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The Adelaide University Students' Association Weekly
Volume 63 Number 11 June 5 1995

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FINE FURNITURE

ET.

**HUMOROUS,
MOST ENTERTAINING**





The Club

Wednesday 7/6

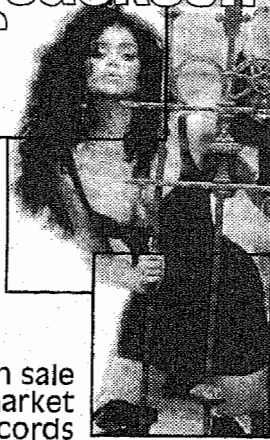
Timewarp

Thursday 8/6

Radius
DANCE NATION
PREVIEW

Monday 12/6

LaToya Jackson



Tickets on sale
from Newmarket
and CC Records

Tuesday 13/6

Vika &
Linda Bull

all tickets on sale
from Newmarket
and CC Records



main
EVENT

featuring
the
'BIG
TOP!'



Friday 9/6
Big Top



Chocolate Starfish



bliss



Clowns of
Decadence

and the Numbsculls

The Club

Always Coca-Cola

Saturday 10/6
BIG TOP

with special guests

SOOPER
HOOPER

with

Maynard F#
Crabbes



Babba

THE CLUB

Extravaganza

The Gladiators

Sunday 11/6

Dance Nation 2

with Quench, GT, Brendan,
plus special International DJ

Editorial

Something occurred to me the other day as I listened in to a conversation that bemoaned the unjust method of evaluation of academic progress that is the end of semester examination... I don't have any this time around! For the first time since the end of 1986 (year 9 for me), I don't have to swot for hours the night before, stress levels peaking out, acquainting myself with previously unopened text books. Sure I've got an essay to hand up after *On Dit* is pushed to the background for the winter break but the bottom line is that I don't have to see the inside of Centennial Hall until the pool and spa merchants take over for the Royal Show. Cool. So, I guess while you're all illegally checking out your exam papers in that time between the beginning of reading time and that bit when the person behind the microphone tells you to check if you've got the required number of pages, I'll be sitting outside under a tree thinking up new ways to relax. Not that I'm one to gloat, mind.

Actually, I've always found that the reality of sitting an exam is far less harrowing than my imagination would have me believe. For all the trepidation, loathing, anticipated pain and mental anguish that we punish ourselves with every six months or so, examina-

tions rarely measure up to the spectre of suffering they are predicted to be. OK, so I'm yet to be placed in a position where the fulfilment of my life's ambitions hinge on attaining a mark higher than I would reasonably expect to otherwise achieve. Regardless, it's no news to any of us that the anticipation of an event invariably exceeds the reality of its occurrence... good or bad.

This week we have included an article in the paper that examines the re-emergence of racism on and off the sporting field as an issue in the mainstream media. Perhaps acceptance of the concept that reality and the prospect of that reality materialising are often two very different things, however damaging to the pre Christmas sales, would help us to overcome our prejudices. I say that as I wonder if the reality of confronting our own prejudices against the many and varied modes of humanity really is as horrendous a task as it must be built up to be in the consciousness of so many. The acceptance of people of different colours as equals may sound as traumatic as a 9 o' clock Macroeconomics exam to some but when it boils down to it, it's just a pen, paper, a few desks and chairs.

Your reading time starts now.

Bryan Scruby

Production Notes

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

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① Is Tank Girl all hype and post apocalyptic grunge wear? Or is it a movie ahead of its time with an ace soundtrack? Is Malcolm McDowell typecasting himself as the perennial intelligent psycho? Dunno really. But if you want to find out for yourself, we've got 1,2,3,4,5 Tank Girl CDs (featuring Bjork, Hole, Veruca Salt and L7) plus 1,2,3,4,5,6,7,8,9,10 doubles to the film. It's first come, first served on Wednesday at 1 pm in the *On Dit* office.

② See page 30 for the word on things techno and then come down to the *On Dit* office on Thursday at 1 pm and if you're the first or second punter to accost one of our music sub eds, you'll get a freebie for Switchcraft.

Competitions

The Big Backyard



Whilst in France over the last summer holidays I visited a university radio station in Lyon. I was greeted at the door by a guy wearing a 'Hard Ons' T-Shirt. "The Hard Ons", the Australian band?" I asked, "Yeah they're f...ing great, aren't they". My total amazement was complete when I noticed a poster of the Adelaide band 'The Exploding White Mice' on the studio wall. How had these guys in a French student radio station heard of bands that are unknown to most Australians? They probably heard them on *The Big Back Yard*.

The Big Back Yard is a radio show produced in Sydney which showcases Australian and to a lesser extent, New Zealand music. It is a fully produced show with music, interviews and news which is distributed every two weeks to 750 stations in over 100 countries in the form of two, half hour programmes on one CD. The radio stations receiving the program range from college stations in the U.S and Canada to state run stations in China and commercial stations in Europe.

With an estimated weekly audience of over 500 million, the programme is promoting Australian bands at grass root levels in places they could never get to themselves. A fact that is recognized and appreciated by Australian bands, as Rob Hirst, the drummer from Midnight Oil, explains "We've been touring the world for the past eighteen months and everywhere we go we find independent Australian music is known. Wandering through the back streets of Stockholm or Buenos Aires you'll find a funny little indie record shop that is full of albums by obscure Australian bands. I've always wondered why, then I realized that it was the *Big Back Yard*. What it means, in practical terms, is that those bands can tour internationally. They won't necessarily be top 10 but they can turn up and play in a pub and find an audience there who knows the songs - and that is incredibly important". Similarly Ed Kuepper, "If it hadn't been for overseas interest in my music, I doubt I'd still be going. The Australian music industry has all these boards and organizations who have spent hundreds of thousands of dollars staging showcases in places like LA and New York. People go along and drink the free beer but achieve absolutely nothing. You can't just throw bands into the abyss like that. You have to build an awareness first and the *Big Back Yard* does that".

I recently spoke to the source of the idea, Steven Hinds from his Sydney home.

S.H: "I started looking at this in the mid eighties. I was promoting my own band in the U.S at the new music seminar and I could see that there was a great deal of interest in Australian music but people overseas just couldn't get hold of our music. I started thinking that maybe we should start making radio programmes to fulfil this need.

So it started from a very simple idea and it blossomed out to this. There are three of us now, our new announcer Nick Bennett, the producer Laurence Boswell and myself. My background isn't really radio but rather law and music so I do most of the syndicating and public relations.

O.D: Did you ever imagine it would go so far?

S.H: Well I always hoped that it would. Really it's the music that speaks for itself. Without that we'd obviously have a pretty thin programme (laughs). It is a testament to the quality of Australian music rather than anything else. I've always had a great deal of faith in Australian music. We try to cover the whole spectrum of Australian music. We try not to go ultra commercial but at the same time we don't ignore people because they may have that commercial perception here. We like to think that we're putting on good music, whatever that may be. We've recently branched out into more dance music, I think that is a very important part of our music scene here but we still play our old favourites, Ed Kuepper, The Cruel Sea, right the way through to bands that aren't very well known in this country. There is a very large variety of music. We've found that how well Australian bands go here has little to do with how well they go overseas. That's not to say that if you do well here do don't do well overseas. But bands like Swirl are doing extremely well overseas but are only known at a certain level here. Going overseas is really like starting from square one all over again for a band because you can't fly your fans with you".

O.D: "Is there any reason why the programme isn't distributed in Australia?"

S.H: "We're working through the department of Foreign Affairs and Trade and their primary responsibility is export outside of Australia. It's only been in the last few months that we've considered doing an Australian version of the pro-

gramme and we're looking pretty seriously at getting something up in the next twelve months here."

In early 1994, a Federal Government funding cut (which has since been reinstated) threatened the show's survival. In an attempt to raise funds and alter the Government's decision, the music industry rallied together and put on a concert in the Domain in Sydney. Fifteen Australian bands gave their services for free as did all others involved. Each band played for twenty minutes. This CD is a result of the concert with every band bar one been represented. The line up includes some of the main stays of Australian indie music over the past five years, Died Pretty, Ed Kuepper, Midnight Oil, Dave Graney and the Cruel Sea as well as evolving bands, The Plums, The Dirty Three and Tiddas. The CD comprises a large variety of styles with the common thread being a vibrant and very enthusiastic sound. It is a well rounded nicely presented package which would fit the bill very nicely if you are in the market for a compilation of cutting edge Australian music.

The grand plan is to make this concert an annual event with the eventual possibility of having it touring the country in a similar fashion to the Big Day Out. That could only be good news!

If any one wants more information on the programme, or any local bands are interested in having their music considered for the show, they are encouraged to contact the Big Back Yard at G.P.O Box 697 Sydney 2001 or by E-Mail BBY @ NEXT.COM.AU

S.H: "It isn't a pay for play situation, that's not really what we should be doing because we would end up getting music on the programme that we don't really want. And people who have the talent may not have the money and it wouldn't be very fair to exclude them on that basis. We don't play any silly games, we just take CDs on their own merit."

Dominic Stefanson



Just wait 'til the Chinese Government get a taste of a 100,000 strong student dissident mosh pit.

...selling Australian music to the world!

AN EYE FOR AN EYE, A NOOSE FOR A NOOSE.

Following recent debate on the death penalty and a subsequent opinion poll (conducted for Channel Nine's *A Current Affair* and printed on page three of *The Sunday Mail* 4/6/95), it appears that a majority of Australians believe that capital punishment is a viable form of punishment for our court system to administer. Supporters of the punishment use a variety of arguments to justify the cruel taking of another's life by the state, cruel not just in a physical sense but cruel in the sense of the mental torture associated with a person who must await their death. How, in the light of a worldwide movement for the support of human rights, could one possibly try to justify a right in the state to torture its citizens with the penalty of death; it is a violation of the most fundamental human right, the right to life.

Most states take a strong stance against killing. The taking of another's life is considered morally wrong, as it is the state's responsibility to protect the lives of its individuals. Yet many countries hypocritically incorporate the death penalty in their so-called 'systems of justice'. As a result, thousands of people die each year.

One of the main and most obvious problems with this is the irrevocable nature of this penalty. No one would agree that any court is flawless. Yet, once someone has been killed, it is impossible to compensate the loss of that innocent life. Another problem with these decisions by courts is the arbitrary nature with which they are made. What is a 'bad' crime anyway? 'Bad' to me means rape. 'Bad' to you might be drug-dealing to minors. Where would it stop? Robbery, environmental crime...? And whose role is it to decide murder from 'bad' murder? Is it the role of an antiquated judge to decide? A jury? Members of parliament? Judges and politicians are those whom we often rebuke for being out of touch with society at large. It has been proven time and time again, as documented in numerous Amnesty reports, that the death penalty is often used as a tool for political repression or disproportionately imposed on the poor and powerless, to whom our system of justice has often manifest itself as inaccessible.

Due to the fact that it is so difficult, if not impossible, for a court to be 100% accurate in a determination of guilt, trials where the death penalty is a possibility are often longer and more drawn out than usual. Hence the argument, that taxpayers should not have to waste their money on 'worthless' criminals in prisons, holds little water. After the trial process, by the time an execution actually takes place, the costs are exorbitantly high, due to the number of well-paid officials and doctors who need to be present to carry out the ritual.

Another common argument for the death penalty is the myth that it has a deterrent effect. Without harping on this, one only needs to look at America. It is just one example of a country that uses capital punishment. Despite this fact, the rate of violent crime continues to climb out of control. Enough said.

Then, of course, there is the argument that people who are guilty of evil crimes, such as serial killers, deserve to die for the grief threat they have caused so many people. However, the purpose of justice can hardly be defined as revenge. This notion could be taken too far. If your next-door neighbour's dog bites you (something for which your neighbour would be considered legally liable) should police bring a dog to bite your neighbour? Can police beat someone who has been charged with assault? The concept is absurd. Death is so much more grave than a dog bite or a knuckle sandwich. The role of the state is to educate, not to kill.

The state is a mere construct of our imaginations. It is hardly something with the power to set a precedent to kill. We are the state and if we allow the state to kill, we ourselves are killing.

In the words of Skunkhour from their self-titled album:

**"Violence 'aint the way to go,
Two wrongs make a right, right?
WRONG, NO."**

NatashaYacoub



Secret: The front page of the *Sunday Mail* when



A mass execution in Chengdu city, Sichuan province, China, July 1989.

What is Tolerance, anyway?

We're halfway into the 'Year of Tolerance'. So? What exactly does that mean for multi-cultural, multi-religious Australia? If it means that we are making rapid progress in learning how to treat each other with greater respect, integrity and love then yippee-do-dah, success is ours!

In 1994, we struggled to come up with a definition of 'family' with which everyone agreed. I wouldn't be surprised if this year comes and goes without producing a happily agreed upon definition of 'tolerance'. To get the ball rolling, let me suggest that genuine tolerance is being able to disagree about things and still treat one another properly.

To my mind, ideas about 'tolerance' and religion are particularly interesting.

Late last year, the Anglican Archbishop of Adelaide, Dr Ian George, was quoted in the *Advertiser* as saying that all reli-

gions are "paths to the same God" (17/12/94). He subsequently amplified his views in a letter to the editor (31/12/94) saying "for me, Jesus Christ is the unique and unequalled" way to God. Let us assume he meant Jesus is the 'best path'.

Any study of the world's religions shows that they all promote quite contradictory and incredibly diverse ways of 'getting' to God. To suggest that in the end they all come up with the same result seems a very juvenile argument a complete glossing over of the facts. It makes *sincerity of belief* the key instead of truth. 'Tolerance' which says that such diverse paths as Buddha, Jesus Christ, Mohammed, crystals, reincarnation and the stars are all much of a muchness makes nonsense of the truth claims of these 'religions'.

You can believe that the earth is either flat or round (there is still a group called

The Flat Earth Society), but it has to be either one or the other. It can't be both at the same time. The sincerity of my belief won't change it flat to round or vice versa.

It seems to me that in Uni circles, Christianity has a name for being intolerant. It is true that historically speaking (and even today) Christians haven't always treated others who held different views from their own with respect. Jesus certainly promoted a love for fellow human beings which treated them and their opinions with integrity. However, Jesus also claimed, in an exclusive sense, to be "the way, the truth and the life."

He said that no-one could find the way to God except through Him. His claims, if they are true, are not exactly tolerant of any other paths - in fact, they rule out any other paths. I believe Jesus' claims are true. Some would argue that it is in-

tolerant of me (and many other Christians) to claim that Jesus is the only way to God.

Yet, to dismiss me or Christians for this reason means accepting a form of 'tolerance' which in the end says "everyone is right and nobody is wrong except for the person who wants to say somebody is wrong. That person is always wrong." Surely, the one thing we can't accept though, is a form of 'tolerance' that rejects the search for truth?

During the last half of 1995, let's exercise REAL tolerance. Let's agree to be able to disagree on matters religious and still live with respect for one another. But let's search for the truth and dispense with any notion of 'tolerance' that says everybody is right and nobody is wrong.

Stephanie Doust
for E.U.

Arrogant Goulding

To Michael Goulding,
Must you be so arrogant to generalise. I can also generalise by saying that all engineering students are freaks of nature, with no dress sense or life, and should take their "practical" area of study and single-minded views to their own institution where they may forever build bridges.

James Gilbert
1st Year Science

SAUA'S Prosh Rebuke

Dear Prosh Trivia Hunters (don't you have anything better to do?),
The SAUA did not lose any money on Prosh After Dark this year. The point I tried to make at the Prosh Meeting was that in the past students who have approached the SAUA for money for Prosh related activities have been irresponsible. I am heartened to see that the this years Prosh has seen a continued move toward re-establishing Prosh as a community fundraising event. That is not to say students should not have fun in the process!

The incident I referred to at the meeting of the 26/5/95 was in fact in 1991 when Prosh after Dark made a loss of \$7958. Fortunately, lessons have been learnt and consequently SAUA Council has been very cautious in allocating the past few years (and with good reason).

Finally, congratulations to all those involved in this years Prosh. It was great to see a successful Prosh which raised such a significant amount for the AIDS Council.

Yours Sincerely,
Haroon Hassan,
SAUA President.

Haroon to usurp Howard?

Dear Concerned Members of the AU Liberal Club,

This is just a brief letter to inform you that:

i) No, I have not staged a coup d'etat and usurped Simon Birmingham as President.

ii) No, I have not joined up!

iii) I apologise if I have caused any of you undue distress, as a direct result of poor grammar in my Letter of May 22nd.

Finally I would just like to say (in the words of Dr. Brendan Nelson)
I have never voted Liberal in my life!

Yours Sincerely,
Haroon Hassan,
SAUA President.

PS: No offence to Liberal voters.

Harvey on campus?

A Succinct Arts Comeback
Dear Mr Goulding,
I'm Arts and I'm proud!

Peter Harvey,
Politics

Yeah right on, man

I hate it at a gig when you go to light up a cone and the bouncers tell you off for it I think that we should all be allowed to light up at gig because hey man it hightens the live experience you know.

Especially at the uni bar because the fascists there should understand that we are supposed to be progressive here and if you can't light up in the unibar where can you light up except for maybe your own house and your car just before you go for a drive.

Drugs are good and we should celebrate them for what they are - harmless fun that does nothing more than maybe cutting your concentration and totally fucking you up.

Mr H. Emp, pensioner

Engies - poetry in motion

Dear On Dit,

Going purely on the serious way the Arts Students responded to Michael Goulding's letter it is obvious that engineering students are more interesting and intelligent than Arts Students. The letter from the Arts students was boring and the people who wrote it are obviously worthless to society.

2nd Year Engineering Student

On your bike Mike

Dear Editors

Can we exile Michael Goulding and all like-minded people to Siberia? I already have 500 names on a petition list.

2nd year Arts

Dear Michael...

Dear Mr Goulding,

I decided to wander down from fairyland where I seem to spend most of my time as an Arts "student" to respond to your worthy epistle. I must admit, I am rather impressed that all the words were spelled correctly in your letter, although the grammar could have done with a little help; never mind, I suppose bridge-builders don't need to know much about such things, after all, you'll be spending most of your time in a hard hat grunting orders, won't you? (Forgive me if I'm wrong and was basing my assumption on a general impression about you engie-types!)

Anyway, Michael (May I call you Michael?) I suppose it was inevitable that someone would catch on soon enough and point out how many of us imposters/Arts "students" there are literally littering the campus. You're right, it is a disgrace. Why *should* we contemplate the meaning for our own existence, let alone a tree's (and does it make a difference as to what kind of tree it is... or is that question verging too much into the scientific to qualify as Arts?); after all, we have no qualms about chopping down the very trees we spend hours contemplating so we can build our bridges and sky-scrappers and other such structures that are "contributing to the advancement of our society" (your own esteemed words). And as for the politics of women's issues in medieval Russia (for someone who doesn't clutter his mind with rubbish about women's studies and other such worthless issues, you seem to know quite a lot about the exact nature of what we "ramble" about!) why waste time discussing the history of the rights of half the human population in another continent? It has no bearing on today; after all, we huMANs are revered for not learning from our mistakes, so why try?

One way to solve the problem of the infiltration of Arts "students" into the tertiary institutions worldwide would be to "shunt" us off to our "own little Arts institution" (would we have to be committed in straight jackets, or can we just walk right in?), but part of the reason we've hung around so long is so that we can rub shoulders with the worthier types on campus, who are dedicated to making a "practical contribution to our lives, not only on campus but in society in general" (Forgive me for quoting your prizeworthy letter so often; quoting others is a rather bad habit we Arts "students" have.)

My life is now complete: through this letter I have actually communicated with someone who is not in the least concerned with the metre of Shakespeare's sonnets; or the historical implications of Ancient China's isolationist stance; or the discrepancy in some African countries between the amount of work done by women and the amount of wealth allocated to them; or the cultural, religious, and political conflicts arising worldwide because of judgemental intolerance based on ignorance. Thankyou, you have truly sweetened my life.

I must return to the fairies now in my tie-dyed poncho... sorry to have wasted your precious, practical time with my ramblings. If you're passing around a petition to close down the Arts faculty, be sure to publicise it in On Dit (but it's an 'Artsy' sort of newspaper, Michael! They do reviews of movies and art shows and books and other such worthless items!) - I'm sure you'll get a favourable response. Oh, and good luck with your bridge which is meant to alleviate the Third World's poverty problem.

Amrita Dasvarama
2nd Year Law / 3rd Year ARTS

PS: You may also be aware that Arts students never hand anything up on time.

Quarantine those Arty types

Dear On Dit,

Thankyou for publishing my letter and giving voice to the feelings of many a non-Arts student. It is clear from the response published, however, that my intentions were misunderstood, I do not seek to eradicate all Arts "Students", but rather to relocate their activities to a more appropriate locality. Adelaide University has a history and matching reputation firmly based in scientific excellence. On only has to look at figures like Bragg to see what is possible with support from the appropriate bodies within the University.

The point I am raising is as follows: Adelaide University's scientific stature need not be soiled by the dirty op-shop suits of the Arts "students"

Yours Respectfully,
Micheal Goulding

Where would we be without the arts?

Dear Editors,

Can you imagine life without the Arts? Life with no culture? It would be impossible!

True, Michael, (On Dit 22/5/95) the world does need many a thing, but what it needs most of all, is you and fellow-minded people to disappear off the face of the earth, but more importantly, balance. Balance and diversity which is what different areas of study at University gives us.

If the world, heaven forbid, be full of 'serious' engineering graduates, who would be educated on the humanitarian side of issues? Who would look at the social aspects? We wouldn't know our own, or other's history as there would be no historians. Also, no theatre, no drama, no psychologists, no knowledge of the English language, no cultural diversity, no geographers, no music, no politicians (maybe a good thing), but most of all no cultural awareness. Michael, these occupations, hobbies, ways of life are learnt through doing a B.A.

This list could be a lot longer, but Michael, I'll leave with you this thought. It's about building your fucking bridges. You better check with me first, an Arts student majoring in Aboriginal Studies, if I'll let you build any bridges. I might just find a sacred sight at your future place of employment. (aka Hindmarsh Island)

Tschüb! (That's German for goodbye all you uneducated engineers.)

N.R., 3rd Year Arts

Go yakka bush?

Dear Whoever,

First of all I'd like to say that I don't give a diddly who or what someone prefers to fuck. If someone wants to go yakka bush and the bush agrees,

groovy.

By virtue of being a studmuffin or maybe just hanging around a lot of drunken maggots I've had quite a few people trying to pick me up. These have ranged from una morientia seducing me on a warm beach to some guy offering to give me head in the parklands late some night (I said no incidentally). All this leads me to an incident where I was recently buying some lunch at Uni when some unattractive guy rather crudely tried to pick me up. This was not a very pleasurable experience and I left as quickly as possible.

I thought about this for a while. If he had gone the grope or something similar I probably would have shouted "That's sexual harrasment _____!" Apart from providing the interesting experience of being the victim of unwanted sexual advances proved to me that some boys who like boys lack a certain something in their approach to relationships. It seems that when they threw off the shackles of heterosexuality some people also ditched the art of flirting. When someone tries to take me home, I like it to be slow, smooth and SUBTLE! Hell, sometimes I can dig "Hey wanna fuck?" but please all you guys out there leave that where it's expected like parks and bars, not at Uni. I'm not trying to say don't try and come on to people or me for that matter, that's excellent, but do it in a way that makes people feel complimented not sexually harassed. That way you're more likely to get a polite thanks but no thanks rather than abuse from me or anybody else. Being good-looking helps too.

Hizzam the Devacuminator,
Science.

PS: Thanks to those off the wall eng...s Don't be jealous of the Art's Students, they may have better looking women but they'll never be as funny letters as they who build bridges.

We get satisfaction by just printing this letter

Editors off On Deet;

OK, I can't spell. However, I'm sure you gained a large amount of satisfaction in writing (sic) throughout. Still, I suppose that's the penalty of banging out a letter after 3 pints in the Unibar whilst still in a mad fury, also evident in the limited vocabulary used.

This week I plan to more effectively illustrate the same point. I think it was Voltaire (don't (sic) it, I'm sure people don't care that much) who said something like "I abhor everything you say, but I will fight for your right to say it", and this is how I see myself (not bad for a science student, was it?).

Now for the pretentious I'm-trying-to-look-intelligent-by-using-correctly-spelt-words part of the letter, in contrast to last week's Ice-T style rabble. I see political correctness as a direct affront to concepts such as freedom of speech; surely what democracy must be founded on. And, as much as our thought is determined by language such as psycho-

linguism would hopefully suggest (or else how very stupid I'll look about now (too late!)) or Orwell definitely does; I see political correctness reforming and twisting our fine language with frustrating euphemisms, and consequently changing the ways in which we see the world. It won't happen overnight, but it WILL happen. I look out for the genuine amongst us. The search continues....

Bellringer Extrordinaire
aka Big Cam

PS: Would you please print this and go some small way towards improving my reputation?

What about Hetero Week?

Every year the University celebrated particular weeks that glorify and attempt to educate people on subjects and issues that they might be unfamiliar with.

Men have had to put up with the constant bombardment of "wimmins" issues and their wanting of rights. During Pride Week, the heterosexual community was subjected to the glorification of the gay community and the continual reminder that homosexuals are everywhere and are still discriminated against. During peace week I witnessed people trying to be at one with the earth and fellow man. And in multicultural week I experienced wonders from other countries... Is something missing?... I certainly think there is!

What has happened to the week celebrating the WHITE HETEROSEXUAL MALE? Where is our special week? Surely people realise men don't like to miss out on anything, so where is our recognition?

It seems more evident in society that men are being shunned. Is this for all the past exploitation of women, prejudice against gays, and racism towards other countries. Well I'm sorry that I can't change the past because it seems that today's males are now copping the brunt of all the backlash, and I'm personally tired of it. And to those who still believe that this is still a male orientated society, I beg to differ. The focus and opportunity is slowly moving away from the men.

Come on people if we are going to give everyone recognition why not a week for the plain and the ordinary, why not a week for the white heterosexual male.

P. Lleksah
Arts Student

Gravely disappointing

Dear On Dit eds,

I would like to make public my disappointment and disgust at last at Mr. P. Gravestock's comment in last week's *On Dit* film section. In his review of *The Linguini Incident*, Mr. Gravestock stated that David Bowie, the esteemed British actor and musician, had starred (if you pardon the pun) in the film *Starman* when the lead actor was in fact Jeff Bridges, an American. David Bowie was respon-

sible for the hit single of the same name, but had absolutely nothing to do with the cinema release.

I am appalled and horrified by the untruths constantly displayed in your periodical. Don't you people keep track of the rubbish your reporters regurgitate into their so-called "articles"? I strongly suggest you fire these incompetent simians and seek out some people who can do the job properly. There are times when I wonder if your paper is fit to toilet train my dog on. If such aberrations in the factual information conveyed in your magazine continue to appear, I shall have to cancel my subscription altogether.

Disgruntled.

Sub Lumen exists

In response to the anonymous letter asking about the new electronic music society in last week's *On Dit*, I would just like to say that, yes, Sub Lumen does exist, and our next meeting is scheduled to take place in the first week of the semester break on Monday July 3rd at 1pm in the Union Cinema. All those with a genuine love of any form of electronic music are invited to attend. The Sub-Lumen notice board can be found in the airport lounge next to the vending machines on the ground level of the Union Building - stay posted for details of upcoming Sub-Lumen events to be held sometime next semester.

Jason Martin
Sub-Lumen

P/T Footy Lover
Yours in Unity
M.W.

I love my footy and Monkhurst should have got 10.

Recently there have been incidences of racism in the A.F.L. Racism can take on a variety of forms. It can happen any where to anyone at any time.

Let me point out that the Racial Discrimination Act of 1975 made discrimination on the grounds of race unlawful.

Getting back to the A.F.L., as reported in the *Advertiser* recently, an incident occurred on the oval between D. Monkhurst of Collingwood and M. Long of Essendon.

Through video evidence of the game, Monkhurst was seen to have uttered racist language to M. Long of Essendon.

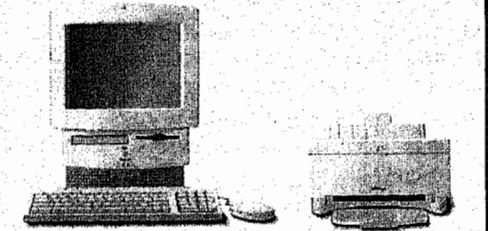
The outcome of this was that D. Monkhurst had apologised to M. Long, as well as a fine being imposed on Monkhurst.

Now I ask you my dear fellow *On Dit* readers, that in today's day and age we should all be aware of the negatives associated with racism. It is also a question of morals.

So, to treat someone unfairly because of the way he/she looks is unjust and morally wrong.

It's up to us as individuals to make the world a better place.

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Oh dear, Kathy

Dear On Dit,
Well done to Michael Goulding for stating a point that many of us feel. If there were more people like Michael in administrative positions at this university then perhaps there would be less financial problems plaguing our institution (re. the merging of faculties, fees for degrees etc. etc. etc.)

Yours Faithfully,
Kathy Souter
1st Year Commerce.

No Fees Pleez

Dear Kermit,
I apologise that it has taken so long to respond to your letter. I guess I've just been too busy doing my job the students elected me to do (you know, organising all those rallies, student strikes, lobbying the governments etc.)

The reason for a strike on our first 'No Fees For Degrees' National Day of Action was not to piss off the lecturers. It presented a sign of solidarity to the University that students will not tolerate fees, but more importantly, that we will not tolerate the destruction of access and equity to the University system.

In fact, if you had been more informed, you would have realised that the strike was supported by the NTEU, the union of university academics, and we had many academics all around the nation cancel classes in support of the Anti-Upfront Fees Campaign.

You question the reason we hold a strike and a rally when the government 'not for a moment tak[es] us seriously' and tells us to 'get a job', but that's the exact reason why we had 4 000 angry students marching through the streets of Adelaide, so that they stand up and realise that we're not going to take such attacks on education lying down.

You also ignorantly deny that the strike and the two rallies made a difference. We had undoubtable evidence that the government was contemplating the concept of introducing Up Front Fees for next year's students. But do you see this in the Budget? No.

I think what you fail to realise is the size and impact of such a campaign, and what actually happens other than the strikes and rallies. There have been petitions and thousands of letters sent to the politicians concerned, bringing the issue into the media as much as possible, as well as the NUS National Office Bearers talking and lobbying the government directly.

I invite you to join us in the fight against Up Front Fees. We are currently working to quash proposals for Up Front HECS and No Austudy for Permanent Residents. SAEN meetings are regularly held, they are open for everyone to attend.

It's always easy to criticise, I just wish you'd criticise the government on their regressive policies, not the ones out to defend the backbone of society, education.

Yours,

Ritchie Hollands
NUS (SA) General Secretary

PS. My regards to Gonzo
PPS Yes, I have many friends and good ones too.

Artie's Back

Dear Michael Goulding
2nd Grade Endangered Species,

On a recent walk around campus, I noticed the next generation of Engineering 'students' to grace our fine campus. They were all sitting in their rugby tops contemplating the existence of office blocks & condominiums, or other such nonsense.

Need I go on? And is that really the best you can do? How do you know they were Arts Students? Did you ask them? Sounds to me like they were Engineering lecturers on their lunch breaks. Honestly pal, never before have I read such a piece of drivel. (Except in the O-Ball guide, eh, Sabina?) Your pathetic letter shows immaturity and assumptions that must be leaving your fellow Engineering students embarrassed to have your name in their fraternity.

Your ludicrous suggestion that the Arts faculty contributes to nothing in life shows you have a lack of understanding about basic concepts. The Arts faculty is about building bridges in the mind. To say that departments like Geography, English, Psychology, etc don't contribute to the enhancement of the human race is totally wrong. Looked at a map, read a book, watched a film lately?

And why pick on Arts students? I can't really see Law or Performing Arts or Architecture students finding a cure for AIDS. But if they are happy doing what they enjoy, good on them. And if that's what the problem is, that you are not enjoying the life you are creating for yourself, piss off and let those of us who are enjoy our lives. "Real work" is whatever anyone decides is real. Quite frankly, the last thing this planet needs is for every last bit of soil to look like downtown Manhattan. Get off your lazy arse & check out country South Australia. 4% of mallee left leaving it a desert dustbowl.

Oh, and that pathetic generalisation about tie-dyed ponchos, really!! Join me on my 24 hour per week schedule (would you be able to keep up?) and you would only see a dozen out of 400 students wearing the "hippie" uniform.

Everyone has their own opinion, and in my opinion, assuming you are not dickless, a circumcision would help you see more clearly and help your impotency problems. Finally, although I don't actually do Psychology, thank God that department exists, otherwise we would not have a clue as to why fuckheads like you behave the way they do. SO FUCK YOU SHITHEAD!!

Artie "Rhythm Machine" P.P.

PS: Weren't you at that dance party in the Unibar a couple of weeks ago?

To the readers of On Dyke

Dear On Drag/Dyke/Bike,
In the not so distant past (1992) On Dit had the gall to proclaim that over 50% of the campus was gay/bi/lesbian

and when I insisted on a referendum my life was virtually destroyed by the malice of the Bent Brigade in 1993.

I am now back with a vengeance and proud to say I'm not Gay just HAPPY!

Your acts are abnormal because Anal Sex is not love just wanton lust and any man or woman who submits to this sordid act has no Pride at all. If you doubt my word then go and have a look at the distended haemorrhoidal sphincters of the men and women who have this atrocious act done to them. You see them on the covers of the colour magazines in the awful misnamed Adult Book Shops in Hindley Street. Their damaged anuses are on display for all to see. They are victims of sexual abuse and inserting any object into this cavity is a crime of the body as well as the mind. I bought a couple of books for research and have to say they're aimed at the 8 year old mind because the level of intelligence is so low and have now ripped them to shreds before binning them. Good riddance.

When you spend every day of your life bleeding from this anatomical part then it's no bloody wonder that you distrust everyone. Look how many people sit alone in lectures and you might be seeing an abused person who has been victimised enough in their life and doesn't need any more abuse.

I am homophobic with good reason; having been raped at 10 years old and coerced into sex-slavery and prostitution by two selfish perverted scum has marred my life terribly. At Uni the Bent Brigade tried to destroy genuine love as a means to an end (but I still love her) and has lowered itself to acts of intimidation by impersonating my voice to my family via phone too.

You didn't win and you never will. Evil may triumph but will never prevail and for this reason alone those who participated in the evil acts of 1993 deserve the best reward that can be meted out. Your guilt is on your face and will remain there unless you truly make amends. Say you ARE sorry!

I have also been sexually harassed by an academic in 1990 and will support all male victims so that they can shed the shame. Wasn't my bloody fault!

I fear homosexuals (male and female) because you try to normalise your acts and then when someone disagrees you sink to demonic depraved depths in an effort to destroy all those who oppose you. You thought I was gay but I will never be because it bloody hurts and is downright disgusting. I don't like it both ways! I'm not going to be a victim any more and I will fight Heterophobia to the death if need be. We will tolerate you if we have to, but there is NO law that says we have to like you or your depraved acts.

Coming out and proclaiming this perverted sexuality is asking for trouble so just shut up and get on with your life. If you get bashed it is because there are almost as many males who have been sexually abused/raped as females and you are waving a red flag at them. If it's so normal then why is it solicited in toilet blocks (male and female)? A visit to gay bars shows what the Bent Brigade is really doing; abnormal sexual gratification.

No countersunk turds for me! You have already martyred me and I dare you to try again. You won't believe the backlash that will happen if you try.

Signed with absolute sincerity as always, Hands-Off I'm Het!

Normal

Dear Editors,

Consider, if you will, the life of the cinema ticket. They spend their entire lives nestled with all of the other tickets on the roll; until one day, they are torn apart from the others, and handed to a complete stranger. This complete stranger then hands it to someone who is not only a stranger to the ticket, but is also a complete stranger to the first complete stranger. And then, what does this second complete stranger do? It takes the ticket, and tears the halves apart! They are torn asunder! Rent intwain! Separated, to never again be with their own kind.

I think that's kind of sad.

Or consider the last ticket on the roll. Its loneliness lasts longer than the others'. It spends the last part of its life sitting in the drawer all by itself. That final tearing in two must come as some sort of relief. A release.

I wonder if it ever thinks of suicide. Can cinema tickets tear themselves in two?

They've probably developed some religion or a set of beliefs to help them cope with their fate: "The coming of the Great Stapler", perhaps. Or maybe they're all Hindus, and believe in that good karma/bad karma thing. Like, if they're good cinema tickets, and get people in to the theatre with no problems, they'll be recycled as some higher-order paper product, but if they're bad cinema tickets (for instance, if they let underage kids into 'R' rated movies) they'll come back as toilet paper.

I think that explains why they classify movies. It's got nothing to do with censorship laws. It's more a matter of respecting the religious beliefs of cinema tickets.

But I have one question: why do they tear them in two? I know that with the old type it was necessary in order to prevent re-use whilst simultaneously allowing the patron to leave and re-enter the screening, but modern-type cinema tickets have the session time, movie title, and date printed on them, so they cannot be re-used! Thus tearing is redundant.

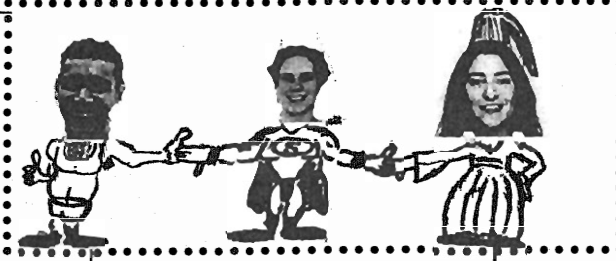
One explanation may be that the proprietors are simply not prepared to cease tearing as this would shatter the belief system of the tickets, whom they hold with high regard. Their respect is so great that they are prepared to commit the minor sin of tearing in order to avoid the heresy of not tearing, which would completely destroy their spiritual masters' beliefs. That is, they are choosing the lesser of two evils. Or perhaps the tearing of the tickets is a symbolic act which reflects the torn emotions of the proprietors in making their choice.

Also, the proprietors are aware that if the tickets are left whole, then they will only be left in the patron's pocket and put through the wash. Tearing them in two is seen as a quicker, more humane death.

This matter has been burning in my mind for some time now, and I thought it was about time I got it out of my head, and onto some paper where other people could see it and vehemently agree with me.

Yours with great sympathy,
Paul Bradley
1st Year Arts

SAUA rules
O.K.?



HAROON HASSAN

They call him Prez.

The SAUA President was today overthrown in a bloodless coup d'etat and replaced with a lookalike android. Can you spot the difference?

Yeah. Me neither. But I hear the android does a pretty good job.

Inter-active Voice Response System

The University will be trialing the new IVRS system later on this year to provide students with their first semester exam results. (see the ad in this edition of On Dit for further details). Basically, you will be able to ring up a 0055 number and listen to your results (if they are available) by punching in your student number. Please let us know what you think of the new system for next semester.

Hot campaign action continues.

No, I am not referring to student elections. The National No Fees campaign for 1995 will culminate in a national week of action from August 21st to 25th. The focus of this phase of the campaign will primarily be postgraduate course fees, especially those which are compulsory for professional accreditation. It is manifestly unfair that students should have to pay a fee just for the privilege of using their degree. Why bother coming to University in the first place if your future is determinant on your ability to pay your way into your chosen career?

Centenary Week

Next Semester sees Re-Orientation transformed into Union Centenary Week. Come along to a week of great activities and entertainment and find out more about your student Union. After all it is 100 not out!

Highlights will include the Frosh handover ceremony, A Careers Fair and Christmas in the Cloisters. Look out for details upon your return to Uni for yet another fun filled semester.

Centenary Conference

The Union & the SAUA will be hosting a national conference over the July holidays (July 11-14). Part of the conference will include a national forum on Higher Education Policy. Guests at the Conference include:

- Senator Robert Hill (State Shadow Minister for Education)
 - Senator Robert Bell (Aust. Democrats)
 - Senator Dee Margetts (WA Greens)
 - Prof. Frank Hambly (Executive Director, AVCC)
 - plus students from all around Australia
- If you are interested in attending please come & see me in the SAUA.

Exams loom ominously over the horizon.

Well it is that time of year again, but do not despair! Check out Michelle's (The EVP) column on support the SAUA can provide with re-marks, supps and academic grievances.

Finally, remember that the Library has once again extended it's opening hours during the examination period thanks to all the hard work of the SAUA last year, not to mention of course all the great folks over in the Library too.

Study Hard and Have a Happy & Safe Holiday.

SANDY PITCHER

She's in it for the gals.

NOWSA - REVOLT - a left trajectory.

The Network of Women Students In Australia 9th annual conference is being held in Melbourne from 3rd July - 7th July. The conference is for women students all over Australia, and hopes to inspire wimmin to revolt against the things that piss them off. Don't stop reading because you've got no money! Through group discounts etc the travel to Melbourne will be \$50 return for students (max), the registration is \$25 per woman, and billeted accommodation and child care is available. But it gets better. The WSC has been busy fundraising and raffle ticket selling, and applications are being made for funding from the Club's Association, and the Union. Travel subsidies from the conference are also available, so don't let money restrictions prevent you from attending NOWSA '95 for feminist debate, skill sharing, political debate and fun.

- Wimmin and reproductive technology
- Reform or revolt
- Wimmin and the internet
- and heaps more

Decisions need to be made soon for train bookings etc, so call Sandy in the SAUA to get more info and rego forms. Hope to see you in Melbourne.

ELLE DIT - By wimmin/ women/ womyn for \$.

The first collective meeting has made the early editorial decisions, with the next meeting (completely open to anyone) on Thursday 8th June at 1:10pm in the Women's Room. We're ready for heaps of contributions, so please get writing in the holidays. The collective is aware that some women feel their contribution isn't worthy or welcomed. Lies, damned lies! One of the best aspects of Elle Dit has been the diversity of opinions and debate - have your say, and don't give a fuck if anyone agrees with you!

BLUE STOCKING WEEK - A CELEBRATION of women in education.

Planning is underway, and stress levels are rising. Any help that you can give, including banner painting and other fun stuff would be greatly appreciated. If you're in Uni during the holidays, then please pop into the SAUA, or alternatively come in on Monday July 10th to work on the concrete stuff.

SEXUAL HARASSMENT CONTACT OFFICERS - We're everywhere.

Sexual harassment contact officers are trained by the Equal Opportunity Unit and there are contact officers at a academic, general staff and student level. In the SAUA the Women's Officer (me) handles most of the complaints, but all of the office bearers and many students who were directors during Orientation are also trained. The importance of having these officers, even just to talk over problems is invaluable - use them. Contact Vicki or Sandy in the SAUA for the names of people to talk with.

MICHELLE GIGLIO

Education issues are her thang.

Increased opening hours: computer science lab

After negotiating with the very understanding Computer Science Department, they have agreed to open the bottom lab until 12am on weekdays, from the 6th-19th June, over the last week of term and swat vac. Make use of the extra time!!

Exams and Students with a Disability

If you have some sort of disability (e.g. broken bones/epilepsy/dyslexia/impaired vision/a learning deficiency) which makes it harder for you to do exams, there may be something the Uni can do to assist you. Contact Tony Frangos in the Counselling Service (opposite the Horace Lamb lecture theatre, ph. 303 5220).

What to do in the unlikely event that exams don't go too well...

Please read my article in this week's *On Dit* (p 33) about supplementary assessment if you should fail your exam, or not do as well due to illness or reasons beyond your control.

Centre for Aboriginal Studies in Music: CASM

On Friday, the SAUA went to visit CASM (on Finniss St) and meet the approximately 60 students who study there. It is a unique centre in Australia, and from listening to some of the music produced, there is a wealth of talent just waiting to be discovered. The next time you hear that bands from CASM are playing around town or the Uni Bar, check them out, and support your fellow students!

Remember to relax over the next few weeks, as the key to good study is a relaxed mind. Good Luck!

Mmm... Meetings

Meetings Bloody Meetings!

SAUA Council - Friday, June 9th, 6pm Union Chapel (All Welcome)

Blue Stocking Week Meeting - Tuesday, June 6th, 1pm in the SAUA Office followed immediately by *Women's Standing Committee*. (All Women Welcome)

Elle Dit Meeting - Thursday June 9th, 1pm in the Women's Room (All Women Welcome)

Activities Standing Committee - Thursday June 9th, 3pm in the Don Stranks Room (Level 5 Union Building - behind the Games Room). Be there or be square!

The Hecs Debate

By Sabina Nowak

Labor Government Education Cuts - should we consider the Liberals?

Australia's what is called a Liberal Democracy. This strictly means that as Australians we have the right to vote in elections. Philosophically it also means that we all have the right to equal access to all the privileges bestowed upon us as citizens. We all deserve equal right to a decent education - irrelevant to whether or not we already come from a financially advantaged section of society. The Australian government (largely as Labor initiatives) has signed United Nations declarations agreeing to this.

Is it surprising though that the Labor government has gone against its own initiatives and its Democratic Socialist platform to abandon free, accessible education in favour of thinly disguised moves toward full upfront fees for students? Unfortunately it is not. Since the election of the Hawke and Keating regimes in 1983 Australians have seen the introduction and increase of HECS, upfront fees for post graduate students, decreases to Austudy and decreases in government funding to Universities resulting in students paying more money for increasingly inadequate facilities.

By now, any of you even remotely interested in your financial futures would have heard all of this many times before.

With some bemusement I have heard it said (by the President of the Liberal Club on Campus, Simon Birmingham) that we should disaffiliate with our National Union of Students (presumably a bunch of Labor lackeys) and introduce Voluntary Student Unionism. The Liberals (a

more appropriate name would be the conservatives) have also used this as an opportunity to promote themselves as the alternative. This reasoning is both oversimplistic and blatant opportunism, given that a federal election is waiting in the wings and the Liberals are in desperate need of brownie points.

Firstly one should look behind the motives of some of the statements of the Liberals.

Why are the Liberals on campus so much in favour of VSU? In last years' student elections the Liberal Club ran candidates for nearly every position in the SAUA, for Union Board, and for NUS. - Remember Regeneration? Unfortunately they failed in securing a single position and was frequently out-pollled by "No Candidate", although not for lack of trying.

The Liberals see student politics as a breeding ground for Labor (and perhaps Democrat) politicians. (Both Chris Sumner and John Bannon were Union Presidents at Adelaide Uni in their day.) While it is true that Labor students have successfully been elected to some positions, they are by no means the majority, and to abandon student unions which rally the government and the University on our behalf as well as providing a number of other essential student services, is to throw the proverbial baby out with the bath water.

Secondly such arguments presume that we only have two choices when faced with our ballot papers come Federal (and State) election time.

Yes, Labor has shown itself to be regressive when it comes to students, the environment etc. but we should look at the Liberals' so called alternative. In 1993 their higher education package suggested the solution was to let rich kids buy their uni places if they could not earn them by academic merit. The result of this is children from upper class families (presuming mum and dad are willing to fork over the cash) would get an extra chance over poorer students. Even if this was on a "pay later" scheme like HECS, it would ensure these people starting off tens of thousands of dollars in debt, compounding their already financially disadvantaged position. To add insult to injury Liberal Senator Amanda Vanstone (on the Barr-Smith Lawns during O'Week 93) and Liberal supporters (via On Dit following the March 13 election) accused students who disagreed with them of gross stupidity.

Liberal governed states such as Victoria and Western Australia have already implemented VSU. This has not resulted in students being any financially better off since fees are still paid - only to the universities who, as non-student bodies, themselves suffering funding cuts, have no reason to keep the fees down. Students, balking at the idea of paying a voluntary union fee as well as a compulsory administrative fee to the university will spell the relative end to student unionism, many student services, and an organised lobbying body.

The Liberals would also wish to reduce public funding of universities to what they call a 'user pays' system, leaving students to foot the bill entirely. Again, this is off-putting to many financially disadvantaged students wishing to avoid a lifetime of debt looming overhead. "User pays" is also a contentious word, since the definition of "user" is debatable. Society as a whole can be defined as a "user" since

better educated Australians can only be an asset to our society and the economy. HECS is not the only way to implement "user pays" either. Since higher education is associated with increased salaries/wages, modifying the taxation system so that those who earn more money pay more tax (in line with all other OECD countries) would achieve the same aim.

Don't be fooled, the Liberal Party does not offer a better deal to students than Labor does. There are other alternatives though. The Democrats (unlike Labor/Liberal) still stand by the concept of public funded education, and have consistently opposed HECS, HECS increases, the AUSTUDY "loan" scam and other anti student initiatives. Similarly, the Greens and other left political parties/candidates frequently support students. Giving them your vote not only increases your chances of having members of parliament publicly supporting students, but it will send a message to Labor that we want their policies to change in favour of students and the disadvantaged, instead of trying to out-economically rationalise the conservatives.

"Putting the Liberals last" is still an option worth considering nearly three years on in 1995, but that need not mean "put Labor first".



Can Solar Sundrop Energy Save Forests?

Coal and oil are valuable carbon compounds. It is being wasted by burning it for its energy content...ie to extract the sundrops originally absorbed long ago via photosynthesis.

Fresh sundrops are falling every day on earth and our rooftops.

We know partially how to collect them for our energy needs, eg: photo-electric conversion.

Coal and oil are raw materials for alternative structural materials, eg: carbon fibre, plastics, etc.

Forests can be protected from timber harvesting by freeing-up coal and oil from the energy industry, and marketing it for the carbon materials industry. Diamond, for example, is single-crystal carbon.

Silly to burn it and cause a pollution problem.

Coal and oil are worth much more economically (and environmentally) as structural carbon materials, rather than stored solar energy, put in a fire and burnt.

Fundamentally, forests are being trashed because raw solar energy is not being harvested and used.

So we have to learn to use solar energy.

Therefore, if we're going to have forests, then we replace the need for timber.

This means replacing the need for coal and oil as energy fuel.

This means installing solar energy converters to provide the energy we need.

Students and teachers and researchers at the university would be solving an avalanche of problems by tackling this one fundamental issue, ie: energy supply using solar sundrops as the driving force.

The need is for a roofing material to absorb sundrops, by electrons, to drive an electric current.

This is critically relevant science education and engineering and it's being neglected.

The success of it boils down to one thing - to research and develop the key piece to the puzzle of energy conversion.

A sundrop - sponge filter layer (eg opto-electronic) that dissolves the raw

natural sunshine and mixes the spectrum of vibrational energies and emits its own drops of energy content, matching exactly the converting crystals threshold for electron flow in a current.

This is the best way of solving the worst efficiency problem, ie; the unusable waste of raw sunshine.

The analogy with water is adequate for energy conversion, for simplification and a nutshell explanation the size of the drop equals the energy content.

If there any doubt amongst global observers that the energy issue is rightfully the next major scientific project to be worked out co-operatively internationally, locally, in the same way that the space project drew so much interest and publicity.

Solar energy is not in competition with present day energy suppliers, eg: coal and oil workers. They are actually beneficiaries.

Success in a solar energy would free up coal and oil for its most efficient use, least destructive use, where its marketing

value is much more than present prices paid as energy fuel, to be burnt.

If this energy project is acknowledged as worthy of serious effort, then this university can support a research and teaching curriculum, in science and engineering, to supply the many interested students with access to this career area.

It is the energy industry, provision for a secure existing career and interest and totally ethical.

Michael Reed
Science

The best way to succeed in these projects, is to express any interest, and register that interests with the project co-ordinator, so that the university administrators can act accordingly.

The Students' Association would be the first step, but not the last.

Energy conversion and use is half the environment problem, so its worth the effort.

Rubbish Strike

It's not that hard to put it in a bin

By now you may have noticed that the seating area outside the Willis Refectory and Record Shop is looking rather disgusting. This is because, following an initiative of the SAUA Environment Officers, the groundspeople are only emptying the rubbish and recycling bins in the area with all loose packaging, food containers, papers and other recyclable products being left where they fall. The idea of this demonstration is to create a lasting impression of what happens when we, as consumers, don't handle packaging responsibly. Our age group has been identified as the worst offender when it comes to littering. Our actions and values can have a large impact on the environment, and the Environment Officers hope to bring to your attention to the effect of such laziness when other people aren't there to clean up after you. (By the way, our groundspeople assure me that they have plenty to do without having to clean up litter, so don't feel you are going to be depriving anyone of a job!)

Litter, apart from creating an unsightly environment, results in a wide range of more serious impacts. Litter results in degraded habitat for native flora and fauna, the introduction of foreign and potentially dangerous chemicals into the environment upon rubbish breakdown, and the potential for the introduction of exotic species into wilderness areas. As well as this litter, is a hazard to animals who may mistake the nature of the substance and subsequently die of:

- starvation through plastic becoming trapped in their digestive system or around their mouths; or
- starvation by becoming trapped in one location; or
- strangulation by litter wrapping around their throats; or
- exposure by oily substances reducing the insulative properties on an animal's coat; or
- poisoning by the eating of off food or food unsuited to the animal's digestive system; or
- suffocation from a lack of oxygen by litter increasing the anaerobic conditions of a water body through the promotion of bacterial or algal growth.

Considering the potential impact of littering, it's not THAT hard to put it in a bin. LITTER CAN BE LETHAL - check out the library display for proof. Remember, if there is a bin - use it, if there is no bin - take your rubbish home, and recycle wherever possible to reduce the wider rubbish problem.

Tiana Naim

No Sweat, No Kidding



AU Rowing Triumphs in Perth

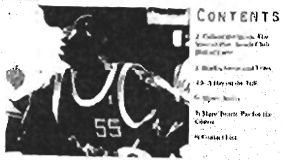


Event	1st	2nd	3rd
Men's Single Scull
Men's Double Scull
Men's Coxless Four
Men's Coxed Four
Men's Eight
Women's Single Scull
Women's Double Scull
Women's Coxless Four
Women's Coxed Four
Women's Eight

Delving deep in to the cryogenic warehouses of the Sports Association and in the dusty but hallowed halls of all things sporting a lone researcher comes across a small chamber containing the mortal remains of *No Sweat*. Eager to delve into the dim recesses of sporting immortality he inadvertently brings to life a thing of hideous beauty. His hand is unable to give back, what once unleashed can not be restrained. Again *No Sweat* is reborn, may God have mercy on his soul.

If you cast your mind back to the halcyon days of 1994 you would remember a little known but highly regarded magazine called *No Sweat*.

Well *No Sweat* is being reborn to convey all the sporting glories of the 3,000 students who make up the Adelaide University Sports Association. *No Sweat* contains feature articles about up and coming athletes and is a forum for sporting results. Clubs can submit articles on themselves and any sport related news will be considered for publishing. A winter edition will be coming out for Sports Week (August 14th to 18th) with the deadline being the 14th of July for a print date of 24th of July (late news will be considered but may not be printed). Correspondence can be left at the Sports Association or mailed direct to *No Sweat* C/-, Adelaide University, Adelaide S.A. 5005 Sports Association or, Fax 232 1300.



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Daren Potts *No Sweat* Editor



GREEN LIVING SERIES
(Part 4)

HOLIDAYS

Yes, they are those things which happen after your two essays and five exams and to keep yourself sane over the exam period you should start planning (or dreaming) now.

However, before you head off to some exotic part of the country or the world, here are a few environ-

mental thoughts to bear in mind.

Ecotourism - fact or fiction?

This is defined by the Federal Government as: "nature based tourism that involves education and interpretation about the natural environment and is managed to be ecologically sustainable". Presumably this also involves luring a large number of overseas tourists to see our natural attractions. This sounds all very nice in principle but have they considered how people are going to get to places to enjoy and learn about the natural environment?

Senator John Coulter, Environment Spokesperson for the Democrats, recently did an analysis of the amount of energy it required to fly to Africa as part of a Parliamentary delegation. He estimated that this required 89×10^9 joules. Based on recommendations of the Intergovernmental Panel on Climate Change, Australians need to cut their greenhouse emissions by 75% as part of a world effort to stabilise CO_2 concentrations at twice pre-industrialisation levels. This would mean that every Australian could only use 50×10^9 joules of energy every year. Hence one return trip to Africa by Senator Coulter used nearly double his annual allocation of greenhouse emissions!

The conclusion to be reached from all these calculations is not only that ecotourism can hardly be described as ecologically sustainable if it involves flying to other side of the world, but also on a smaller scale, to consider your choice of transport when travelling. While taking the bus and train may involve a longer journey, they consume far less energy. So there is another reason besides the cost to avoid the plane.

In the Bush ...

For many of us who are environmentally conscious, spending our holidays in the wilderness seems an attractive option. And it is - there are many fabulous National Parks in SA, trips can be surprisingly cheap and it is good to get "back to nature" occasionally and remember that there is a real world beyond our hectic city lives. However, when heading 'off bush' it is important to realise the impact people can have on the natural environment and to do everything possible to minimise that impact so that our wilderness will remain as pristine as possible. Here are a few brief tips about how to do this:

***planning your trip** - go to popular destinations in the off season

- travel in small parties (four to six is good)

***walking** - stay on trails wherever possible

- if walking off-track fan out rather than walking in single file

***campsites** - should be more than 30m away from water if possible

- where possible use existing campsites

- avoid areas with sensitive vegetation

***cooking** - fuel stoves are to be preferred over fires at all times. As well as the risk of bush fires, burning wood interrupts the natural cycling of nutrients and may remove habitats for native fauna. Stoves are much quicker and easier to use anyway.

- If you must light a fire make it as small as possible, only use dead wood, supervise it at all times and ensure that it is out before leaving.

***hygiene** - bury all faecal waste 15cm deep and make sure you are at least 50m from water sources

- tampons etc do not decompose and need to be carried out

- do not use any soaps or de-

tergents, even if biodegradable.

***rubbish** - carry out what you carry in, including organic material. Orange peel is not a natural part of the South Australian ecosystem and can take many years to break down.

- pick up and carry out any rubbish you come across.

***native animals** - resist the temptation to feed them (no matter how cute they may be)

as our food may not be good for them and feeding can have serious long-term effects on behaviour patterns. Keep the animals wild!

- be very careful with food scraps and rubbish around the camp site especially at night. Those of you who have ever had a possum rummaging through your pack will know what I mean.

The basic principle is to leave as little trace of your visit as possible by obeying the adage: "Take nothing but memories, leave nothing but footsteps."

Green Holidays

As well as simply going to appreciate the wilderness, you can take holidays where you are actually helping the environment.

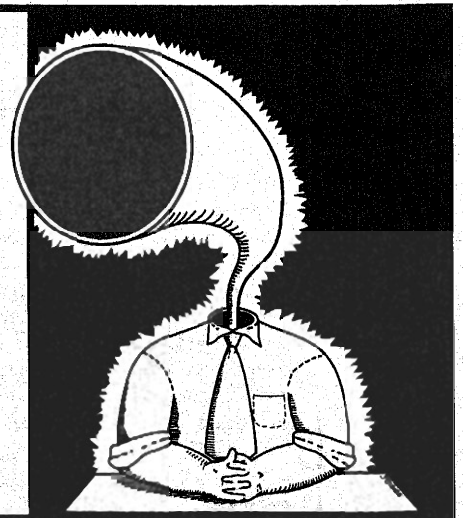
*Australian Trust for Conservation Volunteers [(08) 207 8747] run working holidays in different parts of Australia from Kakadu to Kangaroo Island. They also run special programmes directed at students during the University vacations. These holidays there is treeplanting at Beachport, restoring a station at Murrayville and protecting endangered species on the Coorong.

*Scientific Expedition Group (PO Box 501, Unley 5061) run regular trips to the Gammon Ranges on which they combine scientific monitoring with bushwalking.

Susie Brown

Video hasn't killed some radio stars

Got something to say? Tell us all loud and clear on Student Radio 5UV. Applications are now open for Semester 2. Pick up an application form from the SAUA Office or 5UV Reception — and you'll be well on your way!



Choo, choo, choke - no more trains at Clapham, Hawthorn or Millswood

"Given the current superior speed and comfort of train travel has had little effect on patronage levels I can't see that closing a few stations is going to help" and that closing stations would only hurt train services by reducing the number of people who had access to the service. That's what he said to the News in 1991.

On April 28 this year trains ceased stopping at Clapham, Hawthorn and Millswood stations. And was Mr. Baker reiterating these statements? Was he siding with his parliamentary colleagues Mark Brindal (Lib MP for Unley), Michael Atkinson (ALP Shadow Transport minister) and Sandra Kanck (Democrat MLC) in fighting to retain the stations? Funnily enough, no he wasn't. He was busy finding excuses to justify the Minister for Transport's decision. Apparently he was no longer interested in representing the wishes of the residents in his safe seat.

Hasn't the Government noticed that the Belair/Unley and Goodwood roads have already got too much traffic? Have they looked at a map and discovered that the bus routes they claim are an alternative either run to a completely different suburb or take much longer to reach the same destinations? Have they ever tried getting a stroller, wheelchair, scooter or bike on a bus?

They did conduct in-depth investigations into the effects of such actions, didn't they? Why else would they not bother to consult residents, train users, local councils or the Passenger Transport Board User's committee? Their commitment to public transport and the idea of listening to the people is in serious doubt.

Most students already do support public transport so I'm not going to point out its virtues here. Instead I'll look at the arguments for the closures and show why people like the resident's group Save Our Station don't believe them.

1. Low Patronage

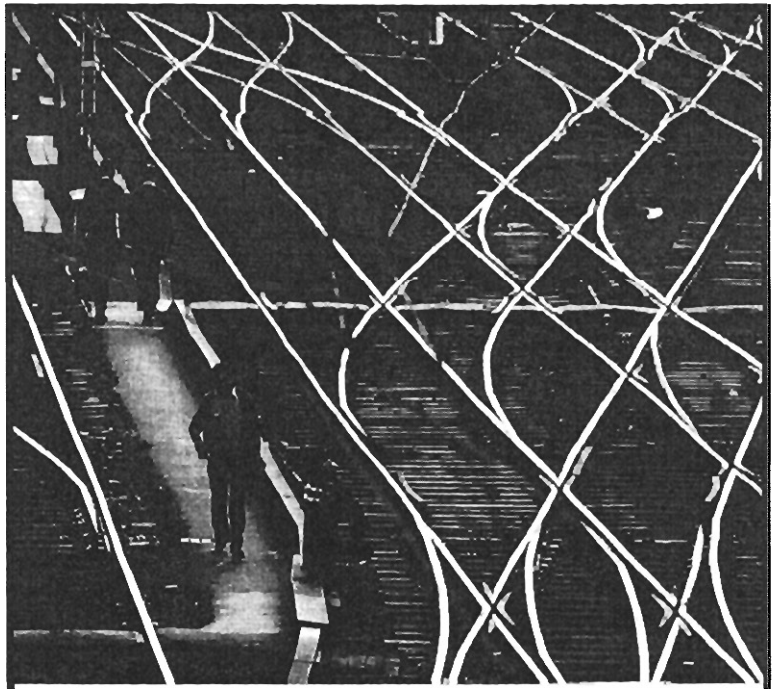
This is a beauty. I won't mention Government habits like taking surveys during holiday periods or quoting statistics for the three stations in isolation. I will say that the numbers are not spectacularly high, they are some of the lowest patronised stations on the line (although not the lowest, especially when you consider other stations get more trains per day). Now for the really good bit... in the Messenger Eastern Courier May 24, Mr. Baker calls the protest leaders hypocrites because they "didn't assist in getting the patronage up". Yes, he's blaming the users! Silly them. They probably thought increasing patronage was the job of the government and STA/Trans Adelaide, but obviously these organisations have got better ways of spending tax payer's money. Mr. Baker said he did con-

duct a campaign to attract more passengers but it failed. That was the users' fault too of course, especially those who claim they never got their one free trip ticket in the letterbox. The June 10 to July 6 stoppage shortly afterwards probably didn't affect the results much either, right? Incidentally, Mr. Baker lives near the Hawthorn station, has his office close to Mitcham station and it's a very short walk between Parliament House and Adelaide Railway station - I'd love him to tell us how often he uses the train. It is also interesting to note that lately the Minister for Transport Diana Laidlaw has given up on this excuse and moved on to a different one:

2. Standardisation of the Adelaide-Melbourne Line forced us to do it!

This is a better one, because you can bamboozle people with engineering and technology, or accuse them of trying to prevent progress. The fact is, the residents have nothing against the new national rail link and this largely irrelevant issue is being raised as a smokescreen.

National Rail Corporation gets the



Thomas the Tank Engine's not home today - nor any other day for Clapham, Hawthorn and Millswood patrons.

ing loop system lengthens the journey by three minutes so the stations have to be sacrificed to make up the time and preserve the frequency.

The problem Save Our Stations has with the frequency theory is that independent investigations have suggested that a 25 minute all stations service (similar to the current 20 minute peak service) is possible in peak hour using only the current facilities.

But the best argument of all against the closures is simply to point out that this important decision was made in September '94 but not announced until a mere three weeks

uneconomical to keep the Belair line open at all. Don't worry though, because Mr. Baker assures us rumours that the whole line will go are "total rubbish".

What the Government should do:

- Immediately reinstate peak hour services.
- Put on one extra driver and train per day and maintain a 25 minute service all day, benefiting 100% of users.
- Build an extra passing loop, easing timing problems for the whole line.

All these solutions cost practically nothing in comparison with building a new freeway or road tunnel.

YOU CAN HELP

Yellow ribbon day May 31: wear one to show your support. Write to your local MP (wherever you live) or to Mr. Baker or Ms. Laidlaw and tell them what they should do about public transport, public consultation and the environment.

Hon. Diana Laidlaw
Minister for Transport
PO Box 8242
Hindley Street
SA 5000

Hon. Stephen Baker
Member for Waite
109 Belair Road
Torrens Park 5062

Sign the Removal of the Minister of transport petition in the SAUA

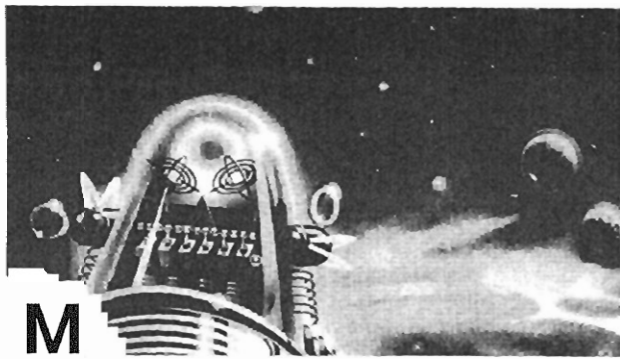
Patricia Brooks

Mr. Baker admits that the estimated savings from the closures is minimal.

track on the Western side and TransAdelaide gets the one on the east. This means Trans Adelaide now have one track (with four passing loops) where they used to have two to play with. How TransAdelaide runs their service is entirely their own and the State Government's business. They make the decisions about where and how often the trains stop. In fact, a National Rail Corporation document contains a map showing all stations open. According to Ms. Laidlaw the stations had to close to be able to maintain service frequency for the rest of the line. A service frequency of 40 instead of 30 minutes would discourage users, she thinks. She also boasts that the overall journey will be three minutes faster - not true, the pass-

before the closure. If the reasons are so good, why try to keep it such a secret?!

In fact, why do something that seems so illogical at all? Mr. Baker admits that "the estimated savings to the budget from the closures is minimal. And they're not really trying to cut rail spending either, since 1991 they have happily spent thousands on upgrading Millswood station and more thousands on the now unused Torrens Park western platform. They have also contracted National Rail Corporation to demolish most of the western platforms at a cost of \$20,000 - \$30,000 each. Imagine what the figures will look like to accountants: over the past five years millions spent on the line but this year the patronage dropped. It's



M A T S U R I

It's no secret that Gouger Street is the place to go for a great meal. It's no secret that Japanese food is very tasty and very fun to eat. It's no secret that Matsuri is Japanese for festival... at least, it's not if you speak Japanese. Anyway, it's an appropriate name because the Winter Festival is NOW ON. Duff, the Clarkster, Rawesy and I spent last Friday night chowing down on the Winter Festival banquet deal - the obvious uni student option. It's simple, really. They give you five entrees (yes, that does include Sushi, among other equally delightful things), all-you-can-eat Sukiyaki (cooked at your table while you finish off the last of the entrees) and all the Sake, house wine and softies that you can drink and all you have to do is give them \$29. It's great knowing that you can hoe into your meal and the drinks without worrying about going 'over budget'. As far as I'm concerned you can't go wrong.

Now, let's get more specific. The entrees were all satisfying in both a culinary and novelty, wow-this-is-really-interesting/fun/different, sense. Apart from the obvious favourites (Sushi and Sashimi), we were treated with traditional Japanese omelette, chicken, soup and salad dishes - all very tasty and all a refreshing change from meat and three veg, pizza, hot chips or any other possible student staple diet.

Our main meal of Sukiyaki contained meat, noodles, onion, mushroom and cabbage, among other things and was eaten with rice and a raw egg (optional but definitely advisable). As my egg-related anxieties subsided, I realised that I was really enjoying my meal. Wow, kids, it's not made by McDonalds but it still tastes really

nice! Dare I say, it tastes twice as good! Nay, thrice!

Of course, this was all washed down with plenty of Sake, wine and O.J. (as in Crusta - not Simpson) as well as, for an additional cost, some fine Japanese beer (Asahi and the like). The service was friendly and reserved while the decor created a very comfortable and relaxed atmosphere.

The most poignant comments from my fellow reviewers were...

"Golly, this tucker is well near fit for a king. My tastebuds are positively singing with joy and the whole night has been quite friendly to my wallet"- Rawesy.

"Mmmmmm. Yum. This tastes nice. I like this. It's good 'cos it's yummy"- Duff.

"Well, what a luvly meal. That sure 'as filled me gulliver in a most agreeable manna'..." - the Clarkster.

I hope this isn't too blunt but if you don't take advantage of Matsuri's generous offer then you are a fool and a... um... fool. Oh, by the way, you'll find all the action upstairs at 167 Gouger Street - on the southern side, just west of Morphett Street.

Mark Scruby



Above: Some Japanese food looks like this. Feel free to use it as a visualisation aid when reading the review.

Bell Shakespeare 1995 Tour

twelfth night

A triumph
The Australian



John Bell
Jeremy Sims
Lucy Bell
Vic Rooney

"A comet-like performance, the best ..." *Melbourne Age*

"John Bell shows his true greatness" *Sydney Morning Herald*

PRODUCTION PRESENTED BY
ABR/AMRO

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Pericles

DIRECTED BY
JOHN BELL

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Lucy Bell
Vic Rooney

"Absolutely stunning..."
Canberra Times

"Marvellous, wondrous... fine casting"
Financial Review

"Impossible not to be seduced by its appeal"
The Australian



PRODUCTION PRESENTED BY
JANUARY BELL

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PHILIPS

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Red Ochre Grill

WAYZGOOSE

A few years ago, if you had been asked what Australian cuisine consisted of, your response would probably have been something along the lines of meat pies and Vegemite. In the past few years, however, our perception has changed. The Red Ochre Grill has been part of this culinary revolution.

As an Australian chef in Europe, Andrew Fielke was intrigued by the national cuisine of the countries he worked in. This prompted him to ponder the question of Australia's own native cuisine.

Upon returning to Adelaide, Fielke embarked upon a process of self-education. This led to many hours of research that culminated in the opening of the Red Ochre Grill in July, 1992, with the assistance of his wife, Kaye, and cousin Neville Fielke.

The Red Ochre Grill was not only able to survive in the highly competitive Gouger Street scene but excel, surpassing the expectations of Fielke and sceptics, alike.

The business that formerly occupied the premises of 127 Gouger Street was an Italian eatery. It stood as a silent reminder associated with business risk, since it had failed to withstand the tough conditions.

However, its replacement diverged from the norm and presented patrons with a delightful alternative to what other restaurants and cafés had to offer.

The Red Ochre Grill's changing menu is an eclectic mix of native bush tucker and contemporary cuisine. This feature is not restricted to just the main dishes. The beverages also make use of Australian flora, with such enticing offerings as hot wattle chocolate.

Another part of the business is the manufacturing side of Red Ochre Pty Ltd, with Australian Native Produce Industries (APNI). Jars of preserves and packets of pasta, including Red Wine and Pepper Leaf Fettuccine, also bear the distinctive Red Ochre insignia. There is everything from Lemon Aspen Macadamia dressing to

Wild Lime Chilli Marmalade, and even a Bush Tomato Salsa. These are available at a number of retail outlets.

The Red Ochre Grill has expanded across Australia. Last year, it opened in Cairns. This year its doors will open in Sydney, with Brisbane under negotiation for 1996. By the year 1999, it is anticipated that there will be a Red Ochre Grill in every major Australian capital city. However, if you think this is going to be Australia's answer to McDonald's, think again. Fielke is adamant that the high standards will not be sacrificed, with quality remaining the key.

Unsurprisingly, other cafés and restaurants have taken a leaf out of Fielke's book. For some it's subtle, evidenced by the bush flavours and kangaroo steaks. Other businesses have parodied the format, both in name and menu.

The Proof is in the Pudding

We decided to try the food for ourselves, to discover why the Red Ochre Grill has won numerous awards, including the 1993 American Express *Top 10 Favourite Restaurants Award*, the 1994 Bank SA South Australian Tourism Award for *Tourism Restaurants and Catering Services Category*.

Bryan's response was enthusiastic.

"I think that part of the appeal of the Possum Pie was quite simply the fact that it had possum in it. I've never eaten possum before, I've never even seen it on a menu, and now I can tell everybody that I had possum for lunch. And the bonus was that it proved more than palatable."

"As for dessert, I was tempted by all the dishes but couldn't go past the Wattle Seed Pavlova with Rhubarb Coulis."

Michael was also impressed.

"I dined on the Kangaroo Fillet with Spiced Quinces and Kakadu Plum Glaze, and I thought that it was scrummy. Being a 'meat and three veg. man', this was the closest thing to my taste that I could find on the menu.

Seeing and sampling the other meals that were served, I think I'll step a little further out of my comfort zone, next time."

"My dessert, Black Sapote and Macadamia Pudding with Chocolate and Native Currant Ice Cream was to die for!"

Mark had a few regrets.

"As far as pizzas go, the Blue Swimmer Crab and Yabby with Tomato, Chilli and Lemon Myrtle was okay. But, in retrospect, I don't think I went to the Red Ochre to eat pizza. Next time I'll be trying something a bit crazier."

"The Wattle Seed Pavlova definitely got the 'thumbs up'."

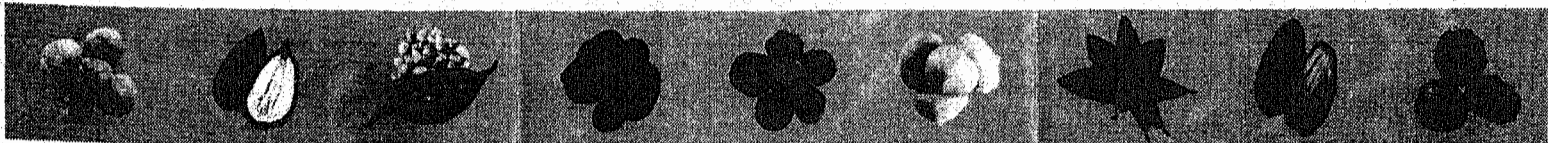
I ordered Wallaby and Emu Brochettes with Warm Chick Pea, Tomato and Muntries Chutney. Apart from being delicious, I felt as if I'd eaten the Australian Coat of Arms. However, the wallaby was quite different from kangaroo. Now I'm in search of an English restaurant that serves unicorns and lions, but I don't fancy my chances.

The desserts at the Red Ochre Grill were fantastically presented. I enjoyed the Caramelised Muntries and Apple Flan with Rich Tarago River Cream. Muntries, for the uninitiated, are native cranberries with a sweet apple flavour, from the South-East of the State.

The decor features natural timbers, soft lighting and Aboriginal themes. There is also a bar in the café. Our lunch outside, under the umbrellas and vines, was relaxing.

For a student budget, the café is definitely the more affordable alternative to dining in the restaurant section. The prices are consistent with what you'd expect from a restaurant with a large kitchen staff and high standards, so it's an appropriate place for a meal that's out of the ordinary. The Red Ochre Platters are \$32 per person, for a minimum of four people, and include an entrée, main and dessert. All in all, wild food!

Marian Clarkin



ON DIT

15

June 5

STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY!
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STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY! STUDY!

FOOD!

GALLERY LEVEL 6

ANTI PASTA & A
GLASS OF WINE
\$5.00

COFFEE & CAKE
\$2.50

LAMB FILLET \$7.50
With Herb Butter

PIZZA SPECIAL \$4.00
Pepperoni, chillies, capsicum, olives,
cheese & a spicy base.

HOT ROAST ROLL \$3.00
Chicken & mayo OR Lamb, gravy &
mint jelly.

COFFEE & CAKE \$2.50

LATE NIGHT SPECIAL
9-10pm
A Bowl of Fries \$1.00
A Bowl of Soup \$1.00

ECUINOX

LEVEL 4

BACKSTAGE

COFFEE & COOKIE
\$2.00

HAMBURGER,
FRIES & COKE
\$3.50

GRILL BAR.

MAYO.

CHIPS, GRAVY
AND A CAN OF
COKE
\$1.80

LEVEL 2

SHULTZ.
BUILDING.

DOUGLAS
ADAMS.

Aardvark: Written Off

(A Collection of Writing by young SA Authors, put together by the team from Generation Hex)

This is the product of one of a group of young writers over the summer, in conjunction with the Writer's centre. Launched at the Come Out Festival, *Aardvark... is a remarkable collection of short creative pieces by young Adelaide writers. Ingeniously collated alongside established authors' criticism of selected pieces, Aardvark is an acknowledgeable success.*

Naturally a number of pieces cannot truly stand up to others,

but overall the quality of writing is excellent. John C. Byron's pieces are both brilliantly evocative: they are two tales of survival, both showing an ugly side to human nature. Byron displays an acute ability to switch from visual prose (*Valentine's Day is Over*) to colloquial narrative (*Six and Out*).

Luke Whitby's handling of the drug issue is Tarantinoesque (*Help me Tom. There's Cops in my Bedroom* and *Help me Ken. There's a corpse in my Bedroom*) but the presence of humour (albeit black) does not detract from or dull the effect of two poems.

Sprinkled in between the longer pieces are fascinating prose, poetry and drama pieces,

like Sophia Villi's *Prototype* and Casilde Blancodini's *Tampon Ballad*.

Aardvark also features information on literary competitions, how to submit your work, Carclew Youth Arts Centre, the Writer's Centre and so forth.

This project confirms one of my suspicions - that Adelaide has an exciting group of young writers and the next few decades are very promising indeed.

"The most essential gift for a good writer is a built-in, shock-proof, shit detector. This is the writers' radar and all great writers have had it."

Ernest Hemingway (1899-1961)

Alethea Leslie



My first book of

My First Book of Crap Cartoons: Picnick

(Published by Picnick himself)

Available at Mindfield, etc... \$5.00

Crap Cartoons

picnick

Adelaide cartoonist Picnick has finally released a book full of his work, titled *My First Book of Crap Cartoons* (appropriately enough!). In what at first - mainly due to title - appears to be another artist to jump on the Sandman/Radiohead "I'm a loser" / Gen X bandwagon, Picnick's book is actually bloody funny: perhaps the choice of self-derogatory title is an attempt to reveal some of the quirky humour inside.

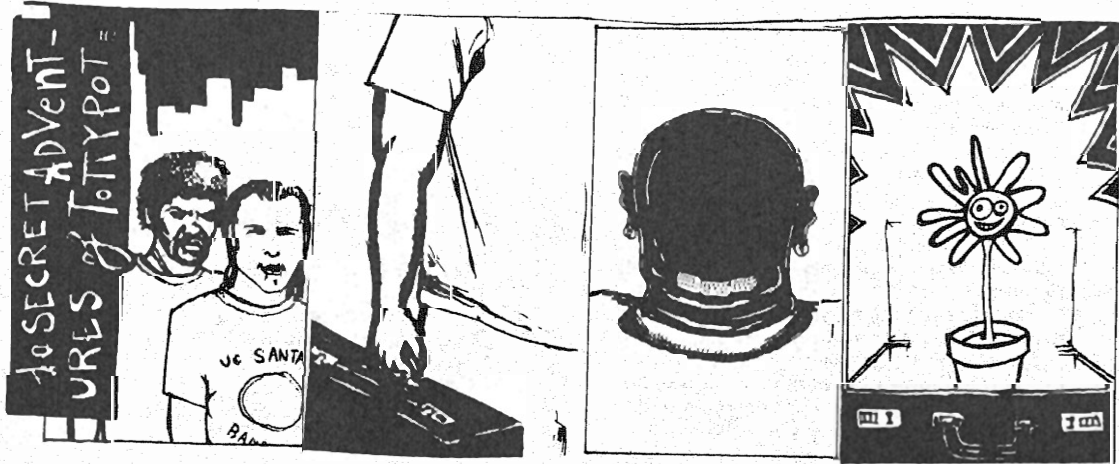
Picnick's cartoons range from the insanely bizarre to the fucking hilarious (and not infrequently at the same time). Naturally some show the streak of comic genius better than others, especially when the artist is using his rare gift of capturing the ridiculous side of everyday phrases and situations - thus a bad hair day becomes a Bad Hare Day and shows an evil looking rabbit sporting an automatic and

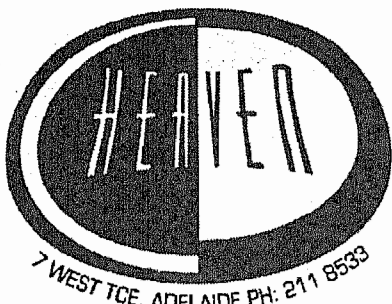
a Fuck Bugs Bunny t-shirt. Other cartoons seem to rely on today's readers being well familiar with the likes of Gary Larson and Glenn Baxter: remember when Larson cartoons were new on the scene and every second person was an absolute git who could never understand the joke? It seems that more and more people have learned to appreciate this off-beat humour with two results: less people are looking like absolute gits because they are beginning to understand and secondly, Picnick can indulge in cartoons like so: "A nestling pair of flamenco guitarists could produce anything up to six offspring, weather permitting." Now don't tell me I'm the only one who finds this hilarious! Excellent work, not "crap cartoons" at all, Picnick!!

Alethea Leslie

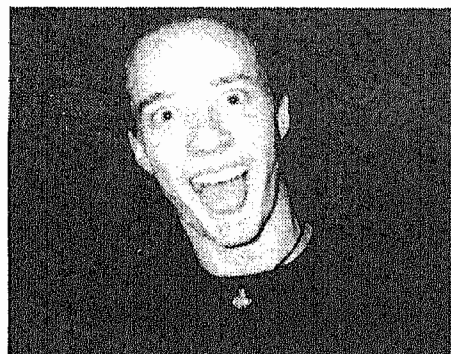


picnick



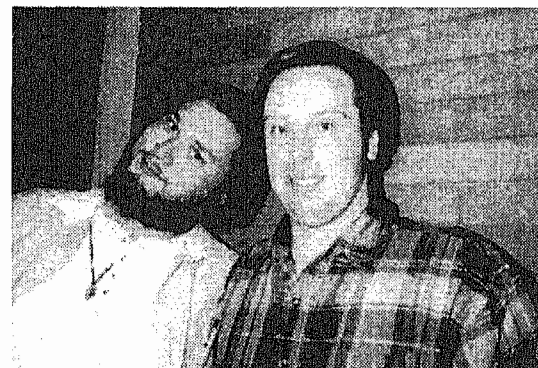


QUESTION # ONE:
 What is your opinion on the death penalty? Do you agree that it is a viable form of punishment?



Carl

1. I think it's a load of shit, actually because I don't believe in capital punishment at all.
2. Not really because, for example, if someone is killed for murder then, I mean, it's just like an eye for an eye. It doesn't really solve anything.



David + Paul

1. David: There should be no death penalty. We should keep things the way they are and reform the prison system.
 2. Paul: For shocking crimes, such as Dave Roussey losing lots of money on the Clubs' Association Bar Night, I think it's appropriate.
 2. Paul: For murders, in some cases (if they're shocking), I think it's appropriate... or for rapes, like ones that lead to murder... or dressing like Dave Roussey is now, for example.
- David: Fricking hell, you've already got a radio show dedicated to abusing me. It doesn't have to happen in On Dit either.
- So you don't think that the death penalty is appropriate in any circumstances whatsoever?*
- No, no I don't. It's not really up to the state to do that sort of thing. If people want to avenge their fantasies, then they should do it themselves. But it's completely cruel to dress it up in courts and robes and call it justice.



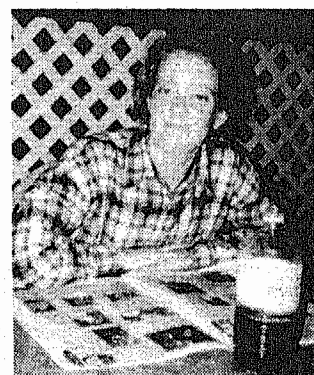
Joanna + Miranda

1. Joanna: No, I don't agree with it.
 Miranda: I think it's unnecessary.
2. Joanna: No.
 Miranda: In the same way that a person doesn't have the right to take someone else's life, the government shouldn't have the right to take a person's life.



Charles, Karen, Steph + Ben

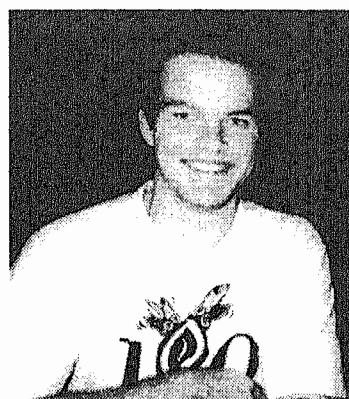
1. Charles: Yeah, I think so.
 Karen: No, not really.
 Steph: Yeah, I agree.
 Ben: Nup.
2. Charles: I think for intentional murder. Nothing else really.
 Karen: Yeah, murder that's admitted.
 Steph: Yep, I agree. Just murder, but it's got to be intentional.
 Ben: Nup, don't agree with it.



Brianna

1. No, I don't agree with the death penalty. It's so easy to make a mistake. What if they didn't do it?
2. Yes, if it's been totally proven and they've killed and it's really obvious that they're just really bad people.

QUESTION # TWO:
 For what, if any, crimes do you believe that death is an appropriate penalty?



Timmy K.

1. I don't agree with the death penalty in any circumstances. It's inhumane.
2. Capital punishment isn't appropriate in any situation, except perhaps noisy eaters.



Simone + Ben

1. Ben: I reckon that if they're enough of a prick, they should die.
- Simone: I agree to a certain extent. There are some things that are unacceptable and people should die for it... if they're sure that the person has done it because you wouldn't want to die for something you didn't really do.
2. Ben: I reckon murder or rape. I don't really know whether robbery or anything like that would come into it but, like, anything in which life is lost.
- Simone: I don't think for political crimes people should die but for obvious murder or brutal rape.



Paula + Kate

1. Paula: No, I don't agree with it.
 Kate: It depends on the circumstances.
2. Paula: No, there's nothing really.
 Kate: I couldn't say as such.



Rachel, Janelle + Claire

1. Rachel: I think it's stupid.
 Janelle: I don't think it's fair. What if they're not really guilty after all... it's too late once they're dead.
 Claire: It's not really solving the problem of crime at all. It's more getting rid of them than solving the problem.
2. Rachel: No, none.
 Janelle: No.



Steve

1. Capital punishment is wrong in all circumstances.
2. No, not for any crime.

Natto

BERLIOZ Requiem

Berlioz Requiem
Saturday June 10, 8pm
Adelaide Entertainment Centre

"If I were threatened with the destruction of the whole of my works save one, I should crave mercy for the Requiem", wrote Hector Berlioz to his friend Humbert Ferrand in 1876. Berlioz' massive requiem is regarded as one of the greatest choral achievements of the nineteenth century. One of the world's largest choral and orchestral works, and the largest work of its kind to be presented in Adelaide in many years, it will be performed by a choir of more than 400 voices and a double orchestra of almost 200 players, conducted by Richard Gill, Chorus Director of the Australian Opera. The choir is composed of the combined voices of the University of Adelaide Choral Society, the Adelaide Chorus, the Adelaide Harmony Choir, the Flinders University Choral Society and the Graduate Singers, while the double orchestra, including four brass bands, will come from the Elder Conservatorium and the Flinders Street School of Music. According to Helen Healy, Orchestral Manager of the Elder Conservatorium, they have had to locate large numbers of instruments which do not feature prominently in most orchestras, such as 16 timpani, 12 French horns and 8 bassoons. The event will include the performance of a brass fanfare by Richard Strauss, the *Feierlicher Einzug* also rarely performed because of the size of the brass and percussion sections it requires. It is largely due to the formation of the Helpmann Academy, the new co-ordinating body for tertiary arts training within the University of Adelaide, the USA, Flinders and TAFE, that such a collaboration is possible.

The requiem was commissioned in 1837 as an anniversary memorial service for the fourteen victims of an assassin who attempted to kill King Louis Philippe, among them Edouard Mortier, Maréchal de France. Berlioz completed it in three months, at the age of 34. That the requiem was commissioned by the French Government belies the fact that during his lifetime Berlioz was not widely accepted by his countrymen as a great composer. His work was seen by many as too eccentric or avant-garde. Intended to be included in the July Revolution celebrations, the Requiem was withdrawn from the ceremony for political reasons, much to Berlioz' chagrin. It was only in October, after a French Governor-General was killed in Algeria, that the government used the Requiem at his funeral service. The work is rarely performed because of its sheer size and massive staging

requirements. It was last performed in Adelaide at the 1966 Festival. Although during the nineteenth century orchestras in general began to expand, the orchestras that Berlioz demanded for the performance of his music were, in any terms, exceptional. Berlioz was the object of both ridicule and exaltation from his contemporaries as a result of his orchestral demands.

Tickets are available through BASS for \$18.00, \$15.00 concession, \$12.00 students and \$16.00 groups.
Asha Mayer



Miriam Makeba A Taste of South Africa

Miriam Makeba represents all that is good with South Africa. The talented performer brought traditional African music and the plight of black South Africans to the world many years ago and was barred from South Africa for 30 years for her efforts. Miriam sings with the richness and freshness of Africa and entrances the listener with her creative and challenging melodies. She has sung with many world renowned performers over the years and has received numerous peace awards, honorary degrees and meetings with high powered politicians including J.F. Kennedy and Fidel Castro. As the Guinean delegate to the United Nations, she twice addressed the UN Assembly on the evils of apartheid. Yet Miriam's fame has certainly not tainted her natural, heartfelt performances and recordings. It is this very quality that has guaranteed her such popularity on the South African and world stages.



Miriam's performance at the Festival Theatre promises "a unique blend of African hi-life, Latin groove and free jazz". Don't miss this rare opportunity (it is not likely to be repeated in Adelaide again) to see the magical Mama Africa in a live performance.

Miriam Makeba will be performing one show only at 8pm, Wednesday 7th June, Festival Theatre. Tickets are \$36.90 and \$29.90 concession. Book at Bass 131 246.

Suzanne McCourt

Studio Performance Guild
Scenes from an Execution
by Howard Barker
directed by Eddy Knight
Little Theatre
15-17, 22-24 June 7.30pm
Tickets \$12/\$6

The next things to hit the stage of the Little Theatre will be an almost-all student production that thoroughly deserves student support. I went along to a rehearsal on Thursday night and was impressed by what I saw. Student groups have been churning out the comedy lately with great panache but this play has a different timbre. It seems to have many funny moments (the first thing I saw when I walked into the Theatre was a jester's hat) but its underlying messages need a lot of thought.

Scenes from an Execution was written by Howard Barker as a radio play and was first performed on BBC Radio 3 in 1984. As a modern play set in 16th Century Venice, it has both the vision of the contemporary playwright and the rich imagery of the Renaissance. It tells the story of a talented female painter, Anna Galactia, who is commissioned by the Doge to record in painting the Battle of Lepanto. In the minds of those who commission the work she is being asked to celebrate, through art, the finest hour of Venice. But the artist herself wants to show war as it really is, full of dishonour, pain and suffering.

The director of this production, Eddy Knight, says the play was written in Thatcher's Britain at a time when funding for the arts was being slashed with disastrous consequences. The questions it raises are just as relevant to Australia today. Can art exist without patronage, and if not, must the artist always be compromised by the necessity of pleasing the patron?

Into this tangled web comes the image of the woman as an artist struggling to survive in a male dominated art world. In one of the scenes I was lucky enough to see, Anna's daughter, who is also an artist, urges her mother to comply with the wishes of her commissioners in order to win acclaim and thus prove to those with power that women can be great painters. Anna has a responsibility to women, argues the daughter, to avoid the criticism that will be directed at her if she does not paint what the Doge wants to see. Anna is outspoken, promiscuous, observant and determined and she doesn't give in. Eddy Knight thinks the message is that in remaining true to herself, the artists create something which endures, even if, pessimistically, her art has little influence.

Eddy says there were several female artists around the time of Leonardo Da Vinci, but if they were few it was because there was no "market" for their work. Justene Porter, who plays Anna, thinks it is more likely that many female painters of the era produced work under the cover of the great male painters of the time, just as Brecht seems to have appropriated the work of his many lovers and made it famous under his name.

In any case the treatment of this question means that the play has not only a wonderfully strong and richly-woven female character as its main focus, but a number of other female roles. And in the large ensemble, 15 in all, there are also a number of women who play male roles - Renaissance theatrical tradition

in reverse.

Both Justene and Eddy Knight think the play has much in common with Shakespeare in that the language is rich and evocative, but "without all the thees and thous". As a radio play it was obviously designed to paint pictures with its words and it seems to have succeeded extraordinarily well. Although the play has been staged before, this group of actors are working from the radio script and as a result Justene Porter found some changes needed to be made to lines which were too obviously describing the action for the unseeing listener.

As beautiful as the language sounds much would actually be lost in this production if you were to lean back and close your eyes, as in addition to the images painted by the words Eddy Knight has attempted in his direction to reproduce these images with his actors. The overall effect is that the play itself becomes both a visual and acoustic work of art while it deals with the problems of existence of exactly such a work.

Eddy Knight says himself that the play has been his passion for a number of years and as an Honours student in the Drama Department he is writing his thesis on Howard Barker's work. In fact, he told me that when he and a group of fellow drama students set up the Studio Performance Guild last year it was with this play in mind. It didn't quite hit the boards last year (instead they performed two short, experimental plays by Oskar Kokoschka) but it has certainly made it this time round and despite the fact that Eddy has been shaping this production for quite some time there seems to have been ample opportunity for input from the whole ensemble. Justene says there has always been the possibility for her to take away bits of the play and come back with her own work which Eddy would then shape into something they both felt comfortable with. He sounds like the perfect director and there was certainly a very comfortable feeling of ensemble at the rehearsal.

Most of the cast and crew are Drama students, (with several others dragged in from elsewhere because they move well!) and with the backing of the Theatre Guild and the Clubs Association they have done everything themselves and had great fun doing it. Eddy, who apart from direction also seems to have quite a large role, has done the set design and is jointly responsible for the lighting design. Justene, who shouldn't have time for much else as she appears in every scene and has an exorbitant number of lines, has designed and made her own costume based on images from paintings of the era. Many of the other Renaissance costumes have come from the Theatre Guild wardrobe. As Eddy says, "they don't need them much any more because everybody does Shakespeare in jeans!" In fact, this production promises a few pairs of jeans too.

With fifteen days still to go before opening night this play is already looking very polished. It promises to be of an exceptionally high standard and well worth seeing. As students, the members of the Performance Studio Guild understand the pressures of student life and they have set the concession ticket price at half the full price ("as it should be" says Eddy), and I can assure you that your \$6 will be well spent. Even in the halcyon world of University theatre, patronage is still essential!

Anita Butler

HELLO, DOLLY!

Hello Dolly!
Adelaide Festival Theatre
June 24- July 20

Based on Thornton Wilder's play *The Matchmaker*, *Hello Dolly!* is the light hearted tale of Mrs. Dolly Levi, widow and matchmaker extraordinaire from Yonkers, New York. Dolly, whose speciality is meddling in others' affairs, is now out to get her man. She has set her sights on the wealthy if miserly Horace Vandergelder, who in a highly cunning plot twist is actually employing her to find him a wife. In good musical tradition she of course cannot reveal her true designs until the grand finale. In order to prove to Horace that she is the woman for him, she plans that his courtship of the pretty young milliner Irene Molly will go horribly wrong. Which it does, and in the process of which several other young couples are happily united amidst various unbridled

shenanigans, mainly in expensive restaurants, and a lot of songs. And at last the audience finally gets its promised reward with the triumphant arrival of Dolly on a glittering staircase wearing an equally glittering frock to the strains of the title song, Hello, Dolly!

Despite its slightly silly storyline and the general consensus that *Dolly!* is not Jerry Herman's best musical score, *Dolly!* has always been a sensational crowd pleaser. In the best Broadway tradition it is bold and brassy and full of razzle-dazzle. When it first opened on Broadway in 1964 the show ran for a record 2,844 performances. It has starred Carol Channing, Betty Grable, Ethel Merman and Ginger Rogers in the title role, not to mention Barbara Streisand in the film ver-

sion. Dolly gets most of the best songs, and the show really is her vehicle. Jill Perryman, who will play Dolly in Adelaide, played the role of Irene Molloy (the show's second lead) in 1965. During that season she was called upon to play the role of Dolly. By all accounts her performance during the show's season in Melbourne has been sensational, and it is upon

this which the show depends. This \$3 million version is brought to the stage by Christopher Renshaw, Brian Thompson and John Frost - the team responsible for the recent lavish productions of *The King and I* and *South Pacific* - and promises to be glitzy, glamorous and highly enjoyable in all respects.

Asha Mayer



The Australian Ballet Company - Out of Step?

The Australian Ballet Company's latest ADELAIDE offering - Manon - is also the latest example of a ballet company gone wrong. The future of dance in Australia is looking increasingly dubious as our national ballet continues to stuff it up.

When Maina Gielgud became Artistic Director of the Australian Ballet Company in 1983, she took hold of a very capable company with an excellent repertoire. The departure of the mega-stars of the seventies - Marilyn Rowe, Kelvin Coe, Lucette Aldous, to name a few, left Maina with a lack of big stars. With this in mind, she set herself at work to manufacture stars.

The results of this have shown themselves over the past decade with an increasing number of young blood in the company. Maina's strategy, as Artistic Director both of the Australian Ballet Company and of the Ballet School (which is the main source of new recruits for the company) has been to spy certain potential greats of the school, and shove them up the company ladder through the ranks at high velocity.

The effects of this include over-praise and over-promotion for new recruits, and the exact reverse for longer standing dancers. This leads to a general decrease in morale and a rise in frustration. On the other hand, Maina is able to create a young star this way, who, in the eyes of the public 'must be the next big thing'.

Maina's star-picking has undoubtedly worked very well in the case of dancers such as Lisa Pavane,

Greg Horseman and Steven Heathcote who were promoted to principals in the mid-eighties. But surely Maina's star-picking has also been the reason for the departure of over half the company's principal dancers in the last few years - including Pavane and Horseman.

Every other ballet company in the world today recognises the need for experience as well as youth. There is no longer the custom in dance that a dancer must retire at thirty or thirty-five years of age. Today, dancers are continuing well into their forties and even fifties and in fact most of the European Companies: The Royal Danish Ballet, The Swedish Royal Opera Ballet and England's Royal Ballet to name three, keep their principal dancers dancing and performing for many years. Compare this to the Australian Ballet situation where dancers are retiring in their early thirties and even mid-twenties in frustration at not being able to perform their fair share. It is obvious that something is not working.

Adelaide audiences caught a glimpse of the young 'principals' during the season of Manon in May. The two alternating casts for the ballet were each led by one principal dancer with two soloists (a soloist is half the rank of a principal). Justine Summers and Andrew Murphy both danced lead roles and are two prime examples of Maina's little strategy.

Andrew Murphy has been one of Maina's favourites ever since he was plucked from the ballet school at the age of 16. From there, he has

progressed through the ranks at the speed of lightning so that now at the age of 22, he is performing principal roles though not yet officially a principal dancer. This is the equivalent perhaps of attending a lecture conducted by a third year student rather than by a lecturer with a PhD, whilst they themselves may be brilliant or have interesting ideas, the experience just isn't there to carry these ideas, nor is there the guarantee that they will be able to convey these ideas to their audience.

Andrew Murphy's performance in Manon was a shocking example of a dancer thrown into a role before he is ready. He was simply not mature enough to convey the sentiment behind the dance, nor was he technically experienced enough to match the sublime form of his partner Vicki Attard.

The fact that Adelaide has had the chance to see it's national ballet company for only one week for the whole of 1995 is disgraceful. Not only was the company's season in Adelaide short, but it comprised only one ballet, a ballet which, it is worth noting, was choreographed by a Briton - Sir Kenneth Macmillan - in the seventies and for the Royal Ballet Company in England. We have yet to see the several new works of Stanton Welch who is tipped to be the next great choreographer to come out of Australia; works which were choreographed with particular dancers from the Australian Ballet Company in mind and which would surely warrant a national tour. It has certainly been

a great deal of time since Australian audiences anywhere have had the privilege of seeing new Australian works performed by the Australian Ballet company on the same scale as the Manon tour.

The Australian Ballet Company's marketing ploy for the Manon tour was to promote the x-million dollar sets and the 170 costumes. This kind of publicity stunt is generally reserved for those high action movies with lots of special effects and glamour but with not much else, and perhaps the same goes for the Australian Ballet Company at the moment. The Australian Ballet Company has fared quite well until recently but what is sad about this situation is that this is our national ballet company and they have a monopoly on the Australian Ballet audience. What makes this fact even sadder is that they are attracting these audiences by promoting everything but the dancing which is in fact it's core. If the company goes down, dance standards in Australia will surely follow.

The problems of the Australian Ballet Company seem to stem from the typical cultural image of Australia as a young country with fresh talent. What we seem blind to is the fact that though we may abound in all this young aptitude, talent must be nurtured and shaped in order for it to be art.

Perhaps we should follow the European lead and recognise experience when we see it.

Mariam Starke

The Bell Shakespeare Company

"When tyrants seem to kiss"- Pericles

In July, Adelaide will once again play host to the brilliance of the Bell Shakespeare Company who are currently on tour with their 1995 productions of *Twelfth Night* and *Pericles*. Michael Eustice recently had the pleasure of discussing this season with the company's Artistic Director, John Bell.

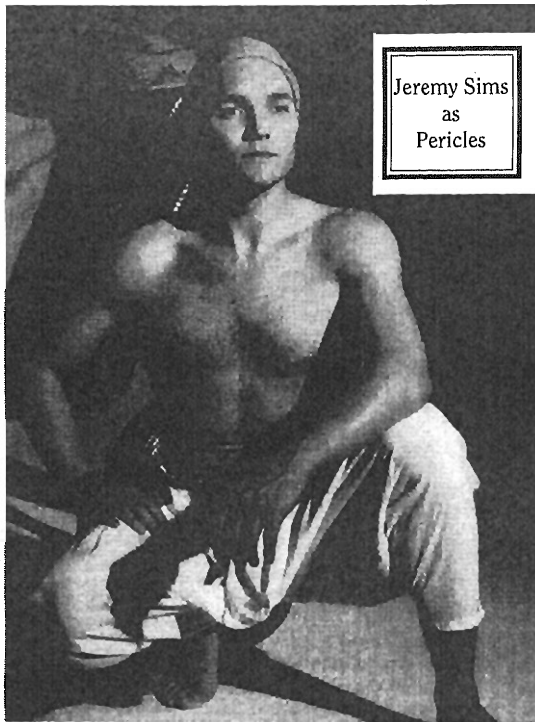
John Bell is one of Australia's theatrical giants. Amongst his numerous credits, he spent five years as an Associate Artist with the Royal Shakespeare Company, was one of the founders of the much heralded Nimrod Theatre and has guided, influenced and willingly assisted many of Australia's most successful actors, playwrights and directors.

Twelfth Night and Pericles seem a fascinating combination to me. Why these two plays? And in what ways do you see them linked thematically and plot wise?

Well - they both deal with storm, shipwreck, loss and rediscovery - which seems to be a bit of a preoccupation of Shakespeare's. Going back to the *Comedy of Errors*, which is maybe his first play, you've got twins, shipwreck, separation, rediscovery - done in a kind of classical farce style. In *Twelfth Night*, the same thing happens again. This time it's a romantic, love-ambivalent and dark sex comedy. Then you've got the same thing again in *Pericles*. Well at least the shipwreck, separation and rejoining. And *The Tempest*, there's still the shipwreck and then being reunited and so on, and this time ending in forgiveness and reconciliation. So it's obviously a metaphor he wanted to keep reworking. It's about life's voyage and fortunes, vicissitudes and hardships and the various ways it can be approached - in a farcical, comical, romantic, a profound philosophical, or even spiritual way.

Also *Pericles* was a very big gamble commercially and *Twelfth Night* was sort of bankable so they provided a nice balance in terms of box office. And also for the actors to have to go from playing *Twelfth Night* as a pretty contemporary, domestic, naturalistic comedy to something that is epic and romantic and involving a lot of singing and dancing, martial arts, acrobatics, mythic performances. To switch from one to the other and try to master the skills of both kinds of acting is a very good acting challenge. I do love, I'm afraid, throwing challenges at the actors and saying, "now you're going to have to cope with all that as well. You're going to have classes every morning in Indian dance and wrestling and stuff." It's good for them.

Although *Twelfth Night* is somewhat of a theatrical favourite with modern Shakespearean audiences, *Pericles* is one play many will not even be aware of. Why hasn't it been a popular choice and what does it have to offer us now?



Jeremy Sims
as
Pericles

It was the most popular of his plays during much of his lifetime, it was performed more often and published more often than his other plays. It was still being performed 15 years later at the Globe. After the Restoration it was, I think, the first Shakespeare play to be performed. The 18th century disregarded it. I think the Age of Reason found it too mystic, too romantic, too unlikely, it had nothing to offer them - the Rationalists. The 19th century chopped it heavily because the first two acts deal with incest they had to go. The last two acts are set in a brothel so they had to go, which didn't leave much. It left lots of time for elaborate scene changes and a lot of chorus numbers. So for those reasons it fell out of the tradition. Although, in the more popular theatres in the 19th century it was still being performed. John Masefield remembers a theatre director saying to him, "when ruin stares you in the face put on *Pericles*, that will save you".

But this century has seen quite a resurgence of interest, even in Australia there have been about seven productions in the last ten years. I think what it offers now, on one level, is that audiences are enjoying a spectacular theatre, of the kind of *Phantom of the Opera*, *Miss Saigon*. We are not trying to imitate or emulate that in any way, but there is a taste for physical action and spectacle and *Pericles* does provide that. There's a new relish for the romantic, the unlikely, the legendary, the mythical, the hero quest, all that sort of stuff is back in the public arena.

Is the choice of Pericles simply a step along the way to producing the Complete Works...

No, no, no. I don't feel any compul-

sion to do the canon for the sake of doing it. One very strong reason for doing *Pericles* was that it stimulated me very much as a director and I think one can't ignore that. But I felt that the company was getting a bit fixated on being literal, being representational, we were getting too caught up with scenery and technology and production values. *Macbeth* was the prime example of that last year. We thought, we've got to do something to break that habit and find something that is simple and evocative. Through the language, our bodies, the use of dance and music we can create things otherwise than through technology. That might seem very obvious to say, and I've learnt that lesson not just once but over and over again. You've got to keep relearning it. Being put inside a proscenium theatre as we have been the last few years, we did feel the compulsion to fill that picture frame with a picture of some sort. The temptation is to keep throwing money at it and to try and make images, to make pictures. Now we've done that with *Twelfth Night* and *Pericles* but in a very simple way. We've started well in advance and then we stripped back all through rehearsals. We just cut, cut, cut, all our ideas and images to a few essentials. And that's been, I think, the achievement of this season. Simplicity is the hardest thing to achieve - you only get there by pruning away relentlessly at what you start out with.

It meant a much more collaborative process with the actors because I was very aware of the director/actor...the gap between them. And so I deliberately, in the first two weeks of *Pericles*, improvised. We didn't look at the text - just improvised all these countries he goes to, how you do shipwrecks, how

you do tournaments, how you do all the sort of spectacular things. And everybody contributed to that and so it became a very organic, a very collaborative democratic process. I, as a director, still had to decide which idea we were going to run with, but it opened up, for me, a new way of working with this group of actors that was very important to me.

How much of your conceptualising had been done before the rehearsals even commenced. Are you saying that with Pericles you've come into rehearsal without a lot of that work done as opposed to past productions where you have?

Well I did come in with a lot done, I must admit. But I threw it open. I said we are going to start the production with building a ship. I don't know how yet but we're going to build a ship. That's how we'll start the show. And you're all sailors on the ship and you're going on a voyage. I knew we'd need a few ropes and sticks and stuff to build a ship with and a few bits of cloth and I said that's all you're going to get.

I'd discussed with the designer that I wanted the costumes to sort of start somewhere in Africa but then range to Indian, Balinese - so that it tastes of exotic lands. We had several months of discussion with the actors before rehearsal started - looking at these costumes and making decisions about them and finding the appropriate things. But they did change a lot during the rehearsal. We had ten weeks to rehearse both plays, back to back, so there was time to make alterations to the costumes. The set was predetermined - the blue box was already set.

Shakespeare's plays are now some 400 years old, in what way are they relevant to contemporary Australian society? Particularly Australian as a multi-cultural society?

I think the greatest gift he has is tapping into the universal myths so that any culture can connect with them. I mean that's proved by the fact that he's performed more in other countries than he has in Britain. The Germans and Russians have always done more Shakespeare than the British. Last year I went to the Shanghai Shakespeare Festival and saw 12 productions of Shakespeare, 9 were in Chinese, different kinds of Chinese theatre, 2 in English and one in German. On the way back I stopped off at Tokyo and saw some Japanese productions of Shakespeare, done in all ways ranging from Rock and Roll to Kabuki costume. The Japanese are crazy about Shakespeare - they find the myths so easy to tap in to. One of the best *Macbeths* I ever saw was a Zulu production in 1965 that tapped into the black magic and jungle drums and warrior clans like you wouldn't believe. It was a very convincing production. Every culture can tap into it and that's true of multicultural Australia as well.



years ago I was particularly struck by the Australianess of the performances. Is making the plays feel somehow Australian and about Australians a primary objective?

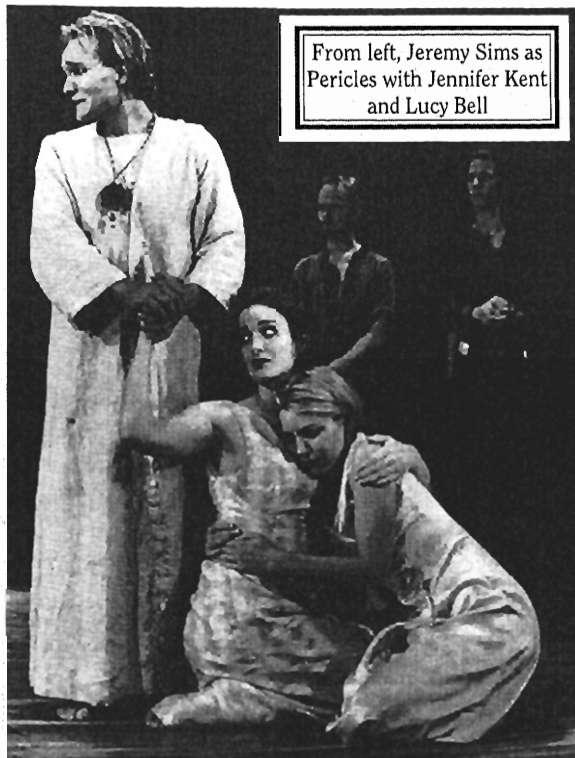
I set two main aims, one to make it as clear as I could and to make the language as accessible as possible - so the audience understands it. And the second thing is, let's create or evolve our own way of doing Shakespeare. Not to decry the British traditions but just simply to say it's not our tradition. We've got to find our own way. They've got to be people like ourselves. Not somewhere else or some other time. I've been very conscious of that and it's caused contention with certain critics and journalists. A lot of people have said it's not appropriate or not right or we're missing out on things like class structure and so on. I don't believe that - I think we've got a very firm class structure in Australia and it's just a matter of revealing it and recognising it. But even if we do make certain sacrifices then it's still worth it to find a Shakespeare that is like us. Just as the Japanese or the Chinese or the Zulus have found their Shakespeare we've got to find ours. We'll never do any good if we feel we have to imitate the British tradition, or be part of it. So in speaking it we have to use all our accents, whether we speak with a Polish accent or an Italian accent or a Greek accent or whatever. We don't have to speak a sort of Mayfair English. All the research and references have to be to the world we know. That doesn't mean you've got to be totally local. I mean, in Pericles we started off with Africa because it was the first place he goes to, and there's a famine and he saves them from the famine. So we looked at Rwanda and we based it on that, hence the African genesis for the costumes.

During your time with Nimrod Theatre you played an instrumental role in the development of new Australian playwriting. Your current long-term

I suppose the other thing he has is a certain ambivalence, his tolerance of characters is remarkable - we are not allowed to judge them. We have to walk around them in three dimensions and look at them from every angle, so it's more like: is Shylock a villain or hero? Is Caliban a villain? Is Richard III a villain - he's a very attractive villain - why? I mean, every hero has his failings and vulnerabilities, every villain has his saving graces. That gives us an ambivalence and allows various interpretations.

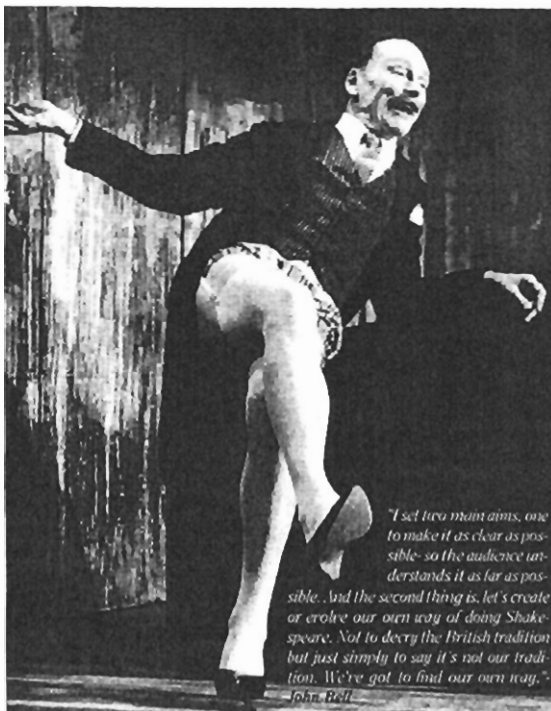
And the fact that the issues he throws up are always contentious. If you do the Merchant of Venice as we did for two or three years on the run, there are charges of racism and anti-Semitism, but you can't pin it down, it's too ambivalent for that. Taming of the Shrew we did last year and it raises again sexual politics but Shakespeare refuses to really declare himself. You hear Kate's point of view, Petruchio's point of view, and back and forth and the audience comes out arguing about the play and the characters as if it was hot off the press. By presenting the play in a contemporary fashion, contemporary dress, you confront the audience with it and say it's still an issue. We haven't yet resolved the Taming of the Shrew, it's still to be argued about and that keeps it hot.

When I saw your productions of Hamlet and Romeo and Juliet a couple of



From left, Jeremy Sims as Pericles with Jennifer Kent and Lucy Bell

On Dit talks with John Bell, the man behind The Bell Shakespeare Company



"I set two main aims, one to make it as clear as possible - so the audience understands it as far as possible. And the second thing is, let's create or evolve our own way of doing Shakespeare. Not to decry the British tradition but just simply to say it's not our tradition. We've got to find our own way."

commitment to Shakespeare seems a million miles away from that. What are your feelings about the state of new Australian playwriting and are you still playing an active role in its ongoing development? Is there a link between the two?

Not really, I did that for 15 years and felt I'd done a fair stint. That doesn't mean I'm sick of it. I'm very proud of the fact that we did over 100 Australian plays while I was there. New Australian playwriting is terribly, terribly important to us - to keep writing our own plays and talking about ourselves here and now. But if we lose the perspective that we also belong to an older and wider human family then we are in danger of becoming parochial. I think a good balance between classics and new writing is terribly important for audiences, writers, actors and directors. For everybody to keep the one bouncing off the other, back and forth. To let the new writing inform the classics, if you like. That's why we must do the classics in a contemporary Australian way. That will assist both us and audiences to appreciate new Australian plays.

This is Bell Shakespeare Company's 5th season, how do you rate the company's success in trying to bring Shakespeare to a wider audience and what do you see as the company's future directions?

We've had a hard struggle up to now, financially, and it's always going to be a struggle. I know that now. It'll never be easy. It's a big operation to run and we'll never get enough financial support to make it comfortable. The fact that we've lasted for five years under adverse circumstances means we're doing well. The education programme that we've initiated is now spreading

all over the country. We're now playing in every capital city. We're now involved in publishing the texts, broadcasting and recording our plays, and retailing them through the ABC. We've achieved a lot in five years given that we're a pretty small outfit with no real financial support.

We've certainly made some mistakes in terms of production but I think this year we've achieved a level of work that I'm very, very proud of. I hope we can build on that and sustain that level. I don't want to see us get too big or to stretch ourselves too far. The main thing I want to achieve is building audiences. They have been maintained in Sydney and Melbourne, and Canberra has built in quantum leaps. Adelaide, Brisbane and Perth we've only just touched on. I would like to build up a really strong, healthy audience, that'd be the next thing.

The Bell Shakespeare Company's productions of Twelfth Night and Pericles can be seen at The Playhouse Theatre from July 6 - 22.

Michael Eustice



Kino presents:

CULTURE

Cronenberg - The King of Venereal Horror

David Cronenberg has been described as "the master of mutation and champion of viral change" (Taubin, *The Wrong Body*). His fascination with the viral transformations of the human body spawned some of the most socio-politically controversial (not to mention stomach-churning) horror films during the late seventies and early eighties. The "virus years" include such classics as *Shivers*, *Rabid*, *Scanners*, *Videodrome* and *The Fly*.

In these films, the mutation comes from within. *Scanners* gave us evolutionally advanced humanoids with the ability to explode heads. In *The Fly*, Jeff Goldblum's scientific experiment renders him physically superior as the fly ele-

ment worms (maggots?) its way to the surface. Sex is also a big issue in these disease-ridden sores. Both *Rabid* and *Shivers* have been criticised for representing female sexuality as predatory and passive respectively. One of Cronenberg's most disreputable explorations into female sexuality is *The Brood*. The film features another of Cronenberg's traits - the angst-ridden male (heterosexual) protagonist suffering at their estrangement from society and the threat of a dominant female (or homosexuality). Not terribly p.c. stuff! In *The Brood*, a man battles his institutionalized wife for custody of their daughter and finds himself pitted against a brood of murderous albino dwarves in spritely anoraks. The mutations turn out to be the physical manifestation of his wife's rage and are grown from a grotesque exterior womb.

Videodrome carries similar elements of perverse mutation as cable channel director Sam (James

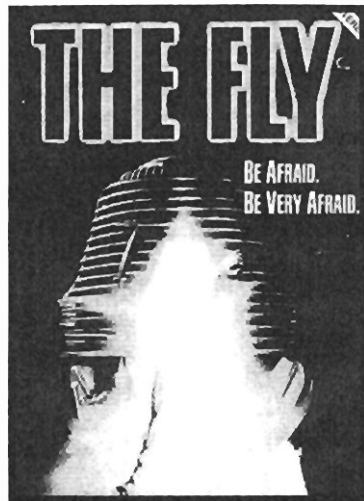
Woods?) finds his flesh warping in response to the sexually devious "Videodrome" programme. Sam becomes a tool for a bizarre political faction as he develops a video slot in his stomach and a gun at the end of his wrist. In the relatively value-free world of Cronenberg, the audience is never entirely sure whether Sam is really transmuted or if it is all an elaborate hallucination.

More recent Cronenberg has seen the shift away from explicit horror and more towards twisted perceptions of reality. *Videodrome* bears a strong resemblance to the more recent *Naked Lunch* - an attempt to capture the junk-addled genius of William H. Burroughs' novel of the same name. Similarly, in *M Butterfly*, the question of reality becomes more and more complex: René Gallimard (Jeremy Irons) attempts to assimilate into a foreign body and this ends in destruction. As well as being a diplomat in a foreign political body, Gallimard becomes involved with an opera singer whose political orientation and very gender are completely ambiguous.

David Cronenberg's cinema seems to be constantly evolving as his style progresses from ghoulish horror to more blatantly political works. Kino at Hyde Park has a variety of Cronenberg titles for hire including *The Brood*, *Videodrome*, and *M Butterfly*.

Dave Bloustien & Kanesan Nathan

Next: The many incarnations of Batman...



Another one bites the bullet as the Mafia do it their way

Decent and relatively unknown Gangster Films

The Hit

Dir: Steven Frears

- Tim Roth •Terence Stamp
- John Hurt

The hit, directed by Stephen Frears, who later went on to direct *The Grifters*, is a great gangster flick. Frears manages to turn *The Hit* away from the well trod style of gangster films and produced a tight, competent and sardonically humorous tale.

The film starts off with Willie (Stamp) rattling on all his criminal buddies in exchange for amnesty. Ten years passes and Willie is living a laid back lifestyle in Spain when he is abducted by Myron (Roth) and Mr Braddick (Hurt), who are sent to find and return Parker to Britain for a grisly death. This is where the film takes off after a relatively slow start.

Dialogue is sharp and very funny, particularly Stamp's as he baffles

the hit men with his relaxed and philosophical predicament. Stamp's character also indirectly plays psychological mind games with the audience as you try to comprehend his lack of fear. *The Hit* is more than a gangster film as Stamp's character delves into the theory that death is just a moment in time between the living world and the spiritual world. The film is very philosophical because as they escape through Europe along the windy roads the journey can be likened to the journey of life itself, which is the view Stamp takes. He believes death is inevitable so he may as well enjoy life and help out if he can.

Tension builds in the car as the inexperienced Myron worries that his boss (Mr Braddick) is losing his grip on the situation. As internal division grows in the car you start to wonder who is going to survive the ordeal. The film moves along spasmodically with the occasional splash of violence.

Acting is superb with stand out performances from Terence Stamp and Tim Roth alias Mr Orange alias Pumpkin (fans of Tarantino will understand). Tim Roth actually won an award for best newcomer for this performance. There is an amusing cameo by Bill Hunter as a fair dinkum Aussie on the run. Adding to the film is the theme music performed by none other than Eric Clapton. So, if you've got nothing better to do and there's nothin' on the box yump it down to the local video shop and hire *The Hit*.

Barry Montcrieff

The Italian Job

Dir: Peter Collinson

- Michael Caine •Benny Hill

If you loved the existential car chase scene in *Bullitt* where Steve McQueen did more with his Mustang than most of us do on the way to Uni everyday, then you'll love *The Italian Job*. Instead of one chase there is virtually 101 minutes of chasing with a few laughs along the way.

The Italian Job is essentially a mindless caper film involving a complex robbery. The story is simple enough with cocky ex-con Charlie Croker (Michael Caine) receiving the the plans to steal \$4 000 000 dollars worth of gold bullion from within Italy. Croker obtains approval from Britain's crimelord as well as financial backing. A motley crew is established and the plans swing into action.

The budget for this film must have been phenomenal as Lamborghinis, Jaguars, Aston Martins, Alphas and fourteen minis are thrown off Alps, crunched by tractors, rammed, smashed and blown up in this throw-away film society we live in.

Benny Hill has an extended cameo as a computer genius with a fetish for large women which is what lures him to Italy. Yes, there are a few racial stereotypes in this film but lets face it, it was 1969 and Benny Hill was all the rage then. Much of the dialogue is full of sarcasm but the acting is competent and topped off with a good cast, and truly bizarre ending, all of which ensures *The Italian Job's* cult status.

Barry Montcrieff.

Casper
Universal

Now, call me close-minded if you will, but necrophillia has never been among my somewhat lengthy list of acceptable sexual practices. Nonetheless here we have a family film aimed at the early-teen market advocating a relationship between young Kathrine Harvey and Casper the dead guy.

Moral indignation aside, I was a wee bit disappointed in *Casper*. Those of you looking for corpses and rotating knives won't find them here - this is pretty much a kids' movie. Casper played a somewhat negligible role in my childhood, but I still appreciated

the cute innocence of his character. In this version, however, Casper comes across as a little sleazy. On top of the precocious Shmaltz that the screenwriters gave to the character, Casper spends the entire film trying to pull the young Miss Harvey. Nonetheless, the ghostly trio of Stretch, Stinkie and Fatso are, to use a colloquialism, way cool. Dennis Muren at ILM has, as always, done a fantastic job at 3D animating the impossible. They make the film worth the 7:00 am start that I needed to catch the preview.

Christina Ricci is, in my estimation, one of the most mature and talented actors in Hollywood to-

day but as Kat she overacted a little too much for my liking. Also, Eric Idle's pantomimic performance as Dibs the dim-witted lawyer, doesn't do full justice to his Python comic genius. I put it down to overdirection and a wonky script. However, Bill Pull-

man and Cathy "aptly named" Moriarty are brilliant as the good guy (Dr. Harvey) and the bad guy (Carrigan) respectively. Cameos galore include Clint "Big Man" Eastwood, Rodney "Fat Man" Dangerfield and Dan Akroyd as (tee bloody hee) a Ghostbuster.



While You Were Sleeping
Greater Union 5, City

Unless you have been hibernating under a rock for the whole of last year, you'll probably know that Sandra Bullock was the tough gal who drove the bus in last summer's 'bomb on the bus!!' manical caper. Need I tell you which film? Well, she's now back in a romantic comedy (which are everywhere at the

moment-I.Q., *Naked In New York*) *While You Were Sleeping*, directed by John Turteltaub (*Cool Runnings*) doing the love thang with Bill Pullman, with Peter Gallagher, Glynis Johns and Jack Warden making up the rest of the cast.

Bullock plays sad, lonely Lucy who watches life go by working in her little ticket booth at the railway station, feeling isolated and unable to experience life herself. Her favourite customer, the suave, yuppie businessman

Peter (Peter Gallagher) doesn't know she exist, even after she saved his life from an oncoming train on Christmas Eve, because he hit his head and falls into a coma (how appropriate!). While he is sleeping (geddit?), his wacky family (complete with the loopy grandmother with a heart condition) whom he hasn't contacted in years turns up at the hospital and a very silly, improbable case of mistaken identity occurs, which could only ever happen on screen, of course. Lucy is mistaken for Peter's fiance and is invited to join in at their Christmas festivities, an offer she could not refuse, having only a cat to spend Christmas with. Well, who could blame her? The charade begins to crumble when she finds herself falling in love with Peter's brother Jack (Bill Pullman) and when Peter wakes up...

This romantic comedy is quite original in some of its approaches, not dripping with saccharine sweetness for one thing but loses points for the gaping

holes in its plot and a rather watery script. Even as a romantic comedy, it's still patchy, the supposed warm-fuzziness feeling sometimes missing in certain scenes. At times *While You Were Sleeping* seems like a sitcom extended over one and a half hours because the film aims for cheap laughs at the expense of the stereotypical goofy family. It's still quite charming however, largely owed to Sandra Bullock, who absolutely oozes likeability and talent at all the right moments and Bill Pullman who does a 180 degree turn from his usual loser roles (*Sommersby*) to pull off some of the best 'puppy-dog's I'm falling in love, melting eyes' type looks. Their performances make you overlook these slight mistakes and lift the film from degenerating into another average whimsical lovey-dovey nonsense. This is sweet and delightfully cosy enough, which is why it is doing so well, but not that highly memorable. 3.5/5

Ching Yee



Tank Girl
United Artists

I bopped out of the theatre with a head full of Cole Porter and the urge to commit acts of wanton violence. The speedo wormed its way up to about a century of kph's but I wasn't driving. I was still off in the year 2033 chuggin' beer and firin' rockets just like Tank Girl: my hero of the wastelands.

I must admit I was a little apprehensive. I'm no stranger to the violently funny exploits of Tank Girl and her kanga buddy, Booga, but I was worried that it might lose something in its translation to the tarnished silver screen. Oh, I of little faith! As the opening track roared to flashing images from the original Hewlett & Martin comic I knew that this was the movie for me.

Tank Girl fans be warned: I prefer to call this a *reinterpretation* of the Tank Girl story so don't

go comparing it to the original series. The kangaroos are called Rippers to take out the element of bestiality, there is a fairly clear good vs. bad dichotomy (as opposed to TG's usual anarchic mess); there's no more than a glimpse of Camp Koala or Mr. Precocious and the location has been shifted from the deserts of central Australia to post apocalyptic anywhere. A number of other plot aberrations exist, so TG virgins may enjoy this movie a damn sight more than us more experienced types.

Nonetheless I had a wu'llopping good time. Lori Petty was surprisingly punky and unkitsch and although there was a moment or two of sentimentality, it was quite acceptable when considering the background of the filmmakers (*Backdraft*, *Freddy's Dead* etc.). Malcom McDowell was in top form as the evil Kesslee and Ice-T was fantastic as T-Saint, leader of the Rippers. The costumes and makeup were simply incredible.

The action (and how!) is interspersed with animation from and based on the works of Jamie Hewlett and Alan Martin. Combined with a stonking good soundtrack selected by Courtney Love-Cobain, this gives it a kind of a Flash-Gordon-but-better feel. There are also lots of rilly, rilly funny bits and I liked it tons. You must see this movie, and buy the original comic while you're at it. (\$\$\$)

(p.s: Look out for Iggy Pop as Rat Face. I couldn't spot him.)

David Bloustien



The Hudsucker Proxy

"And so that was the story of how Norville Barnes climbed all the way to the top of the forty-fourth floor of the Hudsucker building and then fell all the way down, but didn't quite squish himself."

What a movie! WHAT A MOVIE!! It is so terribly refreshing to know that in an age of churned out commercialism and big budget escapist nonsense that there remains a pocket of true artistic talent with the stars and the backing to make it on the box office market. Joel and Ethan Cohen, the creative juices behind *Raising Arizona*, *Miller's Crossing* and *Barton Fink* (to name but most of them), have melded with Sam Raimi (creator of the arty but yuk *Evil Dead* series) to produce a fast-talking, emotive and fiendishly funny morality play of big business, suicide and the meaning of life. It's a tribute to the corporate comedies of the 1950's that lies somewhere between *Brazil*, *Wall Street* and *Batman Returns* with a passion for the Golden Age of American cinema and more slick dialogue than you could spread on the Hudsucker building itself.

Tim Robbins is Norville Barnes, a shmoe with more brains than he's credited with, who is used as a proxy by sneaky Sydney J. Mussburger (Paul Neuman) to run the Hudsucker company's shares into the ground. Jennifer Jason Leigh also stars as the hard-nosed reporter who will do anything to get to the bottom of the Hudsucker scam. The opening scenes should be the subject of study in film schools around the world (and they lose little in their translation onto the lounge room telly). To say more would ruin your unbridled enjoyment of a modern cinema classic. Beautifully clichéd and damn near artistically perfect. Need I say more?

David Bloustien

The Flintstones

Univershell

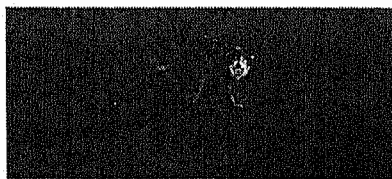
Okay, I'll make this brief...

Fred big heart. Little brain. Wilma wife. Pre-his-to-ric sense of humour. Fred fall down. Funny. Fred have friend Barney. Fred do Barney favour. Barney get baby Bam-Bam. Barney do Fred favour. Fred get top job. Fred one big Hudsucker. Cliff bad man. Fred get blame. (etc. etc.) Big names. Big budget. Big box-office bucks.

Don't be fooled by the rampant commercialism of *The Flintstones* movie adaptation. Despite the neat packaging of this hollywood product, it manages to churn out the odd intellectual chuckle and kept me amused for the whole ninety-whatever minutes. If you don't mind the constant barrage of painful puns (Spielrock, Sharon Stone etc.) this film is immaculate in its adaptation of the Hanna-Barbara cartoon, right down to the plonky sound effects and good old fashioned sexism.

The film is worth watching for the incredible cast alone, which includes Kyle McLachlan as the evil Cliff Vandercave, Rosie O'Donnell and Rick Moranis as Barney and Betty Rubble, and, of course, John Goodman's impression of the ever-bulging Fred is outstanding. The cameo list is endless, and includes an obscure visitation by Sam Raimi, creator of the *Evil Dead* series. The special creature effects are marvelous, and supplied by Jim Henson's workshop - the 3D Dino puppet is unbelievable. Finally, any tacky moments in the film itself can be put down to the unbearable kitchness of the original, so what have you got to lose?

David Bloustien



Tremors

D-Ron Underwood
Fred Ward Kevin Bacon
1990
96 minutes

Tremors is an extremely good send up of the '50s monster flicks although it is a variation on the theme. Most of the conventions of the horror genre are here. For example the film is set in a small isolated town, there is a scientist on hand to try and explain the large worms consuming the stupid mortals one by one and there is a couple of token kids and a couple with a lust for firearms.

Director Ron Underwood of City Slickers fame has excelled himself here. This film has everything, action, comedy, drama, horror, suspense and a strong cast headed up by Ward and Bacon. Fans of Family Ties will recognise Michael Gross as the gun graze town idiot and fans of American Country and Western will notice Reba McEntire as his wife. The actual worms are fairly impressive as well with their multiple tongues and the various colours of slime appear almost realistic.

Although slow to start the pace picks up as the film tends to grow on you. Even though the film can't decide what it wants to be that's a bonus as it adds to the surprises and plot twists. Even if you don't like Kevin Bacon see it for Fred Ward's facial expressions.

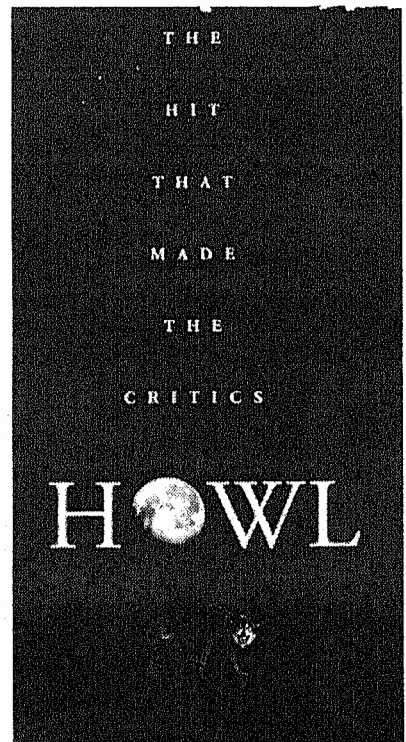
Barry Montcrieff



Wolf

Columbia Tristar Home Video

Publisher, Jack Nicholson, struggling with personal and professional mid-life crises, runs into a wolf on a lonely road and gets bitten. soon after. His senses become more acute, his teeth get sharper, he grows hairier and he becomes ruthless at the office. After taking full advantage of his neu-jbund animal magnetism on rich drop out Michelle Pfeiffer, Jack starts roaming New York by night, ripping off muggers' fingers and howling at the full moon. As you may have already worked out Jack Nicholson has become a werewolf. This A-list cast and the big-name director Mike Nichols have made this a watchable movie but the film could have been done better considering on who were behind it. James Spader plays his usual yuppie and he adds a different dimension to this sometimes holly movie. Wolf tries only to ride on the back of the A-list stars but never really gets to its full potential. You find yourself constantly wanting more thrills and frights in the movie but unjbrtunately never really happens.



Serial Mom

Rated M

Beverly Sutipin is NICE- she's sociable, environmentally friendly, a great housekeeper and is intensely devoted to her family ie. 'super mom'. But she has one MAJOR flaw.... she kills anyone who offends her or her family.

Kathleen Turner relishes in her role as the 'leg of lamb' yielding serial murderer mom who kills one of her victims to the beat of Annie's *Tomorrow*. 'Tooo-morrow' (Whack!) 'To-morrow' (Thump!). You get the idea. Supporting her are talk show host/actress Ricki Lake, Sam Waterson and a good cast of mostly unknowns.

Although on the surface this is an incredibly funny film, the warts 'n' all portrayal about the sickening glorification and the ridiculous media sensationalization of murderers etc..is disturbingly real (see O.J. Simpson). John Waters (*Cry-Baby*, *Pink Flamingos*) has managed to deliver 'Serial Mom' with a good dose of sarcasm and irony, before Ollie's Stone's gargantuan indulgent epic 'NBK', I might add.

Ching Yee

Priscilla

Many will look at the cover of this film and figure that *Priscilla Queen of the Desert* isn't quite their cup of tea. This is a terrible shame. Having skipped it on the big screen not too long ago I almost missed the opportunity to catch this great flick. It's a great film and a welcome departure from car chases and beat-'em-ups.

Priscilla has one main thing going for it (her?!). It's an Aussie film and it deals with a subject other than kangaroo's and FJ Holdens. Without the high budgets of Hollywood it's good to see Australian film-makers branching off into less conventional areas in order to compete with the big bucks.

Just in case you've been living in a sealed box for the past twelve months *Priscilla* is a naughtily funny film about three drag queens. There are some strong messages which occasionally surface and the sometimes silly, sometimes serious approach to the subject helps to make the film both entertaining and eye opening. Definitely worth watching over a few pizzas with a group of friends, you'll have a lot of laughs and maybe a bit of debate aswell.

A mention must be made of Guy Pearce. While his pectoral muscles may have improved his acting skills have not. Despite this *Priscilla Queen of the Desert* is a damn fine film and definitely worth a viewing.

Clear and Present Danger

CIC video

Harrison Ford is back in yet another action packed movie based on the Neil best-selling novel by Tom Clancy. The third adaptation of the CM thriller in my opinion is the best one. Harrison plays Jack Ryan who has just been made Deputy Director of the CM because his good friend Admiral James Greer (James Earl Jones) has been Hospitalised. Ryan hesitantly accepts this offer knowing very well in what lies ahead. His first assignment is to investigate the murder of a friend of the President, a prominent US businessman who has secret ties to Columbian drug cartels. As the President (played by the excellent Donald Moffat) calls for decisive action (much like the Watergate or Iran-Contra scam) the CM sets in motion a secret plan. They insert a team of American soldiers led by Clark (William Dafoe) to infiltrate the Columbian country side and strike strategic locations while making sure Ryan does not find out. This is where all the action is centred around and there are some fantas to chase scenes and the usual exploits. If you are a Harrison Ford fan then this video should be on top of the renting list. If not get it anyway just for the sheer adrenalin rush.

Simon Dunlop

sowing the seed with

Tumbleweed

I know at some stage many of us have screamed a fairly poor booze-induced version of Tumbleweed's *Sundial*. Well with their release of their new album, *Galactaphonic*, Tumbleweed seemed to have penned a few more tracks worthy of rendition on those summery nights. With a tour to the U.K and the U.S under their belt and past supports to bands such as Mudhoney, Nirvana and The Lemonheads, Tumbleweed are plenty ready to kick off another national tour. Matt Rawes was able to catch up with Lenny Curley, vocalist and guitarist extraordinaire, and find out about how the band is shaping up, the Tumbleweed dope philosophy, and amongst other things Sesame Street. Read on...

O.D: Do you feel that the release of *Galactaphonic* signals much of a change in direction, if any since the last album?

L.C: It's a little bit more honest this record. The last album didn't really catch the essence of what we're trying to do. We were taken up in the whole mad rush of the scene. We came from just being a punk/rock band playing the local pub to suddenly the 'next big thing'. It's hard to really see the difference from then and now. I still have the same amount of enthusiasm but I just have a little more control these days. Right now we're on the record label we want, no-one's really getting a cut of our money and we can do what we want. We just feel like we are starting up now.

O.D: What's the deal with all the cosmic stuff written on the inside sleeve especially the line that goes "This concept can be understood that realising everything that is inside is outside"?

L.C: Inside and outside I guess, well, we believe life is more than when you get out of bed. When you got to sleep at night is when you are doing most of your living. What appears to be outside is your day life. There are an infinite amount of realities happening at the moment. When you go to sleep you are dreaming and like the aboriginals had the Dreamtime and the way they incorporated that with their waking life really gave them a unique perspective on life. It's hard to explain-but inside and outside is like an inner self and you've got to get in contact to really elevate yourself in life.

O.D: In the film clip for *Hanging Around*, there's a massive chicken superimposed on the screen that's walking through all the high rise buildings. Is this a rip off of an old *Goodies* episode that had the giant cat doing the same thing?

L.C: It is and isn't. When we came up with idea we thought that would be like the *Goodies*. But we didn't know what the fuck to do when we were trying to come up with an idea for a clip. We don't want to just stand there and mime and we didn't want to be pretentious. We had all this good equipment and so we needed to make full benefit of it. We wanted to be chased around by something giant and that happened to be a chicken. We've had this chicken theme with us for a while now so we thought that it had to be giant chook.

O.D: How did the name

Tumbleweed evolve?

L.C: We were doing a gig on the weekend and we needed a name. We went through a whole bunch of names and someone said Tumbleweed and that was it. It's not something we thought about. It was just a thing that happened.

O.D: There's quite a number of dope references throughout your career with the name of the band and a few early works (*Stoned*, *Weedseed*). How much influence do you think Mary Jane has had on your music?

L.C: For some of us in the band at the time we thought, yeah its got weed in it, it's cool. In our early days yeah for sure. When we wrote all those songs we were having lots of fun and we weren't afraid to talk about it. I don't smoke a lot of dope these days but I'm right into the Hemp movement for obvious reasons. It's not so much the personal use thing but how they chop trees down for paper, I mean the amount of trees they cut down in one day just makes you want to puke. When we can grow hemp which is like a five month crop, then you make your paper which is much stronger and you don't have to chop down all those trees. There are so many intelligent uses for hemp and its got nothing to do with the drug aspect and being addicted to it. The government side of things is well, put it this way, sometimes I watch parliament question time just for a laugh and then I watch Sesame Street. You think Sesame Street is just such an intelligent program, they've really got their shit together. As for Parliament, it is just such a bitching session, it's all a big vendetta thing. They're not dealing with real issues they're just a bunch of fuckwits. I prefer to take the angle not of smoking dope but more on a productive level. There is so many benefits. We can really do a lot for the planet.

O.D: How did you find crowd reactions in the States and the U.K?

L.C: We've always had this neat little pact with people at rock gigs. England was great because we always had a lot of people to play in front of and we felt good every time we played and the press really liked us. When we were in America we were with kind of unknown bands or actually by ourselves and there just weren't many people at the shows so we couldn't really gauge how we were doing. America wasn't really a big tour it was more of a holiday. I wasn't paying for it and ~~anywhere~~ else was and we were going around America for free.

O.D: How would you then compare an Adelaide crowd with all the others you've seen?

L.C: I like playing Adelaide particularly last time when we played at the uni. Crowds are different everywhere you go and sometimes they're good and other times they're not so good.



One thing Adelaide is good for is that because they don't get gigs every week they're not so pretentious. Because they don't get to go so often so they really react and have a good time. We really feed off that energy. When we played Adelaide Uni it was a really good night and on a good night we would play an extra half an hour just because we feel like playing there. My favourite place to play in Australia is Newcastle. They don't give a fuck when they bit out and they just sort of go little bit nuts. It's not threatening at all, not violent and it's a really great atmosphere.

O.D: That kind of leads into the next question. Do you think it's necessary for bouncers at gigs to get so rough with people?

L.C: We often get into fights with bouncers. It pisses us off so much that we might stop half way through the song and start having this huge row with the bouncer. It really gets the crowd going. Then after the show all the bouncers get together and come backstage and really threaten us. Then you go to your other places in Australia, like on the west coast we had these Maori bouncers who were as cool as shit. You always need the bouncers though. When people push for the stage they can do themselves a lot of damage.

O.D: O.K we'll play a word associa-

tion game where I say a word and you say the first thing that comes to mind.

O.D: Adelaide.

L.C: Cheap dope.

O.D: Galactaphonic.

L.C: I am an alien.

O.D: Neil Diamond.

L.C: Shoe.

O.D: Public Transport.

L.C: The blue bus is calling us.

O.D: Funky Squad.

L.C: Table margarine.

O.D: Student media.

L.C: Quadrophenia.

O.D: What sort of music are you getting into now?

L.C: I've got a Runaways record on the turntable, the Celibate Rifles, John Lee Hooker, MC5, I bought the new Fugazi album last week and I've been getting into some jazz lately as well.

O.D: Then what's the most embarrassing addition you've made to your record collection?

L.C: I've been getting rid of most of my bad stuff but I've still got a Simon and Garfunkel record in there somewhere.

O.D: Looks like you are out of time so when will we be next seeing Tumbleweed in Adelaide?

L.C: It looks like it is Friday 7th of July and I don't know where so look out for it.



Machine Head
Old
(Roadrunner)

Before reviewing this album, which actually consists of two four-track EPs, I had yet to experience the pleasure of listening to any of heavy metal band Machine Head's music. Upon subjecting my eardrums to the material on *Old*, however, I found myself not unimpressed by what I heard. Like a lot of metal bands these days, Machine Head seem to have a message to give and they deliver it in the aggressive, uncompromising style that has become so characteristic of heavy metal music. Another similarity between Machine Head and other heavy metal performers lies in the hostile attitude that the band seems to have adopted towards organised religion. This attitude finds expression in two of the tracks on the album (at least the two whose almost unintelligible lyrics I could actually decipher): the title track *Old* and a darker, more sinister piece entitled *Death Church*. These two tracks make much of the modern Church's alleged sins with the former track going so far as to claim that "if Jesus came down (today, presumably), he'd be shot." Between them, these two songs and various mixes of them take up five of the entries on the album (one particular version of *Old* appears on each CD) and the remaining three tracks consist of songs called *The Rage to Overcome*, *Davidian* and "Hard Times", the last two of which are performed live. All of the tracks on the EPs are written by Machine Head save "Hard Times" which is a cover of a song originally written by some group called the Cro Mags. As a bonus, one of the CDs came with a free sticker bearing the Machine Head logo while the other came with a stencil that would enable the average demented fan of this group to reproduce the aforementioned logo ad infinitum on everything from school diaries to toilet walls. Whether buyers of these EPs will also be fortunate enough to get these complimentary gifts with them, I don't know but even without such enticements, these EPs should still prove a reasonable purchase.

James Brazel



Sonic Youth
Confusion Is Sex/Kill Yr. Idols
(DGC)

Those who thought last year's

Experimental Jet Set... album was a little too tame, wrap yer eardrums around *this!* Part of Geffen's major re-issue of early Youth material, *Confusion Is Sex* is the band's first album, and a bit of a revelation.

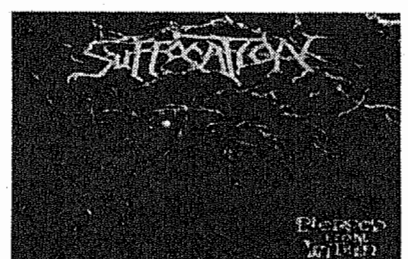
Dating from 1983, this album is one dark, angry, primal sonofabitch. It is not music made for, or by, happy people. It is messy, noisy, often tuneless, and sounds like it was recorded on to a portable tape machine in someone's bedroom (*Lee is Free* actually was!!) - but it still rocks like a bastard!

(*She's in A*) *Bad Mood* broods evilly for five-and-a-half minutes, followed by the equally unnerving mantra of *Protect Me You*, sung by the unmistakable Kim Gordon. Kim's performances are definite highlights here. Her nerve-shaking yells of "I'll take off your dress Shake off your flesh" in *Shaking Hell* raise the song to incredible heights. Similarly, in the standout track, a sludgy live version of Iggy And The Stooges' *I Wanna Be Your Dog*, Gordon maniacally shrieks the lyrics over an avalanche of distorted guitar noise as if she were possessed. It's a stunning performance, leaving the listener drained but eager for more.

Kill Yr. Idols, a tacked-on-for-added-value EP, consists of another four tracks of similar material, including an even *more* nasty live take of "Shaking Hell".

Great stuff not recommended for those with delicate ears.

Gerard van Rysbergen



Suffocation
Pierced From Within
(Roadrunner)

If the band/album title hasn't turned your stomach yet, then you would probably receive much pleasure from pissing off the Sunday morning Jehovahs and their Watchtower shit with a healthy blast of this album spewing forth from your front door. Not usually willing to entrust my ears to an album if the band logo looks like a mucus splat, it was with anticipation that I invoked ye disc on thy machine. But lo, what I beheld did fill my soul with bliss.

The disc is a fucking blinder from top to bottom, although it does take about a dozen listens before the songs become distinct (I know I love it but I know why people call it crap). Don't get me wrong fans, it is superb once you get to know it, the songs aren't total blankets of noise that leave you looking forward to the half second gaps between songs just to get some relief.

There is plenty of fast and slow texture to keep you listening but never without the 'so chumpy you could carve it' noise assault that makes death metal so unpopular.

The old one dimensional lyrics prevail, with their favourite morbid

fascinations including death (and life after), murder (and the act of) and the extinction of humanity. While the indispensable lyric sheet doesn't actually credit Jeffrey Dahmer as co-writer, he's gotta be in there somewhere. No disappointing tracks but the first two are definite shiners. All I can say is if you like your music twisted, get pierced.

Mindstab Thrull



Skiploder
anxious, restless
(Geffen)

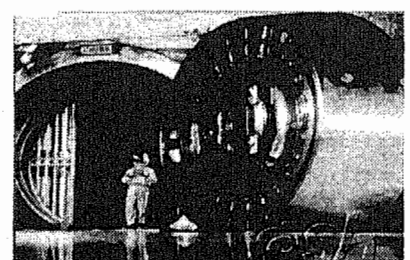
After ploughing through an epic length bio from Geffen I pushed play and within five minutes I was ready to turn off and the EP was only around 15 minutes long!

Short, guitar driven and punk attitude tracks that ended up sounding like different parts of the same song. The quieter piece at the end made it sound like they had more to offer but couldn't be bothered spending more time in the studio.

Says lead singer/guitarist, Tom Ackerman, "Music is people's time and if you waste people's time, then you've missed the point... and they'll come back for more because you haven't bored them."

Yawn! Oh sorry Tom, were you saying something?

Chris Puglisi



Rash
Safe
(independent)

Rash have taken a predominantly government funded demo, re-mixed it and turned it into their first CD release that approximates in sound to a conglomeration of Buffalo Tom or The Welcome Mat and You Am I (and that's a compliment). It's laconic and laid back, melodic, noisy guitar that's laden with the kind of hooks that could swirl around in your head all day underpinned by chunkier guitar and distorted vocal effects.

Rash are young and that shows in both their casual the-whole-world's-not-riding-on-this attitude as well as perhaps in their approach to developing songs from what are essentially quality ideas. It's a minor criticism. The opening track, *Safe*, however, stands out as a show stopping example of that unwashed pop of theirs and begs repeated listens (surely the first step to success).

Rash will be better for the experiences they're now gathering and that's what hits me most about their release... that it's their first and it exhibits no small amount of po-

tential. At \$5 (at least at Uni Records), it is a worthwhile acquisition for those who enjoy the satisfaction of following the progress of bands like Rash as they develop.

Bryan Scruby



Pavement
Wowe Zowee
(Fellaheen)

Wowe Zowee confirms what was always suspected about Pavement and that is that all their songs fit into two categories.

Firstly, there is the ultra-slack quirky pop songs which swing rather than rock. Songs such as *We Dance* and *Motion Suggests* aren't as immediate as other songs, but the richness of melody coupled with the bastardised country and jazz styles which Pavement have a knack for exploiting, make these songs a couple of the albums best. The uninhibited frankness of Pavement is often reminiscent of crazy Tom Waits or even Sonic Youth on a lazy summer day.

Secondly, there's the hyperactive, fuzz tone songs which revel in their own unconventional simplicity. It sounds like playing punk songs on instruments that they don't know how to use, although they're always coherent and classy. This type of song is many on *Wowe Zowee* and songs such as *Best Friend's Arm* and *Flux=Rad* are outstanding for me.

Pavement's subject matter deals with such hot topics as fear of Rush Limbaugh, soap operas and the Peloponnesian War. Or so I'm told. Very little, I'm afraid, makes sense to me but I get the feeling it's not meant to make perfect sense.

This album doesn't cover much new ground for Pavement but it perfects what they started with *Crooked Rain, Crooked Rain*. This album is consistently excellent and always innovative and I like it a lot.



Gene
Olympian
(Polydor)

If any band are worthy of the "New Smiths" crown then Gene are deservedly so. I won't label them a Smiths cover band because Gene are much more than that. With accolades hurled at them from the British music press left right and centre coupled with their ace first single, the cracker *Be My Light, Be My Guide* meant the arrival of debut album *Olympian* was something to be heralded.

Let me dispense with the Smiths likeness here. With a peachy coloured wash over the front cover shot it could pass for a Smith's single, and vocalist Martin Rossiter (or Rozza as the press have christened him) sounds at times anguished, at other times gentle and fragile.

Layer this with the melodic, careful and at times moody guitar work of Steve Mason, not forgetting competent rhythm department of bassist Kevin Miles and drummer Matt James.

Those expecting the album to crank may be disappointed. While there are a number of tunes which attempt to do this (the singles *Haunted By You* and *Sleep Well Tonight, Left-Handed and To the City*) the majority of the album is sensitive pop.

Testosterone-pumping cock rock Gene definitely isn't. With sensitive songs about unrequited love, dull town life and a mythical London it's warm and fuzzy pop.

Kerina West



Ciccone Youth
The Whitey Album
(DGC)

Among the latest set of early Sonic Youth recordings to be re-released on Geffen is *The Whitey Album*, a strange brew of underproduced 80's synth-junk, convoluted guitar epics and cover songs. Sonic Youth took the name of Ciccone Youth (a reference to Madonna's surname) for this 1986 recording that sees the normally guitar noise driven band muck around with tacky sounding drum machines and keyboards, with only occasional raw guitar energy.

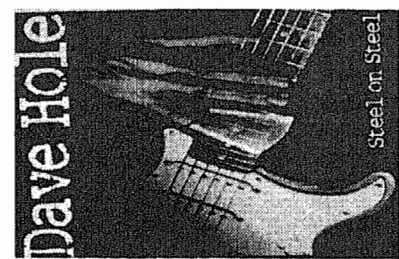
Within this mess of sampled handclaps and fake instrumentation and atrocious cover of Robert Palmer's *Addicted to Love*, which could easily be dismissed as a joke. Mike Watt's demo track *Burnin' Up* (a Madonna cover) is equally unlistenable. However, looking beyond these blemishes (or perhaps humorous escapades with the intent of satirising pop/rock music), *The Whitey Album* is one of the best albums ever put together by this iconic American band that has somehow been charmed with longevity and on-going brilliance.

Macbeth is a volcanic, climactic opus of intensity, driven by a pounding drum sequence and a spiralling guitar line. Similarly, the untitled seventeenth track is a slow burn of distorted guitar croning and sampled drum patterns which sounds absolutely beautiful.

This is Sonic Youth without the raw live sound they normally adopt, entering new territory and conquering it ruthlessly. The darkly distorted cover of Madonna's *Into the Groove* is a highlight; a crunchy bass drawl with Thurston Moore on vocals sounding broken and tired. After a few listens, this album

proves to be endlessly confusing, engrossing and exciting.

Ben deHoedt



David Hole
Steel on Steel
(Festival)

This Perth based bluesman has been making waves all around the world, except, it seems, in Australia.

His latest album is *Steel on Steel*, and what a fine piece of blues this is. Ball-breaking boogie and heart-breaking blues. David Hole's unique playing style and strong song writing has seen him named as one of the greatest slide players around and he has the American blues scene announcing "the second coming"

A thoroughly enjoyable album, especially for lovers of hot blues. It is unfortunate that the American music media are more aware of this talent than we are.

This is a truly talented Hole.

Chris Puglisi



Brothas Doobie (clean version)
Funkdoobie

(Immortal/Epic Street)
A doom doom tish - a doom a doom tash - a doom doom tish - a doom a doom tash etc. etc. ad nauseum.

"My word," thought I, "the Doobie Brothers are still alive and recording funky numbers". Imagine my chagrin upon playing the CD, when instead of those sweet mellow overtones and funky blues guitar, I got three guys that go "yo" and a particularly unimaginative drummer (not to be confused with Three Guys That Go "Ja" - the renowned Morris dancing troupe). If damp drumming and rapping is your kaboodle then give it a listen. I wouldn't touch it with a ten-foot record needle myself, but I've never been a homeboy dude.

This album also wins my vote for tackiest sampling: "I like my funk like I like my sex". Oh Funkdoobiest, you really do know all the lines!

David Bloustien



Hardvark
Memory Barge
(Geffen)

Derivative-band-of-the-year award should go to Hardvark, who seem to be trying to emulate the entire Geffen back catalogue in one hit. Recognisable elements of Soundgarden, Stone

Riff Raff
by
Joey Alvarez

It's o.k I'm from the streets and I know what the kids of today want. And I'm sure they don't want a re-hashed version of *Whiter Shade of Pale* by Annie Lennox. Annie's getting desperate in her post Eurythmic days and has been cruel enough to release this four track compilation of crap. I've also been warned to steer clear of the somewhat Bjorkish clip that features Annie pouncing around with a big fur coat and matching pitgails.

Wonderful is the latest single from Adam Ant which is also the title track from his new album. On the up side *Wonderful* is a really good, radio friendly pop song. On the down side the two extra tracks suck real bad and make me mad.

With the fanfare surrounding the Rugby World Cup it seems appropriate that the promoting arm of the tournament flog off some more official merchandising in the form of the 18 track release *World In Union - Anthems*. With each nation contributing their own rugby anthem such pearls as Run Wallaby Run, Samoa Tula 'i' (featuring a Samoan choir) and Ireland's Call are sure to make an impact on the charts. But then again they probably won't.

Nicki French has blessed us once again with another cover, this time a version of the Carpenter's *For All We Know*. If you can cast your mind back a few months you might remember the success of her last cover, *Total Eclipse Of The Heart* and *For All We Know* seems like it will follow the same path of its predecessor. Will fit nicely into MMM's playlist.

If you like soul then you might want to stop here. Some Boyz To Men type abomination called Soul For Real have released a single going by the very cheesy name of *Candy Rain*. I think I'm gonna puke. Say no more. Slightly better is A.K. Soul's *I Like It*. I hate it but it has that 'I'm a groovy soul merchant' feel about it and it might do well in it's own field.

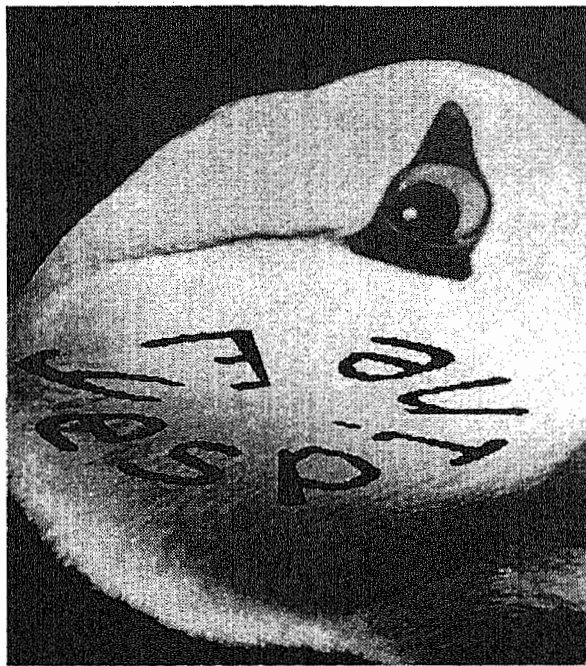
The Big Tickets of Adelaide are going to have a field day with the reworking of the Elvis classic *Falling In Love* by Rave-O-Lution. A computerised voice does the lyrical side of things while a very up tempo beat will definitely keep the booty shaking of many a dancey type.

Fortunately amongst all this we have a copy of Belly's latest offering. *Super Connected* from their new album *King* is Belly at their best. A piss take of all those rock stars who think they're hot shit is driven along by trademark Belly dislocated pop. *Spaceman* and *Diamond Rib Cage* are two new Belly tracks which aren't anything special but fill out the e.p nicely. And as is almost the norm these days they have a done cover for the e.p, *Think About Your Troubles* an old Harry Nilsson song. If you want to get *Super Connected* then you might as well go and get the whole album.

As for my favourite offerings, I rate *Watch Me Jumpstart, As We Go Up We Go Down* (oh, so Beatles), *Closer You Are* and *Motor Away* as fine representatives of short, sharp, ever fresh pop. Granted, there are a few numbers that don't really get off the ground but their brevity ensures that a better alternative is not far away.

Do I think that some potential is left under utilised by GBV's paranoia for boring their listeners with 2 minute plus tunes? Yeah, maybe, but I also think that to take away a key element to what is GBV's unique style would be criminal. @lien L@nes is the scratchy pop that would be just perfect to listen to on vinyl on those days when your attention span stretches for about as long as the TV ads you're watching to avoid studying.

Bryan Scruby



don't sound like a soup of old sounds (you know - birds and waterfalls and dolphin noises etc.). A couple of cones down the track and you'd not be surprised if an Amazonian witchdoctor wielding a synthesizer in one hand and a drum in the other potted across the room. Well, maybe.

Eyespine stretch the boundaries of what is called "techno". It's pretty obvious to all that the underground has branched into musical

categories many and various, from the ambient warble of Amorphous Androgynous to the hard, raw sounds of the Industrial Strength crew. Eyespine's brand might be labelled "tribal techno". I interviewed Greg, one member of the duo who comprise Eyespine, creating music under the names Pod and Impermanence.

-how would you describe the eyespine sound

-most of our music is ambient, and usually quite rhythmical. each track has its own unique sound, so there is a lot of variation between tracks. it's all electronically produced through synthesizers and sampling. generally speaking, i

think it has a lot of mood to it - more than a lot of techno

-what does the music mean for you

-the music is trance inducing for me. it envelops me, fills me up. i learn a lot about myself both in the making and the listening side of it. i'm sure everyone gets something different from it. really the music just is. it expresses a moment, hopes to explore different states of consciousness and being in the moment

-how did the group come about

-it sort of just happened although buying equipment was a necessary step to begin at. we had a lot of support from our friend martin davies who encouraged us to record a track at bayfield studios in the beginning. it sort of grew from there

-your music has a very tribal feel to it. a strong earth connection

-I don't know how to explain. pod and i do everything for the highest cause. the sounds have a lot of -spirit. i love earth and everything on it. obviously it affects everything we do

-musical influences

-Pete Namlook [Germany] and Tetso Innuet [Japan] are my biggest electronic influences. some of adelaide's electronic underground have also been inspiring to interact

with. there's some excellent stuff being made by brown goldfish, quest, juice, sienna and paradox. a lot of stuff that isn't being released that you can only experience at parties or whatever. adelaide is home to a lot of talent. brown goldfish, quest, sienna and eyespine are playing at switchcraft in a few weeks

-how long has eyespine been exploring the tribal sphere of underground techno

-we've been into techno and electronic music for a number of years and doing live sets ourselves. we're part of an artists' collective really - people put energy in where it's needed. eyespine have been exploring the area of sound for a while but we're not limited to that

-there's some stuff coming up that you and the collective are involved in. do you want to give us some info

-we've got a few coming up. we'll be playing at Switchcraft on June 22nd. this is in three different locations around rundle street - an exhibition of local artist: audiovisual. same underground vibe as Interfisch. there's -a few different rooms and sounds but we'll be in the medicine room. stay tuned to the vine for more details - or pick up a flyer [there will be some at uni]. you can also catch us at Independence III or the ambient techno night at Producers, called Polyfusia. we're hoping to release a CD soon

Belinda Barnet

>>>see p3 for comp details<<<

A cascade of high, tinkling notes float through the room, closely followed by a bassy rumbling that sounds like a cross between a digeridoo and a drum. There is a pregnant pause. A peal of tinkles rent the air and the rumbling starts up again, tempered with percussive clicks. There is an element of chaos in this tune, although the sounds originate from machines, the atmosphere is very earthy and spontaneous. The feeling evoked is a sort of techno-tribal ambience. It's not like the wishy-washy ambient tunes encountered in most commercial ambient techno, not only does it utilise fresh sounds, but there is a certain (primal) method to the madness. Really. It's a relief to hear some ambient tunes that

EXAM RESULTS BY PHONE!!!

The University is trialling an IVRS (Interactive Voice Response System) exam results service for Sem 1 results.

The phone number to call will be **1 902 281 011**
Calls cost 75 cents per minute*
When you call, you will need to have your Student Number ready.

Your Student Number is immediately below your name on your Student Card. It has 7 characters - 6 digits followed by 1 letter. The exam results service will ask you to dial the first 6 characters (i.e. dial the 6 digits and ignore the final letter).

The results service will tell you the code and name of the Semester 1 subject(s) in which you are enrolled, your mark (where applicable), and your grade.

Results are due in to the Student Records Office about two weeks after the date of the exam and take about three days to process. The first results should therefore be available by Friday, 7 July. All results are scheduled to be available by Wednesday, 19 July.

Do not ring too early. About 2 1/2 to 3 weeks after your final exam would be a good time to use the service.

This service will provide final results only. First semester interim results for full-year subjects are unofficial and will not be available by IVRS.

Unofficial results will still be available in the normal way (posted on Departmental notice-boards). Your official notification of results slip with your results plus details of any supplementary assessment opportunities will be mailed in the usual way to your semester address once all results have been processed.

For enquiries, please contact Stephanie Lord in the Office of the Deputy Vice-Chancellor (Academic) on 303 3235.

*This is an optional, extra service. You do not have to use this service as results will still be available in the normal way.



1. Lifting Me Higher - Gens For Jens
2. My Children - Moseph Cat
3. U Sure Do - Strike
4. The Bomb - Bucketheads
5. Push The Feeling On - Nightcrawlers
6. Do You Want To Party - DJ Scott / Lorna B
7. Passion - John Pleasid Wimmin.
8. Forever Young - Interactive
9. Take Me Up - Purple Kings
10. Move Your Body - Eurogroove

compiled by James Ingram & ATB



4083

RASH



What began as a 'Battle of the Bands' type project for a trio of friends has, only a year or so down the track developed into something that should soon take on a life of its own as Rash become more widely known across Adelaide and even Australia. That's because, as you would know if you've had your ear to the ground (musically speaking) over the last few weeks, the Adelaide 3-piece have just released their debut CDEP, *Safe*. It's a bit guitar, a bit noisy and very listenable (see page 28 for an even more in depth summary).

So how did Rash make the transition from just another local band with a demo to push to a local band with a CD and t-shirts to sell? It all started with a \$900 grant from the government, 10 hours in the studio and \$300 from the band (see kids, it's cheaper than you think). Nat, the guitarist and voice box operator from

Rash, explained that after further consideration, the demo appeared ripe for the next step.

"As we were mixing it down, we decided it sounded really good, so we thought, 'let's put it on CD.'" And so they did.

If you're in any doubt as to which one it is amongst the growing row of South Australian releases that some stores maintain, it's the one with the little boy loitering in the open door of an enormous vault or probably, more than likely, a safe. Nat explained the selection process for the cover as a search for a picture of an old time safe like you'd see in a '50s cartoon.

"[All they had were] the daggy cream ones. I didn't want a cream one so we went to Chubb and we thought they might have some old ones."

Well, Rash decided upon an old Chubb promo poster for the front and the lead singer from Keith Martin's

Almyyak (another 'Battle of the Bands' project that Nat is currently successfully involved in), supplied the blurred, arty looking band shot that adorns the inside cover.

"... we were looking at all the posed ones and he was just walking behind us and he took that one and it just really works... the symmetry of it all... [the potential for] the writing in the trees and that was it."

With the help of an uncle fortuitously placed in the printing industry, Nat and Rash were able to wrap their product in a particularly slick package.

As shiny as the clothing may be, the kids have got to hear you before they can be convinced of your prowess. That's when you need to get hooked into one of Triple J's 'Live to Air' deals. Well you're too late if you didn't hear them because they've already done that - 3 songs played by Richard Kingsmill on his Australian Music Show in a programme that included a live interview with Richard Pleasance. Trust me when I say that it went pretty well... a view I'm sure more than the odd listener shared last week. But until Rash secure that elusive distribution deal, this fresh audience mightn't be converted into fans just yet.

For the time being, Nat is contending with some more pressing but familiar problems.

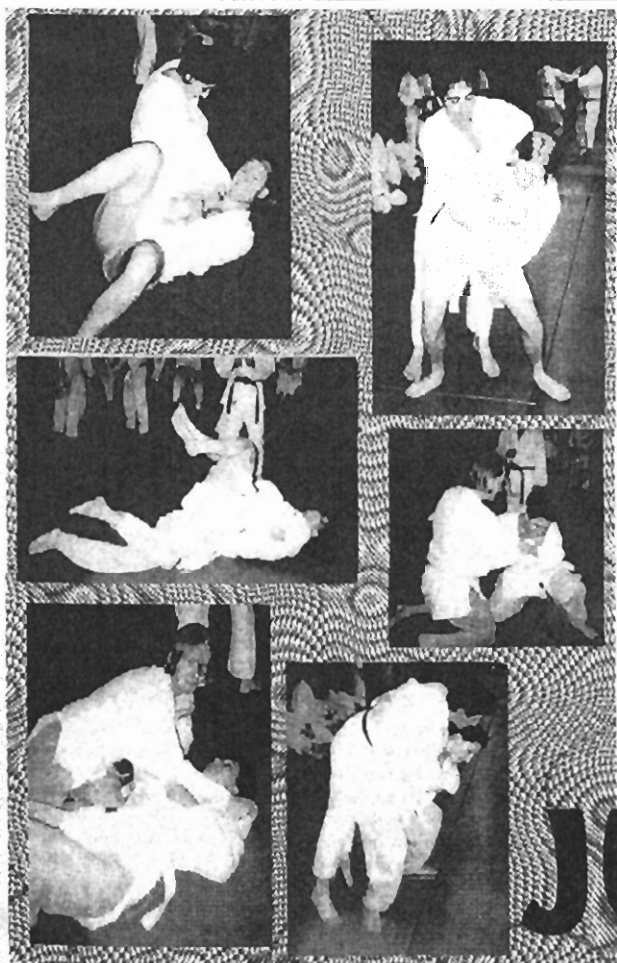
"...I'm trying to let Ben, the drummer, do everything so I can just finish. This is my third year. I'm really keen to get it [the degree] done in the next 6 months."

Continuing with the Adelaide University theme, Rash chose to launch their CD at the Unibar last Friday with the help of Goofy Footer and the Numbskulls. The crowd was decidedly young and attentive for most of Rash's typically relaxed set. Their easy rapport with the crowd peaked when one particularly pissed (at least I hope he was) larrikin dressed in a sensible V-neck jumper tried to hog the glory on stage. Those kinda guys just crack me up! Any fame he garnered was quickly forgotten, however, when the first few notes of the title track from the *Safe* EP were belted out. Top song that, no questions asked. Actually, the crowd's reaction was a good reflection of the style of sub surfer noise that Rash generate. The southern suburbs stage jumper is confused as to whether it's OK to mosh and the indie kid doesn't quite know if it's OK to do the introverted dance thing. I like that in a band.

The last word belongs to Nat and I challenge you to dispute it.

"The CD is available from Uni Records for 5 bucks. It's got 4 songs - good value. Come see us."

Bryan Scruby



Judo has always been, for me, one of those vaguely understood sports lost somewhere amongst the 4 yearly barrage of all things Olympic. I'd watch it but not really connect with it at all. A couple of stronger types fighting out some cross between wrestling and chess.

Well, the well credentialed AU Judo Club (it's home to a number of Olympic and international standard players and coaches) invited Natasha and me to find out for ourselves what the attraction was (that's the only reason for the photo spread of partly clad editors attached to this story - true).

The first thing you'll notice from the photos is that you have to dress up a bit like a Jedi Knight without a light sabre. Good start, I say.

The second thing you'll notice is that you have to learn a few Judo techniques. Like anything, it's not as hard as it looks and after a few safety lessons, Tash and I were hurling each other around the matted surface like a Wookiee would throw a Jawa.

You see it's all about balance. By using the momentum of a forward thrust against you by your opponent, you can move out of the way and help them on their way - hopefully onto their backs. It's here where the differences between

a self defence type of art is differentiated from a sport like Judo... you don't try to hit anyone.

Sure, it would take a while to master these moves into a fluent motion culminating in the perfect hold down but it doesn't take much prowess to learn the basics. And the basics are all that are necessary to experience that tremendously satisfying feeling you get effortlessly throwing someone over your shoulder. When done properly, you hardly feel the strain at all and it is quite bewildering to step back and see the crumpled heap on the floor in front of you that was standing behind you only a minute ago.

I had a lot of fun, no doubt about it, although some of that may have been related to the tension relief that comes from physically assaulting work mates - I felt the layers of stress peel away before me.

Thanks goes to the people of the Judo Club who looked after we two beginners very well. That wasn't all that surprising given the distinct lack of agro between the combatants that I would normally associate with hand to hand combat. Maybe they're all just nice people or maybe it's got something to do with the sport.

Bryan Scruby

JUDO

If you're interested in trying Judo for yourself...
Where: Games Room, Level 5, Union Bldg.
When: Mondays and Wednesdays 5:30 pm.

Racism in SPORT

There has been a lot said in the media recently about the presence of racism in sport, sparked off by an incident in the AFL recently where Aboriginal Essendon footballer Michael Long claimed that an unnamed Collingwood player (widely speculated to be Damien Monkhorst) had racially abused him. The claim resulted in an inquiry being launched by the AFL into the issue - the second in three years. This, however, is just the tip of the huge iceberg that is racism in sport and a comment or two said in the heat of the moment on the football field can only scratch the surface of a deeper prejudice within.

The term "racism in sport" can be interpreted in a number of different ways. The most common of these, which is also the most common practice, is using the fact that a person are of a different race to abuse them and imply they are somehow inferior. There are other interpretations, however, the most significant being the use of racial stereotypes.

One such stereotype is that black African athletes are often credited with natural ability that doesn't need to be worked upon, while whites playing the same sport are applauded for all the hard work they've put in to get where they have. This is sometimes a form of jealousy, but it is not fair to the athletes concerned. An example of this stereotype in action comes from *Cricketer* magazine two summers ago, where Ashley Mallett stated that: "the black cricketers in South Africa are natural athletes. They are very like West Indians. They have extraordinary ball skills. In the ghettos they rush about bare footed and Maradona or Pele would be amazed at their skill in keeping a red ball (similar size to a tennis ball) airborne for up to an hour by expert use of their feet." A similar example was on the TV news last week, when Wallaby George Gregan held a rugby session for black South Africans and all the kids were credited with natural ball skills.

The accreditation with natural ability is not restricted to Africans. The inclusion in Australia's Commonwealth Games squad of Vietnamese-born weight lifter Johnny Nguyen also led to Asians being described as naturally gifted. Nguyen's coach commented that, "I wish I had a dollar for every Asian kid with natural ability who has passed through this place. But it has always been the same. They get into their late teens, the family wants them out earning money and you

don't see them again."

At this stage, it really needs to be pointed out that ALL athletes performing at the top level of their chosen sport are naturally gifted in some way, otherwise they would not have become successful. With non-white athletes many people seem to need a reason for them to have excelled to the extent that they have, and therefore the idea of natural ability is an easy one to accept.

Aboriginal sportspeople are rarely credited with such ability: they are more often seen as inconsistent. Eugene Warrior Senior, who played league football for Port Adelaide in 1968, says that many Aboriginal players, "put in a boomer one week and the next [the media] says he's gone walkabout. Long and Wanganeen have copped this and so did Evonne Cawley."

Probably the most recent example of Aboriginal people being stereotyped is Arthur Tunstall's joke, told about Cathy Freeman and Lionel Rose, which classed all Aborigines as thieves. Keeping in mind his remarks during last year's Commonwealth Games, it's not surprising that he's being labelled a dinosaur, but there doesn't seem to be anything the Commonwealth Games Association can do about him.

Going back another couple of years, Collingwood president Allan McAlister made his own "observation" of Aboriginal footballers, commenting that, "as long as they conduct themselves like white people, well, off the field, everyone will admire and respect them." He later tried, unsuccessfully, to clarify his position: "As long as they conduct themselves like human beings, they will be all right, that's the key." Collingwood supporters followed their President's example, taunting opposing players to such an extent that St Kilda's Nicky Winmar ran towards the stand in his now-famous reply, yelling, "I'm black and I'm proud to be black."

The Collingwood incident attracted widespread condemnation, culminating in the AFL adopting a Code of Conduct for players and officials and planning the development of a public education programme aimed at, "getting the message to spectators attending AFL matches that racial taunts and bad language is not acceptable." With the recent Michael Long incident it appears not to have worked.

Racism in Australian sport is nothing new. In 1927, for example, an Aboriginal footballer was asked to leave Carlton because, according to

the club, he smelled. A few years later, he tried again at Fitzroy, where his habit of getting changed in the corner so as not to offend anyone was noticed by Haydn Bunton Senior, who, on finding out why, made a point of changing beside him every day. The young lad ended up having the last laugh. In 1935 he was the first Aboriginal to represent Victoria in a State game and in 1976 he was appointed Governor of South Australia. He was, of course, Pastor Sir Douglas Nicholls.

At around the same time, in the 1930s, an English rugby team toured Queensland, playing in country centres and on Aboriginal reserves. Months later, a resident on the Barambah Settlement received a letter from the captain of the tourists, saying he was by far the best player they had encountered on tour and inviting him to play in an English team for the coming season. But, the government and Protector of Aborigines knocked back his passport application on the basis that one athlete, Queensland cricketer Eddie Gilbert, had already come from Barambah and one from there was quite enough. Again, there is a happy ending: the rugby player's grand daughter, Cathy Freeman, recently won the 200m and 400m world championship sprints in America.

Sport is a way for Aboriginal people to escape the stereotypical fate of alcoholism often expected of them. It is a totally unfair system has been in practice that when they are successful, many people don't like to give them credit. Evidence shows that Aboriginal communities that have access to sporting facilities find it far easier to integrate into "regular" society and fare much better, than those which have no access to such things. Thousands of Aboriginal kids have heroes to look up to, be they Wanganeen, Freeman, or even the Crows' latest sensation Andrew McLeod, and the success of these athletes gives them hope of similar successes.

Racism in this sense is not limited to Aboriginal sportspeople. The women's basketball world championships, held in Australia last year, brought to the fore almost a form of xenophobia, exemplified by the reaction to the Chinese basketballer Zheng Haixia, also known as "Baby Huey". Because Haixia, at six foot ten, doesn't fit in with our preconceived idea of what a Chinese woman should look like, she was more often than not treated almost like a freak, particularly by everyone's favourite talk-back host, Alan

Jones. Jeff Wells, a print journalist, even suggested she be sex tested to make sure she was actually female.

It is also a relief to report that racism in sport is not limited to Australia. In similar cases in America, prominent baseball club representatives who have made overtly racist comments have been reprimanded in one way or another. When LA Dodgers general manager remarked that, "blacks don't have the necessities [to become front office staff at Major League baseball clubs]", he was sacked, while Baltimore Orioles scout Fred Uhlman's comment that, "a lot of Mexicans have bad foot speed. It's a genetic-type thing. They have a different body type. Most all have good hands and good rhythm - that's why they dance so well," resulted in Baltimore appointing a Mexican to its recruiting staff.

Almost people are racist, no matter how much they deny it. Usually it just depends on how deep you have to scratch the surface. This could be due to the habit we have of categorising people down to the lowest common denominator and often that is a category which can be used to degrade the person. Watching the Cathy Freemans, Che Cockatoo-Collins and Derek Kicketts of this world make many of us feel almost holier-than-thou about racism, but then we must remember that these people are not "typical" of urban Aborigines and there are many people who feel disdain when walking through Victoria Square, or come out with racist comments in the heat of the moment, as most of us forget to watch our tongues in times of tension. A lot of people can still be Gavin Wanganeen fans, but dislike Aboriginal people in general.

Racism in sport will probably never go away, but it can be tempered. Sport is a great unifier in today's society and I am sure many would have had tears in their eyes at the sight of all South Africans, no matter what colour, cheering for their team in the opening of the rugby World Cup. Indeed, Mandela's government gives sport much of the credit for the integration of his country's people and it has often been used as a diplomatic measure between non-friendly nations. If anyone involved in sport in any way, be it administrative, playing or just supporting, just tries a little bit harder to curb the spread of racism, then with any luck in the future we won't have the problems we have today.

Johanna Whelan

Scholarship?

What's that?

scholarship (*sk-*) *n.* 1. Attainments of a scholar; learning; erudition. 2. (right to) emoluments paid, usually during a fixed period, from funds of school, college, university, etc., or State, for defraying costs of education or studies, usu. granted after competitive examination.

Well this week we're going to give you the lowdown on a way that you can make your life a lot easier in the financial stakes. Get a scholarship. Yeah right, I hear you say. But provided you have good control of your neurons, a scholarship may well be within your grasp. Here's the background.

Scholarships, grants and fellowships are financial aids to help academically able students further their education. They are open to undergraduates in private and public universities in recognition of past or potential academic achievement; in most instances qualifications for scholarships include financial need as well.

The list of scholarships available to Adelaide Uni students is seemingly endless, in basically all disciplines of all faculties. So rather than fill the page with a list of them, we have decided to showcase a few of them below.

Australian Kidney Foundation Medical Research Scholarships

Only available to medical graduates enrolled in MD or PhD. Tenable for one year but may be renewed annually to a maximum of three years.

French Government Scholarships 96/97

The French Government is offering 3 one-year scholarships to Australian citizens or permanent residents wishing to undertake studies or research at tertiary institutions in France, in the areas of French literature, language, or civilisation,



Winner of the 1995 Masters of Herbal-life Scholarship

leading to a French postgraduate degree, during the academic year 96/97.

Dried Fruits Research and Development Council Studentship and Student Awards

The aim of these awards is to increase the industry among tertiary institutions and research students and to provide opportunities for students to apply their skills and knowledge in dried fruits research.

French Government Scientific Fellowships 1996

Designed to enable junior Australian scientists, with at least two years professional experience, to do training or research in French laboratories/institutions to further their experience, or to implement a long term project beneficial to both Australia and France.

Japanese Government (Monbusho) Scholarships 1996

The Japanese Embassy is offering scholarships to Australian citizens for study in Japan in 1996 in the categories of research student and undergraduate student.

National Multiple Sclerosis Society of Australia P/G Research Scholarships

Awarded to registered medical graduates or to appropriately qualified science graduates or health professionals for the purpose of carrying out research projects within a university of paraclinical academic department of an Australian institution.

The most prestigious of scholarships are Rhodes scholarships, after Cecil Rhodes, his aim being to bring to students Oxford University to establish close ties among an Anglo-Saxon elite to "secure the peace of the world." The scholarships, which are for graduate work and cover tuition and living expenses for 2 years, may be extended for a third. They are the Rolls-Royce of scholarships, and beyond the reach of most, with only 90 being granted worldwide each year.

In addition, there are Research grants available through, surprisingly enough, the Research Branch of Adelaide Uni. E-mail circulation through the University network from the Novell File Server called Dornwell. Login name is *info* (no passwd) folder (Res&grad) contains most of the required info.

Richard Jaunay

The Unspoken F Word

What if I Fail?

EXAMS - GIVE ME ANOTHER CHANCE
(i.e. Everything to know about supplementary exams)

It's something that most of us shudder in thinking about, but exams are just around the corner. In the unlikely event that things stuff up on the day or beforehand, or illness/unfortunate circumstances impede study, you might have another chance at an exam via a supplementary ("supp"). Pick your scenario below.

I failed, and got between 40-49%

You are automatically granted an "academic" supp if you achieve between 45-49%; usually a letter in the mail brings the good news. It's up to the examiners as to whether 40-44% will give you a supp.

I was really sick for several days before my exam/on the day.

You may apply for a "medical" supp. A medical certificate must be provided, attached to an application form which you can get from the Uni's Health Service. You then lodge it at your Faculty Office.

Even if your family doctor gives you a medical certificate, it is the Health Service who assesses it, and it's often best just to see them while you are sick - they don't accept "retrospective" medical certificates. Colds are not considered a major illness.

I was in a serious car accident/ A close relative died the day before

A "compassionate" supp may be available. A letter must be written, addressed to your Faculty Registrar, detailing the circumstances, and if necessary, appropriate supporting documentation from a psychologist, counsellor or a doctor should be supplied. Tip: "my cat died" probably won't work.

What mark will I end up with?

For academic supps, the maximum mark which will be recorded on your transcript is 50%, even if you achieve higher in your exam. For medical and compassionate supps, you get your actual mark.

Important things to know

- All applications for supps must be submitted within **seven working days** of the exam.

- Not all supps are in July for first semester exams - some are in December/January. Consult your assessment guide/lecturer/tutor for further details.

- The examples given above are not exhaustive possibilities.

- If you are **not** going to attend your supp, please notify your lecturer so they don't have to prepare a paper no one is going to sit.

- Contact myself, or the President if you need help.

Michelle Giglio, Education Vice President (SAUA)

Job Board

Jobs available through the S.A.U.A this week.

Car Detailing - Mile End Previous exp essential.	Linear programming. Maths 2, 3, 5, 6
Care worker - City Basic nursing, no exp. req.	Tutoring - Ingle Farm Yr 10 Maths.
Charity collectors - All areas Various charities, Commission work	Tutoring - On campus Macro economics. Hourly rate \$12
Child minding - Parkside Young kids, Mon & Fri only.	Tutoring - Para Hills Chem. Yr 2/3 (uni), Pref post-grad.
Console operator - Newton 4-9pm Mon/Wed/Fri	Tutoring - Seaton Maths Yr 11. Neg pay.
Delivery drivers - Brighton Flexible hrs. Staff incentives.	Tutoring - Torrensville Y8 Maths/English.
Delivery drivers - Hampstead Gardens Own vehicle essential. Fri/Sat Sun nights.	Tutoring - West Lakes Year 8/10 Maths.
Delivery drivers - Torrensville Own vehicle essential. 10hrs p.w.	Tutoring - West Lakes Y12 Ma 1&2 / Chem.
Housekeeper - Hope Valley Live-in. Car essential.	Tutoring - Woodville Yr 8-12. Ma/Sc/Ph. Vietnamese req'd.
House cleaning - Burnside Weekly - 2hrs only. Neg pay.	Tutoring - Unley Park Maths 1, Calculus. URGENT
Marketing - Dudley Park For engineering company.	Waiting - Kensington Gardens function only. 8pm-midnight.
Sports umpires - S.A. R.L. Assoc Rugby League. Junior/Senior games.	Waiting - Unley Immediate start. Exp. pref.
Tutoring - Athelstone Eco Applied maths Year 12	
Tutoring - Glengowrie	

For further information about the jobs advertised, drop into the S.A.U.A. and ask Vicki. We apologise for any jobs listed in this column which are no longer available when you apply, however due to the lead-time of this publication, this situation is unavoidable.

Ric & Vic.

REMINDER

Applications for the New Venture Creation Workshop at the Thebarton Campus close mid-july.

So get your entries in A.S.A.P.

This was advertised and editorialised in On Dit recently. For further details contact Joanne Pimlott on 3034788.

No troubled waters under this...

BRIDGE!

A.U. Bridge Club invites all A.U. players (and wanna-bes) to our weekly meetings in the Club's Common Room - Level 5 Union House.

Come along, play or learn one of the world's most popular games. Opportunities for novices to national champs.

There are no excuses. Mondays at 1pm.

Cash, cash, cash

Opportunities exist for two young people to work at a Japanese Ski lodge for 3 months (predominantly Dec., Jan. & Feb.) this coming northern winter. Accomodation and transport from the airport is provided but airfare is not within the net pay packet of approximately \$2500 (depending on exchange rate). Work begins at 7:30 and ends at 4:30 with a 1 hour break for lunch. Free meal provided.

Must have knowledge of Japanese.

Contact: John Hirata on 231 3494.

Fancy some Sukiyaki?

Drink, eat and Be Merry

Winter Festival Now On. \$29 per head. Five different appetisers and main course Sukiyaki with rice. Eat as much as you like for the main meal. Unlimited Saki, house wine and soft drinks. Banquet lasts two hours. May and June only. Matsuri Japanese Restaurant, 167 Gouger Street. 231 3494.

Elle Dit - definition - best mag for wommen around

Elle Dit, the winmin's/womyn's/women's edition of *On Dit*, is going to be printed in the second week of semester two - 31st July (which is also Blue Stocking Week). Start thinking about contributions.

Shnazzy computer

For Sale
Amstrad PCW8256 Word Processor/PC with printer, monitor, keyboard, manuals, disks.
\$250.00 ph: 362 4427

Internet anyone?

2 new bears wishing to explore the internet from their Findon home require the services of a creative computer geek. If you are an experienced surfer familiar with WWW, Netscape, Gopher, FTP, IRC, E-mail etc - we will pay you good dollars for your assistance. If you can patiently explain in basic terms technical aspects of internet hardware, software and marketing potentials please give us a call. We require your assistance for approximately 10 hours per week and will make flexible arrangements to suit your timetable. If you are interested call Lois or Phil on 268 8168 anytime. Wage negotiable based on experience.

My brain hurts

Frequent headache sufferers needed for psych experiment on headache and mood. You will be required to complete a small mood describing card every 2 hours & record headaches.

Ph: Stuart: 362 4427, or Dr Donald Pritchard 303 3172

Get down and get funky

Learn Rock and Roll at dance classes Mondays and Wednesdays at 7.30pm. Learn some Latin/Modern moves at 8.30pm. Concession courses only \$35. Come along to Danceland at 650 South Road, Glandore. For more information phone 415 7718.

Mmm, massage

Massage for Women
If you're feeling stressed (and who isn't at this time of year?) book yourself in for a massage in the Women's Room. Prices are negotiable, starting at \$15 per hour and bookings can be made with Vicki in the SAUA.

The Queen's army

The Adelaide University Republican Association is holding a tongue in cheek Queen's Birthday Cake Stall on the last day of term, Friday June 9th, between 11am - 2pm in front of the Union Building. Buy a piece of cake and receive a free party hat!

Be there to help Liz celebrate!!

If you wanna be a rock'n'roll star

Peavey Rage amp and Samick guitar looking for someone who can play. If anyone is interested then give Matt a call on 272-4352 after 7pm weekdays. Set me a price and I might be nice!



Maybe a Samick could have saved Debbie Gibson but then again maybe not.

On Dit time is now

Bored during the holidays? Maybe not but here is a great opportunity to get something into *On Dit*. Be it in the form of letter, prose, photography or whatever, just drop it into any one of the locations listed below. It's your paper so have your say in it.

Buy, sell, share, inform, plan (you get the idea)

You want to do these things and more? Well if you do (and we think it's a swell idea) then send in your classifieds to *On Dit* or the SAUA or the contribution box in the Mayo refec or the contribution box in the Library or the contribution box in the Unibar. It just takes so little effort and the best part about it is that it is **FREE!** Yes that's right, free. Just get them in by 5pm on Wednesdays and satisfaction is sometimes guaranteed.

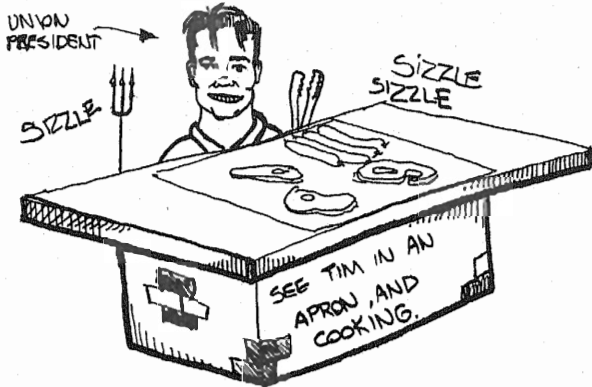
look out for...

UNION CENTENARY

(RE-ORIENTATION WEEK)



JULY 24 - 28, 1995



HIGHLIGHTS INCLUDE:

- President's BBQ
- Careers Fair
- The Union Breakfast
- Films
- Theatre Sports
- Lunchtime Entertainment
- The Sunrise Gospel Celebration
- Union Catering and Unibar food and beverage specials / samples
- Christmas in July in the Cloisters
- 60 Years of On Dit in the Gallery
- Presentation of Prosh cheque to AIDS council
- Sports/Clubs displays and activities
- Market Day - 26th June

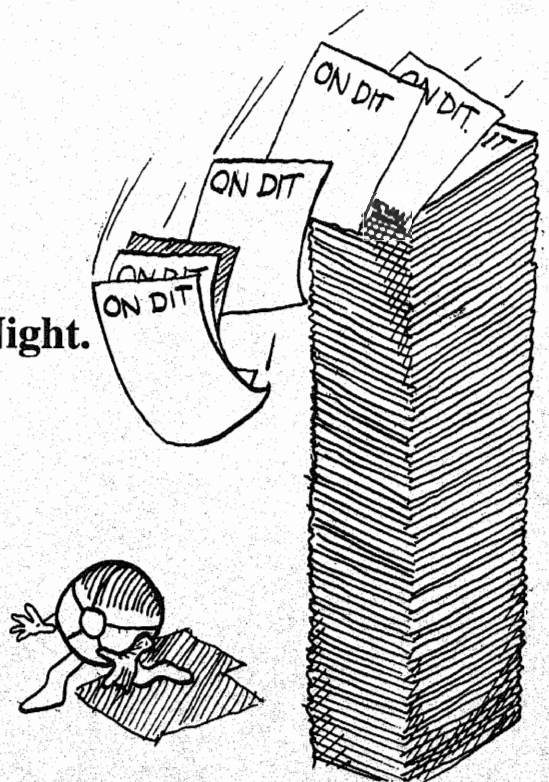
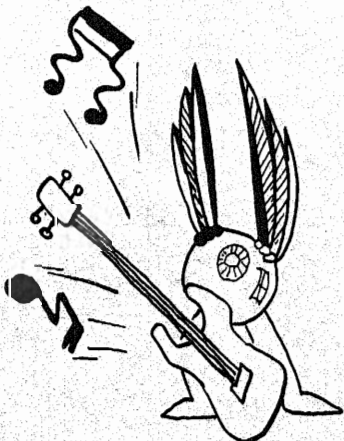
FRIDAY 28TH:

UNIBAR

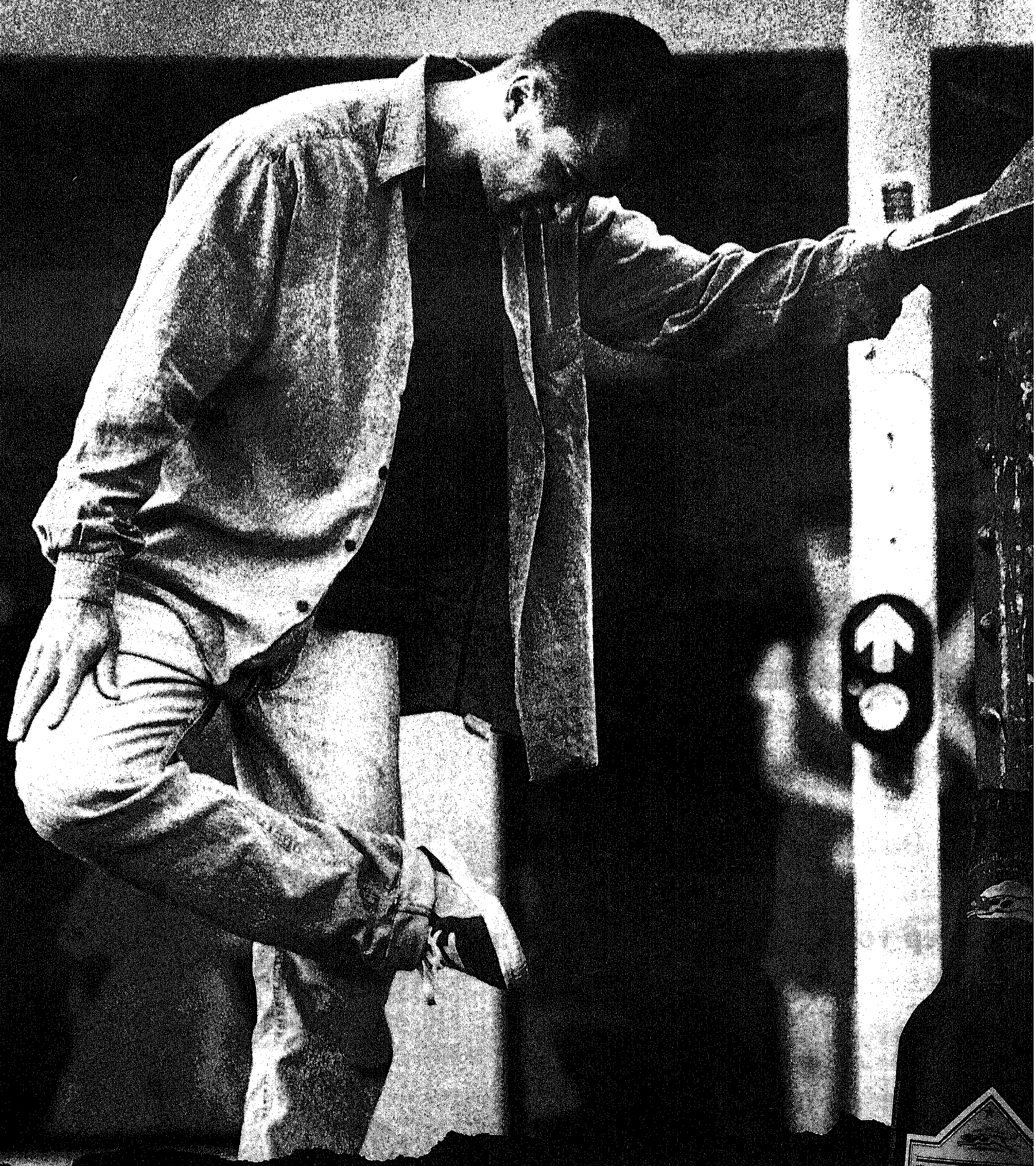
Movies at Lunchtime

All Day Drink Specials

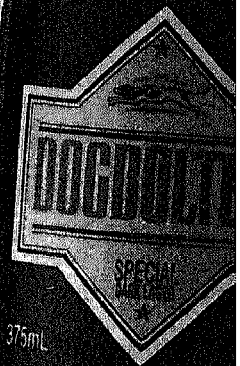
Keep your eyes open for Bands at Night.



Life's a bitch



Then you drink one



375ml