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OnDit

The Wayward Student

Issue 7

April 29, 1996.

Volume 64

LIBRARY
- 6 MAY 1996
OF A...



Bad Boys, Bad Boys

TIME WARD
WEDNESDAY 1/5
The grooviest fun since the 70's & 80's.
Doors open 8, free B4 9
1/2 price drinks 9-9:30

Friday's
FRIDAY 3/5
Fresh tunes to keep you movin'
Doors open 9, free B4 10
\$2.50 Base spirits all night long

HEAVEN

CHEMISTRY
THURSDAY 2/5
Chemistry dedicates the month of May to big screen cartoons & a mystery retro set by a different members of the chemistry crew.
'Nick of time' Movie tickets to be won.
Next Thursday- GT

the club
SATURDAY 4/5
Heaven pumps out the latest house and commercial dance tracks.
Doors open 8:30, Free B4 9

Freeb
FRIDAY SATURDAY

HEAVEN & TRIPLE M TURN BACK TIME!

Monday 6th May
IAN MOSS
Only \$6 at the door

Sunday 12th May
CHOIRBOYS
Only \$6 at the door

Sunday 26th May - Starship featuring Mickey Thomas
Tuesday 28th May - Shoggy

Production Notes

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

Editors: Kerina West, Frank Trimboli & Christina Soong

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Rock and Roll: Shelley K, Anthony Pacter, Ching Yee (for service above & beyond the call of duty), Andrew O'Grady from E*, Kylee, Jamie, David Foster for his fantastic pics, Nick, The Spores/The Sturgeons/Eat @ Joes & Frank's Coffee House, the Connection for enduring family affairs (well it was probably time yknow...) PS. Happy B'Day Captain Jonno.

We called, they came - legends: Kerryn Doyle, Natalie Owen, Cate Owen, Shelley

We'd also like to say a big fat thankyou to Rachel Howe who has been our Vox Pop Sub Ed up till now.

The *On Dit* office is located at Adelaide Uni's Nth Tce Campus opposite the Barr Smith Lawns, in the basement of the George Murray Building (next to the mens toilets, just follow your nose).

How to Contribute: You can drop off your copy at the office or in the contribution boxes situated at the Nth Tce campus at 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 2385/303 5404 or fax us on 223 2412.

Deadline for the next edition which is the SEXUALITY edition:
May 1 (out May 6)

The edition after that is the Prosh Rag lovingly called WHO GIVES?
We need heaps of FUNNY, FUNNY HA HA GEAR so get writing.
Deadline is May 8 (out May 13)

About the Cover:

This week's cover models are Ponch and er...the other one.
Chips - we salute you!

PS. If you're a Roseworthy/Waite student and concerned at the lack of coverage for your campuses, feel free to contact us so we can fix the situation.

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PRIZES

20 preview tickets to
Trainspotting for
Wednesday May 1st.

Come down to the *On Dit* office on
Wednesday at 12.10pm and tell our
Film Sub Ed the name of a film which
involves substance abuse of any kind.

5 *Strange Days* packs
containing T Shirt, in-
season pass, XLR8,
novel & CD-Rom.

Thanks to Kathy Quinn of UIP.
See the competition in the
Film Section.

We want your LETTERS

We'll need your name, your contact department and your telephone number (not necessarily for publication). Drop your words down to the *On Dit* office (North Terrace Campus, downstairs in the George Murray Building, next to the men's toilets) or you can post 'em to us c/o Adelaide University, North Terrace, Adelaide 5005, by 5pm Wednesday.

VSU=Very Sneaky Undertakings

Dear Alex,
Why is it ridiculous to say that the Coalition supports Upfront Fees? In light of the Coalition's plan to slash \$8bn from this year's budget, how can it be said that students will be immune to upfront fees?

The Liberal Party is dominated by an Economic Rationalist Ideology which places the highest priority on the cutting back on government funding to vital social services regardless of the consequences it holds for the beneficiaries of those services. Liberal Ideology imagines everyone born on an equal playing field, regardless of race, class and gender problems manifested in our society. What a Liberal government represents is a complete lack of insight into the means of improving the living standards of those most disadvantaged in our community.

The President of the Australian Vice Chancellors Committee, Professor Fay Gale states that "the gradual move towards University fees, started by Labor, would continue under the new government and the HECS charge was also likely to increase" (*The Weekend Australian*, 6th-7th April, page 1). Given that the Whitlam Labor government abolished fees in 1973 and also scrapped the Higher Education Administrative Charge (which entailed a \$250 upfront payment), it is even duplicitous of Ms Gale to suggest that the Labor government 'started' upfront fees in higher education. Upfront fees found their origins in the Ideology of free market Economics and Human capital theory that is at the heart of the 'Liberal way'.

John Howard has admitted to students that he is in favour of VSU (Anti-Student Legislation). This is ostensibly due to the fact that student organisations collectively advocate on behalf of students to fight against regressive changes to our higher education sector. The Liberal government will want to bring down any organisation that independently advocates on behalf of a

group, stands in the way of their economic rationalist reforms or demands action on an issue which is affecting a group that may have previously not been represented.

Students are such a group. The South Australian Liberal government has instituted moves to remove student involvement on University decision making bodies, so that it can adopt a more corporate managerialist approach to higher education which will consider student needs as secondary to Industry.

Hoping you can see our point,
Alen Clifford,
Convenor,
Adelaide University Labor Club

Alex, you're off my Xmas card list

Dear Alex Smith,
Your letter in the last edition bothered me. Here's why....

VSU - Every time student representatives express concern about Anti Student Organisation Legislation, the SA State Government states that it will not introduce VSU *this term*. These last two words would not be required if the Libs had no intentions at all, as you indicate. John Howard has often stated that he is in favour of VSU. That concerns me.

You say that NUS (National Union of Students) runs scare campaigns against VSU 'to further their interest' as if that was a bad thing. *Of course it is in the best interests of the NUS to oppose VSU - it wouldn't survive under VSU!*
Upfront Fees - You wrote 'the Coalition has stated that it will not introduce upfront fees for Commonwealth-funded undergraduate places'. This is another cleverly worded piece of political jargon, which really dodges the issue. The statement allows the Libs to, among other tricks, *introduce quotas for full fee paying places for dumb rich kids*, taking time and resources away from students who earned their places. I have a problem with that.

Austudy - You criticise the NUS for accusing the Libs of wanting to lower Austudy and then deny the truth of this. But, our new PM during the election campaign issued his costings for his election budget which included, apart from a \$171m cut in discretionary funding to uni, a \$54m cut to Austudy. Hmmm ...

The ALP Government was no God-send to students and the higher education sector. But along with the change of government comes a dodgy reputation and a need to address new issues. Until the Coalition actually shows that their new-found student-friendliness is genuine by introducing beneficial policies and positive initiatives in the portfolio, I want the NUS and other student organisations to keep educating students about these issues.

Yours,
Ritchie Hollands
5th Year Law

National Day of Action Apathy

Dear On Dit,

Why was it that on the National Day of Action (Thursday, 28th March, 1996), the students of Adelaide Uni were complacently lounging around the Barr Smith Lawns, apathetically munching their lunches and half-listening to mundane speeches by Union reps about the evils of VSU and user-pays education; while their counterparts in Brisbane and other places were, among other things, holding marches to Parliament House, mass rallies complete with placards and angry demonstrators and getting their message across in a manner well and truly audible to the powers that be (to the point of intervention by riot police)?

Despite the best efforts of the SAUA to make them aware of the gravity of the Liberals' proposed anti-student legislation, the students of Adelaide Uni have let both themselves and their interstate counterparts down in a big way and if the sheer apathy displayed on that day is anything to go by, John Howard and Dean Brown will have no trouble whatsoever introducing into this state whatever anti-student and anti-free education legislation their black little hearts desire. Why was there no rally organised? Do we wish to send them the message that they can do whatever the hell they want because no one round here really gives a stuff? The fact is, 7,000 signed "postcards" simply do not have the same impact as large numbers of students getting off their backsides and actively pursuing their cause. While I do not in any way condone the actions of the students arrested in Brisbane, as this type of behaviour gives students a bad name and does nothing to win the sympathy of the community regarding our issues, the oh-so-civilised little gathering at Amanda Vanstone's office is not the type of measure that will have any effect on the Government's stance regarding these issues whatsoever. It is not demonstrating to the Government that the student masses care enough to be prepared to stand up and actually fight for their rights.

Perhaps the SAUA should step up its awareness campaign regarding the potentially diabolical consequences of VSU for students (most students I've talked to know bugger-all about the seriousness of the threat of VSU and care even less) because when (no if) Dean Brown yields to pressure from his federal colleagues and the other states to follow suit and unleash VSU here, such nasties are upfront fees and increased HECS will suddenly seem relatively tame as the Uni Admin and the Government proceed to ride rough-shot over students' rights.

And there will be no one to stop them. Least of all, it seems, the students of the University of Adelaide.

A. Moritz,
Science

Fight the Power

Dear University Students,

I wish to comment of the article in the last issue of *On Dit* entitled "Rabelais Fights the Power". In this article is a huge outrage over the fact that the editors of this newspaper have been charged for publishing an article entitled "The Art of Shoplifting". I do not express any sympathies to these people for what they did is clearly wrong and very much against the law.

In regards to the fact that it was a protest against the Victorian Government's anti-student legislation does not justify the situation. I fully support letters of petition and peaceful demonstrations in protest of this legislation as our national law allows it (or it is an assumed right) but my support ends as soon as the law is broken.

2,000 years ago, a man wrote a letter and in this letter he tells his readers to submit to the government for the government was put in place by God. Though one may scoff at this statement one must remember that this man was a member of a small community that faced great persecution from the Imperial Roman Government. This man was imprisoned for the rest of his life because of his beliefs.

The apostle Paul was able to passively stand up for what he believed in in the face of huge opposition. We can learn a lot from Paul's example for we live in a nation that is considerably more free than the society of Imperial Rome. As such, we can let the government know of our displeasure without going as far as breaking the law.

David Sarkies
Arts

David, life ain't always sweetness and light

Dear David Sarkies and other lights of salvation (*Ooh that's a bit harsh - Eds*),

I sincerely apologise for portraying a disheartening image for all the kiddies out there! Why we all know everything really is fantastic.

While I am not intending to criticise your religious belief I do not believe the economy runs any better inside the walls of your church than it does on the outside.

We are all in the shit. Students do live below the poverty line on piss weak levels of Austudy, the government does attack social welfare policies, young people are used in the workplace. This is the reality.

You talk of making the right choices, what are they? I don't know about you but I know many students have one choice concerning their study circumstances and that is if you don't like it lump it.

Now if praying to God changes things around for this country you will see me on the front pew at mass this week. But until then we will continue to tell it as it is.

This is the doom and gloom of reality.

So to David Sarkies and others who believe we portray a dismal image to young people, don't look to God for salvation as he to may be next on the government hit list.

Jamie Lowe
Employment Ed.

Hey Rooney, can you spare a dime?

Dear Haroon Hassan,

I think you missed the point that Shaylee was trying to make.

In your exquisitely eloquent and polite letter to *On Dit* (1st April, 1996), you managed to provide lots of important information about the Union and the associated laws but you did not answer the question! (as is the case with many politicians).

You are completely correct in that students who cannot afford to pay the Union fees can get a no interest loan to pay them. But why can't they get borrowing rights at the library without paying their fees? I know it is compulsory by law to pay them but is that any excuse to hinder the studies of poor students? Why not give them borrowing rights so they can continue to study? The fact that they have not paid their Union fees are obviously on record (and if not they should be). They have a HECS deferred payment on record so that they are going to be billed for the course they undertake, regardless of whether they pay their Union fees or not, they are planning to study. Why not give them the borrowing rights (which I am sure you will agree are crucial to successful study) even though they have not paid their fees and, if they do not pay their fees after a specified amount of time, take away their borrowing rights or do not let them pass? I will elaborate on the latter.

The student who does not pay their fees should be able to study with full borrowing rights but are not accredited with the necessary requirements to continue in their next semester or year. That is, they

do not 'pass' until they have paid their fees. There are many other possible methods of encouraging people to pay their fees but the current system discriminates against those who cannot afford to pay their fees as it hinders their study program.

The law should be changed to cater for the not so rich.

Yours sincerely,
D. Fisher
Social Science

Rooney, get it right

Dear Haroon,

Thanks for your lengthy reply to my question as to whether the Union funds the Adelaide Uni libraries. Unfortunately, you omitted to answer the question, which causes me to think that the Union has nothing to do with the libraries. Given that I made it a point to say that I was *not* for VSU, I can't say that I appreciated being thrown in with Peter Kelly, with whom I did not agree in the least. I certainly did not suggest that "the Union is trying to get (my) money at all costs". It is very difficult for me to feel anything other than that you chose to paint me as being a broad anti-unionist in order to try and avoid the single problem (gripe ...?) that I raised. Yes, I understood that it is the law that I be a Union member. Thank you for clarifying that point for me. I actually don't have a problem (gripe ...) with that. I do have a problem, however, about the substantial difficulties I face when I cannot borrow books, despite having an enormous HECS debt. I have full intention of paying my Union fees given that I'm at Uni to get a degree, not for the sheer joy of it.

All I can say, fellow campers, is that everyone should feel the "happy, happy, joy, joy" experience of daring to say that they've got a problem (gripe ...) with the status quo.

Yours (nicely),
Shaylee Rose
Law

Give Me Money

Thank you, Liz Evans, for clearing up that whole Arts-stupid myth. We all know the people who truly strive for a greater knowledge of the world (not the inside of a computer) reside in the Arts Faculty.

Is Shotgun Jim really a 32nd Year Arts student? I think not! Although some things you say do strike a chord (somewhere, deep, deep, way down there, somewhere ... maybe) with all of us, you are incoherent (by choice?) and irrational. I know that's the style of letter you write but, really, you must be at least 33 years old. *Grow out of it!* Sorry to have a go at you. Please pay me out next edition *without cursing!* Enough bitching.

On a personal level,
I, like many others, live at home. It takes me one hour to get to Uni *every day* and I'm a little perturbed. I do not get Austudy (boo hoo) so my parents pay for everything. They pay for my travel, food, clothes - the whole freakin' lot. They fork out cash for me all the time, but they struggle to do so. Why, then, does someone who lives away from home get so much Austudy? If they live away from home, does this not mean their parents are free of the extra cost? (I know a number of cases where this is so.) Therefore, the parents are not paying for the child *and* they receive Austudy. Why don't the parents incur half the Austudy? After all, it is designed on the *parents wage!* Even if I were to move from home, I would not get Austudy. Do my parents have enough cash for rent and food, etc., to give me every fortnight? No!

Granted, I may be naive to the ins and outs of Austudy. I do not hold anything against those who get it, but I would like someone to explain to me the figures.
Note: It's not illegal to eat lunch from home at Uni.
I reckon the beers at the Uni Bar are a bit small, often flat (cos you pour the freakin' things everywhere and shit knows what else).

I.M. Pin Head
Philosophy

Thumbs up for the Anarchist

Dear Darryl Concuer,
What's your problem. Art work in *On Dit* is always sought after and any contribution is worthwhile. Personally I find Mr. Anarchist funny (especially the one with the strong toilet paper). And by the way I can't draw better than he can, so go fuck yourself or I'll tell mum.

Yours in sibling rivalry,
Peter Concuer.

Too much time on his hands, we think

Dear On Dit,
You know what would make me happy? If that waitress from the Pizza Hut commercials fell in love with the dorky Pizza Hut delivery guy.
That'd be so sweet.

Grant Macca,
2nd Year Commerce

A haircut, new frock and bingo!

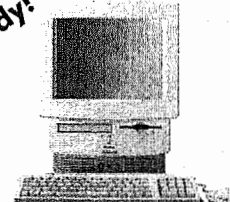
Oh - What a Job
A complete makeover is considered necessary for our *first lady* - from toes to hair - all must be revamped to be successful for her new position.

The Advertiser went into great detail for improving her so that she will be more glamorous - can't have Jeanette not dressing more "glam" and not being attired suitably for her new position.

A funny thought came to my mind whilst reading this article. When we have our first Woman Prime Minister, will her partner have to front up and be revamped? Will the fashion designers study his habits of dress and then decide what would be fitting for him to wear now that he is to be in the spotlight because of his new job as partner to our Prime Minister?

Karen Willoughby,
Women's Officer,
Clubs' Association

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Nasty gear

To the Editors,
The mutawa; religious police, in Saudi Arabia are using false charges, torture and forced confessions against citizens and foreign workers. Men and women socialising can be accused of prostitution and be dealt a hundred lashes. An Egyptian is receiving 4,000 lashes for theft, fifty per fortnight. Christian Filipino, Fred Mallo, held a church service in his villa and was sentenced to a year in jail and a hundred lashes.

Saudi Arabia performs approximately two hundred public beheadings a year. These include adulterers and drinkers convicted for the third time. A hundred lashes for drinking alcohol is shariah, Islamic law, but nowhere did Prophet Muhammad prescribe execution for this. Muslims may only receive the death penalty for adultery, the murder of a Muslim or for deserting Islam.

Dr Mohammed Al-Masari was tortured in SA for advocating free elections and a free press. He is in Britain seeking political asylum but pressure is being put on PM John Major to deport him. The Saudi Government is threatening to cut off arms contracts from Britain worth two billion pounds and thousands of jobs. Your message to the British High Commission in Canberra can help prevent his deportation. Please assist.

Yours sincerely,
R.E. Burns,
Convenor HRAIC
(Human Rights Abuses in Islamic Countries)

Religion gear

Dear Eds,
Issue six of *On Dit* printed a letter commenting on religious persecution written by K. Farquhar. Persecution and intolerance are increasingly promoted for a variety of reasons including vote winning and as a ratings booster.

I would, however, wish to challenge a comment made by K. Farquhar in her letter. The letter states: "Christians do believe there is only one spiritual path leading to wholeness - and that is through God's son, Jesus." As University students, we gradually learn to be more accurate in our claims and assertions as we delve even more deeper into the wonders of God's creation. I then presume to modify her comment to read that *some* Christians do believe there is only one spiritual path, etc. As a Christian of many years, I would not make such a claim; who am I to presume that God is limited in any way, as to how people are made whole?

I accept that some Christians would hold this singular view. My own communion held such a view for many years and perhaps many members still do. Other Christians whom I know do not. So, for the

record, friends of other or no particular religious affiliations, please note ... It is not up to us to judge how God may or may not work in our lives. Other religious traditions are as valid as my own.

As to the issue of persecution throughout the world, perhaps we should not be too uncritical of claims that is due to beliefs. In many cases, people are persecuted because they are perceived to be a threat to or are disloyal to the nation. Islam accepts Christians as fellow people of the Book and historically have been much more tolerant of we Christians than we have been/are of them. Much of the turmoils of today's world can be traced back to an unequitable distribution of the world resources, including power.

Perhaps if we Christians live a poorer life more in keeping with the Gospels, we would not be the target of hostility and fear.

Denis Voight

Shotgun Jim: I don't like it like that

Dear *On Dit*,

What's with all these bank fees and whose money is it anyway and whose bright idea was building this Uni on a hillside and why is the *On Dit* Office right down the bottom and North Terrace right up the top and why aren't there more lifts and how can KFC justify charging \$2.50 for delivery and aren't their prices high enough anyway and I'd rather get a pizza anyway and how much can rabbit pieces cost them (*We don't believe KFC really use Brer Rabbit pieces - Eds*) and does anyone really believe that the "secret" herbs and spices are really that secret and why do I spend all my time dreaming up this shit instead of doing something worthwhile with my life!

Hope you enjoy the break!

Shotgun Jim
32nd Year Arts

Dear *On Dit*,

Why didn't anyone tell me there wouldn't be an *On Dit* after Easter and how my last line makes me look like a complete moron and that's my job.

Hope you had a good break,
Shotgun Jim,
32nd Year Arts

A brickbat for the Bar...

On Dit,

Why? Why? Why?

Why is beer cheaper in the Equinox than it is in the Bar?? This must be some bureaucratic, publican, Liberal plot to make us, the faithful patrons of the Bar, pay more. Just because we are usually too desperate for a beer (or too smashed) to care about the price as we plant our cash on the Bar in our soberer (?) moments, we realise that we are being ripped off. We want, na, we demand

an answer for this price fixing fiasco. This appalling scam must not be allowed to continue, it requires an official Royal SAUA Inquiry.

Adam Langman
Confirmed by Mick Lamarca
Engineering

...But Alas I love it so

To the Bar

I am a Geol student,
A life of rocks for me,
But on a Friday arvo
The Bar is where I'll be.

With lots of senseless drinking
Of Bourbon, beer and wine,
And those little potent shooters
That send shivers down my spine.

But when we are evicted,
As we start to muck about,
We all protest profusely
As security kicks us out.

So back to the arvo lecture,
Which is just a drawn out farce,
Minerology and Petrology,
They can stick that up their microscopes.

Alas the lecture's over,
And it's my place for more brew,
Until we are all legless,
Or in the bedroom for a good lie down.

Allan Murray
Dept. Geology & Geophysics

Equinox is alright with me

Dear Louise,

Last Tuesday was a lovely day. I came to University feeling good about the world. But that's not important right now. I opened a copy of that beloved of student institutions, *On Dit*, and found, to my disbelief, one of the most petty letters I have ever read.

Now, Louise. Obviously I don't know the exact details of your story as I wasn't present at the time, but I find it difficult to believe. You see, I have visited the Equinox on many occasions to buy small snacks with friends as, like you, I am the "impoverished type of student". I have always found the staff to be helpful and friendly and happy to oblige with any serving requests. But the thing that makes me doubt your story the most, Louise, is that to my knowledge, all the casual Equinox staff are your fellow Uni students; many probably studying at a higher level than yourself. Now, forgive me if I'm gravely mistaken, but this seems to indicate to me that they have a modicum of intelligence, and hence would not simply ignore customers without real good reason.

As for your statement about "Timmy K", without demeaning his work at the Equinox, are you sure that you don't need to be someone

on this campus to be acknowledged as a good Union employee?

And as for their 'cushy, part-time positions', does this apply to all workers in the Hospitality Industry? Jobs are difficult to come by, you don't need to remind me of that. Being "impoverished", are you sure that this isn't sour grapes on your part?

So, that's my response. In conclusion, all I can hope is that instead of spending your time whingeing, you did something constructive like responding to the advert on page 7 of that very same *On Dit*, asking for students' feedback on Union Catering.

Jessica Scott
Economics

Thumbs Up for HoMA

Dear Eds,
HoMA went off! Totally!

The bands were shit hot, the grog more than drinkable and the organisation, well, sort of smooth.

But this is not about self aggrandisement or the like.

A huge reason behind the success of HoMA was the support and assistance given by your lot - Sacha and the Union, Paul and the Bar mob, the bods at Uni Records and you lot at *On Dit*. Thanks heaps guys. Really.

But wait, there's more! We also need to say thanks to everyone on campus who was inconvenienced by the intrusion of HoMA into your lives. Disappearing carparks, locked doors and "short, quiet sound checks", etc., we know, can raise more than a few eyebrows and warm up a temper or two. Thank for putting up with us.

Anyway, HoMA has come and gone. It was a total success and major thanks are due. Let them be recorded here and let it also be known that we are damn sure it wouldn't have worked as well anywhere else.

Cheers and watch out for the next one!

Daryl Wade and the team
Affective Event Management

Wake Up and Smell the Coffee Alex

Dear Editors,

I have a serious problem with page 12 of your fifth edition. For many years, my ears have been inundated with phrases like "discrimination against women", "social justice" and "gender equality". Such nonsense has gradually taken its toll on me as my level of tolerance has fallen dramatically over these particular years. The page in question uses the following catch phrases "Women at Uni" and "Women in April" to summarise the propaganda contained in these articles. No doubt written by some self-important feminist, these articles epitomise reverse discrimina-

tion.

Before I make any reckless criticisms of these articles, let me assure you that I have nothing against the protection of women through the Security Office. I am prepared to admit that a majority of males have thrown any sense of morality out the window. It is unfortunate that we have this situation and I believe that one of the few ways to solve such a serious problem is to encourage higher levels of church attendance by children.

Let me begin by saying that if this world was truly equal, we would not have organisations which only allow the membership of females. Likewise, we would not have committees and collectives which are solely designed for women. I found it intriguing to read that the Women's Collective is "in no way exclusionary". Whoever had the temerity to write this should consider the fact that such an organisation only excludes about half of the current student population.

The idea of having a room, "The Women's Room", which prohibits the entry of men (and is not a public bathroom), seems totally irrational in the plight of true gender equality. Furthermore, if my assumption that the renovations of this hallowed room were conducted by the Students' Association, then I believe that the costs of these recent developments were paid for by both male and female students even though only the latter are entitled to use such a room. I find it very hard to believe that anyone in their right mind would have the audacity to speak of such measures as being equal.

Alex A. Mair
Faculty of Engineering

Methinks he's lonely

A GROPE IN THE DARK ...

Dear anyone,

Why do people have sex at the movies? I find this phenomenon disturbing almost as much as girls who buy perfume that makes them smell like tropical fruit ("My name's Adam, I'm eighteen and I'd really like to have sex with someone who smells like a pineapple please"). I simply don't understand it.

There are several things which bug me about this practice. One is that these people have paid upwards of \$7 to see a movie, and all they do is sit up the back and make squeelchy noises that makes everyone else think they've had an accident in their underpants. Why is it so? Is it because it's cheaper than renting one of those rooms where you pay by the hour? Is it some sort of comment about the quality of feature films these days? Or is it simply because having sex at the movies is a lot safer than at a nightclub because you finish with the

same person you started with? Hmmmmm....

Now at the drive-in, at least there's an excuse to bump uglies. I mean look at it: you sit in your car, in the dark looking at a big sheet with some sort of CB thing hanging in your window. It's like peak hour traffic except you don't seem to move backwards and start to contemplate jumping from car roof to car roof like a kelpie across sheep.

That CB thing really bugs me too. I mean, the sound quality is absolute crap and every time I look at it I either get the urge to grab it and start screaming "Big Mamma, Big Mamma this is Davey Boy headin' east along the Princess. I gotta couple double bubble boys in blue trying to pass my loolie grrrrrrk fugnrik arrrrgh ya bastards eeeeeaaarrrr I'm coming down gaaah fuck Fred just shit on the seat again where's the Bandit?" or I try to order a Whopper large Coke no ice thanks you syrup thieving bastards now kindly give me the bloody meal you stupid adolescent git. Strange, I could swear the CB tells me to drive up to the next window to collect my order. AAgh (throw hands in air, look at feet).

Oh yeah, back to the drive-in thing but goofing around at the drive-in is a dangerous thing to do. Firstly the staff at some of those places where they bring your food out to the car are really obnoxious. I mean, there you are, 'negotiating a peace treaty' and there's a knock on the window and a nasal voice saying "Here's your burger, sir." to which the reply is inevitably "Ahh (pant) ... no thanks (pant) ... already got one (gasp)."

Secondly, there's the curse of the manual car. It's incredibly annoying to start something and then find out you've just been having sex with the gear stick for the past fifteen minutes, and even then it came before you did. Then there's the matter of your friends hooting and shouting encouragement in the back seat ...

I'm off to lie down now,

Flindelaide Uni - whaddayathink?

(This was sent to us on 17 April but as you know, it's been holidays).

To the University of Adelaide Community:

Many of you have seen or heard media speculation to the effect that Adelaide and Flinders Universities may merge. It is a matter of regret that this material, which was not supplied by this University, may be causing unnecessary concern.

The facts are as follows:

I have spoken with the Chancellor of the Flinders University of South Australia, Sr Deirdre Jordan, about whether a process of investigating the benefits of an alliance between the two Universities

Adam Barlow
Computer Science

On Da Box

One question that has been bugging me for months now is how do 'Ponds' scientists measure facial radiance? Who cares how much you glow white (well except for Wacko Jacko). However, that question pales into insignificance as to why the "Elvis is alive!" story only got third lead in Women's Weekly. I mean, please! Do they think we're that stupid?

By the way, go to some trouble to see an 'infomercial' this week. Those things are soooo addictive, I already have a powerful memory, a 'super slicer' and a 'body by Jake Ab and Back Plus'! If you don't know what I mean, then look for 'Telemall Shopping' in the Tee Vee Guide, they air about midnight! Enjoy!

Sorry Joltman, but my best looking woman on TV awards looks like it's going to Ellen. Although many hot-blooded men may prefer Teá Wathername rolling around with them in a seedy motel in Trampsville, at least Ellen has some damn substance (bitch, bitch)!

Is anyone else who watches the X-Files getting a little tired of Scully not believing anything remotely mysterious about a case that Mulder tells her, especially after all the shit they've been through? It's almost as tiring as Lois taking so long to see that Clarke was Superman. Talk about your advocate for women's lib, smart, successful, good looking and can't see through a pair of transparent glasses!

Alright, enough bitching for now! Here are my Top 5 shows for the week...

1. The Simpsons (Homer carries the show on his back - woo

should be initiated.

These talks should not have been construed as meaning that any new alliance is to take place, but that it will be investigated. I am most concerned that speculation has appeared in the media prior to my informing the University Council, the Vice-Chancellor or other senior management.

The University of Adelaide is performing extremely well according to all indicators and is a leading Australian University. Given this position of strength, the benefits to us of a closer relationship with Flinders would need to be very clearly demonstrated.

As is its practise, the University of Adelaide Council will consult with the University community if any development comes under consideration.

W F Scammell, CBE
Chancellor of the University of Adelaide

hool)

2. X-Files (up there, but dropping)
3. Late Show with Dave Letterman (great stars, music, gags)
4. Seinfeld (sitcom city, love Kramer)
5. Hudson Street (proves Tony Danza is not dead?)

To leave you with some perplexing questions on a personal level:

1. How come my SAUA Cup still smells of beer from O'Week? Yes, I washed it!

2. How come I always sneeze in pairs? Doesn't one relieve any pressure?

3. How come 'ground level' at Adelaide Uni is almost never actually ground level?

4. How come people persist in mouthing conversations to each other through car windows? If you can't lip read, don't expect others to!

P.S. Will someone team up with me to kill Fran Drescher? That voice really peeves me off! Also, please don't request more re-runs of M*A*S*H or the Brady Bunch.

Remember: Willy Tanner ('Alf') and Phil Drummond ('Different Strokes') were the two biggest jerks on tee-vee - Don't become them!!

Matty Watson
Arts



Zip Your Lip and Save a Child



WORLD VISION 40 HOUR FAMINE VISION FOR A BETTER WORLD



Kym Taylor
SAUA President

CUTS TO EDUCATION

The forecast for higher education looks to be very dark, gloomy and scary. 20% cuts across the board and a loss of 50,000 places are just a few of the suggestions being discussed at the moment. These regressive changes could seriously affect YOU. Whole departments may be abolished or drastically scaled down.

ADELAIDE & FLINDERS MERGER

Apparently there have been discussions between the two universities regarding a possible merger. If proposed changes such as 20% cuts and 50,000 places are slashed mergers between universities such as Adelaide and Flinders could become a reality very soon due to economic necessity.

DISABILITY LIAISON OFFICER

The Senior Management Group of the University has rejected the proposal by the Equal Opportunity Office to have a full time DLO which is desperately needed. Instead, they have agreed to a half time officer. Students with disabilities who require assistance and support, or feel that their needs are not being adequately met should come and see myself or Chris Gent and Karen Walker the Education Welfare Officers in the Union, to express your concern and find out how you'll be affected.

6th INTERDISCIPLINARY WOMEN'S CONGRESS

Despite all the depressing news there is some relief. This huge conference at which 300 papers were presented saw a large number of women students able to participate due to the hard work of Amrita Dasvarma, NUS (SA) Women's Convenor, and SAUA Women's Standing Committee Member. Women students were restricted from attending the Conference because of the high registration fee until Amrita organised for women to attend for free in exchange for helping as ushers. Consequently, heaps of women students were able to attend the conference. Congratulations & many thanks to Amrita.

Congratulations to everyone graduating. Happy Birthday to Will, Rob and Kylee. Hope you have a good week.



Gareth Higginson
Education V. Pres.

Well, I've been waiting a long time to publish this column and it's finally here.

About 1 month ago now, I heard the best lunchtime band that's ever been to Adelaide Uni....."The Wades".

Being a Christian myself, it was fantastic to see such talent and such a potent and important message being publicised on campus....well done Student's for Christ and well done "The Wades". I just pray that those who heard it didn't just appreciate the music but rather the reason behind it. God can make such a difference in your lives if you'll only give him the chance. And don't give me excuses of "It's boring being a Christian". That's absolute garbage...it's the most exciting thing that can happen to you in your lives !! (And that's speaking from experience). Please let God in....He'll never let you down...NEVER!

Anyway onto other educational issues surrounding this little office of mine over the past month or so.

I trust that your holidays were as pleasing as mine. Besides keeping the SAUA functional, I managed to get away with a great bunch of people to Naracoorte and Kangaroo Island. (And for those of you concernedHelloooo !!!)

Don't forget to come and see me if you have any problem with your subjects and don't forget to get involved with SAUA, especially now since Prosh is looming !

In closing remember:
" Blessed are the pure of heart,
for they will see God "
Jesus.

Yours in faith
Gareth.



Brigid O'Neill
A/C V.P.

PROSH PROSH PROSH PROSH PROSH PROSH PROSH PROSH PROSH PROSH

Once upon a time there was a jolly mad woman who lived in the bowels of the SAUA. When she had slept she was very very insane but when she was hungover she was vague. Demon drink. Evil.

Whither, whence wherefore and why?

P@D P@D P@D P@D P@D P@D P@D P@D P@D P@D P@D

Rock your socks off at this music extravaganza. Go sick. Be sick. (remembering of course to consume in moderation). Go wild. Be wicked. Be tempted. Submit. No lollypops, no fairy floss, no dancing girls. Fine music for the pure at heart and sound people for the weak of body. Lustations a plenty.

Parade it. Prance it. Shake that tush. Be a supermodel

Entries requested. Lodge at SAUA. Join the harleys, limos, stars and special guest appearance by the Prosh Queen!

Ever felt as though you suffered from stunt growth? Register your stunts and pranks at the SAUA and be in the running for the \$200 prize. No crazies allowed. Public liability insurance not necessarily required.



Kylee Smith
Women's Officer

Well it's been a long time between columns and much has happened since, but let's not talk about the past, let's look to the future and how you can participate, because there are a lot of things coming up!

Pride Week 6-10th May

Yes Pride Week is not far away, there is a lot of fun and exciting things happening, including the "Queer Girls Cruise", The annual Pride Dance Party, speakers and lots, lots, more! Stay tuned for more details. If you want to be more involved in helping out, check out the Rainbow Room for details on the planning meetings.

Women in the Arts Week 20-25th May

Women in the Arts Week is looking huge. The week begins on Tuesday (Monday is a public holiday!) with a Gallery Opening, speakers and performers. Wednesday is "Women in Film and Television" Day, there will be screenings and women speaking about their films, Friday night sports the big "Cabaret Finale". Throughout the week there will be lunch time bands, twilight chamber music concerts, poetry reading and much, much more.

There are still more spaces available for student works, so if you have some painting or sculpture to display; some theatre or dance, film or music to perform or read or show, get it together and bring it down to the SAUA office addressed to Kylee Smith.

The Women's Collective

The Women's Collective still meets every Monday at 1pm. The Women's Collective is open to all Women students at Adelaide University. What do we do? The Women's Collective is a social AND political AND coffee drinking AND fun AND networking AND WHATEVER....! Currently we are in the throes of organising a wine and cheese night with speakers from Adelaide University who have been to the "Post Beijing Young Women's Conference" and speakers from the United States talking about their experiences with Women's Collectives on their home campus. Watch out for the regular Thursday lunch time cake stall!



Wendy Telfer
Environment officer

Anti-Packaging Week

We take plastic bags and buy products with unnecessary packaging without a thought. We don't think about where the packaging ends up, what animal it may end up strangling, the energy and resources used in making and transporting it. Its time we thought about it.

Avoiding excess packaging is something we can all do very easily. So buy a calico bag from our Anti-packaging Week table and remember to always take it with you when shopping. Help stop the degradation of our environment, say NO to plastic bags.

What's Happening...

ATCV Murray Darling Basin Seminar, 7.30 pm 6 May, Promethean Theatre, 116 Grote Street.

The Great Innes Getaway. A fantastic conservation project for students to be involved in ATCV Campus Conservation Corps, Innes National Park, 15 - 26 July Ph 207 8747.

Students, Science and Sustainability Conference. A week of meeting with other students from around Australia who care about the environment. 1 - 5 July Lismore, NSW. Please see me for more details (303 5182).

The mining in our Conservation Parks is still going forward, please write to John

and express your concern or ring the Government telephone hotline on 274 7735.

The cruel shooting of ducks continues at Bool Lagoon in the South East, please sign the petition in the SAUA to push for the ban of Duck shooting.

Bikes...Pulteney St is soon to be streetscaped with bike lanes. The North Terrace corner is very nasty but we're trying to find a solution for bikes. Please contact me if you'd like to see the plans or with any suggestions.

Please come and see me about anything bothering your Green Conscience anytime or phone 303 5182.

FOOD COURT
level 4, Union House
buy any amount of donut
get same number free

CATACOMBS
under Union Hall
hot dog & can of coke
\$2.50

EQUINOX
level 4, Union House
the return of the \$1.00 frier

GRILL BAR
Will's Refec, Union House
hot dog, fries & coke combo
\$3.50

MAYO
Ground floor, Union House
spaghetti neapolitan
\$2.00

BACKSTAGE
Schulz Building
cookie & coffee
\$2.00

EQUINOX
level 4, Union House
the return of the \$1.00 fries

FOOD COURT
level 4, Union House
dim sim & spring roll combo
\$1.00

GALLERY COFFEE SHOP
level 6, Union House
coffee & cake - after 3pm
\$2.80



NEW TERM
UNION CATERING SPECIALS
(PLEASE PRESENT THESE VOUCHERS TO CLAIM YOUR DEALS)



Don't forget to check out the Union diary voucher winners listed elsewhere in this 'On Dit'

Hangin' with Hayden

Recently the political media have devoured and spat out every word written in Bill Hayden's autobiography. While the former Governor-General and Labor party leader was in Adelaide to promote the new book, *On Dit* caught up with him to discuss his views about Foreign Affairs, The Republic and Bob Hawke's penis.

I began by asking Mr Hayden how it felt laying his life open to public inspection.

"I knew what people are capable of doing by reading that material, and I also realise that, human nature being what it is, I had a problem cutting it to some extent. I can't really help that, we all do it to greater or lesser extent, I think my tendency is to do it to a lesser extent, but I may be indulging myself. What I find that is curious so far, no one has raised the fairly obvious questions about what I say in my background, until last night in Launceston. The General Manager of Jacaranda Press was there with his wife. He asked some questions, and of course having them voiced publicly isn't the best way of having them presented to you. I don't know about privately and candidly either. I put the first section in because it was suggested to me by the publisher with whom I was dealing with initially. I sought to give an indication of my experiences, and the social and economic influences which worked on me and gave me

On Bob Hawke: "I mean the fact that his mother wanted a girl called Elizabeth must have had an awful effect on the poor lad when he was young. And most of his behaviour can be understood, the aggressive machismo thing and so on."

certain values. So that's why that section is there. It was a bit of fun in a way, recording it all, and it was quite obviously nostalgic."

Did he realise that certain elements of the book could be used

against him?

"Yes I did, but I didn't worry because I'd be out of public life. For instance I'm candid about my bouts of depression and also a quite separate thing - extreme bouts of apprehension, which I've never quite understood. But if I had had acknowledged those things in public life I would have been in a bit of trouble. And I do mention that the medical profession sought to manufacture an allegation that I suffer from recurrent breakdowns, and that I required regular shock treatment, when I was trying to bring in Medibank. Now if I confessed that I had these bouts of depression they would have picked that up and gone with it. But it doesn't matter."

Was he aware of what the reaction would be to his reference concerning Bob Hawke's "local member"?

"Well again I thought that these vignettes are very important, not just for the humour that elevates a rather boring account, but they also give great insight into people. I am surprised that no one, as far as I'm aware, has picked up on the extraordinary insights into Hawke's behavioural patterns that Blanche D'Alpuget has. I mean the fact that his mother wanted a girl called Elizabeth must have had an awful effect on the poor lad when he was young. And most of his behaviour can be understood, the aggressive machismo thing and so on. But I saw that this could be something that people could snicker at behind their hands, in fact it took all of the publicity in the first week and we didn't have any publicity for the book at all, it was all about Hawke. It was nearly always young female journalists who were writing it, in a very derisive, good-humoured way. And I think that they enjoyed the opportunity of sending up a tall poppy as it were."

Were the comments made about China and our neighbours in South-East Asia a publicity stunt?

"I went to a dinner held by The Age in Melbourne, and somebody asked me if I had seen the editorial in The Age which suggested that I had put that comment in to boost the circulation of the book. But I got even by saying, "I don't read The Age". But the fact is that I wrote that some time ago, and I hadn't really thought about what would sell the book or not. I hadn't thought about trying to sensationalize it or not, in fact I went out of my way to write as much as I could in third person. The publisher complained and wanted me to put more in first per-

son, so there is more first person than I originally wanted but much less than he wanted. Because I came up from a different generation where you're supposed to have some degree of modesty and you're supposed to put other people first. The publisher was always telling me that I should always construct the sentence, "I and my wife...", "I and my colleagues..." where as I grew up in an age where you conscientiously were trained to say, "My colleagues and I...". So I wasn't looking to sensationalize it but I had a number of experiences when I was Foreign Minister where I had

"But Mahathir (Mayalsian PM) is just a straight out Asian racist, and he also has his own reasons for wanting to exemplify his Malaysian background."

to bite my tongue, when confronted by rather provocative behaviour or statements by some people in the region (not by many). So when I retired it gave me an opportunity to put on paper. One thing that kept irritating me was to have a few people talk down to us. Lee Kuan Yew is bearable, but only just. He is one of those who has a friendly disposition to Australia but he likes to take the mickey out of us, and we've looked for it too by the way, the way in which Australians went through the region with coarse, red-neck behaviour. But Mahathir is just a straight out Asian racist, and he also has his own reasons for wanting to exemplify his Malaysian background, as I point out in the book. I think it's had a good effect, it hasn't caused a problem. But it has put a shot across the bows of others. I have found in Australia an awful lot of people say to me, "Well, thank goodness someone said that at last." And your generation of students have gone up there and spent time up there, and they come up to me with funny little packs on their backs to tell me that they were well aware of this quality and that they are pleased that somebody raised it. Having raised it I shouldn't be canvassing it. It's hard to avoid it when you ask me a question. But I'm counting down on

the functions, not the days. Tomorrow we go to Perth, and then we finish on Thursday. So once I get home you won't hear me talking about it, unless it got out of hand again. I think things will change when Mahathir retires or is replaced. The thing that worries me about Australians is that they worry, "Are we being nice? Do other people think we're nice?" I think it's insecurity from our foundation roots and the nature of the early composition of our society. We have risen above our rather dreadful background as a convict settlement. Largely working class people came here, we didn't have a confident or affluent bourgeois who came and established themselves. I think that people are still trying to work out, "Are we accepted?", "Is this the way nice people behave?" It shows up in journalism at times. I used to find with Foreign Affairs, some of our Foreign Affairs writers, who weren't often terribly well informed about the area (but seemed to believe they were) would write an appreciation of how an issue was being handled along the lines, "One of our neighbours/Some of our neighbours didn't like what we were doing, therefore we're not handling things properly because we're upsetting people." It is inevitable that if you're going to look after the national interest there will be times that you will upset people. The trick then is to make sure that that problem doesn't get out of hand. But the national interest is such that you have to hang on to it. I've written an article for the Sydney Morning Herald in reply to David Jenkins, their occasional Foreign Affairs writer. He wrote an article criticising my views in that section when I deal with Foreign policy. He makes the observation that it was pay back against him. That's not entirely true, it's payback, but it is writing about something that he did which set us back quite terribly in our initiatives in Indochina. The line he's picking up there again is that all of the ASEAN countries were hostile towards you. Well of course they were damn hostile, because they were having a little play isolating the Communist countries in Indochina. But what are we going to do, are we going to wait all the time for others to make the determination when we should move. Vietnam now sits on ASEAN, and Laos, and Cambodia will be sitting there in the near future. You've got to be prepared to take a few risks. Sometimes even a risk to your own reputation or job, if something's im-

portant, to get something moving. You have to be prepared at times to persist with something that you really believe in and try to make sure that you minimise damage when it comes."

Now that he has retired from the Governor-Generalship, does Bill Hayden see that he can have more of an input into Australian debate?

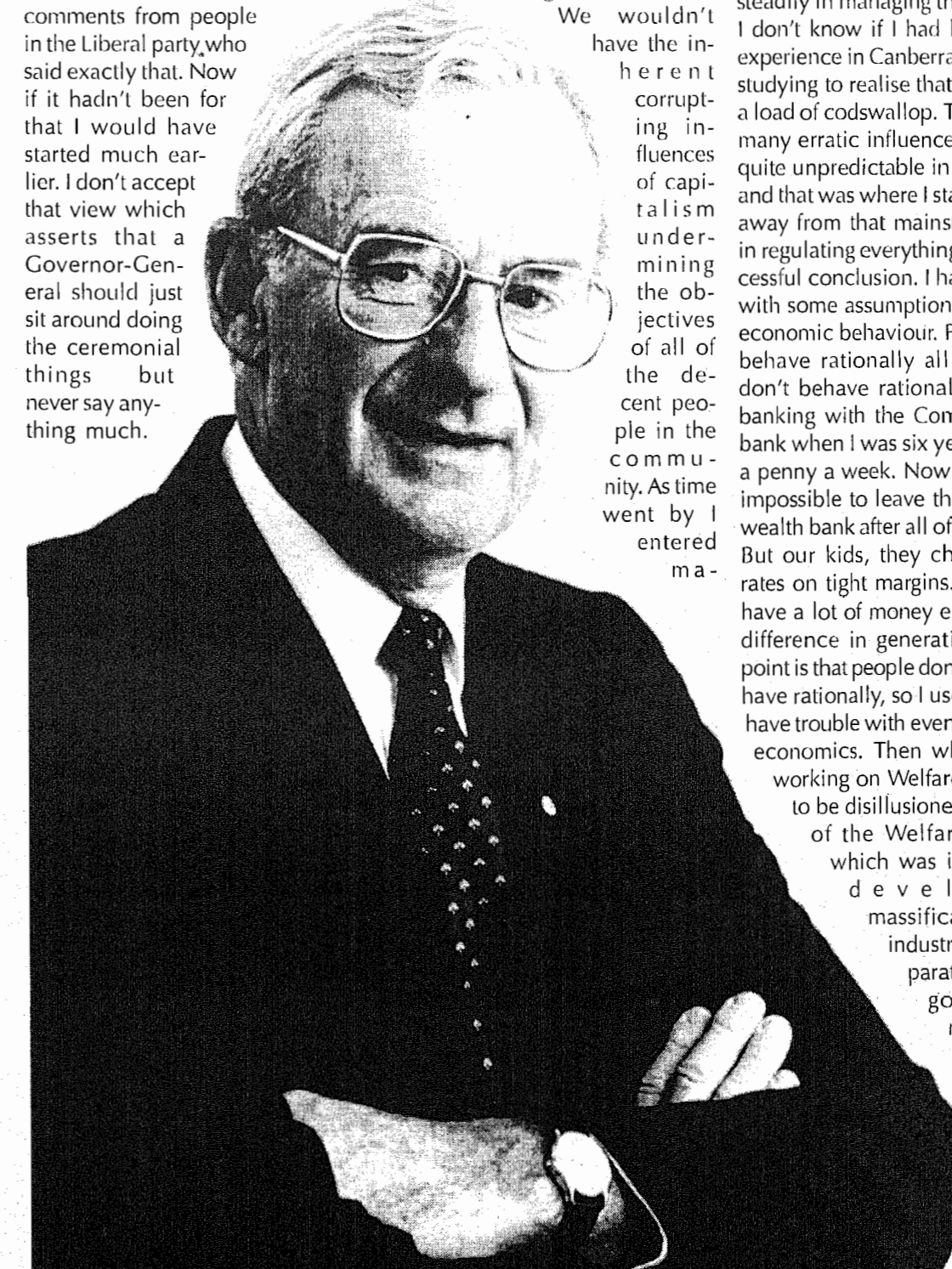
"If you look at when I was retired you will see that there was a number of occasions where I sought to raise issues which I judged could be raised as non-party political. Ones which were not dividing the political parties, largely because they had not gotten to them on their agendas. Ones which I thought should be addressed by the community and therefore where I thought I might be able to get a lead. There have been a number of those. I would have started on it much earlier but my appointment was controversial in that I came straight from politics. I had to spend the first several years consolidating my position in a way that reassured people outside that I wasn't going to be politically partisan. I'm quite convinced that I succeeded in that. I've had a lot of mail and comments from people in the Liberal party, who said exactly that. Now if it hadn't been for that I would have started much earlier. I don't accept that view which asserts that a Governor-General should just sit around doing the ceremonial things but never say anything much.

I don't think it would have been wise if I had said something controversial, and there is a controversy in its wake that the Governor-General then throws (themselves) into the debate, and of course that changes it. The topic should be opened up and then it's up to the rest of the community to take it on."

Bill Hayden (as member for Oxley) began his political career as a devout Democratic Socialist, now it would be safe to call him a Free-market Monarchist. How does he explain such an ideological shift?

"Well reality taught me that what I believed in wasn't going to work. When I started off public school fairly early, subject to strong Marxist influences by growing up in South Brisbane which was really quite poor. We never knew that because we never had social workers around to tell us, so we tended to be happy rather than unhappy with our experiences. I accepted a lot of the nonsense that goes to making up Marxism. The Dictatorship of the Proletariat sounds great if I can be part of the Dictatorship. It could happen over night, and we could plan, and we could make things work of course.

We wouldn't have the inherent corrupting influences of capitalism undermining the objectives of all of the decent people in the community. As time went by I entered ma-



ture age education, and I still remember a professor in a lecture one day justifying economic planning, saying that it was just like the instrument panel on a sophisticated

"The thing that worries me about Australians is that they worry, 'Are we being nice? Do other people think we're nice?' I think it's insecurity from our foundation roots and the nature of the early composition of our society."

commercial passenger jet aircraft. You move a dial there to trim and then you move some other dials to reach your equilibrium point fairly steadily in managing the economy. I don't know if I had had enough experience in Canberra while I was studying to realise that that was all a load of codswallop. There are too many erratic influences which are quite unpredictable in many cases and that was where I started to steer away from that mainstream belief in regulating everything until a successful conclusion. I had problems with some assumptions of rational economic behaviour. People don't behave rationally all the time, I don't behave rationally. I started banking with the Commonwealth bank when I was six years old with a penny a week. Now I just find it impossible to leave the Commonwealth bank after all of those years. But our kids, they chase interest rates on tight margins. They don't have a lot of money either. It's the difference in generation. But the point is that people don't always behave rationally, so I used to always have trouble with even mainstream economics. Then when I began working on Welfare and began to be disillusioned with some of the Welfare industry, which was interested in developing massification in the industry. Huge apparatus that were going to administer an overview. It looked to me

that this was going to be terribly costly and I wasn't sure that money would efficiently reach those who need it. Most people are interested in getting their hands on money and getting out without many question, because their often doing things that they shouldn't be doing at the margin, with income that they earn quietly. They don't want their lives ordered by Welfare workers, and they don't want you to be talking about empowerment and participatory democracy. That's all beyond them. They have a different schedule. I began to realise that I was going to have to think very hard to get programs in place that would work. Even allowing for that I made some mistakes. I set up the Social Welfare Commission which could recommend but had no responsibility for fiscal accountability, and that got a bit out of hand. So it's just a progressive thing. I realise that if you try to stand in the way of market forces in the general macro operation of the economy then you create bottlenecks, you create inefficiencies, and there are costs to be paid for that. But I've never lost my commitment to redistribution, if we can make the economy work efficiently and well, to redistribute away from those who would pay according to their means to those who would receive according to their needs. I haven't lost that commitment."

What about the republic? In his book Bill Hayden suggests the system works fine as it is. Does he think that he is underestimating the importance of symbolism? And is there a future for the Republic under a Howard government?

"There is no doubt that people like symbolism. I'm an atheist, but history proves that people like religion. I don't like ceremony all that much, but the people that come down to Government House like ceremony. It's in the emotional structure of our psyches, people like those sorts of things, perhaps Australia less so in ceremony than other countries. Well for me I'm not interested in symbolism at all. The system works okay and I'm quite happy with it the way it is. There are many more important things than just this symbolism. There are dangers in handing over the powers of the Governor-General to the President. If I was Paul Keating I would have gone about it differently. I would not have sought to make it a polarising party political conflictive issue. About 30% of the Liberals are Republicans. I would have discreetly gone about working with the Liberals. I think that the momentum on the Republican issue is spent. I think people will keep trying to kickstart it, but I think from the agenda that it will disappear."

Anthony Paxton

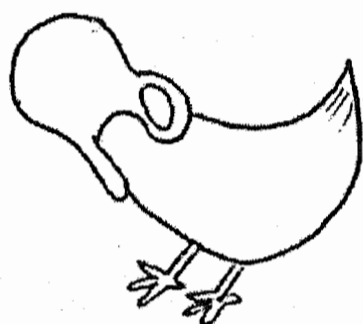
Anthony Paxton

Anthony Paxton

Say No...To Plastic Bags

Packaging is fucked - it takes ages to break down and creates havoc when released into the environment. It is responsible for the deaths of many marine animals and birds.

Many chemicals used in the creation of plastics are highly toxic. We are building mountains of plastic for the next generation to deal with. Our precious natural resources and energy are used to create packaging that we don't need and usually don't want. But packaging is one environmental nightmare that we can all easily do something about....



Excess baggage - ducks shouldn't wear plastic bags

1. Bring your own bag
2. Avoid excess packaging
3. Buy in bulk
4. Choose paper and glass and recycle them.

Its crap that its OK to take plastic bags because they'll be recycled - why use energy recycling and making a product we don't even need? Its far better to just not take a plastic bag in the first place.

THE STATS...

- Up to one tenth of your shopping bill can be packaging alone.
- Each Australian uses about 50 kilograms of plastic a year. Roughly one third is thrown away once the parcel is opened.
- The Clean Up Australia Days found that of the 5,000 tonnes of garbage collected 42% is plastic.

Often shoppers say "yes" to plastic bags when you don't need one. Be strong, be positive, kick apathy in the goolies ... SAY NO.

Golden Rules on how to win the Plastic Bag Rejection Race

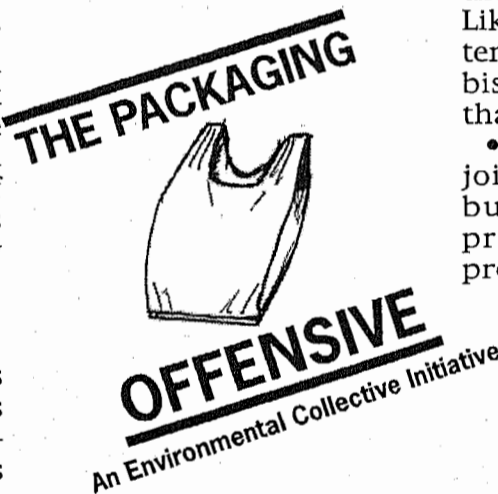
1. Get in early - try and say NO THANKS before the checkout operator manages to shove your goods in a bag.
2. If they have the edge, you've got to do the "Oh, I don't need the bag" or the "I've got my own thanks" routine and put up with their pained expressions as they take your goods out.
3. If they're so super speedy they've bagged you and moved onto the next customer already, you've got to pull the items out and leave the bag at the end of the checkout - never goes down too well, better to try for number 1 and 2.

LEGISLATION ... YEAH!!!

With the obvious problems created by the "mountains of plastic bags", our disposable society uses, there is need for significant change in our attitudes as consumers. Legislation being considered by the Democrats is de-

signed to help we self aware, post-modern consumers act more sustainably. The first strategy must be to REDUCE the amount of plastic bags we use, so an environmental surcharge of 2 cents a bag is proposed, to be levied on the store owners, this should encourage development of alternative carry packaging like cartons, string bags etc.

The second part of the proposed legislation is a phased in national strategy on packaging and container deposit arrangements whereby the onus of responsibility for recycling of packaging is placed on the manufacturers and sales outlets. All eco-shitty plastic packaging can be returned to the retailers who must dispose of it with the manufacturers or recyclers, this should encourage development of minimal packaging schemes by all manufacturers as retailers give 'em the hard word.



THEY CAN DO IT SO WHY CAN'T WE ?

The German government have wised up to the general attitude of manufacturers towards packaging, which is most likely applicable worldwide. That is, "Who gives a fuck! If they don't force us to be responsible we wont. Lets just make heaps of money." And we all know that one of the results of this attitude is excessive packaging, a means of making a product appear bigger, better, stronger, what ever. So, German packaging manufacturers have been made responsible for re-using or recycling their products, at their own expense.

• As a result of the law, more than 600 German companies and industry associations have formed a system to collect and process used packaging, called the Dual

System

• Products made by Dual System members are marked with the "green point", a logo informing consumers that they can be returned to the collection points.

• Collection points - with bins for glass, aluminium, paper and plastic - have to be as close and convenient for the consumer as a grocery shop.

• The legislation stipulates that packaging either be taken back at stores or collected by a system independent of the municipal garbage collection service. Horrified by the vision of

smelly fish cans and milk cartons being dumped in stores by consumers retailers are refusing to stock products without the "green point" logo.

• Re-use has priority over recycling. In order to recycle, the Dual System must convince the government that re-use is uneconomical. Likewise, to dispose of materials in incinerators or rubbish tips, they must prove that recycling is impossible.

• Any manufacturer can join the system, in effect buying a collection and processing service for its products.

• Legally, packaging cannot be burned or dumped or end up in landfill but must by law be re-used or recycled.

• Fines of up to \$A82,600 will be incurred by companies who refuse to participate in the new system.

• In reality, the system of recycling your household waste is no different to any other except that because manufacturers are paying for it they are forced to think more carefully about what they make. For example, if they produce less packaging they can deal with less waste. Yes, its true, money makes the world go round.

Of course there is criticism of the new system. Mainly from manufacturers who don't want to foot the bill and from other countries who believe that the law discriminates against foreign companies (whose products don't have the green dot logo). But I see it like this ... Who gives a shit about any companies profit margin? Not me.

Students get discounts at The Gallerie.

Here endeth the lesson.



Enter from North Terrace or from opposite David Jones car park. Discounts available only at selected stores on presentation of your student card.

071165 A

NO TIME FOR LOSER...COS' THEY ARE THE CHAMPIONS!

Prize Winners - Unibooks Return to the Grind or Fly Away with STA Travel & Air New Zealand

(Random Draw Competition)

- 1st Prize Trip to New Zealand
Anisha Taheer - Flinders University
- 2nd Prize Ink Jet Printer
Sophie Hyde - Flinders University
- 3rd Prize 6 Months Mercury Cinema Pass
Lara Derham - Flinders University
- 4th Prize \$300 ANZ High Performance Account
Dave Fuller - Adelaide University
- 5th Prize \$300 Wakefield Press Book Parcel
Julie Weldon - Uni of SA Magill Campus
- 6th Prize \$300 Powerade Prize
Mara Kreismanis - Uni of SA Underdale Campus
- 7th Prize \$300 Hewlett Packard Calculator Prize
Thomson Tang - Adelaide, North Terrace
- 8th Prize 3M Australia Stationery Basket valued at \$250
Julian Crotti - Flinders University
- 9th Prize \$250 Harper Collins Travel Guides

- Amanda Player
- 10th Prize B.J. Fry Stationery Prize
Ron Scothern - Adelaide University
- 11th Prize \$250 Penguin Book Prize
Jordan Roberts - Adelaide University
- 12th Prize 20 single passes to the Royal Show
Nicole Possingham - Adelaide Uni Waite Campus
- 13th Prize \$170 SUV Student Survival Pack

- Elham Molaee - City
- 14th Prize \$150 Adelaide Arcade Voucher
Catherine Magraith - Adelaide University
- 15th Prize \$150 Croxley Collins Stationery Pack

- Rohan Hoole - Adelaide University
- 16th Prize Adelaide Uni Boat Club Prize valued at \$140
Xani Grbich - Flinders University
- 17th Prize \$120 Rotring Fountain Pen
M. Aslew - Adelaide University
- 18th Prize Adelaide Uni Record Shop \$100 Voucher
Carol Roediger - Adelaide University
- 19th Prize Adelaide Uni Bar \$100 Voucher
- Ruth Jaensch - Uni of SA Magill
- 20th Prize \$100 Dinner at Equinox courtesy of Adelaide Uni Catering
Helen Blomeley - Adelaide University
- 21st Prize \$100 Reed Book Prize
Brigid O'Neill - Adelaide University
- 22nd Prize \$80 Theatre Guild Prize
Rachel French - Adelaide (North Terrace)
- 23rd Prize Barr Smith \$50 Photocopy card
Beata Szular - Flinders University

Special Union / Student Association Prizes
Adelaide University Prize valued at \$300
Ed Robinson
Flinders University Prize valued at over \$100

- Liesel Wegener
University of SA combined prizes valued at over \$300
- Jude Chesterman
K. Burns
Cassie Brian

Unibooks / SA Surgical Medial Competition to win the Keeler Student Diagnostic Set
was won by Chui Yen Lynette Chee

Adelaide University Diary Voucher draw for a \$50 book voucher was won by Angela Robinson

Congratulations!!!!

1996 Diary Voucher Winners

(please contact relevant area to collect your prize)
Thanks to all who participated

Union Refund Fees

- 1st Prize - Full Union Fee refund
Chris Barton
- 2nd Prize - Half Union Fee refund
Rebecca Dawson
- 3rd Prize - Half Union Fee refund
N. Crotty

Union Studio - 1 free course of your choice

(excluding Bar & Wailing)
Ben Strickland

Union Resource Centre

- 1st Prize - Box of Computer disks
Rebecca Blade
- 2nd Prize - Laminating poster to value of \$10
Cenaday Weng

Students' Association (SAUA) - T-shirt & SAUA Cup

Heather Griffith

Sports Association - Baseball Hat and Polo Shirt

Angeline Holding

Adelaide University Gliding Club -

Three free joy flights
K. Kennington

Adelaide University Boat Club -

4 free rowing lessons
Adriani

STA Travel - \$100 travel voucher

Julia Balaz

Women in the Arts Week

20th-25th May 1996

poetry music literature prose performance art classical jazz rock drama multimedia cyberart super8 16mm acoustic electronic installations film dance ballet modern mixed art form solo chamber theatre sculpture painting design video slides anything goes...!

Throughout history women's work in many fields of the arts has been to a large extent undervalued, patronized, stifled or just ignored. This is especially true for particular areas such as music composition or fine arts such as painting and sculpture.

Women in the Arts Week is a celebration of Women's Participation in the arts, it is a chance for women student's to present their work in whatever medium, in whatever way. It is chance for women artists to network with other women artists and it is a chance to hear professional women artists talk about their experiences in the arts.

So whatever your medium whatever your slant, whether it is a completed work or a work in progress, if you are a woman student at Adelaide University and you want to present your art then

i want you!

What can you participate in? Every day there will be spots for lunchtime bands on the lawns, every afternoon (if there is enough demand) there will be

poetry and prose reading, Tuesday night is the launch with speakers and a couple of spots for performers (get in early if you want to utilise this space), the gallery walls are booked for the whole week (so submit your paintings/sculpture/designs), Wednesday is women in film day, there will be twilight chamber music concerts, Thursday night is speakers from the industry, Friday night is the Cabaret Finale which will take place in the Hartley Concert room, this spot is a space for any style of performance whatsoever!

get creative and get involved!

How do I get involved? All you have to do is put together a short submission including the following:-

- A brief outline of the work
- What medium it utilises
- Proposed length of the work (if it is a performance) or size (if it is visual art)
- Requirements for space, equipment
- How many people are involved
- Include as many details as you know
- Most importantly leave your contact name and number!
- Leave your submission at the desk in the Students Association Office (see below for address!)

Where Can I find out more information? You can find out more about Women in the Arts Week by enquiring at the SAUA Office. The Office is located on the Ground Floor of the George Murray Building, Union (in the cloisters). Alternatively you can phone 303-5406.

INVITATION FOR SUBMISSIONS

WOMEN IN THE ARTS WEEK

20th -25th May

Women in the Arts Week is a week designed to celebrate women's participation in the arts, with a specific focus on women students. It is a chance to present your work in an open and relaxed environment, there are no specifications and the only requirements are your creativity.

BRING YOUR SUBMISSIONS TO THE STUDENTS ASSOCIATION ADDRESSED TO KYLEE SMITH BY FRIDAY 3rd MAY 5.00PM

PLEASE INCLUDE THE FOLLOWING:-

- A brief outline of the work
- What medium(s) it utilises
- Proposed length/size of work
- Requirements (equipment, pa, etc)
- How many people are involved
- Include as many details as you know
- Contact name, number and department.

Turkey and the Eastern World

Turkey is cultivating a bigger sphere of friends now. It is so popular. Turkish business and culture is spreading around the world at a rate not seen since Ottoman times. Millions of Turkish workers send back remittances from many countries all around the world. While only a few decades ago it was the recipient of foreign aid, Turkey is now helping the rest of the world economically, especially its neighbours. The eighties boom and the change in the political climate in Eastern Europe, the Balkans and Asia has helped the most in bringing about this change.

One of the first signs of the future change of Turkey's involvement with its neighbours came in mid-1989, when thousands of ethnic Turks fleeing the then Communist Bulgaria's repressive assimilation campaign sought refuge in Turkey. The authorities in Ankara even announced that they would be willing to accommodate all 1.5 million Bulgarian Turks in Turkey. The Turkish exodus of Bulgaria was part cause of the fall of the Stalinist

Bulgarian government of Todor Zhivkov in November that year. Since then, Turkey has heavily invested in Bulgaria now that the climate for Turks in Bulgaria has calmed and Bulgaria is on Turkey's road to Europe.

The reawakening of national identity in the Caucasus region of the Soviet Union saw renewed Turkish interest in the area. The war in the Azerbaijan region of Nagorno-Karabakh between Christian Armenians and the Turkish-speaking, Muslim Azerbaijanis erupted and brought out animosities not seen in the area since the 1920s. Turkish and Azerbaijani are virtually the same language, but Turks are Sunni Muslims while Azerbaijanis are Shiites. Still Turkey has gener-

ously helped the Azeris by blockading the Armenian border. During the 1980s, there was a fear that Turkey wanted to recreate the Ottoman empire by first crushing Armenia and then uniting Turkey with Soviet and Iranian Azerbaijan. Of course, this has yet to happen.

The fall of the Soviet Union has created a void in the forgotten region of Soviet Central Asia, whose republics of Kazakhstan,

Kyrgyzstan, Uzbekistan and Turkmenistan have now sought the financial and cultural assistance of Turkey. After more than a century of Russian, and then Soviet rule, these Turkic speaking republics are welcoming the Turks as their new benefactors. The attraction to Turkey is obvious. Central Asia and Turkey share

the same religion, language and culture and Turkey is a much better example of a free market economy than Russia for the region. Turkey has even convinced Azerbaijan to change its (Russian) Cyrillic alphabet to Turkish Latin script. However, the Chinese are scared of this influence. In the Chinese region of Xinjiang, the majority of the population is Turkish Uygur, who have no cultural nor linguistic similarities with the Chinese. Now that their cousins over the border are independent, the Uygurs too are now showing signs of their own plans for independence, with help from Turkey.

Cyprus is still a thorny issue. The divided island for the past 22 years is comprised of the (Greek) Republic of Cyprus and the Turkish Republic of Northern Cyprus. No country except Turkey has recognised the Turkish republic and no resolution will come about until both Greeks and Turks put aside their historical baggage and get on with living.

Next Time, the final. Turkey and the world.



More trouble in the Middle East

Another flare up in the Middle East. What's new. This time not much! For the past few weeks Israel has stepped up its ongoing campaign in Lebanon against the Iranian-backed Hizbollah group, who along with Palestinian refugee groups in southern Lebanon constantly hurl Katyusha bombs into northern Israel, killing many and destroying infrastructure. Rockets have even reached Israel's third largest city Haifa. In 1982, the Israelis could not stand anymore these attacks, so they symbolically invaded Lebanon, reaching as far as Lebanon's capital Beirut. The invasion was supposed to destroyed Hizbollah and PLO positions in southern Lebanon, but nothing substantial has stopped the bombings. Since then, Israel has maintained a "Security Zone" 10 kilometres into Lebanese territory along its border with Israel. Despite worldwide condemnation and a UN resolution against such a security zone, Israel still clings on. The current flare up has seen the most violent attacks by Israel, as well as the first Israeli bombings of Beirut since 1982. As it has been graphically portrayed on the television, many innocent victims have died, yet again bring out an outpour of international scrutiny and damnation. However, the United States went against

the trend and gave its blessings to the campaign, seeing this as an attempt to stop terrorism. But what about the peace process? Has it now gone down the drain of failure?

One thing that must be understood, but is not well publicised in the mainstream media, is the significance of the timing of these bombings. Hizbollah has been bombing northern Israel for more than a decade, so why now retaliate and threaten the peace process. Simple - Israeli elections will be held next month. Israel has had an eventful but tragic six months. Israeli Prime Minister Yitzhak Rabin, while at a peace rally last November was shot by a extremist Jewish activist. Public opinion rated the pro-peace ruling Labour Party way ahead in the polls, especially since the opposition right-wing Likud Party, lead by Benjamin Netanyahu, did not advocate the peace process and their right wing politics associated them with the extremists. January's Palestinian elections and the spate of bus bombings by Hamas, resulting with the deaths of 90 people (mainly children) reversed the trends, with many Israelis disgusted with the peace process and accusing

the Labour Party of being too easy on the extremist elements of Palestinian political life. Under this pressure, the PM Shimon Pires closed the borders of the West Bank and Gaza and jeopardised the peace process. After two months, the borders remained closed. But that was not enough to convince the shell shocked Israeli public that the Labour Party was doing enough to guarantee their safety. The Peace Process was going down the tubes as well as the Pires' popularity. In November he was in winnable, but by March - uh uh. So, let the bombs begin in Lebanon.

Lebanon was in no situation to fight back. It was only slowly

coming out of the aftermath of the 16 year civil war. Some claim to that another motive to the Israeli attacks in Lebanon could be that Lebanon was on its way to regain the fantastic position it held in the Middle East in the 50s and 60s, when Beirut was the Paris of the East. Beirut was a financial and tourist centre. The only reminders of this former wealth is the unproportionately high ownership of Mercedes Benz cars in the damaged streets of Beirut.

This bombing campaign has yet to produce any great results to peace in the region. Yet again, you can not fight fire with fire. One big question to all this is where is Yassar Arafat?



Duck, Duck, Duck, Shoot!

Attention all lovers of unnecessary pain, inflictors of senseless injury and perpetrators of suffering and death. Why don't you give duck shooting a try? Why, what better thing to do than go wading through wetlands at sunrise, firing pellets at anything that flies? Oh, and don't forget to bring that uncontrollable dog of yours to maul any injured catch.

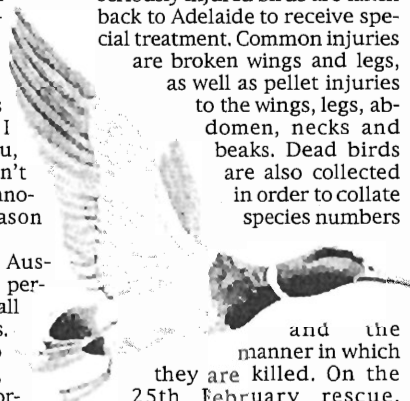
Duck shooting is a cruel and bloody activity that some define as being a fine 'sport'. I don't know about you, but I certainly wouldn't call painfully killing innocent birds for no reason whatsoever a 'sport'.

Banned in Western Australia, duck shooting is permitted to continue in all other Australian states. From mid-February to mid-June each year, ducks, swans, teals, moorhens, swamphens and coots are at the mercy of hunters who shoot without taking into consideration the pain that they inflict.

Bool Lagoon is one such area where duck shooting is permitted. Located in the state's South East, it is a Game Reserve encompassing 32,000 hectares of wetlands. On numerous occasions, Animal Liberation South Australia has journeyed to Bool Lagoon on duck rescue missions, the most recent being on 25th

February, this year. The aim of these missions is to retrieve as many injured and dead birds as possible whilst the hunters are busy shooting down their prey.

Injured birds are attended to on the spot by a vet and if treatment is effective, are then released into Hacks Lagoon, a nearby conservation park. More seriously injured birds are taken back to Adelaide to receive special treatment. Common injuries are broken wings and legs, as well as pellet injuries to the wings, legs, abdomen, necks and beaks. Dead birds are also collected in order to collate species numbers



and the manner in which they are killed. On the 25th February rescue, ninety-two birds were collected: 40 injured and 52 dead. Of the dead birds, seven were protected species: swamphens, coots and swans.

Such information collected by Animal Liberation is used as a solid case for the banning of the 'sport'. Evidence collated by the group has demonstrated that duck shooting directly contravenes the Prevention of Cruelty to Animals Act. This Act states that it is an offence for a person to (1) kill animals in a way that

causes unnecessary pain, and to (2) deliberately or unreasonably cause unnecessary pain.

During their rescue, Animal Liberation have witnessed ducks, as well as other, often protected birds, being shot but not collected by hunters. Such birds slowly die of pellet injuries, are mauled to death by dogs, or survive after suffering unnecessary pain. It is bloody obvious that this so-called sport shows no consideration whatsoever for this Act.

The senseless pain suffered by any injured birds is not an issue taken into account by our dear duck shooters, and not surprisingly, I doubt it is possible for someone who gets a kick out of shooting pellets at living creatures for 'fun', to think past his/her juvenile recreational activity and consider the ability of other animals to feel pain.

Duck shooting is a cruel and senseless activity that must be stopped. Many people, such as our Environmental Minister, David Wotton, claim 'culling' as a justification of the 'sport'. However, duck numbers are in no danger of exploding due to overpopulation. If anything, their numbers are actually declining due to habitat destruction.

The ethics of duck shooting is an important issue that everyone should consider. Not only does it highlight the immediate fate of ducks and other birds in this state, it also raises necessary

moral questions regarding the contempt that most humans hold towards the pain suffered by other animals. We have the ability to reduce the amount of pain in this world, so why allow cruel activity such as duck shooting to continue?

For further information regarding duck shooting, on what you can do and how you can help, please contact:-

- Animal Liberation SA, P.O. Box 114, Rundle Mall, Adelaide, SA 5000.

They have put together a cool pamphlet on the issue.

- Chris Walsh (49 3962) or Wendy Telfer, Environment Officer of the Students' Association of the University of Adelaide. A letter writing and petition signing week is coming up, so it would be great for anyone interested to participate.

Kathleen O'Shea



A hardhead duck, suffering a smashed beak and multiple wounds

Australasian Model United Nations Conference 1996

As the 50th anniversary of the United Nations draws to a close, the events of 1995 have left us even more uncertain of whether the UN has the ability to play an effective part of the world's affairs. Critical discussion of the structures and politics of the United Nations are essential to securing its viable future.

One such forum for these discussions is the Australasian Model United Nations (AMUN) Conference. Model United Nations Conferences are held throughout the world to enable tertiary students to gain an understanding of the way in which the United Nations operates. This is achieved by students role playing a nation state on a nominated UN body. Each body meets throughout the conference to discuss the agenda items and pass resolutions pertaining to the issues. During this time, the delegate represents the policy of their country through speeches and back room wheeling and dealing.

One of the most important issues to emerge from a Model

UN is an increased respect for the negotiating process which takes place in a diverse cultural context. As delegates role playing a country, the individual recognises that their understanding of and commitment to the agenda of the country they represent is minuscule in comparison to that of a real delegate. If negotiations at a model UN can become hugely intense, delegates gain a deeper understanding of the obstacles facing the effective functioning of the real UN.

The AMUN Conference offers students an opportunity to challenge their own beliefs by nominating to role play a country with opinions in stark contrast to their own, or to reconceptualise their principles by integrating them with the so-called 'reality' of the political workings of the UN.

However, the Conference is not all suit and tie politics. At the inaugural Conference in 1995, Poland wore its national dress (kindly donated by the Perth Consulate), Germany lost sight in the European Union

and joined the G-77, France went to the rally against French testing in the Pacific and Korea "bribed" its allies with Minties. As a microcosm of the real UN, the first Australasian Model United Nations Conference for tertiary students took to the politics of international organisations with more than a little enthusiasm, albeit on a less grandiose scale - the influence of Minties at the international level would have to be questionable.

In 1996, the second Australasian Model United Nations (AMUN) Conference will be held from 15th July - 19th July at the University of Melbourne. There are places for 250 students from throughout the world.

Delegates to the Commission on Human Rights will consider Guidelines on the regulations of trafficking in persons for prostitution and slavery-like practices and Guidelines on the status of human rights defenders within the United Nations system.

Delegates to the Commission

on the Status of Women will consider the adoption of an Optional Protocol to CEDAW (Convention on the Elimination of all forms of Discrimination Against Women) which would allow for individual complaints mechanisms and a review of the 1995 Beijing Conference for Women.

Accommodation is available at residential colleges attached to the University of Melbourne. Registration is open to students from all over the world. The Conference program starts at 10.00 am on Tuesday 16th, and a social program has been organised for Monday afternoon and Saturday. Further information can be obtained from the Student Union, Politics Department or Law Faculty of your University. Or contact the AMUN Conference 1996 Committee:-

AMUNC,
C/- Law School,
The University of Melbourne,
Parkville, VIC 3052
Telephone: +61 3 9344 3775
Fax: +61 9347 2392
E m a i l :
amunc@law.unimelb.edu.au

Extracts from a statement issued by the Gay Men's Health Unit Aids Council of SA.

The myth that gay men are paedophiles, have a "lifestyle" which is associated with a disproportionately high rate of disease and are a threat to "family values" is once again being perpetuated by the media and minority and ignorant right-wing groups, National Action and the Festival of Light. This, along with the current media "beat up" about a proposed gay and lesbian cultural festival for Adelaide is affecting the psychological and emotional health of gay men as a consequence of discrimination, homophobia and vilification. This kind of unsubstantiated hatred can and has incited physical violence against gay men here and elsewhere when these minority right-wing groups are given a voice well beyond their representation in the non-gay community. The gay men working within the Gay Men's Health unit as well as the gay men that we work with are experiencing feelings of depression, fear and anger at the gross misrepresentation of their lives by both media and these right-wing groups.

What are the facts which can be substantiated by credited research throughout the world?

* 35% of paedophiles are not gay men as incorrectly stated by Roslyn Phillips, (Advertiser 17/5/96). The majority of child molesters and paedophiles are heterosexual men. Many gay men and lesbians are working

within community health centres and other agencies to protect children from child abuse. The physical, sexual and emotional abuse of children is not and never has been a social problem associated with the gay community.

* The gay "lifestyle" is not associated with disproportionately high rates of disease as incorrectly stated by Roslyn Phillips, (ibid). The gay community in Australia has been one of the most successful communities in the world at reducing HIV transmission through a harm minimisation approach and the establishment of a safe sex community norm. Over 95% of gay men have incorporated safe sex into their lives. The response from the gay community to the AIDS epidemic has been very successful and responsible.

* The gay community and gay men in particular are not a threat to "family values." Values such as love, tolerance, support, child welfare, relationships and non-violence are as prevalent in the gay community as any other. Right wing groups that incite violence and hatred towards others can not claim to represent "family values." Research has shown that gay men and lesbians are very effective parents because of the equality and quality of their relationships. Children are not affected by having gay and lesbian parents but are affected by the intolerance and hatred from others incited by right-wing groups such as the Festival of Light.

Anger at Media Mis-representation

Last (week) an unprecedented meeting of concerned Gay, Lesbian, Bisexual and Transgender individuals and organisations was held in Adelaide. As a result of this meeting a Network has been formed to strongly oppose homophobia and Gay, Lesbian, Bisexual and Transgender hate and to counter the grossly false portrayals of us by sections of the South Australian media.

Those at the meeting condemned the promotion of hatred against gay, Lesbian, Bisexual and Transgender people by groups in the community and the blatantly homophobic and discriminatory portrayal of Gay, Lesbian, Bisexual and Transgender people by some sections of the media.

"The people at the meeting last night have asked us to call upon the media,"

said spokesperson Kenton Miller. "We call upon the media to provide accurate and balanced reporting of Gay, Lesbian, Bisexual and Transgender issues and our lives. We want sections of the media to stop focusing upon the views of extremist minorities, which are often unsubstantiated opinions posing as facts that are intended to incite discrimination against us."

"The Gay, Lesbian, Bisexual and Transgender individuals and organisations at the meeting last night felt that potentially hate mongering coverage has created a discriminatory environment which legitimises inequality, contempt, hatred and even acts of violence."

**Kenton Miller
on behalf of the meeting group**

A Call for Tolerance

It is with considerable concern that we have followed the debate of the past few days concerning the so called gay and lesbian "mardi gras." Members of the gay and Lesbian Counselling service give many thousands of volunteer hours each year counselling men and women, young and old, Christian and non-Christian regarding their homosexual and lesbian sexual orientation. These men and women are not freaks or perverts but people who have spent years struggling with these feelings that cannot and will not be denied. Many have spent years struggling with

these feelings, fearful of the response of family, friends and society. But as any gay or lesbian person will attest, sexuality is no more a choice for them as it is for heterosexual people.

Our concern is that many people living private lives in the community will be driven even further into the closet of fear by the attitudes of those who claim to represent the righteous, wholesome "family" values of middle Australia. The cost of this judgemental condemnation in terms of the mental health and happiness of so many Australians can only be guessed at.

What is certain is that any fear and

You'd have to be a living under a rock to have missed all the "Proposed Gay and Lesbian Mardi Gras" feeding frenzy taken up by the mainstream press. There have been opinion polls taken, numerous press statements by groups both for and against it have been issued and much copy space devoted to it.

On April 16, Channel 7 and Channel 9 news programs both carried stories which reported that Unity Foundation had proposed a Mardi Gras as part of a week long Gay and Lesbian Festival suggested for next year. The stories contained opposing comments by church groups, Mayor Henry Ninio and National Action, (the latter issued a statement saying that they would physically prevent the festival from occurring.)

I'm not going to argue for or against it; there has been enough of that done. What I am going to discuss is the way people and the media have reacted to the proposal.

For starters, it makes me angry when individuals and people from special interest groups take it upon themselves to be the moral watchdogs of our society. Phrases like "it's not Adelaide," (from Mayor Henry Ninio) and "We don't want this kind of..." have been thrown around an awful lot and are not only insulting but presume an awful lot.

I'm not disputing everybody's right to have an opinion but it is just that - it is their opinion and sure, may be shared by others but please, none of this sweeping royal "We" or "Adelaide" business. People cannot speak for a community or city and should not claim to do so.

On *Today, Tonight* (April 16) Leigh McCluskey did a similar thing when she responded to one of Festival of Light's Roslyn Phillip's comments with: "Obviously there are strong concerns out there in the community." Uh, hello! When did Festival of Light become the "community?" They are an extreme group - they are not representative of the community, they are representative of their own (anti-homosexual) beliefs.

Another gripe I have involves the way media handles stories such as this. Now it can be argued that the media is there to merely report stories, that if there is conflict they should merely report both sides of the story. But it is often the way they report a story which effects the way people see the issues being discussed.

Media Watch

That said, a lot of media do nothing to increase tolerance and understanding but rather create an "us and them" situation time and time again.

With this in mind I applaud the fact that a group of motivated and disgusted Gays, Lesbians, Bisexual and Transgender businesses and individuals have formed a group which will monitor and address the portrayal of themselves in the media. It has disgusted and angered me to see the negative and outright hostile attitude displayed towards non-heterosexuals which has been given so much press of late. Hopefully through the group's lobbying, media will report more intelligently.

What about all the copy space devoted to non-straight in *The Advertiser* lately? Just a few examples...

* 2 articles for and against a gay and lesbian Mardi Gras. "Dangerous Lifestyle" by Roslyn Phillips and "The Tolerant State" by Unity Foundation spokesperson Ray Mackereth

* A prominent article with a big picture about a transvestite who was charged with various things including making false representation (they were all dismissed) which was headed "Blondes have more fun - as Michael found" on April 20 which was placed next to

* an article on Bob Byrne who recently called the gay and lesbian Mardi Gras in Sydney the "Aids Mardi Gras." This is from the same lovely bloke who was suspended from Radio 5DN for saying that Hitler would "know just what to do" with Festival artist Annie Sprinkle.

* This same edition of *The Advertiser* also had its 'Streetwise' opinion poll section devoted to the Mardi Gras topic.

* Mentions in the 'Letters to the Editors' section including a big mention on April 24 with the heading "Turning our lovely city into a port of call for public immorality."

This is where that "freedom of speech" grey area comes in. Is it OK for press to carry such anti-gay sentiment, even if it's (mainly) in the form of letters to the Editor? Sure, not all of the articles and letters have been negative but by and large, we're not hearing much positive sentiment regarding non-heterosexuals.

I guess what I'm asking for is a more balanced approach to reporting...which leads me to ask: is there a responsibility on press to withhold (as they must surely do) letters or should they just tell it how it is? *The Advertiser* has printed homophobic material (not to mention sexist and so on) which have been the opinions of individuals. So is this OK? Is there a need to have some kind of editorial policy so that groups and individuals are not publicly insulted and mocked? Or should a letter's submission be based upon whether there would be legal problems surrounding it i.e. could the press be sued for slander?

I did ring *The Advertiser* to find out their editorial policy for the 'Letters to the Editor' section but the Sub Editor responsible for the section has not got back to me yet.

Christina Soong

**Jennifer Scott
President of the Gay & Lesbian
Counselling Service of SA**

HOW TO BE SAFE ON CAMPUS

As a feminist I would always advocate that a woman should be able to wear what she likes, go where she likes and walk home after dark if she likes. But frequently you hear of things, via the media, letters or complaints, that bring the reality of life, home, in the hardest and fastest way. The reality is, that if a woman chooses to walk home to her nearby house after dark she puts herself in great danger, she is at risk of sexual harassment, assault, rape or even murder. Often the bureaucracies concerned don't respond until there is a brutal example that forces them to do so. Safety on campus is one of the biggest issues that faces students, especially women, at every university and this university is obviously no exception.

What can you do to protect your personal safety at/around Adelaide University?

(See below.)

- Many of you may have attack whistles from Reclaim the Night, where they can use it if you are in trouble.

What can you do to help protect the safety of others?

If you see that someone needs help, don't just turn a blind eye, there are things that you can do:-

- Alert security. Use the security phones in an emergency, use internal phones if you have access.
- Alert the police if you are off campus.
- If you see other people walking alone/waiting alone, find out whether they are aware of the security escort service, let them know about the security phones and encourage to wait close to a phone if they insist on waiting alone, or encourage women to wait in the women's room if they have a long time to wait.
- Wait/Walk with someone else if that is what you both feel comfortable doing.

What can you do to force the university to take issues of safety on campus seriously and start implementing strategies which deal with these issues positively?

• There are things that the university can do to improve security in and around Adelaide University. Lobby the university, write letters, put together a petition, join with the student's association and the women's officer to receive help on doing any of the above things.

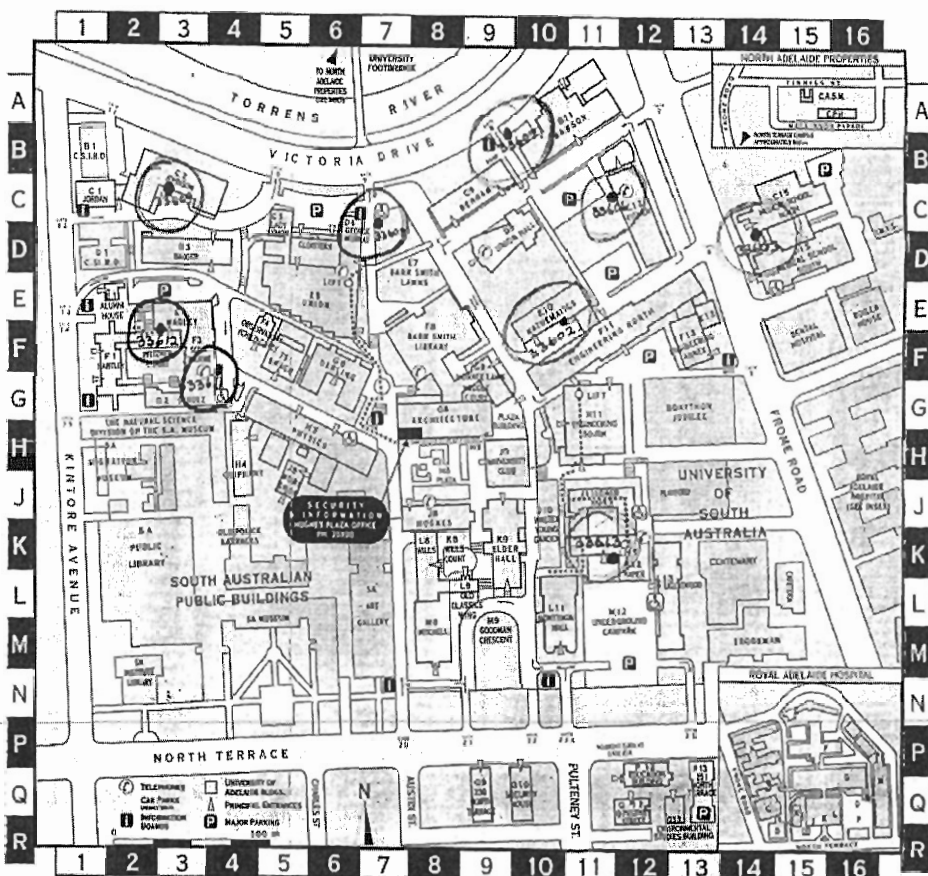
- Encourage the university to implement a security bus which covers the grounds of Adelaide University, University of South Australia, the colleges of residence, the car parking areas and the bus stops.
- Encourage the university to put in place internal phones which student's have access to, this would often save trips across campus for simple errands.
- Encourage the university to put in phones which have a direct link to taxis.

SECURITY ESCORT SERVICE

A security escort can be booked through the security office in the Hughes Plaza, whether it be for an escort to the colleges of residence, to the bus stop or to your car. All you have to do is go into the security office to make a booking, or you can call them on ext: 35990.

SECURITY PHONES

WHAT SECURITY PHONES????
What are these security phones, you ask?



They are those cream colored boxes that have appeared around Adelaide University Campus. If you are in trouble, or you need a Security Escort the phones are here for you to use, all you have to do is press the red button on the front of the phone.

Here is a list of where they can be found (see accompanying map):

1. Medical School
2. Inside Gate 8, on Victoria Drive (near Mawson bldg)
3. Fisher Building
4. Between the Mathematics Building and the North Engineering Building
5. Napier Building, Outside Women's Studies
6. Inside Gate 9, at the bottom end of the Barr Smith Lawns
7. Johnson Building (the building behind the CSIRO)
8. Madley Dance Building
9. Schulz Building

If you have access to other internal phones to contact security please do so, because Security have requested that the Security phones be used only for emergencies so the lines don't get jammed.

For more information contact Kylee Smith in the Student's Association (ext: 35406), or the Security Office in the Hughes Plaza (ext: 35990).

GET A JOB!

"Saint John Slays The Dragon!", the papers might have said. "Department of Employment Education and Training becomes meat in the sandwich of government cuts," the subtitle could have read. "DEET downsized by 1885 jobs." Sub text.

The evening before ANZAC day the airwaves were awash with talk about the Howard Government's announcement of the planned job cuts in DEET. 1285 permanent jobs and 600 'temporary' positions are to disappear, over half of them from the CES. This is not a reshuffle, these people will be out of a job.

735 full-time jobs will disappear from DEET, including 200 'Case Managers'. These are public servants whose job it is to humanise the work-for-the-dole realities of long term unemployment, enact Working Nation strategies to keep the unemployed employable. Uni students ripped away from their courses by case management might have no reason to mourn their loss, but for many less 'fortunate' victims of structural unemployment the case manager was a source of hope, relief from boredom.

As such, their interventions in the labour market will be sorely missed by many. During the election campaign the Liberals promised to retain Working Nation programs. Could this mass retrenchment of those whose job it is to get others into the job market be a

broken promise?

The mechanics of the gutting of DEET's case management function will give preference to staff who volunteer to take a pay out, but there is provision for 'involuntary redundancy'. Numbers will be made up by staff in locations deemed redundant due to 'structural changes' in the economy, or by those nominated by management as likely to have trouble 'adapting' to modern work practices. There is no room for negotiation in this plan.

The 12% efficiency cut of the plan will have effects upon both the unemployment industry and the unemployed. The Minister has been tight lipped about whether or not the work of the sacked case managers will be farmed out to the private sector. Already, about a quarter of case management funding goes to Contracted Case Managers (CCM's). Under Labor, CCMs were projected to control half of the market (in the extraction of labour of the unemployed) by 1998. One could now wonder whether they might have a monopoly before then.

In December last year, South Australian Unemployed Groups in Action (SAUGA) conducted research into the market for and of the labour of case managed unemployed people. It found that, although there were numerous instances of win-win situa-

tions facilitated between employers and unemployed, as a whole the system was dehumanising at best.

SAUGA documented instances of case-management being used as a device to attack wages and conditions of workers in 'normal' jobs, to evade occupational health and safety legislation, and the making of large profits by government funded brokers of the unemployed. The worst instances of systematic abuse occurred in regional areas (the precise area targeted by Howard and his friends), and were perpetrated by private agencies.

Perhaps it is no coincidence that SAUGA is about to be 'defunded' by the (State) Department of Family and Community Services (FACS). It, along with other peak bodies within the community service sector, is seen to have no place within the new funding structure of welfare management. And don't expect the caring Minister of Social Security to defend the existence of organisations such as SAUGA. She was recently reported as saying that she couldn't cut the pension to single parents (who were perhaps the greatest beneficiaries of case management), because she didn't know if it would hurt the children or the mothers most! Interesting times indeed.

Welcome Back

Mark Kernich

AU Clubs gear

AIESEC's Youth Development Envoy Programmes

The Youth Development Envoy Programme places students in Non Governmental Organisations addressing issues such as the Environment, Women's Rights, Children's Rights, Human Rights, Entrepreneurship and Rural Development. The positions are in the following developing countries: India, Philippines, Indonesia, South Africa, Ecuador, Colombia and Venezuela.

Both undergraduates and graduates can apply and positions are available for students from most disciplines, especially Arts, Law and Commerce. An information session will be held on Thursday, 3rd May at 1.10 - 2.00 pm in the Bragg Lecture Theatre.

For further information, contact Kate Wright (303 5909), email: aiesecfp@economics.adelaide.edu.au

Singapore International Students' Symposium

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.

Amnesty International AGM

2nd May, 1 pm in Games Room. If you are interested in Human Rights issues, then come along.

Clubs' Association Publicity Group

We are here to help you publicise your events. If you would like help: designing a poster, leaflet, flier or press release; to advertise your events on Student Radio or in On Dit; advice about a publication grant; to get experience helping to run CA publicity campaigns; to pass the word around about your events; to help re-write CA publications like the handbook; general advice on how to get publicity; to find out how the Student Union can work for clubs ... then the CA Publicity Group can help you. Call 303 5403.

The Publicity Group meets every second Friday (including holidays) 12 - 3 pm in the CA Office, NW corner of the Cloisters. Meeting dates for 1996 are: 10th May, 24th May, 7th June, 21st June, 5th July, 19th July, 2nd August, 17th August, 30th August, 13th September, 27th September, 11th October, 25th October, 8th November, 22nd November, 9th December.

Film Society

"Horse Feathers" (a riotous Marx Brothers romp) and "Casablanca" will be screened in the Union Cinema on Wednesday, 1st May by the Film Society. The Marx Brothers will be on from 5.15 - 6.30 pm and after a half hour intermission, "Casablanca" will commence at 7.00 pm and should finish about 9.00 pm. The cost is \$3 for members and \$5 for others.

Anglican Society ...

1.00 pm Mondays in the Chapel. Do you like taize music? Have you no idea what taize music is? If you answered "yes" to any of the above, drop in one Monday!

Renowned Biblical teacher, Steve Ogden, is leading a workshop for us this week.

Anglican Society ...

1.00 pm Mondays in the Chapel. Do you like Minties and candles? Can you stand prolonged exposure to really silly jokes? If you answered "yes" to any of the above, drop in one Monday!

Anglican Society ...

1.00 pm Mondays in the Chapel. Do you vaguely like the idea of religion? Are you interested in trying it out a bit? Have you a capacity for being an absolute lunatic? If you answered "yes" to any of the above, drop in one Monday!

The Evangelical Union (EU) presents "The Bible Talks" - Mondays and Tuesdays at 1 pm in the Union Cinema. Ever been confused with what the Bible's on about? Don't just stand there wondering, check it out for sure. The Bible Talks.

Adelaide Uni Catholic Community

The Adelaide Uni Catholic Community celebrates Mass every Wednesday 1.10pm in the Chapel, 1st Floor Lady Symon Building. All are welcome. Our Chaplain is Fr. Dustin King SJ who can be contacted at Aquinas College 334 5004.

The University of Adelaide Careers Service

What's On 29th April - 3rd May, 1996

Monday, 29th April

1.00 - 2.30pm. Careers Course: "Preparing Job Applications". Canon Poole Room (entry through Games Room), Level 5, Union Building. Of interest to all students. Bookings necessary.

Tuesday, 30th April

11.10 - 12.00pm. Careers Information for Graduate Diploma of Education students. Florence Bachelor Lecture Theatre, Education Building.

1.10 - 2.00pm. Employer on Campus: "Department of Finance". Kerr Grant Lecture Theatre. Of interest to students in Economics, Commerce (Accounting).

1.10 - 2.00pm. Employer on Campus: "Woodside Off-Shore Petroleum". Horace Lamb Lecture Theatre. Of interest to students in Mechanical, Chemical and Electrical Engineering.

2.00 - 3.30pm. Careers Course: "Options for Arts Students". Canon Poole Room (entry through Games Room), Level 5, Union Building. Bookings necessary.

2.00 - 5.00pm. Interview seminar and practice for Mechanical Engineering students. Engineering South.

Wednesday, 1st May

1.10 - 2.00pm. Information talk: "AIESEC Australia - Youth Development Envoy Programme". Kerr Grant Lecture Theatre. Of interest to final year students in Commerce, Economics, Engineering, Computer Science.

3.15 - 4.15pm. Employer on Campus: "Pasmenco". Horace Lamb Lecture Theatre. Of interest to students in Mechanical, Electrical and Chemical Engineering.

Thursday, 2nd May

9.00 - 10.30pm. Careers Course: "Interview Skills". Canon Poole Room (entry through Games Room), Level 5, Union Building. Of interest to all final year students. Bookings necessary.

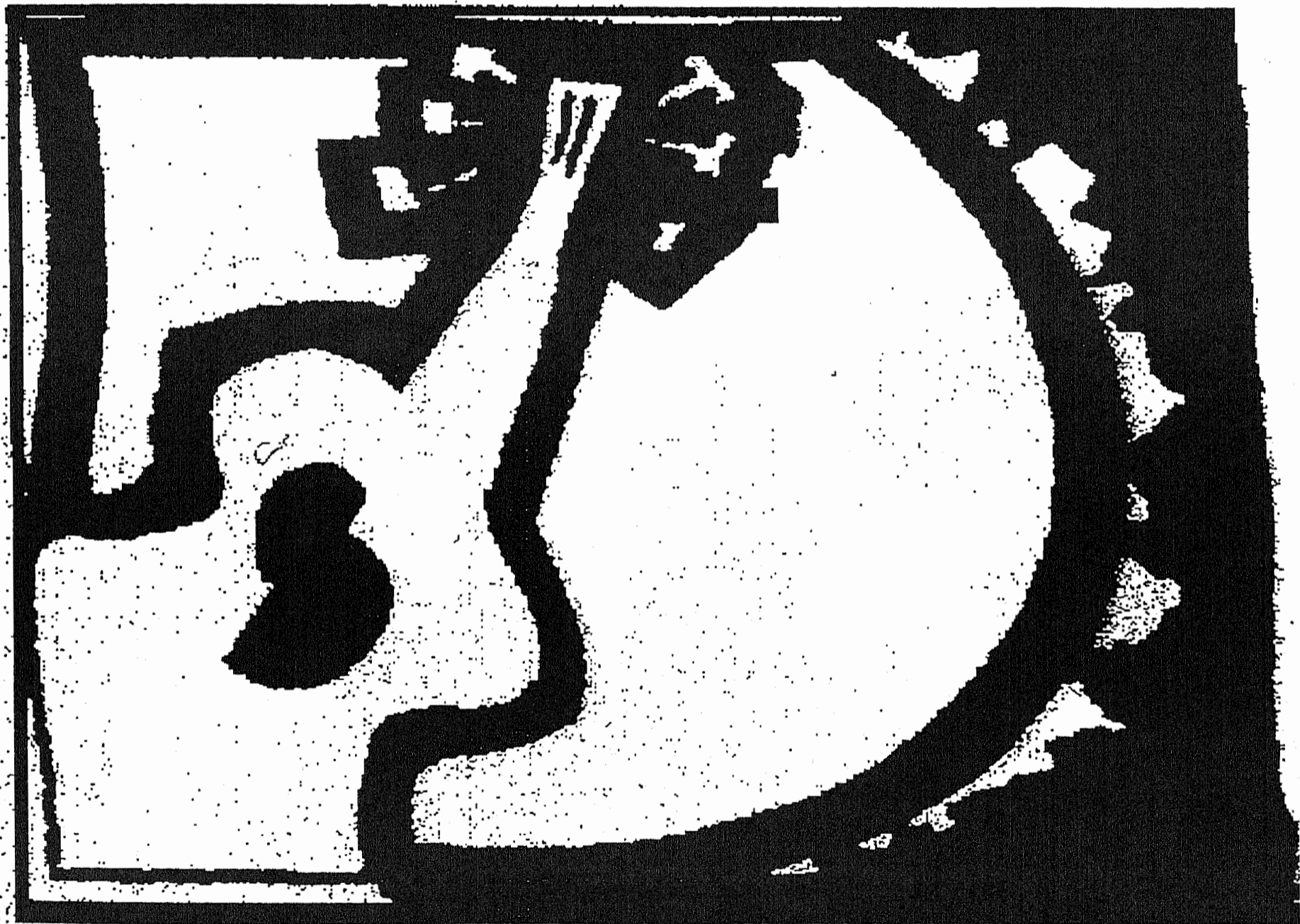
1.10 - 2.00pm. Information Talk: "AIESEC Australia International Traineeship Exchange Programme". Bragg Lecture Theatre. Of interest to penultimate or final year students in Arts, Commerce, Law, Environmental Studies, Anthropology, Women's Studies, Social Work.

Friday, 3rd May

Have a beer!

For further information, contact the Careers Service, Level 4, Wills Building (opposite Post Office), 303 5906.

National Campus Band Competition



**Entries Close:
3 May**

See Union Office for Details

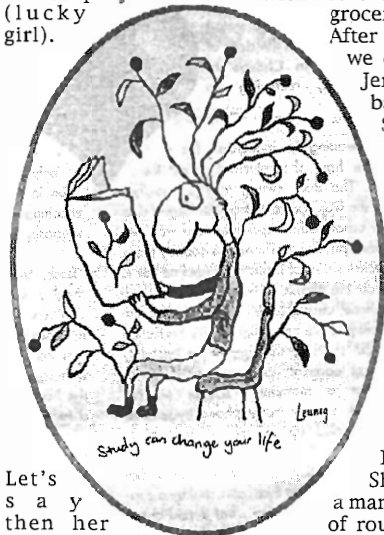
How to Live on Austudy Payments and Retain some Dignity or better yet

How to live like a Shameless Dirtbag

There is nothing wrong with being a shameless dirtbag, in fact, being a student is your ticket to ride to dirtbagland in a legitimate way.

Example 1

If Jenny Goodluktoya gets the \$256.70 per fortnight Away From Home rate, and her fortnightly rent is \$120.00, then Jenny will have \$136.70 leftover to play with (lucky girl).



Let's say then her weekly allowance to buy food, and drugs and alcohol and other necessities such as transport and coffee is: $\$136.70 / 2 = \68.35 . But then Jenny will need to budget for bills such as Telstra who really rip us all off Big Time. So let's allow for \$10.00 per week for bills and unexpected trips to the hospital. That means that Jenny's weekly disposable income is \$58.35. Ample, really. The wisest thing Jenny could do is

buy groceries from the shop so that she can make her lunches, etc. Another money saving strategy would be to invest in a little gas stove or blowtorch, carry a collapsible aluminium pot and her own instant coffee and teabags. I mean there's nothing wrong with fixing a cuppa on the Barr Smith Lawns in between lectures and jaunts to and from the library. So, let's allow Jenny \$20.00 pw for groceries and basic food stuffs. After taking out food and bills, we can further break down Jenny's allowance to a daily basis which would give her \$4.47 to spend on most days with perhaps \$4.48 for Fridays. If Jenny were to use \$2.00 for transport (let's say she takes the bus, naturally she'd buy the multiple trip tickets, but let's be generous and give her \$2.00 a day). That leaves a further \$2.27 per day to spend freely to her little heart's content.

Example 2

Shirley Sucka is married to a man who earns a decent wage of roughly \$400.00 per week. Under Austudy she is allowed the Independent Rate of \$40.00 fortnightly which is really quite generous considering all good married couples support each other without question and even though Shirley feels like a dog never having any money to herself and having to rely on her partner for money for tampons, she can survive.

Example 3

Freddy Fuched applied for the Austudy Supplement Loan and he got it! Why, the government would be so willing to give him a loan where he trades in one (free) Austudy dollar for two (not free in the long run) Austudy Supplement Loan dollars is beyond me. Must be because they make a good living off students or sumpin'. Basically, the government gives you a helping hand by taking advantage of your desperate financial situation. Acting as loansharks, they give you money only if you give up some of your Austudy.

We know, it's tough but there are a

number of things students can do to get through tough times. And heck, isn't that what being a student is all about!?

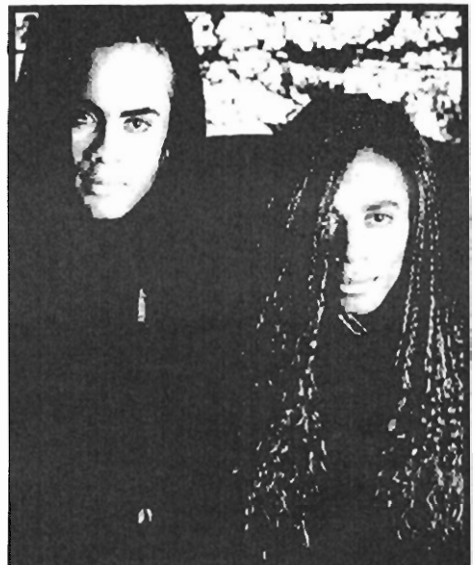
Apart from the real obvious tips like buying store brand products, (any coupon-clipping suburban weekend shopper will tell ya that), but I'm talking free stuff. You ever notice how Woolworth's put out "samples" of their fine, fresh produce?

Well, this is great salad making material. For every sample you pop in your mouth, pop another in your pocket. Don't feel ashamed either hovering around those product displays where company representatives are actually cooking stuff. This doesn't constitute shoplifting, so hopefully I won't get busted, as the stuff's there for your taking. Now, I won't go into the bulk bin

section but, uh, well, hrumph, wink, wink, say no more, say no more stuff your face blah blah blah and so yeah, lots of great bargains can be had. When it comes to toilet paper and stuff, think about public toilets...they provide a good and ready source. You can do a lot of creative stuff with two minute noodles.

Other money saving tricks are: Free Haircuts (this is true). Being a model for a really experienced and carefully supervised student of hairdressing will have you looking like the Big Man/Woman on Campus. Scamming your way out of paying for anything is always a job well done. For example, when you go to eat out, carry an extra coarse, curly hair that you can tuck under a noodle and then cause a

big stink. Make sure you've eaten most of the meal and try to avoid the same restaurant again. Try the McDonald's Drive-Thru. Get your food, then after a two minute pause, hide a Big Mac or two and go back to the window and holler "Hey, what's the big idea, I ordered two Big Macs and there's only a bunch of napkins in here!" That way you get four



Millie Vanilli - The ultimate dirtbags

for the price of two, and you'll find that most McDonald's employees are fairly receptive to your complaints - they belong to the "Customer is Always Right" school of thought. (We'd just like to point out that we don't recommend this - The Eds). It's a good idea to find yourself a scamming dirtbag partner. That way you can have fun at doing it and not feel like such a desperate, filthy, poor scum.

Buck up little campers, you could always get a JOB!! (P'Yeah, right).

Shelley Kulperger

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STAR SIGNS WITH ASTRA ZOID

Aries (March 20 to April 19)

Once again you have a horseshoe up your arse these days and it's starting to make you an uptight, funny-walking cow. Mind you in the image department, you're starting to get a look that almost passes for something remotely modern and happening. You've taken Pulp Fiction drug fucked minders as a model a tad too far, however. Start to think seriously on what you're conveying to the general public.

Taurus (April 20 to May 20)

Yes you do tend to smell like a camel, but don't let that stop you from being the stinky, unhygienic wonder that you are. You are an amazing creature of consistency, so don't disappoint the rumour-mongers by coming out fresh as daisies this week. It would be nice if you didn't wipe your hands on your soiled track pants after every mouthful of CC cheese Corn Chips you shoved in your gullet, but hey... it's almost/is/just was your birthday.

Gemini (May 21 to June 20)

You will be very interested in cutlery and undergarments this week and I mean beyond the usual fetish thing. But you gotta get your mind off of consumer objects of basic uselessness on which you like to waste copious amounts of money and start focusing on the more spiritual aspects of life. Look, if Peter Goers can do it, so can you. A basically shallow and superficial person by nature, you'll come to that realisation this week when you read this.

Cancer (June 21 to July 22)

You've always been known for your fruitiness, but this week you're going to surprise those close to you who have come to know and adore your fruity behaviour. Could it be that a holiday has left you fresh and fruity? Could it be you've had a bit of a revitalising fling? Stay tuned, next week, I'll be sure to tell ya.

Leo (July 23 to August 22)

The cat is out of the bag... and you forget to feed Harry the goldfish again. Once again attracting the authorities, your repugnant manner will get you into the proverbial hot water. But really, have you noticed that those veins in your neck stick out like thick cords more appropriately found on sailing vessels than human vessels. Could it be that you're getting a little too wound up these days. Be nicer to animals, the way a nation treats its animals is very telling. Someone said that, Gandhi perhaps, and it may have a valuable message for you.

Virgo (August 23 to September 22)

Keep smilin" Virgo, Queen of Crisis Control ... Once again, you've saved the day. Your sense of fashion and basic grooviness are an inspiration to the less daring and blander individuals that surround you. It's hard to be a diamond nugget of individuality in a sea of uninspired, Hush-Puppy wearing geeks (figuratively speaking cos' if anyone's wearing Hush Puppies, it's you baby!)

Libra (September 23 to October 20)

Security issues are apt to cause you some concern these days. Relax. Have you ever considered that maybe when you get rubbed/mugged/thieved off of in general, it's because you really didn't NEED whatever it was that got swiped. It's cosmic fate's way of telling ya, "hey get yer materialism checked out!" Something to think about EH?

Scorpio (October 23 to November 21)

You were a notorious beanie hat wearer back in the eighties, and the beanie cap you wore with no shame whatsoever, had stripes on it. Well, this week is gonna be a forum for nostalgia in your life. All those bad haircuts, all those boys in utes are going to plague you like a bad smell. The best defence is a strong run and basic denial. Keep that in mind as you face the face from your past whom you'd really rather not face.

Sagittarius (November 21 to December 20)

For some reason this week, you're going to be dazzling the socks and pyjamas off of the pursued and the persistent agents of love in your life. Vivacious and daring, a regular Roger Ramo, you'll be grinning like a big, white-toothed goofy jock from the feats and defeats you accomplish this week. It might be a wise idea to go the extra mile and floss.

Capricorn (December 21 to January 19)

So much for reason and rationale, this time the sentimental slop's gonna come

pouring out of your mouth like so much uncontained dribble. Despite your promises to remain cool and collected, your usual weak, jelly-kneed, knee jerk reaction will come out gangster style. Take time out to be by yourself, you're really giving your friends this shit, and have a long bath (warm) and a cup of milo (hot).

Aquarius (January 20 to February 19)

Someone's thinking of you and your ears or whatever or burning like red hot poker! Try to get your telepathetic powers working in full force so you can speak to whoever's thinking of you like those kids in *The Chrysalids*. That'd be cool. Or if that fails try to think of someone who you haven't seen for some time who might think of you once in awhile for some reason or another and give them a call. Call on Sunday, you've well and truly blown your budget this week.

Pisces (February 19 to March 20)

New love and sneaky loves are happening all around you and who can blame you if you wanna get in on the action. We all know nothing's worse than being an innocent bystander. The problem is though that you haven't really got a partner to do the tango with, so what do you do? You pester your friends for graphic details of their new and sneaky loves and watch as much late night Tele Cafe commercials as possible. Something slightly sick about your approach, but hey, your friends are a bit warped, too.

TEK

(to exchange)

O how I love the phonetics of technical terms:
The jangly jargon jumps on my tongue and turns
To tango in my brain
Though turmoil ensues through these,
I will try to abstain from using any word
Which might surpass your ability to comprehend
The meaning of what I'm trying to say,
It is simply this: although there may be many things
Deeply hidden, all things are not impossible to find;
The irrepressible does not escape us even now:
This topsy-turvy dancing draws us to our
Moment of glory when things are just so
And then it is gone - unknowingly the secrets
Of self defeat are never revealed,
But this hey-day of ours is no less than
The sum total of what we feel,
And even though all that we may know,
May not yet be known,
It still remains that that what we are
Is the *modus operandi* of near and far
And thus have now o'erstepped my means
For it to be known:
This moment, this now,
Is the meaning, is the tone
Of technicality.
And those who wish to argue
Shall find no peace in these

The Clandestine Cavalier

Get pissed with The Bill

Brighten up a Saturday Night
- at home!

The idea with this old but good idea is to get pissed with a group of friends while watching *The Bill*. Every time somebody on the show does one of the following actions, everybody must have one (or as many as is specified) skulls of a beverage of your choosing. Beer, tequila, vodka, scotch...the choice is endless.

Have fun Kids!

- Police introduce selves at a front door in following manner:
"I'm DS ... and this is PC ..." (1)
- Person who opened the door subsequently does the bolt (1)
- Then the back door is covered by more police (1)
- On-foot chase during which fences are scaled (2)
- Uniformed policeman talks through walkie talkie whilst running (1)
- "Sierra Oscar" (1)
- Incomprehensible cockney slang, e.g. "Gaff" (1)
- Car trailed through narrow, suburban, car-lined streets (1)
- Radio check on car number plate (1)
- (Bonus drink if one of the letters is F - "Foxtrot")

- Person arrested against a car (1)
- Interviewee states: "Couple of kids, I reckon ..." (or something similar) (3)
- Every time Sgt Cryers' profile is shown (2)
- Police operation initiated by "Gogogo!" (3)
- Police in plain clothes enter a pub (1)
- ask person behind the bar for details of a crime (1)
- person behind the bar has a history (e.g. lover, policeman a regular patron) with one of the policemen (2)
- Female police officer has sensible, tied-back hair (1)
- Reg does something that makes him unpopular (2)
- "You're nicked!" (whole drink)
- Police officer has personal crisis (whole drink - you'll need it!)

Bec, Kate, Lisa & Jade



When you're tired of hanging around the tracks...

YUM YUM IN YOUR TUM!

This is the inaugural Yum Yum in Your Tum! column which will feature cheap and easy food that you can prepare at home.

This weeks recipe is guacamole, the fave avocado dip.

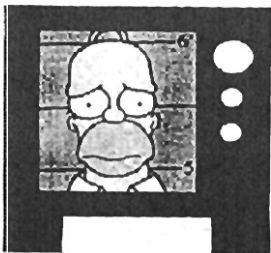
Guacamole

- 1 avocado, peeled and stone removed
- 1 small tub of natural yoghurt
- 1 clove of garlic (crushed)
- 1 small onion sliced or 1/2 medium onion
- lemon juice
- black pepper (freshly ground)

Mix all ingredients

Chow down with corn chips, fresh vegetables or cracker biscuits.

Also highly recommended as part of a nachos feast.



THE TEEV

Seinfeld (22/4) - is taking wine to a party better than taking Pepsi? Is that Pepsi, you mean Pepsi? Oh.....Pepsi. Pepsi Pepsi Pepsi. How much did they get paid for every time they said it? Pepsi.

Ah, yes. It's that time of year when TV can pat itself on the back and say that it is doing a good job at keeping the masses entertained - yes it's Logies time again!

- which *Frontline* actor had to be escorted (carried) from the stage in a somewhat intoxicated state?

- which *Pacific Drive* actress was seen wearing a dress that most normal people would be arrested for wearing and charged with indecent exposure? ("Women's Philosophy - I wear see-through; therefore I am")

- which Gold Logie winner was caught "acting" for which the wit of whose lines proved to be more ironic than parodic?

- which *Home And Away* actor during his acceptance speech thanked his ex-girlfriend? Pepsi.

- which fictitious TV current affairs show host stole the show with the best pisstake on TV seen the whole night?

- which *Full Frontal* comedienne

kept popping up throughout the evening and was just as unfunny as she was doing her regular job?

Daryl Somers can barely host a variety program, let alone an awards ceremony. Pepsi Billy Crystal (for the Academy Awards) has by far been the best host of any awards show I've seen. Unfortunately (or - come to think of it - fortunately) you all would agree with me on that point.

Running concurrently with the (huck me some) Logies was the restored, digitally mastered version of *The Great Escape*. Pepsi Filmed in Panavision, it would have been great to see this miracle of this technological age in its original widescreen format, making it a true televisual cinematic experience - but alas, no.

The opening credits were squeezed to fit the TV ratio, followed by the body of the film, also in TV ratio, but with the sides of the frame cut off, thereby losing half the total frame. Finally the end credits were broadcast in widescreen - negating the whole experience (albeit punctuated with the usual plethora of Sunday night ads - for Pepsi?) as we get a sense of what it *should* have looked like. I re-

ally don't care who played what, I would have rather have seen Steve McQueen riding on his motorbike from the Germans in widescreen thankyou very much.

From Liquid (Pepsi) Television (SBS - 20/4) - "Hey I'm going down to Mexico to start me a U.F.O. religion".

Sweat - mmm....ha....ha ha.... hmmm. That's all it's getting - that's all it deserves.

Big thumbs up to the ABC for its Saturday afternoon coverage of women only sports (2 out of 4 1/2 hours). Good quality competition - good coverage too. Much better than Channel (What's women's sport? Uggg, grunt, footy, beer, meat) Seven.

What is SBS without Floyd? The permanently pissed chef of the people, for the people, is back - albeit in repeat form - in *Floyd On Spain* (Tuesday afternoons). He beats the dork who does *Great Vegetarian Dishes* (yellow asphertita anyone?) for sheer variety and entertainment. Don't even think about Iain Hewitson.

The ABC at the moment is screening some great films at very early hours of the morning. A couple of weeks back they screened *Some Girls Do* which is a James Bond spoof made in 1969. As I watched the events unfold it was hard to believe that people actually paid money to have this film made - let alone pay to go and see it. It was delightfully ridiculous, especially since Joanna Lumley made an uncredited Pepsi appearance as a bimbo spy who destroys a jet engine factory.

Also last week (24/4) they screened *Twins Of Evil*. This is a Hammer horror classic with Peter Cushing hunting down vampire siblings who are terrorising the 19th Century countryside. Hammer was without a doubt the best studio specialising in horror that the world has seen, or will see. Between the late 40's and the early 70's this British studio churned out thousands of horror gems and made stars out of people such as Peter Cushing, Christopher Lee and Oliver Reed. Pepsi.

Ten Alternative Compilation Shows

1. World's Greatest Acts Of Animal Cruelty And Practical Jokes
2. All New Executions And Assassinations Home Videos
3. World's Craziest World Leaders' Censored Bloopers
4. Australia's Newest News Editing Room Bloopers
5. 40 Years Of Australian Television Station Logos
6. World's Funniest Acts Of Terrorism Pepsi
7. World Vision Starving Children Ads' Bloopers And Practical Jokes
8. All New Current Affairs Show Hosts' Dummy Spits
9. TV's Greatest Self-Promotion Ads
10. World's Funniest All Time Greatest Television Bloopers Shows' Bloopers, Dummy Spits and Practical Jokes

Ricki Lake For President (Diet-Pepsi)

Remember - trust no one

Jolt(Pepsi)man



it's coming, no escape...

submit to the temptation and join the Prosh pranksters.
Leave your details @ SAUA

PROSH 96 PARADE



Friday
17th May, 1996

Be a supermodel

Be an agitator

Be on TV

BE THERE!!!

Lodge your entry form at the Students' Association today



• TRIC Cs •

PROSH 96 STUNT COMPETITION

* Best stunt wins \$200

* Registration essential as non registered stunts are not eligible

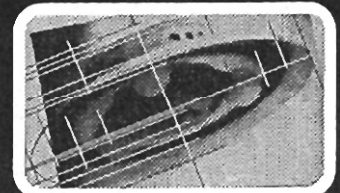
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P@D

Prosh After Dark

DATE : saturday 18th may '96
VENUE : union building complex
TIME : 8pm - 4am



BLISS • CRISP • SUPERJESUS •
RECONING • UNDECIDED • ETHER

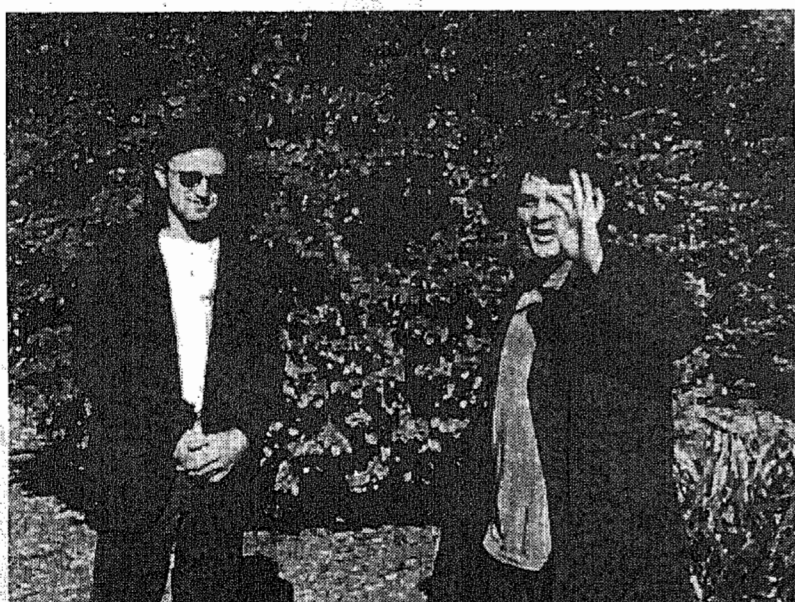
HMC • T COM • PMA • MEG • GEORGIE
BROWN GOLDFISH • GOLD • V-AGENT
GEN ONE • UZI

plus a secret squirrel o/s dj !!



VOX

1. CAN YOU NAME SOME ALTERNATIVE USES FOR EATING UTENSILS, BESIDES FOR EATING?
2. WHY IS UNDERWEAR SO EXPENSIVE?
3. WHO'S UNDERWEAR WOULD YOU MOST LIKE TO BE?



MATT A

- 1- I QUITE OFTEN USE A FORK TO CLEAN PIPES OUT.
- 2- HERE'S MY THEORY. I WEAR BOXERS BECAUSE THEY ARE MORE COMFORTABLE THAN THE USUAL UNDERWEAR. THEREFORE BECAUSE THEY ARE MORE COMFORTABLE THEY CAN AFFORD TO CHARGE YOU MORE.
- 3- TORI AMOS.

MATT B

- 1- HEATING UP RESOLIN.
- 2- WELL, CHEAP UNDERWEAR IS PRETTY CRAPPY SO THEY CAN CHARGE LOTS MORE FOR BETTER FEELING STUFF.
- 3- TANYA DONNELLY FROM BELLY.

BRIAN THE LEGEND

- 1- AS A WEAPON. A STICKING WEAPON. YOU COULD ALSO SWORD FIGHT WITH THEM.
- 2- I DON'T KNOW WHY IT IS SO EXPENSIVE. BUT GUYS LIKE YOURSELF WOULDN'T WEAR SINGLETS. BUT YOU LIKE WET SHIRT GIRLS DON'T YOU? WET SHIRT GIRLS. BUT I SUPPOSE IT IS SO EXPENSIVE BECAUSE WE HAVE TO COVER OURSELVES UP. I DIDN'T AS A LITTLE BOY BUT THAT WAS LONG AGO.
- 3- LAUGHS.. HAVE YOU SEEN THE COLOUR OF MY HAIR? WELL I BETTER THINK OF SOMEONE OLDER SO BRIDGET BARDOT.



GIN

- 1- MAKING MOBILES.
- 2- BECAUSE PEOPLE HAVE NO ALTERNATIVES.
- 3- I HAVE NO DESIRE TO BE UNDERWEAR WHATSOEVER.

NATALIE

- 1- INSTRUMENTS.
- 2- NO IDEA.
- 3- JARVIS COCKER FROM PULP

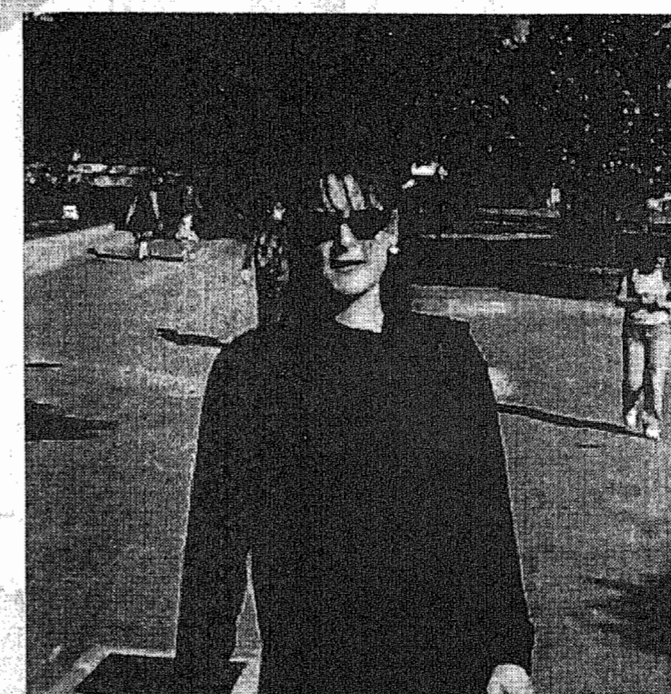


POP



REBECCA

- 1- I HAVE FOUND THAT KNIVES ARE EXCELLENT FOR CLEANING YOUR TOENAILS.
- 2- WOMEN'S UNDERWEAR IS MUCH MORE EXPENSIVE THEN MENS AND UNLESS YOU CONSIDER LACE AND SO ON I HAVE NO IDEA.
- 3- JUST MY BOYFRIEND'S.



AGNUS

- 1- LAUGHS...["MAKING YOU LAUGH?"] (THEN SHE RUNS OFF [RUMOUR HAS IT SHE WANTS TO BE KRUSTY THE CLOWN'S UNDERWEAR].)

GIA

- 1- I KNOW OF SOME BUT I CAN'T SAY IT.
- 2- PURELY FOR LOOKS. IT HAS GONE AWAY FROM THE ORIGINAL REASON IT WAS MADE.
- 3- YES BRUCE LEE, WELL BEFORE HE DIED.

PAUL

- 1- YOU CAN USE A FORK TO FIND PEOPLE YOU HATE AND POKE THEM IN THE EYE. ALSO YOU CAN USE ONE OF THE BIG WHISK THINGS TO SHOVE UP SOMEONE'S DATE. AND I THINK COLANDERS ARE REALLY GOOD TO PUT ON YOUR HEAD IN A STORM.
- 2-IT'S A PLOT BY THOSE CAPITALIST BASTARDS. THAT'S ALL I'M GOING TO SAY ABOUT THAT ONE.
- 3- I DON'T KNOW. PROBABLY LOTS. BUT I DON'T KNOW THEIR NAMES.



ALLEY

- 1- UMM...ART. [WE RECKON SHE IS THINKING SEX BUT SHE SAID ART].
- 2- PEOPLE DON'T WANT YOU TO WEAR UNDERWEAR SO THEY MAKE IT REALLY EXPENSIVE. THAT'S ANOTHER PERSPECTIVE!
- 3- HENRY ROLLINS.

STEPHANIE

- 1- GARDENING, YOU CAN DIG. OH. OH. OH GOD.
- 2- BECAUSE PEOPLE THINK IT IS BETTER IF IT IS MORE EXPENSIVE. IF YOU GIVE YOUR BOYFRIEND/GIRLFRIEND EXPENSIVE UNDERWEAR IT MAKES THEM FEEL BETTER.[WHY DO YOU BUY UNDERWEAR FOR THEM IF THE FIRST THING YOU WANT TO DO IS TAKE IT OFF. AS MY MOTTO GOES DRESS TO IMPRESS THEN UNDRRESS?]. SO WHEN YOUR TAKING IT OFF.. OH GOD..UM.?
- 3- CAMILLA PARKER BOWLES. I KNOW CHARLES WANTS TO BE HER TAMPONS SO I WILL SETTLE FOR HER UNDERWEAR I GUESS.



Which one of you guys is Pink?

Pink Floyd (Through the eyes of...)
Bruno MacDonald (Ed)
 Sidgwick & Jackson
 \$39.95

As one relatively unacquainted with the Pink Floyd phenomenon, I am not much better off for having read this book. It is not a systematic biography of the band, but rather a collection of various interviews, articles and reviews published in various sources over the past ten years, though, tragically, there are no photos. It is described in the preface as "a companion to the work of Pink Floyd; a little something to while away the hours as you spin one of their side-long epics". For the hardcore fan, it is a veritable treasure-trove of obscure clippings, but for the more novice fan (or disinterested onlooker), it is difficult to assimilate the different information and perspectives into a sensible story, as they are jammed together somewhat haphazardly (the material is not arranged in anything approaching chronological order, or any perceptible order at all, although the date of each piece is helpfully provided).

For the most part, the focus of the articles is the strained (to put it mildly) relationships within the band - Roger Waters' anger at Dave Gilmour for keeping the band alive after Waters had left is given pride of place throughout, as is his disdain for the ability of the other band members. "You'll never fucking do it," he said of the possibility of the band surviving without him, and when they did, Waters said, "I think it's a very facile

but quite clever forgery. If you don't listen to it too closely, it does sound like Pink Floyd.... I think the songs are poor in general. The lyrics I can't believe." Such is typical of many of the recent articles. The earlier ones describe the formation of the band, and many of the same interpersonal difficulties of that period. Sadly, the focus is more on the atmosphere of the time ("acid, light shows, peace and love, flowers and all the rest of the paraphernalia") than the music. The burgeoning Underground scene is described in all its psychedelica (although the Floyd were apparently not into psychedelics, as "they were much more booze orientated"), amidst a powerful barrage of nasty seventies phraseology. While the band's beginnings are described, in a roundabout sort of way, it is not a reader-friendly history.

The music is not ignored - in fact, one hundred pages are devoted to an A-Z of Pink Floyd songs. Each song is accompanied by a short diatribe by someone, often a band member, on their interpretation of the song. Or perhaps some more irrelevant comment. This section is impossible to read through, but could prove valuable for dipping into when you find yourself mystified by a certain song.

There is a wonderfully sarcastic interview with Waters by Tom Hibbert, entitled "Who the hell does Roger Waters think he is?". Says Waters of Hibbert's colleagues; "They are supposed to be music journalists; how could they not have noticed this extraordinarily well constructed, deep and meaningful and moving and im-

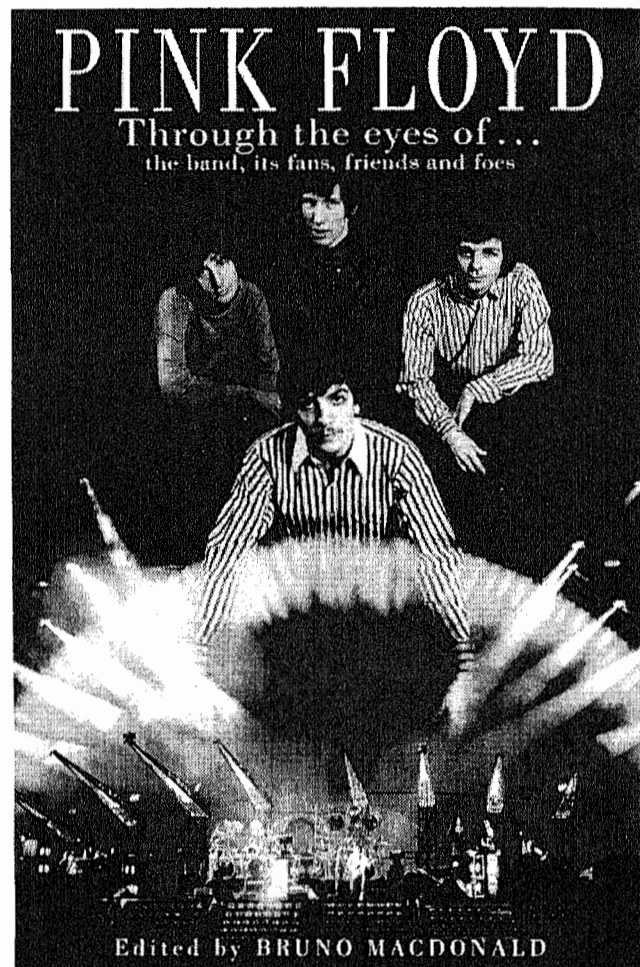
portant piece of work (*The Wall*)? What the fuck's the matter with these arseholes?" Hibbert does not take kindly to this, and retaliates with a none-too-kind Waters-bashing. In good humour.

Some of the shorter sections are easily missed, such as reviews of films in which Pink Floyd rate a brief mention for having done the soundtrack. One such review of a Nick Mason (described as a "junior" Floyd) film soundtrack, the title of which may or may not be *Profiles*, is very brief and concludes with the statement; "I hated Pink Floyd and I hate this record. And I bet the film is a pile of shit too."

So one thing you can say about this hotch potch of thoughts and ideas is that it is largely unbiased - many of the included articles are not terribly kind to

the Floyds. While this is a good thing, only a truly die-hard, and yet openminded, fan will really enjoy this book. If you are such a fan, you don't need me telling you what to do. If you're not, stay away. And if you would like to be, I would recommend starting somewhere else.

Chris Slape



Do you have it in black?

Faith.
David Bowler and Bryan Dray.
 Pan McMillan
 \$16.95

For those of you who believe that the '80s was an era in pop music that was devoid of talent or innovation I strongly advise that you research a little about the



Cure. *Faith* is a comprehensive biography which caters for a wide readership. For the die-hard Cure fan *Faith* provides a detailed history of the band with useful and interesting commentary along the way. For those who know relatively nothing about the Cure, this is the ideal way to become acquainted with what the band aimed for and what they achieved.

Thankfully, the authors resist the temptation to tell us what Robert Smith liked

for dinner when he was six, or what Lol Tolhurst's favourite bed-time story was. There is nothing here which is not in some way relevant to their music. The whole story of the Cure is one that does rely heavily on faith. There have been so many times in the last twenty years when the Cure looked like grinding to an abrupt halt. Robert Smith (the only original member and clearly the main impetus) is quoted as saying "if I didn't feel the Cure could fall apart at any moment it would be completely worthless". It is extremely interesting to read about Smith's dependence on music, completely rejecting compromise but at the same time always wanting to entice new listeners.

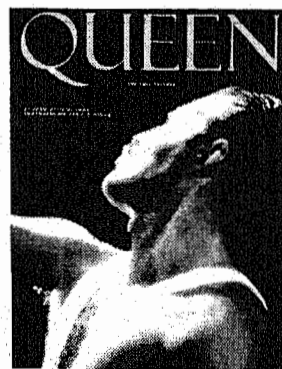
Faith at times does sound a little like a tabloid with its inclusion of cliff hangers, assuring the reader that all will soon be revealed. There is also the tendency for the authors to become overly expressive of their admiration and love of Robert Smith. But these are minor points, and essentially negligible. The fact is, *Faith* traces the history of the Cure accurately with detail and is very interesting to read.

Adrian Hawkes.

We will, we will Rock You!

Queen - The Full Picture
Denis O'Regan
 Allen and Unwin
 RRP \$29.95

Denis O'Regan joined Queen in an official capacity in 1986 for their final European tour, but even prior to



this the photographer had built a solid collection of photos of the band. The collection in this book spans more than a decade of the band, starting off in the *Killer Queen* days and going right through to their performance in front of a record breaking crowd at Knebworth

- Queen certainly were an interesting bunch.

All the standard, favourite shots are here, Freddy with a moustache, Freddy without a moustache. Freddy with long hair, Freddy with short hair. Freddy in tights, Freddy in shorts. Freddy wearing a shirt, Freddy not wearing a shirt. The photos are colourful and action packed, the extravagance of the band's stage show is overwhelming at times and depicted well here. Even if you weren't a fan, this would still spark much conversation around the coffee table.

Queen - The Full Picture reflects perfectly what Queen the band were about. I can't put it into words, so here is a photo from the book; it's self explanatory.

Frank Trimboli.



Hypertext

Hypertext.
Ilana Snyder.
Penguin Books.
\$14.95

The rising sun of technology is at such an angle that it makes it difficult to see without squinting. Not only does the new day throw light on a new path, leading in a new and unknown direction, but it also casts a shadow on existing conventions thought to be unshakable. *Hypertext* aims to capture the sweeping phenomenon of computers, in particular, their effect on literature. Snyder shows how concepts that we take for granted, in this case the written word, can be turned on their heads by hypertext and the electronic media.

Hypertext is a rather complex concept. It aims to encapsulate all forms of literature, alternative to the standard written and immovable text. It is most commonly used as a means to identify *nouvelle vague* literature which is multi-linear, interactive and most manifest in computers.

Snyder identifies the 'problem of providing complete access to the endlessly expansive world of texts'. It is possible to trace this problem back to Samuel Taylor Coleridge's *Treatise on Method* (1849). There is the implication here that such method and organisation is a goal that we set some time ago. With the advent of electronic media, we are edging closer to achieving that goal, by catering for information in an increasingly

efficient and structured way. If access to knowledge is one of the most desired and consistent ambitions of our existence, then we are creeping towards attaining this. We are also assured that electronic media should enhance, rather than destroy, western culture.

Various references are made to other scholars who have taken it upon themselves to peer into the ever expanding abyss of technology, and in this sense, *Hypertext* is a very compact history on the story so far, and outlines a variety of possibilities for the future. Writing about an event before it is completed is more likely to be interesting when the possibilities it suggests have been fulfilled or convincingly dismissed. Then it will provide an interesting account on how people think, and how thought translates into actuality. For the present, however, it is a rather dull and laborious book, unless you're very keen on the finer points of technology and media. To Snyder's credit, she has researched well and the book is reasonably comprehensive as a reference

point, but it is unlikely to interest people indifferent to the subject matter.

Phillip Ivancic.

INTERPRETATIONS

Hypertext

The electronic labyrinth



Ilana Snyder

Wonderboy

Wonderboy.
Stephen Cummings.

At first glance *Wonderboy* is surely a publisher's dream. Author Stephen Cummings, formerly known for his role as singer/songwriter in the Australian band The Sports, already possesses marketing potential - even if this is his first novel. The book itself offers an adventure set against the exoticness of Vietnam, while incorporating self discovery through love, confrontation with the past and a meddling angel, all of which leads to a happy ending with a slight twist. You can almost hear the publisher thinking, "..... author with cred, an unusual plot, give it a cool cover and wham - a best seller."

Well the lads in the Art Dept. did their best to create a cool cover and the opening chapters do suck you in. The speed with which Cummings introduces Charles and his son, Max, really doesn't allow for boredom. Within a couple of pages we see Charles' constant mediocrity and self-inflicted failure is linked to the unexplained desertion by his own father during Charles' childhood. We also learn Max cannot urinate while standing. This slightly bizarre mix of revealing both pointless personal detail and deep psychological conflicts by Cummings skilfully places the reader on an intimate footing with both Charles and Max. Even the use of Charles' guardian angel in providing an objective perception of Charles'

subconscious insecurities works surprisingly well. Unfortunately this excellent groundwork is lost as *Wonderboy* progresses. The vividness of Charles and Max slowly fades as Cummings' tendency to over-emphasise unnecessary details prevents a truly memorable look at the nature and implications of the father/son relationship. Even a series of well timed, angel assisted miracles that lead Charles and Max to scour Vietnam for Charles' estranged father, and the introduction of a love interest that completes the process of healing through self discovery, fails to maintain Cummings' fast paced, poignant beginning. In fact *Wonderboy* drifts even further from the mark as it reaches its ultimately predictable conclusion. Without doubt *Wonderboy* with all its failings provides only a glimpse of Stephen Cummings' considerable creative talents. With some luck and a cool cover

his next release could well be that elusive best seller.

Andrew Rehn.

"An award winner in the greatest word I've read in years. Absolute magic."

STEPHEN
CUMMINGS
Wonderboy



Aesthetic Adelaide

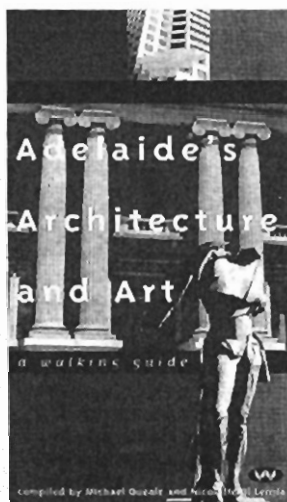
Adelaide's Architecture and Art - A Walking Guide
Michael Queale and Nicolette Di Lernia

Ever wondered what the hell that sculpture (*Reclining Connected Forms*) on the Napier lawns is? What about the colourful meshy structure (*Floral Pasquinade*) in Hughes plaza? Who are all those statues along North Terrace memorials to? Who on earth is responsible for the architectural monstrosity that is the Napier building? These and a hundred other questions you were always too afraid to ask are answered in this guide to Adelaide's structural heritage.

Arranged as a walking guide, this book provides a photograph, construction/artistic credits and a brief descriptive paragraph on each of

something like 400 buildings and sculptures throughout Adelaide. Six different walks are suggested, focussing on a different area of the city, and each of these can be completed in an afternoon.

Our own University is given quite a glowing recommendation in the midst of the North Terrace walk; "Union House is a sensitive contempo-



rary building... consistency in detailing... creates a building of high architectural integrity. *Target Practice* (in the paving atop the Barr Smith Library steps)... suggests balance in the achievement of educational goals at university. *Reclining Connected Forms* is "commenting on the sensuality of the human form and emotions in general." Just

think about that the next time you're sitting on it. The only black spot on the campus is the Napier Building; the Napier Building's "crisp rectilinear lines... form an unsatisfactory element in the North Terrace streetscape."

If you're interested in getting to know your city a bit better, this is probably not a bad place to start. Leisurely walks taking in historical places and the many art forms on a Sunday afternoon - there's got to be worse ways to spend your time. Architecture students may find it particularly valuable, although the actual technical detail is kept to a minimum so that us laypeople can read it too. And read it you should. It's good for you.

Chris Slape

That Old Black Magic

The Demon-Haunted World
 Carl Sagan
 Headline
 \$49.95

There are more things in heaven and earth, Horatio, than are Dream't of in your philofophie.
 Hamlet i.v.174-5

Carl Sagan's writings range from dry scientific monographs to works of speculative fiction. This time Sagan focuses on social issues and the two outstanding thought-provoking chapters are those on the virtues of clear and critical thinking in the policy, written in collaboration with his wife and fellow scientist, Ann Druyan. But, essentially, *The Demon-Haunted World* is a polemic against anti-pseudo- and, finally, non-science.

Sagan discusses the social dangers he envisages in a world enchanted by alternative, non-rational philosophies (such as the occult, magic, astrology, conventional religions, postmodernism, the Simpsons, etc.). He urges us to confront some of the uncomfortable 'truths'

that science apparently reveals to us (like the fact that there is no God, or life after death, or spirituality in the vernacular sense, or beauty or artistic value or personality or quality - you know, all the good stuff). He avoids any mention of Chaos theory, a recent paradigm shift which has attracted enormous popular interest. You sense that Sagan keeps clear precisely because he is wary of the reasons for its broad appeal (perhaps that it seems to challenge some of the scientific sacred cows that he is defending). Interestingly, his final acknowledgment is to Ann Druyan, whom he designates "the love of [his] life". (But, Carl, isn't "love" just a selection-favourable mechanism which encourages the propagation of the species and in any other sense is merely a facile romantic notion?)

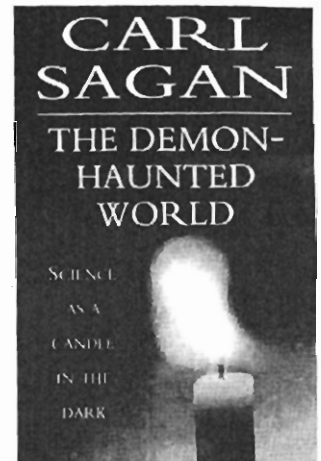
Sagan's righteousness appears early in the book: "Science," he claims, "is more than a body of knowledge; it is a way of thinking." But he is wrong, and on his own terms: *knowledge*, he says, cannot be asserted when all you have is intuition, surmise, theory, or probably expla-

nation. Science is *precisely* a way of thinking but it has no privileged claim to access Truth. Science is not the world: it is a human construct, an intellectual template with which we *map* the veridical world in a way that makes sense to us. It translates reality to the human mind and in certain domains it does so with spectacular success. But it is always an act of *interpretation*, not revelation.

Sagan, justifiably, condemns chicanery and delusion, but he also rails against the pursuit of the non-rational. All he shows is that the irrational is transparent to science - true by definition - not that non-veridical truths don't exist. Sagan stresses the importance of scepticism, in the technical sense and convincingly argues that it can, and even must, co-exist in the scientist with a sense of wonder. But while scepticism is an invaluable critical tool, it must not be mistaken for a window upon reality: what *is* very likely to be a great deal more than what we can ever *know*. Sagan has overlooked the epistemological humility of the great physicist Richard Feynman, quoted very near the end of *The Demon-Haunted*

World: "What we call the stars are only inferences, inferences drawn from the only physical reality we have yet gotten from them"

John C. Byron



That Old Internet

Silicon Snake Oil: Second Thoughts on the Information Highway.
 Clifford Stoll.
 Pan McMillan
 \$16.95

Hands up all of those who haven't yet experienced the wonders of the Internet. Now hands up all of you who have been made to feel that you are missing out on the great wonder of the information age, a trove of easily accessed information, interactive learning and anything, nay everything you could want at the click of an icon.

According to Clifford Stoll, you can stop worrying. Stoll is a Berkeley astronomer who has seen the network grow from the minuscule Arpanet which connected a few thousands scientists in the early eighties, into the behemoth we now know as the Internet. In this, his second book, he goes against the grain

of popular internet hype to point out a few glaring inconsistencies in what is being said about the net and the reality of our networked neighbourhood.

At first I was sceptical. How could Stoll think to bring the sacred cow of the information age into disrepute? He does it however, with skill and the necessary ambivalence of someone who logs into six networks and as many bulletin boards a day.

Stoll strikes directly at the most prevalent of myths about the Internet - that it's fast, it's cheap and it's the answer to our global information needs. He points out the impossibility of virtual libraries, the problems faced in finding useful information on the Internet and why computers can never replace teachers in the classroom.

I was a little disconcerted by Stoll's use of the word "never" in relation to certain predictions concerning compu-

ter technology, but his analysis of the issues is generally balanced and compels the reader to maintain a healthy scepticism when bombarded by technocratic propaganda as regards not only the Internet but other computer-based technologies such as Artificial Intelligence.

Stoll's meditations on the information highway are interspersed with many an anecdote. Many of these have only a vague relevance to the point he is trying to make, but reinforce what finally evolves as the main thrust of this piece of work - that no matter how great your virtual neighbourhood is, it will never be as interactive as the world you live in. For all of those with their heads in the virtual clouds, have a read, it'll bring your feet back down to an Earth you can touch, feel and smell.

Cameron England.



That Old Town

Adelaide: A Brief History.
 Kathryn Gargett and Susan Marsden.
 State History Centre / Adelaide City Council.
 \$ 12.95

Dripping with passion and exuding joys only possible in the realms of the most fertile of imaginations, *Adelaide: A Brief History* takes the reader on a roller-coaster ride of pure excitement, energy and intensity. Gargett and Marsden have created an epic work exploring the experience of sensuality in beautiful, flowing, perfectly crafted terms, and leading

to a climax that leaves the reader breathlessly begging for more. Lust and sex feature as the prominent motives, in a depraved, godless, degenerate world, where all that matters is summed up in the phrase 'sex, drugs, and rock'n'roll'; where the women are all gorgeous nymphomaniac bitches, the men are all self-centred money-grubbing bastards; and even the dogs bite with overflowing enthusiasm.

Well, not really.

But it has got lots of pretty pictures.

You see, the title really sums it up. What Gargett and Marsden present in this

book is a brief history of Adelaide. And very nice it is. I guess it's a sort of 'here's-a-bit-of-background-information-for-anyone-new-to-the-city-or-who-likes-their-history-without-too-much-boring-detail' type of thingie.

Okay. Lets do this systematically.

Adelaide: Yes, the book is about Adelaide. Don't go looking for references to Victor Harbour or the Barossa Valley. You won't find them. They're not there. Light's design is outlined, and why he chose *that* site.

History: 'his starts with the aboriginals who inhabited the area, moves on to

'Widgah and Wiggah and that mob, and spends a fair bit of time (relatively speaking) discussing pre-1920 Adelaide. It also mentions a few things about the rise in the migrant population and multiculturalism since WWII.

Brief: Yes, it's only 14 pages long, and has lots of large, glossy photographs - making sure you won't have to read too much.

Well, there you go. It is small, well planned, charming, beautiful to look at, and altogether nice. Just like Adelaide.

Paul Bradley.

Our Files On Mr Young

Neil Young: The Rolling Stone Files.
The Editors of Rolling Stone.
Pan

Neil Young affected the way I wrote lyrics, played acoustic and electric guitars, and behaved/misbehaved on stage. The chance to review this book was irresistible; as Neil once wrote: "In the field of opportunity, it's plowin' time again".

This collection of articles is as much about the gonzo journos and music reviewers of *Rolling Stone* and how musical perspectives change over the years as it is about Neil himself. It is a montage formed of subjective elements as disparate as the music it discusses. Hunter S. Thompson may not have contributed, but his influence can be seen in the writings of those who did: they all have 'cred' and it was gained, as Neil's was, via integrity and 'in your face' opinions. If they didn't

like it they said so: no apologies, no surrender. And they didn't follow fashion: their opinions disregarded the music scene climate and record company cant.

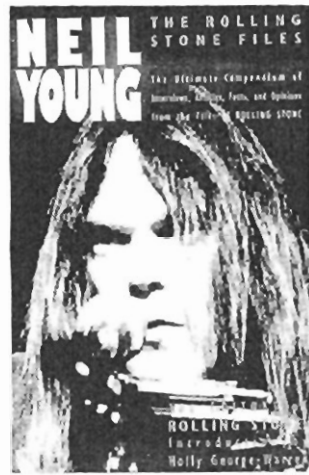
Young explores different musical styles as often as he releases albums even if, as in the case of *Harvest Moon* (1992), this may be a reprise of a previous incarnation, *Harvest* (1972). He is not a musicologist like Ry Cooder; the styles reflect how he feels at the time and are an autobiographical record of a complex person.

From the time of Buffalo Springfield's first release (1966), Neil Young's presence has been felt, scrutinised, and acted upon by several generations of budding musicians. The Springfield as much as The Byrds created the West Coast mix of country/folk/rock that spawned The Eagles, The Flying Burrito Brothers, Poco, et al. And his work with Crazy Horse, Young's version of Dylan's backing group

The Band, eventually led to the high-volume, feedback-generated *Arc/Weld* (1991).

Whereas The Band and Crazy Horse were similar combinations of dedicated, talented musicians, The Band were serious. Neil and the boys were **loud**, tight and kicked arse, whilst being at times loose enough to sound, both on record and live, like your local garage band. *Tonight's the Night* (1975) was recorded in an all-night session fuelled by tequila, and the title song, as was "Needle and the Damage Done", is Young's (and the band members') attempt to cope with another heroin death of someone close to them. And so it goes. Buy the book. It will offer reasons why Neil Young, as both folk/country rocker and 'Godfather of Grunge', is still relevant.

Paul C. Woods.



Literature eases the Pain

Footfalls in Memory.

Terry Waite.
Hodder Headline Australia.

Those of you who know me, know that I am not really much of a reader. I rarely read novels and I have never read a book from cover to cover without stopping. But Terry Waite's new book *Footfalls in Memory* has captivated me. I picked it up from the On Dit office on Thursday afternoon and just started to flick through it. Three odd hours later I found that I had read it from start to end (missing tutes and lectures along the way). This is something I had never done before.

Some of you may be familiar with the Terry Waite story. Terry Waite was

the Archbishop of Canterbury's personal representative working for the release of the Beirut hostages when he was captured by an Islamic extremist group. He was kept in solitary confinement for most of his five years in captivity. His first book, *Taken on Trust*, an autobiography, was a worldwide best seller.

For the first year of his incarceration Terry was not given a single book to read. So, to keep himself sane, he remembered the books he had read in the past and in *Footfalls in Memory* he selects passages from those outstanding books that had given him comfort simply by thinking of them. The fascinating thing about Terry's book is the commentary between

each selected passage. He explains why memories of each passage were able to give him solace. He demonstrates incredible insight. He writes without self-pity, anger or regret.

After about a year, and much pleading on Terry's part, his guards gave in and started to bring him books. Ironically, the first book he was given by his captors (who had little understanding of English) was *Great Escapes* by Eric Williams. He was subsequently given books ranging from the works of Solzhenitsyn, Moorhead and Shakespeare through to the adventures of Captain Spock and a definitive textbook on breastfeeding. He read all of these books slowly and carefully to pass

the time. Terry has selected passages from many of the books given to him in captivity and then comments on his thoughts and feelings about them at the time.

I would thoroughly recommend reading *Footfalls in Memory*. It gives a broad cross-section of modern literature but it also offers a fascinating commentary coming from a very unusual perspective. Terry Waite recalls personal stories and anecdotes as he leads the reader down the corridor of his memory, providing an amazing insight into a solitary life illuminated by literature. In conclusion, a really great book!!!!

Philip Ivancic.

Tragedy and Human Spirit

Behind The Lines.

Peter George.
ABC Books

Gosh. What can I say? It's a hard one to put down, this book.

The cover shows a photo of the author set against a background of bombed buildings reduced to rubble. It could be Lebanon, Israel, Iran, Iraq, Bosnia, any of these places. It is grim, desolate, hauntingly menacing and not a little depressing, but DO NOT LET THIS PUT YOU OFF!! These are the type of places where Peter George, foreign correspondent for many years for the ABC, currently working for the program *Foreign Correspondent*, has spent most of his time over the last 15 or so years.

Much of *Behind The Lines* is set against a back-drop of war, death and destruction. But George manages to focus on the little human triumphs that

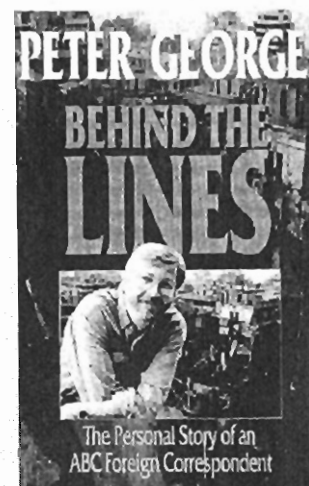
shine through these tragedies; the courage, determination, and acts of kindness that make you proud to be a part of the human race. You know, the stuff we never see on the news. We do not see the Beirut woman who helps the reporter across the war zone so that he may interview the Palestinians. We do not see the Kurdish woman who returns from hiding to find her house - that she built with her own hands - destroyed, only to resolutely start building anew, and who calmly claims, when asked what she might say to Saddam Hussein, that she would simply drink his blood. We do not see the parties on the Beirut waterfront, in the midst of a city being rent in twain by war. But we can read about them in this book. That is its beauty.

It is also a tale of love enduring hardship. The relationship between George and his producer, Susan Curran, is related with startling honesty, and gives,

perhaps, a glimmer of hope to all those 'ordinary' relationships out there. If these two can survive as a couple through war zones, fears of death at the hands of Iraqi soldiers or kidnap by Iranian terrorists, then should not the average be able to survive the mundane?

There is a temptation upon finishing the book to exclaim "Gosh! That was quick!" (or words to that effect). This is nothing to do with its length, but is more an indication of its style. It is pacy. It is funny. It is extremely easy to read. In his introduction, George claims that the book is an attempt to "preserve and bottle the essence of bizarre incidents...witnessed, bring home just a smidgen of the fragrance of exotic countries such as Yemen; capture the joys and sorrows of the remarkable people the foreign correspondent encounters". Sir, you have succeeded admirably.

Paul Bradley.



Untitled

I feel so young, and yet I know exactly what will become of me when I die, exactly what I'll experience as I seep and wane through death. The subconscious remembrance. The miasma of dreams. The thousand thoughts, without confusion. The becoming of one.

My lucid smile.
The intoxic delusion...

And I know all of this now. I'm twenty years old and I'm content with the fact that I know *all of life's* complex secrets, all the time-consuming idiocies that most people spend lifetimes entrapped against.

Lifetimes of blindness, and discontent.
Heartbeats without meaning.
Unintentioned obscurity.

So my only confusion evolves from life's simplicity, and this is the greatest confusion of all. A leafless tree silhouetted against a sullen sky. A cold, empty wind that moves green fields of grass like a slow moving shoreline. A smile. A photo. Cold rain on a hot iron roof. Blood, airless breath, and thunder.

The movement of my soul.

A marching band of superb Scots, striving in perfect formation. A thousand timpanies, and drumtaps of thought. A movement of winds through bagpipes, played by men of steel and pride.

Pure dirt thrown upon a polished coffin, descending like the tears of onlooking sadness. Friends, wearing ties and hats that are dark and wave as delicate strangers, in the wind.

A book that is written, and closed.
A candle that falls.
A bird that reaches the sun.
A breath that never ends.
Warmth that is spoken.
Love,
never broken.

The movement of my soul.

Kim Palmer



Dark Forboding

**My passion burns,
Rage ablaze,
Freedom controlled,
My keepers of the
Cage.
They stand between me
And all that I ask.
For this I will not
Do any task,
But my own.
That shall not be their
For every one of their cares.
I shall fight
Until the end.
To the death of me or
Defeat of them.**

Georgina Bradbury



Mind
FIELD

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STUDENT RADIO PROGRAM - WEEK ONE

Monday

10-10.50pm **spanking the monkey..... or something** we've got a quiz with fantastic prizes, interviews, a talkback segment, comedy with the Jerky boys, Derde and Clive, plus more cliches than you can poke a stick at. With Shane, Ky and stuff.

10.50-11.40pm **Polp!** World music with a difference! Tired of African based "World music" or the sounds of Bulgarian throat singers? That is not the complete and real world. Every where, people are listening to folk pop, which is churned out like polp. This is real world music. Karaoke lives with Nick.

11.40pm-12.30am **Babes in Boyland** Riot Grrl: You've heard her before & she won't go away - she's upfront & in yer face. A radical explosion of grrls producing, playing & singing music, performing, challenging, screaming a lot & doing other cool stuff, just so she can be heard. Tune into the new grrls of BIB, Jessica & Kathleen.

Tuesday

10-10.50pm **Cosmic Warriors from Beyond Infinity!** Attention people of Earth, I am Sargon, Lord of the Electromagnetic spectrum. I have decided to amuse myself by taking possession of the Earth beings you call "Sergei Stabile" and "Peter Bryne", whose feeble minds were no match for my galactic hypnotherapy. Shudder with dread as they optine on "SA". Soil shy britches as they present the hard-hitting, infotainful, all singing, all dancing chat show format.

10.50-11.40pm **The Pearl Bird** the wimmin's show this year is produced & presented by not one, but multitudes of groovy wimmin. Listen in for all the news and views on wimmin's events in Adelaide & at uni, wimmin's music & interviews. Tune in to the Pearl Bird and expand your mind. Radio to stimulate your clit.

11.40pm-12.30am **CASM music show...** with Glen, a programme promoting Aboriginal and Torres Strait Islander music & bands. Tune in and

keep up to date with the latest Aboriginal gigs, interviews & live bands.

Wednesday

10-10.50pm **G-spot** Mel & Cathy, adelaide's hottest new radio stars hit the airwaves with funky dance music to die for, interviews to kill for and reviews to give you tips on where to rage away this semester.

10.50-11.40pm **Ockham's razor: the final cut** A unique blend of vox pop, talkback and music enhanced by casual and informed banter. Jolts the mind better than a triple strength cafe latte! Get your fix with Tory & Shelley!

11.40pm-12.30am **Nude with Sunglasses** 3 nude men..... with sunglasses for protection.....bring to 5UV radio the wonderful joys of nakedness over the airwaves. Visualise what you will as we play a selection of Australian music & more satirical humour, current affairs and independent genre-based music. Tune in to Zak, Ben & Michael, nude with sunglasses.

Thurs-Sat uni of sa student radio 10pm-12.30am

Sunday

10-11pm **hot bits** Marian, Lucy & Alice present a cocktail of art & contemporary culture - straight off the street and in your face. Tune in if you want to be entertained, challenged & shocked. An enlightening experience.

11-11.30pm **local noise/radio drama** alternating each fortnight. Radio drama is so dramatic this year its sure to knock the daks off of Melrose Place. Local noise features at least one local band broadcasting from the studio's of 5UV to your eagerly awaiting ears.

11.30pm-12.30am **experimental music show** Antidote to corporate-conglomerate commercial radio. The best contemporary experimental music from Neu! to Neubaten, Can to Coil, Tortoise to Throbbing Gristle. Plus interviews, news and more, with Peter, James and Jon.

Be scared ... be very, very scared...

The **Sexuality** edition of *On Dit*

arrives **NEXT WEEK** (out May 6th)

**Deadline is this Wednesday
May 1st**

**If you're gay, bi, trans-gender, straight
or whatever, we want to hear from you.**

**Contribute articles, artwork, creative
writing, personal stories, photography...
to the *On Dit* office
(opp Barr Smith lawns, Nth Tce Campus).**

Prosh '96 will be the biggest, the baddest, the best, the most spectacular ever! You may have heard of last year's mutiny of the Falie Tall Sailing Ship and the "kidnapping" of several Adelaide personalities by a group of Labour Studies students. Well, the news around campus is that this year they are planning something even bigger. Not only that, but there are heaps of other pranks planned for the week (15th - 18th May). Friday, 17th May will see the Prosh Parade of floats, bands, violinists in drag, not to mention beer trucks, delight audiences in the streets of Adelaide. The culmination of the week will be Prosh @ Dark (POD), a musical extravaganza of undreamt-of proportions. With six rooms dedicated to music ranging from electronic and jazz / funk to grunge and indie, including nine bands and more than ten DJs, this will be bigger than O'Ball '96!

But to make all of this happen, we need your help. Anybody interested in helping out in any way, please come in to the SAUA and leave your details. We are not fussy. We don't mind if you want to help out for the whole week or just one afternoon. We need helpers for Prosh Week in general (including helping out with pranks), Prosh Parade and Prosh @ Dark.

The annual Prosh Prank competition is also open again this year. If you're a little bit naughty and a little bit creative, we want you! The major prize for the coolest, most original and best prank is \$200. To be eligible, all pranks must be officially registered at the SAUA.

Prosh - The tradition continues ...

TAKE IT TO THE MAX!

On *Dit's* John C. Byron cornered Max Gillies, and the following transpired.

First the obligatory grunge question: are you related to Ben Gillies, the drummer from Silverchair?

No, I didn't even know that was his name. Heard of the band, of course.

Tell me about Beckett.

I'm almost reverential about Beckett. I think he captures all the really big existential questions. He can treat the painfully tragic with a real and honest humour. The comedy is crucial to Beckett, the whole vaudevilian feel of it is so theatrical. And, of course, that's how *life* is, often. Unfortunately, I missed the Festival performance of "Krapp's Last Tape", but I've done it and "Endgame" and, of course, "Godot".

What about the writer of your current show, Guy Rundle?

We settled in very quickly. We have a lot of shared attitudes and political ideas, but we come at things from viewpoints that are completely foreign to each other. I mean, with Holt and Gorton and McMahon, the approach was worlds away. You think of

things in a fundamentally different way to someone who came up through Whitlam and Fraser and Hawke. Although, Guy's political knowledge is tremendous and that was something of great importance to me.

To many people you are most closely associated with your caricatures of Bob Hawke. How important do you think his prime-ministership was to your career?

Well, yeah, what a gift. He was - *is* - so flamboyant. But it's not really a caricature, it has more depth than that. Hawke's so fecund as a character to me, I'm really interested in what makes the man tick. The best characters to play are the ones who won't lie down, who are full of contradictions and refuse to be classified. You know, you can't say about Hawke that he was one of the good guys or one of the bad guys, he was Hawkie, and that's that. Same with Keating, and to a large extent, Kennett. They're not wholly good or evil, but they're

warped in some way. There's an ambivalence at work, a contradiction between their political idealism and what's actually achievable. You know, I'm interested in that, in the battles and compromises involved in a democracy, in how people square their ideals with reality. Bob Hawke had huge dreams and ambitions, but the implementation proved more difficult and he exposed some of his rough edges under pressure. But that's a lot of the charm of the man. It wasn't all slick and smooth. Hawke believed in himself, he believed that he was a bit larger than life and we responded to that as a nation. When times are hard, we need a kind of leader figure to attach our hopes to. Bill Hayden said at John Curtin's funeral that we were experiencing the loss of The Leader and it's true, we want inspiring leaders to represent our transcendence over our difficulties. Like the US President, except that Australians are very suspicious of the power that accrues to positions of power. So we crave it and then we punish it in them. It's an ambivalence that we've never really worked out. And we've just done it again, we've just gotten rid of a great leader figure and whether you liked Keating or not, he was a strong leader.

You and John Clarke are about the only comics doing political satire these days. Why is that? do you think Australians have lost interest in their politicians as people?

Yes, that's probably true. Most comedy today has no special perspective, no sense of history. Domestic comedy. I think people are very cynical about politicians. I mean, we always have been, but it's endemic now. So comedians are staying away from politics. There's also this supposed swing of young people to the conservatives and many who don't want to think about what's going on. Many older people are deeply dissatisfied. There's been so much change lately, so much restructuring, that people are looking for stability. The new Government says that this is what's happened, the people have rejected change, but now with Howard there's this slash and burn going on.

So, what about Howard? Is this a return to Menzies?

Well, the world's a different place now, there's no going back to those days. I mean, it's

a much more dangerous place, it's not comfortable like it was back then, with full employment and enormous growth and opportunity. We can't just isolate ourselves and shut the world out. If anything, it'll be Australia's turn for a Thatcher era. But the big issues are now in the hands of specialist parties, like the Greens and, to an extent, the Democrats. This is a new development over the last fifteen years or so. And they're all major issues, left of centre issues, so the challenge to the conservatives may not come from a major party, at least not without significant support from these newer players.

When people talk about the major political commentators in Australia, they mention people like Paul Kelly and Laurie Oakes. Does it annoy you, considering all the analysis in your work?

Well, I do this because it's what drives me, I'm motivated by a concern for political issues. So, in a way, it's tangential and the categorisation doesn't worry me. I still have my say. Like Clarkie, he's passionate about obfuscation. Just watching him, he's obsessed with what the media let these people get away with *not* saying. If anything, it gives you a lot of latitude, being a comedian. Every time I see Derryn Hinch, he says to me, "Gillies, if I said half the things you do, they'd knock me off". He's almost obsessed about it, about my freedom.

How are you enjoying Kevin Bloody Wilson's home town?

Well, you know, it *is* a mining town and, umm ... well, you've got to admire its honesty. They have skimpies over here, have you heard about skimpies? The philosophy is ... these people aren't politically correct, you know, it's all just up front. There's no question that it's confronting to someone from the east with our more genteel sensibilities. They have huge problems of violence and crime over here and massive race issues. But the problems are real and theory doesn't work, you need a practical approach. I mean talk of social problems with deep roots is just insufficient to handle a problem of this immediacy.

Seen any good films lately?

No I haven't, really. But I often get into arguments about "Pulp Fiction" which everyone seems to like. To me it's an evil, nasty piece of work. I appreciate that it's very well made, the acting is superb, the script is funny, it's very well shot, but I just can't separate out the fictionality when I'm in the cinema. What drives the story is sadism and a celebration of the gun, it invites a response in a romantic way. The representation of the gun is so enticing, there's a visceral delight in the exercise of power through violence.

Perhaps "Pulp Fiction II" should be shot in Kalgoolie?

Hah! God, what a mess! But I'm sure Kevin Bloody Wilson would be a hit on the soundtrack.

VOTE MAX

Presented by the Adelaide Festival Centre in association with Malcolm C. Cooke and Associates.

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At Club Republic

Hosted by **Richo** and with cameos by **Paul, John, Gareth, Bob, Jeff** and more.

Starring Max Gillies
"Satire so strong your toes curl."

1

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OPTUS

Money Vs Tradition

"He's been up his mum and his legless sister and thinks he killed his old man" (Jock Riley)

From *The Club*, a play by David Williamson

Since it first emerged back in 1977, *The Club* has been a favourite in Australia. The original production and subsequent film becoming legendary in Australia and popular also in London and New York where Aussie Rules means nothing. Nearly 20 years later it's back as The State Theatre Company plans to stage it again in May. Frank Trimboli spoke to Tony Poli who is playing Gerry Cooper, the slick, cool, sneaky club administrator.

"We're gonna kind of play him as a younger, up and coming, machine behind the administration of the club which was the whole push that happened to football in the mid-to-late seventies. The traditional days verses big money, big business coming into the club" This is the way Tony Poli will present the character of Gerry Cooper, the slippery administrator in the Williamson play *The Club*. As Tony outlines, the play depicts the struggles between tradition, emotion and big business in football during the 70's, a struggle ultimately won by the forces of darkness, as tradition only plays a secondary role to money in the football of today.

"I don't personally think he is evil", said Tony of his character "The way I see Gerry Cooper is he is doing the best for the club, but that is not his primary move. He seems to be a person who operates primarily to get the best things for himself, and at this point in his life to do the best for the club is going to be something, which in turn gives him the best for himself."

"Football and business and the way Gerry wants it to go, there is no room for emotion and there is no room for sentiment. Like he says, you've got a \$2 million dollar annual turnover, you can't fuck up that kind of money on sentiment which is how the whole business world must work."

"That's not say that Kerry Packer is not an emotional person, when he's making love or fucking someone he's probably very emotional, but when he's cutting a deal there can't be too much emotion there because it's gonna get in his way."

So with all these issues floating around, I asked Tony what is *The Club* essentially about, money, power, football or tradition?

"I think it's about all those things, to be boring. I think *The Club* is about men being put in a

position, in this particular story it happens to be a group of men, being put in a room, the doors are bolted and there's ego and there's power and there's money. There is emotion in there as well and when you get those ingredients and put them in a room it creates *The Club*. It all takes place in the boardroom of the club over a period of about 2 hours.....it's probably real time on this one."

"At the end of the day it's about a group of people, well if you want to get specific, it's about a group of men and a football club, but speaking generally it's about a group of people running an organisation where there is different hierarchies of power and different influences coming in and in any organisation like that, shit happens. People are squeezed out, connections are made, teams are formed, factions are organised, it's anyone. It could be the Festival Centre Trust, it could be The Liberal Party it could be The Labor Party, you know it could be any organisation."

Tony takes a look at me and picks my Italian background. Fair enough, he is Italian himself. We discuss issues Italian for a while and Italo-Australian theatre, the Director of *The Club*, Rosalba Clemente is also of Italian origin. Tony jokingly remarks "we're calling it 'Wogs on Williamson' because I think it's about time more 'wogs' were in Williamson" but behind this little joke lies a more serious issue.

"I think it's good because we are part of this culture. Rosalba and I went to NIDA together and she is one of the greatest actors in the country and also happens to be one of the greatest directors, she's very talented. We fought and struggled for a very long time in this industry not to be type-cast and stereotyped as ethnic characters. Many many years ago we had conversations about making sure

we would never ever do stereo-typical woggy roles and we've sort of managed to do that and we've missed out on work for making those choices but I think we've kind of held ground and we've tried to break through into the non-ethnic area and it's been a really hard push."

According to Tony, their adaptation will depict a team in black and white, so I asked him if this was a deliberate ploy to depict Collingwood.

"In the original it is not the Collingwood colours, although speculation has it that in reality it was based on Collingwood. When he (Williamson) first wrote the play he didn't put the black and white colours in there.....but we've made it specifically black and white, there is no reference specifically to Collingwood, but it's the Collingwood colours."

After their Adelaide shows at the

Playhouse, State Theatre will be taking *The Club* around to regional centres such as Renmark, Port Pirie and Whyalla, and then it's off to Melbourne. I asked Tony if he was looking forward to these shows.

"Most definitely, I love taking stuff out on tour, we're a sporting nation that's for sure. I think it will be good out in the country because the country folk, well I might be wrong, but I think all the country folk get a bit off a kick out of seeing all us dickhead Sydney fellas make fools of ourselves. I think it will go well in the country."

***The Club* will commence it's season in Adelaide at The Playhouse from May 4 to May 25. It will then go on tour, taking in country S.A. then Melbourne, country Victoria and Hobart. Don't miss it, it's a classic!**



A Transatlantic Crossing

84 Charing Cross Road
The Therry Dramatic Society
Arts Theatre
March 29, 1996

A gentle, witty production with no four-letter words and no gratuitous sex or violence? I'd like to see that! And I did.

84 Charing Cross Road, London, England, is the address of an antiquarian bookshop to which a passionate seeker of literature writes a letter in her quest for reasonably-priced editions of 'classic' authors she would like to get to know better. What starts as a tentative query becomes a frequent correspondence which lasts for more than twenty years during the

period 1949-1971 and blossoms into a deep friendship between shop staff and customer. The unusual twist is that Helene Hanff is ordering books from her apartment in New York; the distance to London seems less than the walk for "50 cold blocks" to her local library.

This Therry Society production of an adaptation by James Roose-Evans of the autobiographical book by Helene Hanff is adeptly directed by Barbara Crompton. The contrast between the noisy, brash, Anglophile, Helene and the (initially) stuffy, proper, later-to-thaw, Frank Doel "of Marks & Co." is, I would surmise, an analogy for the relationship between the US and the UK in post-war Brit-

ain. Another, less kind, director could highlight the negative aspects of Helene and her sometimes apparently patronising letters and give an even more sympathetic reading to the plight of the 'Brits'; it is to Barbara Crompton's credit that she does not. Creating an enjoyable experience from what is essentially the content of twenty years' correspondence relies on the ability of the cast to inject characterisations and engage audience sympathy and interest. The standout members of what is a most competent cast are the two leads, Sharilee Russell (Helene) and Bill Ramsay (Frank).

The set once again shows the professionalism of the Therry Society

and full marks go to set designer Julia Morris and the construction crew led by Peter O'Donohue. The concept of a 'split-stage' is not new, but this production would have fundered without it, and it is cleverly done, with the lighting (design Rollo Kiek) creating mood and atmosphere and indicating which side of the Atlantic needs our attention! Music complements set and lighting; in this case the passage of years is marked by a progression from big band to sixties rock/pop and serves to mirror the changing world outside.

All in all, an enjoyable experience. Well done, Therry!

Paul C Woods

Play it again, Playback

PLAYBACK THEATRE
at NEXUS in the LION ARTS CENTRE
March 30th, at 8 pm.

Theatre for the 'ME' generation, just the thing! *Playback* is theatre where one's own personal luggage is cast before the eager audience in improvisational efforts of therapeutic intent. This is *Playback's* first attempt at a more public and 'professional' performance; the intent being to perform monthly.

Playback Theatre attempts to take the input of the audience and enact it. Simple. Except that there are other things going on that the audience

may not be aware of, and these were not clearly spelt out, with some tension and confusion resulting. *Playback* Theatre is a type of 'therapy' based on the improvisational re-presentation of personal life situations and dynamics intending to provide the 'client' with an external perspective. The power dynamics of the therapist/client relationship can often be problematic, and the hidden agendas and rules of the game need to be clearly explained. The groups lack of success at this is probably in part the result of a desire to avoid stating the obvious to an apparently largely familiar audience, but this did not serve such people as the woman

who grew frustrated and annoyed when told that she had to be personally present in a story she had offered while assuming it was not about herself.

The tentativeness of the team was reflected in the material offered by the audience for their performance. Safety can only begin in an informed space. Hence most material offered was about very safe subjects: 'on the way here', and stories about other people. There are ethical problems in telling other peoples stories in this sort of format; the betrayal of confidence and confidentiality, and laughter gained at someone else's expense is of little personal, social or moral

benefit. When the audience is told that it needs to 'beat that one', an element of competition is brought in which I doubt is appropriate.

Many of these problems may be the result of first night jitters. The people are caring and seek to be available, so things will hopefully improve. It was all a bit tentative, but these people are putting themselves on the line in a way different to ordinary theatre. As they relax and hopefully learn to create more of an informed relationship with the audience, the more positive possibilities of *Playback* Theatre may come to the fore.

Farley Wright

Godspell or Godspeil?

Godspell
Matt Byrne Media and Oasis Theatre
Odeon Theatre

Prepare ye the way for the latest revival of *Godspell*. The Matt Byrne and Oasis Theatre company has decided to go all the way in jumping on the "I want to be a hippy" bandwagon by presenting this latest offering of the 70's religious rock musical. While the performance may grant the actors the chance to collect \$200 and go straight to the white and pearlys, *Godspell* is far from perfect.

The stage tries to achieve atmosphere in its sparseness with just a star shaped elevated dais and a platform pressing into the audience. This sought for visual effect does not transpire however, not even with the addition of a smoke machine, used heavily handedly. The one positive aspect of this set up is the inclusion of the "Hot Gospel Band" into the set. The band rises to the occasion with spirited renditions of its 'classic' numbers as well as an interesting concession to the passage of time (if not taste) with a foray into rap. At times the efforts of the band overcomes the voices; the singers being at fault here. This is the main point of weakness and frustration I found with the overall presentation of *Godspell*. This is particularly apparent

with the leading man, Burford, whose pacifist and plaintive personality should not have extended to his vocal delivery.

It was disappointing to see the conservative image of the Aryan Saviour; blonde flowing locks and eyes of baby blue, still perpetrated in this 'contemporary' reworking. Burford does, however, warm up to his role and its vocal demands to join in the enthusiastic, sometimes exceptional offerings by his disciples. Particularly outstanding are performances by Michael Griffiths, Adam Goodburn and Melissa Stefano, Judas, Gibbon and Da Vinci respectively. All command considerable stage presence and quickly convert the audience with their strong, flexible delivery and endearing, witty personalities.

Highlights are the debonair duelling of Burford and Griffiths in *All for the Best* accompanied by top hats and cane, and the 'improvised' variations of *Learn Your Lessons Well* by Goodburn and Griffiths (on piano), showing that *Godspell* sounds good, if not better Cabaret, Country, Opera and Baroque style. Despite instinctively moving to the edge of my seat when encouraged to clap, sing, and believe, brother, believe, *Godspell* somewhat surprised me with its moments of humour, talent and (forgive another pun) inspiration.

Jade Beaman



Cause I'm The Taxman, Yeah I'm the Taxman.

G. Harrison (1966).

Astute students can save a fistfull of tax dollars

STUDENTS who have just returned to universities and colleges across the country are finding the high cost of tuition fees, textbooks, stationery and photocopying can severely erode their finances, and in some instances cause hardship for the remainder of the year.

One way to ease the financial squeeze is to spend some time becoming familiar with your tax affairs, says Price Waterhouse Taxation partner, Margaret Gibson.

By being alert to the expenses you can claim as deductions and keeping appropriate records, you may be able to pick up a few extra tax dollars, says Gibson.

When considering the deductibility of self-education expenses, the critical issue is whether there is a connection between the expenses you are claiming and the income you earn.

Students pass the economic test of survival during their years of further education in different ways. Some receive Austudy, allowances or grants, while others work full or part-time while studying.

Gibson says that where you are in receipt of assessable income and a condition of receiving that income is your attend-

ance at a college or university, you will be entitled to claim a tax deduction for various expenses incurred in connection with your course.

Similarly, if you are employed and, while your employer does not strictly require you to attend your course, the completion of your studies will guarantee an increase in earnings, you may also be able to claim a deduction for your education expenses.

On the other hand, if your studies are likely to open up to you a new field of employment, chances are that you will be denied a deduction for your education expenses.

Often students will "tread a fine line" between a juicy tax refund and a harrowing tax bill, says Gibson.

The Tax Commissioner has issued a ruling dealing with self education. In it, he states that where the self-education is directly relevant to your current income earning activities, or is likely to lead to an increase in income from those activities, the expenses associated with the study are allowable as deductions.

Allowable expenses include the cost of text books, stationery, photocopying, typing, excursion fees, tuition fees and student union fees.

You may be able to claim depreciation on the cost of more expensive items, such as your

desk, filing cabinet, book case, computer, typewriter, instruments and equipment used for your course.

The Commissioner has ruled that the cost of food and accommodation while at university is not tax deductible.

Generally, if the course being studied has the necessary connection with your line of work, you will be entitled to a deduction for the costs of travelling from work to the place of education.

No deduction is available for travel from the place of education to home (unless, of course, you have to stop off at work on the way home and then the proportion of travel costs attributable to the journey between university and work will be deductible).

Where travelling costs are allowable as a deduction, parking fees at the institution can also be claimed.

A deduction is not available for any payments made by you under HECS (Higher School Education Scheme).

If you have a generous employer who meets your HECS bill, the payments are tax deductible to your employer but will be subject to fringe benefits tax.

However, the bad news, says Gibson, is that once you have determined your total eligible self-education expenses, \$250 must be deducted before you make a claim in your tax return.

This proportion was left over from the days when you received a tax rebate for the first \$250 education expenses.

When the rebate was removed in 1985, the \$250 deduction threshold remained as an inequitable quirk of our tax system which affects those who can least afford it, adds Gibson.

Under the self-assessment taxation system you are responsible for ensuring that your return is correct even if you go to a tax agent.

Your return will be processed

by the Tax Office on the basis of the information you supply.

Your return may be audited to see if it is correct and during such audit, the Tax Office checks all deductions you have claimed and penalties may be imposed if your return is found to be incorrect.

Therefore, do not forget to keep all the receipts where reasonable, independent evidence to show when it was paid, and if the document the supplier gave you does not specify the nature of the goods or services, you may write in the missing details yourself before lodging the tax return for the year.

Where it is unreasonable to expect a receipt to be issued, for example, photocopying costs, a diary entry which specifies details of the expense would serve as a sufficient documentary evidence.

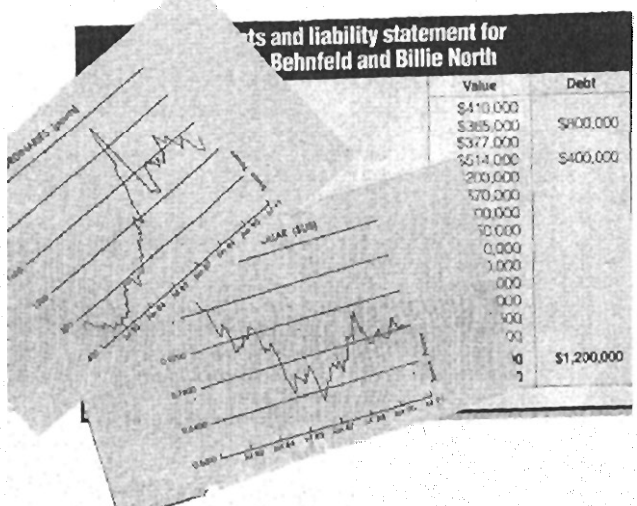
Also, a series of small expenses which do not individually exceed \$1 reasonable, independent evidence to show when it was paid, and if the document the supplier gave you does not specify the nature of the goods or services, you may write in the missing details yourself before lodging the tax return for the year.

Where it is unreasonable to expect a receipt to be issued, for example, photocopying costs, a diary entry which specifies details of the expense would serve as a sufficient documentary evidence.

Also, a series of small expenses which do not individually exceed \$10, and in total do not exceed \$200 for the year of income, can also be substantiated by a diary entry.

A little extra study of the tax rules will ensure that you pass this important test, says Gibson.

By ARTHUR HADDRICK
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Review**,
(March 21-27, 1996 edition)



In Your Face

Strange Days
Greater Union from April 18

The year is 1999. The setting is L.A., two days before New Year's Eve on the edge of the millennium. Crimes are rampant, riots are frequent and racial tension is pushed to the limit. Strange days indeed. Desperate and positively bleak actually.

So what is the newest drug, the biggest thrill? That is where Lenny Nero (Ralph Fiennes) comes in. A former cop, he is now a street hustler who peddles illegal playback 'clips', recorded memories of other people's lives. Faith, (Juliette Lewis) is Lenny's ex-girlfriend, an up-and-coming singer who dumped him for a nasty sounding record producer Philo Gant, (Michael Wincot). She is his singular obsession in his dismal existence, something he desperately clings onto as a reminder of his happier times. Lenny's life takes a shittier turn when

his friend Iris is brutally raped and murdered. Worse still, the murderer sends 'clips' of his horrendous crimes and is intent on implicating Lenny into his game.

Strange Days is an ambitious project and director Kathryn Bigelow (*Point Break*, *Near Dark*) managed to make the first two-thirds of this film have the biggest, most exciting, 'God-almighty, it's gonna be a big one' sort of built-up in any film I have seen for a long time. From the start, Bigelow fills the screen with an incessant display of literally dizzying direction and impressive innovative, in-your-face visuals that are hard to ignore. However, the ending of *Strange Days* proves to be disappointing, opting for a too conventional ending that could induce you to bang your head against the wall. Other things that threaten to overthrow the film are its extreme graphic violence (there were a few walk-outs) and the inconsistency of the story.

The supporting actors Angela Bassett, Tom Sizemore and Juliette Lewis all put in commendable performances especially Bassett. Her character Mace, is tough and independent, kicks everyone's ass (to put it bluntly) and has pees to die for. On first impression, Ralph Fiennes (*Schindler's List*, *Quiz Show*) does not seem scummy or glib enough to be the street loser scumbag he is meant to portray but his performance allows a much needed vulnerability to show through enabling the audience to empathise with his problems.

Strange Days is definitely a major departure from *Point Break* but still a long way from greatness (methinks she needs to work on her closing statement).

It is an unforgettable, confronting if flawed film experience which still deserves a look despite its shortcomings.

Ching Yee Ng



Make up your own minds about this one

Nice Piece of Work

Antonia's Line
Trak Cinema from April 24

Marleen Gorris wrote and directed this Dutch film, in which Antonia is the central character.

One morning an old Antonia wakes up and decides its time for her to die. She has had a fulfilling life and spends her last day remembering it. She recalls her life since the war, when, as a 40 year old, she returned to her home town in the countryside, where her mad mother is dying. Along with Antonia is her daughter, Danielle. After a brief review of the villagers, all of whom seem to be eccentric, Antonia and Danielle settle into their farm.

As the seasons pass, the women grow and Danielle longs for a baby, but not a husband. Things are organ-

ised and Therese is born. Therese turns out to be a child prodigy, and grows up to specialise in music and mathematics. She in turn, has a daughter, Sarah, with a friend from childhood.

The film narrates the lives of the four women, with Antonia at the centre. All the women are strong and independent. A very strong bond between them, and the other characters at the continuously expanding lunch table, is developed and explored.

With lush scenery, great performances and plenty of friendship and good humour, this is such a nice film. The occasional rape and death add a touch of realism, without which, the film could be considered too nice.

Joanne Farrand



Why am I smiling? I slipped Ford Pills in your Cabernet Sauvignon!

Light and Fluffy

A Midwinter's Tale
Picadilly Cinema from April 25

Joe Harper (Michael Maloney) is an out of work actor who has hit the bottom of the barrel. Unemployed for a year, he decides to give it his last shot by directing, producing and playing Hamlet (torturous) over the Christmas holidays (stupid) with the last of his savings and a loan from his agent (the moron). He ends up with six of the most eccentric and unhappy loser/misfits ever assembled to play the twenty-four roles in one of Shakespeare's greatest plays in a dead-end town called Hope. Well, he's onto a winner, isn't he? Can he pull it off? Will the play be a hit? Of course it will. It is a Kenneth Branagh film, after all.

A Midwinter's Tale, written and directed (in black and white) by Kenneth Branagh is a light (and superficial) look at theatre and all its follies: personality clashes, money problems, the ticket sales (or the lack thereof), the

costumes, the personality clashes... Still it's a refreshing change from his last film *Mary Shelley's Frankenstein*. There is not much depth here but the wonderful ensemble of mostly seasoned actors give it their best. Joan Collins play Joe's cynical but down-to-earth agent Margaretta. Richard Briers does well as the grumpy, decrepit whinger Henry and Julia Sawalha is charming as the "spectacularly short-sighted" (but redeemed by her enthusiasm) Nina. The performance of the other actors playing the obligatory assortment of characters (the whinger, the try-hard, the alcoholic etc..) are spot on but Michael Maloney as the haplessly well-meaning but stressed Joe is excellent. There is even a cameo by Jennifer Saunders as a Hollywood producer with a Texan drawl (sweetie darlin').

The dramatic scenes do not

gel together very well and the comic scenes are sometimes a tiny bit over-hysterical. Problem with actors playing actors, perhaps? However this will no doubt raise many laughs with its effervescent British humour and wonderful repartee. This light piece of cinema is extremely enjoyable while it lasts but isn't necessarily memorable.

Ching Yee



Let us toast the *On Dit* film section!

HITS AND MISSES

- * *The Juror* (Foyts Cinema) - the whole thing challenges credibility
- * *La Haine* (Mercury) - French B&W urban drama. Powerful but depressing.
- * *Crumpler Old Men* (Academy Cinema) - funny dry humour and a satisfying ending. Daryl Hannah and Kevin Pollak sucked though.
- * *It Takes Two* (Academy Cinema) - the Olsen twins (one with a British accent Yikes!) Steve Mahoney Gutenberg and mediocrity run rampant.
- * *Nolly and Mr. Anand* (Trak) - Watch Emmanuelle Beart's acting prowess before she sells herself in the up-and-coming *Mission Impossible*.
- * *White Squall* (Academy) - Whooosh! A slight wash out but still worth seeing all the big waves on the big screen.

AT THE TRAK

Trak Video
375 Greenhill Rd
Toorak Gardens

La Dolce Vita

Federico Fellini's fantastic film, *La Dolce Vita*, stars Marcello Mastroianni as the very suave journalist, Marcello. Despite his cool manner, he is a lost man, as we discover after viewing his encounters with various women, and his father. First in line is the beautiful, rich Madalena, bored with Rome and also a little lost. Marcello's fiancée, Emma, is clinging and insecure, with suicidal tendencies. He spends a night with the American actress, Sylvia (Anita Ekberg) at the Trevi Fountain.

There's some religious frenzy, with a sighting of the Madonna, and a more relaxed night with his friend Steiner. His father comes to town and Marcello and he have a revealing night on the town.

81/2

Here, Marcello Mastroianni plays Guido, a similar character as in *La Dolce Vita*. Guido is a film director, who has run out of ideas but trying to make one more film.

He has occasional visions and is undergoing treatment at a health resort. His film is biographical and having trouble getting off the ground. The multitude of women in his life are causing problems, due to his inability to love any of them. He envies all of them in his harem. After hiding at his press launch, afraid to show his lack of substance, an amazingly spontaneous show erupts.

Both films are vaguely biographical of Fellini's own life. They have the superbly extravagant Fellini style written all over them. Every aspect of the films are impeccable. Absolutely essential viewing.

Joanne Farrand

Eddie, Eddie what have you done?!

Before and After
Greater Union from April 25

I'm crammed into a cinema with 200-odd lucky Advertiser Readers' Club winners to see Meryl Streep and Liam Neeson in *Before and After*. The projector breaks down. The audience members begin to murmur. Stan James, *Advertiser* movie scribe, saves the day by entertaining the crowd until the projector is up and running. He assures us that we are in for a good time, as the film is a result of collaboration among the industry's "top, top filmmakers and best actors". I don't know what he thought afterwards, but he couldn't really have been further from the truth.

Streep and Neeson are happily married with two children (Edward Furlong, from *Terminator 2*, and debutant Julia Weldon), and make their home in peaceful small-town America. Peace is disrupted one evening, when their home is visited by the local police chief, wanting to question Furlong over the

death of a teenage girl. The family flies into a panic, doubly so when it is discovered that Furlong isn't home. The police want to inspect his car, but Neeson flies into a rage and they leave to get a warrant. Neeson seizes the opportunity to search the car himself, and he is distressed to discover a bloody car jack and bloody gloves (O.J. Simpson, anyone?). He only debates momentarily before destroying all the damning evidence he can. You just know it's going to backfire on him.

Furlong is eventually arrested and released on bond. After maintaining a moody silence for far too long, he eventually breaks down and tells his family... well, it doesn't really matter whether he did it or not. The crime itself isn't really the point (it's just as well, because everyone's legal arguments have holes all through them). The real drama is supposed to revolve around the conflict between Streep and Neeson as they disagree on the best way to protect their son. Streep wants to tell the truth, while

Neeson goes to ridiculous lengths to concoct a story which, to my untrained ears, is no more likely to get a not guilty verdict than the truth.

Neeson isn't too bad, but he overdoes the protective father gig a little, and the script doesn't lend his character a modicum of logic, so it's hard to understand why he does what he does. Streep's character is probably supposed to be the sympathetic one, but she's so inconsistent and... well, she doesn't really do much. She just hovers a lot. And she submits to her husband far too easily. But it's the kids who really ruin it; Furlong's no genius actor, and his portrait of a tortured teen is just no good. And as for Weldon, through whose eyes the story is told, she really just says her lines without much in the way of believability ("Yeah, Dad, you're so cool!"). This would have been more at home as a Monday night telemovie starring people you've never heard of.

Chris Slape

Tales from the Front

War Stories: Our Mothers Never Told Us
Trak Cinema, Starting April 25th.

It is rare that a movie be as accurately titled as this one. This eye opening movie traces the true life experiences of seven New Zealand women during the Second World War. Although many films have been made concerning life on the homefront for the people, in particular women, who were left behind while their husbands, sweethearts and loved ones went off to fight, I'm sure that many of you would never have experienced a film quite like this. If you go to see this movie expecting an uplifting experience documenting women's war camaraderie as seen in such movies as *A League of their Own* think again. These are the tales that 'our mothers never told us'. The tales of each of these women are all emotive and unique, told with bitter-sweet poignancy to the camera. Directed by Gaylene Preston, and voted the Most Popular Film at the 1995 Sydney Film

festival, *War Stories: Our Mothers Never Told Us* is a revealing film documenting life as it really was for many young New Zealand women of the time. Preston uses actual film footage of the war and life on the New Zealand homefront, as well as music from the era and the personal photographs of many of the women in her movie. The stories begin with a classic tale of love between a beautiful young girl and a dashing fighter pilot, with a tragic ending. However as each woman tells her story they become more unusual. Rita tells the story of living with a husband who was a conscientious objector to the war. Jean relates her feelings about living with the arrival of American troops to Paekakariki. Neva tells her tragic story about the death of her eighteen year old fiancée, and her subsequent overseas posting. Through each of these women's stories we are gradually able to paint a

picture of the society of the time, complete with its prejudices and beliefs, which these women were all subjected to. The theme of love and loss similar in each of these stories is almost heart-breaking as we sympathise with the feelings of pain that each of these women



experienced. Through telling their stories most of these women relive turbulent emotions that they (for individual reasons, many of which are implicated in their stories) have suppressed since the war. These women entrust the viewers with their extremely personal stories, telling them with absolute honesty, an approach that made me feel lucky that these women had trusted Gaylene Preston enough to share their experiences with her. I am sure that any of you who go to see this film will agree.

Kerry Doyle

Strange Days Competition



Wanna win a *Strange Days* pack containing a T-shirt, in-season pass, novel, CD-rom, XLR-8? Just identify (as many as you can) from which films these pictures are from. The more you know, the better chance of winning one of the fabulous packs. Go on, dazzle us with your keen eye. Just pop your entries into the competition box with your details (name, phone and ID number) by Thursday 5pm. Winners will be contacted on Friday.

Heaps Real Man...

Executive Decision
Academy Cinema City
From 24th April

Okay, I admit that it was with more than a slight level of bias and apprehension that I came to watch this movie, a result I blame on the presence of Steven Seagal. Surely, if Keanu Reeves (not that he is in this film) is a wooden actor, then Steven Seagal is akin to a slab of concrete! But since I do enjoy a good action flick, I did try and be open minded about the whole experience.

In *Executive Decision*, a Washington DC-bound 747 (carrying a cargo of the most lethal nerve toxin in the world) is hijacked. Enter David Grant (Russell), an expert in international terrorism and Lieutenant Colonel

Austin Travis (Seagal), a special forces leader of an anti-terrorist unit. Using experimental aircraft, their mission team manages (not without complications) to secretly get aboard the plane. It's then up to the experts to dismantle a bomb, kill some extremist baddies - keeping in mind the lives of both the 400 passengers on the plane and the 40 million on the ground below. All this while up against a lack of resources, time and communication with the outside world.

I did find this movie to be pretty hairy-scary at times and it certainly didn't do much to help me overcome my fear of planes and flying.

Russell's hero antics were good, while things certainly did improve after Seagal's untimely exit. Besides Russell's character, I also found some

relief in two others: Cahill (Oliver Platt), the engineer aboard the plane; and the paralysed Cappy (Joe Morton), who happened to spend most of the movie with ridiculous silver tape stuck to his head. These two had the lucky job of trying to detonate a bomb, which proved to be enjoyable to watch. However, there was no escaping the fact that the film was often predictable, improbably and unbelievable. Yet, so was *Speed* and I liked that much better. Why? I guess it's because in *Executive Decision*, I was unable to be fully drawn in and, instead, felt a detachment to what I was watching. I blame this on a lack of character depth and of a lack of emotion all round. At times, I found myself laughing when it clearly was not intended and the worlds "as if!" often came to mind.

Executive Decision has all the components of a typical action romp - explosions, guns, bombs, foreign bad guys, tension, races against time, dramatic music, humorous (?) one-liners, tough smart guys and a token tough smart female. No doubt it will be enjoyed by many.

Personally, I am sick of the way Hollywood churns out movies which are nothing but glossy, uninspiring and unoriginal, and which leave you feeling empty. Be it on a plane, train, boat or bus, most action films are good for an escape but don't generally cross that line that takes them into greatness. To do that, they have to be pretty special and special is one word I would not use to describe *Executive Decision*.

Natalie Whelan

Birds of a Feather

The Birdcage
Hoyts Cinema
From April 18th

Apparently quite a hit in the USA, this remake of an old French film is an absolutely mainstream Hollywood film. Robin Williams stars as a gay nightclub owner, Armand Goldman with Nathan Lane as his temperamental, insecure lover, Albert.

Armand's son Val wishes to marry Barbara, whose father (Gene Hackman) is a Republican senator recently linked to a scandal. A traditional

white wedding seems an appropriate way to improve his image, and the parents agree to meet at Armand's beach house. Val persuades his father to fit his future parents-in-law's views, which are racist, anti-Semitic,

chauvinist and acutely homophobic. This means some drastic over-hauling of the house and Albert.



The meeting over dinner is very funny, when the table is laid with the wrong dinner set, and Albert ap-

pearing in drag as Armand's wife. Naturally despite all these obstacles, there is a happy ending and quite a comic closing line.

The script is good and the direction makes the most of the available material. The performances are the most notable aspect with all being fine, but Robin Williams is especially so.

Typical light-weight entertainment but perhaps with an underlying message of tolerance being preached to the public.

Joanne Farrand

Bite Into This

From Dusk Till Dawn
Greater Union Cinemas
From 18 April

From Dusk Till Dawn (directed by Robert Rodriguez) is a deliriously trashy, gore splat film, a combination of a road kill movie and karate



the stimulation of pubescent teenage boys.

From Dusk Till Dawn was the project that enabled Quentin Tarantino to give up his job as a video store clerk and begin writing full time- this was the script before *Reservoir Dogs*. The film breaks with tradition by unexpectedly switching

genres halfway through the story. It begins as a hard edged Tarantino-esque action movie about two gangster brothers- Seth (George Clooney from *E.R.*) and Richard Gecko (Quentin Tarantino)- one has some morality whilst the other has a psychotic temperament. Running from the FBI after a crime spree they kidnap the Fuller family: Jacob (Harvey Keitel), who has lost his faith in god and his children Kate (Juliette Lewis) and Scott (Ernest Liu). It becomes a hardcore shock horror picture when the brothers and their hostages arrive at 'The Titty Twister', a sleazy bar across the Mexican border, run by vampires.

After the mandatory tough guy punch-ups, a sexy snake dance by Miss Santanico Pandemonium the scene is set as she metamorphosises into a monster vampire and the others follow. It is up to the Gecko brothers, their hostages and good guys Sex Machine and Frost to destroy the evil before they themselves turn into the bloodsuckers.

George Clooney's performance stands out as the new action hero but he's not very convincing as a coldblooded killer. Tarantino guarantees to put a smirk on your face whilst his script is tongue in cheek. Harvey Keitel plays against type as

an ex-pastor and Cheech Marin (from *Cheech and Chong* fame) has an absolute ball playing three characters. Chet Pussy is a riot!

All in all *From Dusk Till Dawn* is the mixture of home grown crappy backyard horror and state of the art techniques which create a routine exploitation flick with plenty to laugh at.

Emily Bourmas

Attention:

All film/video reviewers. There will be a meeting on 1 May, Wednesday at 12.30 pm. See you there, kids and don't forget your reviews. Film Ed.

Video rythmes with...er...Wideo

Red Dwarf II - Stasis Leak & Red Dwarf IV - Camille

Roadshow Entertainment

Since Seinfeld, the media have been acting as if "ensemble comedy" was a new thing. New and stupid name maybe, but don't they remember the *Young Ones*? Don't they remember the *Wind in the Willows* for Christ's sake? Take four or five obnoxious people/rodents and you have representatives of the basic human personality types through whose interaction we can see a metaphor for the human condition. Or maybe not. But then again, you must have heard people in the queue at the Mayo whingeing about the George-Rik-Toad in their share-house.

Anyway, in the annals of "ensemble comedy," there is no ensemble or scenario more bizarre than *Red Dwarf* - for the uninitiated, only one character is human and is adrift in space with a hologram, a senile computer, a robot and a life-form that evolved from his cat. I doubt, though, that there are any "uninitiated," so I guess my job as reviewer is to remind you all that *Red Dwarf: Stasis Leak; Camille and Smegs Out* are now out on video and say that these three tapes were particularly fine. Should be compulsory viewing for people who take *Star Trek* seriously.

Rachel Templar

Dangerous Minds

Roadshow Entertainment

This is a 1990's *To Sir With Love*, with a heavy *Dead Poets Society* influence. We all know the movie because of the success of Coolio's *Gangster's Paradise*, which turned out to be quite representative of the movie, unlike other movie tunes that have little or nothing to do with the film. Michelle Pfeiffer is an ex-marine who has been thrown into teaching a class of social runts that have spat out previous teachers like a boxer's set of teeth. The plot is predictable and a bit pedantic at times, however the insights into American youth culture was interesting and informative. The

performances were above average, and Pfeiffer was convincing as a frustrated and determined teacher. She did not, however, seem as comfortable in her casting as she was in *Wolf* and *The Age of Innocence*. It's another variation on an old theme, but that is no reason to miss it.

Fiona Sproles

Legends of the Fall

Columbia Tri Star

Brad Pitt, Anthony Hopkins, and Aidan Quinn...what a combination! Such talent, physical prowess, intelligence...all wasted on this big screen, big budget love story. The old love triangle has been resurrected, as has the battle between love and loyalty. Julie Ormond is pretty, perky, and persuasive...a complete pain in the arse, who comes into a family and promptly rips it to shreds as her mere presence makes life intolerable for the boys of the household. The latter are equally as bad as Ormond as their sense of down right desire overrides any sense of duty and decorum and to top it all off, they're all slightly deranged in their own

ever, if you don't have too many expectations, and are aware of the American tendency to be melodramatic and overbearing, then you won't mind this one.

Fiona Sproles

It Could Happen To You

Columbia Tri Star

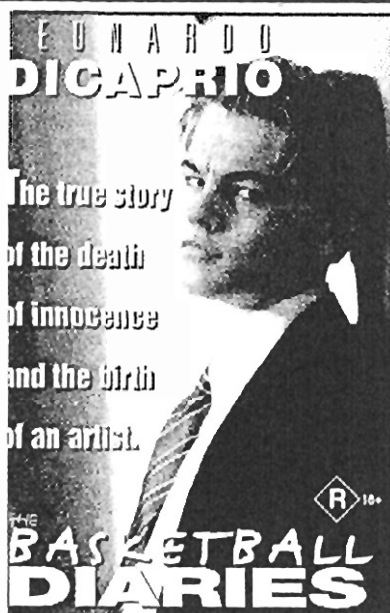
Bridget Fonda just ain't the quirky Meg Ryan type, no matter how hard she tries to break out of the deeply tormented roles she successfully pulled off in *The Assassin* and *Single White Female*. Essentially this is the tale of a cop, played by Nicholas Cage, who promises a waitress (Fonda) that he will give her half his anticipated lotto winnings if she allows him to get away with not paying for his beverages. So he wins, and lives up to his promise. We're supposed to admire him for his honesty and dignity...I just wanted to slap him around for being such a schmuck, take the money and run I say, as did his wife of the incredibly perturbed persuasion, Rosie Perez. Apart from Fonda, this formulated American romance is quite amusing thanks to Perez as the money hungry bitch, and Cage as the good samaritan. The conclusion is so gut wrenchingly 'nice' that you can't help but smile as you press 'stop' on the remote, but by the time the tape has re-wound you'll find yourself muttering "...yeah right!..." "...as if..." "...what crust!..." or "My God, it's finished! How long was I asleep for?"

Fiona Sproles

Bhaji on the Beach

Roadshow Entertainment

One day, a group of ten Anglo-Indian women from Birmingham set off on a women's only tour of Blackpool. Sounds dull, but it ain't honey! We are pre-



sented with an amusing group of women, half belonging to the old Indian world, riddled with laws, traditions and prejudices that infringe on the freedom of their daughters who belong more to the Anglo than the Indian culture. As a result, they have clashes in interests, morals, and education. This insight into a day of their lives is amusing, sad, exciting and exhausting...rent it for a most memorable experience.

Fiona Sproles

The Basketball Diaries

Roadshow Entertainment

Teenage angst all the way!! This very Gen X flick follows the decline and fall of a good catholic school boy into a drug addicted bum in a matter of months. This is the true story of the artist Jim Carroll, and how his poetry carried him through his worst hours, and eventually salvaged him. The vulnerability and frailty of humanity is all too obvious in this flick, so much so, that it is disturbing as the fear of falling to such depths yourself is too close for comfort. Di Caprio is fantastic as Carroll and his performance is so realistic that it is hard to separate himself from his character. Mark Wahlberg aka Marky Mark and the Funky Bunch is surprisingly good as Carroll's aggressive, drug addict friend. It's quite depressing for its harsh reality. You'll be rejoicing that you're on the other side of the screen.

Fiona Sproles



unique ways. The setting is Montana, renowned for its wide areas of pure beauty, which is appropriately flaunted in this film.

The story is shallow, the performances aren't all that bad, the bodies are beautiful, and the conclusion is just the pits. How-



FUNKENGRÜVEN

The Scene Of Cool Grooves

U T E

After listening to their recently released album, *Under the External*, I had a perception of Ute as a studio centred group, due to the highly refined sound of their album. Although the album was performed by live musicians, it had a very synthesised, extremely mixed sound which gave the music a produced sound rather than a live one. The sound on the album, to a great extent, matched the type of music that they were making yet left something empty - the rough edge of a live sound.

As Ute passed through Adelaide to play their gig at 'The Planet', I managed to speak with Wayne, D-Zine and Thobe. I was particularly interested to see what they were like as real musicians. I can tell you that their attitude, knowledge and expertise was very impressive and helped to fill in the emptiness of their album.

The worst hazard I had to face was bridging the gap between Adelaide music life and the international scene in England. Music styles have different names and very different meanings and to understand their music one has to be thinking with an international frame of mind. I first asked Wayne what music style they played ... he said, "Urban and

Here, I think, the "Urban Environment" of London can't be used to describe the "Urban Environment" of Adelaide, as each environment is different in its musical and social behaviour.

From a musical perspective, these guys know exactly what they were doing. They knew exactly what real musicianship was and how to make it happen. Commenting on the different styles of music that come together to form Ute, i.e. rap, funk, jazz, hip-hop, R&B, they said that it just happens and what comes out is Ute. In England, their music spans a big cross-over scene, which gives them the freedom to utilise and enter many different music styles.

What was mature, professional and musical about Ute was their attitude to making and playing music. They are not out there to feed any par-

settle in and allows the music to develop, allowing each phrase the time to suck the essence out of the tune.

We also went on to talk about Miles Davis at the Plugged Nickel and the social context in which this was made and how it sounded. I was constantly impressed by how expert and critical Wayne was - he is a real musician. I was also impressed by the attitudes and input of Thobe and D-Zine who also know exactly where real music was coming from.

We discussed the farcical presence of rap, soul, funk, hop-hop, etc. on radio in Adelaide compared with the radio stations in London. Here is where the real culture differences can be seen. In Adelaide we have nothing, in London they have heaps on legitimate and illegitimate radio stations that are pumping out funk, jazz, rap, soul, etc. 24 hours a day.

I m a g i n e

that. Imagine a society that dug that type of music so much that radio stations played it constantly - what an environment. This is partly why Adelaide is so dead. To know this is a real eye opener to what we are lacking here.

What I couldn't wait for was to seem them live. That night at a pretty packed Planet, I was in for a treat. They were easily the best

band playing this type of music I have ever heard and seen. They were brilliant. The music pumped with energy even though it was controlled. Their tunes were relatively musical, with each band member being quite accomplished. The raps were superb - they were highly articulate, very cool, rhythmic and melodic. The singing was soft and sweet. The grooves were solid. The performance was hot. The most impressive part of the night was the unbelievable steel drum players. His chops were fantastic, playing the head, in unison or soloing - he was mind-blowing. Thobe did some scratching as well as rapping - his scratching was the best that I have heard live; they were precise and perfectly placed. They blew my mind.

Ute certainly are very impressive. From a musical sense and a musician's sense, they know their shit. The music is certainly worth listening to on the album or, even better, live. It was a great experience. Check them out.

George Nisyrlos Jnr

UTE - Coming Live, Loud and Direct

Ute have evolved as a UK based international group. Their music is cool groove, incorporating live musicians to make a distinctive sound with a very English touch. Ute's nucleus is Wayne Elliot (bass and keyboards) and Ian Dixon (trumpet and keyboards), English migrants who lived in Australia for a while, now based in England again. Three other members form the core of Ute, D-Zine (voice), Thobe (voice) and Carolyn Smith (voice).

Many musicians sit in with the band at various times, giving Ute the freedom to incorporate different sounds.



ticular market or head in one particular direction or adapt to a type of scene; they are out there playing what they want and how they want it. We talked about the wave of acid jazz and musicians who try to get the sound that the real seven-

ties cats had, and that it can't be done again and nor does it need to be. A lot of Ute's musicality was centred around freedom and, with all respect, this stems back to the roots and core of this type of groove music - "Jazz".

We also discussed the concept of space within a song. Wayne initially mentioned Ahmad Jamal and Miles Davis, who both leave bars of space in their solo. Leaving the space, Wayne says, "means that the next phrase has to be perfect so that it is precise and worth the wait". I can hear this space very much throughout their album which is great to hear. The space helps the groove to

Dodgy DIG

DIG Live at the Planet

I went there expecting what I got. I have seen DIG over the years and never has their musicianship impressed me. It is most bizarre how they achieve such a following with such poor music.

DIG's first EP was very good, but from then on it seems to have gone downhill. Really, I don't think DIG have developed with time. After they broke the Acid Jazz ice with their EP, their subsequent albums have not gone anywhere. They have tried to incorporate new musicians (pretty bad ones) and new themes and styles but for me it hasn't worked.

The nucleus of the band is the drums and bass. They are very good musicians and certainly hold the band together (most of the time). They work well together but are chronically under-supported by the rest of the band, which is highly frustrating. Terrapai on drums at-

tempts to push the boundaries of straight funk which is brilliant, but without fellow support, it doesn't work as well as it could.

The sheep flocked to 'The Planet', as they always do. The sheep do what every other sheep does - they drink, the pretend to dance, they pretend to have fun, they pretend to like the band, they, in fact, pretend so hard to like the band that they actually do like the band - and what is their reason? "Because the other sheep are pretending to like the band too." So, in all, DIG were very well received.

The people who paid to see DIG and not to look cool at 'The Planet' were pissed off. They were pissed off because DIG

were pretty bad. DIG was bad because they had some real dickhead up onstage with the worst style and rapping most

except look pretty (stupid). The keyboard player was nearly as bad as the vocalist. Really, his raps have very, very bad articulation, rhythm and melody - block your ears. Although the drummer dropped his sticks about six times and lost the groove a couple of times, his playing was quite good, as it has always been. The bass playing was very tight and groovy. The sax playing was good but nothing special. I must grant them that they are trying to develop but really, for me, they're doing a bad job.

In all, I was hoping that DIG might impress me but, in the end, I heard what I have come to expect. Maybe you can

musicians have ever seen. Apart from this horrid rapping, the rest of the band did nothing special either. The guitarist, as per usual, did nothing

make up your own mind when you see them. Sorry to those of you who enjoyed it!!

George Nisyrios Jnr



Heaven 1 TOP

1. *ENERGY* by DEVONE
2. *WRAP ME UP* by ALEX PARTY
3. *MISSING* by EVERYTHING BUT THE GIRL
4. *BEAUTIFUL LIFE* by ACE OF BASE
5. *THE SOUND* by X-PRESS 2
6. *I FEEL IT* by DJ DARREN BRIAIS vs DJ PEEWEE FERRIS
7. *IF YOU WANNA PARTY* by MOLELLA FEATURING THE OUTHERE BROTHERS
8. *CHILDREN* by ROBERT MILES
9. *AMERICA (I LOVE AMERICA)* by FULL INTENTION
10. *YOU SHOULD BE DANCING (B.G. Tips)* by E.SENSUAL

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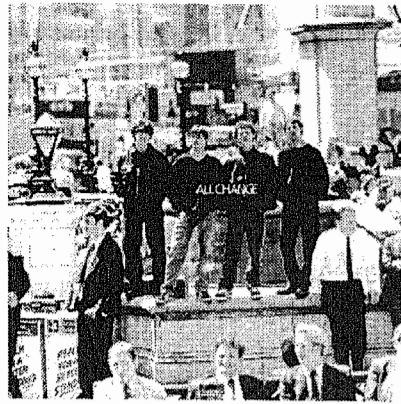
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Cast Allchange (Polygram)

It's so easy to be cynical about British pop bands right now. And Cast are one of 'em. Visually, they're particularly sub-Oasis but, musically they ain't. Formed around the songwriting of John Powers (the bloke who used to play bass for The La's) it does sound, at times, distressingly like his old band but that's okay 'cos we all know how ace they were. The two singles that pre-date the album (Alright and Finetime) are pretty cool but the newer stuff is a whole heap better. Sandstorm, a more recent single, adopts a bit of a Liam-from-Oasis vocal thang but it sounds darn catchy. The verses of Tell It Like It Is, on the other hand, sound a hell of a lot like Suede - especially the vocals, strangely enough. Good song, though. Looking past the songs that sound almost entirely like The La's (see Four Walls) - which are pretty good, anyway - there are some truly cool little numbers. The tear-jerkers (Walkaway), the rock'n'rollers (Back of My Mind) and the maudlin melancholipop moments (Two of a Kind). But the pinnacle is, without much of a doubt, the delay-laden groove-nugget that is History. I'm pretty sure that it was released as a single in the UK but, if it wasn't, it should be 'cos it's way radical, dude. Good album, really.

Mark Scruby



Ben Arnold Almost Speechless (Ruffhouse/Columbia)

GRUNGEY-TYPE SLACKER GUY IN RECORD STORE: "Whoa. Whoah!! Whhhooaaahhh!! Dude! Look at this excellent cover, man! Like, there's this really bogus lookin' slacker dude hangin' out with all these, like, rooly cool manga cartoon guys with a, like, mega bodacious yellow explosion behind 'em. Whoa! Bitchin'. Hey, look at the

back. This Arnold guy looks all scary and for real - like The Crow or somethin'. Down 'n' dirty, dude. Rooly dirty ... "Man, I just gotta listen t' this. It'll be like totally cool slacker grunge, or maybe even heavy Pumpkins shit, yeah!" Yeah? Nope.

The impression I got from listening to this - a chore in itself - was that Ben Arnold must be such a dedicated slacker that he forgot to write any tunes. Call me weird, but I just happen to think that tunes are important! Instead, on Almost Speechless (budget price, still not worth it), we get one boring grumble-a-thon after another about all sorts of uninteresting stuff and ... oh, God, I really don't want to go on. This must be somebody's cup of tea, but it sure ain't mine, and I don't wanna talk about it any more. I could be doing something more exciting, like plucking nose hairs ... Ben Arnold. Almost Speechless, Almost Useless.

Gerard van Rysbergen



Vulture 3 lb Thrill (Sony)

Someone tried to tell me this album was brilliant - it's not! At first, I actually hated it and thought it was a poor rip off of Stone Temple Pilots (while STP rip off Pearl Jam). But slowly Vulture grew on me until I would not rate this album as mediocre. I still hate the vocalist, there's just something about him that grates on me - especially on the country tinged tune Coffin Nails. The guitar in the album is reasonable but it's all been done before. The best way to sum up Vulture is that it seemed like every time I put on the album I got bored and changed CDs within a few minutes, eventually I disciplined myself and listened to the whole album. It still didn't inspire me - it seemed to lack intensity, passion, melody or any other reason that normally compels you to listen to music.

As for good points, well, um, er, it's reasonably diverse, at least it's not commercial dance music. The better tracks include Jeff's Fast One which apart from being a cool name for a song, it is probably the catchiest and grooviest track. Also better than the rest is Something Will Come - even though it does borrow a riff from Pearl Jam's Alive. Overall, I'd advise you to save your hard earned cash and if you are desperate for another dose of grunge

buy the imported Pearl Jam recordings rather than 3 pounds of Swill.

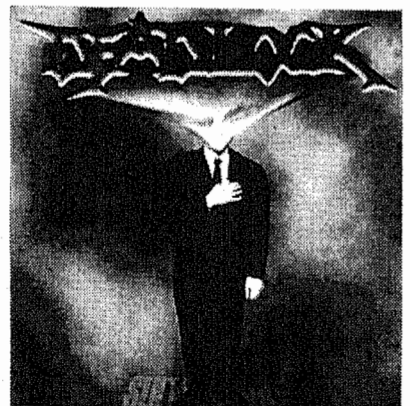
Scott Berry



The Beatles Anthology 2 (EMI)

Gee, I bet you ain't never heard of this release. The Beatles? Anthology? Yeah, right. And the word is: very interesting but not if you aren't familiar with the actual songs. If you're not, use the money that you'd set aside for this to buy a copy of Revolver or Sgt Pepper's... or Magical Mystery tour. If, however, you do have them already then this could be a good purchase. Hear Ringo wig out on the end of Strawberry Fields. Hear Ringo wig out at the end of Good Morning Good Morning. Hear John's fucking amazing vocals on an early take of A Day in the Life (and hear Paul talk a load of shit at the end). Hear the Fab Four degenerate into a giggling mess halfway through some song or other. Marvel as John works out Strawberry Fields on a home recording. Plus more.... And all the while have a ball of a time. Sure, it's not the sort of thing you put on while you do the washing (it's more of a documentary than an album) but it's still very cool. Them Beatles weren't too shabby at all.

Mark Scruby



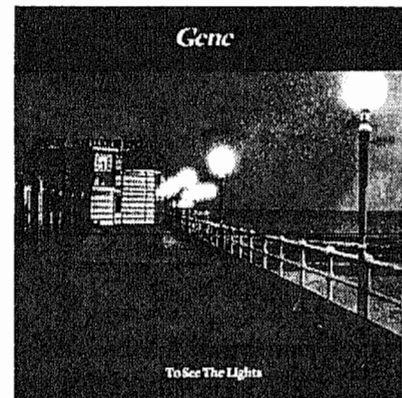
Deadlock Suits of Rule (Bodybag Records)

Deadlock are a five-piece local band whose music has been described as "aggressive-powercore". Forming in 1991, they won the Coca-Cola State Battle of the Bands competition in 1993 and have supported numerous well-known Australian hard-rock and heavy metal bands at shows. Suits of Rule is the group's debut album and contains twelve

tracks which revolve around a diverse range of topics such as drugs, love and magic. The music on all of the tracks is fairly thrashy although two of the songs, Hour of Death and Lover's Oath, also feature contributions from a cellist by the name of Zoe Barry which add a little variety to the music. In addition, Lover's Oath also features the music of a violinist called Kate Peresic.

Lyrically and musically, Suits of Rule shows a great deal of creativity and talent and will hopefully be followed by other releases from Deadlock - a band that seems to display a lot of promise. At only twenty dollars for the CD, the album is fairly cheap and I would recommend it to anybody who enjoys the music of thrash bands such as Metallica, Anthrax, Dark Angel and the like. Since the release of this album, Deadlock has undergone a slight change in its line-up although whether or not this will affect the quality of the band's music in the future is clearly something that remains to be seen.

James Brazel



Gene To See The Lights (Polygram)

One proper album out and they've released a compilation. Why? So that the 'new' fans (as compared to the 'old' fans, I presume) can catch up with the stuff that was released before the LP and so they can get some money. Mmmm. Clever. Singles and b-sides beefed up with live versions and radio sessions to make twenty one not-too shabby songs. It's just a pity that Martin Rossiter insists on following such obviously sub-Morrissey lines in both lyrics and melodies. The other guys seem quite capable in the songwriting department and... oh, I really don't know if I could be bothered writing this review. The songs are pretty good. They're probably better than pretty good, actually. It's just that they ain't doing their own thing. The guitars vary from light-and-jangly to a-bit-distorted-and-jangly and the tempos vary from deathly slow dirges to, oh, mid-tempo stomps. Be My Light, Be My Guide and Haunted By You are worth a mention for their surprising energy as are I Can't Decide If She Really Loves Me and Olympian 'cos I like 'em. Regardless, the whole thing has a distinct air of not really having a point to it. Gene could be a nice little band if they pull their heads out of their arses for a second (please

excuse the crudity) and take a look around themselves. Whatever they teach the kids at Southpaw Grammar doesn't work in the real world.

Mark Scruby



Strange Days Music from the motion picture Various (Sony)

Yet another marketing ploy masquerading as a film soundtrack. I haven't actually seen Strange Days, so I can't comment on the relevance of this music to the movie, but the track here seem a bit diverse to constitute a satisfying album for the average listener.

Opening cut is Skunk Anasie's aggressive Selling Jesus followed by the progressive techno pop of The Real Thing by the Lords of Acid. Then there's the laid-back creepiness of Tricky's Overcome and Deep Forest - sounding pretty much as they always do. Subsequent tracks continue in a similar vein, with wide variations in style that left me wondering what sort of a market Sony had in mind when they released this. Techno-friendly bogans? Grunge-friendly clubbers?

None of the songs here are particularly bad, but any semblance of continuity is sadly lacking. 'The Crow' and 'Pulp Fiction' proved that a soundtrack can be an album as well. Strange Days falls a long way short of the mark.

Sally Mendax



The Underground Lovers Rushall Station (Mainstream/Shock)

The Underground Lovers are the best Australian band since The Gobetweens, probably. Leaves Me Blind, with all its My Bloody Valentine-era Englishness, was the first sign that they could cut it past our shores and their live shows improved with every tour. In fact, the set they played before the Clouds at

the Tivoli in late '93 was, and remains, the best live performance I've ever seen by an Australian band. Their live performances of Promenade are, well, if you've ever seen it you know what I mean and, if you haven't, then you're missing out. Dream it Down pushed a more mellow barrow and, in doing so, took the band even further down the path towards unsurpassed critical acclaim. But, where does that get ya? Not to the top of the charts, evidently.

So now, with a new record label and a new long player, not to mention one less member (Philippa Nihil appears only as a guest singer on two songs), they're back to get even more good reviews and, hopefully, a bit more in the sales department.

Rushall Station takes a less produced look at what is largely the same theme explored on Dream it Down. Acoustic guitars are the common denominator but that hasn't stopped them from throwing in a few distorted guitar leads as well as the obligatory cellos and flutes. And the overall effect is quite dazzling, if not a little more melancholic than their previous work. Only the first single In My Head, really rocks out but that isn't why it's the best song on the album. It just is. But only by a short half head in front of Descending For Now and Undone... as well as a fistful of others.

The Underground Lovers have once again shown that they're a cut above the rest (sigh).

Mark Scruby



Remy Zero Self-Titled (Geffen)

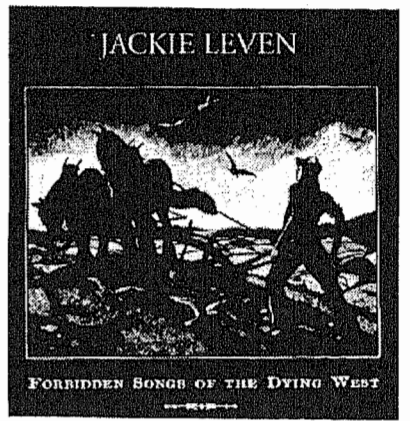
It's tragic when a label becomes an instant indication of the music to be found on an album. Looking at Remy Zero you could be forgiven for thinking "Ah, Geffen. This'll be mediocre guitar grunge/pop then." Forgiven because you'd be right. But I'm not writing Remy Zero off just like that, as it's not a complete disaster.

Opening with the rather unfortunate Temenos the album quickly improves with the ballads Descent and Water - the former sounding strangely like Concrete Blonde. Then there's Gold Star Speaker, cashing in on Oasis' trick of trying to steal Beatles sounds without anybody noticing. Then again, it's nice to hear this much melody from an American guitar band. It's a pity they had to follow this with Twister... Bryan Adams influences, anyone?

Things start to pick up again with the more rocking Chloroform Days and Shadowcasting and the quirky Queen of Venus. Chromosome is probably the best track of the album, with all manner of recorders and weird noises over the almost agonisingly restrained verse, and a kicking chorus. Christmas is based on a similar idea, but never really gets going: the perfect dying end.

So on the upside we've got some strong songwriting and great production touches, while bad points include obvious flaunting of influences and a "seen this all before" feeling. Overall, I found Remy Zero pretty inoffensive - and that's probably no strong reason to buy it.

Isaac Bridle



Jackie Leven Forbidden Songs of The Dying West

Inspired by his heartache, passion and alcohol, Jackie Leven gives us his second album. A collection of ballads and mellow country style songs, each telling a story close to the artist's heart, that he wants to share with us.

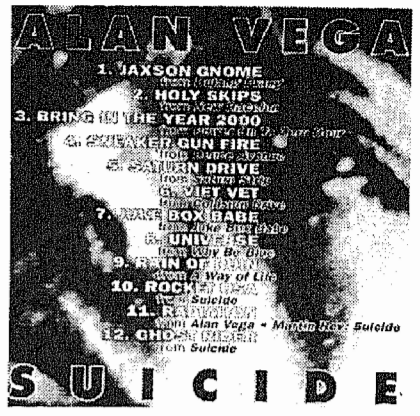
As lead guitarist, vocalist and whistler, Leven's music has influences from his Irish background and modern rock. The main feature of the tracks I noticed was the backing vocals of the Mevagissey Male Choir. They provide a ghostly backing to Leven's strong lead. Female vocalist Avril Jamieson provides a similar 'spooky' effect.

He describes the forbidden songs as those that nobody sings anymore, although many of his 'forbidden songs' are love songs. At face value the songs describe people in Ireland, past loves, working men and memorable places. The messages he wants to bring out in the music are not always clear. Sometimes it is as simple as people's emotions, other times he make his point about 'inward and outward journeys in life.'

Leven's style does not vary all that much. There is a blues number, a couple of dialogue tracks but the rest are his standard guitar, drums and bass, with a lot of reverb on backing vocals.

Leven has a couple of good tracks, nothing ground breaking, but worth a listen. I'd give it a go, and if you click with his ideas you may enjoy it. I almost did.

Scott Sypek



Alan Vega Suicide Anthology (213CD)

As one half of Suicide, Alan Vega was partly responsible for one of the finest albums of the late '70s - the debut self-titled Suicide album. Imagine the electric wipeout of the best Kraftwerk or Silver Apples with the rockability of Elvis and you're getting close. For 1978, this was pretty inventive stuff.

18 years on, and Alan Vega's solo work has merely proved that Suicide were one of those bands who were greater than the sum of their parts. None of the Alan Vega solo work (which makes up the bulk of this CD) comes even close to that first Suicide album. Alan Vega solo is at best lame, and at worst irritating and embarrassing. It says a lot that his finest moment over the past 18 years was the Suicide reunion album released in 1988, A Way of Life (one track from which appears here and completely pisses over most of the competition).

If you're thinking about buying this CD, don't bother. It's only really worth it for a live version of "Rocket USA" that sounds completely untethered, like it's collapsing and falling in on itself. Instead, I'd direct you straight towards the debut Suicide album and the three other Suicide albums.

Jon Dale



Aimee Mann I'm With Stupid (Geffen)

Aimee Mann's claim to fame over a decade ago was as lead singer of '80s Boston outfit 'Til Tuesday, who had a mega hit with Voices Carry. The group was known as a turntable hit (ie they received heavy rotation on radio stations but didn't sell too many albums), and after several albums the group faded away.

I'm With Stupid is Mann's second solo release, and it's appeal grows with repeated listens. The catchy Longshot opens the album, the first

single to be released. The guest list on Mann's album is impressive: Juliana Hatfield, ex-Suede ex-McAlmont Butler partner Bernard Butler, Glenn Tilbrook and Chris Difford of Squeeze, not to mention Michael Penn (remember that big dud who had a one hit wonder in the early '90's with *No Myth?*). The instantly appealing *Choice in the Matter* is a tale of deception and secrecy, and *Sugarcoated* is Mann's version of the Suede Anderson-Butler split featuring Butler on the hotlix ("And out of your mouth comes a string of cliches/I've given you so much rope you should've been hangin' for days"). Amongst all the rock/pop is the gentle piano ballad *Amateur*, and the mellow six-minute *Par for the Course*.

Nothing new or revolutionary in terms of music here, but it's still a quality release.

Kerina West



Scattered, Smothered and Covered
Unsane
 (Cortex / Shock)

Unsane are ugly music for an ugly mood. The cover shows a fairly messy murder scene. The opening track, *Scrape*, is an aggressive barrage of distorted guitars and vocals.

It's fantastic.
 It gets better.

Unsane come from the same place as Helmet, Jon Spencer Blues Explosion and Cop Shoot Cop - both in musical and geographical terms. What is it about the Lower East Side of New York that can produce bands like these? They're like some inner city, claustrophobic version of Mark of Cain or Helmet.

Nick Cave sings about murder. You get the impression that Tool sing as a release from their murderous intentions. Unsane are the music you would listen to while you committed murder. If you don't know why, listen to *Out*, *Test My Faith* or even *No Loss* and you'll see what I mean.

Unsane are planning to tour soon and I got the feeling that they will be so good - not to mention loud - it'll be painful. Do not miss them.

Luke Toop



Charlottenburg
Charly Lownoise and Mental Theo
 (Polydor)

I was all psyched up to give this a slating when I realised it was a collection of rave tunes by an obscure German duo. After all, raves are about the live vibe. The music is crap: what counts is the head-shaving, E-popping, sweating, slamming, dancing mania of the moment. Hence the abundance of 'live' sound to be found on Ultrasonic's cuts and, it seems, those of Lownoise and Mental.

The style throughout is hardcore, with the sparse chunky synth / bass drum / crowd noise tracks being broken up by melodic 'cute' hardcore (I think of Tokyo Ghetto Pussy's *I Kiss Your Lips* or Interactive's *Forever Young*). Best cut on the album is *Wonderful Days* with its infectious chords and almost aggravatingly catchy vocals, while worst track is a close tie between *Ultimate Sextrack* (complete tackiness) and *This Christmas* (utter rubbish).

Overall, however, this is surprisingly good and I'd advise fans of the likes of Altern-8 and Ultrasonic to give *Charlottenburg* a listen. And for everyone else? Well, I guess you just had to be there.

Isaac Bridle



Delivery
Wishbone
 EP

With its six tracks listed in a slightly muddled order and an unprepossessing cover (designed to look like a pizza carton, complete with grease stains), it's a satisfactory debut for local three-piece band Wishbone: edgy, heart-felt and appealing, though never managing to rise above the sum of its influence.

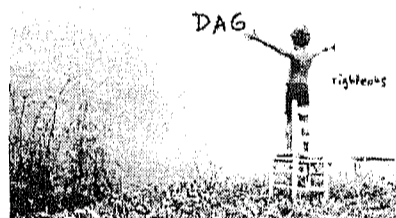
Vocalist Nick Dunstone has that intense, nasal semi-whine that seems to be a trademark in lightweight Australian rock (just compare the vocalists from Things of

Stone and Wood, Big Heavy Stuff and almost any of the Half A Cow bands and you'll get what I mean) but he's tuneful and charismatic enough to make even the weaker songs successful.

The lyrics are mostly decent, though they rhyme shamefully often and never quite match the depth of the subject material. I'm still trying to work out if the fifth song *Lost in Space* is meant to be as stupid as it sounds: 'Don't walk away / You know you wanted to stay / You look away / Why couldn't you stay / Another feeling gone astray / Another moment I'm lost in space ...'. Instrumentals owe more to me rock bands of the past twenty years than to the imaginations of the players; the music for *Move On* feels very REM, while *Must Come Down* has frightening similarities to Paul Kelly's *The Dumb Things*. There's a trippy introduction to the very politically-driven *Vested Interests*, but it doesn't last very long.

This isn't groundbreaking stuff, but then how much of what's produced today is? (And does anyone care? Witness the extraordinary success of the sickening *Breakfast at Tiffany's*.) The tracks on *Delivery* are certainly catchy - and to avoid the 'ordinary' tag all they need, in my opinion, is to be injected with a little bit of viciousness and a little bit of crypticism ...

Alice Ray



Dag
Righteous
 (Columbia / Sony)

"Join The Club" I say as I cringe to the sound of yet another band trying that Funky / Jazzy / Soulful thang. (Have I got the Lingo yet?) Springing forth from North Carolina we have DAG. And this is their latest (first/last who cares!??!) CD, called *Righteous*.

At times Bobby Patterson's vocals sound like Mr. Johnny Diesel or even Lenny Kravitz, especially when Patterson works his natural range (*Sweet Little Lass*, *You Can Lick it*). Other times his testicle clutching falsetto strains sound more like the Royal Purple Unnamed One, like on the Title Track - *Righteous*. (An Aside: I wonder if that girl would take a job with Mr. Love-Symbol - at least the uniform would be to her liking.)

The forementioned title track (*Righteous*) is probably the first single, and it is getting some airplay on Dribble J.

Average, Bearable, Groovy, Groovy, Jazzy, Funky. Could DAG

stand for Directions Against Groove?

Leisure Suit Larry.

Evil Empire
Rage Against the Machine
 (Sony)

Rage Against the Machine is a band with a troubled history. In the three years since their first album was released, the band members have fought, dumped a whole lot of recordings made in 1994, split briefly and then reformed to record *Evil Empire* late last year. And the wait was absolutely worth it.

This album is pure proof that when talented musicians have real, honest attitude something very profound happens. Their music gets into you, becomes part of you - makes you want to get out into the world, hit something, laugh, get angry, live and die ...

Evil Empire is very 90s with polished, gritty, teeth-bared noise. The instrumentals are either exploding or just hovering, waiting to explode. Zach De La Rocha's spat-out vocals - somewhere between shouting and rapping - are performed with a musical intelligence that gives them not only noise power but huge gut-emotional impact. It's grating, rough, confrontational, vengeful. Above all, play it loud.

The eleven tracks on the album are consistently powerful, the angry edge never letting up. Musically, it's brilliant. Tom Morello's guitar bleeps and thrashes and goes WOW and screams and kicks, shaking up dust. The drums are intense, like grinding drills on a building site and played with such musicality and cunning that the rhythms start to drive deep into your body. Like in "People of the Sun": the guitars start ... La Rocha starts ... then in a rush, the drums start and they go off ... they stop and you hold your breath ... they start again and you're off, moshing around the room ... grind, grind, grind ... La Rocha occasionally gets a bit mellow, though. In "Snakecharmer" and the thrashy "Revolver" (which has what's got to be one of the trippiest, bleepy introductions in history - kind of Star Wars, except that it's their own stuff and not sampled from elsewhere), La Rocha slips into a dreamy mode which has underlying suggestions of repressed, twisted violence (the kind of thing that makes Billy Corgan in the Smashing Pumpkins so mesmerising). Then he starts yelling and everything gets mad and confused again ...

About the last thing you notice about *Evil Empire* is how clever La Rocha's lyrics are. He's so hard to understand that the phrases that do come out clearly from time to time give you almost subliminal messages. He's mastered the art of judicious repetition: "Turn on the radio, nah, fuck it! Turn it off! Turn it off! Turn on the radio, na, fuck it, turn it off!" he screams wildly in "Vietnow" and you know how he feels.

Everything is focussed: simple, warped and cutting. Dirty stuff. Hugely recommended.

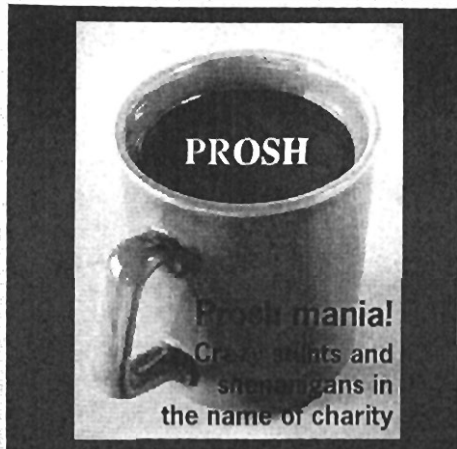
Alice Ray

HULK HOGAN: MY SECRET LIFE AS A McDONALD'S EMPLOYEE

Who gives?

BRAD'S DOUBLE LIFE

Our amazing exclusive reveals the hidden side to one of Hollywood's hottest properties, and the talent he's been trying to hide for so long



On Dit's Prosh Edition - Do you want to be a part of our Who parody? We need your funny articles, stories, pictures, jokes, just about anything really. So get involved!

...Because the deadline for contributions is May 8th

**Needed
Desperately**

One or more persons to care for an energetic, extremely friendly 9 month old terrier-cross. "Emma" is brown in colour, small to medium in size and her family are moving and cannot afford to keep her. Please save pup from the pound. If genuinely interested, leave name and number with *On Dit*.

**Peace Conference in
Brizzie 8th -
12th July**

Some of the most important and founding figures of the peace studies movement will visit Brisbane between 8th - 12th July (inclusive), 1996 for the International Peace Research Association's 16th General Conference. Registration for students is only \$60! The Clubs and Sports Associations Office has a copy of the application form. If you know someone who might be interested in going up on the cheap (including yourself), call Fergus on 295 5529 or leave a name and number on 296 9928.

**Wanted
Printer**

I need a working Apple Image Writer for a reasonable price.

Giveaway ...
A PC compatible Star LC24-10 dot matrix printer with paper tray.
Phone: 224 0028 or English Department letterbox - Paul C. Woods.

**Jungle
Fever**

St Ann's Jungle Bash, May 4th (first Saturday night back after holidays), \$6 entry + BBQ tea. Cnr of Brougham Place & Melbourne St North Adelaide. See you there!

Bowling!

Attention all students!
Do you enjoy a good game of ten pin bowling? Cross Roads Bowl has a student discount card available for all University students. To get your Discount Card, come into the Students' Association of the University of Adelaide (Ground Floor, George Murray Building) and ask at the Front Counter. This card is only available for use at AMF, corner of Goodwood and Cross Roads, Westbourne Park.

**Student Radio:
You can
play a part**

Student radio is having a massive meeting! On wednesday 8 May from 12noon in the Irene Watson room on level 5 of the Union building (opposite the bar). Present student radioers, those interested & those who we're very sorry we haven't gotten back to yet but we still like you, are all invited. Find out about On-campus radio, the new work experience program for newbies and much much more!!! For more info contact Julia (357 8094) or Katrina (344 9241) or on 303 5000. See you there groovers!

**We Put
the 'Key' in
Hockey**

Attention - Wanted
Calling all available females ...

Do you want to:- (a) meet lots of guys? (b) avoid lots of guys? (c) attend lots of social parties? (d) wear a lot of black clothing? (e) maybe play a little social sport with really cool, laid-back girls / women / ladies / females? (f) all of the above?

If the answer is "Yes!" or even "Maybe" to the above questions then the Adelaide University Hockey Club Division 6 Women's Team is for you!

Experience is not necessary as we will train you!

Games are played Saturdays or Sundays and training (optional) is on Tuesday nights 6.30 - 7.30 pm at the West Beach Hockey Centre, Burbridge Road, West Beach. For more information, contact Nicole Outram on 390 1024 (h).

**Written
Articles
Wanted**

Work Action...
Written articles for the Adelaide Asian Business Directory. Anyone is welcome to submit articles, topics are about various areas - for example, business management or social. For further information regarding ideas, contact Michael. Submit as many articles as you wish - the Directory is published annually. Telephone / fax 347 1926 or contact him on his mobile number 0411 119 493

**You Might Find
a Mate, You
Might Find a
Date.**

Pen friends world wide, all ages. Friendship, new ideas, travel, etc. Write or send SASE to IPF Box 279, Marden, 5070.

**It Ain't
Heavy, It's My
Brother**

For Sale
As new electric typewriter - Brother CE550 - with international daisywheel and one spare ribbon and paper. \$250.00. Contact Michele Thredgold on 258 7928.

**Travel
Grants**

George Murray Overseas Travel Grants 1996
Application forms and rules for the above travel grants are available from the Graduates Studies and Scholarships Branch, Level 7, Wills Building (ext. 35725 / 35697 / 33044). Applications close with the Scholarships Officer on 14th May, 1996.

**Zip Your Lip
and Save a Child**

Join the World Vision 40 Hour Famine June 14-16 and stop the hunger. Zip your lip and go without food for 40 Hours and get as many people as you can to sponsor you. Zip out the coupon and mail it today. You can save a child's life.

call 13 3240

June 14-16

To: World Vision 40 Hour Famine
GPO Box 9944 Melbourne 3001

Miss/Ms/Mrs/Mr _____
Address _____ FIRST NAME _____ SURNAME _____
Postcode _____
Phone _____
Date of Birth _____

Yes, I will join. Please include a Famine Kit.
 I enclose a donation of \$_____ to help save a child.
 GROUP ORGANISER: I'll organise the 40hour Famine at my school/church/group. I estimate that _____ will take part. Name of Group (if any) _____

VISION FOR A BETTER WORLD



UNDERGROUND LOVERS

**WITH
QUADBOX, HEADER, UNDECIDED**

**ADELAIDE UNIBAR THURSDAY MAY 2ND
\$8 AU STUDENTS
\$10 OTHERS
TICKETS AT THE DOOR**

**DIRECT FROM JAPAN
GONBO HORROR
AND MELBOURNE'S OWN
SATELLITE**

IN A LIVE DOUBLE ASSAULT

**FRIDAY MAY 3RD
ADELAIDE UNIBAR**

**Got something to sell?
Need somewhere
to live?
Need a navigator for
your next car rally?
Well then go the *On
Dit* classifieds!
They're cheap!
They're free!
and they're free!
Just pop 'em down to
our office by 5pm
Wednesday - but please,
keep 'em short.**

Footy Boots for Sale

Soccer / Football Boots For Sale

'Patrick' all leather boots with moulded soles. Worn once only - size 10.5. \$50 not negotiable. Ph: Stan on 240 2752 (ah).

I'll Swap Ya

The Exchange Students Association AGM is going to be held in the Margaret Murray Room, Union House on Wednesday, 8th May at 12 pm. Anyone interested is welcome.

Follicle Factor High!

All uni students welcome. Free haircuts, blowdry and cheap colour and perm - \$15. Held Tuesday nights at 5.30 pm. Phone 223 5404, ask for Tom.

Do You Like Trains?

International Traineeship Exchange Programme

This programme places graduates in companies in any of AIESEC's 85 member countries. The placements range from 6 weeks to one and half years. Of interest to students in Commerce, Economics, Computer Science and Engineering. An information session will be held on Wednesday, 2nd May at 1.10 - 2.00 pm in the Kerr Grant Lecture Theatre.

WORD PROCESSING

Thesis, Assign, Essays etc
Laser Printing
Low Rates
Ph: Marisa 43 8973

Child Care

Need occasional child care while you attend/present a class?

Difficult to get a place at the appropriate day/time on campus?

Consider the Royal Adelaide Hospital Child Care Centre.

Available to University of Adelaide staff and students.

Open 7.00 a.m. to 6.00 p.m.; Monday to Friday.

Just across Frome Road, in the Residential Wing.

Children 3 months to 5 years.

Meals and nappies supplied.

Government subsidised; childcare cash rebate scheme.

For more information, or to inspect the centre, phone Carol on 222-5880

Community Aid Abroad

Community Aid Abroad will be holding a meeting on Tuesday, 30th April. All interested people should meet in the UniBar at 5.30 pm.

Child Care Vacancies

"The Observatory Childcare Centre" currently has vacancies for all age groups - 6 weeks to school age. The Centre is situated in the Old Observatory Building on the North Terrace Campus. Convenient for students and staff of the University, people who work in the city. Committed to quality child care for children. Qualified and experienced staff who plan and deliver an educational program. We believe

"Play is Learning". Please direct enquiries to Tasia Camacho, Director or Helen on 303 5429.

"A multi-disciplinary forum"

The First Annual Conference of Postgraduate and Honours Students in African Studies

- a multi-disciplinary forum Thursday, 26th September, 1996, University of Adelaide.

The aims of this one day conference will be to provide ...

- A forum for honours students and postgraduates to share and develop their ideas; get feedback on work in progress; to present brief seminar papers; and participate in panel discussions, in order to provide students with an opportunity to present their ideas in a supportive public environment.

- To encourage input from fields as diverse as Literature, Politics, Sociology, History, Anthropology, Visual Arts, Drama, Film, Development Studies, Women's Studies and others.

- To promote greater awareness and interest in African Studies, while encouraging postgraduates to participate in the African Studies Association (AFSAAP), in particular to attend the AFSAAP Annual Conference 27th - 29th September, generating healthy debate and to broaden the awareness of issues relating to Africa.

- Conference participants will also be invited to enjoy local African food, music and culture.

Expressions of interest in the form of brief abstracts or thesis titles should be sent by mid-June to Cecilia Moretti, English Department, Flinders University of South Australia, P.O. Box 2100, Adelaide, SA 5001 (email:enccm@cc.flinders.edu.au); or Tanya Lyons, Politics Department, University of Adelaide, Adelaide, SA 5005 (email:tlyons@arts.adelaide.edu.au).

To be held in conjunction with the Annual Conference of the African Studies Association of Australasia and the Pacific (AFSAAP), Friday 27th to Sunday 29th September, 1996, St Marks College, University of Adelaide.

Auditions

Performance Studio Guild are holding auditions for their upcoming production "The Man Who Wouldn't Go To Heaven", directed by Rachel Paterson. All interested people should write their names on the door of the PSG Office (8th Floor, Schultz Building) and allocate the time for which they would like to audition. Only people who do this can be considered for a part as the play must be cast by 2nd May. Auditions: Wednesday, 1st May, Studio (10th Floor, Schultz Building).

The Bunday Prize for English Verse 1996

The Bunday Prize of \$150 is offered for the best poem or group of poems in English submitted in competition. The competition is open to both graduates and undergraduates of the University of Adelaide, provided that they entered on their studies at the University not more than six years prior to 31st July, 1996. No restriction is placed on the subject, form or length of the poem or poems.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Faculty of Arts Office, Room 203, Napier Building no later than 31st July, 1996. The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained and a copy of the successful entry will be deposited in the Barr Smith Library. The prize is not confined to any particular Faculty and entries will be welcomed from all sections of the University. Judges will be appointed from the English Department and the prizewinner should be known by the end of Semester II. All entrants will be advised of the results by mail.

F.J. O'Neill
Registrar

For Sale

One (1) Sega Megadrive II with two (2) controllers, and four (4) games (including two (2) EA Sports games and Sonic 2). \$200 o.n.o.. Phone Florian on (08) 339 1629 on weeknights or Sundays, leave message and phone number if I'm not there.