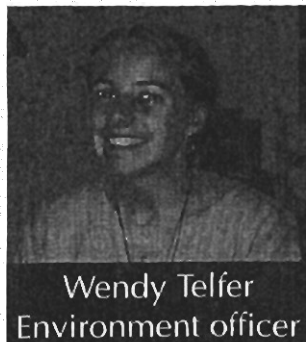
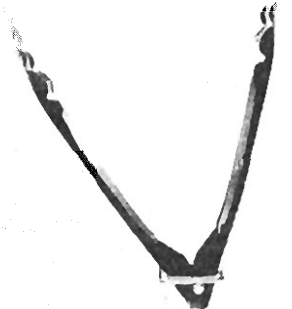
Major thankyou are also due for Kylie, Olivia, Nelda, Natalya, Marty, Kate, Sky, Hans, Sharon, Vicki and Jane. I know it was manic but thanks for all your efforts.



Kylee Smith  
Women's Officer

Unfortunately our beloved women's officer is on holidays at the moment...

However, check out the ad for *Elle Dit* in this edition. Get involved! *The Eds*



Wendy Telfer  
Environment officer

**UNIVERSITY ENVIRONMENT POLICY**  
The Policy was accepted!!! At the May University Council Meeting the Policy was accepted, Yahoo!! Its damn exciting that we finally have a policy and now let the implementation begin. The Launch of the policy will be held soon, where Adelaide Uni will say to the world "Yes we care about the environment and we're going to do our damndest to stop the impact our University is having on it". Well that is the general idea - it will probably have a few more 10 letter words in it though. Hopefully one of them will be the biggie... "sustainability".  
**STUDENTS & SUSTAINABILITY CON-**

**REFERENCE**  
1 - 5 July Southern Cross University, Northern NSW. Meet other students who care about the world, learn and discuss environmental issues. There will be over 100 workshops to choose from including green activism, world problems, deep ecology, bioregionalism, permaculture, wildlife caring, science, Uni Environment Policy, gender & sustainable change and many more. If you're interested, please come and get a registration form in the SAUA or ph 303 5182 and I'll post you one. Its a fantastic way to get inspired and rekindle the fight to save the world.  
**ENVIRONMENT WEEK** is soon. 12 - 16

August, the chance for every student to think and dream... I've started planning, but I need your help!! If you've got a spare hour or day in the holidays that you could use to help in the preparations for Environment Week, PLEASE call me or come into the SAUA. If you can paint banners, put up posters, help organise the Eco markets, have creative ideas and most importantly if you've energy, I need you! Also if you've any contributions you'd like to make to the big Green On Dit edition, please drop them in to me.  
Happy exams...mmm... and hope you get the chance to see something of nature these holidays.



# WHEN THE HUNGER HITS

**CALL and COLLECT  
or DINE IN**

# PIZZA

**10AM - 10PM**

**\* 223 5432 / 303 5858 \***

HOT AND SPICY  
HAWAIIAN  
AMERICAN  
QUATTRO FORMAGGI  
GOURMET  
VEGETARIAN GOURMET  
BBQ CHICKEN  
HALF & HALF  
CALZONE

**~ THIS WEEK'S SPECIAL ~  
ALL SMALL PIZZAS \$5 LESS DISCOUNT**

**EQUINOX**  
**LEVEL FOUR**  
**UNION BUILDING**

## WHAT'S COOKING IN CATERING?

Anyone who reads *On Dit* will have read all the comments made by students regarding the changes that are happening in Catering. While all the comments were valid, some were as a result of lack of information.

Catering is continuously trying to improve its operations to better service us students and the objective of this column is to inform you of the changes as they happen. If you have any feedback regarding any of the issues or if you have any queries, please tell us.

Forward any correspondence to:-  
Rosslyn Cox,  
Chair, Catering Advisory Committee,  
Union Administration Office,  
Lady Symon Building,  
University of Adelaide.

## EQUINOX

Equinox is the stylish, groovy Café style eating area on the fourth (4th) floor of the Union Building. Equinox extends outside onto the balcony which provides students with a great place to eat in Summer and a fresh alternative in Winter.

"But why the gates?" You may have noticed that, recently, gates have been erected on either end of the balcony, sometimes obstructing access. You may have also noticed the great new outdoor furniture which was recently purchased to replace the old wooden benches. Well, the gates have been erected to secure the new furniture after hours. We have opened the gates during the day to make access from one end of the balcony to the other, so we hope this has cleared up that problem.

"Buy why the new furniture?" Not only does it make the place look nicer but it expands the seating capacity out of the restaurant. If you have ever been there during lunch time, you'll know why it was necessary! We also purchased a new pizza oven to decrease the time it takes for a pizza to get to your table and we figured that more pizzas meant more people. We were right!

Equinox is a great place to have a great meal, if you're looking for pasta dishes and pizzas. The prices are also really reasonable if what you're after is great food and a great atmosphere. If you haven't tried it, give it a go!

... aah and, hey, guys ... while it is a really nice place to hang out and just meet, if you are not eating Equinox food / drink and there are people who are, without seats, there are other nice refectories that you can use. Thanks ...



# Get on that Bus!

**TRANSPORT SPECIAL-NATIONAL PUBLIC TRANSPORT WEEK, 3-7th June**

*"The air we breathe- is it safe?"*

by Jo De Silva, Smogbusters



The biggest cause of our city's air pollution is not a big belching industrial smoke stack but all the cars that clog our roads daily. According to the Environment Protection Authority, 60% of pollution in Adelaide is caused by cars and trucks. This pollution has major health impacts- exhaust fumes contain up to 3000 chemicals and 1000 of these are linked to cancers and immune system deficiencies. If you've noticed the increasing number of children using asthma inhalers, don't be surprised- 20% of asthma cases are triggered by vehicle exhaust.

The answer isn't to get rid of cars, or to feel guilty every time we use them. Rather, we should find ways to make public transport more convenient (so that more people will use it) and do air pollution monitoring to give us the true picture about these dangerous pollutants.

The problem is that the public transport alternative is not as *competitive* as it should be. We don't have to think very hard to come up with a list of reasons why our public transport system fails to serve our needs.

And yet we know that things can be different.....

In other cities:

- bus and trains are timetabled to connect, rather than just miss each other;

- buses go quickly and directly to where they are needed rather than wander around the city;

- buses and trains run at least every ten minutes, from 6am to midnight, even in outer suburbs.

Imagine that in Adelaide.....

For this to happen in Adelaide, a number of things need to take place.

*First, a change in culture....*In Toronto, a city which is comparable in density to Australian cities, a fast and frequent public transport system costs the taxpayer less than half the cost of our system. As the General Manager of Planning at the Toronto Transit Commission says: "We make transit part of the fabric of the community...targeted at customers who have other choices...it competes with the car". With a combination of reduced travel times, precise connections and frequent services, the Toronto experience has proven that if the politicians and planners want to make our public transport compete, then it can be done.

*Reducing travel time....*That this is possible was proven in Melbourne on the Sandringham line in 1992. Without employing extra staff, there was a modest increase in the frequency and speed of the trains. Extra revenue collected during the first eight months exceeded the cost of running the new service by over 10%. In Perth, the north suburban Joondalup railway opened in 1993, takes 8000 cars off the road every week. Passengers travel in to Perth at speeds which see trains overtaking cars on the freeway and well designed bus interchanges bring people to the train from a wide suburban area.

*Getting involved....* In Adelaide, the Conservation Council of SA is concerned with the growing air pollution problems in all of our major cities. However, we also recognise that there is something we can do about it. And the answer is public transport.

Smogbusters plans to organ-



ise community air monitoring in the southern area. We would like to hear from anyone who is interested in public transport issues and are willing to come and talk to your group about transport solutions. For further information, contact Jo De Silva at the Conservation Council on 223 5155.

*"Choking on the Southern Expressway"*

By Sue Dunn, Southern Transport Community Coalition

Amidst wide-spread concern within the local and global community about the adverse impacts of the motor vehicle on environment and health, governments in Australia continue to opt to build major roads and freeways. In Adelaide, the State Government is constructing two freeways - the Southern Expressway and the Adelaide-Crafers Highway - and undertaking road widening works elsewhere, for example in Mile End, despite the concern of local residents.

In the case of the Southern Expressway, the State Government decided not to conduct a full Environmental Impact Statement on Stage One, from Darlington to Reynella. In-

stead, an Environmental Report was prepared for the Government by private consultants. The Report echoed the position of the State Government when it concluded that the expressway will reduce air pollution and greenhouse gas emissions, rather than contribute to

them, as travel times and congestion due to delays will be reduced. The Report also expressed faith in the potential of the current 'technological fix' for reducing pollutants in vehicle emissions; catalytic converters on new vehicles.

Yet recently, a senior figure from the Department of Transport confirmed what transport campaigners, community groups and local residents have been saying all along; that building the expressway will not solve traffic congestion, such as that which occurs at Darlington. Traffic congestion will only be addressed ultimately by a change in attitudes and travel behaviour, ie, the way in which the car is seen as the principal means of travel.

Improvements in fuel and car technology is one strategy to reduce air pollution, thereby improving air quality. But alone it will not solve the other problems arising out of the sheer amount of traffic on our roads. What is needed is better urban design which reduces the need to travel and more government spending on public transport, cycling and pedestrian environments to encourage and enable a modal split away from the private car to include more trips by these alternative transport modes.

Unfortunately, those who challenge our car-dependent culture and aggressive road building policy of government, and who promote alternatives, such as public transport, are often portrayed as solely "anti-car" or "anti-free-way", even "anti-progress". These people, in fact, have an alternative vision of what our cities could be. A vision which recognises the important links between our environment, our health and the way in which we travel.

If you would like to know more about the Southern Expressway and/or the activities of the Southern Transport Community Coalition, contact Sue Dunn, 223 5155.

Pollutant	Source	Health Effect
Nitrogen dioxide	Vehicle exhaust	May increase asthma and cause infections
Sulphur dioxide	Mainly from diesel exhaust	Can provoke wheezing, asthma and bronchitis
Ozone	Secondary pollutant to nitrogen dioxide	Irritates eyes and air passages. Can increase susceptibility to infection
Particulates	Wide range of solids and liquids in the air from petrol and diesel exhausts	Small particles can penetrate the lung, increasing risk of heart and lung disease and cancer

# Staff Strike over Liberal Reforms

On Thursday 30 May academic staff and their allies at the University of Adelaide participated in a nation-wide strike. The strike was called by their union, the National Tertiary Education Union, in support of a 15% pay claim. At Adelaide Uni it was not a mass strike, nor were there picket lines. Instead, it was left up to individual staff members to decide whether or not they would go on strike, and there were lines of pamphlet wielding protesters at the main gates to the University.

By 10 o'clock in the morning it was obvious that the vast majority of staff had decided to go on strike. In the words of one organiser, the campus had become a "ghost campus".

Students generally stayed away for the day, though some took advantage of the fact that the library was still open to get in some extra work. With only six staff on duty, however, services were minimal. A large flock of students could also be observed

around the Law faculty, going to lectures and generally pretending that this was a normal day. When asked why they were not staying away in support of the strike, several claimed an assignment that was soon due gave them an excuse. As if the rest of us don't have assignments due! Law students must remember that it was direct action taken by students against the University of South Australia last year which stopped a \$5000 fee being imposed on them this year (for the Graduate Certificate in Legal Practice). Solidarity is strength.

By 11am it was obvious that the strike was a huge success. Something like 90% of staff had not come to work. Yet many of them made the effort to attend a strike meeting on North Terrace, which began around mid-day. Coinciding with similar meetings around the country, the rally passed a motion condemning the government for its assault upon higher education funding, and in favour of pursuing the wage claim. Mr Don Dunstan (one of

this state's greatest Premiers) addressed the meeting, reminding the crowd of approximately 3000 people that education is not only a basic human right, but also that adequate funding and wages are absolutely essential for this nation to succeed economically into the new millennium. The rally then departed for Senator Vanstone's Adelaide office.

It was a beautiful sunny day as the column of strikers and their supporters set out. The march stretched over three city blocks. Several hundred students were in evidence, scattered throughout the column. The Flinders Uni Student Association had even organised two busses for concerned students. Flags, banners, chants and marching feet were the order of the day. Although the march was neither as large nor as loud as the previous week's student demonstration, the fact that most marchers were sacrificing a day's pay for the greater good added to the relatively sombre atmosphere. By

the time the entire rally had entered the gloomy shadow which Vanstone's dark tower casts over Pirie street the chants gained cohesion, and all the office workers came out to watch. Pirie Street hasn't been the same since Vanstone ascended her throne!

After occupying the street for around fifteen minutes the rally began to disperse. University staff had made their point. It seemed that all was well. For over a year they have rejected Government offers of a pay rise based on a loan scheme (!) to the Universities, rejected offers of a pay rise to be funded by increased student fees. They have made it clear that they will continue their fight for wage justice, but not at the expense of students or the education system. Solidarity is strength.

But the forces of Evil had yet to make their point. See "Get a Job" (elsewhere in this edition) for more details on what happened after the rally.

Mark Kernich

## Education for Women's Liberation

(Not if Vanstone has anything to do with it!)

Women constitute half of Australia's undergraduate university population and are rapidly paralleling the number of male postgraduates, yet we are still regarded as a *minority*. Concentrated in 'non-profit generating disciplines' such as Arts, women face structural and economic disadvantages in pursuing a university degree. Minimal child care provisions, barely adequate security on campuses and entrenched socialised attitudes about 'women going to university' act to restrict women's educational achievements. Economically, women continue to earn 70% of the average male wage; men have more access to continuing employment while women are disproportionately concentrated in casual positions. Under the last government, these social realities had harsh ramifications for women within tertiary education:

- 1 in 4 women will still be paying off HECS (Higher Education Contribution Scheme) at 65, as opposed to 1 in 25 men.
- It will take the average female student 38 years to pay off a three-year student loan, compared to 15 years for the average male student.
- Single mothers are the most poverty stricken group in society.
- If a fee between \$1,300 and \$2,000 were introduced, 3/4 of female students would have to change their study from full-time to either part-time or defer or abandon altogether.

The coalition government's past actions and current attitudes demonstrate a clear lack of commitment to the education sector and the student movement. The 12% cut to operating grants to universities will force university administrators to look internally to compensate for those funds - affecting the most vulnerable, the most easily dispensed areas according to the university administrators.

Child care for students will be reduced even more, security on campus will be minimised, there will be the slashing of women's departments in students' associations under the threat of Voluntary (Anti-) Student Unionism (as demonstrated at Curtin University Guild), less money will go to Equal Opportunity Units.

The further 20% cuts to education will impact upon students, especially female students, in regressive and debilitating ways.

The possibilities include:

- directly cutting student numbers, limiting access to tertiary education even more for women.
- cutting funding per student and leaving less resources to teach with - i.e. larger class sizes, less library resources, more expensive materials discouraging the participation of women in education both economically and because of entrenched social discrimination.
- less women will continue into postgraduate study - women will abandon study altogether if they have to pay to study part-time.
- lowering the HECS threshold or doubling HECS - it will take the average woman even longer than 65 years to pay off her HECS.
- reduction of Austudy and changing grants to non-optional loans scheme - less women will be able to afford to study and will have to work more which, in turn, will force them to take longer to finish their degrees.

And these possibilities do not take into account other discriminations faced by women - such as race, class, sexuality, ethnicity ... Aboriginal and Torres Strait Islander women, migrant women and women from non-English speaking backgrounds experience specific kinds of disadvantages in participating in the education system.

Amrita Dasvarma  
NUS SA Women's Convenor

## "Thanks to their hands-on training, I'm now a Cost Controller with Southern Pacific Hotel Corporation..." Fraser Fyfe

Adelaide Hospitality & Tourism School's aim as a private school is to provide our students with an edge in this demanding and exciting industry.

- Australian University & Swiss Credit Transfers
  - Industry Based Training
  - Career Advisors - students are encouraged to work part-time
  - Industry Accredited and Government Approved Training

Our students leave feeling confident in the knowledge that the credentials and hands-on training that they acquire are attractive to major employers both nationally and internationally.

- Hotel & Hospitality Management (Advanced Diploma 2 years)
- International Travel Management (6 or 12 months)
- Resort & Tourism Training (12 months)
- Hotel Reception • Bar & Waiting (14 Weeks)

Fraser Fyfe receives his Diploma on Graduation Day



ADELAIDE HOSPITALITY & TOURISM SCHOOL  
2nd Floor, 97 Pirie Street, City  
223 1818



OVERSEAS STUDENTS WELCOME

# A VERY DIFFERENT KIND OF ELECTION

Many left-leaning young Australians, looking for something to cheer about as they struggled to come to terms with the first change of government in Australia since primary school, have expressed satisfaction with the fact that the election of the Coalition, unpleasant a thought as that may be, is a firm indication that democracy is alive and well.

The poll was carried through without violence, with only one jailing (and that at the near demand of the incarcerated activist), and the will of the people was implemented smoothly. My polling booth was a primary school, and the most serious face I saw was that of a (later ecstatic, no doubt) Liberal supporter whose ice-cream had gone astray, presumably in support of the ALP, or perhaps to protest at the denial of the franchise to confectionery.

Now that the show is over, of course, we have knuckled down to life under the new bunch, content, for the most part, that in the end not much has really changed. A few new spending priorities, a different kind of buffoonery from that of the previous Government, hyperbolic rhetoric from a different bunch of discontented citizens - democracy in action. If you liked the last Government, now it's your turn to be angry, and vice versa.

As I write this a very different kind of process is going on. It has some things in common with our fun in March, in that

it involves sticking bits of paper in boxes with the goal of selecting a national leader, but there the similarities end. It will be a very fortunate Israeli citizen who fulfilled her electoral responsibilities without catching sight of a submachine gun. And, unlike here, the average Israeli citizen cannot take comfort from the fact that whatever the result his life will more or less go on as before. There will be many serious faces at Israeli polling booths, ice-cream or no.

The choice for Israelis was stark. Labour Prime Minister Shimon Peres has been around for ever. He is the primary architect of the current moves towards peace with the Palestinians, under Yitzhak Rabin until his assassination, and as Prime Minister since then. His partnership with Rabin was almost certainly what made the recent accords with Yasser Arafat possible. Rabin was the strong man, the war hero with impeccable credentials on national security, Peres the idealist, the dreamer of peace. Since Rabin's murder Peres has been at pains to appear equally uncompromising on security, launching a short-lived but bloody assault on southern Lebanon, an area from which rocket attacks have been made on Israel by Arab militants.

The man who wants his job is Benjamin Netanyahu, a young, TV-savvy ex-minister in the last Likud Government. Dogged by personal scandals and a perception of inexperience he has nevertheless kept the race as close as all Israeli elections, and as so often over

the last twenty years, no-one was willing to predict the winner before the poll.

Peres has fought an election as leader of his party before, and he was no doubt hoping to avoid a repeat of the experience. In 1977, a month after assuming the Labour leadership, he took the party into opposition for the first time since the founding of the Jewish State in 1948. The new Prime Minister, the first Likud leader to hold the job, was Menachem Begin, an implacable opponent of trading land for peace, at least with the Palestinians. His election was greeted with predictions of doom for the region, but a little over a year after taking power he was at Camp David agreeing to peace with Anwar Sadat, action which earned the pair of them the Nobel Peace Prize for 1978.

Does this, then, mean that fears of a derailment of the peace process by a Likud victory are, or were, unjustified? Would a change of government in fact make little difference? I believe the answer is no.

The negotiations between Israel and Egypt which led to the Camp David accords were triggered by joint moves in the region by the Soviet Union and the United States. Frightened by the implications of the change in political landscape that resulted from the Carter Administration's co-operation with Brezhnev, Egypt and Israel saw joint benefit in ensuring that there would be no repeat of the violence of 1973 or 1967. Pushed by the superpowers, they signed. Begin got full diplomatic recognition, and

Sadat got his land back.

Begin's, and Likud's, attitude towards the stateless Palestinians, however, was very different. During his premiership the number of settlements in the occupied territories tripled. The last Likud Prime Minister, Yitzhak Shamir, said on his retirement that his intention had been to drag out "peace" negotiations for a decade, by which time the numbers of Israeli settlers would have made withdrawal impossible. Likud, and Netanyahu in particular, remain resolute in their opposition to Palestinian statehood. Until very recently Netanyahu was insisting that he would not even talk to Palestinian Authority President Arafat, and there is no superpower leverage to force a reluctant Israeli leadership to the negotiating table.

By the time you are reading this, of course, the election result will be known, and either relief or some serious nail biting will be in order. The first returns, available at the time of writing, suggest that Peres got back in, with a typically miniscule margin of victory. This will give him the Prime Ministership, but whether or not he can command a majority in the Knesset - the Israeli parliament - and thus get things done, remains to be seen. If he cannot keep the confidence of the Knesset, and finds it impossible to govern, then we may be back pondering the possibilities of Likud rule very soon. Until then, however, I think I'll have an ice-cream.

Nicholas Fryer

## Size is Everything

It's BIG, and it's not even run by the lotteries commission.

Look right. Read, and come back to this.

Sound interesting right, but what is it? Well, if you have or are trying to develop an innovative idea in the hope of starting up your own business project, then get BIG. Business Initiatives for Graduates is open to graduates from all disciplines who have an innovative idea they believe could be successfully developed into a business venture.

The course is designed for students with a keen interest in business, entrepreneurship, self employment and business management, all the words you probably associate with money.

And guess what, it's available.

The twelve month scholarship entitles you \$15,364 in play money. You gain other support in the form of training on starting and operating a small business, assistance with operating and starting costs, mentor support (Mr. Miaggi), rent free (that's always good) furnished office accommodation at the Thebarton campus. You have the option of applying individually or get a bunch of your drinking buddies and apply as a team.

It is a competitive program for all wannabe entrepreneurs. Just think you could be the next Tim Marcus-Clark. But you must enrol in the Grad.Dip first. Applications for 1997 are currently being sought. So if you think you have what it takes then ring the number on the advert, and get to it.

## So what is B.I.G.?

Business Initiatives from Graduates is a program designed to foster university graduates and TAFE diplomates who want to start an innovative business venture

### Would you like to know more?

A free information session will be held

On: Wednesday, 19 June 1996  
Time: Commencing at 6.00 pm sharp  
The University of Adelaide's  
Thebarton Commerce & Research Precinct  
cnr Stirling (formerly Dew) and Reid Streets  
Thebarton

Please call 303 4468 to register for the information session



THE UNIVERSITY OF ADELAIDE

# Boycott Visit Myanmar (Burma) Year 1996

Burma is currently experiencing the most volatile political situation since the bloody massacres of pro democracy demonstrators in 1988. The Opposition party, the National League for Democracy is being led by the 1991 Nobel Peace Laurette Ms Aung San Suu Kyi (pronounced Owng-Sun-Soo-Chee).

The NLD is currently holding a party congress to intensify pressure on the governing junta to recognise the Opposition landslide 1990 election victory when the party took 392 of the 485 seats. The junta has attempted to prevent the Congress from taking place by arresting more than 260 NLD parliamentary representatives, a move invoking strong condemnation from

**Suu Kyi: "If you're part of the movement for democracy in Burma, imprisonment is simply an occupational hazard."**

international community with the United States, Japan and the United Nations rallying to support Ms Suu Kyi.

Burma has been ruled by the military since a coup d' état against the democratically elected government in 1962. A nationwide anti-government uprising broke out in August 1988 and

tragically more than five thousand peaceful demonstrators were massacred by the Burmese army at that time. Due to overwhelming demand for the military to relinquish power, a general election was held in 1990 and despite the enormous victory to Ms Suu Kyi's NLD party (while she was under house arrest) the military junta has refused to hand over power.

The ruling junta gave themselves an appealing title of SLORC (State Law and Order Restoration Council) and renamed the country Myanmar, a move opposed by the democratic opposition as being an unconstitutional act. Burma is essentially bankrupt after years of one-part economic mismanagement, a situation worsened by the lack of aid in response to the bloody repressions in 1988. SLORC needs hard currency to support its illegitimate government and has decided to encourage foreign tourists by declaring 1996 to be 'Visit

Myanmar Year'.

There is a major drive to clean and renovate sites all over the country as well as develop Burma's neglected infrastructure to encourage foreign visitors. This is being performed through translocation of white communities

from places of cultural interest and without any compensation despite the communities having lived for many generations in these locations. More than 200,000 so called 'volunteers' have been used as forced labour on projects to build and improve roads and railways. These people are local village

ers or political prisoners and are forced to work, including children, aged and pregnant women, by the army.

The development of tourism as directed by SLORC with no popular participation will not bring prosperity to the majority of the people. Foreign exchange won through the tourist trade will only make the army generals wealthier and purchase sophisticated

weaponry to reinforce SLORC's hold on Burma.

There is a time for tourists to go and not to go to any country. Certainly, this is not an appropriate time for tourists to go to Burma. If you do go, you will

**Suu Kyi: "We think it is too early for either tourists or investment or aid to come pouring into Burma."**

not see the realities of Burmese life and true beauty of the country. As a tourist, you will be offered a stage-managed, sanitised official version and you will only make things worse for the oppressed people of Burma.

Therefore, please do not go to Burma. Please support the restoration of democracy and human rights in Burma by boycotting 'Visit Myanmar Year 1996'.

For more information contact the Burma Action Group, Collins Studios, Collin Yard, Islington Green, London, NI 2XU, UK on 44171 359 7679 or fax them on 44171 354 3987 or the All Burma Student League, 3 Krishna Menon Marg, New Delhi 110011, India on 301 7172 or fax them on 91 11 379 3397.

Tim Bryson  
Yaung M. Naing



## Australasian Union of Jewish Students

Holocaust Awareness Week is a week of Remembrance for those who perished in, and those who survived the Holocaust of World War II.

Unlike soldiers who die in times of conflict or civilians caught in the crossfire, these deaths were the result of the Nazi policy to rid Europe of Jews. Today, it is known as the Holocaust, it was the fulfilment of an all encompassing quasi-religious ideology of systematic annihilation of the Jewish people. Two out of three European Jews were killed between 1933 and 1945, a total of approximately six million people. Other terrible massacres have been means to ends; here it was an end in itself.

The message of Holocaust Awareness Week is that of the absolute value of life. It is a message that has not been absorbed by our society. Genocides have continued to occur since the Holocaust, and they will continue unless we recognise what happened and ask ourselves what our responsibilities are as individuals. Never can we allow genocide to be repeated to anyone, anywhere. This is the duty of every human being; to ignore such an act is to perpetuate it yourself.

Let Holocaust Awareness Week remind you of life, and your obligation and duty to protect it. Let such atrocities never happen again.

This is the story of just one individual. We must remind ourselves that it was not six million, it was one, plus one, plus one ...



## Australasian Union of Jewish Students

Australasian Union of Jewish Students is remembering Holocaust Memorial Week

The University Community is invited to attend a  
Holocaust Survivor Talk  
on Wednesday June 5  
1pm Irene Watson Room, Level 5,  
Union Building, opposite bar  
Free Admission

**Schindler's List**

Thursday June 6  
4pm Union Cinema  
\$4 admission

# Election Fever in Albania

The country that Edwina Monsoon regularly goes shopping to, in order to buy some gorgeous things for her shop. Last week the Albanians went to the polls for the third time in five years. These are the fourth free elections that Albania has ever had (the first being in 1946). However, the time between the first and second election was forty five years. The 1946 victors, the Communist Party with their "inspiration of light", Enver Hoxha ruled with an iron fist over those years, subjecting the Albanian populace to poverty, fiery political thought, international isolation, and a Enver Hoxha cult of personality. After spats with Yugoslavia in 1948, the Soviet Union in 1961 and China in 1978, Albania went it alone. With no friends and international trade forbidden, Albania's economy collapsed even more and the people went hungry. Enver Hoxha died in 1985 and was replaced by trusted ally Ramiz Alia. By then, Albanians were frequently watching Italian television and dreaming of escaping their poverty. When news of the revolutions of Eastern Europe in 1989 seeped through into Al-

bania, students rioted. Those initial demonstrations were severely crushed, with the ring leaders tortured and then tied to the end of trucks and dragged from the north of the country to the capital Tirana. The government knew the end was near, so Alia announced some changes. First of all, Albanians were granted the right to a passport and were allowed to practice religion (banned since 1967). But that was not enough. Dying to leave, thousands of Albanians took to boats and sailed across to Italy. Soon after, an angry mob of demonstrators in Tirana tore down the main statue of Enver Hoxha. The Party Of Labour (ie. Commie Party) announced that opposition parties would be legalized and also private investment. Quickly, the Democratic Party was formed by former dissident lawyer Sali Berisha. The Communists renamed themselves the Socialist Party and the scene was set. The first elections in 1992 saw a resounding win for the Socialists,

thanks to a fear campaign that land from the peasants would be sold (two thirds of Albanians live in rural areas), but the Democrats won overwhelmingly in the cities. The Democrats claimed that the Communists rigged the poll and a na-

ency on foreign aid. The country has emptied itself with hundreds of thousands of Albanians heading for Europe in search of fortune. Problems with "minorities" are so confusing, especially in regards to relations with Greece and the Greek or Albanian Orthodox community in Albania. The tinderbox of Kosovo, whose Albanian population is suffering under Serbian military rule and the fate of Albanians in Macedonia also concerns the Albanian government. Foreign investment is slow in coming and the nation is increasingly coming under the influence of American evangelical missions.



Albanians, huddled around the TV for this week's installment of *Gladiators* - *Albanian Style*

Results for the election will not be known for weeks, due to poor communications within the country, but the right choice for Albania will be the incumbent Democratic Party, whose platform represents optimism more than the socialist/communist counterparts.

Results for the election will not be known for weeks, due to poor communications within the country, but the right choice for Albania will be the incumbent Democratic Party, whose platform represents optimism more than the socialist/communist counterparts.

# Big Trouble in the Central African Republic

Last week it was Liberia. Now the Central African Republic is in trouble. This country of 3 million, after a short period of relative peace and democracy, has experienced a mutiny by the Army. Their motives are unclear but French involvement on the side of the government says quite a lot.

In 1958, the French colony of Ubangi-Shari, which was a part of French Equatorial Africa, finally gained its "independence" and it was named Le Republique Centrafricaine or Central African Republic (CAR). This independence was only window dressing, since France then and still does have considerable sway over internal wranglings in the CAR. They helped into power leaders that assured that French would remain the country's official language and helped maintain that special relationship with France. One eccentric character, Boukassa, who was fascinated by Napoleon, crowned himself Emperor in 1976 (a la Napoleon) and renamed the country Central African Empire. The coronation ceremony alone bankrupted the poor country. France got it out of the red when Boukassa invited French leaders to free

trips of game hunting in the CAE. Children rioting over new and expensive school uniforms made exclusively from Boukassa's Empress's textile factory led to the Imperial Army called out to target practice on the children. International condemnation followed and Boukassa fled to France. General Kolingba in a more discreet way continued to repress his people.

In 1993, in a wave of change through Africa against one party and totalitarian states, The Central African Republic did the democratic thing. But this democracy was yet another new cover for France's continued presence in the country. In the first direct presidential elections held in 1993, the French decided to put their considerable weight behind David Dacko, CAR's first president. He was defeated by Ange-Felix Patasse, who was a dissident of French influence. The French snubbed him, so Patasse announced the

withdrawal of French forces from the country. Mitterrand then took notice. However, in the past couple of years, The Central African Republic has received generous support from Kuwait, replacing France as an important source of exports and financial support. Along with this shift from France is the increase in popular support for the scrapping of French as official language and replacing it with the native lingua franca Sango. The behind the scenes of this Army

mutiny, is that the Army is trained and practically controlled by the French Armed Forces. With Patasse's plans, the Army's benefactor would have a downcast role. France, also alarmed on the language issue (just like in Rwanda), has helped the soldiers in their mutiny, even if it means going against the wish of Central Africans for democracy and self-determination. Don't expect much more reporting from this part of the world for the next few weeks.



CAR soldiers, as part of their training, are made to catch the TL3 to Modbury

# GET A JOB!

## GET A JOB - POLICE VIOLENCE

"A silent University means a silent society," said one of the organisers of last week's NTEU strike, referring to the ghost campus of strike-bound Adelaide University. He was talking of the right to dissent, to protest, to demonstrate in a peaceful manner. He was talking of the intellectual vacuity that will silence the thinking voices of this country should Vanstone and her mates have their way. The right to think, walk and talk are basic human rights. Rights that students and their allies have long stood up for. Even in little old Adelaide. Peaceful Adelaide. The place where the police are polite and the dissenters can say their thing. Or so the fairy tale goes...

As last week's rally of 3000 staff began to disperse from in front of Vanstone's office, a Uni of SA student (Magill) attempted to enter the building by a side door. He was immediately assaulted by men in suits, who rammed him into a wall and proceeded to apply extremely painful arm locks to him. Not to be outdone, and perhaps pissed off that they'd

turned up too late the previous week, STAR force thugs joined in. Questioned by concerned students as to the use of excessive violence, the overalred cops set about hurling students out of the way, bundled Magill into a waiting car, and attempted to leave the scene of their crime. Unfortunately for them, the aforementioned car was by this time surrounded by chanting demonstrators. Rather than negotiate, STAR Force did what it likes doing best and started laying into those around them. Another student (Flinders) was grabbed and pushed into a car, while a blue phalanx cleared a path for the escape of the body snatchers.

Not yet satisfied with their evil and provocative work, they brought another angry demonstrator (Adelaide) to the ground, put the boot into him, twisted his head until his neck threatened to break, and then 'sat' on him, knees first. Trussed like a cow at a rodeo, Adelaide was pinned against the concrete as police searched him before the cameras. Our 'protectors' threatened anyone who came near with instant

arrest. Brutalising someone in public is supposed to be a crime. To a police officer with orders to follow, it's just part of a job. What a job!

Another part of their job is to lie. Magill was charged with loitering. Flinders was charged with disorderly behaviour. Adelaide was charged with assaulting a police officer! (There were other charges also). And this was the line the cops fed to the media. And this was the lie that the media then served up to the public that night. Shame on the editors who butchered the footage caught on camera to turn a story that should have read 'Police assault students' to 'Students assault Police'. Doublespeak?

On June 13 Adelaide, Magill and Flinders will be dragged before a magistrate to face the weight of the law. Whether or not the law in all its innocence finds them guilty, those who were there saw what they saw. And will not be silenced. And will turn up on the day to show their solidarity to three victims of police assault.

These police tactics have been used in other states (Victoria)

against students, unions and community groups. Their aim is to divert us from our cause, force us as unwilling participants into a game not of our own devising. They would push us into being a wild, wicked, violent minority group. They will try and convince us that we cannot trust ourselves, that it is no longer safe to demonstrate in a peaceful manner.

We must prove them wrong. We must not let them silence students with their tactics of fear and intimidation. We must remain non-violent in our actions and resolute in our endeavour. Come to a SAEN meeting. Keep an eye out for the Education Action Group tables. Get involved in campus actions. Help build the next rally. Let's make our message stronger and louder. We must not let them silence our voice with divisive and provocative tactics. Students are once again in the firing line in the defence of a free and democratic society. This is getting serious, so let's get serious!

Stay tuned, and remember... Solidarity is strength.

Mark Kernich

## Clubs Columns

Some of us are born with style, some of us have to purchase it. AUSKI wear is now available but only limited stocks! Banff Top (jumper) black or green \$65; skivvies (sexy) black or grey \$45. AUSKI buying style for over 20 years. Purchase your style at the Sports Association!

### The Baha'i Society of Adelaide University

The Baha'i Society sponsors an open discussion meeting on the topic of "Indigenous Belief and Culture" on Tuesday, 4th June at 1.00 - 2.00 pm in the Margaret Murray Room, 5th Floor, Union Building.

The Labour Studies Club Presents on Thursday, 1st August from 1.00 pm to 4.00 pm in the University Union Bar. Everything you always wanted to know but were afraid to ask about what happens to your student fee!!!

What is the Student Union? What is the SAUA? What is the PGSA? What is the OSA? What are Clubs and Sports? What are the other support services you pay for? Why do we have student elections? What is VSU?

Special happy hour arrangements have been made with Paul Jennings, our UniBar Manager. These will be 2.00 - 3.00 pm and 4.00 - 5.00 pm. The amazing double split will be in action on the balcony!!!

The Adelaide Uni Cycling Club is having a book sale this Wednesday and Thursday. Get a great paperback bargain between 12.00 noon - 2 pm, outside the Union Building.

### The Chess Club gets desperate ...

Hi, I'm Cindy, the sexy blonde who greets all Chess Club members prior to our meetings on Tuesdays and Fridays at 1 pm in the Canon Poole Room. I've been very lonely lately, as not many members have been attending. During O'Week, I had more than 20 people promise to keep me company and, so far, less than 10 of them have kept their word. Brrr ... it's so cold here. I'd really like to have someone to hold on to, to keep warm this Winter. And the stingy Chess Club President won't let me wear any more than a G-string, as I wait for your masculine (or feminine, as the case may be) body to rub up against mine. Would you like that? Then please come to our Chess meetings. Free for members, \$5 for non-members (inc. membership).

Love Cindy XOXO

**Inaugural General Meeting of Asia Pacific Dental Students' Association of Australia** in the North / South Dining Room, 4th Floor, Union Building, University of Adelaide at 5.30 - 6.30 pm on Wednesday, 5th June, 1996. All Dental undergraduate students are welcome.

### Film Society Event this Week ...

Join us on Wednesday, 5th June 1.30 'til 6.30 in the Union Cinema (Level 5, Union Building) for some video projections. See the Sci-fi classics and possibly the worst movie ever made. "Plan 9 From Outer Space"; the Marx Brothers' "Animal Crackers" and "The Young Ones". A gold coin donation will be appreciated to help us cover costs. Take your movie ticket to Equinox and get

\$5 pizza or pasta (+ student discount) and \$2.80 coffee and cake.

### Mountain Club

Are you hanging out for an exciting adventure? The Mountain Club Trips Meeting for the July holidays will be held at 7.30 pm on Wednesday, 5th June in the Union Cinema, all members welcome. Dinner will be at 6.00 pm in the Equinox.

The Performance Studio Guild's latest production, "The Man Who Wouldn't Go To Heaven", will be on at the Little Theatre, Adelaide Uni, from the 12th - 15th June at 8 pm. This promises to be a hilarious night of quality entertainment at great prices: \$8 or \$6 concession. The PSG is fast becoming the most talked-about and praised dramatic guild on campus - come along and see what the fuss is about and find out if you are interested, how you can become involved in future shows!

**Got nothing to do? Feel like immersing yourself in a bit of French culture?** Great, then come to our play. This year's production is our interpretation of Voltaire's "Candide" and there is something to suit everyone. There's comedy, death, seduction, murder, French pastries at the interval and much, much more (not to mention extremely talented actors). So come along to the Little Theatre on either Thursday 6th June at 1.45 pm or 7.45 pm or Friday 7th or Saturday 8th June at 7.45 pm. There's a time to suit everyone. Tickets \$5.00 students, \$8.00 everyone else. For more information, contact Kate on 297 3759.



**Amnesty International**

In 1991, the Foreign Affairs Minister of the time, Gareth Evans, told a meeting of Amnesty International that Australia's approach to human rights issues in our region was "to engage in constructive dialogue rather than counter-productive declamations" (*Sydney Morning Herald* 6/5/96). Several weeks' later, Indonesian soldiers shot dead numbers of East Timorese demonstrators. While the government expressed deep shock and remorse, Australia's foreign policy remained the same.

Things are not likely to change under the new government - spineless and weak, we will remain when it comes to human rights.

The cynics amongst us may hold that foreign policy is about national interests alone; that human rights do not have a place at the negotiating table of foreign affairs ministers. Granted, Australia does not wield such power as to achieve justice for people not under Australian jurisdiction. But, unfortunately, this has often been used as the excuse for side-stepping crucial issues of human rights. Yet, human rights groups across Australia, including Amnesty International, have received much support from the general community. The issue of human rights is not a side issue, close to the hearts of a few humanitarian campaigners. It is an issue which many Australians feel is the responsibility of the government to address. Indeed, the views of so many Australians deserve to be reflected by democratically elected governments.

Australia can still be in tune with the interests of our regional neighbours and take a tougher stance on human rights. After all, these are human lives; not bargaining chips.

Fiona Bailey  
for Amnesty International on campus  
Meetings: 1 pm Thursdays, Canon Poole Room, 5th Floor, Union Building.

# Yum Yum in Yer Tum!

## Tristana's Soda Bread

This recipe contains no yeast so there's no waiting around for hours for the dough to rise - easy peasy!

### Ingredients for 1 cake/loaf

- 3 cups wholemeal flour
- 1 cup white flour
- 1 1/4 teaspoons brown sugar
- 1 tablespoon baking powder
- 1/4 cup melted margarine/butter
- 1 1/4 tablespoons plain yoghurt
- 1 1/4 cups warm milk

### Method

Mix dry ingredients in bowl  
Work melted margarine/butter into flour  
Add milk and mix carefully and thoroughly  
Flour hands and shape dough into a flat round shape (yes, it is meant to be that moist)  
Place onto baking tray (covered with baking paper) and brush with milk  
Bake in a hot oven (200°C) for about 40 minutes.

Ta Dal Home made bread!  
Serve warm with butter and cheese.

## Dahl

The best things about dahl are that it's very tasty, very easy to cook, and you can chuck in /leave out just about anything!

It's also good for vegetarians, containing no meat and being high in protein.

Bear in mind that the measure given are only estimates; feel free to experiment with quantities and times.

Serves at least 4 people.

### Ingredients

- 1 375 g packet of red lentils
- 1 onion
- garlic, cut into small pieces - the more the better! (Average about 3 cloves)
- 6-8 medium tomatoes or 2 cans
- 1 1/2 tablespoons honey
- 1 to 3 tablespoons curry powder
- 1 teaspoon each of cumin /turmeric / garam masala. (These are optional - you could just add more curry powder)
- 1 teaspoon salt

### Optional gear

- 2 potatoes, diced

- desiccated coconut
- parsley
- cinnamon

### Method

Rinse lentils and cook with about 4 cups of water for around 20 minutes. (Boil, then simmer). Add salt.

Fry garlic and onions in oil and add all spices, parsley, cinnamon.

Mix this in with lentils and add tomatoes, potatoes, coconut and salt.

Cook for a further 15 minutes

Serve with rice (brown rice if you want to be really healthy) and yoghurt salad!

## Babs' Yoghurt salad

### Ingredients

- small tub yoghurt
- sliced banana
- 2 teaspoons honey

### Method

Mix together and add to dahl and rice. Yes, it sounds incredibly weird but it's absolutely delicious!

## WHY MUSIC IS BETTER THAN SEX - The Magic of Music & Emotion

Your heart jumps, skips a beat, and tingles with a warm glow. A chilling caress sends shivers running up and down your spine, which spread up the back of your neck and throb in your head. A lump forms in your throat, and tears well in your eyes. A heavy, exciting, almost burning sensation erupts in the pit of your stomach, and develops into a tremendous urge to writhe around, like a creature possessed....

No, I'm not talking about great sex, I'm talking about great music. Music has the potential to evoke all these sensations, and all kinds of corresponding emotions. If you have ever experienced these feelings, then you would realise that there is something magical about the way music can affect you. But what goes on within us to generate such experiences? Why does one piece of music inspire you to get up and dance, while another can bring you to tears? And why does one piece of music have deep meaning to one person, and yet no significance to another?

Music has been reported to alter pulse rate, blood pressure, and mood; and we know that music and the emotions are governed by the same part of the brain. But this knowledge doesn't bring us any closer to the understanding of how music casts its spell. Science has revealed little about the link between music and emotion. The whole area is difficult to research because emotion is such a personal (and illogical) aspect of humanity - not something scientists feel comfortable with at all!

It took the unique approach of English Psychology Professor, and musician, John Sloboda to open up the issue. As heard on The Health Report special series, "Open Mind" (ABC Radio National, April 1996) Sloboda tackled the problem from a new angle. He

began with the idea that strong emotional responses to music are usually accompanied by physical manifestations, like tears or shivers. Using a wide sample of music lovers, (of all ages), he was able to track down the musical source of such responses.

While each emotional response feels quite different, they all seem to be generated by the same basic mechanism - an unexpected change in the pattern of the music.

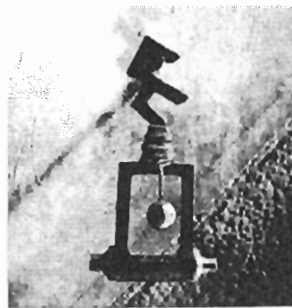
Music is thought to evoke primal, instinctive responses that are rooted deep

life threatening, for example, sudden, unusual cries of animals and birds may signify impending dangers; similarly, a mother must be able to respond to the needs of her baby. Emotions act as a signalling system, to alert the individual of the need to respond. Modern music, and in fact music through the ages, has manipulated these in-built mechanisms.

Now, you may be wondering - if we are responding emotionally to unexpected change, what happens when we listen to something we've heard over and over? We all have our favourite albums - how can we be sure to get the same effect if we know what's going to happen? Well, basically, we never really learn! While one part of our brain knows it, (can even sing along), the part of our brain that deals with emotional responses is so primitive that it acts on instinct, and never actually learns.

So why do different people like different kinds of music? Shouldn't we all respond in the same way? In fact, musical preference is learnt - it depends on our experiences and personal taste. As we get older, we manipulate the way we respond emotionally. We can actually suppress the ancient part of our brain that governs our emotions and our response to music.

Still - how can I say that music is better than sex? Well, that was just to catch your attention... but seriously, great sex is a little harder to come by, and you can listen to great music anytime you like, anywhere



you like, without the risk of getting arrested, catching a nasty disease, getting pregnant, or whatever! Just pure, guilt free, sensuous delight!

Clare Peddie.

**Recipe for great music :**  
**Tingling thrill of shivers up and down the spine** : - violated or interrupted harmonic sequence, such as an enharmonic change. (The music sets you up to expect one thing, and then suddenly changes to something you weren't expecting - a delicious surprise!)

**Rushing heart rate and urge to dance** : - syncopation. Something that you expect happens earlier than you expect it (in dance music, the beat comes in a bit quicker).

**Tears or a lump in the throat** : - generated by a number of devices, including "appoggiatura". The Beatles' "Yesterday" is a perfect example. The melody contains notes which are not found in the main chord. The first syllable (Yes) is sung one note above a note in the chord, but is resolved with the next syllable (-ter), sung at a note in the chord. The same pattern is repeated later, ("far away").

within our physiological makeup. The basic mechanism is a need to recognise and respond to change. This is an important evolutionary response because change has the potential to be

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# Big Brother and the Internet

In the last six months I have learnt heaps about the Internet simply by using it and reading about it. At the University of Adelaide some students have access to email addresses and all have uncensored access to Netscape on faculty and library computers. With Netscape and email we have access to the world and limitless information for research and leisure. Around the world the ownership and control of services on the Internet has become both a controversial and interesting issue. The Internet is not a 'free for all' whatever country it is used in. The 'Information Superhighway' is causing major policy headaches for the policy makers of the world. These problems are often unique to the political system and economy.

In Asia the Internet has been embraced by states with both caution and delight. The Vietnamese Government has embraced the Internet's email aspect, but has set up its own provider to prevent the Vietnamese people from getting the World Wide Web called "Netnam" (*The Economist* March 16, 1996, p. 33). In Indonesia the Internet access has gone relatively unchecked by the government until recently. An Indonesian magazine called "Tempo," which was banned from publication in 1994 by government censors, has recently resurfaced on the Internet (*The Economist* March 16, 1996, p. 33).

In Singapore and China the Internet has been tackled with the two steps forward and one step back approach. The governments are trying to keep up with developed countries' in capitalist ideas and technology, but they want to maintain a level censorship and propaganda. In Singapore the government is trying to control public access to the Internet by enforcing the use of filter software such as 'Net Nanny' in Internet cafes and libraries (*The Economist* March 16, 1996, p. 33). There are special pages on the Internet for frustrated graffiti artists in Singapore (graffiti in Singapore has severe prison sentences for offenders). "Not too Modern Please" (*The Economist* March 16, 1996, p. 33) is a page where "you can make your choice of virtual lavatory wall on which to scribble your message". China has gone further than Singapore in controlling access. The article in *The Economist* states that the government has tried to get all Chinese Internet users and providers to register themselves. This means that the government can keep a track of people discussing or seeking information on issues it sees as dangerous, like political refugees (*The Economist* March 16, 1996, p. 33).

An article in *The Age* written by Stuart Wavell titled "Internet spells the end of government censorship" (Sept 12 1995) describes the Saudi Arabian governments policies on the Internet. The censorship policies of the Saudi government were easy to maintain with the print media. They could easily 'black out' of-

fending material like "scantly clad women" and "dissenting opinions" (*The Age* Sept 12 1995). With the Internet this is harder. The Saudi Arabian government became concerned a couple of years ago when they stumbled upon the fact that people were learning about and openly discussing "proscribed subjects (such as) atheism, pornography and politics" Wavell cites that the Saudi Arabian government has tried to prevent open access to the Internet by giving accounts only to "universities and hospitals". These accounts keep track of "material accessed (and) are open to inspection by the Ministry of the Interior". A person caught talking about or accessing banned subjects or images can be jailed.

In Hong Kong sites on the Internet have already been set up for government information. A paper on the Internet called "Position Paper on Government Internet Policy" (<http://www.enmp.org.hk/lego/special/govinet/pospaper.html>) discusses the Hong Kong government's pages on different departments. The criticisms the paper has, according to the paper, is that it "limited to low level general information materials which are already available though other means". I have read some of these pages and they seem only to skim the surface of the issues that they discuss. In fact they bored me shitless and I don't think I would bother looking again.

In the UK an issue has arisen that the telecommunication industry has been unable to meet the demands that the 'Information Superhighway' be finished and accessible to as many people as possible. In an article in the journal *Media, Culture & Society* (Vol. 17, 1995, p. 677-689) called "British Media Policy takes to the Superhighway," Peter Goodwin looks at the internet infrastructure in the UK. The British are one of the biggest users of the net, but there appears to be a major problem providing it. Well before Optus was introduced to Australia, the UK encouraged direct competition with British Telecom. Goodwin explains that the rate that the necessary infrastructure for an up to date 'superhighway' has been installed has been exaggerated to the public. British Telecom is being accused of purposely leaking exaggerated reports on its progress of installing the technology "to destabilize investment in its potential competitors, cable companies" (*British Media Policy*, p. 667). Goodwin even states that British Telecom and its competitors cannot specify when the 'highway' will be completed and in April 1995 one third of the UK was unfranchised by the cable industry (*British Media Policy*, p.681). A similar situation has arisen in the US. Cynics of the US governments policies on providing the technology have likened the promises (filled with rhetoric) of "building data superhighways" to George Bush promising "no new taxes" (*The Economist*, April 16 1994, p. 69). This means that the capitalist system

which has driving the growth of the Internet is also hampering it at the same time. The Australian government could well be bugging around with infrastructure in the same way as we enter the joys of privatised communication providers.

The Internet in Australia is not necessarily a private and uncensored information and communication service. Providers of email addresses and access to Netscape are censoring how people use the Internet and even monitoring it. Ray Archee documents that some Australian Universities now "censor which usenet groups that the user can access" (*Media Information Australia*, No. 74 Nov 1994). This means that students with email addresses do not have the freedom to access any information they want through their university accounts. I agree with the intention of not allowing illegal or inappropriate information to be accessed from university computers. I disagree with it if it also meant that the Universities could keep track of what lecturers/students are looking at or speaking to on the Internet. Archee cited cases in the private sector where companies are checking employee's use of their email address and what they look at on search vehicles like Netscape (*Media Informa-*

*tion Australia* No. 74 Nov 1994, p.54).

In the paper "Reconnecting Communications Studies With Communications Policy" (*Journal of Communication*, No.43, Summer 1993, p. 199) Eli Noam goes as far as saying if Karl Marx had insight into the future, his most influential work would have been called "Communications rather than Capital". The communications industry is frequently recognised as being vital to Globalization and economic growth in the world economy. It is inevitable that the Internet has become a dividing influence on the world, as well as a uniting one. I think it is wonderful that I can email by Uncle in Oxford, but it makes me wonder if anyone else gets to see my message as it floats magically through Cyberspace. In fact, someone has been using my email address to mail stuff to their friends at Universities in Melbourne. It means I get crap about planting windbreaks with native trees and cute messages saying hello all the time. I believe that it is a 'pipe dream' to think that the different political states of the world will be able to find an equilibrium of policies which satisfy their political needs and the needs of the people.

Cate Owen

## RETURNING OFFICER

Applications are now open for the position of Returning Officer for the Annual Elections. The successful applicant will be responsible for the conduct of all aspects of the election for

- \* the Adelaide University Union Board
- \* the Students' Association Council
- \* the Students' Association Education Services Standing Committee
- \* the Students' Association Activities Standing Committee
- \* the Students' Association Women's Standing Committee
- \* the Students' Association Environment Standing Committee

Applications close on Friday June 14th at 4pm sharp.

Applications should be submitted in duplicate to the SAUA Office before this time.



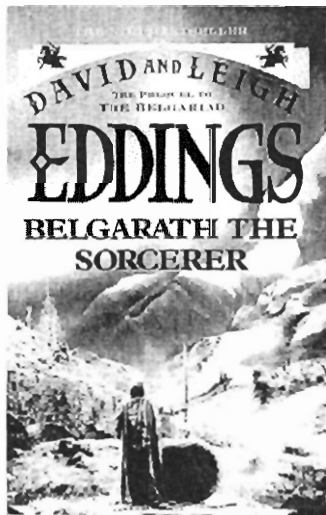
Further information can be obtained from the SAUA, George Murray Building phone 303 5406.



# Head in the Clouds

**Belgarath the Sorcerer.**  
David & Leigh Eddings.  
Voyager / HarperCollins.  
\$14.95

Dave me old son, did nobody ever tell you that 'prequel' is a dirty word? Particularly 'fantasy prequel'. Would anyone want to read *Gandalf: The College Years?* Or *Merlin in Short Pants?* No they wouldn't, and for one very



good reason. Prequels to enormously successful and long-lived series tend to be a bit shite, and this book is a case in point.

David Eddings is one of the most successful writers of modern fantasy in the world. His four mega-series (*The Belgariad*, *The Mallorean*, *The Elenium* and *The Tamuli*) have all been bestsellers and he is widely regarded as being very good indeed. His latest book, the first to acknowledge the enormous input his wife has into his writing, does its best to undermine his reputation. This prequel to *The Belgariad* is quite obviously intended to be a good old big-map-at-the-front-of-the-book fantasy epic - and what does epic mean, boys and girls? It means very bloody long. There's nothing wrong with that, of course, assuming you have something to say, but when you're five hundred pages in and still waiting for the book to hit its stride then the whole thing begins to look like a horrible mistake.

So what exactly is wrong with *Belgarath the Sorcerer*? The first witness for the prosecution is the utter lack of any sort of dramatic tension. The story is told first-person from the point of view of Belgarath himself, a mighty mage and all-round good guy, who is very old and getting rapidly older. Two thousand

years breeze past in the first seventy pages and nothing really happens. He hangs out with budget-price gods who don't do very much other than sit in caves being wise (these endless wise old men ought to be banned from fantasy books - anyone who ever read *Lord of the Rings* and loathed Tom Bombadil can add these guys to their lists). He easily defeats a vast array of incompetent and tedious villains. He meets a wolf, takes her home and marries her (don't ask). He argues a bit with a few other equally ancient sorcerers and various faceless minor characters who vanish within a few pages because of the speed with which the years fly by. Because he is, for all intents and purposes, immortal, he's never in any real danger. He makes snide comments to his daughter. That's about it.

Major problem number two is the fact that everything that happens in the book is pre-ordained and almost every character knows what is supposed to happen in the future. It's full of people yelling at each other that they can't do such-and-such because 'It's not supposed to happen yet!' Basically, everyone is just going through the motions to achieve some Ultimate Purpose; more of that old rubbish about the final fight between good and evil.

Mistake number three is Eddings'

belief that his readers can keep up with the enormous list of names he has invented for his characters, creatures and places. The book is littered with slabs of unmanageable prose, such as "I went on across the Gulf of Cherek to Val Alorn and talked with King Bledar. He was even worse with Rhonar. His fleet sailed for Kotu the next day. I rather hoped that Beldin could keep a tight leash on the Alorns when they got to the Nadrak border." Who are these guys? Where are they going? What's it all about?

Basically, everything that's wrong with modern fantasy is wrong with this book. What does a writer bereft of ideas do? Recycles all their old plots and characters, because that's a lot easier than bothering to come up with something new or interesting. What is more alarming is that it threatens none too transparently to be only the first half of the story, but who would want to know after wading through the ten thousand years of stupid peasants in this book? In fact, this book hasn't even got a bloody climax - you've got to read the other five books for that, but I doubt this book would encourage many people to try them. It's never much fun watching a good writer come horribly unstuck. It was nice knowing you, Dave.

James Morrison

## A Wolf in Wolf's Clothing

**The Wolves Of Time - Journeys To The Heartland.**

William Horwood.  
Harper Collins.  
\$12.95

William Horwood has a thing for the animal kingdom. His major writing accomplishment is a pair of trilogies documenting the lives and mythologies of a race of moles. He has given the same treatment to eagles, and he's even written a couple of sequels to *Wind in the Willows*. In these books, the animals are all anthropomorphised, given many of the more superficial human traits while retaining their fundamental animal likenesses.

Now, with *The Wolves Of Time*, he's done it to wolves, but this time the wolves are wolves. There is no living in houses or reading of books for these creatures of the wild - these wolves stake out territories, live in packs, hunt down deer, challenge each other for pack leadership, etc. just like real wolves (as far as I know, anyway). But within the limitations placed on him by the habits of wild wolves, Horwood has constructed a complex, almost believable world of wolf tradition and religion. He also allows the wolves to talk to each other (and who says they can't, really?), and given special legend any meaning to the howling that has long been the bane of faint-hearted campers everywhere.

The premise runs something like this; there are two chief wolf gods, Wulf and Wulfin. Wulf broke his own Lore by consorting with a mortal female, and this resulted in him being banished to the mortal realm for a millennium, continually being born and reborn in the form of different wolves, never knowing who he truly is. At the end of this Dark Millennium, Wulf will be set a test to see what he has learnt during his multiple reincarnations. If he has truly learnt his lesson, he will regain his rightful place; if he has not, he will be lost forever. Wulfin is permitted to assist him in passing this test, and to aid her in this, she has the Wolves of Time. This first book in the trilogy traces the individual Wolves of Time as they make their way back to the Heartland (which is kinda like Mecca) to meet up and reform the pack, and the beginnings of developments once they all get there.

This means that the first half of the book is split up into different sections, each depicting one of the wolves' journey to the Heartland. Hence the title. This is quite long, and occasionally a struggle to read through. Some of what happens along the way is really quite interesting, but some of it is not, and the descriptive passages are too long. It could also have used a bit more proofing. But once you reach the halfway point, wolves start meeting wolves, you get interaction and you begin to see more clearly the dif-

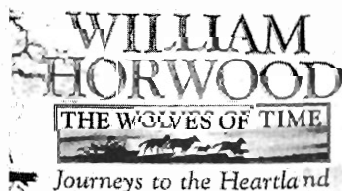
ferent personalities each wolf possesses. It's a pretty rough task as an author to individualise a dozen or so wolves from each other, but this Horwood achieves remarkably well. The action and sense of purpose also pick up once the pack is together, and the second half of the book is really quite enjoyable.

Humans, unfortunately, cannot keep their noses out of it, and we are introduced to them as "Mennen", the species actively decaying the planet so that nothing can survive. In the Mennen world, wars are breaking out, governments are being overthrown, and it would appear that a Dark Millennium of our own is about to break out. For my money, it would have held more interest and integrity if the argument had been left to the wolves and humans left right out. But they surely have an important part to play in later volumes.

On the whole, the most impressive thing about this novel is the research that must have gone into it; I'm not one to say whether the description of the day-to-day wolf lifestyle is accurate or not, but it's close enough to be convincing. For example, when one wolf isn't happy with another, it'll just

charge at it, perhaps nip it on the flank, maybe even draw blood. Just to show them who's boss. This is surprisingly effective when it happens, because it serves to remind you that these are wolves. And the rest of the time, it's quite easy to forget. A very powerful, if flawed, novel.

Chris Slape.



# Blam, blam...thankyou very much ma'am

**Shooting Elvis.**  
R M Eversz.  
Pan Macmillan.  
\$29.95

This neon-clad lunatic of a book is promoted as being 'a pounding blend of *Pulp Fiction* and *Thelma and Louise*'.

**Balls.** Which is not to say that *Shooting Elvis* is not a good book, it's just that the closest it comes to its publicity is that it's about crime and the main character is a woman - and, oddly enough, the book reads like a movie.

The mysterious author, the nomenclaturally asexual R M Eversz, worked as a screenwriter and filmmaker for more than a decade in Los Angeles, and this background shows in the style of the book. Very strong visual elements are used throughout, and both the pacing and 'feel' of the

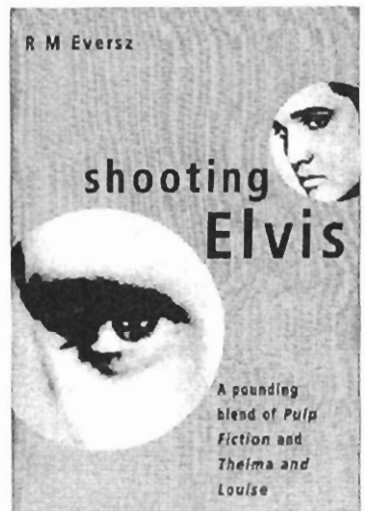
book matches that of an intelligent thriller movie. In fact, I would put money on this having originally been a screenplay that never quite made it to the screen (although, life being what it is, someone will probably now buy the rights and turn it into one).

*Shooting Elvis* (subtitled *Confessions of an Accidental Terrorist*) follows the rapid and disorienting descent of Mary Alice Baker, 'burbs girl trapped in a dead-end job with a violent father and downtrodden mother, into the world of bombs, conspiracies, art theft and smuggling. Mary Baker, whose suburban tedium is rendered so accurately that you can almost smell the extra-hold hairspray and nail polish, accidentally demolishes Los Angeles airport while running an 'errand' for her boyfriend and then flees from the law to become Nina Zero, accidental terrorist.

Nina takes to crime like a duck to armed robbery. She also finds time to work for a private investigator, starts a promising career as an artistic photographer and attracts the attentions of TV executives who want to buy her story and a shallow painter who wants to grab vicarious fame by being 'the man who was fucking the woman who blew up the airport!'. Unfortunately, none of them think her story is complete unless she eventually gets caught... cue violence, thuggery, chase scenes, sex and much gunplay.

*Shooting Elvis* is a clever and often intriguing thriller, if somewhat lacking in the humour of the movies it was inspired by.

James Morrison



## Can you keep a secret?

**The Book of Secrets.**  
M.G. Vassanji.  
Picador.

The problem with this book is that you don't realise how good it is until you've finished the damn thing. Not that you can't tell that it's good - the language alone will get you that - but until you can see how it all ties up and pieces together, you're just not fully appreciating it. And once you do, you've finished it and can't enjoy it as much. Of course, you could read it again. Why wouldn't you?

The book of secrets of the title is a diary kept by Alfred Corbin (later Sir Alfred Corbin, Governor of Uganda) during 1913, while he was a young man in the British Colonial Service, engrossed in the task of colonising Africa. Africa

forms the backdrop for this remarkable story, and the language evokes strong images of Africana: people, places, attitudes. All pretty good. Our story teller is a school teacher, Pius Fernandes, writing in 1988(ish), into whose hands the diary has fallen. The story contained within, of the small town Corbin was assigned to in 1913, so fascinates Fernandes that he devotes his retired years to uncovering further details of the book's secrets. He tracks down descendants of important figures in the diary and hears their stories, and gradually the tale is told. The technique allows many different voices and perspectives to take up different aspects of the story, which in turn allows us to appreciate the effect of the teller on the tale. This is possibly the greatest

theme of this novel; that as the story-teller can influence the story, so can the story affect the teller. For Fernandes, inevitably, finds his own life caught up in the aftermath of Corbin's diary. This not-so-surprising twist is pulled off very skilfully, such that it's perfectly believable and it is this connection that demonstrates the power of stories. One of the bits of praise on the back says "a rich evocative meditation on how and why stories are written". That's better than anything I can say.

It's good. Now bugger off - I'm going to read it again.

Chris Slape.



## One beautiful moment

**A Year Of Our Lives.**  
John MacKenna.  
Macmillan.  
\$16.95

Sometimes something comes along that can only really be described by the word 'beautiful'. *A Year Of Our Lives*, by John MacKenna, is one of them.

The Irishman's collection of short stories, some connected, some not, is rich in intimacy. We find in each a narrator who has, apparently, decided it is time to confess, and the tales told involve the reader in a sacred trust, a complete knowledge that they are for our eyes alone. They are as diary entries, not stolen, but handed to us to read in complete trust. They are intimate secrets whispered gently in the dark of

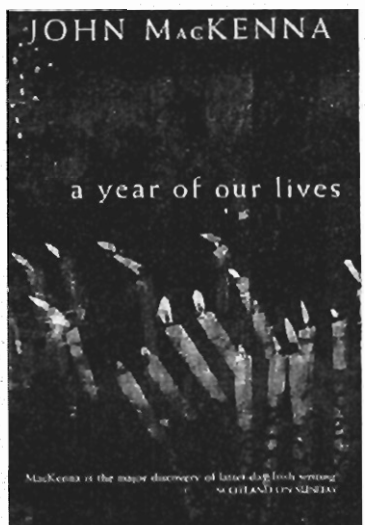
midnight. They are deeply personal to the narrator, and we are privileged, as readers, to be allowed to receive them.

The themes remain personal - to be expected, considering the confessional nature of the stories - but varied, including lost love ('In The Garden' and 'Still And Distant Voices'), forbidden love (the four 'Epistles'), marital separation (in the title tale), regrets ('Days'), death ('Children'), suicide ('Over The Rainbow' - which also deals with HIV and is the most moving tale I have ever read), religion ('Streets, i), and sex ('Streets, ii, iii'). In short, MacKenna writes about life. And he does so with real compassion. The characters' emotions are so richly, skilfully depicted, their thoughts so full, complex (yet

simple), and realistic (one often gets the impression that MacKenna has lived out each of the experiences related (even though some would be impossible for him), that they cease to be mere words on a page and become people we know intimately. In the process the little foibles confessed, the intricacies and emotions that make us human, are held up and celebrated.

The collection is intimate, moving, erotic and uplifting. Beautiful. I have never encountered anything quite so perfect.

Paul Bradley.



# All Things Personal...

**A Personal Matter.**  
Kenzaburo Oë.  
Picador.

The words of this novel are like the many pieces of sushi on a large plate. The first slices almost dissolve in your mouth leaving you hungry for more. The next few linger longer above the oesophagus while the last are a struggle to chew and swallow.

Although I'm sure that 1994 Nobel Prize for Literature winner, Kenzaburo Oë, would have arrived at a superior analogy for his novel (and probably a more flattering one), it suits my purposes well. You see, Oë uses simile after simile and metaphor after metaphor to relate the situations and emotions facing his central character, Bird's predicament. At first, the reader cannot help but be in awe of Oë's ability to describe one scene using a descrip-

tion of one more familiar. But by the end of the novel it's hard not to scream, "enough," at the very pages by way of trying to encourage Oë to get on with that which he is relating.

Frustration is also felt the deeper into the novel the reader penetrates, every time Bird opens his mouth in neurotic reflection. Initially, Bird can be pitiful, later dismissed as painfully shame-conscious but ultimately, maybe, just a little inspiring.

Bird becomes a father to a grossly disfigured son early in the proceedings. To cope with his feelings of entrapment and personal dishonour, he retreats back into his alcohol driven past on the arm of ex-lover, Himiko. By avoiding his responsibilities and deceiving his family, Bird hopes to escape from the life that he dreads into a free spirited adventure in deepest, darkest Africa.

Taken in the context of 1964 Japan into which *A Personal Matter* first emerged, the story is confronting and more than likely disturbing for those closer to the source. The passages in which Oë allows Bird to 'cleanses' his psyche of a fear of the womb and vagina that facilitated the debouchment of his grotesque offspring, by engaging in a particularly violent anal sex act with Himiko, are both absorbing and repulsive.

If you can keep sight of the emotional oscillations that fuel Bird's avoidance and can allow yourself to feel as he does rather than abandon him as self-serving and annoying then you'll have gone a long way towards understanding Oë's work. If, however, you flounder in Oë's style like a drowning seagull who once lived for the sea but now battles to flee it, you may fall short of appreciating the po-

tency of *A Personal Matter*.

Bryan Scruby.



# Little Brother ain't so Innocent

**Little Brother.**  
David Mason.  
Bloomsbury Press  
\$29.95

The end of the cold war has left the international crime/thriller writers out in the cold themselves. The search is on for another site where spies can still lurk in shadows and horrible deaths are just part of the job. David Mason seems to have found such a place in his latest novel, *Little Brother*.

Like all good spy-thrillers, *Little Brother* is packed full of Secret Service type guys running loose in 'enemy' territory with enough 'hardware' to blow most countries to bits. There are near

escapes, lots of nasties being killed by various interesting means and of course a fearless leader who makes it out by the skin of his teeth. Combine this with a lot of intrigue and a lot of people who change sides like a seasoned swinging voter and you have one hell of a good read.

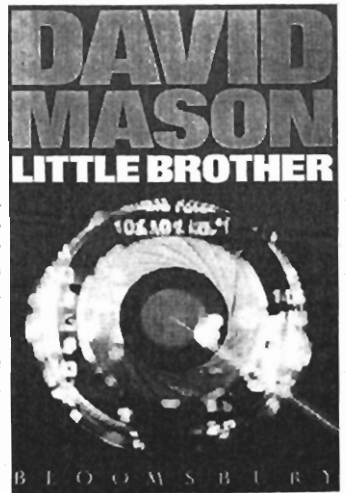
But Mason's brilliance in this field doesn't just stop with clever combinations of murder, mayhem and words like SAS and MI5 - He has taken current events and used these as the base of the story. The killer technology used is made all the more horrifying by the realisation that it is already possible and chillingly easy to imitate. The event in recent history

around which the story revolves is woven into the novel so that the story itself starts to take on the guise of reality. You start to actually believe it really did happen - especially with the shocking words in the last chapter.

David Mason has proved in *Little Brother* that this genre is alive and well. After all we still have all the Arab states and the West Bank and North Korea and China.

So many countries for spies to prosper - I can't wait to see what Mason does with all these untapped 'enemy' zones.

Marijke Richards



# Keep those hands to yourself, Rhett



**Frankly Scarlett, I Do Give a Damn!** Classic Romances Retold.

Beverly West and Nancy Peske.  
Harper Collins New York.  
\$14.95

What do women want? Beverly West and Nancy Peske take a lighthearted look at this question, taking a gentle swipe at political correctness in the process.

On the assumption that the great heroines of literature should not have to settle for the miserable endings with which their authors generally provide them, West and Peske have rewritten twelve great love stories to give their hero-

ines happy endings. The stories given the politically correct treatment range from *The Iliad* to *Gone With the Wind*, and *The Great Gatsby* to *Legends of the Fall*. The happy endings range from giving Scarlett in *Gone with the Wind* a well-adjusted, sensitive Rhett Butler who takes her back to Tara, makes passionate love with her consent and cooks for her, to having Helen of Troy run off to Lesbos to become a Riot Grrrl, leaving the men behind to do what they please in *The Iliad*.

The major problem with this book, in common with the politically correct retellings of childrens stories and fairy tales with which it bears a more than passing similarity, is that while one or two of these parodies are quite amusing, by about the sixth they are begin-

ning to pall and by the end they have become merely tedious.

Despite the repetitive nature of the stories (and with twelve stories cut down to five or six pages each there shouldn't be that much repetition) there are still some entertaining moments, but these are fewer than would be expected. Still, the humorous approach does manage to raise a few questions about the roles of women in literature and film, as well as the appropriateness, or lack of it, of applying political correctness to art.

If nothing else, *Frankly Scarlett* lets us know that dysfunctional relationships and tragic endings are a whole lot more interesting than well adjusted, sensitive couples with good communication skills.

Kate Taransky Howes.

# Hope in the Darkness

**Surfing the Blues** .  
Catherine Rzecki.  
Angus & Robertson  
\$19.95

It is likely that many people will be instantly disinterested upon reading the introduction to *Surfing the Blues*. As the title suggests, the book is concerned with managing and overcoming the traumatic experiences of depression and mood disorders. It is made all the more harrowing (yet inspiring) by the fact that it is a personal account rather than a detached explanation by an actual psychologist. That is not to say that Rzecki doesn't explain the various mental illnesses with a sufficient degree of detail -

however, the personal light that she throws on "the blues" makes it easier to accept that there is a way out of depression. And that is perhaps the single most important objective, upon which the entire book turns. As is made obvious throughout the account, when suffering from depression, it is virtually impossible to find belief in a better future. *Surfing the Blues* demonstrates the various stages of depression, from its initial manifestation through to its final defeat.

*Surfing the Blues* is also important for those who know people suffering from depression as there are chapters which outline the appropriate way of assisting such people and the appropriate agencies to

contact. It also emphasises the importance of friends and family in helping those suffering from depression.

At times Rzecki's account itself is depressing, however, it is informative and insightful to an illness which most of us are lucky enough not to know much about. As I stated initially, the very nature of the book is likely to disinterest people initially, but the book is nonetheless a valuable account, which those who feel depression should read in the hope that those suffering from depression may feel some relief and others of us may read in order to provide relief.

Phillip Ivancic



## 'Sad Attempt at Greatness'

**Pussy, King of the Pirates.**  
Kathy Acker.  
Picador.  
\$ 16.95

Here's a book to put on your list of 'DO NOT READ - EVER'! It's the latest deranged offering from Kathy Acker. Called *Pussy, King of the Pirates*, the title is in fact the best this novel has to offer. Acker has been described as an exciting new talent by the American press. I must admit this doesn't exactly bode wonders. However, the title was captivating, so I dived in and took my chances. Although Acker does have moments when talent shines through, these are too few to save the rest of the novel. Acker has jumped on the bandwagon of

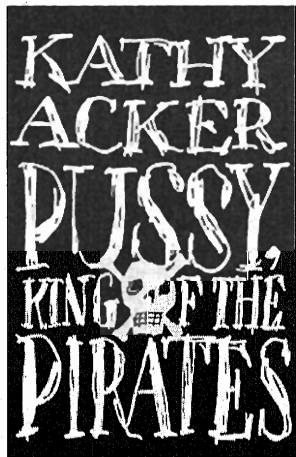
dream therapy. Her characters are explained and do the explaining through dreams which are so full of symbolism that the reader is totally lost to any meaning. By over symbolising everything, Acker has destroyed what could have been a subtle and witty novel. She is attempting to be cutting edge, to be part of a new breed of in-your-face writers emerging at the moment. Unfortunately, Acker has tried too hard and in the process has outstripped her ability.

Its a great pity Acker's vision of this novel has not succeeded, as I can see the general ideas behind the novel and these are worthy of Acker's status. They are a modern take on feminism, on women's roles and where we are all going and

have been. The use of dreams, could have been a brilliant way of expressing the innermost feelings of the different types of women she was attempting to bring to life. Use of symbolism was again a brilliant idea, and if done with a lot more thought would have given the novel a depth and strength it lacks at present.

*Pussy, King of the Pirates* is a sad attempt at greatness. Acker has displayed her ability to write for the over intellectual set and her total inability to write for anyone who actually wants to enjoy reading, not analyse something to death in order to find what it is they are reading.

Marijke Richards.



## Somewhere in France

**Somewhere In France: The Collected Letters Of Lewis Windermer Nott, January - December 1916.**  
David Nott.  
HarperBusiness.  
\$21.95

There has been absolutely tons of stuff written about the First World War, yet for some reason it remains an interesting topic (which is, I suppose, the reason why so much gets written about it). It becomes particularly interesting when you look at it through the eyes of someone who was there. *Somewhere In France* is a collection of letters written by Lewis Windermer Nott, an Australian, to his wife, during his year of service on the Western front with the 15th Battalion of the Royal Scots in 1916. Compiled and annotated by his son, David Nott, it makes for interesting reading and adds to the vast body of literature dealing with the nature of warfare and the experiences of those whose task it is to conduct it.

We follow Nott from his first arrival in France in January as a newcomer to battle, having left his medical studies to join up. The change in attitude he undergoes as the year progresses is obvious. In particular, the first half of the year is vastly different to the second.

January - June is dominated by his naive desire to see action and become a 'real' soldier, and by how much he misses his wife. This can get a bit much. We read all about his 'dear sweet wee wife', and his 'dear wee son', and the 'dear sweet wee' one on the way, and 'dear wee' this and 'dear wee' that and 'dear wee' the other. It's understandable, but for crying out loud, sugar may be sweet, but saccharine leaves a bitter after-taste. It's not all peaches and cream, of course. Nott does get into the front line, and we read all about the noise, mud, waiting, rats and body lice that were so much a part of trench life.

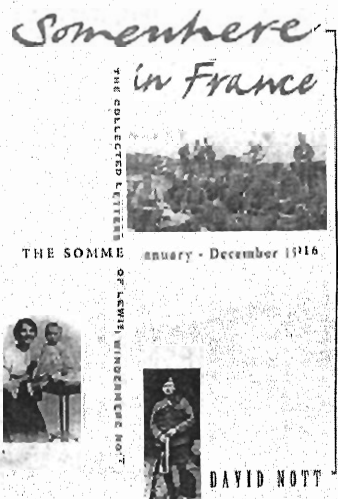
The major change comes in July. On the first of July the first major push of

the Somme offensive was launched, preceded by five straight days of the heaviest artillery bombardment in history, and Nott's battalion, the 15th Royal Scots, was amongst the first to go over the top. The letters turn now not only to the mud and noise, but also to the stench of dead bodies, the loss of dear friends, and the desire to get out of the war. Intermingled with this is pride - his battalion reached their objective and held it for three days until relief could get to them. But overall, the mood becomes depressed. Nott has lost his innocence.

This is an involving book. We feel Nott's sorrow in the days following the July offensive, and even more so we feel his excitement as with the passage of December the acknowledgment of his resignation approaches. David Nott has done great service in compiling his father's let-

ters. This is a fascinating book.

Paul Bradley



# Weeping for Lost Babylon

**Weeping For Lost Babylon.**  
Eric Beach  
Angus & Robertson  
\$16.95

This is Eric Beach's fourth collection of poetry. An extensive and moving mosaic of tragedy, pain, and the near inexpressible joy of life, Beach penned this collection as an elegy to his son. Eric Beach is renowned throughout Australia for his involvement in raising the level of poetic exposure in non traditional ways. These have included poetry workshops on building sites, plays in prison, frequent readings at homes for the intellectually disabled, and the Opera house. Originally from New Zealand, Eric Beach has recently been naturalised in Tasmania.

Beach writes some powerful poetry. There is no artificial confluence

with set poetic forms, rather an almost continuous stream of images in blank or partial rhyme verse. This is not to suggest a lack of structure to the poems, rather an almost eastern approach with short yet exquisitely constructed passages reminiscent of the Japanese haiku, flowing into longer flowering poems, which together wrench the reader headlong into the poem.

The collection itself is based around the poem of the same title as the text. Confusingly enough this is placed well into the text, yet it makes no real difference in what order you read, the movement throughout the poems is ever present. This movement is one from a position of 'lyrical lament' concentrating on the sorrow and pain of the disabled - especially those who are intellectually or emotionally handicapped - to a realisation, which

infuses the text, of joy, of life, and of sensuousness. Amid this personal elegy, Eric Beach touches upon a multitude of other issues ranging from some amusing digs at the increasingly commercial nature of our society, to a fairly extensive attack on a number of political views.

Notably here, Beach dissects the complacency of normalised viewing in terms of history, the validity of our economic systems, the gender/race arguments, and eroticism. More interesting again is Beach's interest in the eugenics program running in Australia today.

All this in only 86 poems. If you like poetry at all, you will enjoy Beach, he is one of those rare poets whose bitter/sweet manner can only endear.

Tom Stoddart

WEeping  
FOR LOST  
BABYLON



ERIC BEACH

# From the Inside of Anorexia

**Stick Figure.**  
Christine Fontana.  
Allen & Unwin.

Everyone knows roughly what anorexia is. Many of us have even encountered anorexics. Yet despite this, unless you have been or are anorexic, it is unlikely that you'll have much true insight into the lifestyle and emotions of an anorexic, given the intrinsically personal nature of anorexia. Fontana gives a depressingly detailed run-down of the emotions, lifestyle and concerns that she experienced while she was anorexic and bulimic.

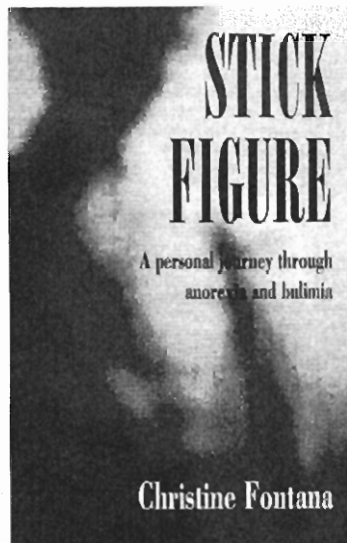
Fontana's book is an intermingling of poetry, excerpts from her diary and analysis. Each supports the other in achieving an overall outlook on the illness. By

using these three genres, Fontana manages to be reflective, personal and analytical about anorexia. She takes the opportunity to explain to the reader the due processes and emotions that she experienced and is able to rationalise them to some degree. The notion of deliberate self-harm in order to achieve some kind of approval is a difficult one to understand, but Fontana provides examples which logically justify the whole process. One cannot help feeling disgust at some of the acts and words of those around Fontana. One particular incident that she chooses to relate is from when she was finally beginning to overcome anorexia and bulimia. A friend approached her and remarked that she was putting on weight again.

It is that kind of detail that only a victim of this sort can relate, and it is important that non-sufferers somehow become aware of what it is like, in order that we can become more sensitive and attentive to the needs of those in a similar position.

I would recommend *Stick Figure* to both sufferers and non-sufferers of anorexia and/or bulimia. For those who are anorexic, it provides a certain degree of solace and empathy. For those who are not anorexic, it gives an otherwise elusive opportunity to gain insight to an illness which is partly our fault.

Adrian Hawkes



# Lines from Louisa

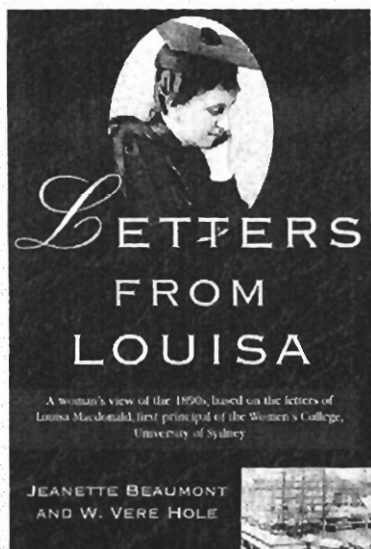
**Letters From Louisa**  
Jeanette Beaumont  
And W. Vere Hole.  
Allen & Unwin  
\$24.95

If you enjoy reading but usually like to learn something from the books that you buy, maybe you should check out *Letters From Louisa*, by Jeanette Beaumont and W. Vere Hole. Generally quite informative, this book documents the development of the first women's college at the University of Sydney through the letters of its first principal Louisa Macdonald. From the time of her arrival in Australia from Britain late last century, Louisa wrote a weekly letter to her oldest and dearest friend and mentor in England, Miss Eleanor Grove. These letters, when

found in 1966, inspired the creation of this book. It is essentially a commentary on the events that effected Louisa, with regard to the development of women's education in the colony of New South Wales, with excerpts of Louisa's letters showing her interpretation of these events. Labeled one of Australia's early feminists, the book also serves as a social commentary of the time, documenting the suffragette movement in Australia, and the social perceptions regarding the availability of education to women in Australia as seen through the eyes of Louisa Macdonald. The text also highlights those who were in favour of the inclusion of women to universities in Sydney, and those who weren't. Louisa Macdonald's contribution to the development of higher education for women in Sydney can not be understated, and for any of you who may be interested in this topic, this

book is a must read. This text can also be seen to be one woman's interpretation of colonial life, which when you think about it was not all that long ago, thus increasing the importance of such books as this. The research and use of primary sources in this book (there are even quite a few pictures!) is extensive and a credit to the authors. However at times this book definitely tended to bend a little too much towards the who-was-who-in-Sydney-in-the-1890's, which really got to be tedious after fifty pages or so. The background to each of the people who influenced Louisa Macdonald's life was also a trifle overdone and could have been cut down quite a bit. However in spite of this *Letters from Louisa*, is worth a look but will probably take a while to get into, and could be a struggle to get through if it isn't really your cup of tea.

Kerryn Doyle



# Pacific Highway Boo Blooz

**Pacific Highway Boo-Blooz.**  
Mudrooroo  
University of Queensland Press  
\$16.95

An acclaimed author, Mudrooroo has written novels, critical works, and *Pacific Highway Boo-Blooz* his third collection of poetry. This was my first encounter with the works of Mudrooroo, and I was stunned. The poetry in this collection is raw, powerful and very real. Combining elements of Australian Aboriginal mythology, critical political theory, and real life experiences, Mudrooroo creates a travel narrative of a surprising and entertaining nature.

The primary narrative of the collection is one of a journey, specifically along the East coast of Aus-

tralia. Surrounding this narrative, Mudrooroo places stories, both humorous and sad, political parables, and introspective glimpses of the life of a Nyoongah man in a white dominated society such as Australia. Yet this is not simply a physical journey, Mudrooroo travels along emotional and spiritual paths as well. The penultimate poem is appropriately entitled *Circles*, as the poem and the poet come full circle with an imparted wisdom, shared by writer and reader alike.

The poems are written in a lyrical style. They flow freely and with their strong rhythms, seem more appropriate as spoken or sung poetry than as printed word. There is a strong sense of the oral tradition in these poems, this is in keep-

ing with the poems' concern for the cultural border between black and white, which Mudrooroo equates with the difference between the country and the city, and the rich and the poor. Mudrooroo expresses emotions in their primaevial state, there are no social boundaries observed. As a result of this approach Mudrooroo allows his poetry to flow from not only the heart, but from other body parts as well.

The overall atmosphere these poems generates is one of vibrant, powerful and above all colourful life. Although this is only a relatively short collection, it is still well worth a look.

Tom Stoddart

HIGHWAY  
BOO-BLOOZ

COUNTRY POEMS



## Let's Go Shopping!

**Retailing: How to Lift Sales and Profit**

Lorraine Thornton  
Stirling Books  
\$ 24.95

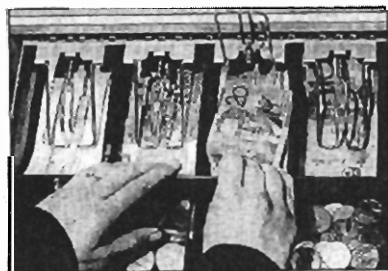
Have you ever wanted to start your own business, or do you want to impress everyone with lifting sales at your casual sales job at Target? Well, this book will help more in getting more for you than any Economics or Commerce textbook. The author of *Retailing: How to Lift Sales and Profit*, Lorraine Thornton, has had more than 30 years of hands-on experience in the retail industry and now some writing experience. Her

book is an all-basics, all-you-need-to-know-without-requiring-an-honours-in-English-Literature manual on how to start your own business and get a profit. Chapters detail the art of setting up a store, terms and maths used in retailing, all the way to Human Resources and Customer Relations. For anyone who has not ever been involved in retail, the details covered may look confusing and bewildering at first, but the happy ones who have had some experience in selling stuff, this book will make things just that bit clearer. Little stories throughout give some entertainment and better under-

standing of the retail industry, but you may wonder where is the "theatre" and "ambience" in retailing, as Thornton describes the industry. On the whole, this book is a must if your dreams of setting up that Korean pottery and antique wig stand gets rolling. It will be invaluable through stocktaking and working out range performance analyses.

Nick Nasev

RETAILING  
How to lift sales and profit



Lorraine Thornton

## Daddy Dearest

**The Passions of Fatherhood.**  
Samuel Osherson.  
Harper Collins.  
\$16.95

Remarking the front cover photograph of "Don and Donna at Woonona, circa 1964", you might be forgiven for thinking that this is, at least, a bit of local product and not a self-indulgent grab by some American who wasn't famous enough to get his autobiography published and thought himself above snatching the microphone on *Donahue*, and, instead, sought his fifteen minutes by writing something that didn't require any talent or imagination, would appeal to the lucrative Anxious American Parents market, and would only leave you glad, for the sake of yourself and, if you have any, your kids, that you're not American. More fool you, the cover is a trick! It's a book by a New York shrink. Worse, it's written in that voice favoured by

the most mundane pop songs (and book reviews), the second person, and, still less forgivably, though Osherson addresses the reader as 'you', he's actually talking about himself: "You just want them to stay kids", "Why couldn't some other kid get hurt, damnit!"

Yet like *Donahue* it's seductive because it's about real live people, and Osherson is far better qualified to talk about fatherhood than Donahue is about anything. And I suppose it might be reassuring if you're an anxious parent and want to know what this frank and engaging psychologist told his kids about sex, god, etc. Also, there are some wonderful literary moments for the Australian cultural critic, like the one in which he defamiliarizes sex by uncovering its subtle connection with flatulence, emphasising the role of the "blue flame of passion" in conjugation.

Tom Coverdale



Hey Over Here!

Exam pressure too much?

Everybody HATES exams, and to celebrate Allen & Unwin have released a new book entitled *Exam Scams*. It is a collection of amusing tales of exam experience. To be in the running for a copy, or a copy of *Get Great Marks For Your Essays*, then send in your exam story to *On Dit*. Winners will be published in *On Dit*. (Names needn't be published)

# VOX



**QUESTIONS.**

1. Do you think that a rally is an effective means of changing proposed government budget cuts to education?
2. What would you say to John Howard or Amanda Vanstone in regard to the proposed budget cuts, if you could speak to them personally?
3. What daytime television are you most looking forward to watching during your holidays...Ricki, Oprah or Donahue?

**Judy**

1. I think that the rallies are good because they are a public statement, size-wise, visual etc. but I think that people generally made a big mistake last December. That's a mistake that you can't change until the next election comes around. Liberal governments have traditionally cut public areas like health and education, why would people think it would be any different? You got the change you wanted.
2. I'd agree with what Gall just said. Cut backs to higher education is not the way to improve your standing in the world.
3. I'm looking forward to finding out how to turn the television on through the video recorder.

**Gall**

1. Exactly!
2. I think that it is a very big mistake to cut down on higher education, because it is looking at a very short term view. If we're to be the clever country we need all of the graduates that we can get. We need more money for research, more money for education.
3. I never watch daytime television.

**Gareth**

1. I think that rallies are a really good idea, but getting people out (to them) is really difficult, the one that we had last Thursday was really good, to get about 5000 people out...with 3000 people from Adelaide, was really good. But ultimately we needed to get them to sign the petitions and I don't think that we got as many as we would have liked. But they are definitely effective because they get the media coverage, and exposure to the public.
2. I don't think that I'd speak to them I'd just probably punch them out.
3. I'd definitely like to see the 'A Team' back on television.

**Anthony**

1. I think that it is to some extent, I don't know how much it is going to change things.
2. I don't know, I can see why they are doing it but it's got its pros and cons. I guess that they know more about it than we do. I guess if it's going to cut off a bit of the deficit it's a big advantage, but I think that there are too many people at university anyway...
3. I'd like to see *Highway to Heaven* again...

**John**

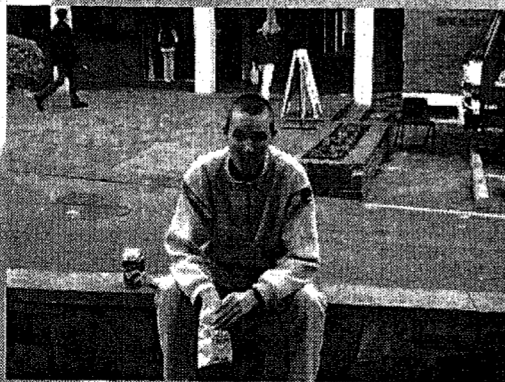
1. Yeah.
2. Give us more money.
3. I'm going away to Sydney and I'm going to be inebriated.

**Justin**

1. I think it's pretty effective, it makes the Minister stand up and notice the public support for the cause. I think it's important.
2. I don't know.
3. None of it.

**Leigh**

1. Heaps of people went (to last week's rally) so it had to be noticed.
2. That the university is important and you shouldn't really make any cuts for it cause we are the future.
3. Nah...



# POP



**Kim**

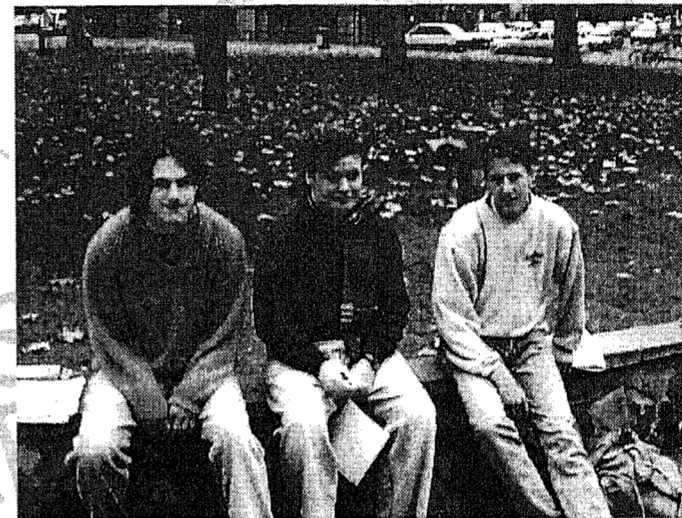
1. The government is going to have to take notice because we got the biggest numbers since the 1970's... (out in the rally), and because we're the voters.
2. I would tell them that it is highly probable that I will not be attending university next year because of you.
3. Definitely *Ricki*, she's the most interesting.

**Tom**

1. I certainly think that they are a good idea it shows that the university population care about their education. I also think that another effective way is writing individual letters to your local MP.
2. John Howard...the livelihood of this country depends upon you.
3. I can't stand daytime television...I'd much rather sit and do nothing...watch an empty television screen...sit outside.

**Andrew**

1. Yeah I agree with them, I think that they are a good idea, but I don't think that they do much...the politicians can do whatever they want, we've elected them. They understand it (the rally) but they don't take much notice of it.
2. I don't really know what I'd say to them...abuse doesn't work, I'd probably say that it's not a good idea...you'll stuff up a lot of people.
3. *Ricki Lake*...for sure...they have all of the brawls...and all of the prostitutes come on. (how lovely...)



**Aidan**

1. Yeah I think that they are effective. There are a lot more effective ways, in other areas, but I don't know with this specific problem. We're not consumers of education exactly, so that we can boycott the product, I don't really see that there are other ways of dealing with it apart from voting, but the elections have just gone.
2. I'm not too sure on the facts of the information concerning (the change) I have heard two different interpretations of what is happening, one is that there will be twenty percent cuts in everything. I'd ask him not to let that happen...Nobody wants a society that is elitist on wages and wealth, neither should we have one on intelligence. Because intelligence is something that you are either born with or you're not...

**Leana**

1. I'll agree with him.
2. I've got nothing to say.
3. I just want to forget about work and go out, and not come to uni.

**Rory**

1. I think it's effective in getting the point across that we have a view about what the government is doing, but I wouldn't say that it would actually make the government change its policy...I don't know, really, cause students don't really have that much power, especially since the government has been elected already they're just going to do what they feel like doing.
2. I'd probably point out to her that the cuts that she's thinking about making would mean that education would go to the rich basically, and that's about it, that it doesn't matter if you've got skill or talent or whatever, you don't have much choice, you'd have to get a scholarship or whatever.
3. Well, I haven't seen *Days of Our Lives* in quite a while.

**Karina**

1. I think the rallies are good, because the government can see what an impact it has on the students by the number of people, I'm not sure that it's going to make a difference.
2. It would just be the rich that get education.
3. I'll be watching...is Phil Donohue still alive?

**Zoe-Cherie**

1. I think that it is if enough people get involved, and that the politicians actually take notice of what we are trying to get across.
2. It's fucked.
3. I'm looking forward to watching all of the taping that has been done, all of the taped movies and taped *Melroses*...

**Patrice**

1. Yeah, I think that it is effective because of the media coverage.
2. Let the students run the university (and the country!)
3. Probably *Ricki Lake*.

**Kirsty**

1. I think that they are great fun and have a lot of impact.
2. I think that they should take into consideration the students, and do what they want.
3. Yeah *Ricki Lake*.



Another night of disease -  
Not meaning that it had ever happened before,  
It had never stopped.  
Another night of painful dreams.  
Dreams crashing - accepted misgivings -  
A music never heard before,  
By Cherub or by Saint;  
The music had never stopped.  
It rumbled with the discontent  
With which my bowels had split  
Upon the mad landscape of fear -  
And as I loathed my tortured wish,  
I wore anew my blood stained gown  
And chalk stained lips.

The window open, breathing,  
The breeze tumbles in and  
Folds me in its unseen, cold, majestic robes.  
Thus attired I am beckoned into a realm of frigid  
Acceptance and half-forgiveness; I follow.  
I see my music, knotted and biting  
As it clenches my stomach in a  
Twisted ball of confused and  
Muddled - scared and apprehensive?  
I close my eyes to all  
That I do not fear.  
My heart is the heaven for  
Macabre dances and the black sacrifices of adoration;  
My sleeve is dirty but I hide it well -  
The awful stain matching this sheet.

Blonde hair framed on white.  
Pity? Is it credible when  
No alternatives can possibly  
Follow that feminine on the wind -  
That famine of his mind?  
When he makes love?  
When he mutilates - filthy beast!  
The bug bites,  
The fire walks his halls.  
Alone with its friends it  
Walks, it stalks.  
He does not fear, for it is  
He who stands in the shadow  
Of this tragic misogyny. -  
Protection in the service of  
The gifted spirit.

Lost in the maze of service,  
Love and servitude.  
Imprisoned by its freedom,  
The picture is as pretty as  
It is a picture.  
The picture is not three  
Captured in two; for  
Memories fade.  
And only lines..... these lines!  
The rank and file.  
Strong and tall; my marching  
Troops besiege the world,  
Yet nothing can dissolve or  
Save my yielding Hope -  
My wavering spirit.

Hope, thy clouded features  
Awaken my icy apocalyptic fires,  
Disturbing the sleep of impressed banality.  
Life as a long dark shawl  
Draped around the shoulders of Death,  
God's flowing cape of cataclysm,  
Coloured black; embroidered silver;  
This finery marks the watery confessions  
Of my unconditional suffering.

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## of Gilded Lust

by Anthony Paxton

My life refracted in the heat of your purity,  
Obstructions of amorous affection attach  
their sympathy to our union.  
Two lovers, sculptured and entwined;  
Dust descends as a featureless cloud;  
If love settles, the final rest begins.  
Moisture, soft, clinging to the tortured bough,  
Becoming infinitely heavy, drooping,  
Pulled by its own structural perfection,  
Falling as an incandescent cascade of beauty.

Marriage between Earth and Sky.  
Grey on Grey - the universal consciousness.  
Beggars trudge with deathly precision  
Beneath the gaze of what they will become; images  
Filtered by tears. It rains, we are invisible;  
Wrapped in these embellishments of sorrow.  
Silently the darkness invades and extinguishes  
The silence and tranquillity of existence.  
Destruction broods across a realm of mishapen dreams.

Hope, my heart is condemned by regret,  
But you are no more - your poet is dead.  
The only escape from the dreary gloom,  
A tower, rising amid the tremors of doom;  
Sexual passion knocking at the gate of creation,  
I escape into our own incarceration.  
I see your mocking smile in the  
Storm of this inconsequence.

The well spring is emptied of energy;  
The whole, left drained, cowering,  
Rusting upon the grounding of morbidity.  
Hopelessness replenished in the hollow face.  
Shallow waters lepping against our cheeks.  
Entwined we descend into those cool fires -  
The struggles of intimacy that warm my heart.

The air tingling, washed with passion,  
Scented with the winged charms of Heaven.  
Soft, perfumed winds caress my  
Tilted and longing cheek. The warmth  
Fading; embers dying in a consuming fire.  
Feet trip on solid moorings, and pass  
From that realm of quiet abandon.

My body forced against the ledge;  
An uncertain descent appeals to some  
Higher reason, a subordinate sense.  
Vertigo strikes the heart with the certainty  
Of the fall; while any attempt to cling  
Is dismissed as too demanding.  
Tumbling, longing to remain, yet incapable  
Of acquiring strength; the rocks and  
Jagged restraints nudge at my flesh.  
The skin is torn, broken and sullied,  
My soul lies at the foot of that  
Great mount; the climb back too exhaustive,  
I settle myself in the substance of the fall.

Being becomes the object of its collapse;  
Around the tortured limbs, charred Earth  
Sifts through the bloodied holes; Waterfalls  
Of scarlet suffering; Sprinkled essence  
Clogging the pores of my new nurse.  
Cradled in the arms of vast permanency,  
Realisation leads toward the cavernous  
Depths. Dark brooding tunnels hide  
The black and torrid shapes of my  
Ill-judgement. I select my lair,  
As it was always chosen - dark  
And moist, craked with fumes and the  
Remembrances of the lost. Remembering the  
Forgotten. Searching in futurity to discover my  
One belief; Allusive illumination in this  
Maze of drudgery. Feeling upon the surface  
Gathers a feeling of purpose, direction as  
Pointless as origin. Carnivorous worms  
Lick convulsively at my flesh; Disease  
Signals a time when one cannot know Life.



# Elle Dit

**The Women's edition of On Dit arrives on August 5 (deadline Wed. July 31).**

**(please note change in date).**

**We want your articles, personal stories, photography, artwork, help with production, input...**

**Elle Dit is produced by women...for women.**

**If you're a woman interested in being part of the Elle Dit collective, responsible for overseeing Elle Dit or just want to get involved, please leave your name with Kylee Smith on 303 5406.**

**Get Involved!**

# Broadway

There's something quite unpleasant about watching a middle-aged man writing wank-fantasies and trying to pass them off as some sort of insightful work of art. Welcome, then, to the world of Jim Shooter's Broadway Comics...

## FATALE

Writers: Jim Shooter, Janet Jackson, Joseph James & Pauline Weiss  
Artist: J.G. Jones

Each issue of Jim Shooter's *Fatale* consists of twenty-odd pages of the heroine alternately being beaten-up, getting undressed or getting her rocks off. Nothing necessarily wrong with that - a bit of sex and violence rarely goes astray - but there's something more than a little unpleasant about the tone of the whole thing. *Fatale* is a woman of the most unlikely proportions - fairly common in comics today since the 'bad girl' art craze of recent years began - but few comics creators generate such excesses of self-congratulatory self-justification to try and prove that their big-breasted, big-arsed fantasies are actually saying something socially relevant.

The beginning of each issue features Jim Shooter's little 'My Word' column, in which he yammers on about how 'Fatale has had more thought and development than any character in comics' and how she looks the way she does because she is a 'realistically voluptuous woman' with a 'serious chocolate habit'. Aha - so it would be sexist merely to create a character with zeppelin-like tits but by giving her a big bum as well (plus having her regularly spanked, imprisoned and stripped) then it's all okay. Glad we've got that sorted..

But what of the comic's supporting cast? The two main baddies are also women - one of whom has become evil because she is embittered about having a flat chest, and the other of whom, upon her first appearance, has her shirt ripped open and her breasts sniffed, and is then ordered to strip off by a lunatic witch-doctor (which she promptly does, wandering around nude for the remainder of the issue).

'I think female readers will feel empowered!' cries co-creator Janet Jackson. Yeah, right, whatever you reckon. All of this self-justification is then backed up by a bunch of letters which are universally sycophantic in their praise of the comic.

*Fatale's* brand of lightweight bimbo pap is always going to be with us, of course, but at least it could stop pretending that it's some sort of heavy feminist statement. People don't watch *Baywatch* for its ethics, do they?

## SHADOW STATE

Writers: Jim Shooter, Janet Jackson, Joseph James & Pauline Weiss  
Artist: Stefano Gaudiano

This thing is supposedly a serious look at what might happen if normal people got superpowers (something that has been done before and much better). In fact, it's a collection of shite dialogue cobbled together with a moronic plot. The best bits so far include:

'How many eggs you want, babe?' 'I dunno... two dozen? You wore me out last night, I need my nutrition.' 'Impossible, Mister Superstud!'

'My boobs are bigger than my head!' and that old classic 'C'mon doll! Let's get this top off! Lemme at those hooters!'

And if all of that sounds awful enough, just hold on for the 'Babes of Broadway' special coming up soon - a kind of swimsuit/lingerie special (except, of course, that all the women in it are just ink drawings) Ah, such socio-political awareness. Retch? Don't mind if I do.

James Morrison



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# BRETT WHITELEY & MAGNUM CINEMA

**Brett Whiteley Retrospective: Selected Masterpieces and Magnum Cinema**  
 Art Gallery of South Australia  
 North Terrace  
 10th May - 16th June, 1996  
 \$7 entry fee, \$5 concession

On entering the exhibition space, the large openness of the newly extended Gallery fills with Whiteley's early abstract work. The Gallery extends further with his large and popular Lavender Bay paintings and the Gallery's own *The Olgas ... soon*, commands attention on the distant wall.

Where was Whiteley's work taking him? Can a general statement be made about the artist when seeing and considering a collection of his life's work? Generalisations tend to trivialise individual pieces, each work should stand or fall on its own merit. If I had to make a general reading of his work, however, I imagine one could say there is a statement about life conveyed. Whiteley seems to breathe deeply and not to limit himself. Often Whiteley's work expresses this through the tension and energy of his paintings running and overflowing off the picture plane. In a sense he is against containment and for exploration of the self. Whiteley worked and exhibited in Australia, the United States and Europe.

The selected works on display show Whiteley's development from abstraction to the Christie and Zoo series, the bathroom series, the popular Lavender Bay paintings and include the two Archibald Prize self portraits. On show from England is *Untitled Red*

*Painting*, 1960, which was exhibited at the Whitechapel Art Gallery in London and purchased by the Tate Gallery in 1961. This acquisition made Whiteley, aged twenty-one, the youngest artist in the Tate collection.

Whiteley made his way to London via Italy after winning the Italian Government Travelling Art Scholarship for 1960. He arrived in London at a fortuitous time when much attention was being placed on Australian artists. Sydney Nolan, Arthur Boyd and Russell Drysdale had preceded him in making an impact on the viewing public. Also on show is the abstract triptych, *Summer at Sigeon*, 1962 - 63. This large piece took six and a half months to complete while Brett and newly married wife, Wendy, lived in an old farm house without electricity or running water in France.

Most enjoyable are the Lavender Bay works and the self portraits. They provide a greater sense of how Whiteley envisioned himself and his living environ-

ment. The influence of his chemical addiction can be seen in his award winning self portrait, *Art, Life and the Other Thing*, 1978.

*Magnum Cinema*, running in conjunction with the Brett Whiteley Exhibition, is a celebration of the century of film and consists of 150 black and white and colour photos. The photographs offer a behind-the-scenes look at movie sets and candid portraits of directors and stars.

**Alfred Hitchcock smoking a cigar with the new and fashionable "crow in flight" detachable assessor.**



Selected from Magnum Photos Inc. is a collection of over 5,000 photographs, many of which were previously unpublished. Leading directors

included are Alfred Hitchcock, Orson Welles, Michelangelo Antonioni, Jean Renoir and John Huston. Actors include the iconic Marilyn Monroe, Elizabeth Taylor, Ingrid Bergman, Audrey Hepburn, Clark Gable and James Dean to name a few. The images being captured by the leading Magnum photographers of the time, Henri Cartier-Bresson, Robert Capa, Eve Arnold, Dennis Stock, Elliot Erwitt and Eugene Smith. Capa, a famous war photographer, and Cartier-Bresson, were instrumental in the establishment of Magnum Photos Inc. in 1947. The agency remains the oldest and most renowned cooperative of photojournalist, still a leader today and headquartered in Paris.

A series of classic movies is being run as part of *Magnum Cinema* at the Art Gallery of South Australia's new auditorium and commences the 15th May. An entry fee of six dollars includes an introductory talk and refreshments. Films include:-

- Sunday, 26th May at 2.00 pm, *The Misfits*, directed by John Huston and stars Marilyn Monroe and Clark Gable in their last film.
- Wednesday, 29th May at 7.00 pm, *Mon Oncle*, directed by Jacques Tati.
- Sunday, 2nd June at 2.00 pm, *La Strada*, directed by Federico Fellini.
- Wednesday, 5th June at 7.00 pm, *The Trial*, directed by Orson Welles.
- Wednesday, 12th June at 2.00 pm, *The Birds*, directed by Alfred Hitchcock.

Further information is available at the Art Gallery of South Australia.

Brian Lynch

## student radio program

monday

10-10.50pm **CyberRadio** with Ben, Craig, John & Nathan. If you want the real story of the internet, without all the hyped-up crap, listen to Cyber Radio! Reach us at <http://student.adelaide.edu.au/cyber>

10.50-11.40pm **Popsick** with Adrian & Josh. "Pop Muzik! Pop Muzik! Talk about Pop Muzik!" "I'm so excited about this semester! Duran Duran, Bronski Beat, Ru Paul, Adam Ant - all this excellent music. I can't wait!!" "Yeah! Music to make you puke." Mr Pop and Anti-pop present an 80's music & trivia show for fans & cynics alike.

11.40-12.30pm **guest presenter** exactly that, a different guest celebrity invited in each fortnight to programme and present the show.

tuesday

10-10.50pm **Pablo Fanques Fair** with Christian, Peter & Niki. Hear Niki wrestle ferocious alligators! Hear Christian defy death on the Trapeze of Doom! Hear Peter do handstands on the backs of stampeding elephants! And hear WENDY HOUSE perform live and exclusive! More fun than a bullet in the stomach.

10.50-11.40pm **Maruti and the Elephant** watching Silver II Leo, Armita & Rob present a punk focused program, with a dash of indie, indie songs, interviews from local & international bands & make shift radio plays with a whole lot of love. And the occasional sex and smut live in the studio.

11.40pm-12.30am **Endless Reflection** with Josh alternates with **on the beat pete** with Carolyn & Anna every fortnight. Tune in & take an active part in their adventures.

wednesday

10-10.50pm **Radio Shaven Chicken** with Stephanie & Sam. Radio plays, live gigs, heaps of free stuff & much more. Complete decadence, anarchy & frequent use of the f-word.

10.50-11.40pm **No visa required** Join Nikki in the exploration of the movement of peoples and vibrations across the earth. The show will involve theme nights, on-air workshops with local performers and above all a wide range of global grooves to get your body shimmering.

11.40pm-12.30am **abstract radio** listen to Adelaide's own Marijuana Legalise as he brings you politics, music, guests, special reports on just where to get cheap food and information about whats happening in the Student Union.

**thurs-sat uni of SA student radio**  
 10pm-12.30am

sunday

10-10.50pm **riding on thermal rock** A plethora of sounds will seduce your ears as you journey to the bubbling, frothing center of obscure and burning rock. A splattering of interviews amidst updrafts of American & local music. Entwined with soulful & salubrious commentary on aspects of pseudo-society. Join Julia, Pete & Gus for a ride on thermal rock.

10.50-11.40pm **24 frames** with Karen & Craig. Student Radio's movie show, new, old, borrowed & blue. Join us in our quest to have Ben Mendesssch assassinated.

11.40pm-12.30am **Radio Alpaca** with Suzy & Rob. Cool indie music, interview with sparkling reporter, biting social commentary and a sprinkling of gossip.



# FUNKENGRÜVEN

## A Page Of Cool Grooves



**George Benson**  
**That's Right**  
(MCA Music)

This latest release from the guitar man himself is very impressive. George Benson grooves with very cool music and very cool musicians. Over twelve tracks he plays and sings with soulful, bluesy, jazz sweetness. He is accompanied by many musicians on this album, the rhythm section consisting of Paul Peterson on bass and rhythm guitar, Michael Bland on drums and Ricky Peterson on keyboards and organ.

This section grooves so well together it is a chaming pleasure to listen to it. The bass, drums and drum programming work together like magic creating a solid and relatively cool-funk groove. The organ and keyboard is played with soul, adding some beautiful original sounds to the music.

Apart from the outstanding rhythm section George Benson's playing and singing is a highlight. As mentioned before, his playing crosses the soul, blues and cool groove boundaries. His playing is not overdone but he plays to the virtues of each tune. From his melodies to his very melodic solos, his playing suits each song perfectly. It is so easy to hear how mature and experienced his playing is.

George Benson's vocals once again match the tunes and his own playing very well. His voice is typically nineties soul-American but with its own touch that makes it sound great. Although I'm not really one to appreciate this new wave of American soul, smooth, "pretty" style of singing I actually like the way George Benson does it.

This album is essentially very good. The quality of musicianship is excellent and the way the tunes are arranged and performed is very interesting and musical and a pleasure to listen to. This album should appeal to a spectrum of

people as it touches on the type of music that is commercially released from America, but is saturated with musical attribute and bloody tight grooves. Each song with its variety and class is brilliant.

George Nisyrios Jnr



**Herbie Hancock**  
**The New Standard**  
(Polygram)

Herbie's latest release *The New Standard* is a brilliant album.

Herbie is joined by Michael Brecker, Jonh Scofield, Dave Holland, Jack DeJohnette and Don Alias and a long list of other guests on woodwind, brass and strings. Although the line up says all that needs to be said to describe the quality of this album I suppose I can elaborate on the brilliance of the musicians.

Just before I get to that, I'll explain the title. As it states, this is collection of New Standards. Tunes written by the likes of Peter Gabriel, John Lennon and Paul McCartney, Stevie Wonder, Paul Simon and Art Garfunkel, Prince, Kurt Cobain to name about half, are performed as standards by Herbie and his fellow musicians.

The performances by all musicians are of exceptional quality. Their playing has you concentrating and smiling at their genius. The group, whether playing a swung ballad or a Latin groove or a heavier groove are tight, polyrhythmic in a musical sense and full of expression and energy.

The sound quality and mix has been perfectly chosen for the style and quality of performance. It isn't a GRP style production with heavily miked and articulated mixing, rather, it is a beautiful mix

of how a jazz group should be, with perfectly toned sounds coming from each instrument. This is a big plus that makes listening so enjoyable.

When the tunes jump into the fast jazz, the musicians feel in their element. The group communicates so well with each other, expressing enormous amounts of energy and skill. The most impressive part is how the musicians deviate from the mean and push the boundaries. A lot of power is pumped out of the rhythm section, Jack DeJohnette playing brilliantly.

This is an amazing album which proves once again that brilliant musicians don't need to sell out to the changing times but can play true to music and true to their best jazz and make a brilliant album. Nothing on this album fails to impress. Herbie's playing is a highlight along with the great playing of the other musicians. The variety of tunes is another plus for this album and an impressive attribute of Herbie.

George Nisyrios Jnr.

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**WORLD VISION 40 HOUR Famine**  
VISION FOR A BETTER WORLD

# Reckon' Roll

It's the first day of Winter and Mark Scruby is sitting in a pub on a street in a city in... well, okay, it's the fucking Exeter... with a guy called Matt. But not just any Matt. This is Matt from a band called Reckoning. A band who, over the last couple of years, have earned the unofficial title of Probably Adelaide's Most Popular Indie Band and, perhaps more significantly, have only recently finished work on their second CD release.

"It's sort of an EP but we don't really call it an EP. It's gonna be called *Weird Kids: the mini album* - maybe just on the disc, though."

Whatever it's called, it's going to sell a lot of copies. After all, their first disc is still in the, um, local music charts having sold almost all of the initial one thousand disc run. In fact, it's being rereleased on the same day as 'Weird Kids' with a couple of extra demo tracks. Not many local bands get to do that sort of thing. Then again, that's probably a bit unfair. I mean, what's a local band? Being conscious of a tag like that is probably what holds a lot of new bands back. Reckoning, however, have managed to see

through the we'll-never-make-it-in-such-a-small-town pessimism and have been brave enough to adopt an approach to live performance that goes beyond the usual stand-up-and-

Thankfully, Reckoning's grip on the process of songwriting and playing is strong enough for them to get away with a level of heart-on-sleeve melodrama that most bands wouldn't be game

a bunch of pretty darn cool songs, they've upped the stakes on the competition and produced a mini-LP that sounds, well, fucking classy.

"Mick Wordley [of Mixmasters Studio where 'Weird Kids' was recorded] suits us really well, actually. At the same time, we tell him exactly what we want to do and how we're doing it and he'll also tell us what he's doing and how he's doing it. For some reason it works. This time we knew what we wanted more. We knew, also, what you can get done in that time in the studio, how long it takes to do things. We got better sounds and it's mixed better [than the debut EP]. At the mix, everyone would come over to the desk and we knew it would count where before we just accepted what was happening. This time we had a much greater input into that sort of thing."



play apathy of most of their Adelaide contemporaries. I'm not sure I'd call it arrogance - if I did, it'd be a compliment - but they certainly have a unique confidence in what they do, and that's only going to help them on their way to wherever it is that they're headed.

Of course, this is all of little consequence if the music's crap.

to touch until at least their third gold album. They don't hold back on something 'cos it doesn't sound indie, or whatever, and that's an admirable trait. Just listen to tracks off the new CD like 'Weird Kids', 'Gravity' (the piano-led intro of which is arguably the disc's highlight) and 'Skylab'. With a little more production than the last EP, and

Well, whatever they've done, it's worked. Bastards. You can't help but feel just a little jealous. Hmm. Maybe when they pull a huge record deal they'll be the catalyst for the Adelaide music scene to become the next Seattle or Manchester. Maybe not. Either way, you should go and make your own mind up at their CD launch in June 'cos it should be tops.

You're in a cool indie Melbourne band. You're recording your last ep. Some bloke rings up and asks if you want to sing in a band he wants to put together. You say "fine." You meet. It works.

The singer/songwriter was Caroline Kennedy of now defunct The Plums. The bloke was Barry Palmer of Hunters & Collectors and Crown of Thorns. He had written a score for a contemporary TV series called *The Baby Beth* Massacre with long-time collaborator Peter Jones (Crowded House) and wanted to add female vocals to the lyric-free soundtrack. Urged by friend Charlie Marshall, he got in touch with Caroline who came up with lyrics/melody to fit in with the written instrumentals. The result was *Dead Star*.

The Melbourne based trio have released their debut album, *Deadstar* which is enjoying air time on JJJ, most notable songs being *She Loves She*, *Valentines Day* and *Going Down*. *Deadstar* is melodic power pop sprinkled with indie Aussie cheese pop, mixed with a bit of a rock edge and left to simmer. There's lots of texturing and layering, although they also do the stripped-back-to-the-bare-essentials cornflake pop™ nicely.

I comment that it seems incredibly

## Dead Star

lucky that the three of them just "clicked." "It was a fortuitous meeting," Caroline agrees. "We had mutual friends that kinda pushed us together. Then, later, it quickly became

apparent that we worked well together." The guys layed down the guitars and drum tracks and she'd come in with lyrics/melodies and so on. Caroline found it pretty easy to write lyrics/melodies for the music. "The first time I ever wrote a song was the same way - it's something I could do. Most of the songs were really easy to come up with. I think I had problems with one or two but most of them had re-

ally obvious melodies. Well, obvious to me anyway. If another person had heard the chords they probably wouldn't have come up with the same," she laughs.



Their first album was recorded at Platinum studio at Melbourne which was then undergoing a change in management. "It was really dark, and we just sat

around drinking beer and smoking cigarettes - it was a very strange environment - we hardly knew each other." Was it hard working with the guys as the newbie in an established collaborating team? "No, the guys

were really friendly. I mean, no one really knew what would happen, but we've turned out to be really great friends."

Their first album was recorded 1994/5. They've also completed their 2nd album which will be out later this year. How did recording your 2nd album differ from your 1st? "With the 1st record, we didn't really know each other at all, but with the second album it seems more consolidated; it's like an embracing of the melodic power pop tendencies of the group." With the 2nd album, Caroline asked Barry not to make the guitars so textured and layered; to cut it back so she had more room to work with.

Currently, the band's all off doing their other projects: Barry's touring with H & C and recording Mark Seymour's solo recordings; Peter's living in Sweden, when not touring with Crowded House; and Caroline's working on her "main band." The as yet unnamed group will have their 1st gig late June in their home town of Melbourne and may tour Adelaide later this year.

*There's talk of Dead Star coming to Adelaide later this year so look out for them in the gig guide.*

Christina Soong

# Hangin' with Gazza

Gary Phillipson is a Melbourne based guitarist and singer who has just released his CD called *Tide of Emotion*. Rising sub-ed Fiona Sproles interviewed him at the Governor Hindmarsh prior to his gig with Marie Wilson.

Fi: How did you pick up the guitar, was it by default ie 'jamming' in the garage with friends, or where you classically trained?

GP: I studied classical for 5 years until I was 16, then I started to play in bands at high school. From there I started playing bass in bands around town, in pubs and hotels. I then played with some original bands, and joined up with a bloke called Barry Macaskle who was with a band called Levi Smiths Cliffs (?). I never stopped playing, I used to play with Bo Diddley and the Drifters in the early '80s, and then in the early '90s I thought about putting my own CD out. This took about two and a half years. My first release was on a compilation album called *Cloudburst Acoustic*, that had about 16 of Melbourne's acoustic musicians. My song was

"Never Been Gone," which made me realise that I could really do a recording, so I organised and wrote more material and recorded *Tide of Emotion* in a week. It was spontaneous, well prepared, and fresh because most of the takes were recorded first off. Now I'm in the middle of writing material for my second CD.

Fi: Do you have to concentrate specifically to create songs, or are you one of these types who spontaneously combust with inspiration on the bus?

GP: Yeah, I'm the inspirational type, I keep a notebook nearby at all times. I find I got a lot of ideas when I was travelling in Alice Springs with Marie Wilson (singer interviewed last edition). The countryside and atmosphere was quite stimulating, I wanted to reflect that in my song "Footsteps across the Heartland," which will be released on my next CD. Different environments open you up to other influences. I write on the road and hone it down at home.

Fi: Like many artists, do you derive a certain masochistic pleasure

from emotional pain etc?...

GP: Yes, definitely, something has to kick start to flow. Its often a personal or external reflection that stimulates a response. My influences and style are eclectic, I mainly draw from blues, soul, r&b, particularly with my rhythm tracks. Playing with different types of bands comes through in my music. When I write, I start with the rhythm, chord changes, and the words come last.

Fi: When I first listened to your CD, I didn't really concentrate on the words, so I thought your song "Walter" was pretty chirpy, but then I played it again only to find that it is quite sad. Why the contradiction?

GP: Life's a contradiction, a bit of a paradox. Death is a heavy topic. I wanted it to be a celebration, not a purging. It's good to let go and release your feelings.

Fi: You have a very Paul Kelly/ Ry Cooder sound to your music, would you claim these as influences?

GP: Inevitably when you're absorbing and growing up through music, you'll always be affected. It's

not a conscious thing. I used to listen to a lot of rhythm and blues, Aretha Franklin, Motown, so they're the roots of my music...I interpret them in my own way, I don't think I sound like anyone in particular, I just try to be myself and let the music come through me.

Fi: After playing with so many bands, was it overwhelming and a bit scary going out on your own?

GP: Yes, there was a reservation, I was scared, but I had a lot of support from family and friends. There was a time when I hibernated for 12 months, and surprised many people when I came out with an album. A lot of people were quite surprised that I progressed onto singing and songwriting after playing bass. I hadn't really sung before, I taught myself.

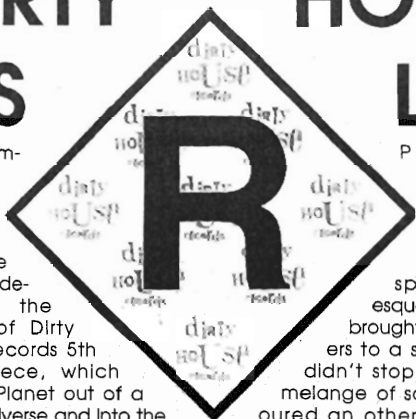
For someone who had never really sung before, Phillipson has a very smooth, mellow voice. He will be touring Adelaide again in September. His latest CD - *Tide of Emotion* - can be ordered through his manager Lea Rebane of "Soul'd Out" Management and Promotions, Ph: 47 3109.

## DIRTY HOUSE RECORDS LAUNCH 05

Thursday 16 May 1996  
Planet

Dark light mystery beat loud noise dance drag sex scene bizarre black purple weird strange new old orange funny leopard skinny silver climbing slides ambient feeling sweat life escape groove beat change trance drum sway movement up down fashion glamour style new old smile Joy lighter HMC Cinnamon Paddee silverman spiderman dancers four

Images Image half hour spin. These are the words to describe the launch of Dirty House Records 5th great piece, which brought Planet out of a boring universe and into the world. HMC, Cinnamon and



Paddee along with four dancers and a spiderman-esque silverman brought the punters to a sweat that didn't stop. A whole melange of sounds coloured an otherwise dark place. Like a phoenix, Juice

Records' incarnation to the new sound of Dirty House had sex oozing out onto the crowd and into the moves. A transformation of moods from ecstasy to glam, brill and spesh. Definitely for the groovers into House, this sound reaaally beats the commercialised house now getting the airplay on the radio. Make love to it and do it in style. Do it with the Dirty House.

Nick Nasev

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June 14-16

WORLD VISION 40 HOUR Famine

VISION FOR A BETTER WORLD

# John Williams is a Coming

John Williams was born in Melbourne in 1941. In 1955 he made his debut as a classical guitarist and was invited by Andrés Segovia to study at the Accademia Musicale Chigiani in Siena, Italy. He was professor of guitar at the Royal College of Music, London, 1960-73. An extremely eclectic musician, John has played and recorded with orchestras throughout the world, Julian Bream, Paco Peña, Cleo Laine, Johnny Dankworth, Andre Previn and lots, lots more (he's even duetted with Pete Townshend). He has been part of the groups *Sky*, *Intillimani* and currently, with Tim Kain, *Attacca*. Timothy Kain was born in Braidwood, New South Wales, and studied classical guitar with Sadie Bishop at the Canberra School of Music, José Thomas in Spain, and Gordon Crosskey at the Royal Northern College of Music in Manchester. In 1975 he won the Third International Guitar Competition in Alicante, Spain, and won the Royal Northern College of Music's Bach Prize in 1979.

Tim is Head of the Guitar Department at the Canberra School of Music. Like John Williams, he has performed across the world as a soloist, with orchestras and in chamber music recitals. He is a member of the *Austral Trio*, the innovative and popular *Guitar Trek*, and *Attacca*. For the first time John Williams and Timothy Kain have undertaken a joint Australian tour titled *Guitar Duets From Around The World*, performing in Adelaide at the Festival Theatre on June 18. Paul C Woods spoke to John Williams via telephone from London last week.

**OD:** Together with fellow Australian, Timothy Kain, you've just completed a tour of the UK and Ireland: how have the audiences responded?

**JW:** They've been terrific! We had a tour of eight concerts. We went to Glasgow, Dublin, Birmingham, the Bath Festival and a few other places as it's our first tour together. We did the CD (*The Mantis and the Moon*) last year and we're mostly playing the

material from the album plus one or two pieces not on there. It was a very successful tour and we're really looking forward to the Australian tour because now we know the material well we can relax a little.

**OD:** Was the inclusion of works by Irish harpist Torlogh O'Carolan and Russian composer Dmitri

Together with the eighteenth century Irish harpist O'Carolan, whom you mentioned, three dances, three pieces, three songs of his, and the piece by Shostakovich, there is Takemitsu and the whole group of pieces from the Americas. We loosely call it the Americas because it includes Cuba; Brazil; and the United States, West Coast and

East Coast. They're single pieces that have great charm on their own but are not major works like the Westlake and the Philip Houghton. We wanted to cover a very wide range on the album and to show that the guitar is not limited by its Spanish tradition.

**OD:** Do you share a passion for Latin music?

**JW:** Yes. I've always been very close to Latin-American music. It generally comes from anywhere between Cuba, Brazil, Chile, Peru to Venezuela, Paraguay. It's a very important part of the guitar's twentieth century tradition. There's a lot of popular music, a lot of jazz, but also a lot of classical guitar music by Latin-American composers, in particular a Paraguayan composer named Barrios. There aren't any duets - we don't play him as a duo - I'm talking of the guitar repertoire in general, so you know, we do play a lot of Latin-American guitar music; there's a lot of it.

**OD:** Given that there is such a strong Australian presence in the recital, I find it interesting that you are

playing guitars made by New South Wales luthier Greg Smallman.

**JW:** I've played Greg's guitars since about 1980 and I've sort of collaborated a little bit with him - not on the design which is obviously specialist: only a maker can do the design - but on the tone, the kind of tonal qualities to develop and what is needed on a guitar in terms of expressive musical sound. Greg Smallman has really developed that, he's advanced the qualities of the guitar, I think. He's made an advance on the traditional design and more and more guitarists, Tim Kain included, are taking up his guitars. For me, he's the leading maker in the world and by any comparison he's one of the two or three best. I'm very proud of the fact he's an Australian, but that's not the reason I play them: I wouldn't sacrifice my musical needs for a bit of patriotism. He's a totally original and brilliant designer and maker.

**OD:** Is there something in the concert not normally played by a duo?

**JW:** We're doing a couple of pieces which are not on the album, one of which is the overture to Rossini's *The Barber of Seville*.

**OD:** That's a pretty unusual choice isn't it?

**JW:** It is! There's an early nineteenth century guitarist called Giuliani and he arranged seven well-known overtures by Rossini, Mozart and others. One of them is this overture which people know pretty well and we kick off the second half with it. It's great fun!

**OD:** You obviously enjoy playing as much as audiences enjoy your performance.

**JW:** Yes, this program has worked out really well: we go from the Rossini into Nigel Westlake's *Songs From The Forest*, which of all the pieces on the program for the tour, here, turned out to be the most popular and appreciated. People really like *Songs From The Forest*. It has an inventive number of sounds and exciting developments in it.



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Book for the Workshop by Monday 8, July.

Part of the New Venture Creation Workshop Series 1994.



**Kim Wilde**  
Now and Forever

This new release from Kim Wilde comes in a very nicely presented cover. The front (see above) is almost eye-catching and the back is equally simple and well laid out. Inside are the lyrics to all songs, as well as a few more Bimbo-style pictures. Visually, this is a rather good album but it loses its appeal upon reaching the stereo.

I found the music to be dull, unimaginative and, basically, rather repetitive. There are some pleasant sounds but absolutely nothing else to hold your attention. The melodies are unmemorable (I listened to them several times and still don't recall any) while the backings are dull and monotonous.

This music is reminiscent of some early Kylie Minogue albums, yet I do honestly believe it is not as good (I never thought I would hear myself say that!).

I recommend this album to Elevator Companies, Pawnbrokers and people who suffer from extreme constipation.

Mark C. Smith



**Lee Harvey and the Oswalds**  
Feed Your Head

This is a patchy album with eight songs originally recorded live on an 8-track analogue. The 18-month-old local three piece band did all the production themselves, which is admirable, although their CD is ultimately crude and amateurish, the sound's fuzzy and the balance shaky. Still, that's the whole point.

There's lots of stuff to like - some crunchy guitars, some gritty noise, some sampling and experimental dabbling. It's pub music, easy to listen to except for its utter rawness. It's obvious that neither the music nor the lyrics have received the sort of close attention that turns a decent idea into a good song. Creativity isn't lacking but some serious editing of the songs would go a long

way. That said, the material works pretty well: "Death 2" and "Mosque" especially kick, although "Aussie Song" is less successful with a vocal drawl bemoaning pub culture set over a slow jazz groove that sits oddly with the subject matter.

Lee Harvey (assuming he's the singer) must surely sound ten times better in a gloomy, hazy pub backed up by lots of noise to flesh out his singing. He lacks the irony to make the tongue-in-cheek lyrics sound funny and, anyway, there's a big difference between being tuneful and being pleasant to listen to .... All in all, you're only going to want this CD if you're a fan of the band.

Alice Ray



**Cannibal Corpse**  
Vile  
(Metal Blade Records)

Cannibal Corpse are a somewhat infamous death-metal group from the United States who made their debut on the metal scene in 1990 with the release of their exceedingly repellent first album *Eaten Back to Life*. Since then, the band has released four other albums - *Vile* being the latest of these - and has attained something of a cult following among devotees of extreme heavy metal music. Lyrically, the group's music has been characterised by a fairly morbid obsession with gratuitous violence and horror of the splatter-gore type and so extreme has their work been that one of their albums, *Tomb of the Mutilated*, is officially banned in this country. *Vile* continues the band's fine tradition of producing macabre and revolting work with the artwork on the cover of the album's lyrics booklet alone being so tasteless that both booklet and CD come in a sealed black case.

Eleven-track *Vile* is quite special in that it is the first album the band has produced since their original vocalist, Chris Barnes, left the group to invest all of his creative talents in a project band he helped form. Replacing Barnes is a man by the name of George "Corpsegrinder" Fisher who was formerly the singer for a now-defunct death metal group called Monstrosity. Lyrically, the songs on *Vile* are extremely gruesome and include such tasteful-sounding tracks as "Devoured by Vermin", "Mummified in Barbed Wire" and "Puncture Wound Masacre": tracks whose titles leave little to the imagination. Other notable songs are "Bloodlands", a piece that depicts in highly colourful detail a scene of horror and slaughter of almost apocalyptic proportions

and "Orgasm by Torture", a charming little song that will doubtless have many male listeners squirming and clamping their legs firmly together when they hear it. There is also an instrumental track, "Relentless Beating", on the album.

Musically, *Vile* would best be described as a work of classic death metal with the songs on it being set to uncompromisingly brutal music that seldom lets up in intensity or gets side-tracked with weird melodies (as some death metal is wont to do). Not having listened to any of Cannibal Corpse's previous work, save *Eaten Back to Life*, I do not really feel as though I can comment on how adequate a replacement for Barnes Corpsegrinder has been although, having heard him sing in Monstrosity, I can confidently say that he has lost none of the charm he possessed when with that earlier group. Fans of the death metal genre will probably enjoy this album and it may also hold some appeal for those twisted individuals out there who consider the Marquis de Sade a misunderstood genius and are aroused, rather than horrified, by movies such as 'Seven' and 'Henry: Portrait of a Serial Killer'. Call me paranoid but ever since I attended a fundamental Christian presentation on the evils of modern music titled 'Hell's Bells' at this campus some years' ago (anybody else been here long enough to remember it?), I can't help thinking that whenever an album such as this is played, Satan masturbates upon his infernal throne in Hell, growling with diabolical pleasure as he stimulates his monstrously deformed tool and makes a boiling stream of putrescent semen issue from it.

James Brazel



**On Top Of The World.**  
Eightball & MJG  
(Relativity Recordings)

I have to admit that it took me a while to get into this offering from Eightball and his partner in rhyme MJG (wasn't that a brilliant piece of humour). The first listen and the only thing that you notice is the seeming incongruity between their use of funk and hard raps. After a while this doesn't seem so out of place. This album begins with the disappointing "Pimp In My Own Rhyme", but from there *On Top Of The World* heads onward and upward until the sexy "Space Age Pimpin'" and the forceful "Break'em Off". If these two bad boys of rap have a fault then it is definitely their tendency to resort to the same ol' same ol' vocals. They don't mix up the rhythm or pace of their raps which often leaves you feeling that although the music is brilliant it could have been utilised better. Highlights on the album would definitely be "Kick That Shit" and the numerous examples of D.J. Squeaky's superb cuts and scratches. For lovers of scratchin' D.J. Squeaky is the master of the art. So for those that love funk grooves and a bit of rappin' this album is for you.

Anthony Paxton

# HEAVEN top ten

1. *Children* by Robert Miles
2. *Sweet Dreams* by La Bouche
3. *Wrap Me Up* by Alex Party
4. *The Nighttrain* by Kadoc
5. *I Feel It* by DJs Darren Briaiss & Peewee Ferris
6. *Ooh Aah... Just a Little Bit* by Gina G
7. *Beautiful Life* by Ace of Base
8. *You Should Be Dancing* by E. Sensual
9. *Missing* by Everything But The Girl
10. *The Look of Love* by Eclipse



6 Mile High



6 Mile High.  
Hallowed Ground  
(Sony)

These guys came to me on the recommendation that they sounded like the Smiths. Hmm... Well I probably wouldn't go that far, but their sound does, in places, approximate that of the current generation of British pop bands.

*Safe to Sleep* is the definite stand-out track, and the group's best effort, employing strings and vocals in the vein of Radiohead. I like it nicely. *Trip In The Black Jungle* is a change in shape from the other three songs, using synthesisers and stuff: it sounds pretty good, but probably could not be heard a thousand times cos it's not that good. Well... seeing as I've talked about the B-sides (kinda, it's a cd), I suppose I should say something about the A-side, hmm... *Hallowed Ground* is the first song, and I found it to be just better than something that was okay... in actual fact, it could probably be compared to The Sharp...yukky...

Bye for now,  
Jonathan Soong



Ash  
1977  
(Mushroom)

Sampling the sound of tie-fighters in flight is a pretty classy way to start your debut long player. 1977. The year Star Wars was released... and the year that two of the three guys in Ash were born. So they're from the Silverchair generation. Unfortunately for "our very own Pearl Jam," their Irish counterparts make them look like a bunch of preschoolers banging with spoons on some pots and pans that they found in the kitchen. In fact, the standard that Ash maintain through the length of their album renders any discussion of their age almost entirely redundant. No Silverchair-style arguments that "sure, their songs are pretty crappy but they're

only young." '1977' holds its own against the work of bands of any age let alone fucking 'Frogstomp'.

The album hurtles out of the blocks with the frenzied guitar blast of 'Lose Control' and doesn't let up. Most of the singles with which you should already be familiar are in there. The martial arts movie rerelease of 'Kung Fu' is still amusing, not to mention honest, on the hundredth listen, and the US sitcom-style riff of 'Angel Interceptor' doesn't lose any of its pop boisterishness in the LP context, but it's the simply enchanting punky pop, do-you-wanna-hold-my-hand vibe of 'Girl From Mars' that shines the most of their previous releases. "Always stay up late playing cards / And your Winterman cigars / And I still dream of you / I love you my Girl From Mars." Brilliant.

It's interesting, then, to note the distinctly rocky vibe of their latest single - and first mainstream success - 'Goldfinger'. Despite any initial wariness due to the slowed down, almost Teenage Fanclub, vibe of their "Top Five UK Hit," as the oh-so-subtle sticker on the cover puts it, I have to declare it a winner. Not surprisingly, catchy as bugery. Just like the rest of the album. And I'm not too much of a man to admit that I didn't expect it to be anywhere near this good.

It really is scary to think where Ash could be in a few years time. Bastards. Similarly scary is the number of music writers who will finish their reviews of this album by wishing the band all the best with the phrase, "May the force be with you/them." God, I almost did.

Mark Scruby



The Bluetones  
The Bluetones  
(Polygram)

Remember The Stone Roses? No. Not the John Squire Show. I'm talking about The Stone Roses - late eighties, Beatles-like British cultural phenomenon and darn good songwriters. Remember the ever so slightly jangly guitar work? Remember the spine tingling, melt your heart melodies? And those vocals? And Mani and Reni (probably the best rhythm section I've ever heard)? Well, apart from that unprecedented bottom-end groovability, it's all back. Almost. And it's called *The Bluetones*. Of course, it's a tall order to be as good as the Roses but that's okay 'cos The Bluetones have more tricks up their sleeve than mere icon mimicry. And besides, it isn't easy who to chose as your northern England role model

these days - surely Oasis are worth a few votes. Hmmm. Whatever...

You can analyse their influences all you like but one fact remains. 'Expecting to Fly' is loaded full of really nice little songs. What was hinted at in the single release of the wonderfully lilting 'Slight Return' carries on through the rest of the album. Sure, it is relentlessly Indie but Adam Devlin's charming guitar intricacies coupled with Mark Morris' rather endearingly boyish singing make for a stream of relentlessly sigh-inducing, and disturbingly catchy, songs. Apart from the rather epic opener, 'Talking to Clarry', and the infectiously-chorused 'Cut Some Rug', the album is largely a mid-tempo, smile-and-the-whole-world-smiles-with-you affair. Listen to early single 'Bluetonic', the just-a-bit-rocky 'Carnt Be Trusted' and the simply guitartastic closer, 'Time & Again', and wonder at how beautiful the world really is.

So what if the album title is a little contrived in its optimism. I, for one, think it's quite apt. Yes, indeed. The next album should be pretty interesting... but let's hope they don't take five years to make it.

Mark Scruby



Marie Wilson  
Ordinary Girl  
(independant)

Marie Wilson is fairly new to the Adelaide scene, but her neophyte status has not made her humble. This girl has screamed onto the scene with her all consuming, generous gigs and highly recommended release *Ordinary Girl*. Wilson wrote all the lyrics and rhythms, with some external input on two or three songs. One would be mistaken for thinking that she has been at the guitar and the microphone since kiddydom, as her songs are backed by an instrumental talent that surpasses that of someone who only picked up the penchant for plucking the strings at the age of 19, as a second major in a teaching degree. She's young, she's brilliant, her voice is clear and incredibly strong, and the lyrics are supported by an overt display of emotion and enthusiasm. Listen to the words and you'd think she has excavated her heart, mind and soul, and placed them on a platter for her audience to enjoy, and understand. I related to so many of her songs that it hurt! "All over you" and "Designer Drug" are particularly passionate and full of oomph, just can't get enough of them, while "Something's Changed" is incredibly poignant and honest. "Over the

Moon" takes you back to your childhood, and "Ordinary Girl" centres on a celebrity (or so I presume), and how she falls victim to the misrepresentation and lack of understanding by the media. There is an evident, infectious beat to each song, making the slow songs as danceable as the rock songs. The recordings are incredibly natural, unstilted and "there" - this is clarified when you listen to her live, you can't tell the difference from the tape...except when she intergrates deliberate changes. Listen to her once and you'll fall in love with her music. I stuck it in my VW Beetle for a quick listen, and it hasn't moved since that day, more than a month later. Go to her gigs when she comes back and buy the tape. She is running back to the recording studio soon, so we should be getting a new CD in six weeks or so. There are a few recordings that Adelaide hasn't heard yet, so hopefully, we'll get a re-recording soon...go on, listen to her, and you'll be jumping onto my bandwagon along with everyone else.

Fiona Sproles

Blink-182

+

The Numbskulls

The Numbskulls started off a great night with their catchy little punk tunes. The crows response, however, was quite average, The Numbskulls deserved better. Blink-182 was what the kids were waiting for and these punk gurus from the USA were received with open arms. From the opening song, "Touchdown Boy", it was evident that Blink-182 were determined to provide a great fun punk rock show. They sounded great, just like the album, but they were even funnier live.

They raced through stacks of songs; "Ben Wah Balls", "Wasting Time", "Romeo and Rebecca", "Toast and Bananas", plus new songs like "Star Wars" and "Lemmings". The kids especially loved "Carousel" and "M & Ms" the big single, which were played back to back and whipped the crowd into a frenzy. Apart from their excitable live performance, Blink-182 proved to be very quick and clever at ad-libbing toilet humour songs which kept the fans amused.

Both Blink-182 and The Numbskulls provided all present with a great fun night, showcasing the new breed of punk talent.

Scott Berry

Adelaide UniBar  
23.5.96

MORE CD REVIEWS. SURE, THEY'RE AVAILABLE AT ALL GOOD RECORD STORES BUT, LIKE WITH **Rob THE DENTIST**, WE CAN'T SHOW YOU THEIR FACE COVER. Still WORTH A READ, THOUGH...

**Anthrax**  
Nothing ep

This EP was brought out to coincide with the band's Australian tour that ended several weeks ago. The title track is one of the strongest songs from Anthrax's album *Stomp 442* and it has a good pounding melody.

Another album track, "Fuelled", has been included in a sparse remixed form and this emphasises its extra fat drum loops and grinding guitar lines. There are two cover songs on the EP and they really only have novelty value. The Iron Maiden song has strong eighties overtones and a cringe-inducing 'widdly' guitar solo and the Police cover is just plain silly. John Bush does a good Sting imitation, but the song sounds like the Batman theme gone badly wrong with hand-claps thrown in as an added bonus.

The strength of this EP lies with the inclusion of the excellent non-album track "Grunt & Click". An interesting but not essential purchase.

Andrew Benoy

**Various Artists**

**Blue in the Face**  
(Warner)

I'd first like to say that all I've been given to review is a four track sampler of the soundtrack to *Blue in the Face*.

First up is "God's Child" as produced by Arto Lindsay (*Ambitious Lovers*) and performed by David Byrne and Selena - a wonderfully addictive slice of manic Latin sound. Then there's Paula Cole with the mellow sound of "Swanee Jo", followed by the equally soulful "To My Ba-Bay" by Spearhead and Zap Mama - the latter sounding like those Pygmy singers Deep Forest are so fond of sampling. Last is Lou Reed with "Egg Cream", sounding pretty much like he always does.

So, basically, this all pretty good, except that the rest of the complete soundtrack could be awash with turkeys for all I know.

If you're really keen, you'd probably do well to give it a listen yourself. How's that for a hung verdict?

Isaac Bridle

**Horsehead**

**ONISM**  
(Mushroom Records)

Horsehead are a band from Melbourne whose musical style is a mixture of hard rock and heavy metal. Twelve-track ONISM is the group's second album and was recorded in Van Nuys, California, with the assistance of Sylvia Massy, a woman who has also worked with Tool, Skunkanansie and Machines of Loving Grace. Upon listening to the

music on ONISM, the over-riding impression I had of it was that it sounded like the sort of hard rock that would be listened to mainly by those individuals who sport lots of tattoos, drink Jack Daniels and ride Harley Davidson motorcycles. Although I do not ordinarily listen to such music, I found this album quite good and feel that Horsehead are, at the very least, just as good as many of the other groups producing this style of music. If you are into this type of rock'n'roll, therefore, you might find ONISM an enjoyable listen.

James Brazel

**Mark Knopfler**

**Golden Heart**

Sit back, sink a couple of brewskies and mellow out to Knopfler's latest. Knopfler's solo album *Golden Heart* contains 70 minutes of mellow guitar ballads with some evident Celtic influence. Several renown musicians feature adding to make a well-structured 'friendly' recording with main features "Darling Pretty", "Imelda", "Golden Heart", "Cannibus". The rest may seem to drag into very listenable but not memorable songs.

In places I wished that Knopfler would crank into a chord or two of "Money for Nothing", however, that great kind style he was renown for never eventuates. His recording handles interesting lyrics on topics such as Imelda Marcos' shoes, losing your cool, Bonaparte and, of course, love. With some riffs resembling the likes of "Walk of Life", Knopfler has not perfected a unique recording, however, it is evident large experimentation has occurred with interesting instruments and guest musicians.

He opens with "Darling Pretty" accompanied by violin, Irish harp, whistle, accordion, bouzouki, guitar - and that's just in the first 10 seconds! Don't be put off by the thought of these instruments, it really sounds cool. Knopfler creates a real feel to the album with some great guitar playing and Celtic instruments achieving an overall objective of sublime, smooth mood. So go out, buy it and drown your sorrows with some quality Mark Knopfler.

Peter Vinogradoff

**Loud Lucy**

**Breath**  
(Geffen)

Just like their friends from Veruca Salt, Loud Lucy have made the transition from indie to major label early in their career.

This is the first album from this three-piece Chicago outfit and it is a promising debut. Loud Lucy subscribe to the soft verse - loud chorus

style of rock popularised by Nirvana a few years' ago. Unlike Nirvana, however, there is minimalist use of guitar (and not a solo in sight), allowing singer Christian Lane to dominate the mix. For the most part this work well, especially on slower tracks like "On The Table" and "Awaiting Time". Having said this, though, Loud Lucy do rock out at regular intervals and tracks such as "I'll Wait" - a fast-paced slice of pop-punk - are evidence of this. Lane's vocals can sound beautifully conceived right through to raggedly delivered and are a strong component of the Loud Lucy package. All in all, *Breathe* is a confident (if not fully developed) first album from this young American band.

Andrew Balfour-Ogilvy

**Various Artists**

**Strictly Techno 3**  
(Sony)

Yo techno phreaks! This is the one you have been waiting for - 71 minutes of pure techno. Featuring 13 high energy tracks, this will leave the ravers of you out there in love and the rest of us may have to overcome throbbing ears from the sheer high BPM experience.

The main feature of *Strictly Techno* compilations are the interesting remixes which are hard to find - if not unavailable elsewhere. Remixes, unfortunately, mean tracks are drawn out to being excessively long with many tracks could have about two minutes of drum loops removed (but, hey, monotonous drum loops are standard techno nowadays).

Nothing ground-breakingly new here, in fact, if you've been out clubbing lately, you would have heard of it before - but with only one album version present and such a diversity of artists will ensure something new. Not all tracks are hits, with some fairly average tracks fill in the gaps but, overall, quality is maintained. Closing with two tracks incorporating classical music is effective with other major drawcards including "I Kiss Your Lips", "I Feel It", "1,2,3,4" and "Joy (A New World Anthem)".

Don't buy this if you are after the radio-friendly tunes - these remixes warp all the songs into something harder. Overall, it's worth it if you have been living under a rock instead of the club scene in the last six months.

Finally, bonus Internet Access Software via Windows or Macintosh systems is included with easy installation. It's free, free call ... but a flat charge of \$5 an hour applies for net connection so firstly check with Ma and Pa before entering their VISA number.

Peter Vinogradoff

**Various Artists**

**Thunderdome XII**  
(Sony)

The *Thunderdome* series of raves started in Holland in 1992, as a special event to celebrate the end of exams. Since then, it has turned into quite a little industry, with t-shirts, caps, 14 compilation CDs (1 - 12 plus a Xmas special and a *Best Of Thunderdome*), stickers and even trips (just kidding!) based on the *Thunderdome* logos and raves. A couple of years' ago, *Thunderdome* started touring Europe: it is now large enough to make its way around the world - it even held a rave in Adelaide last year!

As for the music on this CD ... well, there aren't any surprises here. It's pretty much full-on, hardcore techno, mainly by DJs from Holland, with a little bit of House thrown in here and there. I'd have to admit that my personal preferences in electronic music tends towards industrial, ambient, EBM or other forms of Intelligent Dance Music, but on the two CDs here, I found a few really engrossing tracks. I also found myself pretty bored in places where three consecutive songs sounded so similar I could hardly tell where they stopped or started.

My personal favourite part of the compilation is on disc 1, where there are a half dozen decent hardcore tracks in a row (once you get over two remixes of "Here's Johnny", where the only change seems to be that it is twice as fast as the original!).

There is some pretty good stuff on this double CD - but there are several flat areas too. If raves are your life, you'll like this for certain. If you don't go to raves that much, but like hardcore, I'd recommend that you try this CD before you buy it.

Luke Toop



And I'm afraid that's all we have room for. You'll have to wait until next semester to read the other reviews with which our hard drives are bursting. Don't forget, if you wanna get involved in the music section, come down to the office at 4pm on Tuesdays... and bring your dancing trousers.

# Pass the mascarab?

*A conversation with Vince from Underground Lovers...*

Okay. So Underground Lovers play freakin' cool music. It's no secret - especially if you read my recent review of their latest album, *Rushall Station* (just in case you didn't, I heralded them as arguably the best Australian band since The Go-Betweens). Of course, it matters little. The album is tops and, perhaps even more importantly, lead singer Vince is an incredibly personable chap... as I found out when I interviewed him in the Union Cinema before their Unibar gig early in May. None of that rock'n'roll arrogance that other bands seem so keen to become caught up in and, as Vince expressed his admiration for My Bloody Valentine, I realised that it's a point not unnoticed by the band.

"Very early on we supported My Bloody Valentine in Brisbane and, um, we got to meet Kevin [Shields, the genius behind MBV] and he was really down to earth, a bit dopey, and we thought, 'He's like us', you know? He wasn't very cool, and he wasn't arrogant. He didn't, sort of, piss us off. And then they played this gig and it was, fuck, mind-blowing. And we thought, 'Jesus, to do *that* and be totally unassuming.' That's what we try to achieve. Not that type of music but... we're unassuming kind of people and we don't believe in the rock lifestyle. We don't believe in the arrogance of it. You know, the lot at Polydor thought we were bank clerks. We thought that was really good! We're not into drinking the bourbon at nine o'clock in the morning."

But how do The Kids cope with that? I mean, when they want a rock band they want long hair, leather cod-pieces and an American accent.

"You come see us and it puts you off kilter 'cos we do look like dags but we, sort of, make music that's not [daggy]. That's, like, our image. We have no image. We're just down to earth."

I s'pose that's all you need when you churn out album's as cool as *Leaves Me Blind*, *Dream It Down* and, more recently, *Rushall Station*.

"I really like [*Rushall...*]. I think the songs are really strong. It would have been nice, like, to have more time on some things. You know, to get a bigger sound on, um, to get a string section in rather than just a cello. We had to get the best possible sound in a short amount of time. Everything that's played is very deliberate. I love working on albums that are more involved like *Dream It Down* but we want to do one

that's even quicker [than *Rushall...*] and, like, more immediate... and you can do that when you're on your own."

Yes, speaking of being on your own, why the split from Polydor and what's the story behind your very own new label, Mainstream Recordings?

"We want to put out records whenever we want and we also had other people who we wanted to put out their records. People who had been shafted,

ber than you had last time you recorded..."

"We were having these hassles with the record company and we knew we wanted to record as quickly as possible and, um, I think [Phillipa] just wanted to do her own record just to see how she'd go. She might, on the next tour, come with us. We found it hard touring with the sampler and stuff. They're fantastic noise-makers but they're very limiting... on time codes

thing, just because that's so prevalent. It's a lot harder to be soft, you know?"

Indeed I do. I suppose it's easier to get away with a crap song if you bury it under some loud guitars and hard rockin' drums... and since it's about all people get to hear on the radio, they are becoming more and more alienated from the slower, more quiet music. After all, it takes more patience to fully appreciate the subtleties of, say, a Slowdive long player than the latest Presidents of the USA release.

"It's just how it is, these days. A lot of bands have to be full on. It really limits people's attention spans. I can listen to slow stuff all the time and I think people can but they need the time to experience it."

Could these bands have motives other than the artistic? Could it be The Industry's fault?

"There's a business side and a music side and the business side rules it. The charts are the most corrupt thing ever. And the same with radio play. Pay to play all the way..."

If I told you Vince's basis for these claims you'd probably be so disgusted that you'd never walk into a record store again. And Vince would probably receive a visit from a couple of really big guys with square jaws, second hand dental equipment and a violin case. Oh, and a really good CD collection with all the major labels' latest releases.

And then I could tell you about the guy who proposed that the 'Las Vegas' film clip feature computer-generated images of Egypt and the pyramids. Pity his interpretation of the line, "Pass the mascara," as "Pass me the scarab" was so off the mark! But, I don't have room 'cos this page is running out fast. So, Vince, what are your last words on the band. I mean, where are the Underground Lovers headed?

"We want to put out a body of work that you can see from start to finish, ten albums or whatever. That's what we're about."

Brilliant. That means they've got at least six more to go!

Mark Scruby



as well, by the record industry 'cos from being on a major we realised that you're on the bottom rung if you're an artist. You pay the bills. You pay everyone and then, the minute money comes in, it's like... you're okay but because you're paying so much money out it's really difficult. We submitted demos for *Rushall Station* and [Polydor] was talking about overseas producers, recording in the Bahamas and who could be fucked, you know? They need an angle to sell the record. 'This was recorded in San Francisco. This was recorded here and there.' It doesn't really matter where you record it. We're an Australian band and Australian stuff is as good as overseas if not better."

Yes, yes. You may be an Australian band but you're an Australian band with one less mem-

and all that."

So perhaps it was Phillipa's exit that precipitated the change from the slightly electronic, and very produced, sound of *Dream It Down* to the more raw feel of *Rushall Station*. A change no more noticeable than on the latter album's first single.

"In My Head's' a pretty basic song and we knew that and we thought, 'Let's go for every, you know, cliched rock angle we can on this.' It was *that* deliberate. It's a kind of ironic pop song."

Of course, most of the album's other tracks are a bit more mellow than the single and, as such, follow the trend set on *Dream It Down*. I wonder if the band are smoking more dope these days or if there's more to it than that...

"We've tried to suppress the more rocky side, the rock-out

# A Night with Steve Rogers

Patrick White's stormy relationship with Adelaide and its theatre establishment has become part of theatrical lore but State Theatre hopes to re-write this chapter with its production of *Night on Bald Mountain*.

The production, in conjunction with Sydney's Belvoir B Company, marks the first performance of the play in thirty years. Ironically, it was the world premiere at the 1964 Adelaide Festival of Arts which saw the last full production of the work.

For what has been cited as personal reasons, White vowed that the work would never again be performed during his lifetime and although the play has now been granted a new lease of life, the mystery surrounding the initial performance ban remains a secret. While many rumours have abounded, Steve Rogers from the latest cast believes the controversy the initial production generated, led to White's decision.

"It has never been specifically stated why White chose not to perform it again during his life, but the popular theory is that because the play got such a savaging in 1964 he believed no-one could adequately present it as he would have wished," he said.

"It is very exciting to be part of this production especially as it is a landmark in Australian theatre history and because it is being directed by Neil (Armfield). Apparently White liked Neil's work, believing that he was sympathetic to his (White's) writing. Neil, according to White seemed to have the intuition and the right formula to get a piece going."

For Rogers, *Night on Bald Mountain* is his first involvement in a Patrick White play and regards the production as a learning experience.

"Other members of the cast are what I would call White veterans and by working with them and Neil I have been given the opportunity to learn from them," he said.

"Yet no matter what our experience has been with White I think we are all very much aware that with this production we are involved in a theatrical landmark."

Rogers said the cast believe there has been a re-appraisal of White's work in the last couple of decades with this production a reflection of the change in attitude.

"White was a victim of the cultural cringe," he said. "In the 1960's Australian theatre was very much a theatrical backwater and the issues that he tackled put him directly in conflict with the theatrical establishment of the time."

"I think White challenged the Menzies conservatism and he didn't paint a pretty picture, which people just didn't want to hear at the time. Therefore by challenging the status quo people missed out on his message of exploration.

"In the 1990's we have discovered White's works as very human pieces, which emphasise just how important he has become as an Australian cultural identity.

"White's plays are hard, passionate pieces of theatre that makes it very difficult to get right but that is also what makes them unique. His works frequently shift moods quickly and he also plays with a theatricality far more than other Australian writers."

*Night on Bald Mountain* according to Rogers is a challenging piece while providing yet another example as to just why White is Australian's foremost writer.



ia's foremost writer.

"The language is so dense, it is a piece that is full of dialogue," he said. "The characters, while talking to each other are just so full of ideas and criticism that it is possibly a reflection as to how White saw the world," he said.

A postmodern text, the synopsis of *Night on Bald Mountain* has been somewhat difficult to ascertain, although White has been quoted as saying: "If it comes off, it will be the first Australian tragedy." David Marr in *Patrick White: Letters* provides a cryptic sketch of the work: "The scene is something like the Mount Wilson of his childhood where an alcoholic and her husband drive a young woman to her death. A wise woman keeps goats in the bush."

Rogers gives his definition of the play as about the conflict between

the human drama and the conflict that White had with the world.

"Thematically I suppose it is about the conflict between individual pride influenced either intellectually or through religion and how it stops people relating to each other as human beings," he said.

"It is a conflict between the sterile world and normalcy and the conflict that arises when people impose beliefs, a false morality on what is natural."

Like many critics and performers Rogers agrees with the belief that White incorporated autobiographical elements into the play.

Having worked with director Neil Armfield last year on the Belvoir production of *The Blind Giant is Dancing*, Rogers has a lot of admiration for the man.

"From my limited experience, I believe Neil has a wonderful gift as a director allowing the actor the freedom to explore and develop their own character and to situate it in the world of the play while at the same time getting what he wants," he said. "As a result you do not feel entrapped."

Rogers became inspired to become an actor during his high school years with his main influence being Australian works. "As a high school student I became very motivated by knowing that Australian drama existed with people such as Sowell, Nowra and Williamson and it made me want to discover more," he said.

"I think that is what is so valuable about what State Theatre is doing with Australian Playhouse this year as it gives us a chance to explore and discover the forgotten works like this one."

Since graduating from the University of Western Sydney in 1990, Rogers has worked in theatre, film and television and admits to enjoying working in all mediums.

"One of the great benefits of theatre however, is that you tend to work as an ensemble so that often the work becomes group generated," he said.

*Blind Giant is Dancing* has been one of the most creative experiences I have so far had in my career because of this group involvement.

"In film, often the script is very much in place which the actor must develop, a factor that has been the case with this play due to the nature of White's work."

Despite his five years of experience as a professional actor, Rogers still regards himself as an apprentice in his craft.

"What a company to be an apprentice with and just to be around these people and watch them work has been so exciting," he said. "An actor can only grow when they have been working with great people and I have been very lucky so far in my career."

Despite horror stories about the state of Australian dramatic art, Rogers is optimistic about the industry and believes that it is stronger than ever.

"If you are an actor in Australia and not getting mainstream work there seems to be a vitality around for you to generate your own projects," he said.

"It is interesting to note that many of those who are now held in esteem often started on collaborative projects. Yet struggle is an essential part of an actor's career and without it you cannot grow and develop."

# Wrung Out? Not Glynn!

**Glynn - Australia's King of Comedy, from *Big Gig* and *Here's Humphrey* fame, is coming back to his home town, Adelaide for his new show *Wrung Out*. Fiona Sproles caught up with him to chat about Fat Cat, S.N.A.G.S and drug rings.**

**OD:** Let's start from the very beginning...were you a giggling, tap dancing little wonder comedian in your mother's womb, or was your command of humour a learned craft?

**GN:** It was almost something that I stepped into, a very gradual discovery. It certainly wasn't anything that I, as a kid, aspired to. I never expected that I would do this for a living.

**OD:** So what did you want to do?

**GN:** I had no idea.

**OD:** Not even the Fireman dream?

**GN:** No, not at all. I have great admiration for people who know what they want to do when they grow up.

**OD:** Have you ever had an audience where you couldn't raise a chortle?

**GN:** If I categorise that 'stand up' wise, yes, I've been booed off before I got on, I couldn't get a word in. It happens, you've got to have those experiences. It's an interesting phenomena...the harder you try, the less funny you get. You have to learn to relax, the more experience, the better you get.

**OD:** Now, a burning issue...what

do you think about the Fat Cat / Patsy Biscoe drug ring thing?

**GN:** I think that the cat was the front man, and Humphrey Bear was behind it all.

**OD:** You worked with the Bear, how did you cope since he doesn't talk?

**GN:** He doesn't verbalise, but he still has a way of getting his message across, it's that wonderful body language.

**OD:** I always thought he felt restricted. One thing I hated as a kid was when his arms would say one thing and the presenter would have a completely different interpretation, I was always disillusioned.

**GN:** It was very difficult to know what he was talking about...as a presenter it was a challenge.

**OD:** How's the tour going? Are you looking forward to coming back to your home town to perform?

**GN:** Yes, we're very much looking forward to coming back to Adelaide and performing in your lovely theatre (Her Majesty's). The show has really come along in leaps and bounds since its commencement in Perth in May. We've been working very hard, we are very happy with it and are sure the audiences will be. There are also two rather gorgeous girls in it, which helps.

**OD:** I've heard that you can't stand people being late. Why is this such an unpardonable act?

**GN:** I just like my airplanes to

take off on time. It's a weird thing when people think that the show will start when they're ready. "I'll have a few more drinks"...this particularly happens on preview nights when they have free tickets, they'll come when they're good and ready, that always used to get under my skin. It's happening less and less now because of this strange urban myth that people will be embarrassed if they come in late. I've never crawled to people who are late.

**OD:** What, if any, of your characters are based on facets of yourself i.e. do you have a hidden fascist leaning that you express in Sgt. Smith?

**GN:** No one's ever accused me of being a fascist! It's just like any other character that one creates, there has to be some modicum of the person who performs that role. I was just looking at the video we made of the show and thought that Sgt. Smith wasn't quite hard enough. It all comes down to what actors do...if they're good, they'll interpret their characters with what they do, reveal part of their person.

**OD:** Is this New Age man you portray in your new show better or worse than the established and relatively accepted misogynist man of the '50s - '80s?

**GN:** Well he's stuck between the '50's baby boomers generation that he grew up with, me included, and the ideal of today. He not as such a New Age guy, he's not a S.N.A.G...I don't have a lot of time for those. He's neither one thing or the other, he's a bit dorky, but he's still a bloke that most men and women will relate to. It's just that he stuffs things up, a lot of men do, particularly in relationships. A lot of men forego their aspirations and dreams for something that they think they 'should' do. They should be trying to live life, make it fulfilling.

**OD:** How long did it take to put this show together, coming up with the idea and creating and recollaborating characters?

**GN:** I co-wrote the show with a guy called Scott Ranking, it's actually been out and about for quite a few years. I settled down to rework it in August last year, and did a version of it in Britain which I thought was pretty crappy, so I reworked it again, rehearsed it for 3 weeks and released it again in May in Perth...this happens, shows can continue to be worked on, it's still in a state of flux...this is very different from my show on the ABC at 9:30, it's a different style.



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# Welcome to the Jungle

**The Jungle**  
**Red Shed Theatre Company**  
 May 24.

Red Shed Theatre's very popular *Free-Wheeling* series of play readings concluded last week with one of its highlights being Louis Nowra's very black comedy *The Jungle*. Nowra, long established as one of Australia's best loved theatrical playwrights, has been recently embraced by cinema audiences with the success of *Così*, and in *The Jungle* he has again proved that he has remained at the cutting edge. *The Jungle* however is Nowra with a difference, but what a difference. A potential sub-title could be *Pulp Fiction* in Kings Cross, with the action set during a 24-hour period in Syd-

ney. In the post-modern style reminiscent of Tarantino the audience is taken on a journey through the concrete jungle of our largest city through a series of tenuously linked montages, the connection becoming sometimes as fragile as an image of a blue coat. As part of this journey we are introduced to an eclectic array of characters as they face such issues as AIDS, homosexuality, death, immigration, drugs, prostitution, corruption and abalone!

Pared down to the minimalist staging that is a part and parcel of play readings, this enhanced rather than distracted from the performance. The diverse nature of the script and the performances by the eight actors allowed the audience to use their imaginations to envisage the

greater picture, while the deconstructive format broke down the traditional gap between audience and cast allowing for a more intimate and relaxed setting. Despite dealing with a difficult script and multiple parts, it was obvious that the cast were enjoying themselves, reflected in the quality of the performances. Audine Leith stood out as Cynthia, the aging pethadine-addicted British rock star (shades reminiscent of Marianne Faithfull) while other strong performances included Kylie Mitton as Hope, the prostitute who believes she is spiritually linked to Kurt Cobain, Geoff Revell as Vince the ex-waiter who becomes Cynthia's personal assistant, Ulli Birve as Nikki, the abused prostitute, Roger Newcombe as Metzger, the

corrupt speed-addicted policeman and Stephan Sheehan, as Nicholae the Romanian immigrant.

Despite the heavy subject matter, Nowra, through his use of humour, makes us ultimately laugh at ourselves, and director Tim Maddock has captured the essence of the play's various messages. Unfortunately the complexity of the play means that it may be sometime before a full production reaches an Adelaide stage. The richness and postmodern aspect of the script strongly suggests that in fact *The Jungle* may best succeed as a film. I don't think we have seen the last of Louis Nowra on the silver screen yet.

Fontella Stuart Koleff

# Astonishing Genius of Genty

**Stowaways**  
**Phillipe Genty**

They don't call Genty a genius for the fun of it guys!! *Stowaways* was the most visually spectacular conglomeration of theatre, dance and illusion I have ever experienced, brim-

ming full of surrealist images and existential questions. This was a show case of passionate impulses, and 'monstrous' desires, illustrated by five performers whose clear comprehension of their task was apparent as they successfully conveyed the chaos within the dreams of Genty and Mary

Underwood (co-director). There was no narrative to interpret, and no politics to play with, the audience was merely asked to follow a sequence of worlds and incidents, all linked to each other through associations.

Each performer adopted numerous personalities, and none failed to draw us into their world through their brilliant, generous, and emotional dancing. Genty incorporated his mastery of puppetry into his choreography, each character being disarmingly realistic, to the extent that it was unsettling at times as the subtleties of mannerisms that serve to inject life into each person, but are often invisible, are captured and manipulated by each actor/dancer. One of the most amazing puppets was a life size kangaroo who, through intricate mechanics, came to life as he sang the blues, brilliant! The foundation for these images lies on the shoulder of a character called Ernest, who discovers that within himself is a plethora of undetected personas, *Stowaways* to be precise. Words were placed on the backburner in this process of discov-

ery, as images are clearly more evident, and the articulation of emotions and thoughts between the characters are so much deeper and rich when expressed through dance. Illusion was not the main emphasis of this production, although it did play an important part as heads were lopped off; tiny people run around the stage; full bodied characters turned into cardboard; artificial legs suddenly accessed life; a giant slug swallowed a character; and bodies appeared from absolutely nowhere. I was incredibly impressed with an initial scene where a sheet of wrapping paper, crumpled and empty, suddenly become a haven for four of Ernest's personas. This was so incomprehensible that the breathless audience broke into spontaneous applause. Genty successfully 'opened the gates to our subconscious' as the metamorphosis and progression between scenes flowed so gently, that it was almost invisible. I have one word to describe this show: ASTONISHING!

Fiona Sproles

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## June Dances

20th, 21st, 22nd June in the Madley Dance Space at 8.00 pm. \$10.00 adults - \$8.00 concession.

An exciting performance offering a diverse program of new works and a reconstruction. The program will feature the "Ronin Company" and the 3rd Year BA Dance students. Simi Roche will premier two new works, *Human Houses*, danced by the "Ronin Company" and *Body Stories* by 3rd Year students. Guest Lecturer, Juha Vanhakartano, will premier a new work, *Transfer*, which will be danced by the 3rd Year students. Excerpts from *Dances for Isadora*, a Limon dance, is presented by arrangement with the Jose Limon Dance Foundation. The work was reconstructed on the "Ronin Company" by Louis Solino from the New Zealand School of Dance.

# Let's Twist Again!

**Twister**  
Greater Union Five from May 30

The natural phenomenon that are tornados have fascinated me since I first saw *The Wizard of Oz* as a child. However if you thought that the tornado scene in the *Wizard of Oz* was scary, when the wicked neighbour who takes Toto away is riding her bike in the sky, you ain't seen nothing...until now. Tornados are scary because of their capricious nature that means that they are almost impossible to predict and take cover from. Their movements are erratic, their formation puzzling and sudden, so much so that most people only have a number of minutes warning before one strikes. In *Twister* two groups of scientists are trying to change this, by unravelling the mysterious nature of tornados through their studies of the phenomenon. Despite this research, the scientists are eluded by the true nature

of tornados, which they would only be able to find out if they could release sensors into the tornado itself, which could be used to compile accurate data, upon which a warning system could be established, thus saving countless lives in the future. However to do this the sensors must be placed in the tornado itself, not as easy as it sounds. This is where Jo Harding (Helen Hunt, *Mad About You*) and her soon-to-be-ex-husband Bill (Bill Paxton, *Apollo 13*) come into the picture. The development of the largest storm system to impact on Okalahoma (in more than fifty years) is brewing, promising to drop multiple 'twisters' on an area known as Tornado Valley. Jo and her rag-tag group of university science students that all specialise in the study of tornados, have developed a machine that could, once released into a tornado, compile data which could be relayed to them for analysis. Jo's group are commonly known as professional

'stormwatchers'. However another corporate-sponsored group are also trying to launch a similar device which would serve the same purpose, thus stealing the limelight for an invention that they plagiarised. Bill (Jo's ex and fellow meteorologist who incidentally first thought of the 'sensor device') and his fiance Melissa are visiting Jo to finalise the couple's divorce papers. However they are swept into the events that unfold with the development of a number of tornados in the area (I am trying so hard not to give too much away...) Enough of the plot already.. The visuals of black angry storm scenes and the visual effects of the tornados are both beautiful and breathtaking. Based on the actual exploits of real life stormchasers, *Twister's* plot is gripping, thrilling and (please excuse me for this cheesy phrase) not for the faint-hearted, however you must take some of the 'close shaves' with a pinch of salt. Helen Hunt, Bill



Click your heels three times and say, "there's no place like home!"

Paxton and their supporting cast are brilliant. The various sub-plots are engaging (gee, can you tell that I liked it??) This is for once a movie worth all of the hype it has received in the press...a definite must see.

Kerryn Doyle.

# Are You Talkin' To Me?

**Taxi Driver**  
Mercury Cinema

When I received tickets to *Taxi Driver* I thought that it was a dream come true. A seat at opening night for a season of *Taxi Driver*. Then I was told what the payment was - write a short review. What can you say about a film of this quality. It isn't possible to stretch out the word superb for an entire review. But superb is only one

way to describe Martin Scorsese's masterpiece. Another would be flawless. But what can you say that has not already been said. Well, much is made of the awe-inspiring performances of Robert De Niro and Jodie Foster, but the real outstanding talent in this production is Scorsese himself. The cinematic journey that is *Taxi Driver* is one of insight and ecstasy as we follow the direction of Scorsese. The attention

to detail and the imaginative angles make the film an unforgettable experience of expression. See it, or you'll regret it.

Anthony Paxton



Are you lookin' at me? I don't see anyone else here!

# A Double Dose of Nostalgia

**Pillow Talk and The Odd Couple**  
Wallis Cinema

*Pillow Talk* (1959) is the first in a succession of bedroom comedies in which Doris Day epitomised American virginity. Day plays an interior decorator whilst Rock Hudson is a

sexy songwriter. The two share a phone line but to Day's dismay every time she wants to make a call all she gets is Hudson's swooning love tunes. This leads to a verbal battle, mistaken identities and the chase (Hudson pursues her, but she holds out for wedding bells). From today's vantage point, this film is a hilarious harmless bit of fun, but in 1959 its premise and the continual flow of sexual innuendoes and double entendres were daring. It's fast moving, has bright sets, great fashions, and two of the all time classic sex comedy actors to come out of Hollywood... guaranteed to keep you entertained!

In contrast, *The Odd Couple* (1968) is not very fast moving, nevertheless this is what makes it brilliant! It's primarily a filmed play (adapted to the screen by its author Neil Simon), although there is a prologue in a sleazy hotel restaurant; one or two street scenes - it remains, in its central apartment scenes, a

dialogue piece for two actors. It's a pretty straightforward stereotyped marital comedy with one all important twist: the partners are men. Felix (Jack Lemmon) is thrown out by his wife, fails to successfully commit suicide and moves in with his divorced friend Oscar (Walter Matthau). Problems within their relationship become strained. Felix is obsessively house proud whilst Oscar is a slob (his greatest freedom of being divorced). They bicker incessantly about such things as Felix cleaning his sinus in the middle of night "causing a sound similar to a bull walrus in distress". The affectionate insults that Matthau dishes are smashing i.e "Felix is the only man with clenched hair", "so

nervous that he wears his seat belt to the drive in". All in all *The Odd Couple* is an endearing, crafty and witty piece of writing, direction and acting. The lavish use of Cinemascope and Technicolour is reason enough to go and see this classic double, it's a pity that they're not screened at the drive-in.

Emily Bourmas



Cheesier than a Coon Sandwich

# Cutesy Fluff

## Flirting With Disaster Greater Union

Last year writer-director David O. Russell's first feature film, *Spanking the Monkey*, won a whole bunch of very deserved awards. As well as just about the best film title I've ever heard, it also featured the best representation of an Oedipus complex since, well, *Oedipus Rex*. I loved *Spanking the Monkey*, so I think my response to Russell's new film *Flirting With Disaster* may be somewhat nobbled by my expectation of something a bit biting and, well, interesting.

Unlike the cast of total unknowns in *Spanking*, Russell managed to collect a bunch of big names for his new film: Ben Stiller (*Reality Bites*) plays Mel Copeland and Patricia Arquette (*True Romance*) is his wife Nancy. After the birth of their son, their marriage is looking kind of shaky but Mel believes he'll go from neurotic to normal

overnight if he can find his biological parents.

This is basically a road movie, with Mel and Nancy being dragged around the country to meetings with a succession of "real" parents by adoption agency nut and psychologist, Tina (Tea Leoni.) With a title like *Flirting With Disaster* two expectations are possible: I'd been hoping for some kind of ironic take on the whole road movie genre, but what I got was pretty much the obvious: nothing goes according to plan and Mel is in more danger of losing his mind/marriage/pants than ever.

Russell says he was aiming at making "a comedy that had some substance and emotional weight to it," but most of the time it seemed more like a stock comedy-of-errors with a thin layer of psycho-babble on the top. Russell made some pretty narky comments about pop-psychology in *Spanking the Monkey*,

so this was pretty surprising. In fact, if it weren't for the sight of Patricia Arquette on the toilet, I would hardly have believed it was by the same person.

That said, *Flirting with Disaster* isn't a total write-off. Sure, much of the humour is pretty contrived (my friend the Average Punter

was able to laugh in advance of most of the jokes), but it's still kind of funny. It was worth seeing just for the sight of Mary Tyler-Moore and George Segal



hitting each other with a piece of cheese. On the whole, more cute than cutting.

Rachel Templer

# Going Nowhere Fast

## If Lucy Fell Hoyts Cinema from May 23

Although I did not expect much from this movie, what I saw was even worse than I had anticipated. Yes, I did not enjoy this movie at all. If you are sick of using hot milk to make you sleepy (c'mon I know you're out there), try watching *If Lucy Fell*: believe me you won't be disappointed. Once upon a time I merely disliked Sarah Jessica Parker (*L.A. Story*, *Hocus Pocus*, *Striking Distance*). After seeing her in this movie lets just say that that twinging feeling of irritation has blossomed into a fully fledged passionate loathing. Sarah Jessica Parker plays Lucy Ackerman, a New York therapist who is one month away from her thirtieth birthday, still devoid of the love of her life. Eric Schaeffer (*My Life's in Turnaround*) who incidentally also directed *If Lucy Fell* plays the lovable character Joe MacGonaghill, Lucy's flatmate and best friend, a painter who

is deeply in love with his nextdoor neighbour Jane (Elle Macpherson-*Jane Eyre*), and has been for five years but has never had the courage to speak to her in person. This does not stop him from fantasising about her and painting her when he thinks that she is not looking. With Lucy's birthday looming, the pair decide to honour a pact that they made together while in college, that if neither of them had found love by the time that they had turned thirty, they will jump off of the Brooklyn bridge. This sparks the pair into action. Lucy calls it off with her deadbeat boyfriend of two and a half years Dick, and starts seeing the eccentric painter Bwick (Ben Stiller-*Reality Bites*), much to Joe's chagrin. Bwick was so funny I had to hold my sides while I laughed for fear of physical injury... (I only wish that this was so). Of course Joe finally summons up the courage to talk to the elusive Jane and the two get together (schyeah right). It became apparent that Bendon thought

they'd pop a bit of advertising into the movie by the number of shots of Elle 'The Body' Macpherson has in her underwear (which will probably attract viewers). But boy what an actress.. (no more needs to be said.) Unfortunately the relationships between Joe and Jane doesn't work out as Jane says "you and me, were not reality" (huge understatement). Lucy and Bwick's thang also falls

through. So who does each friend turn to? Lets just say that *If Lucy Fell*'s cliched ending put even The Brady Bunch to shame. But thats not to say that *If Lucy Fell* was a total loss, the old guy in the wheelchair with the respirator was really funny, too bad his part wasn't bigger.

Kerryn Doyle

## Fargo coming very soon at the Mercury!!

Ethan and Joel Coen are back with their new film *Fargo* about a man who hired two ex-cons to kidnap his wife to extort money from his father-in-law (read: asshole). Don't expect anything less from these two, *Fargo* promises to be a stimulating crime thriller, with some wicked black humour the brothers are so famous for thrown in. The judges at Cannes obviously loved it, awarding Joel Coen the best director. Don't miss it!



Jerry arrives home to find his house trashed and his wife kidnapped

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# Sorry, Wrong Number



**Denise Calls Up**  
Trak Cinema  
From 30th May

*Denise Calls Up* is a rather intimate look into the lives of six pretentious and shallow professionals whose entire existence revolves

around telephones (as well as faxes and laptops). Debut writer/director, Hal Salwen, has created a movie that is certainly appealing due to its uniqueness but I won't be rushing back to see it in a hurry. While the whole concept of the film was good (with all dialogue spoken entirely via telephone and a visual style that is all composed of one-shots), I found the actual storyline and characters to be rather irritating. Yet, I figure this was part of Salwen's master plan in that he wanted to depict how "dependent we become on technology at the loss of our own humanity".

The film centres on a group of friends who are looking for love but never seem to have the time to get off the phone and get into the real world. The title character, Denise (Alanna Ubach), becomes tied up with the group of friends after becoming pregnant by one of them through artificial insemination and after finding the father's name, she decides to

call him up.

Not being so work-obsessed or as otherwise apathetic, Denise does experience life, getting out of the house occasionally and, yet, although seemingly different from the others emotionally and socially, she is just as alone. I use the term 'friend' loosely in reference to the characters in *Denise Calls Up*, as what we really have are people who have actually never even met or who haven't seen each other in many years, who don't show up for organised lunch dates, special parties or even the funeral of one of them. Sure, it was a novelty at first, listening to the characters yacking away, trying to match friends of friends up, gossiping, apologising for breaking lunch dates, asking for advice and engaging in a steamy bit of sex, all via the phone, but it also did get annoying and infuriating quite frequently. Despite this, there were a few laughs to be had; a highlight for me being the scene involving the

birth of Denise's baby - the whole thing being done via conference call. Visualise if you will, a woman in labour with a mobile to her ear and having up to eight people (many of whom she doesn't even know) telling her to breathe and push.

I guess the whole point of the film is to make us aware of the impact of modern technology. We are presented with characters who are rendered socially inadequate in regards to love, dealing with people, and to reality, and as an audience we are called to examine why.

Far from fantastic entertainment, *Denise Calls Up* certainly made me see my telephone in a new light afterwards but that's about all. It's been described as 'hilarious', 'off-beat', 'romantic' and 'suspenseful', but I would just call it 'original'.

If you can be bothered, go and decide for yourself. If not, then don't.

Natalie Whelan

## Diabolique Academy Cinema

*Diabolique*, translated as "diabolical" is a diabolically tedious reworking of a French suspense classic, and truly epitomises Hollywood's inept talent at attempting remakes of popular foreign films. *Intersection*, *Sornmersby*, *My Father the Hero*, *The Assassin* and now *Diabolique*, herald a trend towards French cinema, that has resulted in many a box office dud. Apparently, this latest creation by Jeremiah Chechik, has spared little creativity in its reworking of the original. The story, in which a headmaster's wife and lover conspire together, to rid themselves of the evil manipulative man that runs their lives, all within the riveting confines of a private boys school. Those voyeuristic little boys are a bit of a worry. Nor is the

acting line-up which promises so much, and delivers so little. Why talented French actress Isabelle Adjani decided to alleviate this dud is a mystery? Probably the same reason why French actress Emmanuelle Beart did *Mission Impossible*. But then again, the latter, the film that is, will probably blow box office records, something that can't be said of the former. *Diabolique*, does have its moments, check out the slow mo' cinematography and the numerous twists predictability at its best. The husband is murdered, and then slowly secrets are revealed, secrets of each other, and then it seems that good ol' Chazz Palmintieri, at his mumbling best, may not be really dead? Waste of talent, waste of ideas, waste of money, waste of time, waste of words....

## Kanesan Nathan



Excuse me Miss, but aren't they BlueBlocker sunglasses?

## Films to look out for during the Holidays!!

(coming very soon at our local theatres: Wallis, Mercury, Trak, Greater Union and Hoyts)

**Jane Eyre** - Franco Zeffirelli directs William Hurt and Charlotte Gainsbourg in the adaptation of Charlotte Bronte's novel. Anna Paquin plays the young Jane. Mmm. 19th century romance and frilly white shirts.

**Mulholland Falls** - Chazz Palmintieri, Nick Nolte, Sean Penn, Melanie Griffith and John Malkovich. Lee Tamahori (*Once Were Warriors*) directing. Sounds kinda big, doncha think?

**King Pin** - Woody Harrelson and Randy Quaid in a comedy about bowling. "A boy without mischief is like a bowling ball without a liquid center" quoth one Homer Simpson. Any film



about bowling is gonna be good, right?

**Cable Guy** - Jim Carrey is back.

**The Crossing Guard** - Sean Penn directs his pals Jack Nicholson and Anjelica Huston in a drama about a divorced couple dealing with their daughter's death.

**Up Close and Personal** - Michelle Pfeiffer and Robert Redford in a romantic drama about the career rise of a weather girl (Pfeiffer) and the growing affections of her mentor (Redford). Awww... or blearghh... Take your pick.

**Blue in the Face** - sorta like the sequel to *Smoke*. Harvey Keitel is back with a whole host of guest stars Jim Jarmusch, Roseanne, Lili Tomlin as the 'Belgian Waffle Man' (!!) etc. dropping into his Brooklyn cigar store. Sss...s.mokin...

**The Aardman Collection 2** - "Crackling toast, Gromit" and many

other gems from those talented bastards at the Aardman Animations. High quality entertainment guaranteed.

**Frida Kahlo** - A film about the life of Frida Kahlo related to the audience by Frida Kahlo from her death bed!

**The Dr. Seuss Collection** - isn't life simple seen through the eyes of Dr. Seuss? *Cat In The Hat*, *Green Eggs and Ham* and all the other favourites. Yay!

**Mission Impossible** - you've seen the breathtaking trailer, now see if the rest of this spy thriller is just as exciting. Starring Tom Cruise, Emmanuelle Beart, and that catchy theme song...

Kid's flicks:  
**The Muppet's Treasure Island** - Kermit, Miss Piggy and the rest of the gang are back in

what can only be described as a riotous (if not funny) adaptation of the classic novel.

**Flipper** - exciting family entertainment about the adventures of the famous dolphin and Paul Hogan.

**Balto** - as above, but animated and about a very courageous sled dog. Celebrity voices as per usual - Kevin Bacon, Bridget Fonda and Phil Collins (!).

**Homeward Bound II** - as above but with a dog and a cat and a... is there a pattern developing or what?

## Violence Free Science It's your right.



Say no to animals in science practicals. Effective alternatives are available. Demand they be used.

Remember, that you cannot be penalised for refusing to use animals.

For further info, advice, and/or support:

Phone: Robert Fitzgerald 363-4383

or Samantha Helsham 240-0535

# VIDEO TIME

## Three Ninjas Kick Back

Imagine my disappointment to learn that I had missed the first video in *The Three Ninjas* series (note the sarcasm). God give me strength. If you enjoy ninja, baseball and fart jokes, no doubt this movie will appeal to you, but if you have any sense of good judgement at all, you will give it a miss.

*Three Ninjas Kick Back* is sexist, corny, tacky and very American (no offence). The film centres on three brothers who have been taught the skill of ninja by their Grandpa. It seems Grandpa owns a valuable dagger which is wanted by some evil Ninjas. The kids end up in Japan trying to save their Grandpa and the dagger and in the process are harassed by some baddies who are really just dumb rock'n'rollers with bad wigs. Some scenes are similar to those found in *Home Alone* or *The Power Rangers* (i.e. clean-cut young heroes who are able to get out of any situation), while others feature stupid fast motion sequences that just made me cringe.

No surprise to learn that my younger brother enjoyed this one, but I thought it was crap.

Natalie Whelan

## The Pagemaster

What can I say?

That this video is such superb entertainment that it should not be missed? Yeah, maybe, if I was talking to an eight year old with whom the Christmas Pageant is the highlight of the year.

The movie stars Macaulay Culkin and Christopher Lloyd and features the voices of Whoopi Goldberg and Patrick Stewart (*Star Trek: The Next Generation*). Culkin plays a nerdy boy who stumbles into a strange library and finds himself in the land of the Pagemaster. He encounters some interesting characters and experiences great adventure (inspired by some classic stories) whilst facing and overcoming his fears.

While I recommend this video to kids under twelve - and to those above that age who want to keep their younger siblings amused for a while - I can't say that I think many University students would find it as captivating. If you really are looking for an escape into the magical world of animation, try *The Lion King* or *Aladdin*.

Natalie Whelan

**Video Reviewers  
Please Note:  
There will be a  
meeting in the  
On Dit Office,  
Tuesday 1pm**

## A Mind to Kill: Son of His Works (Roadshow)

A word of advice: ALWAYS be early to a meeting. Chances are you'll end up reviewing some crap like this. Some geek and his mistress are having it off in the woods when they see a naked guy get his head blown off. They anonymously inform the cops and what unfolds is a classic BBC-like cop show. The hyperserious detective finds a connection to - you guessed it! - a bizarre cult connected to drugs. The detective, who has obviously received his training from Inspector Clueso, manages to catch the even more stupid crims because of a very original (cough! cough!) coincidence that you just have to see to believe (at least watch it for a laugh!).

Philip Madoc, the Detective, was actually a good actor but the movie just lacked that oomph! There was occasional British humor but it was about as funny as a fart in an elevator.

Sina Keihani-Rad

## The Whispering (Roadshow)

After investigating what appears to be a routine suicide, Peter Ransket begins to get suspicious. When further "suicides" take place, he learns that they are all connected to one mysterious woman. This woman turns out to be an "angel of death" who plays on the fears of people and eventually drives them to kill themselves.

Haunted by nightmares of his sister's own suicide, Ransket becomes obsessed with stopping the woman claiming any more victims. The whole movie is a build up to a final confrontation of good versus evil. However, when Ransket and the woman eventually do come face to face, the movie cuts straight to a predictably happy ending and there is no real action.

Do yourselves a favour and leave this one on the shelf. The acting is poor and many people are inappropriately cast in what can only be described as a B Grade movie at best.

Matty Watson.

## Sister My Sister Roadshow Entertainment

Julie Walters, Joely Richardson and Jodhi May star in this astonishing film about two sisters, Christine and Lea, who have very little life experience that has not been riddled by misery and loneliness. As children they were dumped in an abusive convent. As adolescents they were sent into service without each other's company and comfort, until they are rejoined in the glacier cold home of Madame Danzard and her pathetic daughter Isabelle. Neither mother or daughter speak to the sisters for seven years, as they watch them labour from six in the morning until ten at night, with not a word of encouragement. The only

affection the sisters ever receive is from each other, so it was not surprising that a deeply incestuous relationship evolved as they would retreat into their attic room each night and comfort each other. As the years progress, their passionate love for each other deepens, as does their hate of the Danzards, the combination of both leading to the savage murder of the latter by the two desperate sisters. This is one of those films that entrenches itself into your memory, and remoulds your most fundamental ethics as you force yourself to step into their shoes, to understand their relationship and their actions. The depth of their relationship is so beautifully recreated, acted and projected onto film that to try to describe it in words is near impossible, you really do have to watch the video to comprehend it.

Fiona Sproles

## VIDEOS YOU CAN BUY

### Young Ones: Boring, Oil and Flood (Roadshow)

Like Paris in the twenties or Florence during the Renaissance, student life in London in the early eighties must have been pretty bloody excellent. What adventure! Chicken Vindaloo and lager, Doc Martens and off-licenses, Cliff Richard and Channel 4-words that mean little to us, but at the same time seem to have become symbols of another age, a golden age, when young Ade Edmonson and Rick Mayall and all their mates got together around a few pints, or whatever the British pass off as beer, and created the Young Ones. If you want to know what inspired me to compose the drivel you just read, buy *Boring, Oil and Flood*, and see if you too are not reduced to tears of joy and rapture. Highlights of these episodes include: Vyan's trip to Namia, Neil's bed being set on fire, Buddy Holly being discovered in the attic, Madness doing "House of Fun", the attack of the people's poet, the discovery of oil in the basement, and Rik Mayall (basically whenever he's on-screen, preferably undressing). You can also play spot the future celebrities - Robbie Coltrance, Hale and Pace, French and Saunders to name a few. These episodes, along with the rest of the series of Young Ones' videos, contain some of the funniest comedy I've ever seen, and provide the only chance you'll get to see Nigel Planer and Rik Mayall working with a script that matches their ability as comedians. Buy this or any other Young Ones' videos and see why annoying sods like me still exist who will happily quote entire episodes at you in an attempt to make conversation/pick up parties. (Take this as a warning - there are more compulsive Young Ones' quoters out there than there are people who will tell you all about the Knights who say "Nie"). Get this video - it's the closest you will get to the lads unless you drive a motorcycle in front of one of their cars.

Stephanie Hester

# AT THE TRAK

**Trak Video  
375 Greenhill Road  
Toorak Gardens**

## The Honeymoon Killers

*The Honeymoon Killers* is a film based on a true story. Martha Beck, played convincingly by Shirley Stoler, is an overwhelmingly authoritarian nurse. Unlucky in life and love, Martha's friend enrolls her in a dating agency, Aunt Carrie's.

She falls for Raymond, a Latin lover who sweeps Martha off her feet. She's hoping for a house in the suburbs of New York, and is desperate enough to suicide for it.

Raymond is a regular at Aunt Carrie's, and a charming letter writer. He's made a career of meeting middle-aged ladies with money, taking it and dumping them. Martha tags along as Raymond's married sister. Although he assures her it's not real, she becomes jealous of his affection towards the women. After Raymond has their money, Martha kills the women.

Having been made in 1969, the filming is black and white. Well acted, *The Honeymoon Killers* boils down to a bizarre story with a bit of subtlety in Martha's character. It's frightening if thought of as a true story.

## The Discreet Charm of the Bourgeoisie

Luis Bunuel never made a less than superb film, and *The Discreet Charm of the Bourgeoisie* is typical Bunuel. Full of subtle satire and cynicism, the film is a look at the rich bourgeoisie of France in the late 1960's. They are all politeness and charm, but perhaps they are a little more.

Fernando Rey, as the ambassador from Miranda, features in many of Bunuel's films. The story revolves around him and a few of his friends, who dine and do business together. Their business is cocaine smuggling and the constant fear of a police raid is vaguely present.

Various other fears show through in dreams, which we view, supposing they are reality, only to see the dreamer wake up sweating or trembling.

The dinners are all disturbed in one way or another, but with their discreet charm, the characters take it all in their stride. All in all, their charm is not at all discreet. On the contrary, it is their uncharm which is so very discreet.

Joanne Farrand

# ONE DAY I'LL FLY AWAY

Have you ever wanted to learn to fly? Think it's too expensive? Well think again!

The AU Gliding club can teach you to fly at possibly the lowest cost in Australia. We were formed in the mid 1970's to provide affordable flying for students. Our membership is not restricted to Adelaide students, many of our members have continued flying with us after leaving Uni and we have a few members who have simply heard about us and decided to join up.

The following sections will give you a good idea about what we do.

#### The Cost

It will cost you only \$5 to join, which entitles you to 3 free flights if you join during O' week, \$2 per launch and 15 cents per minute for aircraft hire. That's only \$9 per hour!

#### Our Airfield and Operation

We operate from our airfield at Lochiel, 130kms north of Adelaide, and arrange car pooling so everyone can get there. We have two hangers and a clubhouse with bunk beds, a kitchen and bath-

room facilities. A wide variety of food and drink are available at a reasonable cost. We fly almost every weekend, public holidays and during Uni holidays we hold weekday camps.

#### Aircraft

We own five aircraft - two twin seaters for training and three single seaters including a high performance fibreglass glider.

#### Safety and Maintenance

We aim to provide a very safe gliding operation. Our instincts of self preservation are as strong as yours, so don't worry! To that end we are careful about what we do and when we do it. Before each day's flying, our aircraft are thoroughly inspected to ensure they are safe for flight. The pilot conducts various checks before and during flight to make sure all is in order. In addition, each aircraft undergoes a major inspection every year in which it is pulled apart and very thoroughly checked under the watchful eye of our qualified gliding inspectors, who have been trained to high standards by the Gliding Federation of

Australia. Our instructors are also trained by the Gliding Federation of Australia (GFA).

#### Training

Training is provided by our qualified instructors, some of whom are very experienced with up to 1200 hours flying! The instructor occupies the back seat of the glider and instructs the students in all aspects of flying. You learn to fly at your own pace and more advanced sequences are only introduced as you are ready to handle them. The aim of our training is to provide a safety conscious, competent pilot. Our instructors are also trained by the GFA so you can be assured of a high standard. One of our instructors has become an "instructor of instructors" and regularly conducts training for the would be instructors from various local clubs.

#### Flying Solo

A trainee who flies regularly (once per fortnight) could expect to fly solo after about 8 - 10 hours of dual flying (40 - 80 lights). There are no formal time requirements. Once your instructor is satisfied

that you have reached the required level of ability then you are given the opportunity to go it alone. Going solo is just the beginning! Our instructors continue to teach you more during dual flights but progressively you will be doing more and more flights on your own. After a few hours solo you could be converted to a single seater glider.

#### Further Progress

You can convert to better performance aircraft at our club and also fly other clubs' aircraft. Cross country flying during summer and gliding competitions are also held and we can teach you to perform aerobatics (loops). After at least 50 hours of flying you are able to take your friends flying and later you have the opportunity to become an instructor and pass on your knowledge to trainees.

#### Want to know more?

We hope that this has excited your interest in our club. If you want to join, or simply want to know more about our sport, call into the Sports Association to collect an Information Brochure or call Mary Wilmot 349 5407

# Blacks to Join the AFL!

**Fitzroy agrees to merger proposals to allow for entry of the Blacks in a new expanded 16 team A.F.L. super league.**

In a surprise move by the A.F.L.



commission it has been revealed that the Adelaide University Football Club has been involved in secret negotiations to become this state's second A.F.L. licence holder. In a leaked confidential S.A.N.F.L. memo the Blacks were named as the

state's most successful and financial amateur club and as such might pip Port Power to the post in becoming a competitor to the badly performing Adelaide Crows. A.F.L. commission members who refused to be named have suggested that with the Blacks' winning streak unlikely to stop, time might be running out for the beleaguered Crows. This startling revelation comes after unconfirmed

sightings of the Jarman brothers entering that doyen of Blacks football, Fred "Chocka" Block's office. Why did Chocka send them packing? Are the rats finally leaving the sinking Crows ship?

Recently recording a 40 point vic-

tory over Henly Greeks the Blacks streaked to their 3rd straight victory to put them at the top of the Premier One ladder. In a scene reminiscent of football's pre A.F.L. halcyon days the Greeks were no match under the goal kicking onslaught of such greats as Ferguson, Bonner and Granger. With Grant Miles magic touch in ruck the Blacks were able to send the play forward against a crumbling Greek defence. With the breeze seeming to favour the Blacks at every turn Simon Dixon might well have wondered why he turned up to play in the back pocket. Boy does it get lonely in the Blacks' defensive half!

The big question on everyone's lips at this

point seems to be who were those suited men in the stands watching the game? Are the Blacks to loose players to the big cheque books of the A.F.L.'s struggling teams? Can Bob Neill, who has been reputed to have been offered the position of managing the Blacks' A.F.L. bid, keep his side together? Will the Blacks move to Adelaide Oval as they find University Oval too small for the burgeoning membership and spectator crowds?



Looking for love in all the wrong places?

Looking for a brand new sports car?

Looking for a copy of *Mathematics II - A Way of Life?*

Well look no further than *On Dit's*

## CLASSIFIEDS

They're free, just drop them off at our office (basement of George Murray building, next to men's toilets) or post them to us at *On Dit c/o University of Adelaide*, Adelaide 5005, by 5pm Wednesday. Alternatively fax us your classifieds on 223 2412. And keep 'em short. If you want your classified to run a second time, please specify so on your advert.

### Room for Rent

Adelaide, close to Central Market, \$66 per week, in renovated cottage with two others, female preferred. Call 231 6671.

### Bass Player Wanted

Male or female bassist wanted for Gothic / industrial / cyber influenced band. Call Glenn - 333 2590.

### July Brisbane Trip

There is a major peace conference in July 1996 (8th - 12th inclusive) at the University of Queensland. If you are interested in driving up to Brisbane for about half the cost of the air fare, call Fergus on 295 5529 or (ans) 296 9928.

### For Sale

One year old Queen size mattress. \$50 o.n.o. Ph Penny 333 0142.

### Win a \$20 Meal Voucher for Vego and Lovin' It

How? Just fill in this survey and drop it off at the SAUA Office. Why? *Students For Animal Liberation* would like to offer a wide variety of food for you.

How often do you eat vegetarian food at Uni?  
Always Sometimes Never

Do you feel that a wider variety of meat-free dishes need to be offered?

Yes No

How often do you eat meat?

Never

Rarely - 1-2 a week

Often

What are some of your vegetarian meal suggestions?

Asian -

Lebanese -

Indian -

Italian -

Sandwiches / Salad -

Other -

### Video Projector

Available for hire from the Students' Association, George Murray Building, north east corner of the Cloisters. Book the projector when booking your room at the Union Administration Office, Lady Symon Building. \$10 first night, \$5 consecutive nights. \$30 bond (refundable upon return of equipment).

### Lockers

Second semester lockers will be available for hire from Union Administration from Monday 29th July, 1996. The lockers are located in the Lady Symon Building, George Murray Building and on Level 5 by the UniBar. The cost of hire is \$5 for the semester, however, students are required to provide their own padlock. There are only a limited number of lockers available, so hurry!!

### STA Travel's Red Hot Chilli Fares

STA Travel offers full-time students low station prices on high season departures to Bangkok, Hong Kong, Ho Chi Minh City, Tokyo, Nagoya, Fukuoka, Osaka, Jakarta, Kuala Lumpur, Seoul, Singapore and Taipei. Red Hot Chilli Fares enable students to save hundreds of dollars off peak season economy fares.

Cheap though they are, all Red Hot Chilli Fares are regularly schedules flights on quality airlines such as Qantas, British Airways and Malaysian Airlines. Plus, as a special offer, Qantas is offering all students purchasing a Qantas Red Hot Chilli Fare free membership to the Qantas Frequent Flyer program, normally valued at \$30.00. The Frequent Flyer program entitles travellers to gain valuable points towards free domestic and international flights, Qantas domestic upgrades, free hotel stays, free car rental and car upgrades.

Limited seats are now available for departures between 1st June and 31st July. Tickets on sale 1st July for departures between 1st November and 31st January - get in quick, they're snapped up fast!

To take advantage of the Red Hot Chilli Fares, students must present an International Student Identity Card (ISIC) which can be organised through any STA Travel branch. For further information about Red Hot Chilli Fares, drop into any STA Travel branch or freecall *Fastfares* from anywhere in Australia on 1 800 637 444.

### Lab Coats

For sale at the Students' Association, George Murray Building, north east corner of the Cloisters. Only \$20.

### Vipassana Meditation Course

Fleurieu Peninsula, 3rd - 14th July, 1996. For information please call Louise (08) 332 4542 or write to P.O. Box 10292, Gouger Street, Adelaide, S.A. 5000.

Vipassana Meditation as taught by S.N. Goenka. An introductory video outlining the technique will be screened at Coglin Community Centre, 23 Coglin Street, Adelaide (near Central Market), 7.20 pm for 7.30 pm start on Thursday, 6th June, 1996. Enquiries to Chris on 267 4948. All are welcome.

### Wanted

Radio listeners with discerning taste and a desire for live music. "Wendyhouse" appearing live and exclusive on *Pablo Fanque's Fair*, Student Radio. Interested? Apply by tuning in to 5UV 531 AM, 10 pm on Tuesday, 4th June. No time wasters.

### The Bunday Prize for English Verse 1996

The Bunday Prize of \$150 is offered for the best poem or group of poems in English submitted in competition. The competition is open to both graduates and undergraduates of the University of Adelaide, provided that they entered on their studies at the University not more than six years prior to 31st July, 1996. No restriction is placed on the subject, form or length of the poem or poems.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Faculty of Arts Office, Room 203, Napier Building no later than 31st July, 1996. The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained and a copy of the successful entry will be deposited in the Barr Smith Library. The prize is not confined to any particular Faculty and entries will be welcomed from all sections of the University. Judges will be appointed from the English Department and the prizewinner should be known by the end of Semester II. All entrants will be advised of the results by mail.

F.J. O'Neill  
Registrar

### Free Public Lecture

Associate Professor Mike Tyler - "A Frog is a Frog is a Frog".

The University of Adelaide's well known "frog man", Associate Professor Mike Tyler, will speak about his research work with frogs and some of the important - and surprising - discoveries he has made, including how frogs act as an environmental barometer; what frogs can teach us about natural immunity; how we might develop new drugs from frogs' skins. Elder Hall, the University of Adelaide, 7.30 pm on Thursday, 6th June. The lecture is FREE but *admission is by ticket only*. Secure your place by calling the University of Adelaide Alumni Office on 303 4275 or pick up a ticket at your nearest Haigh's Chocolate shop. Group bookings are welcome.

### Work Wanted

Typing - any sort. Call Vanessa on 395 1926.

### For Sale

\* Ibanez EX 350 guitar. Glossy black with full lockdown tremolo system. Excellent condition, bargain at \$400 o.n.o. (with wooden case).

\* Office 95 Professional (CD version) with original manuals - \$150.

\* Command & Conquer (IBM-CD). Only \$60 for this great strategy game selling at retailers for \$80+!! Also on CD - Relentless-LBA (\$25) Dark Forces / Full Throttle (\$50), Cyclemania / Nascar (\$30), Grolier's m/media Encyclopedia (\$20).

Call Adrian after 7.00 pm on 336 2361.

### University Parking

Special concessional parking for students and staff. \$5.00 maximum daily rate - in before 4 pm; \$1.00 maximum daily rate - in after 4 pm. John Martin's car park, 217 North Terrace and Centrepoint, above Target - cnr Pulteney and Rundle Streets. Simply present your University ID card when exiting the car park to validate the above concessional rates. For further enquiries or monthly parking rates, please contact Damian Lester on (018) 343 068 or 223 4511.

### Word Processing

Thesis, Assign, Essays etc  
Laser Printing  
Low Rates  
Ph: Marisa 43 8973

### The First Annual Conference of Postgraduate and Honours Students in African Studies

- a multi-disciplinary forum Thursday, 26th September, 1996, University of Adelaide.

The aims of this one day conference will be to provide ...

- A forum for honours students and postgraduates to share and develop their ideas; get feedback on work in progress; to present brief seminar papers; and participate in panel discussions, in order to provide students with an opportunity to present their ideas in a supportive public environment.

- To encourage input from fields as diverse as Literature, Politics, Sociology, History, Anthropology, Visual Arts, Drama, Film, Development Studies, Women's Studies and others.

- To promote greater awareness and interest in African Studies, while encouraging postgraduates to participate in the African Studies Association (AFSAAP), in particular to attend the AFSAAP Annual Conference 27th - 29th September, generating healthy debate and to broaden the awareness of issues relating to Africa.

- Conference participants will also be invited to enjoy local African food, music and culture.

Expressions of interest in the form of brief abstracts or thesis titles should be sent by mid-June to Cecilia Moretti, English Department, Flinders University of South Australia, P.O. Box 2100, Adelaide, SA 5001 (email: encmm@cc.flinders.edu.au); or Tanya Lyons, Politics Department, University of Adelaide, Adelaide, SA 5005 (email: tlyons@arts.adelaide.edu.au).

To be held in conjunction with the Annual Conference of the African Studies Association of Australasia and the Pacific (AFSAAP), Friday 27th to Sunday 29th September, 1996, St Marks College, University of Adelaide.

**Indie-esque bootlegs for trade.** Blur, Oasis, Jesus & Mary Chain, Smiths, Ride, Gene, Wonder Stuff, Sonic Youth, Sugar, Cure, Lemonheads, Stone Roses, Charlatans, Belly, Lush etc. Please reply to Jonno on 49 1692.

### English / Philosophy Tutor

Not endowed with 1st / 2nd year essay writing skills? Need the help of a graduate who sailed through with top marks and is willing to open her box of tricks (for a small fee?). Approachable, affordable ... slightly insane ... Belinda ph: 359 2636 (negotiable rates).



Adelaide University Sports Association  
**Centenary Ball**

Saturday, August 3rd, 1996

7.30pm for 8pm

The Upper Refectory, Union House

Guest Speaker - Mr William Scammell CBE

Special guest appearance by Bob Neil

Featuring

**"Spank You Very Much"**

and

The University of Adelaide String Quartet

**Smorgasbord**

Beer, quality wines and champagne provided

Tickets A. U. Students \$10\*

Others \$20

(Tickets available from the Sports Association)



Brought to you by  
The Sports Association  
and  
Union Activities

Black Tie

or

Club Sports Blazer

\* The first 200 tickets sold to A. U. Students will be subsidised by Union Activities by an amount of \$10

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