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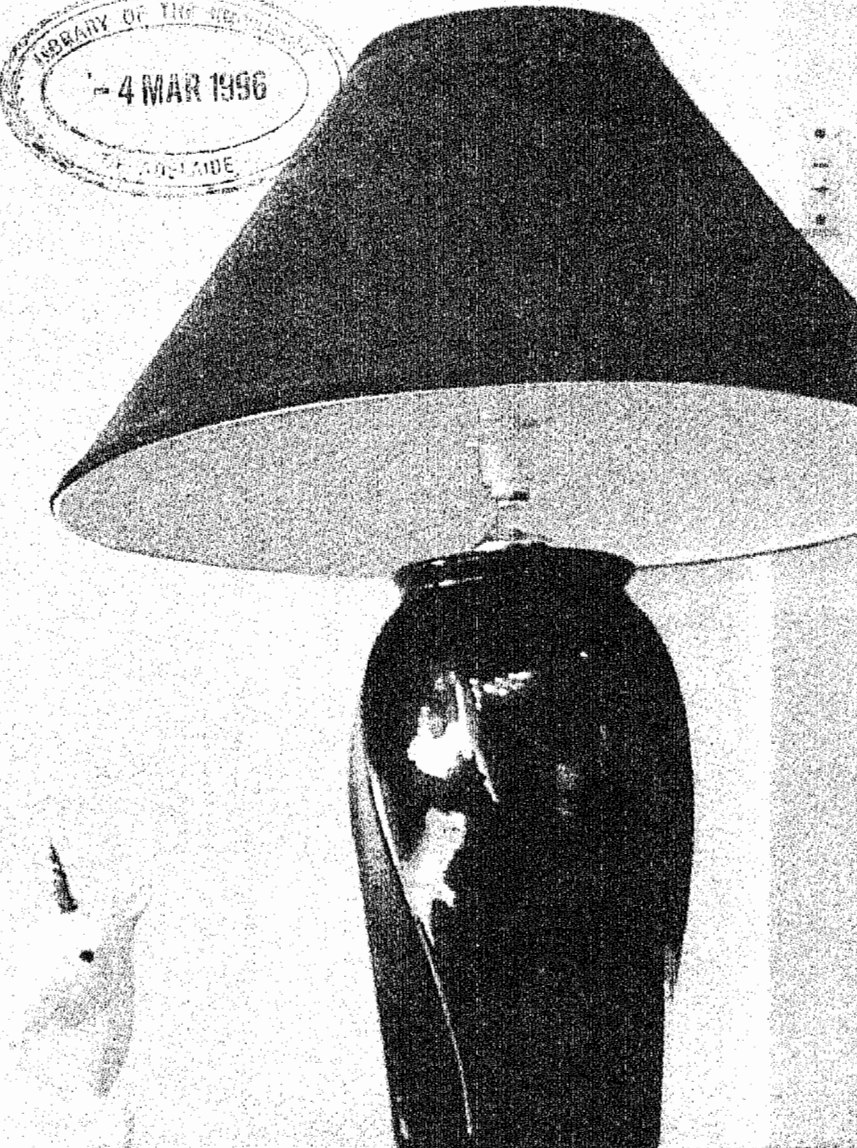
On Dit

The Wayward Student

Issue 1

February 26, 1996.

Volume 64



The following edition of On Dit is rated
MA for mature audiences

- Sex Scenes (S)
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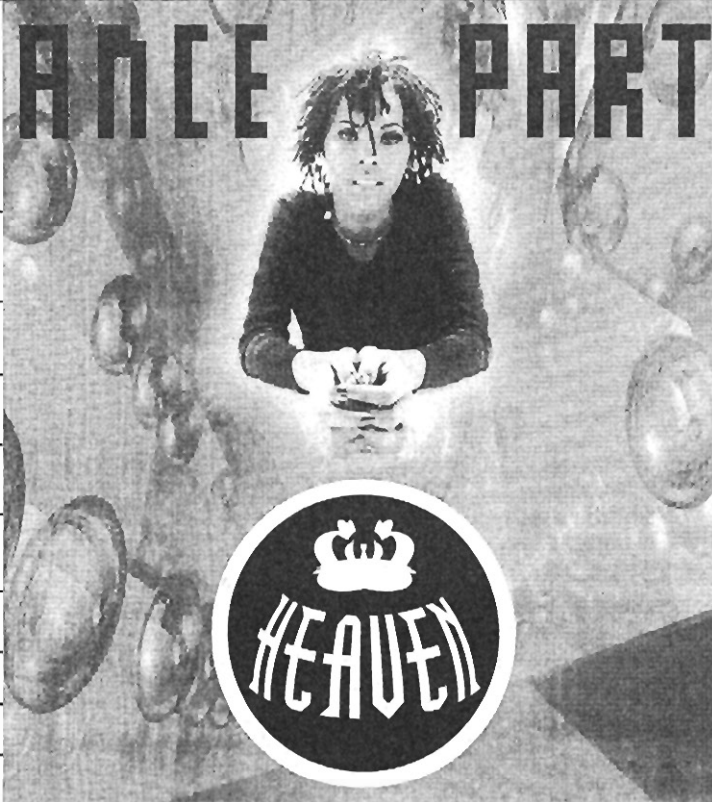
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Friday March 1

Editorial

Welcome back, welcome back, welcome back.....

To all you first year students, brimming with eagerness to begin your academic journey into the real world (let's face it, the sheltered world of high school didn't really cut it, did it?), welcome to this fine learning establishment known as the University of Adelaide.

Firstly let's begin with that evil, "document of degradation" known as the *O'Guide* - which was produced by last year's *On Dit* Editors. No doubt many of you thought upon receipt of said publication and show bag, "Hmm, *Dolly* and a magazine with some mad-man slicing his arms up - Is this what higher education is all about?" Needless to say, all you will ever need to know about Uni life you won't learn from *Dolly*. However, in reality as we know it, some of you may venture into the playground of sex and drugs during your time at Uni. With that in mind, it's pretty clear that the article on drugs gave the facts AND the dangers and thus did not endorse the use of drugs. Similarly, the photos were funny, gear and were taken with the people's consent. So to all the self-righteous politicians, parents and shock journalists, let's just pull our heads in OK?

March 2nd will either see 13 years of federal Labor Government booted out of office on it's ear and control of the nation will go to a man with eyebrow stubble, or the Australian public may decide on "better the devil you know", leaving John Howard to make another Lazarus-like leap into politics ten years down the track. Either way, for many of you first year students, this will be first time you have the democratic right of voting in a federal election. In this edition of *On Dit* viewpoints from all sides are expressed, but your task is to make an educated decision. We know it's a bit much being bombarded with election promises and scare campaigns from all fronts. However, don't take the soft option of ignorance or "I'll vote the way Mummy and Daddy do because they know what's going on". Take ten minutes to get educated in regards to what's being offered. Make an educated decision and make your vote count.

Enough of this. Make the most of Orientation Week - eat, drink and come along to the *On Dit* table on the Barr Smith Lawns and get involved in your student newspaper.

F&CK

Production Notes

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

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We love your work:
Mark Scruby for service above and beyond the call of duty; Master Bryan Scruby (AKA Yoda - stay on the light side of the force); Matt Rawes - top drawer!; Ching Yee Ng; Anthony the Packer; Fontella; Jason/Josie; Fiona; Shelley K; Jason & Daniel from Camtech; Jane, Sharon & Vicki from SAUA (thanks for all your help and understanding); Simon Hunt; Paul Bradley; Captain Jonno; Barbara

Fitzpatrick; The Connection (for not much really, pity - Kerina); Jarvis Cocker; The Verve; The Clouds; *Bad Boys*; Union Maintenance Guys - Legends!

The *On Dit* office is situated opposite the Barr Smith Lawns, basement of the George Murray building.

How To Contribute:

You can drop off your gear at the office or in the contribution boxes situated in the Barr Smith Library, the Mayo Refectory, the SAUA office and other assorted locations.

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

Deadline for the next edition:

February 28th (out March 4th).

Correction:

In the *O'Guide*, the name/ number of the Contact Person for the AU Gymnastics Club was incorrect. Persons interested should contact Alison Fahy on 263 2845.

UNIVERSITY OF THE WESTERN AUSTRALIA
- 4 MAR 1996

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Prizes

- Fringe Festival Give-Aways:**
- 3 double passes to Judith Lucy for March 8. See interview on p 6.
 - 6 double passes to *Blokes* for February 27 - 29.
 - 6 double passes *BardMoo* from February 27 - March 6. See review on pg 35.
 - 10 double passes to Scared Weird Little Guys for February 28. See interview on pg 7.
 - 6 tickets to Lotus War (from February 27 - March 3)
 - 3 tickets to Four Games Show-Hosts of the Apocalypse for March 8.
 - 5 double passes to Wadiko Inchiro for February 27. The demon drummers from Japan = Stomp - Tokyo Shock Boys
 - 5 tickets to OLE for March 6. OLE are a melange of comedy, flamenco guitar, juggling and more.
 - 25 Fringe Club passes (Sunday - Wednesday evenings)

Other:

- 4 double passes to Uncontrollable Animation at The Mercury Cinema on March 2.

How to Win:
To be in the running for these prizes in 20 words or less, write why you're only kidding! Seriously Kids, it's so damn easy! Simply come along to the *On-Dit* table on the Barr Smith Lawns during O'Week and tell us why you love *On-Dit* so much. Please note show dates and be in quick - first come, first served!

Got something you want to get off your chest? Well here's the place to do it. We'll need your name, contact department and phone number though(not necessarily for publication). Drop your letters down to the On Dit office(basement of George Murray building, opposite Barr Smith Lawns) no later than 5pm Wednesdays. Easy, eh?

The Beast Roars

The Editors,
Late last year I had the pleasure(?) of attending the end of year function of the SAUA held in the Equinox. The food and drinks provided were of the usual standard however their digestion was impaired somewhat by listening to the speeches made by the outgoing office bearers. Apart from the usual deluge of self congratulatory nonsense the highlight (I use this term facetiously) was hearing one prominent member of Student Focus describing that her own personal Mt. Everest was the day she and others spent considerable energy hurling personal abuse at the Prime Minister which prompted his now infamous 'get a job' response.

Is this what these people were elected to do? Abuse people? How does that contribute, in a rational and intelligent way, to the debate regarding the funding of higher education. Students deserve better representation than this shabby, puerile, juvenile posturing. Most people faced with this level of abuse would respond in a similar manner to the Prime Minister and take away from the incident a fairly low opinion of the student body of Adelaide University. Having observed some of these people in action for the last two years I would concur with the low opinion the Prime Minister would have of them, but the rest of the students at Adelaide University do not deserve to be tarred with the same Student Focus brush!

Dave Matthews
Labour Studies/Arts
Simply the Beast!

What the F@#k?

A LETTER TO THE PEOPLE OF AUSTRALIA

My name, though not important, is Patrick Smith, I am spokesperson for a small group of people calling ourselves; AUSTRALIA INCORPORATED.

We feel that what we have to say is important, though we shall let you the People, decide this for yourselves.

WE BELIEVE, that the politicians, greed, and mismanagement, have gotten out of hand, and it is now time for them to be reminded, that WE THE PEOPLE! are their employers, not, as they seem to think, the other way round.

As the system now stands, We, the

PEOPLE, are being pushed and bullied by our EMPLOYEES! WE CAN NO LONGER STAND FOR THIS!!

When an employee refuses to meet with or speak to their Boss, they would be fired on the spot! (only in this case, they would only be replaced by someone of the same, misguided personality).

We AUSTRALIA INCORPORATED sent two letters to the Prime Minister Mr Keating, challenging him to a public debate. He refused, or someone on his behalf did, to meet with us.

What gives him the right to refuse to speak to his employers?

WE CANNOT ALLOW THIS TO HAPPEN.

I call upon the People of Australia, to stand up and demand that he meet with us, AUSTRALIA INCORPORATED in the debate, and answer to the PEOPLE OF AUSTRALIA the questions that we ask of him.

Yours for the Betterment of Australia

Patrick Smith
for Australia Incorporated

We know he's not voting Labor

To the Editors

Labor students claim to be "students with a social conscience". Yet this week they will help the ALP run a scare campaign over Education. They can hardly justify the means by such an end when, no doubt having a social conscience in their language means standing by the ALP's disgraceful record on Higher Education over the last 13 years.

Education was free when Labor took office in 1983. Since then, they have introduced successive infringements first there was the administrative charge, then HECS, and now up front fees for post-graduate courses After running an anti-Coalition scare campaign during the 1993 federal election, the Labor government tried to manipulate HECS to the advantage of General Revenue. Because of the actions of the Coalition and minor parties in the Senate, several anti-student measures were obstructed.

Meanwhile, the Liberal and National Parties have made guarantees to students to keep the current HECS system, and to maintain Austudy and Abstudy. This is in addition to a commitment to not introduce up-front fees for Commonwealth funded undergraduate places.

The recent record of Coalition Senators indicates that the Coalition has no desire to break these promises. Students can't afford not to vote Liberal, as the ALP will only further undermine them if it is re-elected.

Angus Bristow
Economics

They call him Hans

To the Editors,
Re:Zoology Supplementary Exam

Semester I

It is with grate sadness that I feel the need to write this type of letter however, it has to be done not only for myself but my fellow students.

It appears that the Department of Zoology has no remorse for its pitiful political ploys in relation to the taping of lectures plus the fact that there has never been any apology by either the persons concerned nor by any other figure of authority especially the Deputy Vice-Chancellor whose clearly insensitive and provocative letter typifies the abysmal attitude of certain academics. The lack of intestinal fortitude shouts its curse.

I am not going to give your department the satisfaction of making me feel more miserable by failing me again and liken any association with said department as having the attributes of an Asp! I know that, if perchance if I did manage to pass these supplementary exams, there are certain people in this department whose manner is as odious as the olefactory blanket that emanate about the Zoology II labs from the putrefied rotting carcasses that myself and other fellow students had the misfortune to dissect in 1995. It would be impossible to continue to study in such an environment so I quit!

I will get my due satisfaction when I publish the asinine antics of the academics in forthcoming novels and poetry. Infamy is your best reward!

At some time in the future I may take up the subject but at another worthy university where the people are more akin to promoting the positive aspects of life and who aren't interested in purposefully destroying student minds.

As always with absolute sincerity,
HANS-Robert van AMSTEL
Australian Born World Citizen!
(Printed as submitted - Ed.)

Don't go on a Library tour

If you go up the little flight of steps in the northeast corner of the cloisters (behind Unibooks) you'll find yourself in the Students' Association offices. Among the many tasks that are performed from this wonderland is the booking of first year students on a guided tour of the Barr Smith Library during Orientation Week.

You might not realise the significance of this until it is too late and you can only watch enviously as your peers confidently march around the Library as if they were born to it, secure in the knowledge that the 25 minutes they spent with one of the librarians in O-Week will pay enormous dividends in the form of distinctions and A++ grades in all their subjects.

With all the myriad attractions that O-Week offers, it's easy to overlook the seemingly mundane appeal of a Library tour. Don't go on one unless you really want to make life a bit easier for yourself and have an absolutely burning desire to suc-

ceed at Uni.
Alan Keig
Barr Smith Library

Free, free, set them free

Urgent appeal for the release of all women political prisoners

On 10th January, all the 29 women political prisoners in Hasharon prison barricaded themselves into two cells, refusing to go out. As the Prison authorities don't allow lawyers (who come daily) or other visitors to come near their cells, the prisoners can't communicate with anybody. Because of that we haven't any first-hand information about what is the situation inside the cells. The women demand that all of them, with no exceptions, be released.

The agreement known as "Oslo Two" stipulated clearly, that all the female Palestinian prisoners and detainees should be released in the first group of pardoned prisoners. The first release took place on 8th October, but five of the women prisoners were refused pardon, one by the President and four by a high-ranking military officer. The women who were to be released refused the pardon if it did not include all the female prisoners, according to the agreement. All the women prisoners remained in prison.

They hoped that in the second group of pardons the five would be included, the Israeli authorities announced that they will not change their policy. Nevertheless, there were talks and it seemed that there was still some hope. On 8th January, the Israeli media mentioned the possibility of removing the pardoned women prisoners from the prison by force. On 10th January, the male prisoners in the wing next to the women's wing were told to keep quiet when the women would be removed. On the same day, the second group of pardoned prisoners was released. There were no women among them. All this pushed the women prisoners into their "sit in" strike. Their conditions are very harsh: inside two small rooms crowd 29 women. The women refuse to come out, neither for exercise nor for any other reason and refuse to open the door and receive their meals.

Since 15th January, the male political prisoners in two Israeli prisons went on a hunger strike in solidarity with the women.

To demand the release of all women political prisoners, according to the signed agreement, write to:

- Shimon Peres, Minister of Defence, Hakirya, Tel Aviv. Fax: 972-3-6917915.
 - David Libai, Minister of Justice, P.O. Box 1087, Jerusalem. Fax: 972-2-285438.
 - The Israeli Embassy in your country.
- Thank you for your help and for your continuing support.
Hava Keller
WOFPP

Just Like A Chocolate Milkshake Only Crunchy - Voting on March 2

The Australian Parliament is not a single institution; rather the intricate workings of three separate bodies, the House of Representatives, the Cabinet and the Senate.

Government (Cabinet) is formed by members of the party that hold the majority in House of Representatives. Cabinet is responsible to (held accountable by) parliament, both for its own actions and those of public service.

The House of Representatives (Lower House) are those persons elected to it by the general populace at periodic elections. In order to maintain power the government must hold the balance of power in the House of Representatives. This may appear a fragile situation but modern party politics dictate that a party member must vote according to prearranged party lines. Members have been known to 'cross the floor' and vote against their own party but it is rare as to do so risks retribution from the party. A party member may lose preselection at the following election and thus re-election for crossing the floor.

The Senate is known as the second chamber or Upper House and is a mechanism for review. It was divided as a means by which to safeguard against any abuse of power or hasty actions by the Lower House. The Australian Senate was also created in an attempt to protect States' rights from a potentially power hungry Federal Government.

How to vote:

1 Go to any polling station in the electoral division IN WHICH YOU ARE ENROLLED. The Advertiser will name these places on Friday March 1st. These polling stations will be open from 8am - 6pm.

2 If you will not be near the division in which you are enrolled (but are still in the same state) go to any polling station and ask to complete an ABSENT VOTE.

3 If on March 2nd you will be:

- interstate / overseas
- more than 8km from a polling station
- approaching motherhood, seriously ill or caring for someone who is
- unable to vote on Saturday because of religious beliefs or are unable to leave work

then you are eligible to vote BEFORE SATURDAY

- IN PERSON by going to any Australian Electoral Commission (AEC) office (see phone book or call 13 23 26) or

- BY POSTAL VOTE by going into any AEC or post office and filling in an application for a postal vote and sending it to the AEC. You will then receive ballot papers in the mail. Fill these in correctly and send them back. The ballot papers must be returned by Friday March 1st in order for your vote to be counted and to prevent a fine.

The Australian Voting System

The House of Representatives

Voting for this House is by way of a system called Preferential Voting.

One numerically ranks ALL the candidates in order of preference. In order to be elected a candidate must achieve ABSOLUTE MAJORITY ie more than 50% of all the votes cast. If there is no outright winner after the 1st count of 1st preferences then the candidate with the smallest number of 1st preferences is eliminated. Those ballots are then distributed according to 2nd preferences. The process continues on and on until one candidate achieves absolute majority.

The benefit of this system is that no candidate can be elected if they are disapproved of by more than 50% of the overall voters.

The disadvantages of the system however lie in the fact that Australia maintains compulsory voting. Voters must preference candidates in order to cast a valid vote, even if they strongly approve of one candidate and abhor the remainder equally.

In recent times there has come to light an alternative style of voting that although not the "preferred" system and thus not "encouraged", is accepted as valid vote. The system became widely publicised after Mr Albert Langer, a Victorian activist placed an ad in the Australian promoting a system of voting whereby preferences need not be given to the two major parties if voters wanted to reject both. Where there are 4 candidates, he suggested a vote of 1,2, 3,3. instead of 1,2,3,4 as per recommended by the AEC. A 1,2,3,3 vote means that preferences do not go farther than the voter

desires. eg One can vote for independent candidates or smaller parties such as the Greens or Democrats without then having to pass votes on to the major parties.

The Senate

There are 6 senator positions available this election. In order to be elected a candidate needs 1/7 of all formal/valid votes cast. Those who reach this number are immediately elected. Their surplus votes are passed on to the candidate listed second on each ballot paper, (these transferred votes are worth less than 1st preference votes though) and thus more people may be elected. This system continues until there are no more candidates with enough votes to be elected. The lowest scoring candidate is then excluded from the count and their votes passed on to the remaining candidate to whom voters have given preferences. The process continues until all the seats are filled.

THE BALLOT PAPER

The ballot paper is divided into two sections, the House of Representatives and the Senate.

The House of Representatives

A voter must number ALL the boxes according to their preference of candidates. See above for more informa-

tion on the preferential system in the House of Representatives. Do not use ticks or crosses.

The Senate

There is once again a choice in voting:

- 1 a 1 above the line, or
- 2 all the boxes below the line.

1 if your choice is to go above the line then place a number 1 in the box of choice. Your vote will then be counted in the way chosen by the party you have voted for. This is by way of a ticket or group vote. Posters and handouts at the polling station will show the way that parties will distribute your votes among themselves.

2 If your choice is to go below the line then you need to number all the boxes in the bottom section. Start at No.1 for your 1st preference and keep numbering until all the bottom boxes are full.

NOTE some candidates do not belong to a party, ie are independent and so do not have a box above the line. If you want to vote for these candidates then you must vote in all the boxes below the line.

Gareth Higginson - EVP



On March 2nd you'll have to decide whether to re-elect the Labor team of Keating, Beazley, Evans and Willis



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What's the story with Judith Lucy

What makes Judith Lucy tick? Who knows? Who cares? Well it seems Frank Trimboli did, well at least enough to interview her. With her new show *King of the Road* already under way as part of the Fringe festival, Frank and Judith talked about, well, not much really.

Ring Ring (the telephone is answered very swiftly)

Judith Lucy: Hello

On Dit: Hello I'm looking for Judith Lucy.

JL: Well you found her.

OD: Were you sitting on top of the phone or just next to it.

JL: (Laughs) On top of it, if you saw my lounge suit you'd realise it was more comfortable.

OD: So what are you currently doing in Melbourne?

JL: Well when you rang I was watching *Donabue* and god knows watching daytime television is something I really like to devote an awful lot of time to. I'm actually trying to write a show for the Melbourne Comedy Festival which is in April, and because I'm going to be spending three weeks in Adelaide I figure I should probably get a bit of a start on it now.

OD: After '93, after You did *The Late Show* you ticked off overseas, how did you find that experience?

JL: Mmm, well it had it's ups and downs, I'll put it that way. I mean I'd always wanted to go overseas, I hadn't ever travelled before. When I found out I was adopted I thought hey, seems like a good reason to get out of the country for a while and essentially I really had no idea what I was doing. I really did have quite a bit of money thanks to *The Late Show* and toying with Tony (Martin) and Mick (Molloy). Then I preceded to spend the next nine months pissing it up a rope. Really just getting wads of it and flushing it down toilets, and

chucking it out of windows 'cause I just really didn't have the slightest idea.

OD: Do you ever get frustrated doing stand-up?

JL: Yeah, part of the thing in *King Of The Road* is I talk about how I'm not gonna do stand-up comedy any more because I've kind of had it, and to an extent that is actually quite true.....I've turned into a theatre girl, basically because the chances of you running into a bunch of drunken bucks are greatly reduced and there's a lot less yelling about people wanting to see various parts of your anatomy....

OD: What, like your elbows?

JL: Yes exactly, the number of times people wanted to see my elbows and you know I just got to the point where I was really sick and tired of having to make announcements like "could the gentlemen use the ladies toilets because five people have thrown up in the men's toilets and they're un-useable.

OD: How did you find working with the D-Generation considering they're not from a stand up background?

JL: It was kind of difficult, but it wasn't so much because of the stand up thing. It was more because, you know, a group of people have known each other for an awfully long time, I kind of had never done television before so all in all it was all a little bit of a baptism of fire, but I mean obviously it was a pretty useful thing to do. You know, learn to love, grow as a person.

OD: Did that make you think about perhaps not being so involved with stand up or was it something you thought about before?

JL: This has been about the seventh or eighth year that I've been doing stand-up, you know, I could quite honestly say that possibly every second week I've thought, during those seven or eight years, I've really got to get another line of work.

OD: So you're trying to move away from doing strictly stand up?

JL: Yeah, well that's why I did the *One Woman* show which I've been performing in theatres which for me is just much more enjoyable and you know I've been doing a bit of radio with Tony and Mick and I was asked to write a book about the show so I'm trying to diversify.

OD: Have you ever thought of say working in a canteen or something like that?

JL: I feel that I've been there, I've done my many years as a sandwich hand, not that it



didn't give me much joy....

OD: What other stuff have you done?
 JL: All your basic, boring, crap jobs really, cleaner, waitress, usher, sandwich hand, I was putting cream on cakes there for a while. I worked at a record store 'cause I thought that would be quite glamorous but it actually was just boring as bat shit.

OD: Did you do the student thing?

JL: I did two years of a B.A.

OD: You found it to be dissatisfactory?
 JL: Well I just thought this is so damn useful (laughs) I'd really better finish this degree. I majored in theatre arts which was especially useful because I really learnt how to drink cask wine and massage strangers which is something that really prepared me for the real world, but I was convinced that I was going to be the next Judy Davis so I decided that I didn't have to complete my degree and I was just going to go to the Victorian College of the Arts and they were just going to accept me because I was so incredibly talented and of course they didn't.

OD: What other projects are you going to become involved in over the next couple of years? Film or television?

JL: Well you know, anything that will turn me into a household name world wide would be good.

OD: What about say, something with Hugh Grant in a car, or something like that?

JL: Oh no, no. Well frankly maybe if it was someone else, but Hugh has never tripped my trigger. You know, I think I won't be doing anything like that.

OD: But when you talk 'household names', people don't seem to get famous for doing good stuff any more, it's stuff like OJ, a famous footballer, who became much more famous be-

cause they thought he might have killed someone.

JL: But don't tell me he didn't catch your eye in the *Naked Gun* movies.

OD: Oh he certainly did. When he came through with that big afro, through that doorway and he didn't fit.

JL: Exactly! (a big guffaw from both). Now you see, if I could do something like that, that would be different.

OD: Whilst in Adelaide you will be playing Adelaide University. What's popular with University crowds? Whoopie cushions and cream pies, or is it something less sophisticated?

JL: Generally less sophisticated. I just basically, for a standard student crowd, I just flash 'em a brown eye and that usually brings the house down.

OD: Having done the 'travel' thing, do you think that the pursuit of discovering one's self is bull shit and that people in general spend too much time analysing their own lives and actions.

JL: I reckon you're just as likely to discover yourself after you've drunk a slab of beer as you are touring the world. And lets face it, having a slab of beer is a great deal cheaper. And that's something that most students are quite good at, well I certainly was.

OD: Well I thought that was a given.

JL: Well especially if you're in the engineering department.....engineering students worldwide are always the dickheads that are running towards the keg of free beer.

Judith Lucy will be appearing at The Apron Theatre, off Synagogue Place from Feb 23 - March 10, and will play the union games room, here at Adelaide University at 1pm, March 8th.



SCARED IN AMERICA

Rusty Berther and John Fleming, better known as the Scared Weird Little Guys are headed to Adelaide as part of the Fringe festival to share their travel experiences across the United States. Kerina West spoke to John Fleming about their election predictions and travel tales.

Best known for their hit *Bloody Jeff*, the Scaredies have recently released an election song, but were coy with their predictions for the forthcoming election. "The popularity-meter worm will get in and become the next Prime Minister," laughs John. "We're pretty apolitical, we're not putting our money either way. Whoever is in power we will make fun of. We really want Jeff Kennett to go into federal politics and be elected Prime Minister so then we can revive *Bloody Jeff* nationally."

Scared in America promises to be a musical/comedy extravaganza, with tales of the disturbing side of the US of A. "It can be a pretty scary place just because of the amount of people there. The distribution of wealth is a scary thing, as quite a

s in a ll number of people have all the money," he explains. "The idea of being scared in America - it's not only the Scared Weird Little Guys

being scared in America, but the average person on the street is scared because there are just too many guns."

Having travelled extensively, with eleven trips to the USA in the last four

years much of this time was spent on the US college circuit. Opportunities for exposure for up and coming Australian acts are readily available. "Australia has been the flavour of the month over there for the past decade or so, so there are a lot of openings for Australian artists. As far as we know we are one of the only Australian acts touring on the American college circuit. So we're pretty pleased with our monopoly of the market," John explains. "We're starting to move on from the college touring because we've been doing it for a few years, so perhaps there's an opening for another Australian act to go over there and make an impression. We try and write with an international flavour so the jokes can travel and it goes across really well."

So what can Adelaide audiences expect from Scared in America?

"It's kind of like a musical slideshow, of course we won't be using any of our slides from the trip. Most of our songs are about our travel experiences, but we do some standup about our experiences in America."

The Scaredies have just released their first full length CD, *Scared*. Audiences can expect samples from it in their live show. "We're pretty pleased with it," John

muses. With songs like *Child of the 70s*, *UNILBOKNLA*, *Dead Guys*, *Laundromat* and the silly last track *30 Seconds*, it provides a glimmer of what can be expected live.

"We're extremely funny, and it

would be great for people to come along and hear us talk about what it's like in the States. Plus it would probably save you about \$2000 in airfares...just come and see the show."

If you would like to take this advice and save some money too, thanks to Cathy Koning and the Scaredies we have TEN DOUBLE PASSES to GIVE AWAY for Wednesday 28th February. See page 3 for details.



EXPERIENCE SUMMER IN JAPAN

1996 JAL SCHOLARSHIP

Japan Airlines is offering three scholarships to undergraduates from all faculties.

The scholarship includes a six week stay in Japan (18 July - 28 August 1996) attending the Summer Session of Asian Studies at Sophia University, and provides students with the opportunity to experience Japan and its culture.

Japan Airlines will provide return airfare, accommodation, tuition fees for Sophia University, sightseeing, home stays, insurance, daily allowance and text books.

You must be 20-28 years of age, an Australian resident living in Australia for at least 8 years and have not previously lived in Japan. Knowledge of the Japanese language is not necessary. Applicants are required to submit an essay on a given topic.

Entries close Friday, 12 April 1996. For further information please contact:

Michelle Dunne, Public Relations & Advertising Officer, Japan Airlines, Level 14, 201 Sussex Street, Sydney NSW 2000. Telephone (02) 268 9911



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The Three Canadians

1 + 1 + 1 + 1 = 3 Canadians? Yep, that's right. The Three Canadians (North Darling, Eric Amber, Derek Flores with fourth member Ray Gurrrie) are back for the Fringe Festival. If you haven't seen them before, these guys are very mad and very funny. This time they're performing *The Epic of Ben Hur* which promises to be an hour filled with chariots, lepers, Romans, not to mention The Hand of God. Christina Soong had mathematical tuition with North Darling to bring you the following report. The 3Cs met at Loose Moose Theatre in Canada and are now based in Melbourne and spend a goodly amount of their time travelling to perform at various festivals worldwide. They were here last Fringe Festival and also performed at our Uni in the cloisters. Their shows usually rely heavily on improvisation. "That's our...background. We go out there with the whole idea that we're going to fall flat on our faces." ...*Ben Hur* is different because they're working with a very "loose" script and have brought in a (Seattle) director. "Anyone expecting classical theatre is going to be really disappointed

but its a funny show and we're going to try our best." The show is interactive so be prepared to throw, yell, and generally help them create a ruckus. Ok. But we want to know the important stuff, like when you guys were kids, what were your school reports like? "Probably stuff like short attention span and disruptive." Do you fight like brothers? "Yeah I'd probably say so. We get along for the most part pretty well but we scrap as much as anyone else who spends ALL THEIR TIME TOGETHER!!" Are you religious at all? "Not really, none of us are religious as such. Spiritual yes, but not really religious." Do you follow any kind of code eg star signs, tarot, ruins? "Improvisation - don't block, be positive, accept offers, go with the flow." If you could be one cartoon

character who would it be? "We're probably Ren and Stimpy." Is that your fave show on TV? "It's the boys but I'm kinda digging the X Files...The Simpsons, 24 hour music video channels." 3 things that make you laugh: "Old people, kids, Warner Bros Cartoons - there's some really funny stuff in old cartoons that's like the basis of all modern comedy but no-one ever really notices it." 3 things that you think should get more media coverage: "The media should have



more media coverage. We should totally question the media as a source of information. Watch the watcher." 3 things that should be abolished: "Personalised licence plates." (calls out to his girlfriend Chrissie) "3 things that should be abolished?" Oh yeah, obnoxious

guys in cars that honk and yell cos they're cowards. It really pisses me off 'cos they honk you and then they keep driving The third thing would probably be thongs - we make fun of thongs in the show." And that's the way it should be. OK but what kind of guy is North? And can he think on his feet? I decided to play a Word Association game with him to find out. Day. "Night." Tasteless. "Rodney Rude." Body Hair. "Armpit." Gherkin. "Pickle." Sex. "Mmmmmmmmm." Drugs. "No comment!!" Rock'n'roll. "Comedy." Lycra bike shorts. "Ban them! Ban them! Ban them!" Coffee. "Mmmm." Audience. "Fear." Generation X. "Bullshit." Trench coat. "Pervert." Censorship. "Bad." X Files. "Cool." Air guitar. "Grade six." O J Simpson. "Too much."

Catch the Three Canadians performing *The Epic of Ben Hur* from February 23 - March 10 at Headlines Theatre, Fringe Courtyard. Tickets are available at Venuetix on 223 7788.

THE BOX THE BOX THE BOX THE BOX

With my thoughts turning to another year spending the lazy days of my youth at uni, I started to think about the important things that would concern my life as it currently stands. Then I thought about television. Like a cat on speed the thoughts raced through my mind, building up endless images and possibilities of escape from my own familiar, yet unsatisfactory existence. What a friend we have in TV! Purveyor of trash culture that amuses, disgusts, entertains (for the right and

wrong reasons), and subdues us. In a country where *Gladiators* and Australia's *Funniest Home Videos* are consistently top of the ratings, I'm glad to say that I am addicted to basking "in television's warm glowing warming glow" (Homer Simpson).

Let's face it; TV is trash - it is mad, bad, and dangerous to know, let alone love. But that is what makes it so cool. It is the only media to successfully invade every aspect of our society - to the point where the only original TV shows that we see concern the medium itself. The purpose of TV is to make money - everyone knows that. But another, more serious purpose of TV is to keep TV going. "Trust no one," says Agent Fox Mulder.

TRASH TALK

Thumbs up and down for summer TV as of 18/2/96, in no particular order....

Thumbs Up -

1. To Channel 9 for realising that they can't make good soaps - opting to quickly pre-sell *Pacific Drive* overseas and relegating it to a twice weekly midnight timeslot - gaining it instant cult status amongst trash TV watchers.

2. SBS for continuing its superb programming in the area of films

and documentaries. Constantly challenging, provocative and entertaining, especially the cult films and the current interest in Hong Kong cinema!!!

3. Channel 7 for playing its back catalogue of '80's teen sex comedies. Amazing films that deserve more academic attention - there's a Masters in there somewhere....

4. To the ABC for another series of *Alexei Sayle* (but a slap in the face for taking it off again - as well as *Monty Python* - remember politics students - this could be you after a haircut and ten years of serious alcohol abuse.

5. The general advertising campaigns for the Festival and the Fringe. Good ads that sell - that's what we want (what the hell are those Strongbow ads about anyway?)

Thumbs Down -

1. *Pacific Drive*, *Central Park West*, et al. Channel 10 is right - you can't out *Melrose Melrose*.

2. Channel 10 - namely *The X-Files*. Were you really hanging out for the conclusion to last year's cliff hanger?

3. *Star Trek Next Gen* repeats - enough is enough - what about *Voyager* hmmm?

4. R.I.P. *Northern Exposure* - enough said.

5. Repeating *Twin Peaks* at 1am. The time slot A big slap on wet buttocks with a leather strap:

NEW SERIES

Talking Telephone Numbers proves once again that if you offer viewers enough money they'll watch any old crap.

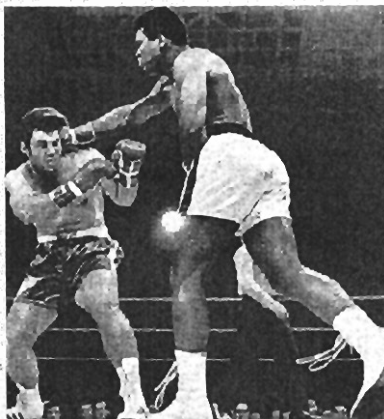
JAG proves once again that if you show enough footage of planes, guns, boats, bombs, submarines, and any other associated military phallic objects AND stick in a cute blonde female wearing pants so tight they show the VPL of a G-string (I kid you not - you'll all be tuning in next week), that you can show any old crap recycled from any number of war films. Although casting Ollie North was an inspired choice - Deep Throat anyone?

Melrose fans can sleep well knowing that all is normal amongst Aaron Spelling's biggest successes. The bomb blast has provided enough fallout to last the average nuclear winter, and with more permanent cast members added to the fold we can all be guaranteed more of the same garbage.

Kerri-Anne Kennally should be dragged down the street and shot. *World's Greatest Anything's* should have their genitals flamed in napalm. Bert Newton should have his head buffed with a chainsaw. Come back *Frontline* - pleeez!

A television column in Adelaide that failed to mention the *Crows*? I'd like to see that.

Joltman



"This time we're gonna watch what I want!"



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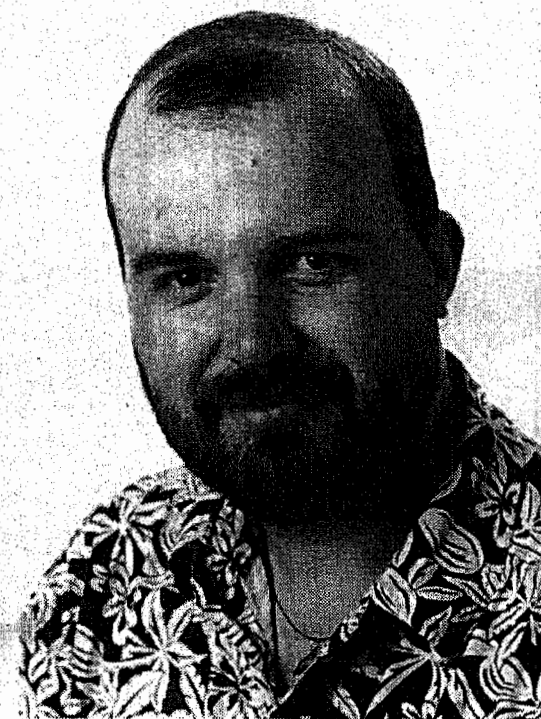
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<p>ORIENTAL EXPRESS <i>Level 4</i></p> <p>Buy a main meal and get a FREE Spring Roll</p>	<p>TARTS ARE US <i>Level 4</i></p> <p>Buy 3 Donuts and get an extra 1 FREE</p>	<p>BACKSTAGE CAFE <i>Shultz Building</i></p> <p>Cocktail Milkshake</p> <p>\$2.00</p>
<p>EQUINOX <i>Level 4</i></p> <p>With any Burger or Pizza get a FREE Post Mix</p>	<p>CISCO'S <i>Level 4</i></p> <p>Nachos</p> <p>\$2.50</p>	<p>GRILL BAR <i>Level 2</i></p> <p>Pancake Special</p> <p>\$1.50</p> <p><i>Jam • Maple Syrup • Lemon & Sugar</i></p>
<p>BACKSTAGE CAFE <i>Shultz Building</i></p> <p>Cookie and Coffee for only</p> <p>\$1.80</p>	<p>MAYO <i>Level 2</i></p> <p>Bucket of Chips and a Small Post Mix</p> <p>\$1.80</p>	<p>THE HOT POTATO <i>Level 4</i></p> <p>Your choice of hot fillings in a potato</p> <p>\$3.00</p>
<p>GALLERY COFFEE SHOP <i>Level 6</i></p> <p>2.00 - 5.00 pm Coffee and Cake</p> <p>\$2.80</p>	<p>VEGOS <i>Level 4</i></p> <p>Buy any main course meal for</p> <p>\$3.00</p>	<p>CATACOMBS <i>Union Hall</i></p> <p>Buy a Pie of your choice and get a can of drink</p> <p>FREE</p>

TRUST ME -

As a great disruption to the summer holiday routine of doing nothing except chain smoking, Paul Keating ended months of speculation and announced an election. For many of you this will be the first chance to choose the pollie of your choice and try to take home the pencil from the polling booth. As a part of On Dit's election coverage, News Ed Nick Nasev interviewed a representative from the Australian Greens (Senate Candidate Stephen Spence), Australian Democrats (Senator Natasha Stott Despoja), Labor (Labor Club Head Dave Matthews) and Liberals (Alex Smith from the AU Liberal Club). We each asked them the same questions in regard to Education, Employment, Environment, Health, Austudy/Dole and TAX!!! So here is a chance to mix and match, compare and laugh at the different parties' policies and ideas.

Australian Greens Senate Candidate Steven Spence

HISTORY OF THE GREENS
The Conservation Movement first grew in the early 1970s. The first Green Party to be formed in the world was the United Tasmanian Party of the late 1970s. In South Australia a small Green Party was formed in the late 1980s. In 1992, a majority of the mainstream Green parties across Australia joined to form the Australian Greens. The South Australian branch of the



Steve Spence - Greens

Greens started in September 1995, consisting of members of previous Green parties, Trade Union members, ex-Democrats and ex-Labor members. The Greens are part of the fastest growing movement in the world.

EMPLOYMENT

Since the Greens have at the moment little chance of gaining government, the Greens plan to use their position in the Senate to act as a review on whoever is in government. The Greens will put pressure on the government to put more strident initiatives. The Greens do not see the current Training Schemes as a substitute for job creation. Public money will be needed to create jobs. You don't hear people saying "Hey, there are too many teachers and nurses. It is not in the interests of the private sector to be philanthropic". Job creation in productive, non-polluting industries and an exploration of new, clean industries. Committed to keeping tariffs and protection. Are we seriously going to compete with the one dollar wages of Indonesia and Korea. The Greens want people to work in jobs that inspire people, where they work with enthusiasm eg. More teachers, nurses, engineers, actors and writers.

TAX

No selling off of Telstra. Make the wealthy pay. Reintroduction of Wealth and Inheritance Tax.

EDUCATION

Complete Removal of all charges and education fees. Education is a right, not a privilege.

HEALTH

Universal, free accessible system. You can't fix Medicare by getting rid of it. Maintaining and improving the Medicare system as well as Medicare taking in more account of alternative medicines such as Acupuncture and Naturopathy.

AUSTUDY/UNEMPLOYMENT BENEFITS

The Greens will oppose all cuts to Social Security benefits in the senate. The Greens' long term policy is for the introduction of a guaranteed, adequate income.

ENVIRONMENT

Each candidate concentrating in local issues, so check out yourself the issues facing

your area. In regard to SA issues, The Greens will oppose any increase in uranium mining and demand for the World Heritage listing of the Lake Eyre Basin. Read this one, there is a plan to grow cotton along C o o p e r s Creek! The Greens still oppose the construction of the Hindmarsh Island Bridge. The Greens are quick to point out that they are not a single issue party.

WHY SHOULD STUDENTS VOTE FOR THE AUSTRALIAN GREENS?

Because the old parties have failed. There is a need for a fresh new radical alternative with a vision for the future.

Australian Democrats Senator Natasha Stott Despoja

HISTORY
Formed in 1977 by a former Victorian Liberal Minister, so as to create a third force in Australian politics and 'keep the bastards honest'. The Democrats have experienced electoral success in the Senate, however the dream that eludes them is a place in the House of Representatives. The Democrats have a commitment to Democracy, Social Justice and Ecological Sustainability. The History of the Democrats has been characterised by leadership by popular women leaders such as Janine Haines and Cheryl Kernot.

EDUCATION

Ever since 1977, the Democrats have always opposed any fees and charges for education.

EMPLOYMENT

Public Sector and going back to the Community. Environment. Tariffs and protection to protect Australian industries. Environmental industries are the fastest growing sector in the economy. Not only can we look after the environment but also provide sustainable jobs. Hitch technology.

ENVIRONMENT

We are Australia's original and best environmental party. Founded Coastal Watch. All the

Democrat senators have been ACFC Councillors.



Senator Natasha Stott Despoja

Solid commitment to Medicare. They will extend it to Psychological counselling, chiropractic services, midwifery, acupuncture.

AUSTUDY/UNEMPLOYMENT BENEFITS

Continue to oppose any cuts to Social Security or changes to decrease ineligibility. They have moved to abolish the assets test (voted for it 8 times). Opposing last year's budget changes.

TAX

The only party to have received a gold star for fiscal responsibility. Abolish Payroll Tax. Withholding Tax. Insuring interest is paid on overseas investments.

WHY SHOULD STUDENTS VOTE FOR THE DEMOCRATS?

Because we are the only party who has consistently opposed fees and charges to education. We are the only party to have put a recent student into Parliament. We are committed to every piece of legislation that we put forward.

QUESTIONS ABOUT MINOR PARTIES

WHAT DO YOU SAY TO PEOPLE WHO SAY THAT A VOTE FOR A MINOR PARTY IS JUST A WASTE OF TIME?

GREENS

"Not surprising that people think that way because little education goes through the education system about the voting system. A vote for a minor party is a double vote, since if you don't get your first preference, then your second preference has equal standing and so on". Your Senate vote, on the other hand, does make a difference.

DEMOCRATS

The beauty of our voting system is that there is no such thing as a wasted vote. The Democrats,

I'M A POLITICAN

especially in the Senate, are the watchdogs of the major parties - a sort of Third party insurance. Though their numbers are small, the Democrats have an important and powerful position: KEEP THE BASTARDS HONEST.

WHAT IS THE DIFFERENCE BETWEEN THE GREENS AND THE DEMOCRATS?

GREENS

Well the Democrats say that the Greens are more oppositionist and more radical which is correct. Members of the Greens include Trade Unionists, Socialists and Anarchists, while the Democrats mainly consist of middle class, disaffected liberals (not to be confused with the Liberals of the Liberal Party). Despite that, there is a great deal of similarity between the Democrats and Greens.

DEMOCRATS

We have much overlapping policy. We are not called Capital G green but we have the best environment record. The major difference is our track record. The Democrats (too) have a much broader focus.

Representing the ALP and Liberals, interviews were done by on-campus representatives of these parties, the Labor Club and Liberal Club. It must be put clear that even though these clubs are affiliated to their respective political party, the clubs themselves are NOT PART of their party, so the clubs don't necessarily agree all the time with their party's positions.

Australian Labor Party Member of AU Labor Club Dave Matthews

HISTORY
Formed in 1891, the longest continuous political party in Australia, after a shearers strike in Queensland. To make an advancement in workers rights, political representation was needed. The ALP was the first Social Democrat/ Labor Party in the world to gain federal power in the world, forefront of Social welfare.

EMPLOYMENT

Current employment level must be seen in a world view. Up until 1970s, Australia relied mainly on its resource exports. Since then that type of world trade has been declining. We are now restructuring, and technology, especially Information Technology, has removed a lot

of start jobs for younger people. This problem faces every country. The ALP's way of dealing with the situation is to keep people at school for longer- The Clever Country. The ALP is trying to produce High-Tech industries and educated people are needed for these industries, however it is a long term process. Some people will experience troubles, but that is reality. So if any other party claims otherwise, then they are not looking at reality. More or less the same!

INDUSTRIAL RELATIONS

The ALP has no plans to down scale Industrial Relations.

EDUCATION

HECS, Upfront Post-Graduate Fees and changes to Austudy were wound up into one issue during the No Fees For Degrees Campaign, when they are three separate issues. They must protest to the relevant bodies, which are the Universities, State and Federal governments. The ALP will stick to the current situation without any increases to HECS or any other fees.

AUSTUDY/UNEMPLOYMENT BENEFITS

Much the same. No major increases. These benefits are supposed to be only a supplement and not a total income.

HEALTH

Much the same.

ENVIRONMENT

Land Regeneration. Environment to be funded by general revenue and not from Telstra. The ALP does a fine balancing act between the environment and development. They managed to upset both the green movement and the forestry industry with their plans for logging. You can never please everyone, but you can please one or the other. Therefore the ALP did a good job.

TAX

Ralph Willis can not give a 100% guarantee that there will be no new taxes, but that is to be expected. Extra revenue will come out of catching tax avoiders. The overall tax burden will not rise. There are no plans to sell off Telstra.

WHY SHOULD STUDENTS VOTE FOR THE ALP?

The last 13 years have not all been good but a Coalition would be a disaster. We will see Welfare wound down, all types of protection for part time workers gone. It's in their personal interests that they will be better off under a Labor govern-

ment. The ALP is not perfect but this world is not perfect. The Liberals have not changed since last election

LIBERAL PARTY/ NATIONAL PARTY Member of AU Liberal Club Alex Smith

HISTORY

Formed in 1945 by Sir Robert Menzies. The party encompassed Liberal and Conservative interests. For the past 50 years the Liberal party have ruled for a majority of the time.

EMPLOYMENT

The Coalition will be implementing a number of initiatives in combating youth unemployment. One of them will be creating a Green Core. 70 million dollars will be invested into creating 2000 jobs with voluntary work for the environment. Introduce a new apprenticeship scheme.

AUSTUDY/UNEMPLOYMENT BENEFITS

Coalition maintains a commitment to Austudy. At time of printing, Coalition's policy on Social Security not yet released.

EDUCATION

The Coalition has made a commitment to not introducing upfront fees for Commonwealth funded Undergraduate Courses. The Coalition combined with the minor parties in the senate have voted against the ALP in increasing HECS.

HEALTH

Offering incentives to people to join Private health care so as to reduce the strain on the public health system. Made commitment to not increase Medicare levy. Medicare will remain.

ENVIRONMENT

Pledging over a billion dollars to rectify the environment, such as a plan to fix up the Murray Darling System - 163 million dollars for that. Over 300 million to revegetation.

INDUSTRIAL RELATIONS

For some time, the Coalition has felt that the current industrial relations situation is outdated. The coalition's strategy to create more jobs is to make things more flexible and creative. The coalition will not be introducing a youth wage. Seek to change the unfair dismissal law and make it more flexible for employers on who they want to hire(The Coalition was to introduce choice). People will not be worse off under a Coalition government.

TAX

Opening up of a third of Telstra to investment, so still majority in government hands and only a third of a third open to foreign investment. The coalition has a commitment to not raising tax nor introducing new taxes. Tightening tax audits. But there will be funding cuts.

WHY SHOULD STUDENTS VOTE FOR THE COALITION?

Because we have been under Labor for 13 years and students cannot be worse off under the Coalition, and they will definitely be better off under the Liberals. Paul Keating has shown himself not to be a crusader of the students. At the same time a 27% youth unemployment rate is unacceptable and Labor has had 13 years to do something about it. A vote for the Liberals offers a real alternative as well as a pledge to maintaining Austudy, Medicare. Students who have a habit of accepting change more readily are encouraged to stand up to Paul Keating and say 'enough is enough'.

QUESTION ABOUT THE MAJOR PARTIES

WHAT DO YOU SAY TO PEOPLE WHO SAY THAT VOTING FOR A MAJOR PARTY IS A WASTE OF TIME SINCE YOUR VOICE IS NEVER HEARD?

ALP

The people who say that are usually spokespeople for those parties. Our system is based on major parties, fragmenting your ideals. In the long run, the major parties are the ones who get things done.

LIBERAL

It's a little bit of a cop out, since all major democracies are based on two party systems. If people are disillusioned or frustrated by the major parties, then get involved in the parties. Australia has a population of 17 million and there is not a sole interest in the Labor or Liberal Party.

This is not an exhaustive guide to Party policies and positions. For a fuller picture, it's up to YOU to find out. Voting is compulsory, so don't waste your time. You do have the ability to change things at the polling booth (You can always burn it down or steal a pencil). For more info about the elections, just keep an eye and ear on the media.

Nick Nasev

Very Suspicious Undertaking

by Kim Taylor, SAUA President

1. What does VSU stand for?

VSU stands for Voluntary Student Unionism which is a pretty title the Liberals have given to legislation that in effect destroys student organisations. A truer title would be to call it Violating Student Unionism or Anti-Student Legislation.

2. Why is unionism important for me?

As a student at Adelaide Uni you automatically become a member of the Union and the Students' Association. By paying your Union fee you help fund all the resources and services the Union and SAUA provide for you at a discounted rate. These services include representation for students to ensure that neither the University nor the Government infringes on your rights. Detrimental changes such as the introduction of an up front \$1000 fee for all students have only been thwarted because of the existence of the SAUA and the fight we put up.

3. What does VSU mean for students?

VSU destroys student organisations. It only allows a union fee to be collected to provide services such as food outlets for students. It explicitly bans any political representation or organisation ie *it stops students protecting their rights.*

4. Why do the Liberals support VSU?

Traditionally, Liberals have been anti-Unionism and VSU is part of their overall opposition to unions. However, it is obvious that Liberal support of VSU is founded in a desire to silence student voices which have often been the first to criticise the Liberals for conservative policy. Furthermore, the Liberals view student organisations as a breeding ground for Labor politicians.

5. But if we have a Liberal government in SA then why don't we have VSU?

The Liberals at a National level support VSU and have said so,

in their Higher Education Policy. However, they are also trying to shirk responsibility by saying that VSU is a state issue and that each state Liberal government decides for itself whether or not it will implement VSU. So far the South Australian Liberal Government has promised not to introduce VSU. However, we are the only state in the country that has a Liberal government and do not have VSU. Currently, student organisations in Victoria and WA are struggling to survive as they are decimated by VSU and student rights are being violated daily since the student organisations are not in a position to defend them.

6. What would it be like if we had VSU?

If VSU was introduced in this state these are just a few of the things that would no longer be available to you:

* **NO Student Representation** to the state and federal government - if the government

felt like introducing up front fees for all students there would be no student associations to stop them.

* **NO Help** - if you had a grievance because a tutor or lecture was harassing you or refused to remark your essay there would be no-one to advise, advocate, or listen to your problems.

* **NO Information** - few organisations beyond student associations are interested in keeping students informed of issues that effect them such as changes to Austudy, fees, welfare issues, or university funding.

So before you vote in the upcoming election make sure you carefully scrutinise all of the parties and the candidates on their stance on VSU.

Your vote will determine the fate of your education.

Vaguely Stretched Ugg-boots

Voluntary Student Unionism (VSU) is not what it seems. VSU will not mean that students will no longer have to pay their amenities fee, what it means is that the Government or the University will control what happens to that money, not students.

Representation, and the right to a democratic voice is the primary attack of VSU. VSU is the beginning of an agenda to attack Student Unions and silence students, making it easier to introduce anti-student policies such as Up-Front Fees. This is why Student Unions around the country are calling VSU the more appropriate and truthful name of, **Anti-Student Unionism Legislation.**

Voluntary Student Unionism has serious effects on the ability for students to organise. VSU leaves students open to other Government attacks such as Up Front Fees because students are left with no base to fight against them.

Student Unions are vitally important because they allow students to collectively fight for their rights. As individuals it is difficult to get Governments and policy makers to listen to us. When we unite together our collective voices demand to be heard.

Without Student Unionism

we would be forced to rely on Governments to defend our rights. Unfortunately both Labor and Liberal Governments have given students no reason to trust them.



Vulgar, Sleazy, Ubiquitous

As well as this, John Howard has indicated that a Liberal Government would introduce VSU and take away the right for students to defend themselves through unions.

VSU is the way the Coalition will bring in their other agendas with minimal fuss. They will use VSU to silence student's opposition to their regressive changes.

ANTI-STUDENT UNIONISM LEGISLATION.

The Case of Victoria
It is the case of VSU in Victoria where the true agenda of the legislation is crystal clear.

In Victoria all students are still compelled to pay their amenities fee, the only difference is that the money is no longer controlled by students. The Government has put restrictions on what the money can be used on, preventing using the money for any political purposes. This means that Student Unions cannot use the money of students to defend students rights. **The only club that it is legal to fund under the Victorian legislation is the Debating Club.**

VSU does not make the membership of the union voluntary. Everyone is still compelled to pay their fee the only difference is that **students no longer control student affairs.**

The Victorian Liberal Government showed their true colours and admitted that they were in favour of VSU not to benefit students but to stop "student monies flowing out to anti Kennett and anti Coalition campaigns", official Liberal party briefing dated 23/02/94
NUS South Australia

This is a List of (Allegedly) Really Kool Lecturers, Matey...

From the responses in the Counter Calander it was apparent that a few lecturers are very highly regarded on campus. They are legends in their own departments - they are the **LEG- END LECTURERS:**

- Deane Fergie - Anthropology
- John Grey - Anthropology
- Tom Burton - English
- Vesna Drapac - History
- David Moesler - History
- Ric Zuckerman - History
- Frank Dalziel - Psychology
- Fred Block - Commerce
- David Round - Economics
- Kym Anderson - Economics
- Rob Saint - Genetics

Congratulations on being Academic inspiration to lowly undergraduates, at least to some students.
Kate Randell & Kerryl Murray

Browned off

In the lead up to the federal election the Secretary of the Adelaide University Liberal Club, Klay Brown, shares his view on the issue of Austudy and higher education.

The Real Truth About Higher Education.

Despite the Keating rhetoric,



students have faced increasing attacks from the ALP over the last three years. Labor's "record" includes an attempt to double HECS for second degrees and to increase HECS by 50% for students who take longer than a set period to complete their degree. They also tried to pass regulations which would have forced married students to be subject to the AUSTUDY parental assets test if they were under 22.

For no sound reason other than to squeeze more money out of our pockets, Labor sought to introduce new rates of HECS repayments for existing and former students and also attempted to introduce up-front fees for permanent residents who aren't Australian citizens.

Labor's assault on our interests extends beyond the issue of fees. The decline in per student funding, for example, has led to a deterioration in the quality of the education that universities now offer. According to the Australian Vice-Chancellors Committee, per student funding has declined by 12 percent since Labor came to power. This has meant that universities have had to reduce standards.

This explains why lectures are increasingly overcrowded, why many tutorials have too many students, why libraries are failing to meet the demands placed upon them, and why research infrastructure has deteriorated.

It also explains why many universities are searching for ways to charge new fees. The expansion of post-graduate fees and the introduction of fees for professional year courses can be directly linked to the decline in per student funding. Now with a proven track record for not protecting students' rights. It is not unlikely that up-front fees on top of HECS will be suggested to prop up future ALP budgets if they are returned to office.

Labor has begun cranking up its scare campaign on university campuses. Desperate to win our trust, the ALP will claim all types of dire consequences for students if Liberals are elected to office. But we've heard it all before, and Labor's lies should be treated with scepticism

The fact is that the Liberal Party strongly supports the higher education sector. It wants to maximise choice, quality and diversity within the university system. And it wants to ensure equitable access for Australians of all backgrounds.

The university sector has gone through a period of immense change and disruption. Federal Liberals recognise that the sector needs a period of stability and security so that it can effectively plan for the future. They also recognise the importance of ensuring that higher education is accessible for Australians of all backgrounds. For that reason, a Liberal govern-

ment will not allow universities to charge up-front fees for Commonwealth funded undergraduate places. A Howard government will also maintain the current HECS system, without introducing up-front mandatory HECS payments or changing the current threshold for repayments.

In addition, the Liberal Party recognises that Austudy plays a vital role in ensuring equitable access to the education system. Austudy will be retained and benefits maintained at least at current levels and a commitment not to replace AUSTUDY with a loans-based scheme. The Coalition has acted on the concerns of many rural students and has announced that the AUSTUDY assets test discount which applies to small businesses and the family farm will be increased from 50 percent to 75 percent.

When one compares the records of the ALP and Coalition at a Federal level, it is clear who has been protecting students interests and who has not. Keating assumes that students will not desert his party under any circumstance and thus treats them with contempt. It really was no surprise that his only response to protesting students last year was to tell them to "get a job".

However, students have a reputation for breaking traditions and defying the expectations of those who seek to dictate to them. So when you go to vote on March 2, tell Paul Keating to get another job.



GET A JOB!

How many dead trees doth a politician make? And how long need the dole queues be before the 'jobless recovery' becomes a reality? No matter who you vote for, Government wins. And if you are young in mind or body then this is not a good thing. The dead hand of the past weighs heavily upon us today, with a few old men in grey suits happily joining in to bludgeon away.

Extremist? Perhaps, but look at the facts. Many of us are here as students so that one day an interesting and cushy job might come our way. But that day is long gone and those jobs are scarce. The infobahn ploughs through our world, leaving thousands of telemarketing jobs in its wake. The big corporations move in, urine test and profile the 'undesirables' away, dominating the labour market.

For those of us left in the after-shocks, in a small (relatively speaking) provincial city-state, what is there in it all for us?

There's not much left. In the driest state on this dry continent, our water's been sold. In our bad bank, the good bit's gone. The bus driver works for a British prison firm, the farmer works for the bank. Tens of thousands working for the dole, an explosion of pawn shops, endless vistas of concrete rivers reaching out to mindless suburbs.

Welcome to the Underworld.

If your sole means of subsistence is Austudy, expect to get hungry every now and again during the coming year. Maximise your use of every dollar. Get registered with the Housing Trust, claim Rent Relief. Use multi-trips on public transport. Ride a cycle if you can cope with all the crazy car drivers trying to kill you. Buy less meat, eat less junk. Scavenging isn't much fun, so try and keep a supply of long lasting food around (eg. rice, nuts, beans, root crops, tinned stuff). If you rent, don't be afraid to pay a bit more to be somewhere you like (hills, river, beach, city, port, friends, family). Beyond the obligatory Austudy Supplement and HECS deferral, stay out of serious debt for day to day living. Get the bill situation sorted out in your household. Then use the phone to get the payments spread out over several fortnights. Investigate L.E.T.S. Grow more.

Or, if you're feeling brave of heart and lucky in spirit, "get a job..."

Mark Kernich

NUS Women's Department

Welcome (back) University Women...

It's never solely been about 'getting a degree', has it?

Many find that one of the best aspects of university life is delving into and expressing your individualism - luxuriating in the opportunity to study what interests you, speak your own mind, develop your own perspective on music/books/astrology/international trade, dress as you like, eat what you want, and vote your own way!

And in the midst of all this wonderous wallowing in self-expression, many friendships and 'kindred spirit'-ships are formed between those who can empathise with each other - common interests, opinions, passions; common aims, ambitions, desires to change our world...

The National Union of Students South Australian Women's Department 1996 provides a forum for university women, of varied backgrounds and multitudinous personalities, who are committed to fair and honest student representation and

women's representation, to work hard in cooperation with each other to promote and improve the status of women students in this state, and nationally, whether they are from overseas, permanent residents, or citizens; whether they be undergraduate or post-graduate, school-leavers or of mature-age...

The NUS SA Women's Department consists of seven elected women (voting); the women's officers, and international women's officers (ex officio), from Flinders University, University of South Australia, and the University of Adelaide; and other NUS SA/campus officers who are women. The NUS SA Women's Department disseminates and channels information to women students on all South Australian campuses from the NUS National Women's Department (headed by the 1996 NUS National Women's Officer: Sarah Lantz), and develops its own ideas and strategies for women-oriented campaigns to be run within the state.

National women's campaigns to be run this year include:

-Women Against Racism (in conjunction with International Women's Day)-Federal Election- Blue Stocking Week- Queer Anti- Violence Project & Child Care (in conjunction with NUS Welfare Department)- Reproductive Rights- Women, the Environment, and Sustainable Development- Why Weight?

At a state level, ideas for possible campaigns are still being churned out at a furious rate by: Lisa Clarke Arrrrita Dasvarma (Convenor), Kate Duffy Terri Ellis (proxy to Susan Lee), Sabina Nowak, Samantha Richards (proxy to Andrea Varga) and Caroline Sim (proxy to Kimi Ahmad till March).

If you have any ideas, concerns, interests, ambitions, desires to change the women's world within and without our state, please, please get in touch -

NUS SA: (08) 359-2455 or talk to your campus women's officer.

Written by Amrita Dasvarma, NUS SA Women's Committee 1996

Authorised by Lisa Johnstone, NUS SA President 1996

International Women's Day

"I believe it won't be that hard since we already work longer hours and know more about people and are cleverer than men. All we don't have is money. So with voluntary labour and intense co-operation like all our other enterprises, let us take over the world" from the poem "Four Beliefs" Written by Deborah McCulloch (Senate candidate for the Australian Women's Party).

Sometimes we look around us at all the injustice in the world and we think to ourselves will things ever be any different? We struggle against the bureaucracy that holds us back and we wonder will we ever be free from its restraints. There are thousands of women all over the world that are fighting for basic human rights and for the justice that is their right. This struggle exemplifies the spirit of International Women's Day.

The history of IWD began with the action of women working in the garment industry in New York. In 1908 they walked off the job in protest at

their appalling working conditions and poverty-level wages. Meeting at the Second Congress of Socialist Women in 1910 to Clara Zetkin proposed that March 8 be adopted as the day to acknowledge the fight for women's rights internationally. This would promote the actions of women who were agitating around the right to vote, to have equal pay and other issues for women's emancipation.

The first IWD in Australia was organised by Socialist women in Sydney in 1928. The demands at that time were for equal pay, an 8 hour day, the abolition of piece work and annual holidays on full pay. Since then IWD has continued to raise awareness about the validity of women's demands for equal rights and the need for social change.

For Adelaide IWD in 1996 we are continuing this tradition, with the theme "Feminists for a just world". The reason we have chosen this as our focus is because of the numerous unjust decisions being made against

women all over the world. Not only are women forced to defend themselves physically, but they're forced to defend themselves against a political, legal and social system that favours those who are in power. As feminists for a just world, we believe that the power needs to be returned to women so that they can have greater control over the issues that affect them.

The days events will feature speakers, including Dana Shen; a young activist to attend Beijing. Elizabeth Mansutti; an empowering writer, and other women speaking on issues of justice.

We will be meeting at 10:30am at Victoria Square, and will proceed to Parliament House for the IWD rally. Then it's on to Rymill Park for a picnic/festival where there will be over 40 stalls, and lots of exciting things to do. For more information ph 223 1244.

Melissa Pope

The University of Adelaide International Women's Day March 8th 1996

Special Guest: Irene Krastev OAM

Born in 1925 to a Bulgarian Mother and a Russian Father, Irene lived in Paris from the age of four to sixteen, then in Germany, finally coming to Australia in 1950. She will receive her OAM for work with the Bulgarian community, the aged and the wider ethnic community. In 1995 she made her 4th trip to China to attend the Beijing Women's conference and this will be the focus of her dis-

cussion.

5 pm North South Dining Room.

4th Floor Union Building Dinner will be available from the Equinox Bistro All Welcome

To assist in catering please RSVP to Pene on 303 5403 by 5th March

Presented by the Women's Officer: Clubs Association

The Inaugural Clubs Column

Welcome new and returning students.

Here's introducing the 1996 Executive of The Clubs Association:

Erich Heinzle - President
Brendan Watts - Secretary
Ramon Pathi - Treasurer
Rachel Ambagtsheer - Assistant Treasurer
Karen Willoughby - Women's Officer
Jeffrey Price - Records Officer
David Roussy - Convenor, Publications Standing Committee

The Clubs Association is an affiliate of the Student Union, and has turned 25 this year. The purpose of the Clubs Association is to fund and assist non-sporting Clubs on campus.

The Clubs Association office is located in the Lady Symon Building (in the North West corner of the cloisters, just up the small flight of stairs from the lawn) and our phone number is 3035403. So, if your club would like to apply for any grants or underwrites, or if you just want a contact list for all the clubs, come in and pick up the forms, and if you'd like to start up a new club, you can grab a Clubs Association Handbook, which should tell you everything you need to know.

The president will also be in most lunchtimes if you'd like a chat.

The Up and Coming Important Dates are:

CA Executive meeting 6. March, 5pm, Canon Poole, Union Building

CA Council Meeting 13. March, 1pm, W.P. Rogers Room, Union Building

Clubs Week Starts 1. April (Really!)

A reminder to all clubs, you have pigeonholes in the Lady Symon Building. Not emptying your pigeonhole will result in

- 1) not getting any money off us, and
- 2) if we're really grumpy - disaffiliation, and
- 3) missing out on the CA Handbook and other pearls of wisdom we put there

Thanks to the wonderful *On Dit* editors, Clubs can drop off notices for members or the wider student community at the On Dit office, c/o "Clubs Association Column in Classifieds".

Have A Great 1996

CA Executive.

So you wanna climb a rock?

Rockclimbers, along with skydivers and bungee jumpers, are as we know a bunch of warped weirdos. The only good and real reason for partaking in any of these activities is to say that you've done them. If you actually engage in rockclimbing, for example, on a regular basis and *enjoy* it then you have entered a bizarre subcultural realm reserved for twisted freaks. Even the Adelaide Uni Mountain Club advertise their rockclimbing expeditions as "Dope on a Rope". See... they all have a twisted sense of humour and a deformed sense of 'recreation'.

On my first time rockclimbing at Morialta Conservation Park with Thor Travel's Outdoor Adventure School, the twisted sense of humour of my instructors only added to my slightly wired nerves. With jocular chuckles, they reminisced about their friend who bounced like a rubber ball off the cliff face of such and such climb. HA HA HA. Remember these are people who like risking their lives and revel in near-death encounters. They call it an "adrenalin rush".

Once you get over the assorted personalities and peculiarities of the people in whom you've entrusted your life, you'll have to get used to your group. In my group, it didn't help any that everyone was basically a hell of a lot fitter than myself. One steroid munching beefcake and his lithe, leotard-wearing, aerobic-obsessed girlfriend kept marvelling at the importance of fitness and muscle strength in rockclimbing. Then they'd look pityingly at me and my fellow fat-assed friend and snicker.

I can attest, however, to the fact that it takes much more than fitness. Long legs help. A lot. It gets a bit frustrat-

ing when you're stuck mid-climb- 10 meters off the ground looking like a sucker - while people below you are hollering: "SEE THAT LEDGE UP TO YOUR LEFT?" (you squint up to the left and eye a mound of dust); "IF YOU JUST SWING YOUR LEFT LEG UP ON THAT 'LEDGE', BLAH, BLAH, BLAH..." and you're woefully looking at your stump of a leg, considering the six foot 'swing', and thinking, "it'll never happen". And yet somehow, it does. Hate the cliché but in these situations you just close your eyes and 'do it'.

Rock climbing is a lot like "vertical chess" as our Instructor, John, put it. It involves a lot of strategy, tricky manoeuvring, and determination. You constantly have to be thinking of your next move. As a beginner, skill doesn't quite come into the equation, although some people certainly are half-mountain goat from the start. As a beginner, (an unfit, stumpy-legged one at that), you're not going to look pretty. As a beginner you shake, scramble, sweat, scream and swear your way up to the top. You sorta need to have that 'no fear' attitude. The biggest obstacle in 'vertical chess' is probably your *own* demented mind. Try not to vividly imagine 'the fall'; don't replay the 'broken rope' scene over and over in your fucked-up head; and whatever you do, DON'T LOOK DOWN! Basically, the worst and easiest thing you can do is completely psyche yourself out of it. Somewhere -say 20-meters off the ground- as you cling with one fingernail to an indent the size of your bellybutton, you suddenly realise your situation and lose it in a big way.

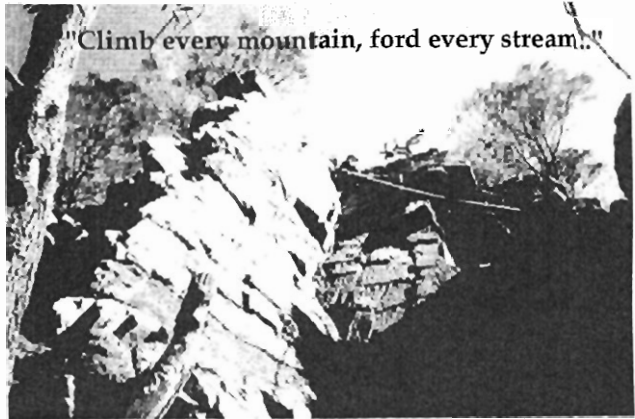
This is when you start sounding as threatening and crazed as a woman giving birth to oversized quintuplets. You enter an altered state of mind and reality. This can happen; it didn't happen to me *personally* mind you, but someone very close to me. The best thing to do is to remain calm and keep in mind what a loser you'll feel like telling people that you just couldn't do it. What other people think of you can be great incentive in achieving your goals.

Important, too, is to have some kind of mutually-trusting and respectful rapport with your climbing

weight when you fall off the rock.

Having conquered 'Armageddon', 'Pandemonium', 'Justine' and five other climbs along with abseiling down 'Muesli' (in one excitement packed weekend), you'll probably think you're pretty good and feel a heady sense of accomplishment. Perhaps you'll want to do more and more, climb higher and higher! ... until you wake up the next day and you feel lots of pain and come to your senses.

Rockclimbing IS great fun and a challenge mentally and physically. The weekend Beginners Rock climbing Course with Thor Travel is an in-



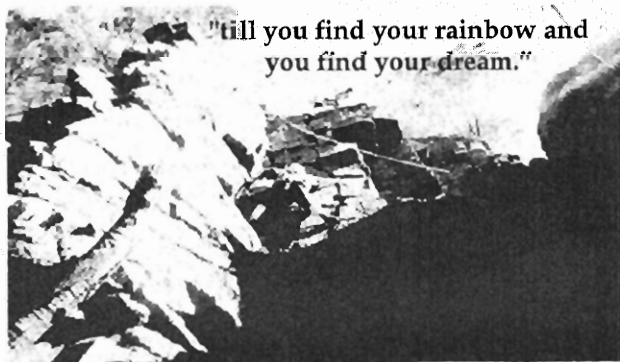
"Climb every mountain, ford every stream!"

partner. Using the bottom belay system as we did means that, from the ground, the belayer operates the rope to which you are attached and if you slip off the rock she'll be taking up the slack and saving you from any unnecessary faceplants. Climb with someone who: a) likes you; b) has an attention span greater than a small infant; c) won't be smoking huge spliffs while you're climbing; d) won't snicker at the birdseye view of your rotund butt as you clumsily wobble up the rock; and e) can support your

production to "cliff environment, climbing skills, rope-work, abseiling and belay techniques" with experienced and qualified instructors. Cost: \$175.00 includes all equipment hire and, I think, well worth the money. Phone (08) 232 3155.

You can also get involved through the Adelaide Uni Mountain Club during O'Week or contact President Beck Dawson on 271 5509.

Shelley Kulperger



"till you find your rainbow and you find your dream."

Wayward Student needs you!

This year in Wayward Student, we'll be bringing you everything from food, restaurant and pub reviews including the search for the best pizza bar, spring roll, pub counter meal and thai meal in greater Adelaide. Apart from food, we'll also have travel, art and any other adventurous, death-defying, mind-altering recreational activities we can come up with. So... if you'd like to contribute, drop by the *On Dit* table during O'Week or at the office.

Shelley Kulperger - Wayward Student Ed.

On Dit presents

Legends of Britpop Tour Oasis and Blur

battle it out on stage
for the first time ever!

with special guests Pulp

Touring June

Liam from Oasis: "We've settled all of our differences and this tour will be pure rock'n'roll."

Damon from Blur: "I always did have a soft spot for *Supersonic*."

Jarvis from Pulp: "We're just doing it for The Kids."

MR. COFFEE MAN KNOWS WHAT HE WANTS...

Cafe Crawl Part I: The Parade

For some of us more sophisticated types, hanging out in cafes in a true bohemian style, is more our cup of cappuccino. In fact, some will find the environment so stimulating and soothing, they will put in long hours and wear their nerves raw through continual caffeine and cigarette ingestion. Fine, nothing pleases me more. Cafes are for us chatty types. Raving on and on over coffee is quite acceptable and exceptional behaviour.

Other people take it a tad too seriously and should be shunned. Consider this person, as quoted in Lavazza's (the coffee company) newspaper, *Il Club del Caffè*: "You must remember, my friend, that coffee is not simply a liquid, but something that is, so to speak, halfway between liquid and air; a concoction that, as soon as it touches the palate, is sublimated and instead of going down goes up and up until it enters the brain where it nestles in a companionable sort of way...." blah blah blah. C'mon, we all know that coffee, especially the first cup of the day, hits the gut like a leadweight usually resulting in the first shit of the day.

This person, in his ode to coffee, continues by saying: "When a civilised man requires a cup of coffee, it's not because he needs to drink coffee, but because he has felt the urge to renew his connection with humanity; he is therefore obliged to interrupt what he is doing, invite one or two of his colleagues [fellow civilised men presumably] to join him...."

It gets worse as he goes on to "say something complimentary to the girl at the cash register, and exchange a few comments on the sporting scene with the bartender. This is a ritual, a religion." Although I'm simultaneously trembling, seeing red and about to vomit, I thought it had to be included in the introduction to our cafe / coffee section to serve as a warning.

Our cafe crawl begins on the Parade. First thing you'll notice about

The Parade in terms of cafes is the sameness. It appears that someone found the formula for success in cafe design in Adelaide and everyone else is milking it to death.

This is what you need to ask yourself about The Parade Cafe:

Does it have double glass fold out doors?

Does it have shiny wood floor boards?

Is it the size of a small confectionary warehouse?

Are Focaccias on the menu?

Do you order at the counter and then receive:

- a) a disdainful sigh?
- b) further instructions?
- c) a little plastic numbered triangle to put on your table?

These are the places we've grown



to love. The Parade Cafe is there to provide a bit of lounging and coffee drinking and should be treated as such. On the Parade, we reviewed Cafe Bongiorno's, Cafe Manto, Sketches Cafe and Cafe Bravo. The coffee in all places met our standards. We judged them on the following criteria:

Atmosphere: music, no television, non-smoking section, and decor (1 pt each), general feel (2 pts.)

Service: above and beyond call of duty (3 pts.), good / friendly (2); average (1); they sneered at me (0)

Food: freshness, taste, price, number of olives / ingredients (1 pt each)

Coffee: strength, taste, temperature, froth factor (1 pt. each)

Innovations: worth 1 bonus point each.

THE WINNER: Sketches Cafe

Atmosphere: "Relaxed and comfortable atmosphere." "Spacious and airy- probably because it's the size of a small gymnasium." "There is a fire in the back of the cafe (for pizzas) which adds much needed warmth for those dismal Adelaide winters." "Sketches sets itself apart from the rest with a non-smoking section, providing non smokers with clean, fresh, nicotine-free air." "Another unique feature of Sketches is the display of local art." "Actually had an original jazzy, Sunday afternoon CD playing."

NO TV!!

Coffee: was the cheapest at \$1.50 a cappuccino and the only place that served it with real chocolate sprinkles (bonus)

Service: exceptional, friendly, helpful and, wait for it, table service is provided.

Food: excellent and a good deal. "a self-serve antipasto bar at \$4.50", "Their range of pasta dishes is limitless as you can design your own meal and watch it being prepared." Cake and coffee for \$4.00 (bargain) "Cheesecake was decadent."

Overall: "Sketches stood alone, its individual features of good (and good-looking) service, good food and design combined to produce a relaxed, modern atmosphere that the other cafes just cannot match."

TOTAL SCORE: 17 / 20

boards." "towards the back, the surroundings degenerate rapidly, the walls are panelled with what could be mistaken for the insides of a caravan." "The music, unfortunately, came to us courtesy of the easy listening sounds of SAD (mostly lists)" TV was switched off, no non-smoking section.

Coffee: good, cheap and copious
Service: average

Food: gelati: "Beautiful." "The focaccia I ordered sounded and looked fantastic and the bits of it that had any taste were pretty good as well. Other bits generally resembled edible entities but must have managed to bypass my tastebuds entirely."

Innovations: A bonus point for the self-serve cold water complete with slices of lemon, oranges and mint. Nothing worse than having to harass the staff for water.

TOTAL SCORE: 11 / 20

Cafe Bongiorno's

Atmosphere: "It is aware of itself being The Place to Be of Norwood Parade." "I liked the outside area which is covered by a verandah rather than lots of umbrellas that threaten to concuss you at their discretion." "Televisions are for dingy footy clubs with bright green carpet that are frequented by men in intimate relationships with Ford Fairlaines." "Lively, noisy atmosphere - good people watching potential, a place you can chill out and be anonymous." "Background music was inexplicably replaced by a poorly tuned barrage of Triple M advertising which even the obligatory screaming children could not drown out. Some of us did find the static preferable but no doubt there are members of the community who would object." No non-smoking section.

Coffee: good, hot and strong, unusually flat-frothed

Service: inoffensive

Food: focaccia was stale and inedible

TOTAL SCORE: 10/20

- Dustin Fisher
- Faun Harbord
- Craig Wilson
- Shelley Kulperger

Cafe Manto

Atmosphere: "This place had a airy-like cosiness. I say this because whilst the bovine presence itself was minimal, the floor was of a kind of uneven concrete and a metal bucket (full of flowers) graced the corner of the room." "A lack of polished floorboards was a welcome change." "Lively, cosy and bright." "Lots of yellow instead of standard brown." TV turned off but no non-smoking section.

Coffee: "By this stage it had engaged my attention that it is a useless pursuit to consciously compare the coffee from one cafe to the next." Like everywhere else, no complaints.

Service: friendly and chatty service from the woman at the counter

Food: bruschetta: plentiful but a tad soggy and not what was ordered.

TOTAL SCORE: 13 / 20

Cafe Bravo

Atmosphere: "This place was reasonably relaxed (possibly due to its vast acreage)" "quite comfortable and quiet" "a pleasant version of normal - open, airy, relaxed, large windows, polished floor-

The Phoenician Cuisine
Ageless & Timeless

EARLY BIRD
5:30-6:30pm Mon-Sat
Banquet style platters from \$8.95 per person
Main Courses \$6.95

The Phoenician Restaurant
Lebanese & Vegetarian
47 O'Connell St. North Adelaide
Tel. 267 4076

DRINK, DRINK, DRINK

DRINKING: The biggest activity a lot of you will be engaging in throughout your 'academic year.' The following is a guide on how to be a successful drinker.

Basically, the only reason, as we've made clear, that people engage in sporting and daring activities is to say they've done so. It's kind of like being a goofy tourist who feels compelled to climb Ayers Rock. Why? To say they've done the Rock. Anyway, spending most of your money and time in the Unibar and in other equally seedy and grotesquely painted establishments, will be the THING that some of you will wanna say you do/did. It's called the Brag Factor. (This is possibly the only thing that we at *Wayward Student* slightly approve of and endorse. Basically that's what we'll be doing all year in *On Dit*.)

I mean, who actually likes to admit to being an obsessive studier with higher standards than most. High achievers can rot in corporate hell, but

barely have a mind), when you lose a bit of cerebral salubrity is to just *slow down* and think before you expound upon your theory of enforced procreation for all women over the age of 18. Most likely, you will get smacked in the head. There are people, like myself, who lurk around in pubs waiting to fully express their feminist angst and wrath against fuckheads like yourself. It'll happen. You have been warned.

Sometimes, after the first semester or year of tertiary studies, some of us will feel like we're *pretty* clever. Face reality- we're not, and just because you pick up a bit of jargon here and there doesn't mean you start throwing it around all over the place when you and your friends stop for a much deserved break in the pub.

Words and areas of conversation you are not allowed to bring up during drinking hours: Post-colonialism, chaos theory, liberalism, post-modernism (actually just scratch any 'ism' from your repertoire of conversation topics).



Lara undergoing a compulsory breathalyser test

The problem with drinking copious amounts of alcohol is that suddenly you start to believe that you can speak Lithuanian fluently and the person standing next to you chewing your ear off is mighty fine looking. Common delusions for the drunken fool. Try to keep your hormones in check in these situations or else you'll have to deal with the dreaded, drunken One Night Stand followed by the livid Morning After.

The morning after, besides being a frighteningly awkward experience, will bring to light some painful realities. Firstly, the person you dragged home last night:

- a) stinks
- b) is hideous and vile
- c) is your second cousin- this is quite possible and common in Adelaide
- d) has a name you can't for the life of you remember (how embarrassing!)
- e) wants to stay for breakfast (you should have a dozen or so ready-made excuses in case breakfast is

mentioned). Like anything in life, be it rockclimbing, bungee jumping, or heroin blasting, there is a Right and Correct way of doing it and a Wrong and Poor way of doing it. Drinking is one of those rare death-defying and health-destroying activities that the general public approve of and yet there is still a very firm and unspoken guideline that all of us socially adept individuals adhere to. If alcohol must be your drug of choice, be aware of the above suggestions. They are for your own good.

(Points one and four were given to me by my more alcoholic and experienced friends.)

Next week, as part of our continual Drinking Series, we'll be bringing you Where to get Good, Greasy Food at 2:00 am When You're Swilly and

Shelley Kulperger



Drinking is fine on special occasions

2. Do not vomit publicly.

This may happen if you really are a porkchop. Try, at all costs, to contain the excrement. Grab your backpack- you don't really care about those notes- and go for it. Don't let it flow on the floor and under no circumstances are you allowed to chuck over the balcony. These simple courtesies are for your own good. If you want to forever be known as THAT STINKY LOSER, then be my guest. You have been

warned.

3. Do not metamorphise into: THE MAUDLIN DRUNK, THE OPINIONATED AND ARGUMENTATIVE BOAR, who sometimes becomes THE VIOLENT PSYCHOTIC, THE MESSY PISSHEAD, THE PUB SLEAZE or the RA-RA, LET'S HAVE 9 MORE TEQUILA SLAMMERS GLUTTON FOR ALCOHOL.

I know for some amateurs, getting drunk is the whole point, but the only acceptable type of drunk is the giddy, grinning, slightly delinquent, slightly obnoxious drunk. Again, it all depends on where and with whom you aim to gain brownie points and hero biscuits. Usually, however you look and smell bad when exceedingly swilly.

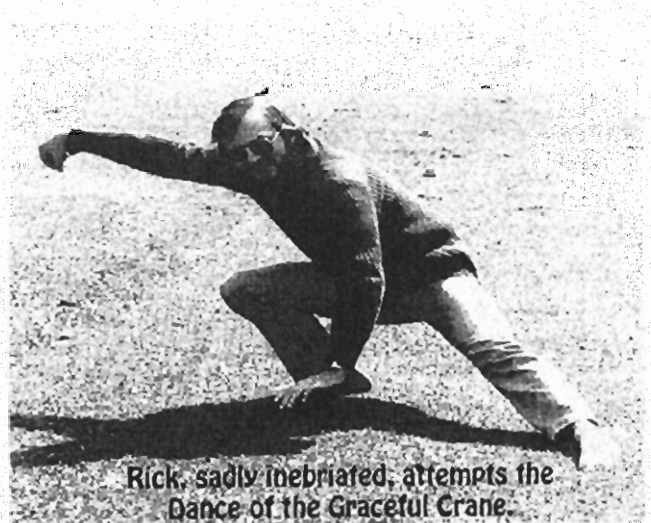
4. Do not, under any circumstances, pick up while under the influence.

for you, the mediocre student on a brain cell killing mission, having low standards is something to tell the world about. Besides, it makes the rest of us all feel so dynamic next to you.

If your going to be a pig for piss, we just want you to do it in style. Please take note of the following manual which is designed to make life less embarrassing for all of us. It might be particularly pertinent to you O' Week revellers.

1. The Golden Rule of Drinking

First and foremost, DO NOT RAVE SHIT! This is important. There is nothing worse than an individual who rants and raves on and on and on. If you find yourself reminiscing about your first same sex experience to a group of strangers, STOP IT!! Although, sex is probably one of the only interesting and acceptable things to talk about, be selective with whom you discuss these matters. The thing to bear in mind (although you may



Rick, sadly inebriated, attempts the Dance of the Gracful Crane.

STAR SIGNS

Aries (March 20 to April 19)

Whatever you do this week, do not be too casual about anything as Aries are prone to be. This week sees you in a different environment where you're going to be faced with temptation everywhere you look. Try to take it easy as you're bound to do something out of the ordinary - anything from shaving your eyebrows to starting an essay; although the latter is not advised until you get your topics.

Taurus (April 20 to May 20)

You will be commencing a new phase in your life, one that will involve a quest for new knowledge and that will sometimes prove to be stressful. Also this week could be a big week in terms of socialising and meeting new people, but then again, I could be wrong. Try not to wear purple on Friday.

Gemini (May 21 to June 20)

This could be a start of something new in your life and it looks as though you'll be signing up for things of a self-developmental nature. Try not to overextend yourself and remember how much you hate Monday mornings. Think about it. Also in store this week is a chance to pretend you're really a motivated individual. You're likely to make lots of promises that you'll never in a million years keep.

Cancer (June 21 to July 22)

As resilient a creature as you are, you're bound to be swept away by the spirit of things. From the 26th to the 30th, you're going to be seriously shitfaced, therefore try not to make any big decisions. It's quite likely that you will be going through some sort of initiation and as usual you'll wind up the week by being a seriously lame piker.

Leo (July 23 to August 22)

This week you're apt to be feeling a tad confused and maybe even lost as you try to make some order of your life. You'll probably be making some long term plans at least for the next five months. To counteract the activity and pressure, you'll need to take advantage of social activities that will be presented to you literally in abundance and virtually for free. Go for it! You're a lucky lion.

Virgo (August 23 to September 22)

Although you're usually a moralistic, uptight and severe individual, this week you're going to be letting your hair down in a big way. You could win a drinking competition or perhaps even a sausage eating contest. Keep your stamina up for these eventful situations. You're liable to forget your responsibilities, try to think up some good excuses for this.

Libra (September 23 to October 22)

Never one to miss an opportunity to let off a little steam, you'll be leading the way this week. This week will be full of activity that is a definite change from the last three months or so. You will probably encounter pretty harsh luck and will have to make some tough choices on what to wear and eat for breakfast. Think it out, carefully.

Scorpio (October 23 to November 21)

Scorpios-like playing in the sand, although this week you'll be a soul for the city, surrounded by tall building and throngs of pushy people. You'll be snappy and cranky on Tuesday and be careful what you eat on Thursday - constipation is the forecast on Friday. This will probably be due to you being a cantankerous and greedy drunk Monday to Wednesday.

Sagittarius (November 22 to December 20)

You little playboy/girl! This week sees you on the hunt in a big way, chatting up anything that moves although you're not going to get any. Be careful as you may attract the attentions of the ugly and unpleasant. Try to control your urges to be the center of attention and to be involved in EVERYTHING, you busy body.

Capricorn (December 21 to January 19)

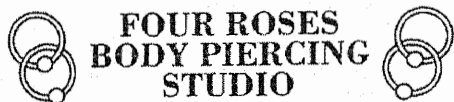
Another horny devil at play. You'll be out of the dry country, so to speak, this week. Things definitely look up and you'll have a huge opportunity to score. I see a bit of bureaucratic headache coming your way. Try to keep your cool as you're probably going to lose it with someone in a high position of bureaucratic authority. Don't forget to recycle this week.

Aquarius (January 20 to February 18)

This month will certainly witness the dawning of Aquarius. You'll be in either a new or old situation. Either case it'll be one where you'll be able to bludge supremely. Keep in mind your erratic and lazy tendencies when thinking about putting more things on your plate. Remember, you don't like doing much.

Pisces (February 19 to March 19)

Now, we knew that you had it in ya to be a complete wanker but Wednesday's episode is taking it too far. You'll be celebrating your birthday soon I'd say along with other drugfucked Pisces weirdos like Lou Reed, Kerouac and Liz Taylor. Try to keep your delusions of grandeur to a minimum as you'll be volunteering yourself for things that are way over your head.



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A long time ago, In a galaxy far, far away.....

WEST
END





STRONGBOW

Skullduggery '96

BEER WARS

Beer and Strongbow 6 Drinks for \$5

DJ all night

Doors open 7:00pm

Union Cloisters, Adelaide Uni, Wed 28th February

Tickets available from Skullduggery table in O'Week

CYCLING AND OTHER DAILY NEAR DEATH ENCOUNTERS

I got hit on my bike the other day by a motorist. Hate to whine (well, actually, no I don't) but it really, really hurt. What made the other day so different from other days is that this time there was connection. Most other days, I come hair splittingly close to being splattered by a bozzo (bus) driver. The guy who hit me last Friday was replete with a long-ashed cigarette dangling from his puffy lips and, no joke, a badge that read: "Private Health is a Public Issue". (Hmm...) He said, quizzically,

"Where did you come from? I didn't even see you!" Funny that, me being right in front of him. The accident resulted in little more than braised palms, bruises and shaken nerves (Damn) but has incited me to call on fellow cyclists. I would like to hear from other cyclists on danger zones, near-death encounters and the best advice on avoiding them. Basically, it'll be a chance to vent against stinky motorists in a fairly public way.

Shelley Kulperger

SKULLDUGGERY

Yes, it's back - Skullduggery '96 is upon us, bigger and better than ever. This year it manifests in the form of *Beer Wars*, a name truly befitting the event.

For the uninitiated, a little background info: Skullduggery is simply the biggest night of O'Week, and easily the cheapest. What more could any pauper uni student ask for? Last year the record crowd of around 2500 managed to knock off the entire supply of kegs plus put a fair dent in the UniBar's supply, 125 in all, in just under four hours before riots collapsed the bar. That's a keg empty every two minutes, and not even monitoring the cider. This year improvements should make things run much smoother, with the bar moved from its traditional position at the west end of the cloisters down to the car park, allowing it to be doubled in length. We've also increased the number of taps to 20 which will all be running non-stop from the beginning of the night. To cope with this, we've got a lazy 200 kegs in reserve, and 130 cases of cider for those who prefer something other than amber. We'll also have food available during the night, thanks to Union Catering, and a DJ to supply the noise.

A word from the wise - wear old clothes! Better still, buy a patented *Beer Wars* T-shirt for the bargain price of \$5 when you get your ticket from the table in O'Week (gratuitous plug!), or \$8 separately. You'll find us in front of the Union Stationery Store, under the big banner. Tickets are \$5 entry, with drinks tickets also \$5 available on the night, each providing for 6 drinks. So get a look at the cloisters early in the week before they're turned to mulch, get your tickets and T-shirts early, and most importantly, don't plan anything for Thursday morning. Actually, it's probably better to be safe and write off the entire day.

Hope to see you all Wednesday night, and so come up and say hi! - we'll be the ones in silly blue boiler suits carrying around funnels to aid with your ingestion!

Your friendly 'Dug organisers,
Craig, Darren, Rohan, Ben, Ricey, Nathan & Braden.

On March 2nd 45,000 tertiary students
will vote in South Australia.
Our vote will help determine Government.

No
up front
fees.
No HECS
increases.
More community
access to first
time study.

Medicare:
Health care
which is
affordable,
available to
everybody and
there when
you need
it.

Social
justice
gives
everyone a
fair go. No
community
can prosper
when some
are left
out.

Study
should
not mean
living in
poverty.
Austudy must
be retained,
extended and
increased.

Student
Unions and
Associations
are open,
democratic and
accountable. No
Government
intervention in
student
affairs.

You're not just another drop in the ocean.
Make sure your vote counts!



Kym Taylor
SAUA President

President's Report

Welcome to Uni for 1996. Although there's a year of exams, essays, tutors that snore during your presentation, supplementary exams, and parking fines, there are some highlights...

Orientation Week

Before Uni gets underway make sure you indulge in the feast of events occurring this week. Check out the O' Week Schedule so you know what competitions, activities, events, and food are happening. If you're unsure of anything during the Week look for the SAUA people running around with badges on. They might not look friendly but generally they don't bite.

O'Tours

If you ever want to be able to find your way around Uni I suggest you go on an O'Tour. Sign up in the SAUA.

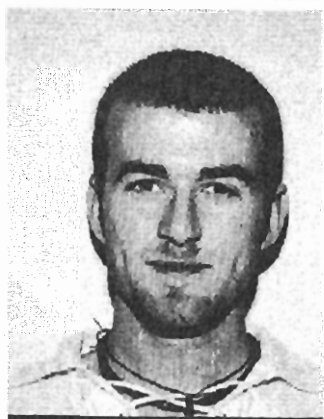
O'Ball

Make sure you come to the O'Ball on March 2nd. For \$12 Swoop, Insurge, Crisp, Funken Wagneels, Kinetic Playground, Loaded Zilla, and 11 DJs it's not bad value for money.

Federal Election

Once again politicians are flaunting their flagrant disrespect for students with Higher Education seemingly low on their priority lists. Politicians seem blind to the fact that there are 45,000 students in this state and that most of them are intelligent voters. The SAUA is running an information based campaign, so pick up some of the pamphlets at the SAUA table on the lawns, watch the "Probe the Pollie" debate on Wednesday at 2pm, and make sure you think carefully before you vote.

If you have any problems at all throughout the year, please make sure you come into the office and see us. Hopefully, we'll be able to solve your hassles. In the meantime, have fun and make the most of Orientation Week!



Gareth Higginson
Education V. President

Well another year is gone and I don't feel the slightest bit different. The only difference is that my heart has been disturbed by the onset of another bloody federal election, because it means painstaking investigations into the tangled mess of our budding politicians' policies to try and unravel the mystery of truth that they hide behind those plastic faces of theirs.

Yes, fellow students, election time is once again upon us and for many of us it is our first time we get to enter those little booths to cast our votes. But who really cares anyway? Hopefully the majority of you, because apathy is a real #@&*^# up disease which a lot of students tend to suffer from throughout their University careers. This is rather unfortunate because believe it or not, your vote can make a difference (as every single person tells you). And we at Adelaide Uni want you to make an informed choice this election. This is why we at the Students' Association (SAUA) have put together various pamphlets and written several articles explaining various aspects of the election and what the various parties' policies are on numerous topics. It is important that you try to read up what we have written because if certain parties get it in, it could have disastrous consequences on us as Uni students.

We are not saying to you who you should vote for, only that you should think about your vote and make it count.

I will, in the next issue of *On Dit*, briefly outline again what my role as EVP is and how I can help you during 1996.

That's all for now people, so until next time, remember:

"Never sleep with anyone dumber than yourself".



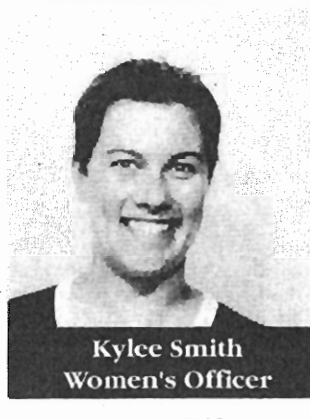
Brigid O'Neill
A & C Vice President

This was no time for play.
This was no time for fun.
This was no time for games.
There was work to be done.

If you've ever wondered what it would be like to play doctors and nurses then Wednesday of O'Week is your opportunity. Miss Demeanour and SAUA present perhaps the only chance you'll ever have to glove up and probe away at Federal politicians. **Probe the Pollies** is here. One season only. Ringside seats available. Four rounds. Full contact. Blood time strictly two minutes only. Break through the election lies and find out exactly what the powers that be really think of uni students. I know I will have personal delight in instructing each candidate to not simply GET A JOB but to GET A LIFE. Politics smolitics. Plebiscites? I think not.

Prosh Directorships are available at the moment (some paid positions). Applications are available at the SAUA but are being filled fast so get in before you miss out on being involved in potentially the biggest event that this campus has ever seen. **PROSH '96**. We have incredible plans for this year's Prosh, including our very own Prosh Plonk home brew.

In perhaps a slightly more immediate futurist sense, Viron and Simon or your aural, oral, visual and sensual pleasure - the **1996 O'Ball**. What can I say? There are only 2,500 tickets available (the capacity of the Union Complex) even though there are 13,000 students on this God forsaken patch of earth. So..... if you want to boogie with the best then hop to it.



Kylee Smith
Women's Officer

INTERNATIONAL WOMEN'S DAY SATURDAY 9TH MARCH
"Feminists for a just world," the sub-theme is 'women on wheels', so come on rollerblades, a bike, a wheelchair, with a pram or some other wheelee thing!

The march leaves from Victoria Square at 11.00 am, continues to Parliament House where there will be speakers and follows up with a Festival/Fair Day at Rynill Park. The final event in the celebration will be a dance party at Brighton Town Hall.

WOMEN'S ROOM
Thanks to the very hard work of Jill Thorpe, Paul Murray, Andrew Gibbs and Gerry McKeegan, the women's room has now been painted, spring-cleaned, and carpeted. Watch out for the RE-OPENING (coming soon). THANKS, HUGS AND KISSES!!

STUDENT RADIO WIMMIN'S SHOW
Starts on Tuesday 5th March on 5UV from 10:50pm - 11:40pm, already we have lined up some fantastic interviews with surprise artists, so tune in!

ORIENTATION WIMMIN'S EVENTS
MONDAY ALTERNATIVE VIDEO SLEEPOVER
Margaret-Murray Room
8pm - 8am, Gold Coin Donation wear spunky pyjamas!
brought to you by PRIDE and SAUA Women's Department.

Orlando, Tank Girl, Torch Song Trilogy and more!

WEDNESDAY BAND - FRUIT
Live on the Bar-Sqith Lawns
12:30 - 2pm
An extremely funky - groovy all women band!
THURSDAY WOMEN'S QUIZ
Mayo Refectory
7pm
Wine and Cheese Provided
\$2 / person
Get a team together (6 people) or come and join one.

EVERYDAY SECURITY WALKS
8am, 1pm, and 3pm everyday
Walks leave the Hughes Plaza Security Office at these times and all you need to do is turn up!
SEXUAL HARASSMENT CONTACT OFFICERS
If you experience sexual harassment during the course of Orientation week and need to talk about it, don't hesitate in speaking to a sexual harassment contact officer. These are the people wearing the purple and white checked arm bands. These people have been trained in how to deal with sexual harassment and are completely happy for you to discuss any issue you may have, however big or small.



Wendy Telfer
Environment Officer

Hope Orientation finds you well. Big things have been happening at the SAUA Environment Department. The first of these is Orientation. The **CALENDAR EVENTS** worth looking for are: Tues 10am The Great Green Race, followed at 1pm by a vegetarian lunch. On Wednesday cycle, walk or use public transport and receive a free breakfast, and Thursday 3pm join in the Paddle boat races on the Torrens.

One of the best things you can do to help save the Earth this year is to join the new Adelaide Uni **ENVIRONMENTAL COLLECTIVE**. The group will be a collective of several smaller groups. Friends of the Earth will be a part of it, continuing to do hands-on

conservation work such as tree planting. Other campaign groups will do direct actions on local ecological disasters. A group will also work on making Adelaide Uni more Environmentally friendly. So join up in O'Week at our table or come to our first meeting on Thurs 7 Feb, 1pm in the Clubs Common Room, Level 6 of the Union Building. We really need your help and your involvement.

Clean Up Australia Day is Sunday March 3, so grab your friends and your gloves and meet you at the fountain on Victoria Drive - further info from me 303 5182.

Election, that nasty word... kind of an important one though. Both the ALP and the Coalition have press records of commitment

to the Environment. The ALP at a Federal level and the Coalition at a State level have both failed to protect our native forests and to end woodchipping. Both the ALP and the Coalition will expand the Roxby Downs Uranium Mine. The Greens and the Democrats, in contrast, both have a strong background of working for the Environment.

There have been some nice new promises made, the best thing you can do is to think about the issues and talk to your local candidates. They're just waitin' for your call.

Well, happy Orientation and happy Earth caring.

THE BASTARD

The Bastard led a busy life. He was a busy man, lots of people to see, lots of things to do. At any given time he had a lot of balls in the air, and most of them weren't his. He was a specialist in urban squalor with a strong sideline in sophisticated thugery. A dedicated practitioner of the art of fucking people over. The Bastard was not a man to annoy.

He made frequent appearances in a number of the inner city pubs, sorting things out, sorting people out, keeping his interests healthy. He moved from table to bar to toilet, making threats and promises. Always in motion, a hyperkinetic blur of leather jacket and bad hair.

His home too was a place of business. A steady trade at the back door, dealing certain substances of irregular and dubious quality. The Bastard himself was not averse to sampling his wares. In his younger days he'd tried everything. He'd have tried smoking a mallee root rolled in newspaper if he'd thought there was any kind of buzz to be had. A certain incident with horse tranquillisers had made him a little more cautious, but a wise businessman always knows what he's selling.

Coming to the front door of the house was a regular stream of women, large pupils and hollow cheeks. They'd leave with more bruises than when they arrived. The Bastard knew that he had to keep control. But he always remembered their names, and their birthdays. The Bastard was a flowers and chocolate man when it came to special occasions. He was proud of that. A touch of class. They always came back after all, for a bit more sex and violence amid the Copperart decor under the smoke-stained roof of his home.

Tonight the Bastard had a meeting, in a cheap little pub only ten minutes walk from his bed. If it all went well then he'd really be in the big time. This was going to be it. There was just one worry in the back of his mind, something he'd done but shouldn't have done. But nobody knew about that, surely. He'd been careful. Yeah, no problems. Anyway, he had a gun, just in case.

An Englishman, an Irishman and an Australian walked into the bar, glancing without interest at the ugly walls, ugly carpet, ugly faces. They spread out, one heading for the bar and the other two for tables in the corners of the room. The Bastard didn't notice them. He had business.

"Mate, sure I can do the job," he said. "You've known me how long? Bloody years, mate. You know you can trust me."

"Yeah, yeah," said the man sitting opposite him. "You've been trustworthy. But this is an important job, mate. This is Sydney, and a lot of serious, dangerous customers, not your crap little suburban Adelaide junkie social club, right?"

"Hey!" muttered the Bastard, his local pride insulted. "This city's as fucking hard as anywhere in the country, right? Look at me. I'm a serious opera-

tor, right? Not some shitty country town dealer selling dope to the sheepshaggers. This city's got *action!*"

The other man sighed and leant back in his chair. He waved a hand around him at the other people in the pub. "Look at these pricks," he said. "Give 'em a fucking Crows match and Cold bloody Chisel on the radio and they're happy. It's a bloody hick town, mate."

The Bastard glowered but stayed silent.

"Anyway," the other man continued. "There's something else I wanted to talk to you about first. Something a little more serious."

The Bastard kept his face calm. "Oh yeah?"

"Yeah. A bit of info's come my way recently, mate. I heard that you've been a little dishonest with me. Certain quantities of money haven't been making their way in my direction quite as fast as they fucking should have. Sound familiar?"

The Bastard blinked. "Not me mate," he said, smiling. "Who can you trust, eh? Fuckin' me! I've been straight with you from the start, right?"

The other man shook his head, then glanced briefly at the Irishman who sat drinking at the bar. The Bastard noticed this, and kept watching the Irishman out of the corner of his eye. "I really wish you wouldn't lie to me, mate."

"No, look, honest! I've done nothing to ya!"

The other man got slowly to his feet, shifting his heavy weight onto his feet. "If you'd been straight with me tonight we might have kept working together," he said, looking as sorrowful as he could.

"Fuck ya' then!" yelled the Bastard, leaping up. The Irishman stood up too, coming at him across the stained carpet. The Bastard produced his gun and levelled it at the Irishman's head. There was a confused wave of gasps and shrieks from around him in the pub.

"Ha! Didn't expect that, did ya'?" the Bastard yelled, a fraction of a second before the Englishman and the Australian smashed a pair of bottles across the back of his skull. The Irishman put his boot into the Bastard's teeth, and then the three of them dragged him outside for a kicking. The other man followed slowly behind, smiling at the other customers.

The Bastard was never quite the same again. His new home had white walls and reeked of antiseptic and sweat. He ate, drank, breathed, urinated and shat through plastic tubes. One of his girlfriends visited him for a while, bringing in dubious-looking flowers in a Copperart vase, but after a while it became pretty obvious that he wasn't getting up again. He died as Khe Sanh started playing on the tiny radio beside his bed. The Bastard was an Adelaide boy to the end.

James Morrison

WE WANT YOU!

People! Are you:

- Bitter about everyone and everything?
- Riddled with neuroses and paranoia?
- Repellent in both mind and body?
- Near-constantly half-blind and paralytic with drink?
- Unappreciated, unloved, unwanted - a social leper?

If so, you match the criteria for being a **famous writer!** Send *On Dit* your short stories, poems and rantings so that when you finally achieve the level of success and adulation to which you are entitled, we can take the credit for assisting you along the way.

THE SMALL PRINT: Typed submissions of 1500 words or less will be best received, although longer or untidier works will be considered. If you've typed your work up on computer, why not submit the disk? That way, the only mistakes will be your own, and your work will not suffer the depredations of our twisted, palsied typing hands. Just leave your prose/poetry on page or disk in the *On Dit* submissions box in our office.

James Morrison - Creative Writing Editor

BEC:

1. the dancing comp. because I got into the last round, and meeting heaps of people.
2. people were being caught by "bonk cam" but I don't know who they were.



VOX

Rachel Howe speaks

Question 1.

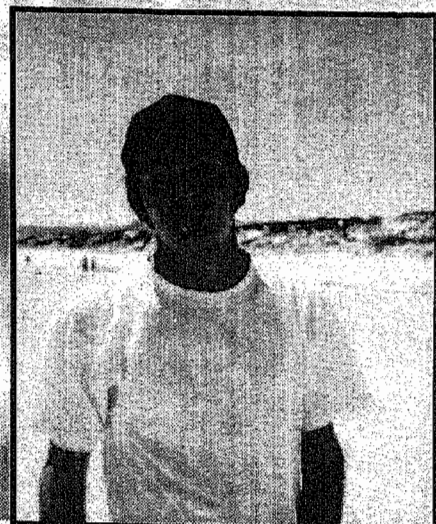
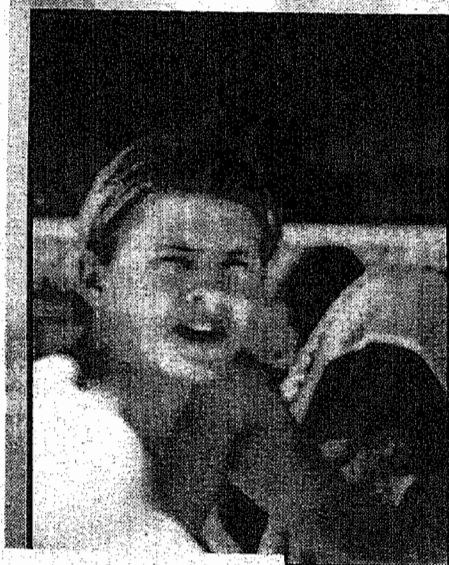
What did you think the highlight of O' Camp '96 was ?

DAVE & NICK:

1. D: the stabbing of the chicken. I was told I was mortally wounded by it, so you have to go along with these things. The op. shop was the true highlight!
N: last night's Oscar winning chuck performance (there's a bit of a story to it)! I also think the curried egg was a highlight for me, it reared its ugly head at lunch!
2. D: that guy Adam, we decided last night that he should be called the gigilo of the camp, partially because of his dancing and the fact that he was with about four different people on one night.
N: the cook and one of the female freshers were caught in a compromising situation - she was wearing knee pads at the time and the cook was asking her if she wanted her eggs scrambled, boiled or fertilised.

D. JASMIN & MOIRA :

1. J: last night (Wednesday night) - it just went off because everyone was really getting into it and dancing.
M: Tuesday night at the pub was the best. the skulling comp. was part of it, and the atmosphere, everyone was having a good time.
2. J: there weren't any scandalous couples really - no leaders and freshers.
M: Krusty schemed a woman last night - he had someone in his bed - a fresher!



POP

MIKE:

1. definitely when I saw a guy in the pub wearing a dress and waving his hands in the air to 'Hawaii 25 O' and I don't think he would have imagined himself doing that, so it was definitely a highlight.
2. I think the pash tally would have hit well over 100 which is great and I'm really proud! This was definitely the pashiest camp in ages. It was just a really pashy group of people.

to The Kids at O' Camp.

Question 2.

Can you tell us any juicy gossip you heard ?

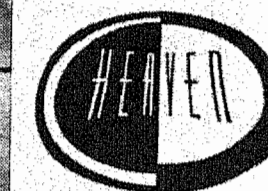


JODY, OLIVIA & MELISSA:

1. J: pash patrol ie. busting horny freshers!
O: - and taking care of people who vomited and collapsed mid slash!
M: the quiz night with the dares. It was hilarious; hairy bums and one girl's antics - making her way around the male dorms.
2. J: the amount of semi's appearing on camp - go the semi's!
O: the love triangle between three freshers, I think they should all get together - go the freshers!
M: one particular girl's new partner - go the head jobs!

HEATH & MARK :

1. M: the shit I did on the last day - I did a grog bog that blocked the toilet drain.
H: Brian the Easter bunny bus driver - I asked him if he was Father Christmas and he said, "No, I'm the Easter bunny".
2. M & H : there was a girl who decided to sleep with everyone in her dorm - we give her the thumbs down. There was also a pommy guy who wasn't supposed to be on camp because he doesn't even go to the uni.



I Wanna be a Cult Writer

In the past 13 years Terry Pratchett has fast approached the prestigious title of cult author. His Discworld novels appeal to a ever widening audience, and in an attempt to appease the adoring masses Terry visited Adelaide on the 24th of January. Dymocks Standard Book arranged for the author to speak at the Quality Hotel Adelaide where he examined the condition of cult status, his development as a writer and the puzzling facets of the Discworld.

The transition between writer and speaker posed no problem to the guru of fantastic comedy. In an attempt to define himself Pratchett considered the phrase "cult writer", suggesting that a writer is thought of as such only if his works are "read by 14 year old boys called Kevin". In an attempt to justify his position in popular literature he cast stinging comments at the Academy and claimed that "imagination is intelligence on holiday". In the case of the Discworld it seems to be on a permanently debauched vacation.

During his brief visit to Adelaide, *On Dit* caught up with Terry for a chat about his creations. We began by asking him what was his inspiration for the Discworld.

"I don't know. I think it seemed like a good idea at the time. I just thought it would be nice to write *The Colour of Magic*. I thought it would be nice to write a collection of fantasy stories which at the time parodied some of the cliches of fantasy, of classic fantasy. But I didn't really think about it in any depth."

It is now 13 yrs since Rincewind, Twoflower and the Luggage took Ankh-Morpork (and the world) by storm. Did the author have any idea how successful his creation would become?

"I just did it because it was fun, and I carried on doing it because it was fun. It's really carried on in the same

way. No one forces me to do it."

So is it this sense of fun that has appealed to audiences?

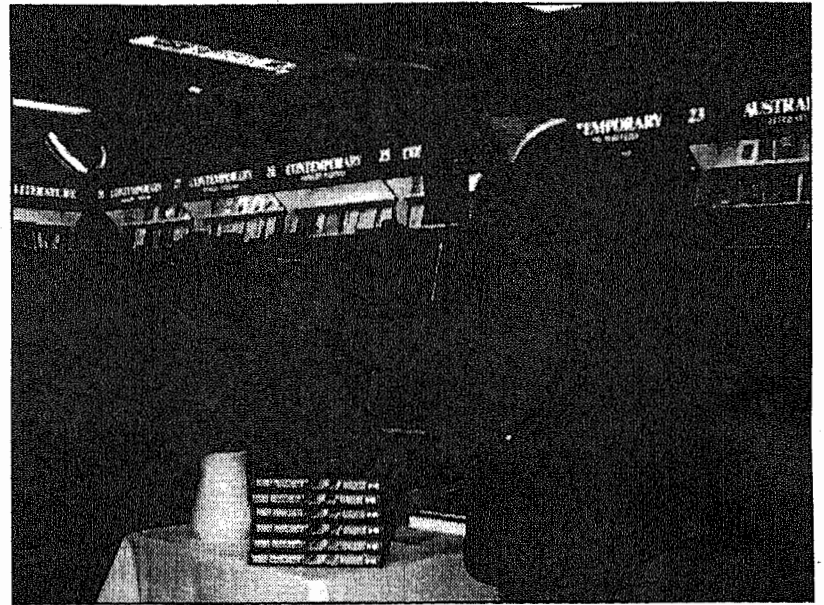
"Well, I always have a great deal of difficulty talking about what lies behind Discworld, on the same basis that a tight-rope walker would probably find it quite difficult to tell you how he walks a tight-rope. If you actually haven't done it yourself it's almost impossible to explain to someone what muscles are used in what sequence. Probably the tight-rope walker doesn't even know himself because he's just used to doing it. So no, at the time I didn't expect anything. I just hoped that I was going to write a book that would sell."

Rather than look at the process of writing, has the Discworld become an entity that its creator can still control?

"Absolutely, let's be clear. It is a creative enterprise and it is entirely controllable by me. I think you have to be fairly clear in these matters. If you want to have your head in the air you do actually have to keep both feet on the ground. You do actually have to be in control of what's happening. Certainly when I write a book the material I'm dealing with and the characters themselves suggest to me ways in which the plot should go, that's common sense. If I was a carpenter I'd work with the grain of the wood, and if I was a sculptor then the differences in the texture of the stone may well influence the finished statue. But Jesus Christ, I'm the guy in charge."

As the number of Discworld novels swells, is it becoming easier to write them or is the author faced with the pressure of consistency?

"The only difficulties are physical ones. The tours like this for example and answering the mail and dealing with the business of being a writer takes up so much time. But there are no other difficulties. There are certain practical ones. After 18 or 19 books



Terry greases up to Assoc. Professor Michael Tolley

the Discworld, in a geographical and historical sense, it's starting to fill up. Which means that I don't have such a free hand as once I did in inventing new places and characters because things have, at some level, to fit in with what's gone before. There may well be inconsistencies in the series as a whole, but the way I look at it if you can have alternate futures you can have alternate pasts."

Considering his success outside of the Discworld can we expect to see anything from the author that moves away from the genre?

"I think that the next book that's actually coming out will be a children's book, and then that will be followed by another Discworld book. I think the thing is that because of the nature of the Discworld, which is quite mutable, I can bend it in a number of ways so that I can write a book about the nature of faith and religion and then go on to do a book about the curious appeal of Rock'n'Roll. And I can fit these all within the Discworld. In fact, it's probably true to say that all of the business with the turtle and

style?

"Well it just occurred to me that the traditional *Phantom of the Opera* has already been dealt with. It struck me that this story, like many stories, only works if no one of any great intelligence takes a hand early in the proceedings. And Granny Weatherwax is intelligent and in a sense she stops the story in *Maskerade* from turning into a story that would have been the *Phantom of the Opera*. I've got a lot of friends in opera and theatre and it was great fun to research the book and realise that in order for opera to be produced at all it operates constantly on the edge of a catastrophe curve. Everything happens because a lot of people are going around with their nerves absolutely laid bare. I think that an opera house in any case was the ideal sort of place to set a murder mystery, because everyone there is engaged in the activity of making unreal things happen in any case. The mental pressure level would be very very high."

Is that pretty much the case throughout the Discworld?

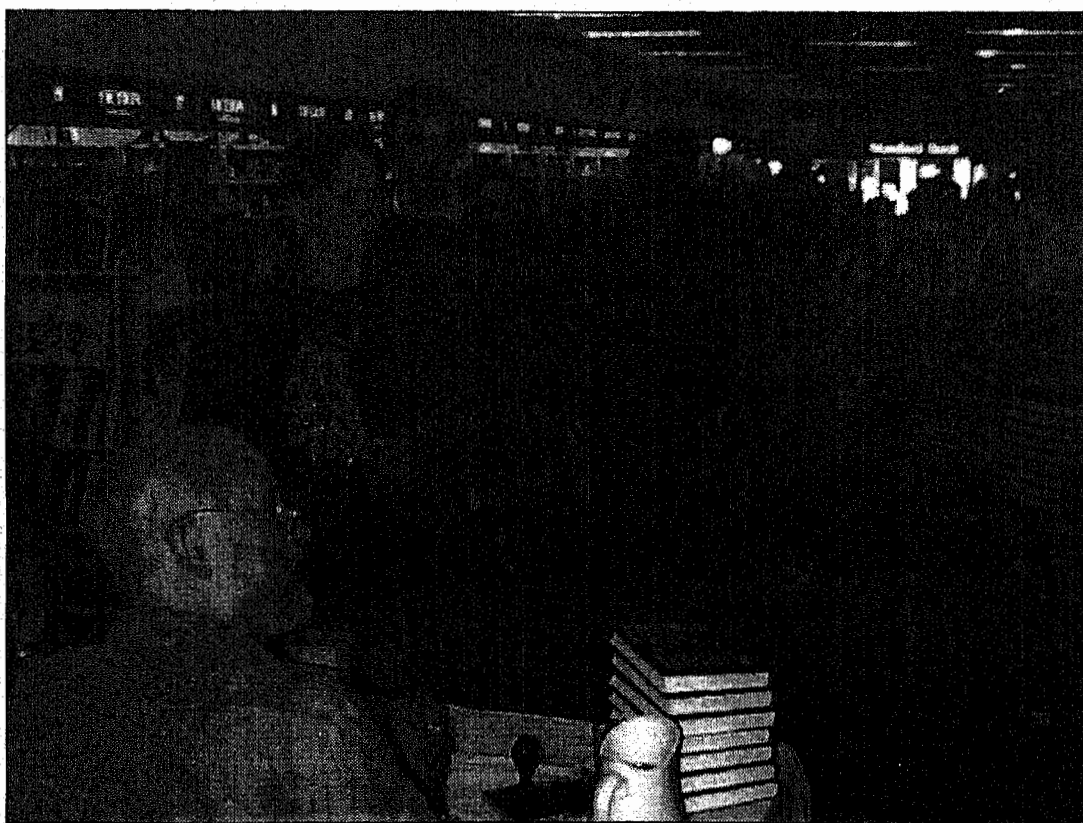
"Yes, although what is going on in *Maskerade* is the solution to a murder mystery. Certainly not every Discworld book has characters battling some universe threatening event. It may be quite a simple thing like stopping a girl marrying a Prince in *Witches Abroad* for example. They may actually be quite small events on the cosmic scheme of things, but they may have larger shadows perhaps."

Are there any characters that the creator feels a particular fondness for?

"It's difficult to say because the character in some respects is valued by an author because of the kind of dialogue that you can write for them. I have a soft spot for Granny Weatherwax, although it seems to me lately that she's becoming just a bit too clever by half. I'll have to bring her down a peg. But I like Captain Vimes in *Guards! Guards!* The librarian is a good guy to write for because on the one hand he appears to be very wise, but on the other hand he has a very limited vocabulary so that makes it quite easy for me."

In the new book, *Maskerade*, there is a sharp shift toward a murder mystery or suspense novel. Was that an obvious change in

Anthony Paxton



Terry Pratchett - Doin' it for the kids

Life, the universe and *Star Trek*

Thorne, Kip S.
Black Holes and Time Warps: Einstein's Outrageous Legacy
(MacMillan)

Krauss, Lawrence M.
The Physics of Star Trek
(Harper Collins)

Both forwarded by Stephen Hawking

Supermassive stars that weigh ten thousand times more than our Sun. Black Holes from which nothing can escape. Quasars that blaze through thousands of light years' worth of space. If you ever doubted that the



human mind is a top of the line piece of equipment then a small foray into the forefront of modern physics will be sure to astound you. We're yet to have set foot any further skywards than the Moon but scientists are already charting the galaxies beyond using such intangible sign posts as x-rays and in the not-too-distant future, gravitational waves.

Thorne's, *Black Holes...*, is a complex, thorough, challenging yet accessible book for the committed reader. Five hundred pages of cutting edge physics would normally prove a little daunting for the average economics graduate like myself. And at times, *Black Holes...*, requires rereading and a certain suspension of disbelief but the rewards received when a concept finally clicks into

mind outweighs the frustrations associated with any hard slog involved.

Thorne goes beyond text book analysis of the significant achievements of a century's worth of scientists and delves into the personalities, the politics, the settings and the consequences of discoveries. He explains how physicists use code talk like 'closed time-like curves' to avoid tabloid headlines like, "Physicists Invent Time Machines." But some of the more fascinating stories revolve around Russian speaking Thorne's trips over the years to the Soviet Union and his encounters with a very different way of perpetuating scientific advancement.

There are no long strings of equations or complicated formulae. Instead, Thorne uses diagrams, accessible and dolt-friendly analogy along with descriptive prose to explain the intricacies of Einstein's relativity laws, quantum mechanics and the like.

Perhaps appropriately, *Black Holes...*, doesn't have an ending so much as a final speculative chapter that leaves the way open for the myriad of revelations that are certain to flow from the amazing minds of the upper echelons of the physics community in years to come.

Having completed my first study of physics since Matric, I was better prepared to meet the challenge of, *The Physics of Star Trek*.

Krauss doesn't possess the knack for clear explanation of difficult concepts at the lay person level that Thorne does. Consequently I found myself falling back onto *Black Holes...* for the understanding required to follow Krauss's arguments. What Krauss lacks in that department, however, he more than makes up for in *Star Trek* knowledge.

So how does Gene Roddenberry's space drama scrub up on the plausibility scale? Pretty darn well actually. Krauss's chapters on the great successes and failures of *Star Trek* in the application of the laws of physics makes for great reading.

No, you shouldn't be able to see

phasers shooting between combatants (in the same way that you can't see the beam of a laser pointer in a lecture theatre unless the room is choked with chalk dust) and no, you shouldn't be able to hear Klingon Cruisers exploding in the vacuum of space. But when Chancellor Gorkon was assassinated in *Star Trek VI: The Undiscovered Country*, physicists rejoiced. The blood which floats around his ship, devoid of gravity, formed spherical globules rather than the tear shaped blobs we're used to on gravity wielding Earth... just as they should.

Will we ever be able to beam down to a planet's surface or spend time on a holodeck? You'll have to buy the book but I will tease you by stating that warp drive is a possibility even if it would require more energy than we can even dream of producing across

our entire planet as of 1996.

I feel that the most important message to remember from the book when watching *Trek* is actually lifted from a *Next Gen* episode, *True Q*. In it, Geordie says, "Suddenly it's like the laws of physics went right out the window," to which Q replies, "And why shouldn't they? They're so inconvenient!"

Neither *Black Holes...* nor *The Physics of Star Trek* could tell me where to book my ticket for a trip around Pluto over the October long weekend but by revealing the magnitude and splendour of the Universe, at least in part, they allowed me to put some of my more terrestrial trivialities firmly into perspective. And that can be a healthy thing.

Bryan Scruby

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Interesting

Interesting Times
Terry Pratchett
Corgi Books
\$ 11.95

On my coffee table, I had arranged a pot of coffee, some munchies and my cigarettes. I knew that I would not be moving for a while. I sank down into the beanbag and picked up my copy of *Interesting Times*. You may ask how I knew that I would enjoy this book enough not to wish to move far whilst reading it. Well, *Interesting Times* is written by Terry Pratchett, an Englishman with a slightly twisted and definitely in-your-face type of humour. He has created a world where magic works, the gods are annoyingly real, the seas really do flow over the edge of the world and the world, rests on the back of a giant tortoise swimming slowly through space. He takes legends and situations from this world and giving a little twist, deposits them on the *Discworld* with hilarious results.

Interesting Times is no exception, being based very, very loosely on the People's Revolution in China. It is the fourth adventure of Rincewind, the man who got negative marks in frestarting and writes "wizzard" on his pointy hat to wriggle around the fact that he has never actually passed his exams. He is a most reluctant adventurer, happily shipwrecked on a deserted isle, when he is snatched away without so much as a by-your-leave and deposited in the Counterweight Continent. The legends of the revolution state that the Great Wizzard will lead the people to victory

over their oppressors. The people are determined that Rincewind will lead from the front while he is determined to be as far from the front as possible.

Meanwhile, Teach is trying to civilise Cohen the Barbarian and his horde of geriatric barbarians, giving them a list of curses to replace their usual vocabulary, such as "you love-making scum, you", and explaining the benefits of actually paying for an apple.

Combine the cowardly Rincewind, his luggage, Cohen the Barbarian, who has a lifetime's experience in not dying, the not bad Red Army and a mysterious butterfly of Chaos and you have an invincible force up against a criminally insane emperor and the shiveringly evil Lord Hong.

Who will win? It is a game of chance between Fate and Lady Luck, success is a dice roll away and a lot hinges on a reluctant hero and a little butterfly. Enjoy your own trip through the pages and pray that the curse "may you live in interesting times" never touches on you.

Ingrid Weber.



November 1975.
Paul Kelly.
Allen & Unwin.
\$ 19.95

A Howard Government? Inside the Coalition.
Harper Collins.
Gerard Henderson.
\$ 16.95

As we are about to head to the polls on March the 2nd like Lemmings running at Mt. Rushmore, it is worthwhile to peruse the tomes of political evaluations available to the inquisitive mind. The Coalition have been out of power for 15 years and both Paul Kelly and Gerard Henderson deal with the disruptive changes of administration in Australian politics.

In Paul Kelly's examination of the 1975 Dismissal of Gough Whitlam he covers the intricate factors, events and personalities that led to the most controversial moment in the history of Australia's parliament. This lesson in Australian political history is a sobering and poignant thought at the brink of another election. Paul Kelly intelligently and exhaustively covers the elements of the years 1972-5 with unsurpassed brilliance. There exists no better examination and evaluation of the actions of Sir John Kerr than in this text. The account is unbiased, comprehensive, and engaging, which results in one of the best investigations of the Fraser - Whitlam battle. It is so easy to take sides in the fight for constitutional authority, yet Kelly assumes that all of those participated in the

affair were responsible for their own actions and misjudgments. Kelly appears to view the event as regrettable and his work as such can be sited as a warning against future political anomalies.

On the other hand Henderson's "*A Howard Government?*" is a contemporary evaluation of the Coalition and

Political Hi-jinks

their hopes in the coming election. This book outlines Howard's rise to the leadership of the Liberal party as well as establishing a portrait of the man who would be leader of this country. Combining with this a look at Tim Fischer, this book is a complete record of the Coalition in its entirety. What makes the Coalition tick? Party dynamics and leadership positions and profiles are all contained within this glowing example of political analysis.

Both of these texts are easy to read and informative. They are a must for anyone that wishes to feel more informed on March the 2nd, at least they are for anyone that has an interest in the functioning, chemistry and make up of Australian politics in the last decades of this century. Don't vote! But if you must, read the facts first.



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The Holtzman Plague

The Holtzmann Plague
Gareth Harvey
Harper Collins
\$ 12.95

Have you ever wanted to read about how an American national hero gets shot five times at point blank range by a german assassin, and lives!!!? But wait, there's more. Despite being shot in the head he will live, begin talking within forty-eight hours, and within a fortnight will discharge himself and re-enter active service. But this isn't just a man. This is Colonel Tom Kane, the awe inspiring hero of Gareth Harvey's first "blockbuster" novel. Gareth Harvey divides his time between writing and producing "60 Minutes"- at least he can produce a television program. This novel contains all of the subtlety and distinction of a Sylvester Stallone performance, but without the sophistication and intelligence. This novel has more testosterone and machismo than the local football club's steak and beer night. The compound word "sonofabitch" is used so often that one cannot turn a page without having the word imprinted upon your brain like a radiation flash of the vernacular. As his first attempt at the realm of popular literature Gareth Harvey

has made a valiant attempt. The style is explosive and gripping, however the characterisation is one-dimensional. The concept of narrative is one that Harvey should at least consider and hopefully improve. The fact that any attempt on realism was made at all only serves to incriminate the book as an inconsistent and rather weak read. Far be it for me to use words like archaic, anachronistic, sexist or even a word as harsh as poor, but *The Holtzmann Plague* is an exceptional novel. Incorporating all of the elements that one dreads to read, see, hear or taste, this first novel by Gareth Harvey is a sumptuous banquet of mediocrity and inadequacy.



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Let's Rock

The Garden of Unearthly Delights
Robert Rankin
Doubleday
\$ 29.95

"Rock'n'Roll," said the reader as he (or she, of course) closed the book, "Rock'n'Roll."

Which was hardly surprising, considering what book it was that he (or she, of course) had just finished: *The Garden of Unearthly Delights* by Robert Rankin.

Not that it's about Rock'n'Roll, though. It's not. It's just that it is with this particular phrase that the novel ends. And begins. In fact, it is repeated, often, by the novel's hero, Maxwell Karrien, whenever jubilation is to be expressed.

The plot, in brief, is as follows: Maxwell, Sci-fi/Fantasy fan extraordinaire, suffers a fracture in his reality when his favourite comfy chair is sold by his dear, sweet, hateful wife. Suddenly he finds himself living out the type of scenes he reads about, as the hero Max Garrison Imagineer. He meets up with a magician by the name of MacGuffin, who is very big, very powerful, very red, and not at all the sort of person one would wish to be stuck with in an elevator. MacGuffin takes Max's soul, and will only return it if Max

journeys to the City of Rameer (which, apparently, lies over yonder hill - which yonder hill, however, remains a mystery) and returns with a metal woman named Ewavett as a 'companion' for his (MacGuffin's) metal man, Aodhamm. Max has 23 days in which to complete his quest, or both he and his soul will perish. Egad!

Any reader who has religiously rather than reluctantly read Robert Rankin's novels, whether they appreciate alliteration or not, will know what to expect: fun. Truckloads of it. There are sick puns and groan-inspiring jokes a-plenty. There is a wonderful send-up of cricket. The bit in the Prospect of Rameer Inn is hilarious. And, of course, there are the running gags that go all the way back to completely unrelated novels he wrote ten years ago. And then some.

In particular, Rankin's parody of the entire Fantasy genre is quite marvellous. The medieval-type novels, combining sword-swinging and magic, are ruthlessly torn to shreds. His point seems to be that people who take this stuff seriously should just sit back, relax, and enjoy the genre, without living and breathing it. And they should start right here.

Paul Bradley.

Island - pain in the arse

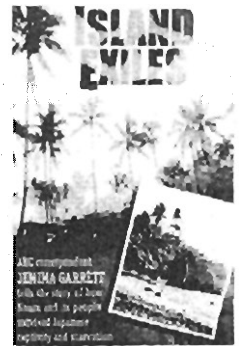
Island Exiles
Jemima Garrett

If you have either an intense interest in South Pacific history or enjoy a couple of hours of pain and/or discomfort, then Jemima Garrett's *Island Exiles* is the latest reading essential to be released by ABC Books. The *Island Exiles* publication traces the trials and triumphs of the Nauruan people between 1940 - 46, during which time the tiny but resource rich Pacific Island was over-run and governed by Japan. Within these six years, the people of Nauru were pressed into work groups to strengthen the island against invasion and later forced to emigrate to neighbouring Pacific islands to meet the growing Japanese need for labour. Throughout, the Nauruan people faced Japanese brutality and severe food shortages, with both becoming increasingly intolerable as the war progressed. To help us glimpse the very real trauma and suffering experienced by the Nauruan people, Garrett draws heavily upon the recollections of 14 Nauruans, ranging from village chief to mere children, who lived through this turbulent period.

While *Island Exiles* must be recommended for the comprehensive

and accurate account it presents of Nauru's experience during WWII, it does so at considerable cost to its overall readability. Garrett employs a narrative style that is so unbearably dry and objective it manages to stifle even the firsthand accounts that are the unquestionable highlight of *Island Exiles*. These brief moments of interest become increasingly difficult to savour as the struggle through Garrett's doc-like style shapes a mission impossible. Indeed, unless you are a devout Pacific historian or have at least masochistic tendencies, completing *Island Exiles* is more reminiscent of major dental work than an enjoyable read.

A. Rehn



Parallel Thinking

Parallel Thinking.
Edward de Bono.
Penguin Books.
\$ 16.95

Upon reading the blurb on the back of *Parallel Thinking* by Edward de Bono, I immediately thought that it would be a very nice piece of what could happen in some ideological utopia, but not something that would necessarily be applied to every day life in the world of commerce. However, it therefore opened the cover with more than a trace of cynicism. However, it was pleasantly surprised to find not only that de Bono's ideas seem to suggest many positive adjustments to our current ways of thinking, but they also seem to be applicable to our lives with relative ease.

De Bono challenges the foundation of Western thinking as set by the notorious Gang of Three (Socrates, Plato and Aristotle). He suggests that the methods proposed by these three are useful in only a limited way. He suggests that the methods proposed by de Bono are severely limited in their ability to criticise alternative possibilities. The most appealing thing about de Bono's proposed method is that he doesn't simply say that the Gang of Three's approach is entirely irrelevant. Rather he challenges the reader to be more eclectic. He suggests that we take the positive traits

of traditional Western thinking, but also consider his proposals to update it. Such a proposal includes greater emphasis being placed on creativity and action rather than (immediate) judgement and laboured description. Parallel thinking involves considering all possibilities and then taking action. It also declares that changes in direction and method are sometimes necessary.

Bearing in mind that de Bono is trying to convince us that our way of thinking, based on the last 2500 years, doesn't quite hit the spot, he reads extremely well. He presents his concepts in a lucid and succinct way, but at times you feel that he takes too long to make his point, and at those moments you do lose some interest. There is, however, a ten-page summary which helpfully reiterates the main points and is useful for quick reference.

This book is of particularly great value in two levels. Firstly for the individual who is trying to enhance his/her own thinking to achieve personal goals in a more effective manner. Secondly, it is extremely helpful for those who regularly work with other people in showing how to achieve and how to utilise greater cooperation.

Adrian Hawkes



FUNKENGRÜVEN

a page of cool grooves

Swoop: The Woxo Principle - What is it?

Recently I interviewed Josh Beagley, the guitarist from Swoop, over the phone. We had an interesting chat about Swoop's new album *The Woxo Principle*, and about their influences, style and changes over the last two years.

If you have heard Swoop's first album *Thriller* and their new album you will notice quite a change in the music and its direction. Josh described the band two years ago as being a heavier funk band. I heard in *Thriller* a lot more funk and cool acid jazz which I attributed possibly to the line up with Terapai Richmond playing drums (he now plays with DIG). Josh agreed that the different line possibly had different aims and musical direction that were focussed more on musicianship and complicated grooves rather than rough pop grooves. In *Thriller* I heard a style of music coming through which later was to become the style in *Woxo*.

Josh described their music style now as "pop" with which I would agree. Describing it as pop really defines the difference between what Swoop was and what it is now. According to Josh, Swoop draw on a range of influences from hard rock to ballads, to jazz, to psychedelic sixties funk and pop. What I hear in their recent music is an incredibly strong influence from a few very important artists and bands of the late sixties and seventies.

When listening to some of the

tunes on Woxo, I can't but help think that the grooves and music and singing styles are directly taken from such artists as Sly Stone and groups like Parliament and Funkadelic. There is a fine line between being influenced, taking your influences too seriously and blatantly copying and using other peoples music. I honestly am yet to make up my mind about Swoop.

What Josh and I talked about was listening to great musicians and as-



piring to play like them. We agreed that it is impossible to listen and

love certain artists and not to incorporate some of their music and style in your own music. But there is a fine line!!!

Swoop, I think, are Swoop.....mostly. They play a lot like many of the psychedelic musicians of the sixties and seventies, and who are even still playing now in the nineties. Swoop are a bit more guitar oriented than most of their influences, but still take many of their grooves from their influences. Josh describes the influences coming through their music as, "we tip our hat off to him," and, "we borrowed an idea from here and there," and, "we take bits and put them together to make Swoop."

Josh feels that all has been done in music and that it is impossible not to do something which hasn't been done before. I think that Swoop are possibly taking a lot of what has been done before, in order to find their own style and medium in which they want to play. Swoop are incredibly taken by the drive of some artists to be different and to experiment, and to mix styles

together, like Sly Stone did with rock and funk. As Josh says, Swoop are, "fanatical fans," of Bootsy Collins, which certainly comes across in their tune *The Woxo Principle*, which to me is an attempt (and quite a good one) to copy exactly what Bootsy has done, and is still doing. Josh says that this tune is a tribute to Bootsy but I feel that it is not a public one. This tune is probably going too far, when the name is stolen (or copied - Captain Rubber band) and the whole concept and style is as well.

The whole idea of Woxo, I feel, is quite an idealistic set up of their influences. Josh said that, "Swoop are attracted to the idea of a larger-than-life freak, off on his own tangent, doing his own thing", describing Bootsy Collins. The whole concept of a psychedelic album and world or tangent from this world that Woxo is, is the result of their influences and their aspirations.

Swoop are incredible at what they do, and I feel that they are brilliant musicians. They are playing well to their influences and are doing a very good job keeping it all together, and making a style that is Swoop. What they are doing is brilliant for the nineties, and their success is introducing a lot of people to the brilliance of the original funk and pop grooves of the sixties and seventies. Swoop are playing the O'Ball which will be an incredible night, so don't miss out!!

George Nisyrios Jnr.

The History of Crisp

Over the past two years Crisp has impressed both audiences and reviewers at their gigs to make a well deserved name for themselves.

Raw live funk power is Crisp in their element. Solid grooves pumping out of their rhythm



Sia Furler - Crisp vocalist
(Photo Mel Macnamara)

section support a mix of hard funk and warm horn lines to complement powerful melodies and lyrics which make the music of Crisp.

Influences and different styles within the band also give Crisp their distinctive selection of grooves and vocals which forms their funk-hip-hop fusion.

Nearly two years old, Crisp has developed their live performance to such a standard that it must be experienced first hand. Crisp provide live power in their music that is a main element of their high standard. They are not a band that increases power by turning up volume controls, but a band that projects their power through the abilities of its members to play with energy and expression and to get a feel

across in the music itself, and through an energetic stage performance. Incredible melodies and progressions, supported by fine lyrics and the powerful voice of their female lead vocalist create the live funk that is Crisp. Along with this is their ability to lay down solid hip-hop grooves complemented by the vocals of their male rapper.

Crisp provide a live experience that impresses to say the least. They have played at gigs like Big Day Out '95, Vibes on a Summer's Day '95 and '96 and with Ronnie Jordan as well as locals like Skunkhour, Swoop and DIG.

Crisp have layed down seven of their best tunes independently on an EP to be released at the Stag Hotel on the

25th of February.

They will also be playing at the O'Ball.....so don't miss out!!!

George Nisyrios Jnr.



'Muskrat' - raps & rhymes
(Photo Mel Macnamara)

Skunkhour/Crisp/Elevation

Tivoli
10th February

The night looked like it was going to be quite an experience. Three groovy bands at a not quite so groovy pub - it was a mixed experience. The crowd got bigger throughout the night and seemed its largest when Skunkhour played - about three quarters filling the back section of the Tivoli.

The stage set up was quite good, giving the bands enough room to move on stage and get into it as they wished. The sound mix throughout the night was quite bad; it was too loud, dodgy quality and incorrectly balanced which pissed me off - especially when it was never corrected. The sound quality really let the bands and crowd down, because it took away from the bands a certain quality which can make or break a musical performance.

With that out of the way, Elevation came on at about 10.15 pm and played a forty five minute set. Elevation are from Queensland and I hadn't heard them before. They consist of a DJ, drums, bass, guitar and one multi-talented guy playing alto, keyboards and a funny instrument which looked

like an oboe with a bell. They are a powerful band playing instrumental hard / heavy-funk. They exhibited a good range of dynamics and grooves. The drummer was quite good and really got into it; he played some good funky grooves. The DJ played some scratching and over playing, which had a very good effect because he was quite good. Unfortunately, he couldn't be heard most of the time but I'm glad that I heard his solo because it was cool. Most of the band played with a lot of energy except the bass player. I felt that his playing and stage performance let the band and the groove down. The guitarist had a lot of fun on stage, experimenting and messing around with sounds and his guitar which was impressive. The sax player was very good, also playing keyboards on some tunes. His playing added to the quality of the band. In all, they were good in some aspects and poor in others.

Crisp were next on and also played a forty five minute set. As usual, they played with the energy we have come to expect from them. They were grooving well, but the mix and the venue let them down. Possibly, they were

not as happy on stage at the Tivoli but the crowd was certainly behind them which helped to push them along. The drumming was very good as usual, but effected by the mix. The rhythm section grooved hard with funky solid grooves coming from the bass and guitar. The rhythm section held the band together. The singing was brilliant and mesmerised the crowd again. The horns were disappointing due to the mix and the fact that they were out of tune which sounded quite awful. I think Crisp are better suited to a smaller venue or maybe a more familiar crowd and venue ... possibly not?

Skunkhour came on next to a pretty excited crowd of devoted fans. The first thing I noticed was how different they sound live from their album. The mix really stuffed them, as did the venue, but what was different within the music was how much heavier they were live.

Their funky-rock groove was lost and replaced by a heavier rock groove in most of their tunes. This wasn't all bad because it made for a good, hard stage performance, but possibly detracted from what they want to sound like or achieve.

The band was professional and expert at giving a good show. The crowd got into it but were a little bit passive due to the bouncers' influence. Skunkhour played a very simple style of music which could really be noticed through the rhythm section, especially the drums. At one stage, the band walked off stage and let the drummer have a solo, which I thought was about as good as a twelve year old could play - very simple, straight quavers with no syncopation whatsoever, which ended up in a very simple groove.

The raps and vocals were very, very good and performed very well. The microphone broke at the beginning of their set and was out for one song on the raps. The performance of the rapper and singer improved the quality of Skunkhour a lot, but couldn't cross the edge into brilliance because of the sound quality. In a few places, Skunkhour grooved, but it didn't really last too long. The crowd loved it, making Skunkhour come back for two encores. Skunkhour are very good at what they do, even though it is simple live - but it is very powerful.

George Nisyrios Jnr



ONYX
ALL WE GOT IZ US
Rush associated labels

Wow... heavy lyrics. You need a strong stomach or a bizarre sense of humour to listen to this; fortunately I've got both. Onyx here are telling us of the dirty reality of the "evil streets" of New York. The first track called "Life or Death" has a distorted voice talking to an innocent voice, trying to get the other person to kill himself. The voice says "put it to your head" the other voice says "no I can't" the other voice responds by saying "well, put it in your mouth then" - funny or sick? The gun fires and you here brains hit the wall.

The next track talks about suicide and many other things about life; drugs, rapping, death etc. The rapper says "I'm thinking about taking my own life - I might as well - 'cept thy might not sell weed in hell - and that's where I'm going because the devil's inside of me -

they make me rob from my own nationality".

The tracks go on: I think the lyrics are very interesting; to hear in the music how these black dudes from New York live life and what they think of their life and that which is forced upon them. The music and lyrics are actually very clever and have important messages, and realities about death, living on the streets, being screwed by others and screwing them in return, murder, how shit this way of life is, violence, drugs etc.

Onyx use hip hop beats with a variety of rap and backing vocals to form their music. The rapping is very good, backed up by strong lyrics. Some of the rapping is heavy, which isn't so brilliant but it is still used effectively. The grooves are solid and work well with the raps. A variety of keyboards are used to give cool sounds to set the groove. Sound effects are used quite a lot throughout their tracks. The tunes are not repetitive like some hip hop can be but have sufficient changes backed up by lyrics to make it interesting.

Onyx is probably an acquired taste. It may actually cause some to turn in horror or faint with repulsion at hearing a suicide - depends on who you are. It may take a few listens, but when you realise their strength lies in the lyrics it becomes quite interesting listening.

George Nisyrios Jr.



Feed
Skunkhour
Sony

This album has been very well put together and performed. The album sounds different from Skunkhour live. The tunes are more controlled and not quite so hard, making them groove a lot more on the album. The music itself is very well written. It is simple but has definite sequential progressions and arrangements. The arrangements allow the fine singing of Aya Larkin to interchange with the very good rapping of Del Larkin, which produces an excellent effect which is Skunkhour.

The tracks are a mixture of

rock-groove fusion and rock. What makes the music a bit on the funk, groove side is the melodic bass playing, the funky guitar riffs, the funky organ sounds and the rapping. On the other hand, the drumming tends to be simple hard rock with a very slight funk influence which changes the groove to rock, especially live.

The vocals have a very original and distinct sound which also gives Skunkhour its edge. A lot of power and performance radiates through the vocals. The vocals are also made powerful by the strong lyrics, although they can be hard to understand in places. Special effects on the vocals helps them to fit into the music and create an overall sense of groove and originality within the music.

This is a very good album and Skunkhour do what they do very well. Even if it grooves too much for hard rockers, it is a brilliant album and for those who like to groove, this will make you groove in a different way.

George Nisyrios Jnr



**Technohead
Headsex
(Mokum)**

Why do so many people resent the musical genre known as Techno? Because most of the techno that they are exposed to is a load of absolute bollocks. Case in point: *I Wanna Be A Hippy* by Technohead. Some would argue that this doesn't actually qualify as techno. In fact, so would I. It's a load of crap. Simple as that. If it ain't techno then why is the word Techno in the title? Maybe they should replace it with the word FUCK or DICK or perhaps PLOP. In all fairness, though, there are about three points during the album where I detected the most remote hint of a redeemable feature. Then again, if you spend enough time programming drum loops then you're going to hit the mark eventually, even if you are a Plothead. Funny music can only be worthwhile if it is funny or if the music is good enough to compensate for the failed gags. Calling a remix the *Elvis Jackson Radio Mix* is not funny and the extra cheap drum programming is as close as a 'piece of music' could ever get to being a tension headache. If only Panadol would make it go away.

Mark Scruby



**Cypress Hill
III (Temples of Boom)
(Sony)**

Wow. More dope references than a Tumbleweed album. That's scary. Unlike Tumbleweed, though, there is little more to this record than marijuana leaf graphics, song titles like *Stoned Raiders* and references to the "herb." There are some okay rhythms in there but, if that's what you want, go out and buy *Ill Communication* by The Beastie Boys. The real highlights, as such, of this album are the haunting little noises that flow beneath the more dominant 'melodies'. Discordant keyboards, repetitive zylophone riffs, distant piano accompaniments. Nice production more than nice songwriting. The other slightly re-

deeming feature is the fact that the rapper-type dudes' deliver such heavily-accented vocals that the consistently offensive lyrics are largely inaudible. If you don't like women being referred to as *bitches*, for example, then don't buy this CD. Hopefully that's all of you. Oh, and the *Pulp Fiction* sample is pretty passe... not to mention the fact that it sounds pretty shite anyway. Take my advice and avoid this very sub-Beasties load of tripe.

Mark Scruby



**Ozzy Osbourne
Ozzmosis
(Sony)**

This is one of the most brilliant examples of an album that has it's best (and only good track) first. *Perry Mason*, the album's opener, shows what old Ozzy is capable of when he concentrates. The rest is just a bunch of slow, winding crap tunes, that don't remind you of the sixties and the good old days when Ozzy Osbourne and Black Sabbath were quite possibly the world's first heavy metal band. Nor does it allow you to feel secure about the future of metal music.

Ozzy has resisted the urge to 'grunge' up the guitars keeping a sharp, punchy, metal sound, but still old fans will be disappointed and in the end this will become just another Ozzy album.

Frank Trimboli.



**Various
Saturday Morning: Cartoons'
Greatest Hits
(MCA)**

For most of us, the phrase, "do you remember [insert obscure cartoon favourite]," has sparked some of the most vibrant pub table conversations of our post-adolescent lives. Ralph Sall recognised that this was a western-worldwide phenomenon and gathered up a stable of sentimental songsters to cover the tunes that emanated from our TV speakers every Saturday morning.

Only one problem... often the memory is bigger than the reality and these songs were, after all, de-

signed to run for a minute or so as an introduction to comedy, drama or sci-fi for primary schoolers. Luckily, many of the themes and songs lifted from the cartoons stand out as quality anthems in their own right.

The Butthole Surfers' version of *Underdog* and Helmet's *Gigantor* fall little short of brilliant while Reverend Horton Heat's conglomerate of *Johnny Quest* and *Stop That Pigeon* (from *Dastardly and Muttley In Their Flying Machines*) is fast and funny.

The producers have obviously thought long and hard about their pairings. The Ramones belting out *Spiderman*, Juliana Hatfield and Tanya Donnelly doing *Josie and the Pussycats* and the Violent Femmes playing The Jetsons' *EEP OPP ORK AH-AH* (means I love you) are couplings that seem tailor made for each other. But then there are those that fail (although not all as badly as Wax's *Happy, Happy, Joy, Joy*)...

Scooby-Doo always had an annoyingly sugary theme. And Matthew Sweet stays true to the original.

Some tracks will please for the first couple of listens while nostalgia overwhelms musical taste but that was always going to be the nature of the album. Others, like The Tripping Daisy's *Sigmund and the Seamonsters* will surprise you because they're just great listening.

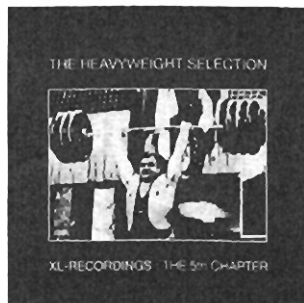
A complete lyric listing and selected original promo shots add plenty to the purchase. Try quoting verses like...

"One banana, two banana, three banana, four.

Four bananas make a bunch and so do many more."

...and see how many people at your table nod in agreement.

Bryan Scruby



**Various
The Heavyweight Selection
(XL-Recordings: The 5th Chapter)
(Sony)**

Basically, what we have here is a compilation of bands from British dance/techno label XL-Recordings and it isn't too bad - without being out of the ordinary - both as a compilation and with respect to what these artists have done in the past. The tracks by Liquid and Empiiron are among the most interesting here but the highlight is - and was always going to be - the Dust Brothers remix of *Voodoo People* by The Prodigy. The lads now known as The Chemical Brothers can do no wrong at the moment but this 1994 effort is a strong indicator that they have probably never done anything wrong. It's not as good as most of the stuff on *Exit Planet Dust* and it's nowhere near as good as *Get Up On It Like This* (the cracking b-side from the recent *Loops of Fury* single and probably their best song to date) but it's still a couple of notches above the rest of this compilation. Take my advice and invest in some Chemical Brothers before you follow this CD up.

Mark Scruby



TOP TEN

1. *Be My Lover*
by La Bouche
2. *Fee-Fi-Fo-Fum*
by Candy Girls Seat Sweet Pussy Pauii
3. *Movin' Up*
by Dream World
4. *Rap Me Up*
by Alex Party
5. *It's What's Up Front That Count's*
by Yosh
6. *Automatic Lover (Call For Love)*
by Real McCoy
7. *Shine Like A Star*
by Berri
8. *Found Love*
by Double Dee featuring Dany
9. *Sex*
by Sleazesisters with Vikki Sheppard
10. *Holding Out For A Hero*
by Dezire



**Walter Salas-Humara
Radar
(Cortex)**

This is a largely inoffensive collection of folksy, rocky, poppy, country-tinged and very American songs... although I'm sure Walter refers to them as *numbers* (as in, "This little number was written in a hotel room outside Salt Lake City..."). Listen to the chorus of *Evangeline* and marvel at the similarities between Walter's voice and that of the guy from Big Audio Dynamite. Oh, what an aural treat! And then his voice transforms itself into Michael Stipe's for *Letter to Send*. Hang on. Track Ten is called *Ride*. Please let it be a tribute to Oxford's finest four-some. Oh bugger. Not a shred of white noise to be found. Just another laid-back (read *boring*) tale of bad weather and slow crop development. I suppose we should be thankful that not one of these songs is 'moshable'. The revolution has begun.

Mark Scruby



**Ruby
Salt Peter
Sony**

"I'm mad, bad, ripped raw and bleeding," (*Bud*).

Ex-Silverfish Lesley Rankine's debut solo album is sensuous, not plastic perfect and definitely off centre.

Comparisons to Portishead are inevitable but whereas Portishead is perfect for lulling you off to sleep, Ruby is more likely to get you up and ringing all those who have wronged you and telling them to fuck off. Rankine's sentiments extend to the CD slip which is inscribed with "revenge (revenj) n: A dish best served cold." All of the songs have sinister undercurrents; *Salt Peter* is definitely not feel-good, girly pop. Cutting across the sounds of hip hoppy trancey beats Rankine's lyrics are stark and fetid.

Mutilation and body imagery are recurring themes and she slashes through sentiment with razor precision. Highlights include *Heidi*, first single *Paraffin*, and *Flippin' Tha Bird*.

Ruby is the name Rankine's given to her solo work. The other few musicians were merely brought in for the album and are not a permanent band.

If you're the kind of person who thinks that Miss Houston is right on then steer well clear. On the other hand, if you enjoy a touch of darkness and raw unconventional sentiment you should hear this album.

Christina Soong

sing. But she does. On a number of tracks. Bad move 'cos I'm sure that I'm not the only person who couldn't understand why *Wikky...* was released as a single (not only 'cos it's a duff track but also 'cos it uses the same Drop City *Setting Sun* chord progression that was nicked from the first track on *Loveless* by My Bloody Valentine). However, the rest of the album is not all that bad. *Blue Angel* is quite nice, in a Tanya Donnelly sort of way. *Steal Mine* is really cool. In fact, I'd go so far as to say that it Cranks. So does *Gun* (the only song where the aforementioned dodgy singer sounds good). Even with the presence of these, however, the best song has to be the similarly cranking *Salt to Pain*. For all it's *Painted Black* sound-a-likeness, it really is a corker that deserves to be played on car stereos cruising in fast lanes everywhere.

Despite my initial bitchiness, *Leave Me Like This* isn't too bad. The highs are pretty damn high. It's just a pity that a couple of the lows are so very low. Oh well. It's only their first long-player. As cliched as it may sound, there's plenty of potential in there. "Don't be sad. The band isn't half bad." It's about a third bad. As well as a third okay. And a third good. Next time things might be different.

Mark Scruby



**Papas Fritas
Papas Fritas
(Cortex/Shock)**

Every review that I've read for this album mentions the fact that *Papas Fritas* is Spanish for 'french fries' so I'll get that out of the way first. *Papas Fritas* is Spanish for french fries. However, the band is far more notable for the fact that they've just released an absolutely brilliant album than for their name's wacky origins. This self-titled debut is a Winner! There's no question about it. And please don't be scared off when I label it as a Grade A example of Quirky Pop. They don't make funny noises or sing kuh-razee lyrics about UFO abductions. They just play simple little pop songs with lovely (slightly off-key) harmonies about being in love and all the associated joys and sorrows. Every track hits the mark in one way or another and it isn't long before you're walking down the street singing the amazingly catchy but far from annoying choruses with a swing in your step and a fuzzy feeling in your heart. I'm being totally serious. It's that good.

The prettiest rose among the other

really pretty roses is the opening song, *Guys Don't Lie*. This could have the catchiest, most-endearing chorus I have ever heard. "*Girls and boys should be as one! Try it on, baby, just for fun....*" Yes! The second catchiest chorus (ever) probably belongs to *Holiday*. Or maybe to *Smash This World*. Or maybe to... I could go on for ever. But I can't stop without mentioning the superb lyrics to the sleepy-eyed *TV Movies*. "*TV movies / Made for TV / TV movies / Made for TV....*" Wow!

This release is already a contender for Album of the Year. Fact! Even if you're not into the whole American pop thing, listen to the *Papas Fritas* LP because its sheer listenability crosses the sub-cultural borders and trivialises any genre-related concerns you may have to the point where they are rendered irrelevant. Buy it! Now!

Mark Scruby



**Echobelly
On
(Sony)**

So they reckon that this LP puts their first one to shame. Well, to tell you the truth, I can't hear much difference. The guitar sounds have rarely been changed since their earliest releases and Sonya Aurora Madan's melodies are so consistently sub-Morrissey with so little variation that the songs tend to become very hard to differentiate. She has a really nice voice but she needs to learn how to use it in more than one way. Having said all this, the actual songwriting is quite cool. There are no weak songs. Then again, only a few really grab you. One that certainly does is the absurdly happy and uplifting *Great Things*. When I hear this I can understand why Echobelly are so popular but I can't understand why they don't try a slightly new approach. God, even a couple of new effects pedals would help... a bit. A third album with more of the same may leave *The Kids* a little bored. Hopefully their next release will be a little different 'cos I'd hate to see Echobelly fall off the (band)wagon. They could indeed do great things.

Mark Scruby

mono



broken home, broken heart

**Mono
Broken Home, Broken Heart.
(Grass Harper/Shock)**

Those of you who are cool and happening with the Adelaide scene would probably be familiar with Mono from the old days when they used to be Muff. They released a four-track vinyl single on Pop-Gun records and then at the end of last year changed names after one too many people thought that it had something to do with genitalia.

The sound here is good and very solid with definite metal influences. The performances are good, but it does sound a little rushed. What I do like about this CD is the incredible thumping sounds this band makes, something that also translates well live.

Don't get me wrong, I like this album, but I much prefer this band's work on the *Failure* EP, I'm sure that they can, and will do much better in the future.

Frank Trimboli



**Spdfgh
Leave Me Like This
(Polygram)**

Half a Cow. Wow! Wow! Get excited, kiddies. Nic Dalton endorses this product. It comes as no surprise, then, that poor playing and dodgy singing is passed off as a bit of good fun. Harsh, I know, but there's an element of fairness in there. Which ever of the members sings *Wikky's Ode* cannot sing and should not

** WOODY MCFEAST **

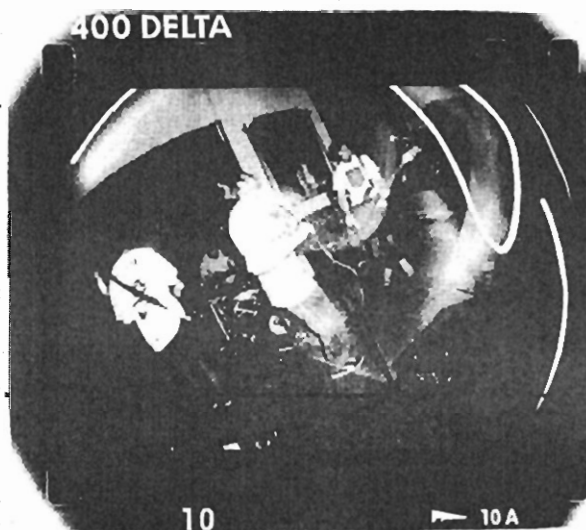
In retrospect, it was probably for the best when my 11am rendezvous with a couple of guys from Woody McBain was thwarted by the fact that the bar was yet to open. Most sensible people's drug of choice at that hour is caffeine and, despite the rock'n'roll nature of my companions, we concurred that the Gallery would be a far more appropriate venue. So Juan McBain, Bobby McBain and I hot-footed it upstairs for flat whites and Cokey-Koleys. Oh, and we had a bit of a chin-wag about their new CD, *Anything is better than nothing...*, as well as a few other dire matters.

Apparently Bobby, Waco and Bill (with one L) McBain had been banging out some tunes for quite a while but it took the inclusion of Juan in the vocals department to provide a focus for the group. Many earlier gigs involved the throwing of smallgoods (metwurst, peperoni etc) while some took the innovative form of Dairy Theme Nights. I defy another local Adelaide band to perform on stage with each member dressed as their favourite dairy product. Surely only the truly socio-culturally blind would not be able to see the potential of such a daring group of musicians.

Anyway, one thing led to another

and the McBain's decided that the time had come to record a CD. A relatively short occupation of Mixmasters Studios yielded the *Anything is better than nothing...* ep, five short bursts of punky, poppy, indie exuberance that caught the attention of Shock Records who were so impressed that they sent the contract for a distribution deal straight round to The House of Woody (McBain HQ.). Woo hoo! The lads responded promptly by recruiting Wayne McBain to play guitar and setting up a gig to launch their CD at our very own Unibar with a whole

bunch of bands including The Miltons, Rash and Goofyfooter. WOW!!! Map that trajectory! They'll be on Letterman by Easter!



Strangely enough, the Lads seem to have remained quite humble. Phrases such as 'We're just having fun', 'We're not much different to any other band' and 'We'll just see what happens' are bandied about

with astonishing regularity but don't let that put you off. Their humility, however, is lined with a quiet confidence that they might actually have something worth working with. As you'll discover when you read the review of their ep in next week's *On Dit*, they're not too shabby when it comes to the whole songwriting caper. In fact, their ability to punch out an energetic two-minute blast of pop is something that has been missing from Adelaide's local band 'scene' for quite a while.

So there you go. That's the story of Woody McBain. Now all you have to do is buy their CD (if not for the music then for the nude pic of Juan McBain in the booklet), go to the launch up in the bar on Friday, March 10, and then keep going to their gigs so they become famous and conquer the world. Or at least until so they can afford to get some new photos for their next CD! Then again, it's hard to say no to Bobby Willis (look at the CD booklet and you'll know what I mean!)

Mark Scruby

See next week's paper for a review of the *Anything is better than nothing* ep...

ELASTICA

WITH THE MILTONS
AND HELGA
AT THE TIVOLI HOTEL.
1/2/96

Um, I missed Helga. Sorry. I realise that.... Hang on. What am I apologising for? I mean, what are you gonna do? Sue me? Besides, I saw The Miltons' set and it was pretty cool. Their new drummer rocked out just as much as the rest of the band. Perfect fit. The highlight came early in the set. Their first song, actually. Weird timing au go go. The considerable crowd seemed to be enjoying themselves despite the fact that they were all itching to catch a glimpse of the headliners. The stargazers had to be content with staring at Nick Cave as he wandered among the punters.

And then the moment came. Elastica bounced onstage and let rip with a whole lot of quite cool songs that all sounded terribly similar. For all their photo-shoot grimacing and fuck-off boot brandishing they sounded about as punky as banana custard. Where guitars should have been menacing the crowd and scaring The Kids in the front row, they could only manage Triple J-style warm fuzzies. This made the new bass player's

constant head-banger posturing seem even more contrived and, let's be honest, embarrassing. Of course, the actual songs weren't too bad but I could have sat at home with the CD on extra loud and wouldn't have really noticed the difference. Except, of course, for the fact that I wouldn't have had to pay twenty-seven bucks for half a schooner of beer (approximately speaking).

The funny thing, after all that, was that I went to the Big Day Out and stood in the front row for Elastica and they were exactly the same. Right down to the between-song banter. What a surprise. And that's as close as Adelaide has ever got to Britpop. Ha. Ha ha. Ha ha ha. Bring back the shoegazers, I say.

Mark Scruby



JARVIS COCKER: A STATEMENT

The following is a statement by Jarvis Cocker, lead singer at PULP, who went on stage during Michael Jackson's performance at the BRIT Awards in London on Monday 19th February.

"My actions were a form of protest at the way Michael Jackson sees himself as some Christ-like figure with the power of healing.

The music industry allows him to indulge his fantasies because of his wealth and power. People go along with it even though they know it's a bit sick. I just couldn't go along with it any more.

It was a spur-of-the-moment decision brought on by boredom and frustration. I just ran on stage and showed-off.

I didn't make any physical contact with anyone as far as I recall. I certainly didn't push anybody off stage.

I find it insulting to be accused of assaulting children. All I was trying to do was to make a point and do something that lots of other people would have loved to have done if only they dared."

Jarvis Cocker
20th February, 1996

Steward shines

Steward of Christendom.

Playhouse, February 14-24.

The joys of being an advocate of the theatre is that every now and then you will come across a play that will not only move you, but also touch your soul. The Out of Joint/Royal Court Theatre co-production of Sebastian Barry's *The Steward of Christendom* is just such a production, showcasing a superb piece of contemporary drama.

Set in 1932 the play follows the story of Thomas Dunne (Barry's great grandfather, played by Donal McCann) the last Catholic head of the Dublin Metropolitan Police, a position of loyalty to the British crown, before Ireland became a Free State in 1922. Ten years later Dunne is incarcerated in a local asylum, plagued by memories of past events and people, grieving for a world that is lost. Through a series of fragments, we follow Dunne's life as he grapples between two worlds, the old Ireland and the present. The dialogue of his pain as he moves from infantile regression to philosophical brilliance, reflects not only his madness but the madness of the continuing conflict between the two

Irelands. We see the grief that has surrounded the loss of his only son Willie (Julian Ramundi and Ben Shephard) to the killing fields of World War One, the recollection of his domestic sphere, dominated by the differing personalities of his three daughters Maud (Ali White), Annie (Anne Byrne) and Dolly (Aislin McGuckin), the horrors of 1922 as Ireland headed towards civil war and the stark reality of the asylum, with his attendants Mrs O'Dea (Kate Binchy) and Smith (Kieran Ahern).

With his rich, rasping Irish voice Donal McCann portrays Dunne with such conviction that there are times when the production almost becomes a one-man show, however the strong supporting cast reminds us that this is a play of the finest calibre. McCann illustrates by mentally and physically holding the pace throughout a very difficult part, just why he won the 1995 Time Out award for best actor in the West End theatre for this role. Johanna Town's lighting design adds to the atmosphere of the production, defining the various worlds that Dunne rambles into. Sebastian Barry's script is a torrent of haunting po-

etic eloquence, conjuring images both beautiful and tragic and through the masterful direction of Max Stafford Clark, the words are ultimately the notable feature of the production.

The central themes of compassion, forgiveness and peace brings about one of the most moving closing dialogues of any play as Dunne finally not only forgives his tormentors, but also himself. With the ideal that mankind is inherently good, it is thus all the more poignant that the Adelaide season of this prizewinning work occurred during the week that the ceasefire in Northern Ireland ended.



Thomas (Donal McCann) & Smith (Kieran Ahern) in a scene from *Steward of Christendom*.

Fontella Koleff

Victorian Decadence

Parting Company: A Frightfully Victorian Evening
Little Theatre, Thursday February 8.

As part of the 1996 Victorian Studies Conference, Parting Company pooled their talent together to provide delegates and others with a taste of Victorian life. The evening featured two short plays, the farce by C.H. Hazelwood, *Lady Audley's Secret* and George Bernard Shaw's melodrama, *Overruled*.

Lady Audley's Secret, set in the country residence of Sir Michael Audley, Audley Court, is somewhat freely adapted from the popular novel by Mary Elizabeth Braddon and first performed in 1863. At Audley Court, it is Sir Michael's birthday and his new and much younger wife is relishing her role as mistress of the house. However the arrival of Sir Michael's nephew with a friend for the birthday celebrations threaten to reveal Lady Audley's secret and in the shade of Lady Macbeth she stops at nothing to ensure that her past remains hidden.



We've had the Mod look, this spring expect the Victorian look to come back into Vogue

Despite initial nerves from the cast which led to some loss of control with the intended overacting, by the end all seemed to be relishing the tongue in cheek nature of the play. Special mention must go to Ann D'Angelo (Lady Audley) and David Smith (Sir Michael) who managed to remain in control throughout. While not a play that could inspire serious acting, a spirit of fun was passed on from the performances to the audience, who also enjoyed the antics of the various characters with the final scene far more dramatic than the last scene of Hamlet.

Although technically an Edwardian rather than a Victorian play, having been written in 1912, *Overruled* could be described as being in the tradition of Oscar Wilde. According to Shaw, the play is set "in a retired corner of the lounge of a seaside hotel", where one Mr Lunn and Mrs Juno declare their love for each other only to have their respective spouses do the same.

Overruled, like *Lady Audley's Secret* was also performed with a spirit of fun, but in this case the acting was more controlled. Tim Heffernan as Mr Lunn and Matthew Boyce as Mr Juno were both delightful in handling the campish nature of their roles well, while Tina Tsikouras as Mrs Lunn could be described as Lady Bracknell the second.

Director Cate Rogers' interpretation of the plays ensured a very amusing and enjoyable evening with entertainment the sole purpose. Essentially light-weight drama, as sketches of Victorian mores and values they nevertheless reveal the hypocrisy of the era.

Fontella Stuart Koleff

Seeing is Believing

Philippe Genty - Stowaways.
Playhouse - February 2-10.

"I see it, but I don't believe it", is one way to describe Philippe Genty's brilliant Australian production *Stowaways*. It is the first time the French master of illusion has created a work outside France (this production having been created in Adelaide) and the change of environment has, if anything, enhanced his creative energy.

Reflecting on this local contribution, *Stowaways* features an Australian theme with the desert, so long a spiritual site in the Australian psyche, explored by Genty as part of a voyage into the subconscious. As part of the creative process, Genty has also employed and encouraged local talent with dancers and performance artists Russell Garbut, Meredith Kitchen, Jennifer Newman-Preston, Brian Parker and Simon Rann not only embracing the Genty approach and that of co-director and wife Mary Underwood, but relishing the freedom to provide their own input into this surreal, bizarre and dreamlike production. An element portrayed in the calibre of the performances.

Stowaways enter into a world of hallucinating images including the ends of a desert burning into a void, clouds and sea standing still, and kangaroos singing the blues. For Genty, *Stowaways* reflects the experience of his 1979 Australian tour as he began to come to terms,

through investigations into psycho-analysis, with his own demons.

Earnest (Simon Rann) in this production relives Genty's own voyage as he discovers the various undetected personas within himself and it is these personas that are the stowaways. Through the use of dance, mime, puppetry, illusion, light and sound, Genty and Underwood have created the ultimate in virtual reality. Genty has once again confirmed his standing as the master of illusion with puppets taking on a life of their own, while the clever costumes of Gilli Hope at times providing the human performers with perspectives of the subhuman, the unreal, bizarre and grotesque. Enhancing the overall experience is the stunning lighting design of Phillip Lethlean and the mood setting music of Ian McDonald.

Whether in France or Australia, Philippe Genty has once again shown that the impossible is possible. Although the Adelaide season of *Stowaways* has ended it is possible to catch the production during its tour of regional centres (Port Pirie, Renmark and Mount Gambler) in early March.

Fontella Stuart Koleff



Meredith Kitchen and puppet Fred, in a scene from Philippe Genty's *Stowaways*

From Frontline to Decadence: An interview with Alison Whyte

From drama school to the Melbourne Comedy Festival, Alison Whyte has been decadently preaching about the brilliance of Steven Berkoff. This passion for the English actor and playwright has now spread to the Adelaide Fringe Festival where along with Rhys Muldoon she will co-present *Decadence*, Berkoff's comic attack on the English ruling classes.

For Whyte, best known for her portrayal as the researcher Emma Ward in the ABC current affairs satire *Frontline*, first discovered the play which questions the direction of Tory England, while still studying drama at the Victorian College of the Arts.

"There was a speech from it in the Actor's Performance Manual that we (herself and Rhys Muldoon) both used to love so we decided to seek out the full playscript. It was such an amazing text that we were instantaneously hooked," she said.

Having performed it while still at college (in 1989), Whyte said it was not until last year's Melbourne Comedy Festival that her and Muldoon were able to present it again to rave reviews.

"It has been a piece that we have always wanted to do again and when Berkoff finally came over with his show *One Man* (last year), Rhys acted as a tour guide in order to win him over and finally we managed to secure the rights. Now having presented it again and having a ball doing so we relish every opportunity we can get to do it again," she said.

It was for this reason, Whyte said that the decision to perform *Decadence* at the Adelaide Fringe was made.

"Actually it was the producer's choice to come to Adelaide for the Fringe," she said. "We have always talked about touring it and when there is any chance of presenting the play we just grab the opportunity to do so. Although I came to Adelaide for a school trip to see the 1984 Festival, this is the first time I have been here to perform in the Fringe. I have heard quite a lot about the event over the years, so this has provided me with a good chance to check it all out again."

In *Decadence*, Whyte plays Helen "an upper class toff" who is having an affair with Steve (Muldoon) much to the chagrin of his wife Sybill (also played by Whyte). While Steve and Helen lead a decadent life, Sybill is from a more down to earth cockney experience. Although playing two characters from the opposite ends of the spectrum, Whyte enjoys the dichotomy.

"I really relate to both characters," Whyte said. "They are both very excessive characters and I guess I am somewhere in the middle."

For Whyte the attraction of *Decadence* as a piece of theatre is the challenging nature of

the text which makes it so enjoyable to perform.

"The language that Berkoff uses is a real joy for actors to present," she said. "It is very vile and disgusting language, but I do regard him as being the Shakespeare of our time and believe that he is a genius. It is also just a good show-off piece with its various monologues which are just delicious to do."

Whyte acknowledged that being a Berkoff creation, *Decadence* is not only a very verbal piece but also a very physical work to perform.

"Berkoff in his own acting does a lot of miming and therefore we mime everything as well which leads to a strong element of physicality," she said. "To perform this piece well you have to be therefore verbally and physically on top. You just can't slow it down and quite often Terry (O'Connell, director) has said that *Decadence* is an extraordinary piece to do because you cannot rehearse it without performing it."

While Whyte has never seen a performance of *Decadence* she believes the main element of the play is entertainment.

"I don't know what it is like to watch but to perform it is very entertaining," she said. "I just hope the audience will be as entertained as we are and that people will respond to the brilliance of the writing. There is a lot of stuff in it with topics including the Conservative Government and racism and you can't help but be affected by it."

With the success of *Frontline*, Whyte admitted that the satire has helped the promotion of *Decadence*, with the

production attracting much media interest during the Melbourne Comedy Festival season. Yet the popular television show has also influenced the way she now handles the media and publicity.

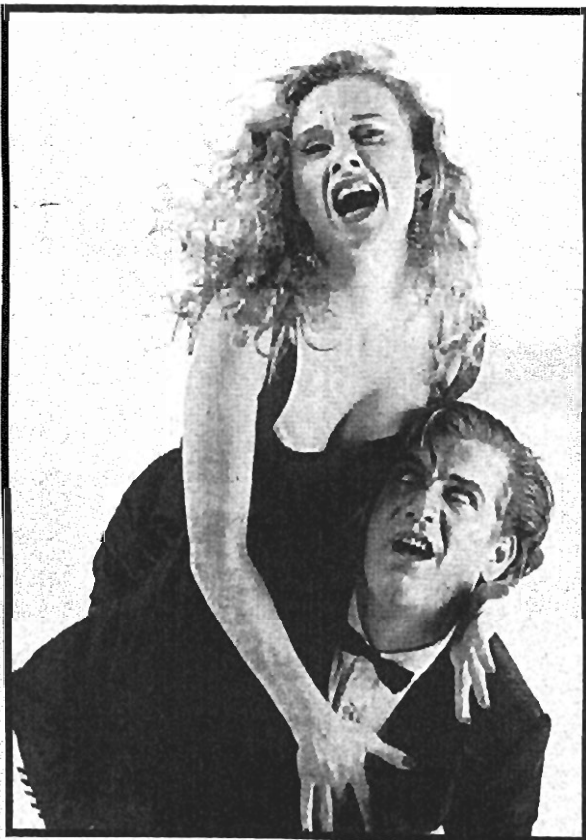
"Since *Frontline* I suppose I have become more proficient at giving interviews and probably more aware of what I want and don't want to discuss with the media," she said. "Some of them (interviewers) can be very cunning and I have probably become more alert to it."

Although both Whyte and Muldoon have expressed a desire to tour *Decadence*, Whyte said that any tour does depend on other acting commitments.

"At this stage we can only perform it between other work," she said. "So any chance we get to perform it we just grasp and regard as a bonus."

***Decadence*, starring Alison Whyte and Rhys Muldoon, directed by Terry O'Connell and written by Steven Berkoff will appear at the Arts Theatre, Angas Street until March 16.**

Fontella Koleff



Fringe/Festival Snippets

After all the lead-up the Adelaide Fringe festival has kicked off for yet another bi-annual feast of comedy, theatre, dance, music and visual art. Here are just a few snippets of what is coming up at the various Fringe venues during the next week...

1994 Fringe award winners Mad Love Inc return to the Adelaide Fringe in 1996 with their new production *Las Meninas - The Secret Beyond The Door*. The production, which also features music by The Mark of Cain's John Scott, looks at the multi-media recreations of *Las Meninas*, regarded as the greatest work of Spanish Renaissance painter Diego Velazquez (ok). *Las Meninas - The Secret Beyond The Door* will be at 15 Synagogue Place, city, from Thursday (February 29) until March 16...

Words and Keys, featuring Hamish Brown, Ian Miles and Helen Rivero, combine songs, poems and improvisations. The performers will sing, play, perform, express and share their thoughts, feelings and years of creative experience. *Words and Keys* will be at the Hartley Concert Room on March 4 and 6...

Aurora Theatre, a new local company will use the Fringe as a launching pad with their debut production *Henpecker*. The production features two traditional Chinese village plays, *To Carry a Brick on the Head* and *To Carry a Lamp on the Head* in a contemporary context. *Henpecker* will be at Don's Shed (Producers Hotel), Grenfell St, city, from today (February 26) until March 2...

Masks performed by Barbara Benham utilises mime, dance and drama to expose the various facades we use in our every day lives. *Masks* will be at the Chinese Methodist Church Hall, Goodwood Road, Goodwood, until March 17...

The Hindmarsh Rollerama will be the venue of the performance and video/installation *Flesh Back Bare* by Melbourne based multi-media group Performance Art Is Dead. The production critically examines the social and technological implications of sperm donation within the post modern science of In Vitro Fertilisation. *Flesh Back Bare* will be at the Hindmarsh Rollerama on February 27, 28 and 29 and March 1 and 2...

Sydney based acapella group Bite My Chilli will present *The World Tour*, a fusion of acapella, musical theatre and pop-culture that follows the story of a mythical teen group who surrender obscurity for the rigours of stardom. *The World Tour* will be at the Lion Theatre, Lion Arts Centre, North Terrace, City on February 27 and 29 and March 2. There will be an additional performance at The Planet, Pirie St, City on March 11...

Following the closure of the Synagogue, Queenbitchery and impropriety inc have moved their Fringe productions *Cark* (impropriety inc) and *Who's Funny* (Queenbitchery) to the Botanic Hotel. Performances for the two productions will be from tomorrow night (February 27) until Saturday (March 2) and from March 5 - 9.

If that wasn't enough, on Friday (March 1) the Telstra Adelaide Festival starts up. To celebrate, local company Red Shed is offering to the first 20 students who present their full-time student card at the theatre free admission to Friday night's preview of their Festival production of *Station 2: Eye of Another*. For those who miss out, all concession tickets for the preview will be \$5. *Station 2: Eye of Another* will be held at Red Shed Theatre, 251 Wakefield Street (corner of Wakefield and Curdwell Streets, City).

Zooropa Bunta Style

For a long time the Bunta Boys have literally been on the Fringe of successful comedy. Now with their new show, *Happy as all Buggery*, they have established a reputation and a higher level of performance. In this new offering from the Bad/Sad boys of Adelaide comedy U2's *Zooropa* tour becomes the vehicle for racy, risqué humour. The Bunta Boys (Dougie and Jezza Bunta) use film and live performance interaction to parody Pulp Fiction, Seven and display their popular "Buttman and Throbbin'". Although their material is often a long way from being in good taste they perform their controversial material with great energy, enthusiasm and aplomb. The material about Norman Bate's mother, Macauley Culkin and the Beaumont children is bound to inspire as many groans as laughs, but the laughs are huge. After the frivolities we caught up with that nasty pasty extraordinaire - Jezza Bunta.

OD : What inspired the Bunta persona?

Jezza : Well, we actually started off as an R.E.M. cover concept band, known as R.B.M., which stood for Rapid Bowel Movement. We found that lots of people were laughing at our gigs, especially my impersonation of Michael Stipe. So we thought "Bugger it". We got rid of the other two founding members, well actually they were the two members that founded us and asked us to join, and we became the Bunta Boys. It worked out to be a lot easier that way.

OD : Your style of comedy is very aggressive. Do you feel that your performances offend or intimidate people?

Jezza : Well, I think that's a fair question. The thing is no matter what you do you're probably going to offend people. Even Jerry Seinfeld offends people. He offends me because, quite frankly, I find his comedy very bland.

But I'm saying that there's nothing you can do about that. You pick a style, you take it to your heart and you tell it out there into the audience. There you at least try to keep it quick, so if they're being offended they're being offended quickly, and plenty.

OD : So is there a deliberate attempt to offend?

Jezza : Oh definitely. Sometimes we just go out with an intent to get booed and hissed and have things thrown at us. And it bloody works. They seem

Jezza : Well, yes. I think my music sensibilities came from the 80's. It's amazing because I sort of grew up on a diet of Black Sabbath as a young child. Then I went from Black Sabbath to Smokie. Then after Smokie I found the God of music, and that was none other than Mr. Rick Astley. I think he hit his absolute peak of music, not just for himself but for the whole world, when he did that song *I'm Never Gonna Give You Up*. Especially that moment that encapsulates his whole

Jezza : I have absolutely no idea why that's so. I always thought that the Fringe were the cheaper shows that everyone could go to, and that the Festival was the great stuff that was bloody expensive. Not to say that the Fringe stuff isn't great. But there seems to be a lot of people charging a shitload of money. I think that's because they're having lots of high quality performers come along, but maybe they're missing the point of the Fringe overall. But quite frankly we have a lot of student and unemployed fans, who come up to us and before they mug us and steal our wallets, often they say, "We love your work, that's why we're not going to knock out all of your teeth". So we thought to do the right thing by them we wouldn't charge quite as much.

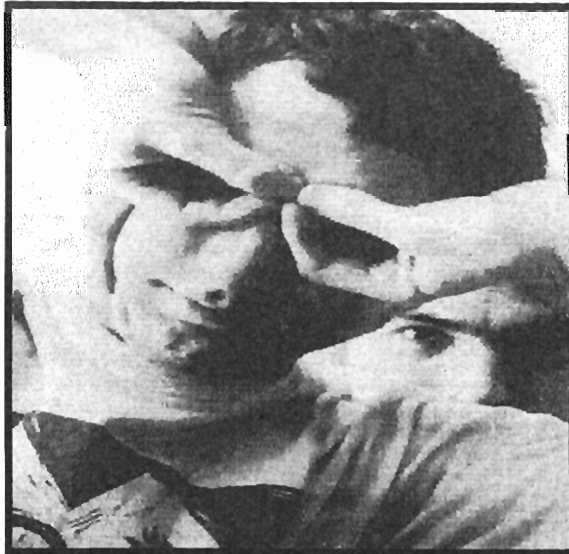
OD : Has becoming quite successful or making a name from yourself on the local scene changed you?

Jezza : I think we've actually got a bit of a crowd and it sort of expects a Bunta show. We seem to have a broad spectrum audience, from young children to the older people who seem very infatuated with Dougie. And I have been known to send some of the older ladies into fits, they have to be taken off before they have that stroke of pleasure. But there is definitely a Bunta crowd and they expect a certain particular show so it's good to throw them a curve ball now and again. But if they don't like you they bloody knife you. There's no question about it. They tell you to get your gear off and you can't be dealing with that.

OD : Finally, where do the Bunta Boys go from here?

Jezza : Well I think I might go down to the pub. And I think Dougie might go home because it's getting a bit late.

You can catch the masters of mahem at Boltz Cafe from Feb 27th - Mar 1st. Tickets at the door.



to be especially upset about the Beaumont children jokes. I don't see why, it seems like everybody's related to them or something.

OD : Well there are lighter moments to your show, especially the moments involving heart felt music. I believe music is something big in the Bunta lifestyle.

career. "Never gonna give. Never gonna give. Give you up. Never gonna give. Never gonna give. Give you up." I think that is the peak of music and that's where everything stems from.

OD : In relation to the Fringe there only appears to be a few local acts that are offering a cheap alternative to the festival. Why do you think this is so?

What do you get when you cross a sheep and a cow?

BardMoo is supposed to be an interaction between the world of William Shakespeare and the Internet. Personally I could not see any adequate discussion of the Bard. To have a character merely spout off clichés and dialogues from Shakespeare's work amounts to vulgarity and bastardisation of the highest order. Is it art, or is it plagiarism justified under the banner of "pastiche"? As it is put so succinctly within the play itself, "Sometimes you need someone else's words to say what you really want to". As far as the production of a text goes I would hazard that this is a contentious issue. Despite this the dialogue showed marks of inspired genius by playwright ppcranney (sic).

The intelligence and witticism of the first act was inspirational, and combined with solid performances from the adequate cast indicated that a local production of majestic proportions was set to ensue. The play mostly lived up to this promise with one liners and sight gags that would make the Mona Lisa laugh out loud. The play degenerates into a disappointing farce, making the

play appear to be *Carry On Bard* rather than *BardMoo*. The ending of the performance was an inadequate fairytale finale with an upchuck factor of "milk and orange juice". (Forgive the "pastiche").

There seems to be a preoccupation with sex in this offering from ppcranney. All of this rampant eroticism was enacted with great enthusiasm by the cast, but one couldn't help thinking that the play became over-indulgent and over-sexed. Despite these criticisms the play is a remarkable examination of the Internet revolution and its implications on the world of Literature. More than anything it examines the problems that the middle aged suffer due to the advances of the techno age. With an impressive performance from the cast, especially a wonderful rendition by Nick Gill, this play is a fun look at the postmodern, post-industrial and post-it-note era. Definitely an enjoyable play and a gallant attempt at contemporary experimentation from the pen (or keyboard) by ppcranney.



BardMoo is on at Junction Theatre until March 16. Tickets are \$16.80/\$11.80 from VenueTix.

Surfin' the BardMoo is tiring work

Schizophrenic Migrations

For many families, the process of migration to a new country can be difficult at best and traumatising at worst, but when a family member becomes ill in a strange country, the process can become not only alienating, but horrific.

It is this scenario that Nigel Bell investigates in the Multicultural and Indigenous Theatre Ensemble's Fringe production of *Island in the Sun*. The play about a Mauritian migrant family living in Australia and pursuing the migrant dream of starting a new life. However in this case the dream turns sour as the mother suffers from schizophrenia and the father goes into denial about the mother's illness, believing that it is homesickness.

The story is based on the true-life story of Bell's wife, Claudia LaRose-Bell, who plays the role of Marie the mother in the production. Her family migrated to Aus-

tralia from Mauritius in the 1960s. When she was six her mother had Schizophrenia and because of language difficulties and the fact that her father was absent from the house earning a living and supporting the family, it was some time before the mother actually received proper help and treatment.

"So the events are taken from the stories Claudia had told me about her childhood," he said. "As a result Claudia and her sister had to put up with quite a lot."

On a more general scale, Bell said that aim of the play was to focus on the dilemmas faced by people who suffer from schizophrenia.

"Justine (Saunders) as 'The Woman' gives us an insight into what the person who suffers from schizophrenia goes through," he said.

"It was quite interesting for us at the opening night as actors from other companies came along and brought with them family members who had schizophrenia. 'Most of them said the play was very true to life and strongly suggested that professionals should see it.'

The play also deals with the ignorance that is associated with mental illness, especially through the father's denial.

"The family's (Claudia's) background was working class and for them the

mother's schizophrenia was regarded as a big family secret," he said. "I think therefore the main message I wanted to express with the play was that for the sufferer their schizophrenia is very real."

"For instance 'The Woman' is an extension of Marie and to her she is very real. Although in the context of the play this is probably quite strange as the audience and Marie can see this character but no-one else can."

While schizophrenia is the illness focussed on in the play, Bell said the themes that were explored could be applied to any illness, whether mental or physical. These include the pressures of dealing with illness and how among those affected (whether they are family members or the actual sufferer), their behaviour can become irrational.

"During rehearsals all the cast had a story, not always specifically about schizophrenia, but about how people dealt with other illnesses including alcoholism, cancer and AIDS," he said.

In addition to writing the play, Bell also performs in it in the role of the father and he said that although it has been difficult to wear the two hats of writer and actor, he had been very little cross over between the two roles.

"Although we did some work-shopping with the script a year ago, once we got to the rehearsal stage we only had some minimal changes to the script which really surprised me," he said.

"It was important to let everyone have their creativity with their role and there

was a great ensemble feeling among the cast. The others very much empathised with Claudia's situation and that openness was tantamount to keeping the heart and the integrity of the piece together. It seems that once everybody focussed on what the play was about they could draw on their own experiences."

The production also marks the formation of the Multicultural and Indigenous Theatre Ensemble which Bell said occurred during the drafting of *Island in the Sun*.

"With the state of the industry at present we decided that we should do our own work rather than waiting for work," he said.

"With Australian culture now becoming more multicultural we thought we should reflect this with the company. Mauritius is also a very multicultural community and we wanted to keep that aspect in the play. This production has worked quite well with this multicultural mix and we can't see why we can't do this more in the future."

The Multicultural and Indigenous Theatre Ensemble is a local company with four out of the five members having been based in Adelaide for more than five years. Bell himself is originally South Australian although he studied at the Victorian College of the Arts before returning here.

"If people are willing to take a risk we can get the arts going here," he said.

Fontella Koleff



Justine Saunders and Claudia LaRose-Bell, in a scene from *Islands in the Sun*

Blockes You Can Trust

What do you get when three guys who have never met each other before are stuck together at a camp site with a "Mr Perfect" who is full of advice to anyone willing to listen?

The result is the comedy *Blockes*, a totally South Australian production, written, directed and acted by Flinders University graduates and marks its third season as part of Junction Theatre's (in association with Nice Guys) involvement in this year's Adelaide Fringe Festival. According to director Steve Mayhew, the 1996 version is a far slicker version of the previous two seasons.

"When we first did it we thought it had legs so we always wanted to do it again (which occurred last year)," he said. "With the second season we made it longer and stronger and added a character. Again we have made further changes with this production more structured to traditional theatre compared to last year's cabaret setting. Really the 1996 *Blockes* is a hybrid of the first two seasons."

Described as a cross between traditional stand up comedy and a play, *Blockes* is situated at a men's development camp where three guys turn up who are archetypes of various male roles - Thomas, an advertising professional executive; Bill, a sportsman and Richard, the artist. Generally they have very little in common but on this occasion no one else turns up including the camp leader, so they begin to start drinking in the hope they may discover

aspects of commonality between them.

In addition to the naturalistic camp scenes, *Blockes* has been specifically aimed at the television generation with a hyper-reality sub-plot through Gary X, the "perfect" man. According to Frankie Roberts who plays Gary it is this particular character that the other three are aspiring to be.

Although Gary X only emerged in the production last season, Mayhew said that one of the basis for exploring this character was to see whether this probe into the men's movement would

work from the opposite angle. In the original production Frank was just doing lights and voice over work but his character just developed to the point where he appeared on the stage in person.

"So from the beginning there has always been a delineation between the two levels of the play," he said.

Mayhew adds that the sub-plot involving Gary X has been the aspect of the production that has undergone the

most change since last season.

To combine the two aspects of the hyper-reality of the television world with the more naturalistic setting of the camp, the play is presented in segments and according to Nick Skibinski (who plays Thomas) there are certain theatrical jumps within scenes.

"While there is a common theme, there is not a continuous narrative," he said. "Rather we present various snapshots of different parts of the night. I suppose it is like flicking channels on the television."

For writer David Ross (who also plays Bill, the professional sportsman), the idea for the play came from the US talk shows such as Oprah and Donahue along with issues being raised by the Men's Movement.

"These (television) shows quite often feature a lot of whingeing by those who appear on them about the predicament they are in," he said. "I guess what I am aiming for with the script is to attack that victim mentality as often

these people are always blaming someone else."

With the fluid nature of the material, Ross said that experience from other seasons did influence how the group approached a new season.

"When you have been doing a play over and over again you do begin to approach each season differently," he said. "There has been more or less a workshop process with *Blockes* although it is still fairly structured in concept."

According to Christian Goldsworthy (who plays Richard the artist) one of the advantages with *Blockes* was that it was able to adapt to the audience's response is as different groups pick up on different aspects of the play.

"The younger audiences tend to pick up on the television stuff while the older audiences, especially couples, relate to the relationship issues that we raise," he said. "Women also tend to pick up on different things than the men and despite the fact that is a play about a group of guys we have found that many women have enjoyed the play as it allows them to discover a world that is usually denied to them. I think that one of the main issues which is raised in the play, is that men only really talk to each other when they are drunk, so there is quite a lot in it for both sexes."

Blockes will be held at Headlines Theatre, Fringe Courtyard until March 3.

Fontella Koleff



Queen of the Fringe

Walking along Rundle St acknowledging friends and acquaintances, director of the Adelaide Fringe Festival, Barbara Allen, presents the air of royalty. Not only is she well known along the East End precinct, but with the start of the 1996 Fringe last Friday (February 23) she is for the next three weeks the Queen of Rundle St.

Originally from New South Wales, Allen, who is directing her first Fringe has taken Adelaide and the East End to heart and judging by the response to the Fringe program since its launch in January, it seems that the feeling is mutual.

"We have had a wonderful run up to the festival," she said. "I have felt the vibe as early as the beginning of January and even before we were to do our launch. The East End has a wonderful atmosphere to it and is just ideal to be the central location for such a festival as the Fringe."

Although the East End has long been connected with the Fringe, the move away from the Lion Arts Centre area, the 1996 event will see Rundle Street as the central focus for the three weeks of the festival. For Allen the move to this area has been exciting.

"It has been a great experience going into all these new theatres, some of which have never been used as an arts space before and all with great character," she said. "The production side of the Fringe [especially with this move] has really shown up Australian ingenuity and it is exciting to be associated with it."

For Allen the success of the Fringe is its public accessibility and affordability and she has aimed to continue the tradition with this year's event.

"I think the debate over which festival in Adelaide is the biggest is an academic issue - the Fringe is the biggest now and with this festival the task is for us to strive to continue to capture the interest and imagination of the people of Adelaide. We need to work across the whole spectrum of the community and I think we are able to do that by our absolute diversity."

"The Fringe is about affordability. A lot of people put in a lot of effort

and time into the Fringe with most of us on lower wages and we also ask many of the companies and artists to put in a lot of support to the festival. We do this in a way so that as much of the Box Office proceeds as possible are passed on directly to the artist or artists. The ideal for us is to break even, so as a result we try not to put extras on tickets. I suppose we run on an ideal base, there is a certain amount of idealism involved with the Fringe and I think that what makes it so special. It is about people putting in just that little bit

more, that is its radicalness and it works so well."

However, Allen acknowledges that success also has its drawbacks, especially when politics becomes involved.

"The Fringe's success is fabulous and wonderful but it

does mean that everyone wants to have a piece of you," she said. "The Government do need to do a re-assessment of how they approach funding. While they are concerned that we make an impact on as broad a group as possible, we need greater government support to ensure that this happens.

"So politicising the arts is a difficult process as it can often mean that what the politicians want from the arts is not necessarily what the arts can give."

Having now seen the build up to the Fringe both inside and outside of Adelaide, Allen believes that there are a number of perceptions associated with the festival at international, national and local levels.

"The international perception has grown enormously in recent years and the Adelaide Fringe has become a popular destination for many overseas to present their own work," she said. "We are highly regarded as one of the best fringe festivals along with Edinburgh.

"The national level, although still quite strong, has undergone a change due to the expansion of fringe festivals in other states along with the way popular culture is perceived by Government. For instance the Sydney Fringe is a ma-

yor new initiative which is growing at a phenomenal rate but at this stage it is still a comparatively small festival. I think nationally Adelaide is still the premier Fringe festival and for many interstate performers it is possibly the only time they present a production in Adelaide. The challenge for Adelaide is therefore to maintain its position.

"With the local perception I have been very surprised and pleased since arriving in Adelaide to discover that people do believe they own this festival and I think that this is its strength at the moment. People here do want to be a part of the Fringe. There is a real heart and soul that drives the Fringe to Adelaide people. People are prepared to turn out for it and I think they are prepared to fight for it."

One of the debates surrounding the futures of both the Fringe and the Adelaide Festival is to turn them into annual events. For Allen, although the Fringe could survive as an annual festival, she believes it is not the way to go at present.

"We are looking at doing other activities in the non-Fringe year but not necessarily a festival," she said. "However as the Fringe is a different situation than the Festival in that we invite people to join us rather than choose specific acts, we could logistically arrange an annual program."

With much debate about the competitiveness of both the Fringe and the Festival, could Barbara

ever see a Fringe festival held independently of the main Festival?

"Most of the fringe festivals in Australia no longer coincide with the main festival and in Edinburgh, the Edinburgh Fringe is now regarded as the main event," she said. "Yet there is a philosophy that requires us to create as much of a critical mass as possible and as Adelaide has a much smaller population it probably needs the awareness of both festivals to bring the people out. It is hard to say if it would work (holding the Fringe separately) because the tradition with the Festival is still very strong. For us it really doesn't matter if we are on at the same time as the Festival as we are not really looking over our shoulders to see what the others are doing."

Now that the Fringe has been unleashed in Adelaide, Barbara hopes that Adelaide will become a place of spontaneity for the next three weeks.

"Hopefully the weather will do the right thing and I think there will be a fabulous excitement in this area," she said. "Rundle Street will be seen in a way that people have not realised before. I have had a dream run. I have had a fantastic team and that is phenomenal. What I hope for more than anything is that we can really change the way people view Adelaide during the next three weeks."


Fontella Koleff

Good times where you see this sign



Barbara Allen - Director of the 1996 Fringe Festival

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Powder
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Powder is sadly your typical Hollywood schlockfest. Question - What would happen if a pregnant woman was struck by lightning? Answer - she dies, but the child, with skin the colour of white powder, lives. I must also mention this child has purple eyes, is pure electrical energy and has the highest I.Q. known to man - but of course. However, we encounter Powder (Sean Patrick Flannery) in the heart of redneck U.S.A. where he has been living in the cellar of his grandparents' ranch who have just passed on. Now the redneck sheriff (Lance Hendrikson) and his gun-toting U.S. Deputy (Mary Steenburgen) enter with the

head of a school for troubled youths and take Powder into the real world, hoping he will fit. The only true highlight in this movie is Jeff Goldblum, who plays the local science teacher who takes a somewhat obvious interest in Powder. However Mr Goldblum's talents are sadly wasted in a movie that takes old stereotypes and formulas and merely hands them over to bad television actors. The advertising slogan for this flick is, "An extraordinary encounter with another human being". This pretty well sums up the film, however the extra should be separated from the ordinary because that is all it is.

Jarrod Rowett



School boy antics in the Mayo Refectory

To Die For
Wallis Cinemas

As is usually the case, the media have publicised this film beyond its actual commendations. I'm not putting this film down, I'm simply stating that because it was publicised so much, by the time I actually saw the film, I was disappointed (which will always be the case, even if the film is brilliant in its own right). Forget all the pumping by the media, and you will thoroughly enjoy this film by

Gus Van Sant. Kidman's Golden Globe winning performance as the obsessively determined Suzanne Stone is so flawless that you forget she is acting. This is a new role for Kidman, as she has never pulled off such a wicked, sexy role before. It is good to see that the ground she gained in Australia as a respected and intelligent actress is now being established in America. I was worried that after her bland per-

formances in *My Life* and *Batman Forever* that her career was going down hill, only to discover that the only reason the latter were so disappointing was because she wasn't challenged by them as she had been in *Bangkok Hilton*, *Vietnam* and *Dead Calm*. This woman is a leading actress and comedian, and to put her in a co-starring role only stifles her true abilities. The actual story is centered around Stone's desire to be a multi media personality, and nothing can get in her way, not even her husband. In a double effort to lift her stakes in the world of television, she embarks on a documentary on American Youth, centering her efforts on three young volunteers from the local school. In doing so, she seduces one of the three (Joaquin Phoenix) and convinces him to eradicate her main shackle on her rise to fame. Her adoring husband, portrayed by Matt Dillon (*Drugstore Cowboy*, *Singles*). Dillon's performance is remarkably unremarkable, and tends to drag Kidman's perform-



ance down a bit. Phoenix, the tragic hormone on legs, is a great co-star, in that his acting is convincing and memorable, yet he does not out shine the star of the film, and I feel he has a long way to go before he can carry a film on his own name. This film isn't the marvellous black comedy that the media machine made it out to be, but it was still pretty funny.

Fiona Sproles



hh, Nicole.
all been downhill
BMX Banquets.

De Niro + Pacino = Heat

Heat
Glenelg Cinema

It seems the makers of *Heat* are aiming at maximum audience appeal. The double billing of Robert de Niro and Al Pacino, two of Hollywood's more favoured actors, is designed to draw in the crowds. Hollywood buffs will surely be curious to see what depth the de Niro-Pacino partnership lends to this movie, any movie in fact. Not to leave out the rest of the population, the producers have included plenty of incredulous gun action and spectacular sound effects to ensure broad appeal. The idea is very "Hollywood".

Any potential for *Heat* to go down in legendary status is lost by two things, the first of which being the moronic surplus of gun action. The second is the lack of ability on the producers' part to develop the two leading characters beyond storyboard cliché. De Niro plays a top criminal, a member of an organised crime gang. He is the tightest of them all. He has no woman, no children and no vulnerabilities. If he feels the heat around the corner, he is able to leave everything and run, so he claims.

His nemesis is played by Pacino,

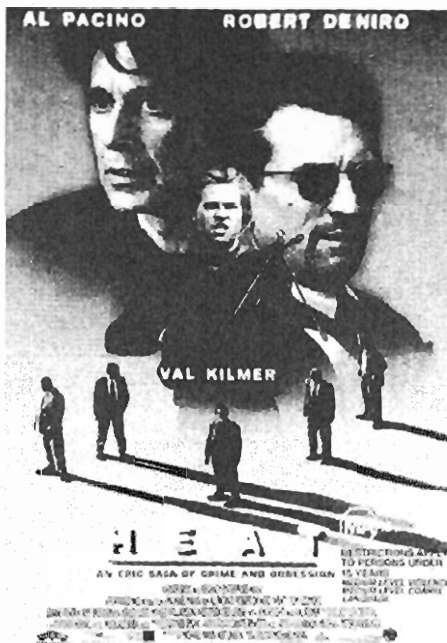
a detective who is supposed to be relentless and almost always successful in catching his target. Pacino is the hunter and in *Heat*, both leading actors circle each other like caged tigers. Both are ready to pounce on the other if the pressure mounts. *Heat* attempts to set the audience a scenario of tight suspense: who is going to go down, who is going to emerge the stronger? Alas, it is only an attempt and does not work out.

The idea for the movie is good. Why does it then fall flat as it evolves? De Niro's criminal is too slick, too good. Yet he makes a move that is completely out of character: he falls in love with a woman that he meets in a coffee bar and wants to run away with her. He be-

comes soft. Asking the audience to swallow that incongruity is one of

whose family life deteriorates badly as a result. In short, he is a workaholic but a mess. This part of his character definition is believable. However another of the movie's mistakes is the inclusion of the adage the good always overcomes evil. Perhaps American test audiences preferred a moralistic delivery. Nonetheless it loses *Heat* a great measure of credibility. Fact is, life is never fair, and movies like *Heat* should attempt to be realistic if they want to reach 'classic' status. Of course nobody expects *Terminator* movies to be realistic, but so-called "serious movies" should attempt to mirror and deliver to the audience an image of life that exists, yet is one that we sometimes, or often, do not see.

The actors in *Heat* work well with the fantastical script they were given and the audio-visuals are stunning. If you want to see a movie that is challenging and complex, *Heat* promises but does not deliver. Instead, you can expect a plot that is simple, rather cliché, and should really have been marketed as an action-galore film, for this is what *Heat* is better at offering.



the movie's mistakes. Pacino's detective is a job-obsessed hound

M M Lim

HITS AND MISSES

HITS

Smoke - starring Harvey Keitel, William Hurt and Emphy Sema.

Murder In The First - tragic in both sense of the word.

MISSES

D'Artagnan's Daughter - draw, parry, thrust. Kitschy? So is the film.

Devil In A blue Dress - Valium in a blue dress.

Feast Of July - Merchant-Ivory anyone?

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Mute Witness

at Mercury Cinema
Directed by Anthony Waller

I've never been a fan of the slasher genre - I don't enjoy watching knife-wielding maniacs tear apart cheerleaders (who should have known better than to follow his footprints into the closet). *Mute Witness* kept me squirming (highly embarrassing in a crowded theatre). Yucky - but fun.

We follow Billy, a young American make-up artist on location in Moscow for an independent psycho film. When Billy is locked in the studio after dark, she witnesses some of the crew making a snuff movie. Fortunately, Billy lacks the power of speech (hence the title), so the murderers can't hear her scream, but thus begins a two hour epic of pure, unbridled tension as Billy & co are pursued by mobsters, police and the KGB etc etc etc.

The film stars, among others: Russia's premier actor, Oleg Jankowskij as Larsen (Is he a good guy? Is he a bad guy?); Fay Ripley, who was purportedly in Kenneth Branagh's *Frankenstein* fiasco; and one English 'mystery guest star' who was (unfortunately) not identified - and I have *no idea* who he was.



The plot itself is more than a little silly but that doesn't really matter. Waller's script and direction pack enough merciless anxiety and bleak humour to make this film thoroughly enjoyable, not to mention exhausting. However, the far-too-long chase sequences do take their toll, and the story seems to be over a little too quickly.

Still, I haven't been so uncomfortably entertained since *Eraserhead*.

One more thing - apparently Anthony Waller went through hell, including: budget problems, actors backing down half-way through production, and Yeltsin's coup d'etat. So, even if black comedy, psychos and intrigue aren't your thing, watch this film out of sympathy for a poor shlock-maker suffering for his art.

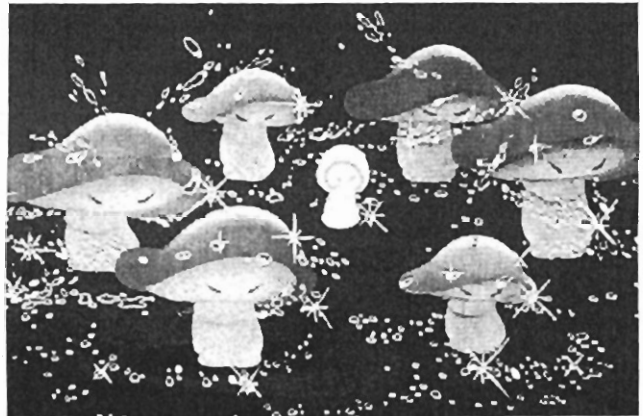
Dave Bloustein

Purge

at Mercury Cinema
D: Hugh Freytag

Purge could have been the archetypical 'O-God-it's-morning' story, chewing over the cliches as 'woman' tries to reconstruct the previous night's events through the fog of a nasty hangover. However, local filmmaker Hugh Freytag has put together a rather compact and potent mix of flashback and fantasy. After 10.5 minutes of lurching camerawork, I wasn't entirely sure whether 'woman' (who bears a striking relationship to Robert Smith in all her smeared purple eyeshadow) killed 'man' or not. Still, with all the stylish production, twisted storytelling and gritty acting, it probably wasn't all that important.

Dave Bloustein



Space filler No. 1. But hey, you can never have too many pictures of fairy mushrooms.

Bed of Roses

at Academy Cinema
City and selected Wallis Cinemas
(G)

Clarence: Where is Elvis when you need him?

Bed of Roses is the sort of worthless, hollow love story that will make you sick. Save for Christian Slater's screen presence, it is entirely without merit - pointless, predictable and plastic.

Lewis (Slater) delivers flowers to the forlorn souls of his neighbourhood, "just to see the look on their face", because he's such a gut-wrenchingly lovely, warm-hearted man.

Slater is so good at being nice that he's as lovable as a puppy and his performance as the flower delivery guy with a tragic past easily overshadows that of his leading lady, Mary Stuart Masterson.

Lisa (Masterson), the woman Lewis falls in love with and woos with his sweet ways and flowers, is an annoying worry wart whose brow is constantly furrowed with concern over her deeply ingrained Personal Problems - which, we all know, she must resolve before she can live happily ever after with Lewis.

Agonisingly, clichéd and poorly developed (what the hell happened to Lisa's old boyfriend? "Who?" says our scriptwriter), *Bed of Roses* is about as commercial as Hollywood gets. Christian Slater must have been blindfolded when he signed up for this one - not to his detriment as an actor because he saves the film from becoming complete s--- and we all know how good he is, and not to his detriment as a person because he's a really nice guy.

This is romance in its simplest, most easily digested form, forgotten for consumption by mindless highschool girls (note the "rating"). However, just for a second, a *second* there, I felt all warm and gooey inside.

Just for a second.

Ben de Hoedt

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ARMCHAIR GUIDE TO SATURDAY NIGHT

Tommy Boy CIC

By the time I had convinced myself to watch *Tommy Boy*, I was all psyched up for disappointment. I was sure that this would be another weak comedy, so I was quite surprised to find myself laughing as Tommy (Chris Farley) and Richard (David Space) joined forces on a crusade to save the family company after Tommy's father (Brian Dennehy) died unexpectedly at his own wedding. Farley, a retarded version of John Candy, and Space provide most of the laughs, and deliver some fantastic one liners. The story line tends to follow the formula of the usual American comedy, and is predictable as a result of this. Rob Lowe and Bo Derek co star as the villains, and put in a pretty drab performance. All in all, *Tommy Boy* is an engaging comedy that will leave a huge chirp on your face, despite the corny conclusion.

Fiona Sproles

Twenty Bucks

Columbia TriStar Home Video

You will never view money the same way again after watching this video. This film, starring Christopher Lloyd (*The Addams Family*) and Elizabeth Shue (*Leaving Las Vegas*) tracks the journey of a twenty dollar note from the moment it departs the security truck, then falls into the hands of an unlucky 'bum'; a struggling writer; a stripper; a dead man and many more people. This has a very strong Bum On Seat rating as you wait to see who obtains the note next, and how this is done. The latter is very, very clever as the 'buck is passed' into the lives of a plethora of individuals, with each one leaving their mark on the note. This is a very amusing and well structured film, that shows how everything, no matter how small it may be, will always be part of a larger picture.

Fiona Sproles

Miami Rhapsody

Roadshow

If you're ever thinking of getting married, see this film. Sarah Jessica Parker (*LA Story*, *The Navigator*) is a young engaged yuppie who is ambivalent about setting her marriage date, and if you had her experience of marriage, you would be too. Every couple she knows has had an affair, is thinking about having one, or is delved in one. Even her mother (Mia Farrow) is having an affair with a nurse played by Antonio Banderas (*Interview with the Vampire*, *Desperado*). We are shown a variety of marriages, including those who never succumbed to having affairs, those who had affairs and worked through it, and those who had affairs and ended their marriage. There are a lot of giggles in this film, and Farrow contributes Woody Allen's laid back, 'fly on the wall', humorous feel to every scene she's in. Women's secondary position in the public sphere, and the constant reminder of the existence of a 'glass ceiling' is also weaved throughout the story. Essentially, this film is out to show us that marriage is not easy, and that if you cannot

learn to compromise and bend with the hard times, then the partnership will inevitably snap. It's fun and quite interesting. Parker is great. Thumbs up!

Fiona Sproles

Jury Duty

Columbia TriStar Home Video

Pauly Shore... need I say more? I went to a friend's house to watch a couple of videos, including this one. We were ready for 4 hours of viewing (each movie averaging 2 hours), we only ended up watching two and a half hours of videos, *Jury Duty* not being the victorious one. Shore, provided us with a few laughs at the beginning, but as the story progressed, the empty giggles dwindled and our attention drifted to more mentally stimulating tasks (i.e. Plucking our leg hairs).

It came to the point where we decided to fast forward and if we saw anything interesting, we would stop and watch. When the credits started to roll, we knew we had saved ourselves from a predictable, formulated, over done, American "now's the time to laugh guys" attempt at comedy. Pauly Shore is an unemployed tragedy, who is called for *Jury Duty* and ends up on the case of the "Drive Thru Killer". His attempts at prolonging the case evolve, (or dissolve) into a moral crusade as he seeks the truth (ie "Who really dunnit") and the love of Tia Carrere, who has not moved on from the 'chicky babe' love interest role that she slotted herself into with *Wayne's World 1* and *2*. This glorification of the American Justice System is shonky, shonky, shonky.

Fiona Sproles

Funny Bones

Roadshow

This is a great movie, that mixes tragedy with comedy. Tommy Fawkes (Oliver Platt) has always tried to live up to the legend of his comic Father, George Fawkes (Jerry Lewis). After a lifetime of hard work, he finally makes it to the big lights of Las Vegas, only to fall flat on his face. With his tail buried between his legs, he runs away to Blackpool, England, his home for the first six years of his life. In a search to buy 'original' comedy, he encounters an eccentric family of brilliant entertainers, and from this point of he boards a journey of discovery. This film consists of an unique blend of harmless British and American comedy, that tickles the funny bone and pulls at the heartstrings. This is a crowd pleaser, that also has a superb conclusion. Once you watch it, you'll never forget it.

Fiona Sproles

Ed Wood

Roadshow Entertainment

This touching, amusing and intriguing film, directed by Tim Burton, won two Academy Awards, and rightly so. This is the story of Edward D. Wood Jr. (Johnny Depp) the man officially declared, "The worst director of all time". Yet again, Depp has proved himself to be one of the most

versatile young actors in America, and is very impressive in this film as he plays an eccentric transvestite director, who has an angora fetish, an obsession with Orson Wells, and a passionate admiration of Bela Lugosi (Martin Landau in his Academy Award winning performance). Bela Lugosi, a self confessed "ex bogeyman", is addicted to morphine and lives vicariously through the memories of his previous success acting as Dracula. Ed Wood never shoots a scene twice, and yells 'perfect' after nearly every scene. He doesn't care whether the scenery falls around the actors, he considers this to be a very minor detail in the big picture! This hilarious (and tragic) true story, also stars Sarah Jessica Parker, Ed's frustrated lover; Patricia Arquette, his second lover who appreciates all his eccentricities; and Bill Murray who is hilarious as a middle aged woman locked inside the body of a man. RENT THIS VIDEO !!!

Fiona Sproles

Eat Drink Man Woman

Roadshow Entertainment

OH MY GOD, THIS IS DAMN FINE STUFF!!! From the acclaimed director of "*The Wedding Banquet*", comes another course of sheer enjoyment. Sylvia Chang, Winston Chao and Chao-Jung Chen star in this delightful comedy about a Master Chef whose culinary delights tempt and please even the most fussy of eaters, except his daughters, who'd much rather have sex (not with each other). This film centres on a stage of critical change within the family, as ties and hearts are broken, only to be gently and cleverly put back together again by the end of the movie. As with "*The Wedding Banquet*" we are shown the contrast between traditional chinese culture and modern China, and how both are inextricably intertwined. This one is so sweet, sexy and saucy, you'll be begging for seconds. RENT IT, RENT IT, RENT IT, RENT IT, RENT IT.

Fiona Sproles

A Simple Twist Of Fate

Roadshow Video

It's easy to see why this film never made it to the cinemas. Steve Martin is in it but it's not a comedy. Perhaps Steve Martin is trying to change his

image, like Arnie. Anyway, this gentle tale loosely based on "*Silas Marner*" a novel by George Elliot, is about a lonely man (Martin) who adopts a baby girl when her drug addict mother dies in front of his house. This baby is the daughter of the local politician (Gabriel Byrne) who decides to go to court to reclaim the child he turned his back against ten years ago.

True, this may not be a comedy, but Martin manages to include some of his trademark goofiness which went well occasionally in the film. Although it's not tense enough to be a courtroom drama and not exactly brimming with great jokes, it's still nevertheless a good effort by Martin who wrote and produced the film.

Ching Yee Ng

Mad Love

Roadshow Entertainment

Yep, this story has been done before. In *Thelma and Louise* two women ran away from dominating husbands and the law, and in *Boys on the Side*, three women (including Barrymore) ran away from a dominating boyfriend, the law, and death. In *Mad Love* Chris O'Donnell (*Batman Forever*, *Circle of Friends*) and Drew Barrymore (*E.T.*, *Boys on the Side*) are running away from a dominating father, responsibility, and medical treatment for the manic depressive Barrymore. Both actors save a pretty dull story with their impressive performances as the responsible scholar (O'Donnell) and the danger loving, excitable, spunkette (Barrymore). Upon the commencement of this movie, one could be forgiven for labelling it a 'laid back, romance/comedy'. However, as the movie progresses, and the characters develop, the story evolves into a serious study of a relationship between a mentally stable young man, who ran away from the responsibility of looking after his younger twin siblings, only to be confronted with a bigger responsibility of protecting and controlling the erratic behaviour of his manic depressive lover who is in desperate need of medical attention. Barrymore was particularly good, but I feel that this is due to the amount of times she has recreated the same role, and if she doesn't break out of this rut she's digging herself into, she will be constantly type cast as the danger loving, quirky, light hearted, yet slightly psychotic character.

Fiona Sproles



This month's video pick: *Fame II* - We never really made it

Let go skiing now, Everybody's learning how.

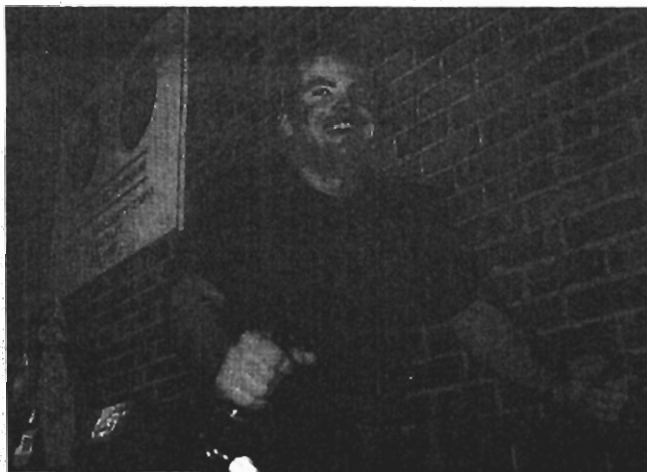
Every year, in the first week of second semester they appear. Small groups of deeply tanned and exhausted young students, easily identified by the huge grins on their faces. These are the AUSKIERS, survivors of what has been rated as the highlight of many a university career. Whilst the rest of us dread the onset of winter, these AUSKIERS pray for the coldest and wettest conditions that Huey can provide.

For those who don't know already, the Adelaide University Snow Ski Club's annual ski trip attracts over 170 skiers every year. To find out why, I went in search of those in charge. After a quick search of

On Dit: I hear that you guys are now the second largest sporting club on campus?

Jeremy: Yeah, well we can't really attract members through the sporting aspect of the club for obvious reasons (the nearest ski hill is 700 km from Adelaide), therefore we have to make a big effort to attract members. For a couple of years now, AUSKI has been holding \$10 all-you-can-drink nights several times a year to keep people fired up. Our record is that we have never been sponsored by the same pub twice!

On Dit: Don't you think that, as more of a social club than serious competitors, it is



the Uni Bar I found them, Jeremy and Ant, AUSKI President and Vice-President enjoying their other favourite pastime.

On Dit: To what do you attribute the huge success of AUSKI?

Jeremy: Snow, sex, alcohol! It's quite a simple formula really.

On Dit: It sounds almost too easy, there must be more to it.

Ant: Well, we get off our arses and organise excellent deals like the \$675 trip to Mt Hotham and the huge sponsorship that AUSKI now has.

a little unfair that you get so much funding from the Sports Association?

Ant: Actually, we haven't received any funding from the University for the past two years. Even our \$5 membership is mostly spent during O'Week on the free beer and spirits we give away. AUSKI manages to survive through hard earned sponsorship and the sale of the exclusive AUSKI tops.

On Dit: Would you recommend the AUSKI Trip for beginners?

Jeremy: Absolutely! We take great lengths to include five ski lessons in the price of the

trip. The instructors at Mt Hotham are excellent and can even have even the most inexperienced skier or snowboarder cruising by the end of the week. Ant here is a prime example, he was so fucking un-coordinated we thought he was going to kill himself, but now he can stand and even turn! (Ant nods in agreement).

On Dit: What can you do for non-skiers?

Ant: If you don't want to ski, then joining AUSKI can still get you free drinks during O'Week as well as entry to our all-you-can-drink nights, plus we have discounts at all the major ski and surf shops in Adelaide. We are also planning a HUGE DRINKING NIGHT at the Uni Boat Club for the first

weekend in second term.

On Dit: What were the highlights of last years trip?

Jeremy: The most memorable thing would have to be the great snow that we had, it was insane. Other than that, the free cocktail party and the bad taste night were major highlights. In fact, everything we did was pretty sick. Ant's pool playing skills were a sight to see!

Ant: Last year was my first ski trip and I loved it so much that I joined the AUSKI committee. To me, the whole ski trip was a highlight and the best holiday ever!

On Dit: Good luck with the Ski Trip guys.



5

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Nice girl, shame about the fists

Bjork

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Student Administration
Branch.

New Arts subject offered: "Blur vs. Oasis II/III"

Desperately seeking indie people for gigs and music talk. I like Creation, Sarah, Matador etc ie Blur, Smiths, Pavement, Belly, Lush, This Mortal Coil, Clouds, Wonder Stuff, 3Ds etc. Reply c/o On Dit to James Q.

A free trip? Mum warned me about drugs at Uni

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Not Another Election

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1996 SARDI SCIENCE BURSARY
The annual SARDI Science Bursary was established in 1994 to commemorate the South Australian Women's Suffrage Centenary (1894-1994).

The 1996 SARDI Science Bursary provides \$1,000 to a woman graduate to undertake post-graduate study in science at a tertiary institution in South Australia.

Applications are invited from honours graduates currently undertaking or wishing to undertake post-graduate studies in agriculture, fisheries or forestry science.

Candidates will be considered on the merit of their research program and how it directly relates to the strategic research areas of SARDI.

Candidates must be Australian citizens or have permanent resident status in Australia, and not be a recipient of other bursaries.

Applicants will be assessed by a selection panel and the successful applicant announced on Friday 22 March 1996.

Application forms are available from Oksana Dniprowyi at SARDI on (08) 303 9433.

All applications are confidential and can be addressed to:

Mr Rob Lewis

Chief Executive Officer

S A R D I

Plant Research Centre

GPO Box 397

ADELAIDE SA 5001

Applications close on Friday 1 March 1996

Let's go surfin' now Everybody's learning how

RIP CURL & PIPING HOT
WETTIES

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\$40 each

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Do you have Asthma?

Volunteers wanted at the Nutrition Clinic, CSIRO.

Are you aged 20 - 65 years, currently taking bronchodilators or inhaled steroids (but not oral steroids) and interested in participating in a CSIRO nutrition study?

The study aims to examine the effect of different fats on Asthma Severity when superimposed on a low fat diet.

You will be asked to maintain a low fat diet, maintain stable weight, and take daily test foods such as biscuits containing margarine and butter.

Regular attendance at the Nutrition Clinic, Kintore Avenue, Adelaide, is necessary for monitoring of diet, blood lipid and cholesterol levels and respiratory function tests.

The study is due to commence in early April and will last 16 weeks.

Pre-study cholesterol checks are available over the next few weeks.

If you are interested, please contact Rosemary McArthur, Anne McGuffin or Alison Morris on (08) 303 8926.

We look forward to hearing from you.

I hear the shopping's good

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