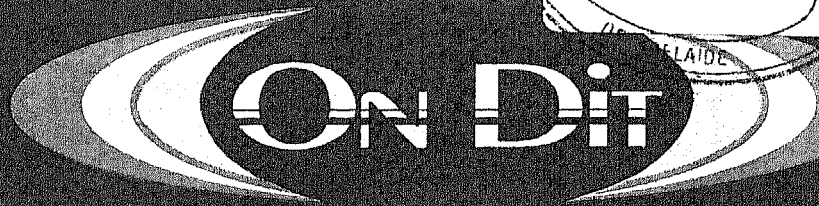
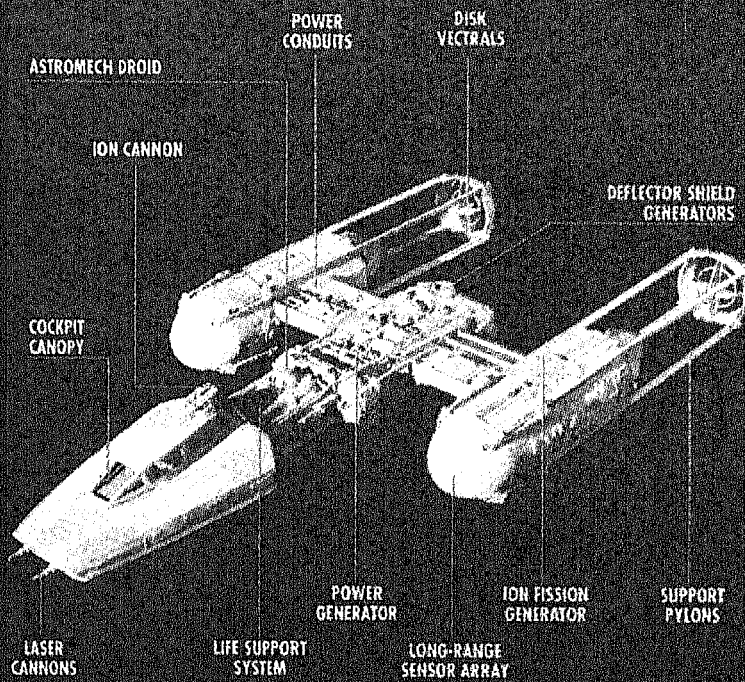
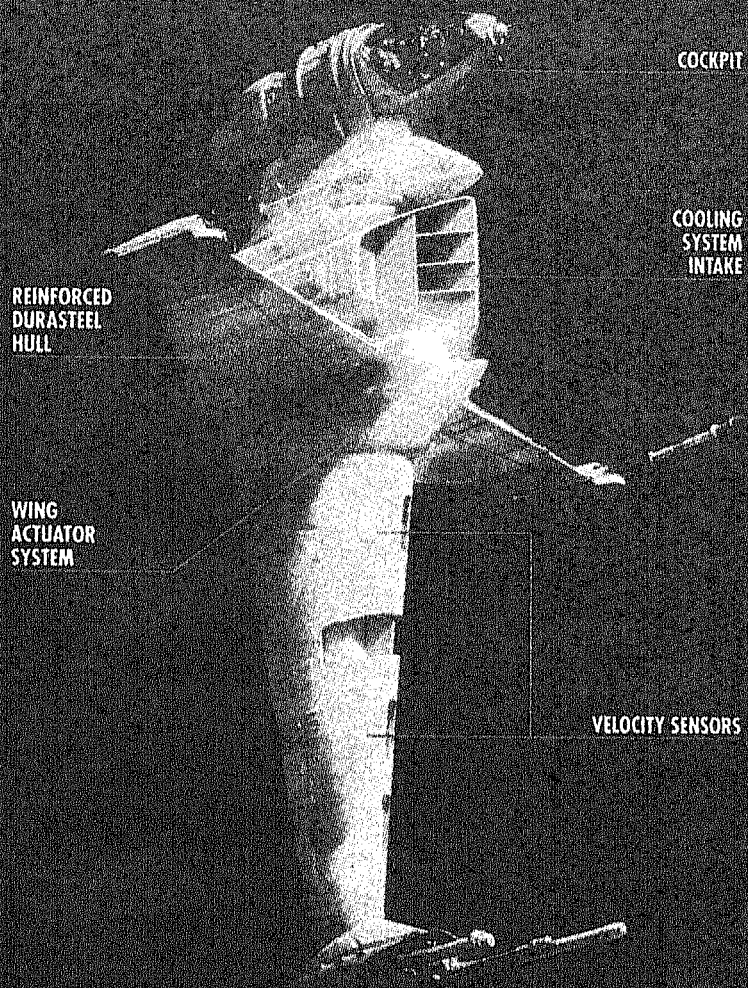


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The Adelaide University Students' Association Week  
Volume 63 Number 5 March 27 1995



# STAR WARS

IDENTIFICATION MARKINGS

FIRING BARREL

LASER TIP

CANOPY

SENSOR WINDOW

NOSE CONE

PROTON TORPEDO TUBES

ASTROMECH DROID

DEFLECTOR SHIELD GENERATOR

FUSIAL THRUST ENGINES (4)

LASER CANNON COOLING SLEEVE

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CITY. 211 8533

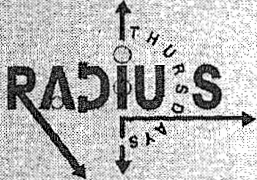
Wednesday 29



Beyond compère with  
special guest DJ  
**MAYNARD**



Thursday 30



DJ Madness 100  
DJ Wequese 100

Friday 31

**THE CLUB**

Heaven where secretaries  
go out at night.

Secretaries On  
**PARADE**

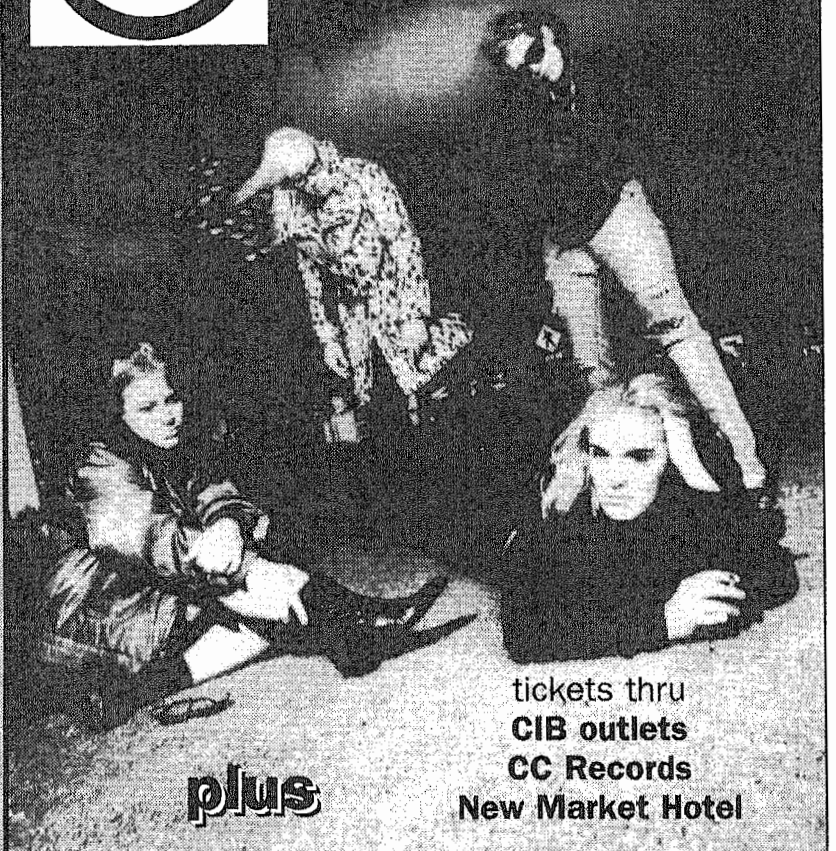
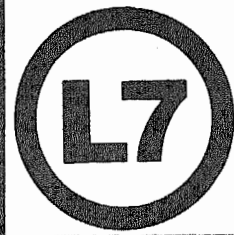
Saturday 1

**THE CLUB**



**SATURDAY  
NIGHT FEVER**

National 90's Style Dance Competition Final



tickets thru  
**CIB outlets**  
**CC Records**  
New Market Hotel

plus

**MARK OF CAIN**  
**LIVE Tuesday 11th April**

3875

..... editorial .....

Anyone who was at the rally on Thursday would have to agree that it was one of the most amazing student demonstrations that Adelaide has seen. We definitely made a statement- Keating's comment going national and even international. It was great telling him face to face that we're not going to put up with his attacks. His smug sneers and inappropriately arrogant response clarified his deceitful and unsympathetic attitude to the position of tertiary students. But the power of the vast number of angry students was felt by all who were out there fighting for students' rights and a secure future.

There was a bit of drama after the rally though as two intoxicated, rally-hyped boyz provided a little light afternoon drama for all of us in On Dit as we watched them battle it out on the Barr Smith Lawns. That was only exciting for all of about a minute and then we went to back to the office to sleep off our sunstroke. The key is to love, boyz.

If we all spent a little more time thinking of other people, Keating would be a little more understanding the lads on the lawn wouldn't have been trying to poke each other's eye out.

Following on from Matt's editorial a couple of weeks ago, I want to report about a positive experience I've had with a charity organization in Sri Lanka. Ms Gunawatha runs a

nursery for children who would otherwise spend their lives struggling on the streets; begging is a popular option for someone born into the lowest class of the largely immobile Sri Lankan society. Some parents even amputate the limbs of their healthy children, to set them up for a more successful (if you can call it that) life as a beggar. Ms. Gunawatha takes children from the streets, where they perish, unfed and unclothed, and gives them a future : a loving home, good food, clothes and an education. It's nauseating to think that for around just \$150 -the price of a good night out and a few new CDs- one of these kids is given a whole livelihood. If you're interested in Ms. Gunawatha's work or want to donate to this nursery (where the money actually goes straight to the kids and isn't swallowed up in administrative costs), come down to the office. I can give you the nursery's address and show you photos of these kids and the difference that one selfless person's work made in their lives.

In the meantime, happy reading. A reminder that next week is the last edition before the break. In the meantime I hope to see you with contributions, or at least with a big smiley face.

Natasha Yacoub



to Paradise

production notes

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

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- Matt Rawes
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- Mike Downing

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- Sharon Middleton.

**We lerrve and send big hugs and kisses to:**

- Megan Brown, Kylie Simone, Wolfie, Panzack, Tim Gow, Johanna Wheelan, Miranda Lim, Chris Puglisi, Chris Puglisi, Chris ... (this guy is a legend), Matt Pearce, MikeyD, Matt Goodwin, Dave Raftery, Shaun, Mark-the skate god- (for showing Natasha how to ollie), Asha Mayer, Bryant, Frank, Chris, Bill Gordon, Darcy Wright and Sam Rosewarne..





**Spade:** Where is he?  
**Wilmer:** What?  
**Spade:** Where is he?  
**Wilmer:** Who?  
**Spade:** Cairo.



**Wilmer:** What do you think you're doin', Jack? Kiddin' me?  
**Spade:** I'll tell you when I am. New York, aren't yuh?  
**Wilmer:** Shove off.

**2. Editorial**

**6. Letters**

**10. SAUA page**

**11. News**

- World, local and campus

**14. Wayzgoose**

- Fave driving roads  
 - Equinox, Lemongrass reviewed

**19. Cartoons**

- The Adventures of Captain Hedgehog  
 - Tottypot

**22. Film**

- Star Trek *Generations*  
 - Shopping  
 - Ask Sticky Banana Fingers

- Videos including: Brain Dead, Young Americans

**26. Theatre**

- Cars That Ate Paris reviewed

**28. Music**

- New P J Harvey reviewed  
 - You Am I interview  
 - Something about The Go-Gos

**33. Literature**

**34. Employment**

**36. Visual Arts**

**37. Classifieds**

**38. Sport**

- Volleyball



**Spade:** You're gonna have to talk to me before you're through, sonny. Some of you will, and you can tell the fat man I said so.



**Wilmer:** Keep askin' for it and you're gonna get it, plenty. I told you to shove off. Shove off!

**4. Star Wars:** They're making some more movies, you hear! They're making some more Star Wars movies

**9. Skeehan's Sydney scene** shows students something special (repeat ten times quickly while patting head and rubbing belly)

**20.** Lots (well five actually) of colour pictures of 'The Clowns' and a big picture of a particularly tense scene from *Star Trek Generations* involving Malcolm McDowell and William Shatner



**Spade:** People lose teeth talkin' like that. If you wanta hang around, you'll be polite.



**Pick  
-a-  
Prize**

**CONTENTS**

Robert Helpman once said...

"I don't despair about the cultural scene in Australia because there isn't one here to despair about."

Bollocks, Bob! If you'd just managed to stay alive long enough to see this week's free offerings available to the readership of *On Dit*, you'd have to concede that at least in this little pocket of Australia, we know culture.

Firstly, we have...

**Ten (10) Four Season passes to Carrick Hill.** These let you in for each of summer, autumn, winter and spring. How do you like that one, Bob?

Secondly, we have...

**Three (3) double passes to see *Jesus Christ Malvern Star*.** There's an interview on page 26. Go on, Bob, read it and weep.

Thirdly, we have...

**One (1) Smudge CD, three (3) Daisygrinders CDs and one (1) Fauves CD (thanks to Polygram).** Go fuck yourself, Bob.

Now, if you like what you see, then...

Come in and leave your name in our Visual Arts sub ed's pigeon hole for a chance to win the Carrick Hill prizes OR come in and leave your name in our Theatre sub ed's pigeon for a chance to win the *Jesus Christ Malvern Star* prizes OR come in on Thursday the 30th of March at 1pm for a chance to win the CDs

Good fortune has shined on those people listed below. Congratulations, you have each won a copy of Mozza's latest release *World of Morrissey*, courtesy of EMI. To collect your treasure, pop down to the *On Dit* office at 1 pm on Thursday. Our winners are, drum roll please... Sally Daley, Michael Osborn, Melissa Dove(Geology), Matt Long and last but not least Peter Gravestock. Enjoy your own private piece of Mozza's world!

# STAR WARS



The *Star Wars* summit was organised and conducted by Lucasfilm Licensing. This was an event to behold. The purpose of the *Star Wars* Summit was to gather all the domestic and international licensees and distributors of classic *Star Wars* properties under the one roof at the Tech Building - Skywalker Sound Skywalker Ranch and to introduce all the licensees to each other, to discuss plans leading up to the first film of the new trilogy, to expand on existing product line merchandise and to develop new lines of classic *Star Wars* products. All the leading companies and their CEOs (Chief Executive Officers) were present at the Summit; companies ranging from Kenner/Hasbra and Dark Horse Comics, to Topps and Australian Lucasfilm licensees Gaffney International.

Also there were Stephen J. Sansweet and the editor/publisher of the *Star Wars Insider*, Dan Madson.

The delegates were treated to an inspiring opening ceremony which was in the Stag Cinema of the Tech Building. Sirens blared, lights flashed and in marched the Stormtroopers who took position around the cinema, two Royal guards who moved to the front of the stage and to the theme of *Darth Vader's March* the Great Dark Lord of the Sith himself took centre stage and addressed to the breathless audience. His opening lines, to the voice of James Earl Jones, were, "Never have I seen such a gathering of greedy, money hungry opportunists in my life... you're my kind of people!" This comment brought the house down. Vader went on to say, "I have been marked up and down so many times I can't tell if I'm coming or going. I have been turned into bubble bath bottles and shrink wrapped but I will have my revenge. In 1998, I will be young again... and all of you will be bald, fatter and 21 years older."

After the opening ceremony and an introduction by Howard Rothman, Head of Licensing for Lucasfilm, it was time for the presentations by select company heads giving details of their involvement with Lucasfilm and their plans for the future of *Star Wars* product. These presentations were very professionally assisted by the technicians at Skywalker Sound hut cannot be disclosed due to their confidential nature.

There are some things I can reveal so here is the news you have all been waiting to hear:

1. Episode One of the next *Star Wars* saga will be released theatrically in 1998!
2. George Lucas commenced writing the next *Star Wars* saga on October 31 and expected to have finished the rough draft by Christmas 1994.

3. Three films will be made back-to-back, the last being released by the year 2000.

4. Rick MacCullam will be the producer of the upcoming trilogy. (He produced *Young Indiana Jones Chronicles* and *Radio Land Murders*)

5. Preproduction has commenced! The new *Star Wars* unit will be situated in the third floor of the main house at the ranch.

6. A new *Star Wars* Special Edition will be released in May 1997 for the twentieth anniversary of *Star Wars* in a theatrical release. The special edition will have an extra four minutes of added footage. The special effects will be enhanced and 'cleaned up', the soundtrack will be digitally remastered and Jabba the Hut (as seen in *Jedi*) will

make an appearance. We were shown a teaser (only just completed that morning by ILM) of Jabba which was completely computer generated. He was under the Falcon, tail swishing, calling out to Han Solo in docking bay 94, and it was just sensational. It was Jabba in the flesh, no latex model - a computer model! What was amazing about this scene is that the live action footage was shot in 1978 and then was combined with computer technology of today and that they both blended in beautifully. You just could not fault it. We were shown other conceptual ideas that George Lucas plans to incorporate into the special edition of *Star Wars*, as the technology is now in place to do so, that wasn't available back in 1976. 20th Century Fox will distribute the special edition world wide.

7. 20th Century Fox has previously unreleased *Star Wars* music to be released.

At the conclusion of the first day's presentations, as part of the closing ceremony, R2D2 entered beeping wildly and looking for C3PO. Seeing the two droids move and being lit up was truly mesmerising; they took on a life of their own. C3PO's voice was provided by Anthony Daniels.

C3PO, never one to pass up an opportunity to show off in front of two hundred or so people, couldn't resist bagging R2D2 by claiming superiority over him in the products that have been made of them at which point C3PO turned to the audience to prove his point as they were on their feet giving a

standing ovation. It was only when C3PO was tapped on the shoulder and explained, "Oh Master! Look, R2, it's George Lucas!" did he realise the clapping was not for him. George Lucas addressed the gathering for about 15 minutes and Howard Rothman concluded the business part of the day.

That evening in the scoring stage of the Tech Building, a party was secretly organised. A Cantina bar and set was constructed and was filled with *Star Wars* costumed characters (Skywalker Ranch and ILM staff) from the Archive Building, assembled by Don Bics, Nelson Hall and Anna Adamopoulos. I was appointed head of security dressed in Imperial Officer's uniform, complete with Mark Hamill's boots from Jedi. My brief was to check that the delegates had the appropriate security clearances. We



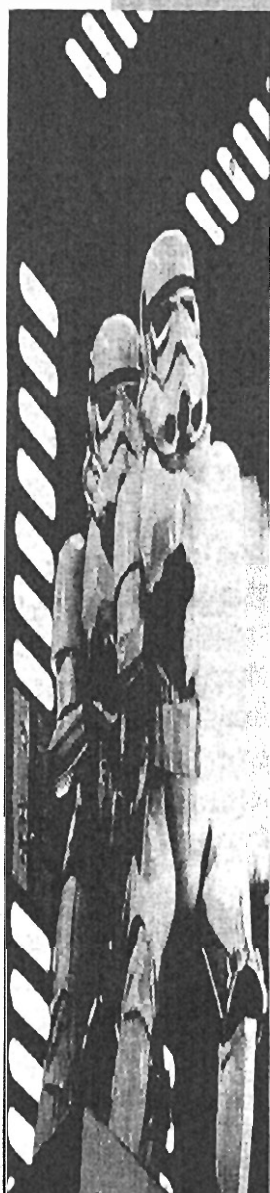
were all issued with exclusive silver metal badges that read "Star Wars Taking the Galaxy by Force," and galactic visas at the entrance to the sound stage and those that didn't have their security

clearances I had full power to arrest. I apprehended and searched Gordon Radley, President of Lucasfilm! We could detain them and take them down to detention centre for further questioning. Never have I seen a more wretched hive of scum and villainy!

The second day of the summit was more informal; the delegates were split into small groups and given set tasks and topics to discuss and brainstorm. The sound stage featured upcoming and recently released products. Each delegate was given a bag of goodies as a keepsake of their visit to the first ever *Star Wars* Summit. Lucasfilm gave each delegate a limited edition (only 300 made) of the Rawcliff X-wing with Skywalker Ranch emblazoned on the front. The final part of the summit was a visit to the Archive Building, where the models, matte paintings and props from the *Star Wars* trilogy were on display for the delegates to view. Most took a detour via the Lucasfilm general store.

As an observer of this summit, it was a rare privilege to be part of this event. The folk at Licensing know their stuff and are a dedicated wonderful team. Thanks for the memories, a galactically fantastic show and great hosts.

Shane Morrissey





# STAR WARS

FEATURE

To a lot of people the line, "A long time ago, in a galaxy far, far away..." means more than a throwaway line from the start of a movie that came and left without a trace nearly twenty years ago. Eighteen years ago those words scrolled across the screen, leaving an indelible mark on the collective lives of just about everyone who read them.

Judging the track record of previous science fiction films, *Star Wars*, by all statistics should have wound up face down in the gutter. But it didn't. *Star Wars* made the graduation from the cheesy special effects and trashy non-descript characters that rode roughshod all over *Star Wars* predecessors. Admittedly the film had some help. Propped up by the most feverish marketing campaign ever, *Star Wars* couldn't fail. You name it from drinking glasses to leather shoes to belt buckles and sleeping bags, if it had the *Star Wars* logo on it, it sold. Everyone bought up big. *Star Wars* wound up breaking all the box office records and in the course of doing so it ended up defining a generation.

In the same vein as Jim Morrison, all the worn out retrogrades twenty years in our future will hail Kurt Cobain as the single most important figure to influence the kids of today. They'll be wrong. Anyone wearing a RIP Kurt t-shirt has been lead right up the garden path. Stacked up against George Lucas, Kurt doesn't rate as an icon of significance. In most people's houses there's still a box of battered and beaten *Star Wars* action figures that survived a million and one battles on the bedroom floor. Nothing comes close to the rate at which Mr or Ms Average Public recognises *Star Wars* characters. They'd give Santa Klaus a run for his money. Forget Kurt. No matter how many records the ghost of Kurt can sell, George remains light years ahead of him.

Despite the significance that the cult of *Star Wars* holds for almost anyone over twenty (bear in mind that anyone who's twenty years old now was probably only four or so when they saw *Star Wars*), a fair percentage of today's youth have grown up with a gaping chasm where the big screen adventures of Luke Skywalker and Darth Vader should be. Rumours about George Lucas's return to penning a series of prequel film to the original *Star Wars* trilogy have come to fruition just in time to create the much needed stop-gap in the lives of the Kurt loving millions.

The upcoming films will elaborate further on the background and history of the *Star Wars* galaxy. The existing story of *Star Wars* matches the grandiose and expansive imagination

that fuelled and embellished Tolkien's *Lord of the Rings*. George created a moral world of goodies and baddies locked in terminal conflict that rivals Middle Earth for its intricacy, sophistication and detail. George's return to *Star Wars* will send the world into a frenzy and in the process induct the next generation of *Star Wars* fanatics.

Tentative plot lines have already been mooched around since George Lucas's declaration that he was starting drafting the new trilogy last October. Speculators seem to believe with justification that the films will centre around the conflicts and struggles between Anakin Skywalker (Luke's father for those evil people who forgot) and Obi Wan Kenobi with the greater plot of the fall of the Old Republic as the setting.

The first instalment, to be released in 1998 is reputedly titled *Episode One: The Clone Wars*. The Clone Wars were mentioned most notably in *A New Hope* (as the first *Star Wars* movie is generally called these days) when Luke asks Ben Kenobi, "you fought in the Clone Wars?" The holographic projection of Princess Leia played by R2D2 at Ben's hut on Tatooine states, "General Kenobi, years ago you served my father in the Clone Wars."

Specifically, the film could conceivably involve the not-yet-emperor Senator Palpatine's initial movements towards absolute power, Anakin Skywalker's capitulation to the Dark Side of the Force and the hiding of Anakin's children, Luke and Leia. Very little of the Clone Wars themselves have been mentioned in any of the available *Star Wars* literature so conjecture rules at this stage. The Clone Wars are believed to be a fight the Jedi Knights waged against some sort of insidious cloning technology. With a name like Obi Wan Kenobi, it is possible that Obi Wan is in fact OB-1 Kenobi, the first clone of a man named Kenobi with the clone designation OB. Once again, it's all just speculation.

The second instalment is believed to be *Episode Two: The Rise of Darth Vader*. As the title suggests, it deals with the Anakin Skywalker's metamorphosis from heroic Jedi warrior to the malevolent Dark Lord of the Sith.

Already outlined in the previous *Star Wars* films, Obi Wan took it upon himself to train Anakin, thinking he could rival Yoda's instructional prowess. He was wrong and realising his errors, he confronts the now corrupted Anakin. There is an ensuing battle where Anakin seemingly falls to his death in a molten pit. Twisted and bordering on death,

Anakin is saved by the rising Emperor Palpatine and the power of the Dark Side. More machine than man, the nemesis of Darth Vader is born. End part two of the *Star Wars* saga.

Part three of the *Star Wars* saga will apparently be called *Episode Three: The Fall of the Republic*. For the long time *Star Wars* aficionados, the title is more or less self explanatory. Palpatine has succeeded to the position of Emperor through deception and subterfuge. Whilst he has attained the position of self declared Emperor, George Lucas wrote in the original *Star Wars* novelisation, "Soon he was controlled by the very assistants and boot-lickers he had appointed to high office." This indicates that the Palpatine confronts an internal struggle for power which he must quell in a time of political instability.

The movie would in all likelihood see the birth of Darth Vader. A nice scene involving lavish special effects would be the construction scene where Vader is granted his foreboding jet-black helmet and flowing black capes. Darth could then go out into the wilderness and as Ben Kenobi said in *A New Hope*, "help hunt down and destroy the Jedi Knights."

By this stage, Obi Wan Kenobi might have successfully obscured Luke and Leia from Vader and the Emperor's grasp, thus retaining a sensation of hope for the galaxy. Not wanting to leave a bad taste in the mouth, Anakin Skywalker could be left feeling alone and cold in his new dark, demented form as Lord Vader. He could realise that in his quest for power, the easy path of the Dark Side proved too tempting. He finds he's grabbed the wrong prize and he must now bear the burden of his actions. It will take him until *Return of the Jedi* to realise where real strength and power lie.

George Lucas plans to re-release the original *Star Wars* trilogy on its twentieth anniversary. The original films are being retooled with upgraded special effects, restored footage and digital sound. Everyone who was too young or not yet born will be able to go bug-eyed when the Star Destroyer comes zooming over your head, chasing the Corellian Corvette at the beginning of the first film.

To tie in with the re-release, Lucasfilms has orchestrated a comprehensive build up to the new trilogy. New action figures should be in the stores within months and comic books and computer games are coming out by the droves. We can now only look ahead and wait. And by the way... may the force be with you.

Rohan Thompson





## R.M Williams and Moleskins Going Out Cheap

Dear Spooners and Prospective Spooner-Killers,

Will someone please unconfuse me? What the fuck are you guys on about? Or should I ask, what the fuck are you guys on?

Mr Rupert Smut, I hate you and your probably fake name (I think it's fake because no one's name would be so stupid). I also hate Yuppie! Yuppie is bad! Yuppie is mean! I can't say I'm poor for I'd be shittin' ya, but why flaunt cash?! What the hell for?! Why should everyone wear Levi jeans and RM Williams boots? Are you fucked in the head?!

Mr WSM (yes, I know your secret identity, my dear friend, but for your sake I won't let my fellow Yuppie-haters know who you are! And on a personal note, what the hell possessed you to write that piece of shit?! I've known you for over two years and you've never acted Yuppie!), why the fuck are you abusing the crap out of "Rupert" for?! You're both advocating wealth! Did you seriously misunderstand the article or did I? It seems to me you're both Yuppie so get together! (If 4th Year student Robert doesn't mind hanging out with his inferior 1st Year student WSM ... oops! Sorry pal!).

My main point is that I think everyone on campus can wear whatever they want and hang out wherever they want! Rundle Street is good, Tuesday nights at the KT are better and a carton of Super and a pizza at my house are just as good! I'll wear skirts up to my ankles / knees / bum cheeks if I want, with cheap Target boots and a chambray shirt if it so pleases me and I won't give either of you the pleasure of my company while I'm doing so, so fuck you both!

Yuppie Scum Hater, LC

P.S. Ever notice it's the Yuppies that wear chambray shirts and then tell us it's "had its day" when we try?

## I don't think we'd take you seriously anyway

Dear All,

I'd like to quietly revolutionise the spooner / plebeian debate with an unrelated look at the public / private school angle. If that's ok. I mean, I'm only a first year and all.

Well, to start with, I'm a Public and a ferocious believer in the Public system. Because it's not about weeding out people according to class or money or social standing or sex; it's not about segregating and comparing and boxing different bits of society and encouraging elitist groups and cliques; it is about getting an education in an environment which re-

flects all types of people (except, fortunately, for those people arrogant enough to believe that despite equality and all that shit, they truly, truly are better than the average middle-class Australian and belong in the very elite designer-circles of society - and if this is your attitude, well, the Public certainly don't want you).

That's been one thing about coming to Adelaide Uni. I can't believe the number of Privates roaming the campus. "Now that one's definitely a Private," I can say with absolute certainty, now and then, noticing a person with all the Private signs - the jaunty walk, disdainful air, trendier-than-thou expression and designer wardrobe (well, I guess they could just be an excellent Public shoplifter who got lucky last night, but unlikely, you must agree). Not - can I add - that I have any problem with Privates necessarily; I don't (well, at least I try not to) discriminate; I just am personally surprised by the layer(s) of bullshit that often characterise the speech / dress / personality / etc. of a large number of Privates. Well, perhaps you find most of us Publics, direct, boring, lacking in social bullshit (oops, I mean airs and graces) as well as screwing up your dainty noses at our individualistic flannies (they come in several different colours, you know) and stuff.

And I know that there are many undeniable differences between us - like the fact that there's more (and classier) drugs, sex and alcohol at Private parties and that Publics sometimes use really old and try-hard words like "Diss" which have been obsolete almost as long as New Kids on the Block and that Privates (females) have less belly-rings and that Publics (males) have more goatees and feral hairstyle tastes and that often at the cashier lines in Mayo there's this really cool effect of oil-and-water separation where the Publics drift to one line and the Privates float to another and I know that if you put a Public in the blender it would come out shitty and if you put a Private in it would come out gritty and I also definitely know that I've lost you now and whatever my point is in writing this letter, well, I think I've lost that too.

All I'm saying is that no-one should take these letters real seriously. If that's ok.

M.

P.S. Dear Marc & Miranda, Why don't you call the new Bistro "The Shawshank Pretension"? Got a nice ring to it ...

## Is 'spooner' in the Shorter Oxford English Dictionary

To Rupert Smut and WSM, the President of the Eastern Wealth Society,

I think we have all heard quite enough of your conflicting views on what images you find either respectable or acceptable. Try voicing your opinions among your friends instead of involving all of us in your mud-slinging match that holds no winners,

only losers.

I must admit that to see Rupert's entry of "I'm a Spooner baby ... so why don't you kill me" in the Orientation Guide, proved quite a shock. Firstly, I was aware of the so called "Spooner" crowd and their name although I didn't think the knowledge of this term was so widely spread. Secondly, I was not impressed by a whole page of the O'Guide devoted to such an area. Some of Rupert's "cut downs" were completely rude and I can imagine were hurtful, too.

Rupert's descriptions of these "Spooners" was obviously conceived through much close observation or, dare we say, inside information. Could Rupert really have a secret "Spooner" identity in his past time?

Now to you, WSM. Too afraid to write your full name; I'm not surprised. I understand you want to hit back at Rupert and I don't blame you. I would defend myself and my friends if I was in the same situation, I am sure. But to use your wealth, clothing, style, jewels, beauty and popularity in defence of the situation was not desirable choice. I am sure your social etiquette extends much further than your slandering allows, or so I hope.

Who says we envy you in any case? I personally decide to avoid any extra pressure in this day and age so dress comfortably in clothes that are cheap (and probably nasty in your view), go to clubs and pubs only to drink, preferably drink specials with my friends and to thoroughly enjoy myself. Sure, I care about my appearance enough to feel that I fit in, but definitely would not let such a factor of my life rule me.

OK, so I may be a Pleb or a "sloth" or even a "grunger" (just remember you probably dressed in clothes under this title - great load of bollocks that was!) in your view, but I prefer to be known as the person I am, not the clothes I wear.

Image is image. Just let it be you people! Personal choice is something we can express every way we like and you are lucky we all choose to do so differently. Forget your differences and enjoy each other's company or just keep yourselves away from each other and leave us in peace. You can't beat each other, but if you can't join each other, don't. Our world is already too discriminatory as it is.

From someone who believes that there is more to life than this.

## They Want Your Mind Scott

Dear Scott Nicholls,

You have warned the cocksles of my heart. I was beginning to think that good old fashioned Cold War rhetoric collapsed with the Berlin Wall, obviously I was wrong. I thought the only people who still thought there were reds under the bed were neurotic old ladies long ago locked away in retirement villages. How wonderful it is to see that young people like yourself have taken up the fight for our freedom against this mythical, monolithic mon-

ster. Scott, you would undoubtedly get along well with Ron and Nancy, you would have a lot in common with Ron on a purely intellectual level.

The problem I have with Scott and people like him (Senator Grant Chapman springs to mind), is that as soon as they see the world socialism they equate this with Communism. They will try to tell you that anybody calling themselves a "democratic socialist" or "social democrat" or any similar name is a communist. They want your car, your house, your superannuation, your life insurance and anything else they can get their grubby little hands on. This idea is ludicrous at the best of times and it is especially ludicrous given the parameters of Australian politics. As I see it, your average Australian calling himself a democratic socialist isn't secretly planning to bring down the Australian government and replace it with a communist dictatorship. All he is doing is questioning the inequalities of our society and trying to formulate ways of reducing these inequalities.

I am not a member of and am not attempting to speak for Resistance or anyone in Resistance. I also don't necessarily consider myself a democratic socialist. All I know is that I can't stand the Liberal Party and their archaic, conservative ideas. I also know that I am sick of people who don't understand the nature of mainstream Australian politics, whether they be on the left or the right. Australia is in no way predisposed towards an extremist political tyranny, it never has been, it never will be. You can rest assured, Scotty, your nice house is safe from those commies at Resistance.

Franklin Von Ripp  
3rd Year Arts

## Disgusting and blasphemous in the extreme!

Dear On Dit,

I would like to complain to the directors of the so-called "Crescent Company".

On Wednesday during O'Week, I was walking casually across the Barr Smith Lawns on my way to the Embroidery, Knitting and Crochet Club meeting, when I was accosted by an ill-mannered young hooligan who was handing out fliers for a show.

"Jesus Christ Malvern Star", the said, "Little Theatre, 29th March - 1st April."

I was *disgusted!* This was blasphemous in the extreme. It was impolite, insensitive, unnecessary and in all ways beyond the limits of good taste. Malvern Star was a reputable South Australian company and it does not deserve to be the target of such puerile undergraduate so-called "humour".

I believe that the perpetrators of this gross insult should be banned from the University, fined most heavily and given a sharp rap around the buttocks with a feather duster.

Yours in protest,  
Nicholas Keukenmeister  
History

P.S. Why can't young people today be more like that lovely P.C. Rowan from "Heartbeat"?



# Meredith doesn't rate our work!

The Editors,

I do not wish to dignify the letter written by Artie Footlong ... etc. by contributing a response to the writer. I would, however, like to bring into question the policy regarding editorial licence in printing this sort of garbage.

I am heartily tired of this type of *offensive* material and feel, as editors, you have a responsibility to withhold from publication certain letters. To degrade a person of a particular ethnicity, colour or religion would be unacceptable, I'm sure. Why then, is it permissible for women at AU generally (and Sabina specifically) to be publicly denigrated thus?

Meredith Westendorf  
Arts / Labour Studies

Dear Meredith,

We understand your point but feel that the positive repercussions of exposing such letters to public debate far out weigh the negative repercussions of hiding them from public view in one of our drawers.

For the final word on the matter we refer you to Sabina Nowak's reply in our last edition.

# Replies are coming your way incredulous one

I am writing this in response to an article printed in the 1995 Orientation Guide. The article entitled "Sexuality" by Sabina Nowak contained a good many valid points about sexual attitudes and preferences within the Uni community, but numerous others were slanted and extremely hypocritical. One point in particular prompted me to respond simply because of its incredibly blatant double standard.

Sabina writes: "If you are a heterosexual and someone assumes that you are gay or bi, do not feel obliged to correct them. (If you are offended, perhaps you need to ask yourself why.)" and then: "If you are non-heterosexual and

someone assumes that you are straight, let them know that they are mistaken."

I still can't believe this shit! Please, somebody tell me why there is such a howling error in logic here. This *must* be a printing error, right? What's that, Sabina? - it isn't an error?!

As a heterosexual, I am most certainly going to correct a person who misjudges my sexual preference - why shouldn't I feel obliged to make my preference clear, whilst a non-heterosexual person should? Yes, non-heterosexuals have the right to be open about their sexuality, but why is it that heterosexuals should not exercise that right too? Maybe you should 'ask yourself why', SN, I, for one, would certainly like to know.

Sure, wanting (and justifiably so) freedom of sexual preference without prejudice and discrimination is one thing but outright hypocrisy is another. I cannot see how it helps the cause or does anyone favours by patently tossing more bias into the broth.

From the article in question, I can also quote Pride as being called "the club for non-heterosexual people and their friends on campus". I have no dispute with Pride, but imagine the furore within the non-heterosexual community if a "club for heterosexual people and their friends on campus" was to be formed. There'd probably be a riot.

Yes, I admit that non-heterosexuals are a minority, but that quite simply means that there are more heterosexuals out there than non-heterosexuals, *not* that heterosexuals shouldn't be just as complacent and righteous about their sexuality as anyone else.

OK, so there's homophobia, biphobia and 'invisibility', what about heterophobia, Sabina Nowak? Wake up and lose the hypocrisy, hey?

An incredulous heterosexual

# Where do I come from?

Lady Anna Menz established the Women's Room in the days when the sports club facilities were for 'Men Only'.

The gender-neutral environment is essential. As is the consensus to maintain a quiet and solitudeness ambience. There have been some political rivalries in my days. At a Women on Campus meeting, a moderating lobby reminded us that it is a facility for all women.

Men on campus who request a place to take tea or coffee and recover from a headache should seek a benevolent uncle.

Sincerely,  
S.M.  
Arts

# Libby Reckons You're Wrong

Dear Ed,

There are a few points I would like to clear up about the article in last weeks edition about the Paul Keating postcards which I believe were misrepresented.

The first is that there are two factions of what you term "ALP students" operating very independantly of each other in the NUS. One is made up of left wing Labor students, the other is made up of right wing ALP students. This is important because when you referred to "ALP students" in your article, you were in fact meaning *right wing* ALP students.

The reason the motion to reproduce the postcards was not lost at National Education Committee was because left wing Labor students did not vote against it. The postcards were in fact authorised by a left wing Labor student.

The point here is that, unlike the article implies, left wing Labor students feel they are there to criticise the regressive policies of the ALP, and have no problems in doing so. (As you may well know.)

This does not in any way undermine the seriousness of the postcards going missing. The idea that some people in National and State NUS offices, as well as people in various Student Associations around the country, are more worried about the fortunes (or misfortunes) of Paul Keating than informing stuents of the impacts of his regressive policies on *their* lives is appalling.

Libby King  
2nd Year Arts

P.S. If anyone wants to know how these sort of people are gaining even more power, ask one of the many "Independant" students on this campus why the National NUS Women's Officer, someone who openly declared it was wrong to criticise Paul Keating and that she was not an activist, has been given more control over the material that comes out of the National Women's Department this year.

# Fucking freaks!

Dear Editors,

We have identified a serious genetic disease that is threatening to become pandemic in scale. We have named the disease *jean hyperplasia* and have decided to publish the result of our research so as to enable genetic counsellors and the population at large to identify this disease.

The most common phenotype in the gene pool is black, with purple increasing both in frequency and severity in succeeding generations. Other mutant colours, including lime green and pink, occur occasionally and their occurrence appears to be sex linked. However, the overall incidence indicates that males and females are equally affected.

This disorder is genetically inherited. Our research indicates that genes are passed down from parents, the parents typically being of the seventies disco generation, thus accounting for the genes being too large and ill fitting.

Patches of skin are often sighted at the knee and buttocks. These are believed to be due to deletions within the gene. The more savagely shredded genes are believed to be due to "Fragile X Syndrome".

The genes have been linked to two closely spaced genetic loci on the same chromosome, one outside Virgin Megastore and the other outside McDonalds in Rundle Mall.

The high density of occurrence in affected groups is suggestive of inbreeding.

Interestingly, one would expect leather genes to be associated with a dominant trait, however, the low frequency of occurrence of leather genes does not support this hypothesis. Further research into leather and dominance is needed.

In conclusion, this disease appears to be in inherited genetic disorder, being of prepubescent onset and dominant in expression.

The Editors have considered saving this population from extinction by introducing their own normal genes into the gene pool, however, ethical considerations, namely the age of consent being 16, precludes us from conducting such an endeavour.

Erich Heinzle  
3rd Year Med  
Ramon Pathi  
2nd Year Med  
Nick Tellis  
2nd Year Med

# Available at the Resource Centre



NEW, at the resource centre! Six Macintosh computers and a 16 page per minute Apple LaserWriter Printer.

Presented to you by your Student Union, CAMTECH and BANK SA.

For a chance to win a Macintosh computer, fill out an entry form at your CAMTECH shop today.



CAMTECH is a venture company of The University of Adelaide



Authorised Apple Reseller



## Artie replies

Dear Fans,

OK, OK, so I went a little overboard and came on a little strong. But thanks to all of you who replied, particularly Joe Aylward (Hollywood?) who managed to lift his nose out of a thesaurus for over a minute, Sandy Pitcher, yeah, yeah, OK, but you weren't invited, to Ron Scothern majoring in delicatessen mathematics, who has never heard of a thesaurus, Dave Roussy, even though I'd hate to admit it but you're probably right and of course Sabina Nowak.

Naturally, seeing your name on a number of articles, I assumed (wrongly) you were responsible for most/all of them. Unfortunately, I saw red, having been in constant contact with feminists for a greater part of my life, but still consider those articles in the O' Guide aimed at all sexes, to have been written from a biased point of view. This maybe explains my anger as my reaction was, "Oh, no, not again." As for the Men's Officer? Well, maybe not such a stupid idea as the highest suicide rate is among males from 17-25 but who do they talk to? Surprise, surprise but it is harder for a male to open up and talk, thanks to society's pressures and expectations.

Many of my female friends were aghast at my outburst but also understood where I was coming from. All I am suggesting is that the pendulum should be dead centre not swung to the other side. I have been the victim of many cases of discrimination from employers wanting female staff to fit in with their glossy commercial on TV or on the side of a bus.

Lastly, some of my comments may seem perhaps below the belt or childish but I'd put that down to the fact they were made somewhat tongue-in-cheek.

To Sabina, in hindsight, singling you out was definitely out of order and I sincerely apologise. You've either got lots of friends or you're doing a great job. I'm sure it's the latter. Glad to hear about your pet peevs as they're some of mine too.

As for my name? I'm sure you've seen discrimination at work in the past as I have and putting my real name to some of these delicate issues is a ticket for disaster as I have many female lecturers.

Artie the P.

PS Is our blind date still on? Drop me a line. You may actually be surprised... I'm not as obnoxious as you think.

## Yeah, yeah, right, yeah!

Dear the Mr and Mr Central Stations of the World and everyone else...

We're with you all the way Fnord Galaxy - we love clubbing/raving, Techno/hardcore and the temple of sound - CENTRAL STATION!

BUT, the chicks are not solely to be found at the Big Ticket, you can find them at Synagogue, Floor 13 (Velocity), Cargo, Venus, where ever! Fuck, even at Heaven (although they may be full-on posers and wouldn't know jack-shit about dance music - sorry if we've offended anybody)!

We need to open peoples' eyes and broaden their horizons. There's more than grunge/alternative/rock or commercial shit. Wake up and smell the fucking coffee!!! Get out of the '80s and get into the UNDERGROUND.

A quote by those lovely people at EVOLUTION (Floor 13 - a bit of a plug):

"Escape from the mainstream, stay with the Underground."

We are the future! Hold your lollipops PROUD!!!

Lots of love  
Technohead and the Little Ravenous One (aka Rowe Giblet)

PS More reviews on club events and dance/techno music is definitely needed in *On Dit* - it's extremely biased in its approach. Please????? How about inventing a new column on club news.

## In a galaxy far, far away

Dear Eds,

Five years away from Adelaide Uni and some things haven't changed, it's still full of self righteous gits (please excuse the shameful generalisation but I'm getting pissed off). Firstly, the state of the Barr Smith Lawns after lunch is a disgrace. One would think supposedly socially-aware adults could, at least, spare 15 seconds of their time to dump their litter in a bin (those big plastic things, remember?). If the sight that beholds us at 2.10 pm daily, reminiscent of Wingfield tip during a fireban, is an indicator of our environmental awareness, we may as well roll over and die now.

Secondly, to the person(s) who failed to return my copy cards in the Barr Smith Library, thanks. I'd buy you a drink, except I can't afford to now! If people must use the credits on cards they find, at least hand in the card afterwards to save the unfortunate owner (loser) \$1.50.

R. Woods  
Env. Studies

PS. Surely responsible editors should only print letters that are signed, unless they're genuine (i.e. safety, discrimination) grounds for names to be withheld. Might stop some of the childishness too.

## Get a job and stop whingeing.

Anon.

## Ravs - What do you know about cricket?

Dear a.k.a. Ravens or J. Turnbull,

I agree with your comments about the spooners (what did I read ... "Die Yuppie Scum!!") but the comments relating to captain Mark Taylor, well, I just have to reply. I care if he stands at first slip chewing gum with his mouth open, on close up (as regularly seen on Channel 9 with 6 replays ... thanks, Richie), it is one of the most disgusting sights on the cricket field (excepting English streakers). What did your mother (and hopefully Mrs Taylor) tell you? Always chew with your mouth closed!!

About your reward, you should be very broke, very quickly, as Mark Taylor has dropped a number of catches this Summer (gone), with one in the Perth Test (missed if by this much). Anyway, I feel the author was just offering constructive criticism. You can place your reward in Mr N. Percy's pigeonhole within the Genetics Department.

Sorry, I couldn't come up with more

examples but I'm still keeping up on the fitness of both the SA and Australian cricket teams.

N. Percy  
Genetics

## There were 79 cocaine filled condoms sitting on a wall

A Colombian man, after earlier being detained in Customs, was arrested last week after excreting 79 cocaine filled condoms in Sydney hospital. This raises a poignant question - How the bloody hell does one consume such a large quantity of contraceptive latex in order for it to pass through one's system? Confused by this culinary dilemma, I consulted my mother's Women's Weekly Latex and Crushed Glass Cookbook and found the following ...

- Condoms have been used for years by Italian restaurants as a cheap alternative for the pasta noodle.

- If allowed to marinate in their own juices, condoms develop a taste and texture not unlike chicken (but then again, every fucking thing does!).

- They can be used to surprise the children as a replacement for the sixpence in the traditional Christmas pudding. They are also responsible for the chewiness in your average meat pie.

This is proof that the condom is more than an outlet for sperm to impersonate a mime artist.

What would happen if restaurants adopted the condom philosophy? McDonalds would finally have an excuse for their food tasting shithouse, while Pizza Hut would, at last, have an alternative to those anchovy things. KFC would be pissed off that one of their secret herbs and spices had been revealed, while Sizzler would reveal their plans for an all you can eat soup, salad, pasta, dessert and latex bar.

Back to the Colombian Contraceptive Clown. After dumping his load, the Police would have had to have drawn straws to decide who was to go in after the \$120,000 haul - coat hanger required if constipation limited options to open cut mining (the use of sniffer dogs would have had animal liberationists baying for blood). A question here - Does crack from a crack have a decreased street value? It certainly lessens the complaints when you fart in public. Why else do you think that dogs sniff each other's arseholes?

Michael Emmett

## Comprehende?

Dear Peter Rogers,

In response to your "open letter to the President of the Law Students Society", I have a few corrections to make. Obviously, Peter, you either chose not to listen carefully in our conversation last week or you simply failed to comprehend what I was saying. In either case I need not remind you that misrepresentation of fact is a practice which is abhorred in the legal community.

Yes, I do believe in "free education" as I feel it is the best way of guaranteeing equity and access in the higher education system. Indeed, the No Fees campaign was in-

spired by the profound threat to such principles which are posed by imposition of up-front fees. The Graduate Certificate in Legal Practice (GCLP), which is the compulsory post-graduate qualifying course for law students, is one of the many courses under the threat of such fees.

Ultimately, the best solution would be to move to a system in which law students could study the necessary requirements for Supreme Court admission as part of their degree. This was the suggestion made by Craig Pett (LSS President), and I fully support this as the preferred solution to the current problem. Unfortunately, I am also acutely aware that this proposal may be rejected by the University of South Australia (USA) which currently runs the GCLP and has an effective monopoly.

In the event that the status quo prevails, the reality is that there will be more law graduates than there are GCLP places available. The USA's solution is to charge fees (a figure of \$5000 has been floated) to fund places and to shorten the GCLP from 6 months to 3 months to cope with funding cuts and increased demand. In my opinion this solution is unacceptable as it is inequitable and would completely compromise the quality of the training being provided to graduates.

In this context, I made the comment that in the event that selection for limited GCLP places should occur, selection should be made on merit as opposed to financial ability to pay fees. I realise that you have vehement objections to this Peter and that you, as you stated in your letter, feel this is "...far worse...than the introduction of up-front fees". I find your argument in this regard is not only illogical but in implicitly condoning fees, far more elitist than any other system that springs to mind.

I must point out to you Peter, that merit does not solely revolve around academic performance. Admission into the GCLP should revolve around a number of criteria only one of which need be academic merit. I hate to point this out, but one of the unfortunate realities of higher education is selection on academic merit. That is how you got into University in the first place and then ultimately law school!

I must stress that the academic quota system also has its significant shortcomings. Indeed without adequate equity measures in place it too can equally discriminate against students, for example, those who are genuinely academically disadvantaged. Your version of my comments is a grossly inaccurate representation twisted to serve your own misguided ends.

However, this is not even an issue at this stage in the campaign. Our first goal is to defeat the GCLP fee and to convey to the government our strong opposition to its moves toward "user-pays" education. It is only after this goal is realised that we can seriously consider serious alternatives to the current system. I must point out that to extend your argument across the board would suggest for example that all postgraduate students should pay fees as opposed to gaining their places through the standard selection process as it is in your opinion "discriminatory". I find your brand of self-serving logic appalling!

In conclusion Peter, your attempts to create unnecessary divisions within a campaign aimed to benefit all students (not just those studying law) deserves to be treated with contempt. Perhaps Peter, in light of your stance on fees and the overwhelming success of Thursday's Rally, it is YOU who have the sinister agenda to push.

Yours Sincerely,  
Haroon Hassan, SAUA President







## President

**Haroon Hassan is a full time Office bearer and convenes the SAUA Council which is the governing body of the association. The President has overall responsibility for the running of the SAUA.**



### No Fees for Degrees & Student Strike

Over 15,000 students across the country rallied against up-front fees for postgraduate study and against several regressive changes mooted by the government aimed to further introduce user-pays education.

The rally in Adelaide was arguably the biggest in Australia with approximately 4000 students in attendance. Thank you to all those students who attended and all the Academic staff who participated in the strike. The rally was only a huge success because of student solidarity and participation, without it the No Fees campaign would not have been launched so spectacularly.

Media coverage was extensive to say the least! The Rally was headline news on all major networks and was further picked up by "Today Tonight" and the "7.30 report". We were also front page news around the nation in the print media, as well as Triple J, ABC radio, and too many others to mention... you should all be damn proud.

The next National Day of Action is scheduled for May 3rd. Come and see Michelle Giglio or myself if you want to get involved...it promises to be even bigger than last Thursday! The campaign is your opportunity to defend the quality of your education. It is only just beginning so look out for even more information in the weeks to come.

### Federal Budget

The Federal budget is looking pretty grim for students with rumours of cuts of up to \$131 million to Universities. This is even more of a reason to get involved in the May 3rd protest. The good news is that the Government knows that students are unhappy after studying hard for several years, accumulating thousands of dollars in HECS only to struggle to find a job at the end of it all. If we can put enough pressure on them then perhaps these savage cuts can be avoided.

The PM needs to look in his own backyard.

Speaking of jobs, most of you will have read, seen or have heard the PM's "job jibe" to Adelaide University student demonstrators over the last few days. This remark demonstrates the contempt with which the Prime Minister has dealt with Australian students and youth when they

criticise his government.

I have demanded an apology and invited the PM to tackle students head on in a national televised debate on Youth Education, Employment & Training policies. It is no surprise that the PM's office has not responded.

In conclusion, I was doing MY JOB on Thursday by voicing student anger over the continued decline in the quality of our education and the threat of up-front fees. Perhaps if the PM did HIS JOB properly there would be more jobs for qualified people like yourselves to fill at the end of it all.

## Environment Officers

**Susie Brown and Tia Nairn supervise the Association's Environment Department. Their major project this year is to oversee the implementation of the University's Environment Policy.**



Just to let you know what we've been up to...

### Clean Up Australia Day

Clean Up Australia Day was held on Sunday March 5th. We were responsible for a clean up of the Torrens around the Uni Footbridge. Thank you very much to all those who helped on the day. We removed 13 full bags of rubbish from the area. It was pleasing to note that the banks were considerably cleaner than last year, although the river itself is still a mess. Unfortunately the Uni grounds were filthy and a few volunteers had to go clean up lazy students' mess.

PS A pair of sunglasses was left on the registration table. Please see Tia in the SAUA if they belong to you.

### Bike Week - 11th to 18th March

A successful Bike 'n' Breakfast was held to celebrate Bike Week and to highlight the use of alternative means of transport.

### And new developments...

Environment Noticeboard  
There is an Environment Noticeboard outside the SAUA (in the cloisters) available for use by campus and off-campus environmental groups. If you want to find out about environmental activities please come and check here. If you would like to promote a green event please feel free to put up your poster.

### SAUA Cups

Good news for all the sensible students who have purchased a SAUA cup. During your SAUA cup soft drinks can now be purchased from the Mayo Refectory for \$1. Remember you will also get discounts on SAUA run events during the year.

Anyone who didn't buy a cup during O'Week can buy one for \$2 from the SAUA.

Forum on Forestry Issues - Wednesday March 5th, 1pm in Union Cinema

As part of Clubs Week, we have organ-

ised a panel of speakers on forestry issues and in particular on woodchipping. Speakers will include Tim Doyle from the Mawson Graduate Centre for Environmental Studies. Despite the fact that the bulk of public opinion (about 80%) is against woodchipping, the battle to end woodchipping in native forests is far from over, so come and get informed about this important issues.

## Women's Officer

**Sandy Pitcher is concerned with women's issues both in the SAUA and the broader University community.**



### GENDER AND THE LAW WEEK - GET INTO IT!!

This week is Gender and the Law Week, so take the time to come to some of the forums that are being held throughout the week. Don't be put off by thinking it's just for Law Student's, as the issues that are going to be discussed - rape and domestic violence, the numbers and influence of women in the legal sphere and the anti-homosexual laws in Tasmania - are relevant to us all. The legal system is an incredibly powerful body, and without questioning the power base it will continue to remain in the hands of elite, white male judges and parliamentarians.

### CLUB'S WEEK

Next week is Club's Week, which will be featuring a Women's Day on Monday. Karen Willoughby, the Club's Association Women's Officer will be organising a host of events, including

### WOMEN'S STUDIES

Last year the Arts Faculty conducted a review which recommended the amalgamation of all departments with less than twelve staff. This has dire consequences for the Women's Studies Department, which is a small department, (due mainly to the lack of resources, not demand - most Women's Studies courses have quotas!) and is thus supposed to be working toward amalgamation. Departmental status for Women's Studies was fought for in a long battle at Adelaide University, and we're not going to let it go easily! Check On Dit for more info, or contact me in the SAUA or the Women's Studies Resource Centre in the Napier Undercroft. There will be forms, letters and petitions circulating, so please make the effort to support the Women's Studies department.

### OUTLAW

A six week program for lesbian and bisexual women, (and those unsure of their sexuality), started last Friday night March 24th at 6pm - 9pm, and will continue for the next five weeks. The group is aimed at women 26 and under, and will look at issues such as coming out, sexuality, relationships, the law, bar scene etc. The group is

being held at the SECOND STORY, 57 Hyde Street, Adelaide. Best of all it's free, so please contact me on 303 5383 or Lisa on 255 3477 for more information.

### WOMEN'S PEACE CAMP

Women's Peace Action is happening in Benalla, Vic - the Australian Defence Industries Munitions Factory, on the 114th - 16th April (Easter). The protest is centred around the \$1.4 billion dollars of taxpayers money that is channelled into the defence industry and the \$70 million worth of overseas business that the factory generated last year! The camp will include street theatre, singing and dancing, mass action, workshops and skillsharing, and child care will be available.

Contact Tamsin on 359 2146, for more information.

## A/C VP

**Michelle Giglio is a half time office bearer of the Association and convenes the Education Services Standing Committee.**



### Adelaide Students Blitz the Nation in Rally Turnout!!

All students of this University should be extremely proud of their efforts in making the SA Rally against Up Front fees the biggest in the country. It shows that we care enough to get angry and visually threaten the Federal Government with our actions. The solidarity expressed through our Rally - all three SA Unis' participated - is a clear sign to those in Canberra that we will not let them shaft students. Action, rather than reaction, is crucially important if we wish the next budget to be student friendly. And we showed 'em.

But we cannot be complacent. The fight continues, and now we are preparing for our next National Day of Action on May 3rd. You can get involved by coming to the South Australian Education Network meetings (SAEN), just read my column for dates.

There were many people who worked damn hard to make Thursday's rally successful: Haroon Hassan and Jess Boland (and myself of course!) - the SAUA carpet is heap comfortable. Our other office bearers, councillors, and standing committee members had fun (time) putting up posters, talking to students and handing out flyers. The members of the SAEN who were able to work together to make it all happen; the LSS (Craig Pett and Catherine Dellit are super legends!) for making a honza effort; and the very helpful poster designing experts at NUS SA. Not to mention all those other dedicated students - you know who you are!

I'm off to the Jazz Frolic for the Centenary Celebrations. Relax time...

# Scumbag Scorns Students & No Fees Rally

RALLY

## Before



On the morning of March 23, fifteen very loud students decided to go and catch Paul at the Grand in Glenelg after his talk on investment. (How about investing in our futures?)

Even though we figured we'd probably be yelling at a noise proof window, we passed the megaphone around to declare our disgust at the regressive ALP policies that



are crushing us as students and as a country.

After he emerged from a door around the other side of the building, Paul found himself surrounded by us, out of breath and still chanting our slogans: "Can't pay, Won't pay" and so on. It was when Mike Truman challenged Paul to stop dodging the issue that Paul, who had been patronizingly smirking the whole time, came out with



his witty and intellectual comeback, "Go and get a job like the rest of us."

That cuts, Paul.



A couple of student polities in suits (Uni of SA's Education Vice-Pres among them) took their student caps off for the day and became young labor monsters, forsaking the students' stance to greet Paul as he arrived at the Glenelg town Hall. We'd had enough. We were off to the rally.

Natasha Yacoub

## During

"Go and get a job.....Go and get a bit of work like the rest of us."

This was the message by the Prime Minister, Mr Paul Keating to a group of Adelaide students demonstrating against the ALP's lack of dedication to higher education. Over the last ten years the Labor Government has restructured tertiary education; moving away from a government funded system to a 'user-pays' policy: HECS has been introduced, education funding has been cut, Austudy has come under attack. The latest "betrayal" of tertiary students by the Government is the proposed introduction of up front fees, starting with post graduate courses.

It has been estimated that between 3000 and 4000 students from Adelaide's three universities joined the walk-out of University classrooms to fight for access to and equality in education. This was part of the National Day of Action, Thursday March 23rd when students took their stand to send a strong message to the Government and Universities. We refuse to accept the proposals for upfront fees or decreases in Government spending on our education is the underlying message.

The 'No Fees for Degrees' rally left the University of Adelaide at 12:30pm (Well it may have been later, but that was the planned time!), making its way down to Victoria Square, the back along Grenfell Street to a 'sit in' outside the DEET (Department of Employment, Education and Training) office. The students blocked off all traffic lanes across Grenfell Street, while speakers encouraged students to continue the fight for their education, among the chants 'No Way, We Won't Pay', 'No Fees for Degrees' and moments of united cheering. The rally ended at the University of South Australia's Chancellery where a petition by law students was presented to Pro-Vice Chancellor Equity, Elenore Ramsey.

National Union of Students State President, Ms Tammy Franks says "The Federal ALP is selling out on working class kids". "We know that the intelligence of society is not distributed according to wealth, but if the Government forces the universities to charge up front fees it is certain that education will be", she says. "Mr Keating may have got his job without a degree but we need one to get a job".

NUS education officer, Ms Melainie Wheeler, among other student leaders expressed their anger at Mr Keating for his offensive behaviour towards the student demonstrators. Mr Keating's remarks "were highly insensitive given the plight of students in the current climate and all the others looking for jobs", she says. Haroon Hassan, President of the Student's Association of the University of Adelaide said "I think it demonstrates the arrogance of the Labour Government ... I felt like saying 'if you created some jobs, then we'd (go and get one)".

Education should be accessible to all, not just those privileged members of society. An investment in education is an investment in society.

Congratulations to all students who joined in the rally to defend their education. Don't forget the next National Day of Action scheduled for May 3rd.

... Megan Brown



## After

After the no fees rally a small but dedicated number of students found their way back to the University of South Australia with the intention of holding a sit in as a protest against up front fees. Originally the idea was to occupy the chancellery but the students were denied access by security. Instead, they decided to occupy the student records office. Once there the office manager asked them to leave because there were confidential student records kept in the office and it was inappropriate for the students (many of whom attend Flinders University) to be around them. After about an hour and a half of students arguing with the office manager, the police, and each other the students decided to retire to another room to consider their position. Apart from this defeating the purpose of a sit in (ie the disruption of the normal running of the University), the Student records office would have given the students access to phone and fax facilities, without which it would have been hard to gain media coverage. There were about a hundred students at the records office, but by the time they reached the other room that number had dwindled to fifty five. After another hour and a half of argument they decided to call off the sit in but made arrangements to meet at another time to discuss the matter further.

It is interesting to note the fact that most of the students (and student representatives) who attended the rally were down on the Barr-Smith Lawns enjoying the beer and BBQ. Apart from showing a lack of organisation for the sit in, it suggests that the student representatives weren't really that interested in going ahead with further action but were instead content to ride the wave of success of the rally.

... Andrew Wolfy



## Centenary Celebrations

When first informed that Dame Roma was frequently placed upon a small rotating pedestal in the Government House grounds, and

induced to recite Shakespearian sonnets whenever the need for a good watering arose, I must admit feeling sceptical regarding that notion's verity. Unfortunately however, this 'Ken Calendar/ Liz Smylie' pun reflects the plain truth of the matter.

The speech itself was relatively inane. Current and past members of Adelaidean 'society' were thanked for their contributions in both developing, and maintaining the operation of our vigorous and altruistic Union, while the VIP audience proceeded to enact a series of unprovoked, slow, and continuous approving nods (similar visually to those undertaken by catatonic schizophrenics). As noted, the speech was of little interest or importance; but the organisation of the ceremony was a wonder to behold.

The ritual itself reminded me of an angelic vision coupled with a performance by trained vervet monkeys. At strategic intervals, the choir and band would break forth into song and merriment while simultaneously a mysterious white mist (the result of divine intervention one presumes) seemed to flow through the marquee engulfing all participants of the spectacle.

During one portion of the ceremony, the Union president accompanied by an esteemed guest proceeded to hoist up the Centenary flag, in what struck me as a somewhat emotional few moments for all present. It was especially nice when the flag disappeared into the leaves of a large 'elm', which proceeded to send down several clouds of irritant pollen onto the two flag raisers, who continued to



'Daniel Boon(e)' fornicating with a friend (towards the front of the VIP seats (you know who you are)), a Masonic-like ceremony began. A number of small trained monkeys (or so it seemed by their behaviour) proceeded to individually trot up before the podium, give a feigned grin (apparently to cover up their fear) and then quite cleverly unroll a placard, which was then displayed to the cheering crowd.

It must be noted that these performers were exceedingly well behaved. I thought the 'booming' rendition of 'Waltzing Matilda' (the 'death' and 'dagger-arse' lines) would have caused a reduction in their competence. But this was not the case. They grinned like true pros. Chests puffed out like pigeons, the grins appearing so stupefied that they even appeared to be enjoying themselves.

Shortly afterwards, when the crowd excitement levels were reduced to a mere simmer, the placard bearers were introduced. One gentleman a 'something...Hussein'. From here however the celebration wound down, and the mood reduced itself from an opiate-like high (characterised specifically by the musical renditions), to more of a de Quincey post-indulgence depression.

At this stage sadly, Dame Roma had to leave. But to her true fans (myself included), to see her walking down that aisle in her characteristic and spritely style merely echoed her internal desire to return, and once again mesmerise and enchant that bohemian university crowd, to which she herself once belonged.

Uncle Dorian

## Women's Studies Under Threat

Is the University of Adelaide progressive or is it more concerned with maintaining tradition? This question is raised in response to the proposal for the department of Women's Studies to be disestablished, as a result of the Review of the Arts Faculty requested by the Vice Chancellor.

staff to be located in other departments. While helping the gender balance in other departments and assisting other departments to support feminist scholarship, a single female in a department of 12 or so males, within which there is no interest in gender studies is going to get swamped. "The energy and collaboration that members of the Women's Studies department have achieved since the merger with the research centre for Women's



"We would like to think that our identity and our ongoing existence was more secure than some of these documents would suggest is the case", said Associate Professor Kay Schaeffer, the head of the Women's Studies Department.

The Review of the Arts Faculty was carried out to find ways in which the faculty could improve its teaching and research performance. "It was our hope that the Review would highlight the importance of the work that we had done in the faculty and recommend that we be adequately resourced so that the programme could be strengthened and enhanced", Kay Schaeffer says.

Despite the department's confidence, when the Vice Chancellor published his draft report, in early February, 1995, while acknowledging that much more attention be given across the faculty to equity and access problems, he recommended that the fifteen departments in the faculty be reduced to seven. The criteria for selection would be that any department with less than 12 permanent, equivalent full-time teaching staff would be amalgamated or disestablished. This affected some small language departments, Philosophy, Labor Studies, Anthropology, Asian Studies and the Women's Studies Department. The solution proposed for the Women's Studies department was for it to be disestablished and the teaching

en's Studies department in 1990 would be lost, dissipated", Kay Schaeffer argues.

The Women's Studies department at the University of Adelaide is respected and held up as a model for other states, being the only dedicated department of Women's Studies in the country. Also, the University receives funding on the basis of how many staff are productive in terms of research and publication records. The Women's Studies department rates extremely well in this area, despite its size. "When the review was announced we thought we are not part of the problem in this faculty, we are part of the solution", says Kay Schaeffer.

Those students who believe in the value of the programme and the existence of a Women's Studies department are encouraged to express their concerns to the Vice Chancellor. All responses are to be received by 28th April, 1995. There will also be held an open meeting of the Faculty Board on Wednesday 29th March to discuss the Review. Interested students may attend, and may request speaking rights. A case put forward by students for the strengthening of the present department of Women's Studies and the provision of adequate resources would make a powerful statement, showing students' alarm at the proposed disestablishment.

Megan Brown



## sux say Chinese Pollies

Chinese parliamentarians are making moves to restrict the sales of the world's biggest selling soft drink, Coca-Cola, which is making big gains in the Chinese soft drink market. It seems that in the country that is home to over one billion people, sales of Coke products are dominating the market and creating a dearth of local brands.

One could even say that if the Legislators of the National People's Congress were in advertising, their slogan for the product would be 'Coke is (sh)it'.

On Dit has already reported on the exponential growth of McDonalds in China and it is apparent that another jewel of American corporatism is

aiming to tap into the seemingly inexhaustible market. This time, however, capturing the Chinese market will be made harder with protectionist cries coming from policy makers. They argue that the market share of Pepsi and "It" is too big and have asked authorities to "appropriately restrict" the sale of the two brands in an effort to shield local producers of soft drink.

"It", on the other hand, sees the growing affluence of the Chinese population and the fact that Coke products record only 18 percent of soft drink sales in the country as prime motivators in increasing production capacity.

Chairman Mao would be turning

in his grave if he knew that multinational giant Coca-Cola has plans to increase the number of bottling plants in China from the present 13 to 23 by the end of the year. With the proposed installation of the plants, Coke's investment in the former isolationist communist state would then be taken up to \$684 million and would mean almost a doubling of Coke's 1994 sales figures of over 3.2 billion bottles.

Hong Kong based consumer products strategist, Ms Helena Coles, has claimed "The beverage market in China grows by as much as increases in capacity will allow". What concerns the Chinese Parliament at the moment is that local producers

would not have anywhere near the funds or expertise to increase productive capacity relative to "It". They would be left behind.

The underlying question, then, is one of global-corporatism versus protectionist centred ideology. Even if the Congress does effect a restriction of "It" in China, how long will it last for, given the amount of money "It" is prepared to invest in the growing economy? China might find, as it arguably already has, that the forces of global capital are too strong to counter.

Matt Pearce ... Beijing

# An Inside Look at the Bosnian War

For the next three weeks, in the lead up to the third anniversary of the start of the Bosnian conflict, a special three-part report on the causes of the war will be presented, offering the different viewpoints of the three combatants (Serbian, Croatian and Muslim). In this way it offers you the chance to experience the mentality of the region as well as making up your own decision as to who is the aggressor, victim or what. Warning! these reports are meant to be biased. Don't complain until you have read them all.

## PART ONE: SERBIA

SERBIA: Considered by the West as the main aggressor in the Balkans War, claims a history which has seen the Serbs being the most oppressed people in the Balkans. The ten million Serbians are Orthodox Christians, write in the Cyrillic script (like the Russians) and cross themselves with three fingers (very important). Their symbol embodies their motto, the famous *cetrislova* or four words - *Samo Sloga Srbina Spasava* (Only In Unity Do Serbs Save Themselves).

The Serbs see this war as yet another threat to their existence. This animosity goes back when the Roman Catholic and Orthodox churches split in 1054 AD. Since the Roman/Byzantine Empire was split in the middle of Bosnia, the Serbs went along with the Byzantines. Following a "Golden" period during the middle ages, Serbia was no match for the Muslim Ottomans at the Battle of Kosovo in 1389. 400 years of Ottoman rule was the consequence. During this period, many Serbs who could not stand the conditions and high taxes left for neighbouring regions in

Croatia and Bosnia as well as Hungary, where they remain. Others opted for conversion into Islam, therefore officially becoming "Turks". These converts are today's Bosnian Muslims and they are seen as traitors to the Serbian faith.

In the nineteenth century, Serbia gained its independence and slowly expanded its borders. In the World War I period, as a popular Serbian song states, the Serbs defeated the Turks, the Bulgarians, the Austrians, the Hungarians and the Germans, therefore proving Serbia not to be a small country.

Serbians believe that all the people of Yugoslavia equally agreed to form Yugoslavia under the Karadjordjevic dynasty. However it was the Croats who always wanted to destroy it. Through the 1930's, the Fascist *Ostasha* movement grew in Croatia. During World War 2 the Croats with help from Germany formed their own "Independent state" with its president *Ante Pavelic*. The *Ostasha* ran the third largest concentration camp in Europe in *Jasenovac*, where 700 000 Serbs,

Jews, Communists and Gypsies were sent to their death. Only the Serbian *Chetniks*, who protected the kingdom, fought for unity, only to be betrayed by the west in favour of Tito's partisans.

Under Tito, a period of *Bratstvo - Jedinstvo* (Brotherhood and Unity) followed bringing peace by force. The Serbs received the bad deal from Tito's Yugoslavia. Serbia and the Serbian people were physically divided and even though they represented 40% of the total population, they only received one out of eight votes in the presidium of Yugoslavia. By the late 1980's, Croatia, with help from Germany wanted to destroy the union. Echoes from World War 2 rang again and the Serbs were alarmed. Fearing for the loss of their human rights, Serbs in Croatia voted to form the State of *Krajina*. The same fears were also felt in Bosnia where Muslim Fundamentalists, with help from Turkey, together with Croats voted to leave the Yugoslav Federation. The unity of Yugoslavia was important to the Serbs, since the existence of such a union guaranteed all Serbs to be living in one state.

The only way this unity could be

saved was by endorsing the platform of Serbian President *Slobodan Milosevic*, who called for strong central government. Of course, due to foreign interests, the Croats and the Slovenians didn't want to save Yugoslavia, so they illegally seceded in 1991. To protect Yugoslavia's sovereignty, the Yugoslav Peoples Army entered in, especially after Slovenian and Croatian militias started attacking Serbs and Army posts. The war started in Slovenia and Croatia in late June 1991.

In the case of Bosnia, the war started on April 6th 1992, when Bosnian Muslim militias with smuggled arms from Afghanistan attacked Serbs outside of Sarajevo, leaving the Serbs with no option but to defend themselves.

Since then there have been repeated ceasefires (always broken off by the other side). To the Serbs, this war is in defence of the existence of the Serb race and culture from the perils of Catholicism, Fascism and Islamic Fundamentalism.

Don't forget to look out for the follow up article next week - Croatia.

## Boat People Kicked Out

with another UN official adding that he had never seen evidence of official harassment or discrimination against repatriates.

The conference has been ratified by 29 countries and the European Union.

The logic behind the move is that the said refugees are seen to be economic migrants who fled their countries of origin seeking a better material life overseas rather than escape political persecution. Thus they are not eligible for international aid.

This is yet another example of the tendency of industrialised countries (especially the EC) to erect a wall around themselves so that very few asylum seekers and immigrants can be given access to enter their wealthier communities. The 'refugees', however, would most certainly be given access into the communities if they held valid passports and visas. *Distinct irony*. Needless to say, it is virtually impossible for the poor to get a visa in Vietnam and Laos.

Moreover, the refugees in question will be forced to return to their countries of origin and live in squaller through no fault of their own, while people less than a hundred or so miles away, enjoy the material pleasures of consume *rista* and the facilities a wealthy nation can provide for its citizens (through no fault of their own).

There is another question that needs to be addressed even if the refugees were given access: what type of welcoming would they be given from 'estranged' members of the local community? Those citizens who whether they feel endangered by social decline or have already

slipped into segmented marginal groups, identify quite openly with the ideologised supremacy of their own collectivity and reject everything foreign. We have seen this situation in Germany with the persecution of Turkish immigrants by German locals and this is not a unique example.

Again, like so many problems in

international relations, in fact in any political relationship, there is a myriad of questions that needs to be posed and answers that need to be advanced. None of the answers necessarily have to be right. In fact, what is right? But we do need to think about these problems.

Matt Pearce ... Geneva



Nearly 50,000 'boat people' are being kicked out of South-East Asian refugee camps. Told they no longer qualify for international aid, the 41,000 Vietnamese and 8,000 Laotians who braved pirate and shark infested waters to seek asylum from communist Indochina are being given to the year's end to pack their bags and set sail for their home countries.

The UN High Commissioner for Refugees, Ms Sadako Ogata, at a conference held in Geneva said: "We need the scarce financial and humanitarian resources for other urgent humanitarian problems." She claims that the refugees' safety will be guaranteed in the repatriation process





# Equinox is now open

Last Friday lunchtime marked the official opening of the 'new and greatly improved' Bistro bar on level four of the union building, a place once known as much for its drabness and cold atmosphere as for its cheap (if not enticing) food. Well we can officially report that with its new facelift, new menu and new name a new era has begun for the good ole Bistro, a place that as Carl Panzcak remarked 'you used to only go when the bar ran out of Coopers'.

The new Bistro, swishly named by the very creative Bryan Scruby and Tim Gow (who incidentally have won a dinner for ten in reward), will from now on go by the name of *EQUINOX*, a name meant to reflect the 'new age' direction the Bistro will take, and the 180 degrees change in image it has undergone since last year. The Bistro overhaul it seems has been designed to make *Equinox* a much more appealing place for the majority of students rather than just mature age, and academics. A viable alternative to the fast food atmosphere of the refecs, and a nice change for those that don't like the bar but enjoy a few beers or a glass of wine with a meal, *Equinox* provides a nice balance between the Cafe-cum-Eatery feel and a place for students to just chill out over a game of pool and a drink.

The new decor of *Equinox* is intended to be

pretty chic and admittedly has quite successfully masked the fact that it was once not much more than a bare and cavernous, perhaps slightly classier, refectory. The designers have brought out the pastel colours, and those trendy little 'pin lights' for that special atmospheric effect, not to mention the

very slick looking bar area that could've easily been bought from a liquidated Rundle street joint. To tell you the truth, you'll feel well out of place doing your tute readings at the table here - if that's your prerogative, stay in the *Grill bar*. However *Equinox* is a

good place for friends to go for a decent meal in a pleasant atmosphere - it may not exactly be O'Connell St or Rundle St but at least you don't have to walk anywhere.

The menu is kept simple (as is the fashion these days), but offers a decent variety, from pasta's and

pizza's, to burgers, steaks and nouveau cuisine salads. You can have a meal and a couple of drinks here for about ten dollars or so, which isn't bad, and judging by what we tried the meals are good value - in fact, better than expected. They do good pastas for around six bucks which is equally as good as what you normally get on O'Connell or Rundle street. Same goes for the steak and the salads. Only one gripe - some of the dishes are just a bit too 'busy'. Some of the meals had been *too* extensively garnished so that eating became a bit of a task- the Bruschetta was drowned under about seven layers of 'pickled' this and 'sundried' that - this aside, the serves are all a good size.

If you've got a bit more to spend, *Equinox* has an extensive wine list of good Australian wines, and champagnes, sold both by the bottle and by the glass. If you've got a few people the bottles are good value. The accompaniment Jazz band created a groovy 'Al Fresco' type atmosphere and if they make this a regular feature on Friday Arvo's it'll go down very well. The decent music (pretty easy listening at that) goes nicely with the new maroon felt top eight ball tables they've just had installed, which are streaks ahead of their shitty old beer stained cousin upstairs in the bar. We have to rate them highly as an on-campus recreation.

All in all the revamped ex-Bistro on level four of the Union building looks to prove quite a cool alternative to the current Union eating joints, and certainly now provides much better food, drink and atmosphere than it used to. If you don't believe me go and try for yourself.

R. Campbell.



The dress code sux but the food is bloody good.

# Heaven's in the back Seat of my Torana

While car fanatics who deliriously foam at the mouth at the sight of a done up Torana or Rotary are often ridiculed by those of us who actually have lives, there is a little bit of hoon in all of us. Everyone has their favourite stretch of road, their own little street circuit, on which the fusion between person and vehicle is complete in the struggle for a 'fastest lap'. Here's a selection of some of Adelaide's lesser known street circuits.

## Old Belair Rd

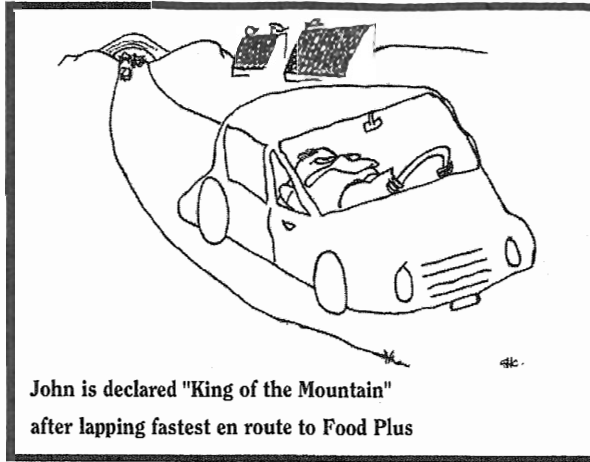
A great little track with many tricky bends which, when mastered, can be taken safely at high speed. A good 25-30k can be added to most of the suggested speeds down this road but it is important that the 'Reduce Speed' signs are adhered to as they are well placed warnings of impending doom.

## Lonsdale Highway/Ocean Boulevard

Strap on the driving gloves and go for it! This is South Australia's answer to the autobahn. If you don't like being overtaken then be prepared to drive on the ragged edge of your ability as the traffic speed hovers around the 100k mark. Good strip to really try to scare yourself on.

## Sheok Rd

A fun gravel road well known to most hills drivers. Good for honing those rally driving skills, but in reality a treacherous road and the sight of many nasty crashes. Very easy to get out of shape even at slow speed. A good road for those who enjoy horrific prangs.



## Duthy St

A good fast straight with much scope for traffic weaving and ends in a fast chicane. Traffic lights allow cars to periodically 'grid up' and test whose car revs the loudest.

## Mt. Barker Freeway

This is possibly the greatest freeway ever laid down in the history of mankind. Long straights and fast

winding bends climb majestically into the hills. Hairpins, in particular the infamous 'Devils Elbow' make this a dangerous road if not treated with respect. Skid marks, grazed barriers and yellow accident paint on the road are a constant reminder not to make the complete transition into Fangio mode. Apart from the odd semi-trailer careering out of control this can be a safe place to let loose with your favourite driving music. One word of warning though, traffic police also enjoy flying up and down this divine stretch.

## Frome Road

Flying off down Frome Road makes inner city driving almost bearable. Driving under the canopy of this tree lined streets is good for creating those Saab commercial fantasies.

## Anzac Highway

For those who remember, this well known road is very similar to the roads driven on the old 'Outrun' arcade game. This is about where the fun ends though as you'll get pinched for just thinking about exceeding the speed limit on this well policed freeway.

## The Continuation of Montague Road

The golden 90k sign appears on this stretch and it is possible to really drop the hammer here and see how much you can scare your passengers. There are no bends here so the aim here is to see how high a speed you can live to boast about. Watch out though because Mr. Plod knows about this one too.

Michael Duffy

# Lemongrass

## Christina's impressions

Lemongrass is a relatively new face on the Rundle St scene but it's doing well with Thai downstairs and Japanese cuisine upstairs. We went on a Tuesday night and it was doing a good trade. The weekends are a different story 'cos you can't book and it's always full - we had to wait 30 minutes for a table on a Friday night. As far as the crowd goes, it's generally an older, yuppyish crowd but don't let that put you off. The waiters are pleasant and the manager Sharon is efficient and quick.

As a chilli freak in need of a fix, I opted for the Chilli Squid with basil which came well presented and as a fairly huge serve. It was wonderfully hot even for a chilli aficionado as myself and the squid was tender and succulent. Often chilli dishes are overpoweringly hot with little taste, but the fresh basil, garlic, onions and fresh chillies combined to make a good marinade for the squid pieces.

There's a good range of main courses, including laksa and red/green curries (very yum) and perennial favourite Tom Yum soup is available as an entree.

It's a bit pricey but definitely worth saving your pennies for.

## Duff's 2 cents worth

Being the unadventurous eater I am I opted for the least exotic sounding meal on the menu - Kangaroo Basil. Obviously not a traditional Thai dish I figured that I would avoid getting third degree burns to my mouth and having my lips melt into a puddle on the floor. Wrong! It was a really hot meal, it tasted good though and would probably have been visually appealing as well had I been able to see through the stinging tears which welled up in my eyes on the first mouthful.

## Mark's bit

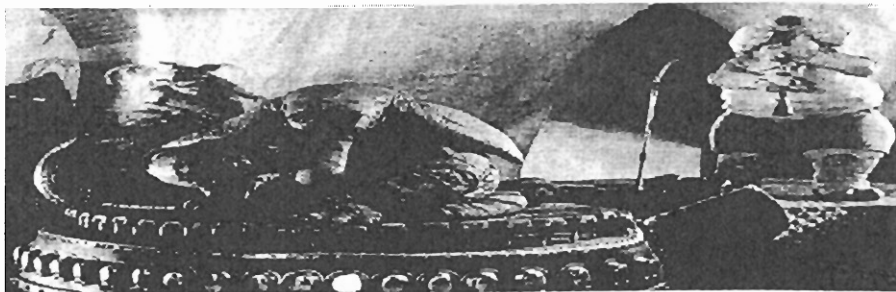
on tuesday i went to lemongrass for dindins with chris and duff and we had to wait for a while until they realised that they were going to have to give us our meal for free and finally i had ginger prawns to eat and it was yummy and it had fresh chilli in it and it was very hot and i liked it because it's good to have no feeling in your mouth for a change but it was very yummy um did i say that already and i had a couple of beers but of course they were yummy because they always are the same because they are in the same bottle wherever you get it but it would have tasted nicer if i didn't have to pay for it but nevermind and the coffee would have too but nevermind and that's what i did on tuesday thanks for asking

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Your choice of fresh home made soups with damper or bear bread, a selection of mixed platters with cheeses, nuts, dried fruits and pickles.





**Questions**

1. If you went to a Star Wars theme party who would you go as?
2. What are your first memories of Star Wars?
3. Considering Chewbacca has been allowed to roam the trilogy naked where do you think a Wookiee hides its genitalia?



Richard and Jason

Q1. Jason: We were actually going to have one. Jabba The Hutt because you could just sit on the dungsuite and do not much.

Richard: If you go for the easy option and get cool points you go for Han Solo and you'd only have to wear black and white but if you wanted to be really cool it would have to be Bobba Fett.

Q2. Jason: When I was in primary school we used to play our Star Wars games and everyone wanted to be Luke Skywalker and having our little scenarios in the playground rescuing Princess Leia.

Richard: It reminds me of my Aunt. She was an artist and really liked the monsters so she took me to see it.

Q3. Jason: I don't think wookiee have genitalia.

Richard: Chewbacca could be a chick or woman to be pe!



Jane and Florian

Q1. Florian: Princess Leia or the blue elephant on the keyboard in the bar.

Jane: Darth Vader

Q2. Jane: The Ewoks and the white soldiers. (Star Wars: The Force Awakens Eds.)

Florian: the Star Wars figures when I was about nine years old.

Q3. Florian: Since he has so much fur it really matters.

Jane: In that thing he has around his shoulder.



Beth and Darren

Q1. Beth: Princess Leia.

Darren: Bobba Fett.

Q2. Darren: The landspeeder in the desert.

Beth: The dolls.

Q3. Beth: I'll let Darren answer that one.

Darren: Do they have genitalia? Should they be allowed to breed?



Zoe, Galaxy and Ken

Q1. Galaxy: R2D2.

Zoe: Princess Leia, Harrison Ford, Luke...

Ken: Chewbacca.

Q2. Galaxy: The theme music and all the stars going past and blasting all the bad guys.

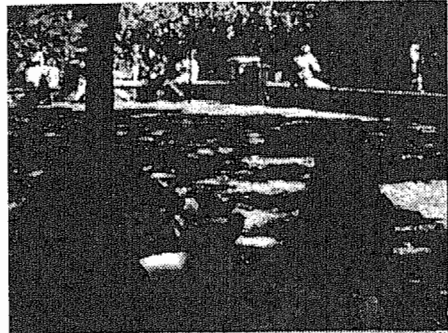
Zoe: My mum made me go with my brother.

Ken: I remember the first time I was on at the cinema because I wagged school to go and see it.

Q3. Galaxy: Under his fur down there.

Ken: In his pouch where he keeps his weapons.



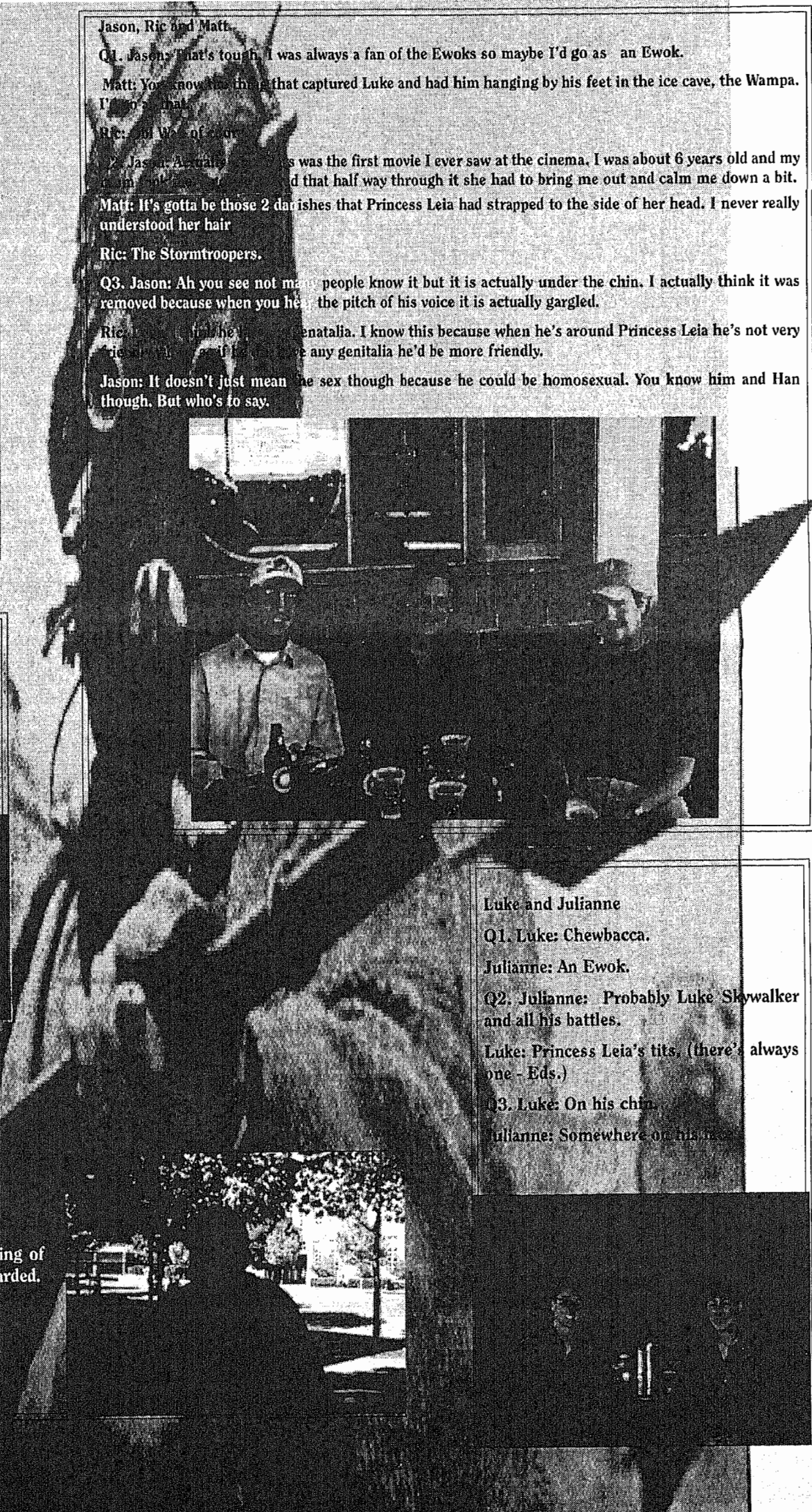


**Andrew and Tammy**  
**Q1. Tammy:** Chewbacca  
**Andrew:** Yakface  
**Q2. Andrew:** My parents bringing it home on video and watching it about 20 times  
**Tammy:** My dad took me to see all three one after the other.  
**Q3. Tammy:** Um, don't know.  
**Andrew:** Under the fur somewhere.

**Quyen**  
**Q1.** Darth Vader.  
**Q2.** The Lightsaber fights.  
**Q3.** Below his belt.



**Scott**  
**Q1. Scott:** Bobba Fett.  
**Q2. Scott:** The battle at the beginning of Star Wars where the rebel ship is boarded.  
**Q3. Scott:** Under his arms.

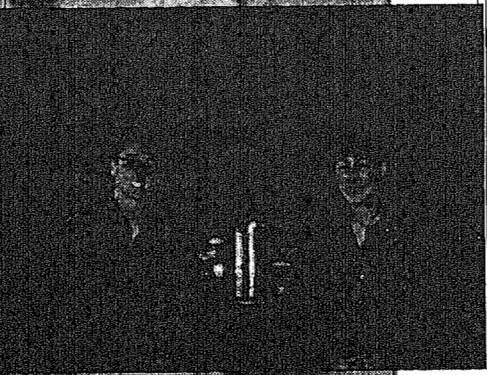


**Jason, Ric and Matt.**

**Q1. Jason:** That's tough. I was always a fan of the Ewoks so maybe I'd go as an Ewok.  
**Matt:** You know the thing that captured Luke and had him hanging by his feet in the ice cave, the Wampa. I'd go as that.  
**Ric:** Oh Wampa?  
**Jason:** Actually that was the first movie I ever saw at the cinema. I was about 6 years old and my mum had that half way through it she had to bring me out and calm me down a bit.  
**Matt:** It's gotta be those 2 darishes that Princess Leia had strapped to the side of her head. I never really understood her hair  
**Ric:** The Stormtroopers.  
**Q3. Jason:** Ah you see not many people know it but it is actually under the chin. I actually think it was removed because when you hear the pitch of his voice it is actually gargled.  
**Ric:** I think it's the genitalia. I know this because when he's around Princess Leia he's not very friendly. If he had any genitalia he'd be more friendly.  
**Jason:** It doesn't just mean the sex though because he could be homosexual. You know him and Han though. But who's to say.



**Luke and Julianne**  
**Q1. Luke:** Chewbacca.  
**Julianne:** An Ewok.  
**Q2. Julianne:** Probably Luke Skywalker and all his battles.  
**Luke:** Princess Leia's tits. (there's always one - Eds.)  
**Q3. Luke:** On his chin.  
**Julianne:** Somewhere on his face.







# Adelaide University Union Catering Department

## EQUINOX

**LEVEL 4**

**UNION HOUSE**

**\* NOW OPEN \***

**10.00 AM - 10.00 PM**

### ASIAN

**ORIENTAL EXPRESS** \* Level 4, open 10.00 am - 6.00 pm  
Chinese • Thai • Malay • Indian  
"Halal" Food is also available

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**CISCOS** \* Level 4, open 10.00 am - 6.00 pm  
Tacos • Burritos • Nachos

### VEGETARIAN

**VEGOS** \* Level 2 Ground Floor, open 8.30 am - 6.00 pm  
Vege Burgers • Pastries  
NOW - HOT CHIPS COOKED IN VEGETABLE OIL

### SPUDS

**THE HOT POTATO** \* Level 4, open 10.00 am - 6.00 pm  
Choose your own filling or one of ours

### BURGERS

**THE GRILL BAR** \* Level 2 Ground Floor,  
open 8.30 am - 6.00 pm  
Burgers • Chips • Steak Sandwiches • Hot Breakfast

### FOR THE SWEET TOOTH

**TARTS ARE US** \* Level 4, open 10.00 am - 6.00 pm  
Freshly Cooked Croissants • Danish • Pastries

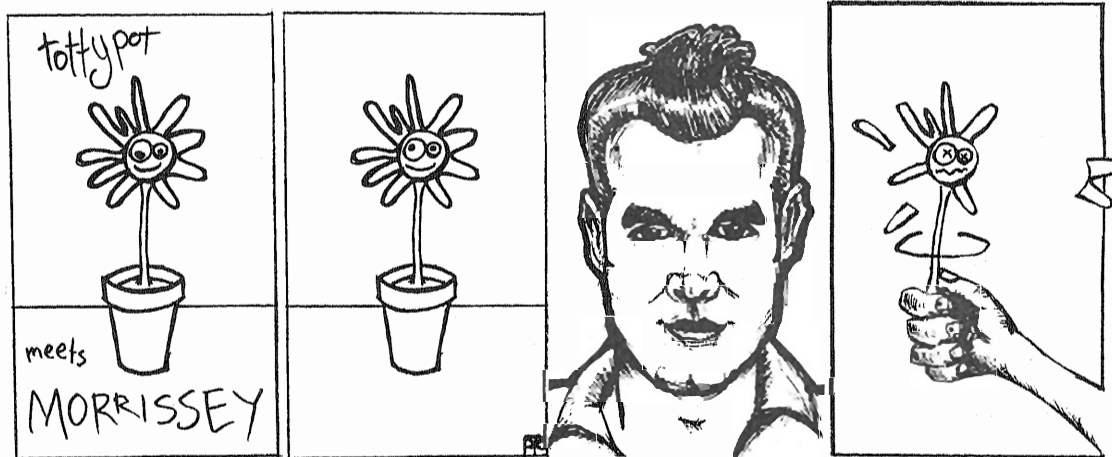
### CAFE STYLE FOOD

**GALLERY COFFEE SHOP** \* Level 6, open 8.00 am - 5.00 pm  
Rundle Street on Campus • Focaccia • Gourmet Sandwiches

### FOOD FOR THE REST ...

**MAYO** \* Level 2 Ground Floor, open 8.00 am - 6.00 pm  
**BACKSTAGE** \* Level 2 Ground Floor, open 8.00 am - 6.00 pm  
**CATACOMBS** \* Basement Union Hall, open 8.00 am - 5.00 pm  
Pies • Pasties • Hot Chips • Sandwiches • Rolls • Drinks • etc

**WHAT'S COOKING?**



## A Mindful Unwind

In sleepful slumber, I collapsed into a realm of phantasmagoria and bizarre nonsense.

Amongst cloud cuckoo land and monstrous beasts that drool, I arrived in a war-torn jungle wearing a pair of phosphorescent white sneakers. Responsibly holding onto my firearm, I advanced towards a festering body of water, observing my shoes with a fondness.

Whilst peregrinating, I heard the alarming wails of shotguns in the distance. Without hesitation, I placed my shoed feet into pedal like stools

which cohered to the bottoms of my shoes.

With a slight jump of each foot in alternation, I began to moon walk like an astronaut across the field gunnery with astonishing speed.

Unable to recall any more, but a pitiful blackness, I found myself surrounded by the chilled night, standing amongst adolescents swearing obnoxiously at each other. Disregarding their disputes, I looked around myself and discovered that I was inside an immense megastructure equipped with escalators and different levels.

As I inspected, I was in the company of not only humans, but other life forms. Dissident foreigners with hilarious structured heads and wearing psychedelic jumpsuits, walked amongst people I associated with. A green-coloured mummy-looking creature stood on the vertex of the building.

After walking aimlessly around and having forgotten my contest with death in the war fields, I found a seat near a purple cactus and smoked a rather long cigarette.

As I exhaled the smoke, I alternatively

watched an acrobat swing from the rails above, through the smoke of my cigarette.

Like decisions or moments without conscious interference, my conscious mind did not interrupt the seriousness of these nocturnal experience or regard the circumstance or my whereabouts as peculiar.

But this fiasco was not the extremity of my fanciful night of unnatural adventures.

Dora Corso





When the  
**CLOWNS**

played the Unibar on Saint  
Patrick's Day. Adam Le Nevez  
took the photographs



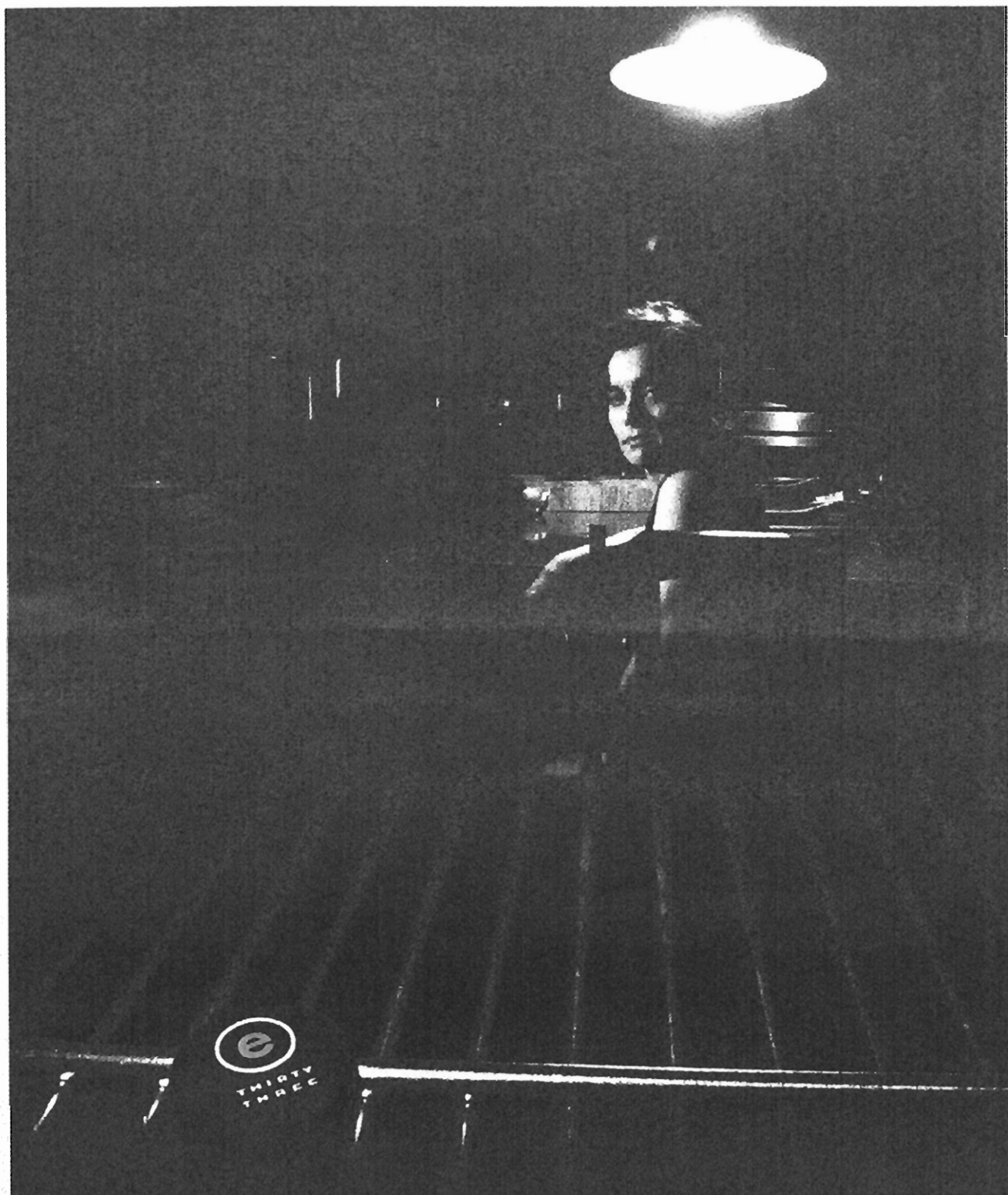
see the Film Section for the new Star Trek adventure

*Generations*

review



WHICH CIDER LIFE ARE YOU FROM?







"War is a virus."

*Before The Rain*, amongst its other themes, tells the story of the effects of war on the innocent. During conflict, people are torn by divided loyalties. Like a virus, the ferocity of war transcends time and place to commit its atrocities in even lands far away.

Director Milcho Manchevski says, "*Before The Rain* describes how a war somewhere in the world could get started, and about how it can affect your life regardless of where you are. It is about taking sides." Hence, what audiences can expect is a film in three related parts dealing with themes that are complex, impassioned and savage.

Father Kiril (Gregorie Colin

a vow of silence to the church, yet he desires to be loved by a woman. Anne (Katrin Cartlidge) is torn between two sides of herself as represented by two men: her stable husband, Nick (Jay Villiers), and her free-spirited lover, Aleksanda (Rade Serbedzija). Aleksander in turn has his own internal conflicts. He does not want to have to choose between his fellow Macedonians and his loyalty to old Albanian friends in an ethnically war erupting in his homeland. Zamira (Labina Mitevska), the young Albanian girl, is strong and resists the oppressive Muslim life. Yet to go against it is to fight her own family. There is impossible love, sectarian feuding, unresolved dilemmas within the family and oneself.

"Time never ends, the circle is not round."

Time holds no transmittable understanding for the players. What has happened in the past shall happen again in the future — with slight variation each

time the cycle repeats. Perhaps this is Manchevski's way of expressing the undying pattern of war and savagery as a persistent way of life in human history. All that has occurred in the past can and will still occur again. Only fine details are changed. The location can be anywhere: Macedonia, London, the world. "The circle is not round," this statement is uttered thrice in the film. Is it back to the future or forward to the past? The three stories exhibit this nature

of surreal time.

Manchevski explains the title of the film: "[It] refers to the feeling of heavy expectation, when the skies are pregnant with the possibility of an outburst, when the people are silent, waiting for a tragedy or cleansing."

Spoken in Macedonian, Albanian and English (with a couple of sentences in French and German), you do not have to be a foreign film buff to appreciate

*Before The Rain*. This Macedonian, English and French collaboration is really quite beautiful and astounding. The story may be savage but so is the beauty of the scenery and accompanying music that plays the authentic Macedonian landscape perfectly.

8 out of 10.

Miranda Lim



"Mmm, what shall we trash next?"

Shopping

Mercury Cinema

Rated MA

Opening sequence: Overhead long-shot, with the camera panning-helicopter style above a dark, post-apocalyptic looking city. A bleak setting; smoke pours out from blackened factory rooftops and pounding away ominously is the *Shopping* theme; a menacing dance piece performed by the Sabres of Paradise, which complements the instantly recognisable cliché of the industrial setting.

And then what? A cavalcade of destruction and speed, forcing you into the back of your seat, making your cheeks peel back into

your gape-mouthed face and puckering your lips so they turn inside out forcing you to drool uncontrollably over the remaining portion of popcorn (the rest of which has been scattered over the floor due to your convulsive fits of excitement), turning it into a soggy pool of sludge?

... Not really. What follows from the sweeping images of a burnt-out metropolis is a pseudo-stylistic and rather conventional looking film about dumb British teenagers who go ram-raiding in stolen luxury cars for no apparent reason aside from "There's fuck all else to do". This is as cerebral as the film gets, with little justification made for the destructive nature of these 1990s punks in particular, that of the main character, Billy (Jude Law).

# Let's Go Shopping

Billy is a fucking moron. He is an almost completely unlikeable character simply because he's so amazingly thick. I must say Jude Law has done a wonderful job in portraying young Billy, creating a believably childish character who delights in playing 'chicken' with other road users and doesn't even have sex at all. Silly Billy has just spent three months in jail for joyriding. As he completes his time, a policeman asks him, "What has jail taught you?" The reply from Billy: "Don't get caught." Bravo for Billy, who immediately resumes ram-raiding with his sidekick Jo (Sadie Frost).

Sadie Frost as the tom-boyish and almost intelligent Jo is another good performer. Jo, after tiring of the crash-and-carry game, desperately tries to win Billy's adrenalin soaked affections and make him move away with her before his life is ruined by his dangerous addiction. Of course, Billy isn't finished playing his game yet, and is determined to prove to all his buddies that he's a better hoon than his adversary in the ram-raiding

field, Tommy (Sean Pertwee, who was successful in creating a stereotype sleaze/druggie if nothing else).

This leads up to a final confrontation between the two arch-rivals, as Billy plans to clean up a huge yuppie-complex before Tommy can get to it. This is the directorial debut for Paul Anderson, who wrote the film also. On these grounds, *Shopping* should be given some merit. Ignoring this fact, it becomes easier to criticise on the basis that it is one-dimensional and disposable. For its low budget, the film looks fairly impressive and the car chases are well choreographed but this is not enough to make it worthwhile. Sure, we get a nice, clearly spelled-out moral presented to us at the end, but I hardly call this film insightful. It doesn't endorse, warn against or advocate anything. This would matter less if *Shopping* was more engrossing, exciting and, dare I say it, mature.

Ben deHoedt

*Generations*. A vehicle for the meeting of the two most famous starship captains in the history of sci-fi! A medium to once and for all settle the eternal Trekkie dispute between pro-Kirk and pro-Picard factions? A simple prelude to what is sure to be a whole series of sequels and an introduction for the masses to the likes of Riker, Data, Worf and Beverly Crusher! Well, I guess it's all of the above plus a little bit more.

The opening scenes take place aboard the 'new' Enterprise, commanded by someone other than Kirk or Picard. In fact it is Captain Harriman (Alan Ruck) who is the successor to Kirk and predecessor to Picard who plays host to the remaining stars of the old Enterprise with enough go in their legs to traverse the bridge. Actually, that only leaves Kirk, Chekov and Scotty to attend the opening ceremony and maiden voyage of this rather bulky looking Enterprise. The as yet unfinished Enterprise receives a distress call and bends more than a few panels saving the day. This is where the (in?)famous technobabble that has been a trademark of the Star Trek saga and a convenient tool of the

are after all only 20th century humans).

In this particular instance, the technobabble revolves around an energy ribbon that floats through the galaxy, known as The Nexus (the spacey anomaly responsible for the distress call in the first place). Without giving it all away, The Nexus is the means to the end of uniting Picard and Kirk in the same movie. If you can accept that there are more things in this universe than you or I can explain or understand, then the rest of the movie flows easily. If not....

The performances do not disappoint. William Shatner's (Kirk) interaction with Patrick Stewart (Picard) is fascinating and highlights the flipant cowboy attitude of the former contrasted with the straight laced formality of the latter. Brent Spiner's Data is at his most potent when played as an emotionless android rather than as a laughing, giggling sidekick (try understanding that story line without ever having watched a Next Gen. episode). As often happens, however, it is the charismatic villain that steals many a scene and Malcolm McDowell

just check out the stellar cartography room on the Enterprise 'D' or the crash landing on Veridian 3.

The most obvious thing that could be said about a *Star Trek* flick or any extension of a cult TV series into the realm of motion pictures is that it is 'one for the fans'. However, *Generations* does reveal itself as a fanatics' delight while perhaps simultaneously failing to bridge the gap to the uninitiated.

But for regular viewers of *Star Trek*; *The Next Generation*, it probably makes sense to describe the movie version thus. If you were to flick onto Channel 9 at 11 o'clock on a Tuesday night and saw this as a two part special episode, you'd be raving about it all week. Perhaps not as much as you would have after seeing *The Worst of Both Worlds* (the one when The Borg went bunta with the Federation's entire fleet and Picard was turned into Locutus of Borg), but rave you would none the less.

Nevermind if you're looking for a path into the ranks of the Trekkies and this movie doesn't provide an easy entry. You can be comforted by the words of Captain Picard. In

# STAR TREK GENERATIONS

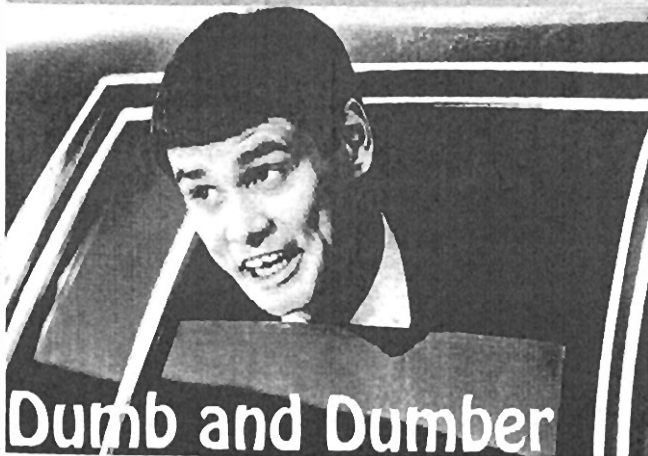
Next Gen. crew rears its head and perhaps assists in the alienation of those viewers not yet conditioned to accepting what is explained on the screen as something we're not really supposed to understand (we

[the evil guy from *A Clockwork Orange*] as Soran makes a tremendously selfish and single minded El Aurian madman.

Oh and if you want special effects

a nutshell he said that he didn't expect that this would be the last time he and Riker would appear on the bridge of the Enterprise. I say, "make it so."

Bryan Scruby



## Dumb and Dumber gets Bet and Better

*"If they each had half a brain, they'd still only have half a brain."*

Get ready to laugh until you can laugh no more. This movie will remind you of the days when you laughed so hard over your friend farting in your face. *Dumb and Dumber* is full of that toilet humour you used to love when you were a little tacker, and maybe still love. I never thought someone with bad direr could be so funny. This movie pulls out every trick in the book whether it be funny or not. Of course the movie stars the extremely funny Jim Carrey (*The Mask*, *Ace Ventura*) and the equally funny Jeff Daniels (*Speed*, *Arachnophobia*). These stupid pair of \$#@!heads go on a cross-country road trip trying to return a brief case to its rightful owner. The rightful owner happens to be the beautiful Lauren Holly (*Picket Fences*). Lloyd Christmas (Carrey) and Harry Dunne (Daniels) follow Mary Swansea (Holly) up to where the extremely wealthy rub shoulders, The Aspen snowfields. On the dimwits' travels they encounter many obstacles such as cops, kidnappers, truckers, and anyone else dumb enough to cross their path. There are many classic moments in this film but unfortunately I would ruin it if I told you about them. But I will say just one thing, their car is a mobile dogmobile which you have to see to believe. The most amusing bits of the film are when they finally get to Aspen and have a huge spending splurge. When you decide to see this film there are a few things you have to remember: make sure you go to the toilet before the movie, don't expect any Academy Award nominations, and finally go see it with an open mind and you will find yourself laughing until you @#%\$ your pants.

Simon Dunstan.



## ARKABA HOME VIDEO BLITZ

## UnderCapricorn Notorious

Arkaba Video, Glen Osmond road, Frewville

117 minutes seems a rather long time when watching *Under Capricorn*. As a devoted Bergman fan I now understand why this film has remained unknown, even to me. Claiming to be set in Australia in the 1830s (Where are the kangaroos and gum trees?), Hitchcock is preoccupied with social etiquette and expansionism. Unfortunately he ignores his winning formula of suspense.

The film focuses on the nouveau rich and a dying aristocracy. Lady Henrietta (Ingrid Bergman) is from this aristocracy, but she has committed social suicide by marrying her stable boy (Joseph Cotten). Unhappy in marriage she has turned to alcohol. In walks the very dashing Charlie, oh yes and he is a long lost friend of Henrietta's. This all equates to a love triangle (love triangle ??? the cover's dramatic description and not mine). Throw in a scheming maid in love with her master, and you have *Under Capricorn*. If this sounds just a bit shallow, maybe it's because the film is.

Basically the film is melodramatic, tedious and clearly an embarrassment for poor Hitchcock and Ingrid. Taking into account the cardboard sets, Henrietta's drunken tantrums, and the plot I would have to give this one a very generous 4/10. All those involved have understandably left this one off their resume.

Jennifer Hiatt

Arkaba video, Glen Osmond Rd., Frewville

You can't help liking this film which stars Ingrid Bergman and Cary Grant, because Alfred Hitchcock was such a talented director (groovy camera angles!) and Ingrid Bergman had the acting talent to put some of today's actresses to shame. Of course, don't forget Cary Grant in another sophisticated and suave role as U.S. secret agent playing the love interest bit with much finesse.

Bergman, plays Alicia, a woman who was asked by the U.S. government to infiltrate and obtain information on a group of men, suspected of smuggling Uranium ore, on the basis of her beauty and her background (her ability to speak German and English).

She accepted the offer but also fell in love with Devlin (Grant), her partner in crime during the whole secret agent business. He however, was initially cold and unresponsive to her until she was in danger. O.K., so the plot may not be up to today's tastes but then again compared to plots from *Dumb and Dumber*, *True Lies* etc..., this one definitely seems saner and although this turned out to be a damsel in distress flick in the end, you don't really give a damn because it's so good. Hitchcock was (and still is) the master of suspense and no, Mr. Hitchcock did not require speeding buses and Harrier jets to create intense excitement, his actors carried the film marvellously, thank you very much. Many directors have tried to emulate the great master but there is only one Hitchcock and *Notorious* was only one of his many great creations.

Ching Yee

## Casablanca

Arkaba Video, Glen Osmond Rd, Frewville

"Here's looking at you, kid." "Play it once, Sam, for old times sakes." "Of all the gin joints and all the towns of all the world, she walks into mine." Sounds familiar? Well, that's because it's from *Casablanca*, that legendary film which has been critically acclaimed throughout the years but what the hell is it about? What was all the fuss about this film anyway?

Well, perhaps like me, you've heard of the film but never seen it and so all you out there who are unfamiliar with the story, like I was before, keep on reading. This would be an excellent opportunity to experience a film that is although bloody sentimental and melodramatic, (not to mention brimming with devious and scheming characters) it never degenerates into a thrashy Jackie Collin's schmaltz (thank God!), due largely to the brilliant cast comprising of Humphrey Bogart and Ingrid Bergman (again).

O.K., so what is *Casablanca*? It's a little French Moroccan town enroute to Lisbon, where everyone congregates, well, anyone who wanted freedom anyway. You see, the time was WWII and from *Casablanca* (the town) one could escape to Lisbon and then to the land of the rich and free (then anyway). Yes! You guessed it - America. But only if you've got enough money and so many stayed at this desert town desperately waiting for an opportunity...

That however ain't the main plot. The main plot revolved around the irrepressible Rick (Bogart), the American who ran the cafe where all walks of life gathered and drank. Rick was suffering from an extreme case of broken heart and in the process of insulating himself from the pain, he became a rather cynical man, and as he put it so eloquently "I stick my head out for no one". To his dismay, the woman who broke his heart (Bergman) had returned, with a husband in tow and asked him to help them escape to Lisbon as they were hotly pursued by the Gestapo. Will he or won't he? Ah, the ending will have some of you turning on the waterworks but that's alright because you're meant to. Michael Curtiz, the director worked his actors' talents to the fullest, especially Bogart. Don't be surprised if you end up humming 'As time goes by...'. O.K., enough said.

Ching Yee



## Spellbound [PG]

Ingrid Bergman, Gregory Peck, 1945

Arkaba Video, Glen Osmond Road, Frewville

A bit of love, a bit of Freud, a tricky plot and lots of intrigue make *Spellbound* something special. This film is both sophisticated and intelligent due to the central character, a powerful, clever, beautiful and blonde doctor. I must also give credit to Hitchcock for his choice of music, and an effective dream sequence courtesy of Salvador Dali (Whoever he is!)

*Spellbound* takes us to a psychiatric hospital, *Green Manors*, in Vermont. Dr Constance Petersen (Ingrid Bergman of course) is a living textbook who needs a man. Gregory Peck is the mysterious man who takes on this role, and together they discover love (surprise, surprise). Before they can truly be happy, Gregory Peck must escape his past - he is wanted for murder and suffers a serious guilt complex (this is a problem). Thank God Constance has faith in his innocence.

In true Hitchcock style this film boasts both unique camera angles, and a twist. While on the topic of cinematography watch out for the gun in the final scene (it impressed Bill Collins). *Spellbound* is a superior film.

Jennifer Hiatt

# NEW RELEASES

VIDEOS

## the YOUNG AMERICANS

FIRST RELEASE

The star of *Reservoir Dogs* and *Bad Lieutenant* is back to gun down more bad guys. This time the usually bad guy Harvey Keitel is finally on the other side of the law playing a good cop. Well, maybe. Harvey Keitel is John Harris, a really tough New York narcotics cop who is sent to London as an "adviser". He is sent there as an aide to the investigation of a series of violent killings believed to be related to the ever-expanding American drug problems. Harris has an aim, to nail the ruthless drug lord Carl Fraser, played by Viggo Mortensen (*Carlito's Way*, *Young Guns II*), who is his long-time nemesis and also the front-runner behind the violence and drugs. Harris teams up with a UK cop and also finds an informer whose information is vital to catching the drug lord. *Young Americans* is an entertaining video, but it really is not that much different from Keitel's previous characters, only a different story line. If you enjoy Harvey Keitel's work then this is a must. I am not that fussed about him and I still enjoyed it. You decide.

by Simon Dunstan.

## WYATT EARP

WARNER BROS. VIDEO

This is a gritty, complex portrayal hailed as a "classic American performance". Big Bucks Kevin Costner stars as Wyatt Earp in an epic story of the transformation of a country as seen through the evolution of a law abiding family. This film follows Wyatt Earp from a little boy to the movie's main event - the shootout at O.K. Corral. In the process of the movie we are introduced to some wonderful characters played by brilliant actors. Gene Hackman plays Judge Earp, Wyatt's father. His presence on the screen is just as powerful as it was in *Unforgiven*. Another brilliant character is Doc Holiday, played by Dennis Quaid. Doc Holiday seems to steal the scenes from Wyatt and he also adds a bit of comic relief, very much needed in this three-hour epic. *Wyatt Earp* is one hell of a western, and the performances and cinematography are breathtaking, but this sometimes is not enough to hold the viewer completely. I lasted the distance and if you think you have the guts, I would advise you to rent it on video!

by Simon Dunstan.

## BRAIN DEAD

BOX OFFICE

SICKOS ALERT!! Are you fed up with watching light-hearted Walt Disney movies? If yes then this movie is for you. *Brain Dead* is the king zombie of all zombie movies. The creator, Peter Jackson, delivers a hilariously sick, sometimes stupid, black comedy horror. This so-called chiller is the story of Lionel Cosgrove who lives with his obsessive mother, Vera. When "Mom" decides to follow her boy into the zoo on his first date she is transformed into a new-age woman. She is bitten by a Sumatran rat monkey and is changed into a ..... zombie. Wow!! When she sticks her fangs into Lionel all hell breaks loose and they go off on a mother and son rampage. The man behind the scene, Peter Jackson, created such cult classics as *Bad Taste* and the worst movie ever made, *Meet the Feebles*. So, if you're downright bored out of your brain and the only thing you can think of is suicide, then this movie is for you.

by Simon Dunstan.



ddd PRESENTS

# ADELAIDE UNIVERSITY STOMP

## SATURDAY 22nd APRIL 1995

Anti Anti Bearded Clams The Egg  
 Frenzal Rhomb Glide  
 Goofyfooter Header Lizard Train  
 The Mark Of Cain Nitocris  
 Numbskulls Powdermonkeys  
 Rash Screamefeeder  
 silverchair Sin Dog Jelly Roll  
 Smudge Spiderbait Storytime

6pm-1.30am, 7 Shows, 3 stages, 19 bands, ONE SHOW ONLY!  
 Limited Tickets: \$15 students and their guests in advance  
 \$20 at door on night if available. On sale Wed 29 March at all Union &  
 Activities Offices—Cloisters/Games Room/Bar. Fully Licensed. Over 18s with ID only.  
 An Adel Uni Union, Flinders Uni Union & Uni of SA Students Assoc. presentation. TPA, JCE  
 Tickets available thru lots from Big Star, Seeing Ears, Muses & Uni Rewards

25

March 27

ON DIT



# Jesus Christ Malvern Star

Little Theatre

On Dit talked to resident lunatics of Crescent Company, Nick Glynn, Wendy Poulton, David Emery and Sarah Burton, about their forthcoming comedy revue, *Jesus Christ Malvern Star*, which is on at the Little Theatre, Wed 29th March to Sat 1st April, 8pm.

On Dit: What inspired you to do this show?

Nick: Andrew Lloyd Webber.

On Dit: Why?

Wendy: Everytime I look at him I can't understand why he let the things he did get so out of hand.

Dave: And Highlander II. I just loved that movie.

Sarah: Little Theatre, 29th of March to 1st of April

On Dit: So, what's in the show?

Nick: This morning I woke up with a strange urge to look like a Czechoslovakian scientist. Consequently, I have grown a beard without a moustache.

On Dit: Anything else?

Wendy: I was sick and tired of fish telling me how to run my own café.

Sarah: Little Theatre, 29th of March to 1st of April

On Dit: And?

Dave: I am not fond of the skin on top of a hot chocolate.

Wendy: Liar!

Sarah: Little Theatre, 29th of March to 1st of April

On Dit: So who's in the show?

Wendy: Christopher Skase, Terrence Stamp, Molly Meldrum, George Parker, His Holiness the Pope, Yoda -

Nick: That's not the can lady, by the way. It's the real thing.

Dave: ...and Nick's imaginary friend.

Nick: His name's Gordon.

Wendy: If I could come up with names like that, I would consider that I was leading a worthwhile

existence.

On Dit: If a tree falls in the forest and nobody is around, does it really fall?

Wendy: Hang on! We're meant to be the comedians here.

Nick: Legs 11! Two fat ladies 88!

Dave: That depends. Who's driving the bus?

On Dit: (composing herself) Okay. So who really are your influences?

Nick: Lin Andrews of Lin Andrews Real Estate.

Dave: Those people who hold up the GODRA sign at Crows matches.

Wendy: Hang on, that's us isn't it?

Nick: No, we do the early morning commercials for Lin himself.

Wendy: And I'm the body double for the chick in the Rocca Brothers commercial.

Sarah: Little Theatre, 29th of March to 1st of April

Dave: Do you remember the bloke in the Stratco Steel City ad?

Nick: Oh! He's the one driving the bus!

Dave: This is getting silly.

Wendy: No, its getting better... and wetter!

On Dit: We'd better wind this up. So when's the show on again?

Nick: Little Theatre.

Wendy: From the 29th of March to the 1st of April

Dave: From 8pm. Tickets are \$6 and \$10, bookings at the SAUA.

Sarah: I want to have a meaningful relationship with Mr Snuffelupagus from Sesame Street. Is it just me, or do you think that Big Ted and Jemima are really a couple? Skippy was a girl. I know. I looked.

...Interview trailed of as Sarah began to metamorphose into Larry Emdur, and began repeating over and over "Lock it in at numer 5".

## A Bag of Boiled Lollies

La Mama Theatre

La Mama Theatre is alive and well and set for a big year. Their latest production, *A Bag of Boiled Lollies* comprised of a series of four short plays ranging in scope from a military farce to what director Tommy Darwin calls "an indictment of postmodern theatre". It is clear that this theatre company is not afraid to take a few risks.

The first of the plays, *Heads*, by English playwright Howard Brenton, was the story of one woman's quest to find "Mr Right". Actors Rose Hummerston and Michael Coats showed impressive comic timing as the body freak Rock and the brain Brian respectively. Kate O'Connell as Megan laboured under the weight of an awkward part, but showed her true potential in the next play, Beckett's *Come and Go*.

This precise work demanded utter concentration from actors Anya Siebert, Kate O'Connell and Anne Stratford. In the words of director Angela J. Nicholls, the play is "A portrait of three interconnected souls and their comings and goings throughout life". The use of silences, highly stylised speech and a minimalist set added to the tense atmosphere as the three women delivered their lines as if in a trance. The three actors gripped the audience's attention by maintaining complete control over their breathing and the modulation of their voices.

Flexibility was the great strength of this production. The cast moved smoothly from the somewhat banal comedy *Heads* to the tightly controlled Beckett play *Come and Go* in the



Tommy Darwin  
Director

first half of the evening, before tackling the lighter farce *Johnson* and the demanding "challenge to theatrical conventions" *Constantinople Smith*.

In the final two plays, the audience is put to the test with some fairly high blown farcical acting. Ian Darbyshire shone out as first the Cantankerous Soldier and then Reality. In a similar sort of role in both plays, he brought the action back down to earth as the voice of reason.

My chief criticism of *A Bag of Boiled Lollies* is that it seemed as if not enough thought had gone in to the stage management. It was disconcerting for both the actors and the audience to hear the stage managers chat throughout *Heads* and at a crucial moment during *Come and Go*. Set changes and intervals between the plays were similarly a little unprofessional. However, I'm sure La Mama will smooth over these rough edges of what was a very entertaining and impressive 1995 debut. With actors of this calibre it certainly looks like the future of La Mama Theatre will be a bright one.

Tom Griffith

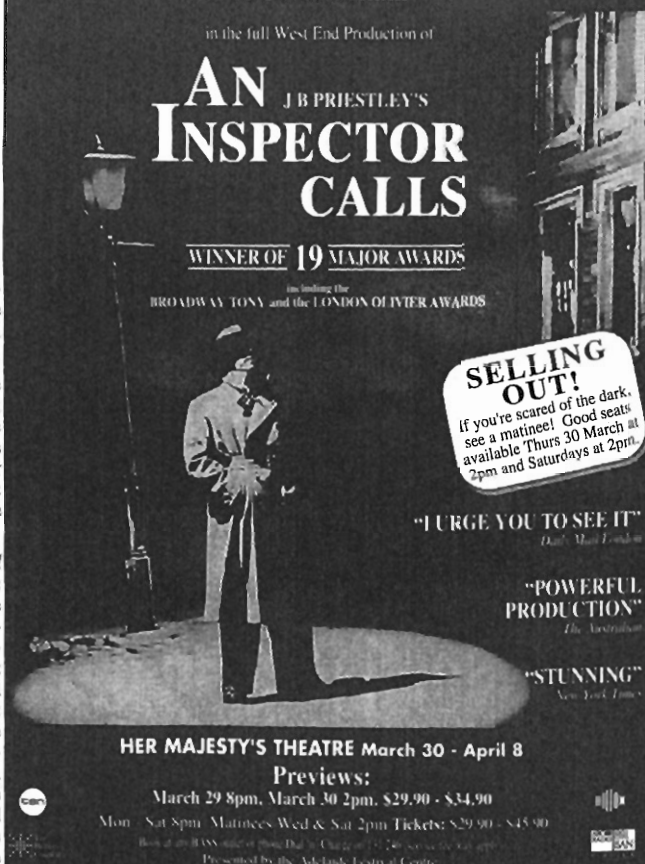
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WINNER OF 19 MAJOR AWARDS

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## Night of Openings

1st site: Fri March 24

Come Out Youth Arts Festival

## Slack Taxi



The industrial grunge 1st site courtyard was the place to be last Friday night. Conceived by Carclew and Come Out guru Virginia Hyam, this unique arts venue combines dance, theatre, visual arts, music and cafe culture all in the intimacy of the Lion Arts Centre courtyard. As I arrived, the stage was taken up by *Outrageous*, an energetic dance production from the youthful under-sixteens of Outlet Dance Company. A little later Bob Moran took the megaphone and introduced one of the cars from *The Cars That Ate Paris* as it was craned onto the stage. Walking around the

space I picked up a jolly decent vegetarian roll before going to Restless Dance Company's *Talking Down*.

As I left *Restless* I saw *Flock of Angels*, a dance production whose costumes have to be seen to be believed. Within a few minutes the Opening Spectacular was soon underway, with highlights including Yolgnu Bungil Youth Mali's power didgeridoo playing and the *Before You Were Blonde* choir. Laurie Zion from Triple J was the official host.

The opening climaxed with a short but impressive fireworks display.

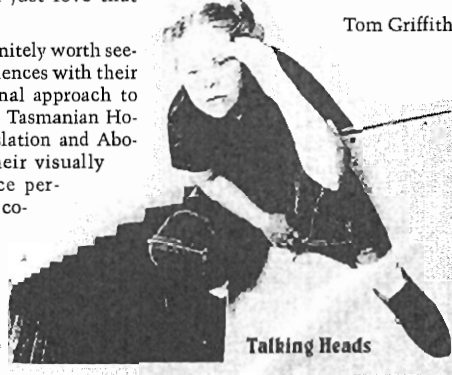
After the opening I bumped into a friend who urged me to come up to *Writer's Block*, an innovative new project for Adelaide writers. The concept is that four pieces of writing are written over nine days by as many different contributors as possible. The four literary works are being churned out on two word processors that are immediately beamed to Rundle Street. Contributors so far have included not only Samela Harris and Laurie Zion but the inimitable Peter Goers. The four choices available include an epic action adventure story, a poem, an ad infinitum absurdist tale and a Cobain inspired/ Generation X deconstruction (I just love that word.)

*Slack Taxi* are definitely worth seeing, capturing audiences with their refreshingly original approach to issues such as the Tasmanian Homosexuality Legislation and Aboriginal issues. Their visually stimulating dance performance was well coordinated with songs such as *Bug Powder Dust* and the beat of *Push it Real*

*Good*, their drummer adding a little extra.

Billed as "a fresh funk fusion of club and Downs cultures," Restless Dance Company's *Talking Down* is a remarkable achievement. It was inspiring to see young people with such a socially polarizing disability as Down Syndrome performing with such honesty, confidence, energy and skill. Interestingly, movement plays a huge part of communication in Down cultures. Unlike many dance productions I've seen, the movement in this production was totally natural and uncontrived. Set to the rhythms of Driller Jet Armstrong, *Talking Down* is an extremely entertaining and professional production.

Tom Griffith



Talking Heads

## The Cars That Ate Paris

Hackney Bus Depot

Northern Rivers Performing Arts  
March 22-26

The Hackney Bus Depot has come alive. Each night audiences are there transported to the terrifying and anarchic world of Lyndon Terracini's *Paris*. The set is a thirty metre wide and seven and a half metre high scaffold over which graffitied cars are stacked and strung, and in, on and around which the action occurs. *Cars* opens with a real car smash and becomes merely more explosive as it progresses. The leather clad 'ferals' indulge in pyrotechnics of every kind, not to mention torching cars, fire dances, and a flying fox spanning the stage.

Lyndon Terracini is an Australian opera singer of international repute. He has adapted Peter Weir's *The Cars That Ate Paris* for stage, adding dance, spectacular visual affects and original musical score, which Terracini has composed with Fred Cole. The piece was performed originally in Lismore, then at the Festival of Perth, and is now here as part of *Come Out*.

The production's great problem is that it assumes a knowledge of the film. It was clearly never Terracini's object to recreate the plot, but rather to use "original scenes from the movie to provide a backdrop" to a bizarre plot crammed with wild characters and frenzied dance sequences. To this extent it succeeds, for it is nothing

if not a visual spectacle, and the spectacle is not only impressive but truly intimidating, leaving the audience fearing for their own safety in this violent and uncontrolled world. However the result is that the plot becomes an incoherent thread, somehow being used to link these aggressive displays.

*The Cars That Ate Paris* was Peter Weir's first film, a low budget experimental piece, which was a hit at the 1974 Cannes Film Festival and, as the director grew in fame, became something of a cult piece. The film is set in outback Australia, in the small town of Paris, on the outskirts of which passing cars crash with an alarming regularity. These crashes are however far from accidents. The town's livelihood is based on cars - spare parts "are their currency", and the townspeople have been laying traps for passing traffic. The dead are disposed of and the injured stored for medical experimentation. The film traces the story of Arthur, a survivor of one such crash in which his brother dies, who becomes a prisoner of the town. The culminates when the town's youth launch a terrifying attack using their cars, "bizarre, customised, souped-up hot rods" as deadly weapons.

None of this is clear in Terracini's production. As Arthur is buffeted about between the eerie psychiatrist, the mayor, and the 'ferals', vague plot outlines are formed but that is all. Hints of ideas never quite



come to fruition, never quite lead anywhere. The result is a spectacle with no substance. A strangely

dissatisfying experience.

Asha Mayer





The Go-Go's circa 1982

Take your mind back - ten, fifteen years ago, and you're standing in the hot and steamy crowd of a cool L.A. club, every girl looks and sounds like a character out of "Valley Girl" - oh my god!, you've entered the world of The Go-Go's. After a ten year absence legendary all-American-girl super group, The Go-Go's have entered the studio again. This week The Go-Go's released their latest album "Return to the Valley of the Go-Go's". A composite of old classics and new tracks, the package has been available in the states since the end of last year. With the girls currently back on tour in the U.K., our music guru Frank Trimboli takes us through the bands history in Part 2 of our series on 80's supergroups.

The Go-Go's were founded one night in 1978 when ex-high school cheerleader Belinda Carlisle and ex-design school student Jane Wiedlin cooked up the idea (together with punk pals Margot Olaverria and Elissa Bello) as a drugged up whimsy during a party. The foursome soon added Charlotte Caffey, a Bachelor of Music graduate who had studied classical piano. Charlotte had cut her teeth playing guitar in many local L.A. folk and punk bands, and provided a much needed injection of musical and technical expertise. "She showed us how to plug in our amps" said Belinda during a 1987 interview.

A year of gigs later and The Go-Go's still couldn't shake the label of "novelty act". Elissa was replaced by Gina Schock, a drummer since age fifteen, Gina provided some much needed credibility. The Go-Go's soon toned down their old 'Day-Glo' punk look in exchange for a more natural look, as Belinda puts it: "We got tired of making an effort to be weird".

The Go-Go's then

crossed the atlantic in the hope of conquering England. After months of poverty The Go-Go's started to win over the U.K. crowds. When they returned home their Stiff Records, U.K. import single "We Got the Beat" had become a disco favourite in L.A..

The final piece of The Go-Go's puzzle fell into place in December 1979 when bassist Margot came down with hepatitis just before the band was booked to play four New Years 1980, sold out shows at L.A.'s trendy and popular Whisky-a-Go-Go.

Recent frustration's and anger between Margot and the other Go-Go's had come to a head, and she was ousted. They quickly found a suitable replacement in Texan Kathy Valentine. Kathy had played in a few bands, and during a stay in London played guitar briefly with an early line up of the now legendary Girlschool.

On April Fools' Day, 1981 the completed, renewed line up signed a deal with IRS records and the band began working with producers Richard Gottschrager and Robert Freeman. Their debut album, "Beauty and the Beat" was re-



As they appear on the 1982 album Vacation

only concern for the band, in 1984 Charlotte suffered a bad case of Carpal Tunnel Syndrome and couldn't play guitar for several weeks. Meanwhile Gina underwent open heart surgery to correct a hole in her heart, she still sports a centimetre wide scare down the middle of her chest.

As if all this wasn't enough, the band discovered that over one million dollars in royalties were still owing from record company IRS. After a

long legal battle the band threatened to leave the label- IRS soon paid up.

With all this behind them, the girls completed their third album "Talk Show", sadly it was the bands last. In December '84 Jane Wiedlin announced that she would be leaving the band, expressing disappointment over not being allowed to sing one of the tracks on "Talk Show". A search of more than two hundred hopefuls turned up a replacement in bassist Paula Jean Brown (Valentine was to move to guitar). The new line up was only very short lived as the band subsequently split in June 1985.

An effort to reform was made in 1989 when they played a reunion concert, but this new release is the first time The Go-Go's have been together in the studio for ten years. The new tracks are punchy and alive with a distinctive pop edge. The guitars are more

overdriven than on past efforts and the punk music foundations are still there. With vocalist Belinda Carlisle shedding her locks for a shaven spiky head, The Go-Go's seemed to have matured without having mellowed.

# Go Go Back!

leased, but unfortunately The Go-Go's running battle with credibility had initially held the album back. After a thirty-two week roller-coaster ride on the American charts, the album finally hit number one and sat there for seven straight weeks. The Go-Go's had become the first all-girl band, who wrote and performed their own material, to reach the number one spot in the U.S. The sudden success of the album was due largely to the single "Our Lips Are Sealed".

After a tour of the American west coast, and supporting The Police in Europe, The Go-Go's wasted no time in releasing a second album, "Vacation". As strong as their debut, "Vacation" shot up the charts world-wide and quickly silenced the critics, many of whom had tried to explain their success as a fluke. By the end of 1982 "Beauty and the Beat" placed second, and "Vacation" forty-third on *Rolling Stone's* "Top 100 for 1982".

Of course, by this time The Go-Go's had become heavily involved with drug taking, "I did everything, every single drug" Carlisle revealed in a 1990 interview. Drugs weren't the

Go-Go's '95 - As they are now



# You Am I Bassist Admits... I Walk Around In Y-Fronts

Music

With the recent release of the long-awaited *Hi-Fi Way* album, You Am I are gearing up for the promotional joys that go along with any album release. Adam MacLeod spoke recently to bass player Andy Kent from his Sydney residence about the new album, radio airplay and the wonderful world of science fiction.

**OD:** Do you guys read your own press material, what people are saying about the new album and how do you feel about that? How did you feel about the review in *Rolling Stone* magazine?

**AK:** Yeah, sure. I read everything that people write about me. I think it's pretty good. I mean, you have to be happy about it. But where do you go from five stars do they go to six, or rearrange them or something?

**OD:** Is all the hype associated with this album something that you would have wanted?

**AK:** I think it comes with being a larger band. It's part and parcel of the whole package.

**OD:** How do you feel about the response to the album by radio stations? They've been slightly different, like the commercial stations still seem pretty ignorant while it was Album of the Week on Triple J.

**AK:** Some of the commercial stations are playing it now because it debuted at number 1 and now they've basically no choice, because all they do is look at five numbers and anything that comes up in those five numbers they have to play.

**OD:** How does this album differ from the others?

**AK:** I think it's a progression. There were a lot of things that we decided needed to be done. Last time we just recorded as a rock group where, this time, it was to do with other boundaries that we could push. Using the Mellotron and the Hammond organ.

**OD:** Do you feel that sometimes the Australian market is too small to fully reap the rewards?

**AK:** American bands come here and it's only just that Australian bands go to the rest of the world, these days, communication being what it is, that we live in a big world that everyone is in touch with at the same time. Therefore, I think bands work on a global scale more than they ever have.

**OD:** How do you feel about fans that have followed you from the beginning as opposed to those who have begun following you just recently, and those that jump on the bandwagon?

**AK:** You can tell someone who has just discovered the band, who genuinely love the band, they're not just pissing in your pocket. You can tell people who just come along with their friends, and are like "Oh

wow, how exciting, man".

**OD:** Tell us about your background in music, what you used to listen to and how you got into playing bass.

**AK:** I was playing guitar for years and I was listening to a lot of records. When I started to play guitar it was more of that bad heavy metal type of terrier music. I was right in there. I was fucking loving it, but it was kind of tragic when I look back. I'm still the only guy who thinks early Van Halen was a fantastic band. Everyone thinks that they were fucked, full stop, but I always thought the first few Van Halen albums were fantastic. And that's what I was into at the time.

**OD:** So your musical background is less formal and more purist?

**AK:** I don't know. It's kinda that, mixed with good rock 'n' roll stuff like the Stones. It's a mixture of that period of music where guitarists were fastidious and they were calling themselves virtuosos and it was bullshit and they'd practise all the time. I think the practising bit was good in the end because I used to practise a lot.

**OD:** But it only gets you so far really, right?

**AK:** Yeah. Then one day you wake up and these guys are practising all day and all night and all they're doing is pulling an air guitar solo in a song. The thing is, what if the song's crap? Then what the fuck are you doing?

**OD:** There's about a million guys around who can play the guitar technically well, but that doesn't mean there's a lot of good songs out there.

**AK:** That's right, so what do you do? Play an amazing guitar solo in a crap band or do you try and write a good song and actually be a good band?

**OD:** Tell me a little about the production work that Lee Renaldo did on the album.

**AK:** We had this guy in engineering called John Sekist who was quite a genius. He's Butch Vig's right hand man and Butch Vig did *Nevermind* and *Dirty* and is in the process of doing Soul Asylum's new album as well. He was a total genius. We've never met any engineer as capable as him. He could go out 'til 7:00 in the morning and then jump up at midday and go "Hey, let's keep recording this record", and we're like "I can't believe you, man. You're the guy who has to make sure each button is either pushed in or not pushed in".

**OD:** So he was his own taskmaster?

**AK:** He was insane! I've never seen anyone like him. He was amazing because he was the only American I've ever met who could do a good English accent. We were the only people that could do good English piss-take accents. Lee is like "Oh my god, what are you guys doing?"

**OD:** Do you get to see many bands yourself, then?

**AK:** I went to the Big Day Out and got to see a lot of bands. It was really good. I'm really bummed because when I heard Oasis got cancelled, I thought, "Big deal," they didn't interest me much anyway. Then about two weeks after they cancelled I heard the new record and I thought it was really good. I thought Screaming Trees were really good too.

**OD:** When you're at home and no one's looking, do you do any nerdy things?

**AK:** I walk around in Y-fronts.

**OD:** With the blinds shut?

**AK:** Oh, no.

**OD:** When was the last time you were a major fashion victim?

**AK:** Maybe when I went through my Kim Salmon shirt phase. I love them, but they were just a bit too tight and looked a bit too silly.

**OD:** Have you seen any good films lately?

**AK:** I've seen some fuckin' excellent movies. I think "Bad Boy Bubby" is one of the best Australian movies ever made. The script writing is genius. Whoever wrote that screenplay should win an award. Another movie I've seen lately is this old sci-fi movie called "Dark Star". It's a 70s, B-grade sci-fi movie by John Carpenter ("Halloween" and a few other things) and there's a guy in it who helped write the screenplay and he plays this character that has to feed the alien on this ship. It's a total piss-take and basically the alien is like a beach ball painted to look like an alien and it's pathetic. It's so B-grade but it's hilarious. The thing is that this guy went on to write the screenplay for "Aliens".

**OD:** So you're a bit of a B-grade sci-fi fan.

**AK:** Yeah. Truly.

**OD:** Who was the best character?

**AK:** Spock. Spock rocks.

**OD:** Who was the best Star Wars character?

**AK:** The Wookiee was pretty cool.

**OD:** When do you expect to be touring around Australia?

**AK:** In about 4 weeks, only the main cities. We'd like to tour Europe, we haven't been there yet but that's one of the things we want to do.

If you're keen to see You Am I live, check local gig guides in the coming weeks.



ON DIT

29

March 27





**Feel Good**

Abigail

Possum / BMG

Andrew Denton has a lot to answer for. He was the one who, on his show 'The Money or the Gun' started the ball rolling by getting all sorts of famous and infamous people into the studio to do their own unique version of "Stairway to Heaven". This spurred Rolf Harris into action with his version of the Zeppelin classic, making it to number 1 in the UK. The success of this prompted him to release more of the same, with *Rolf Roots OK* covering such greats as "Satisfaction" and the now infamous "Stairways". Well, now Abigail has jumped on the bandwagon, after a pause that was to allow us to forget the dreaded Rolf, releasing a CD of her favourite songs, turned into dance hall dupes with techno thumping bass.

When I first picked the CD up and realised that Abigail had turned "Smells Like Teen Spirit" into something that we can all shake our body to, then I instantly thought of Salman Rushdie scale blasphemy. Surely it is enough to make Kurt turn in his grave!! Certainly, if he wasn't dead, the thought would give him a heart attack!! How dare she put a Disco beat behind the anthem of a whole generation. It made me think how inappropriate it was to turn the slacker's theme into a dance track. Was this her warped form of irony? But the humour continues, as the CD actually contains two versions of the Nirvana classic - "The Guitar Vocal Radio Version" and the "Original Version". The oxymoron of her original version of a cover song was just too much for me to contain my laughter.

But to my surprise, when I finally got a chance to listen to the song I was pleasantly surprised. Despite the fact that "The Guitar Vocal Radio Version" of "Smells Like Teen Spirit" does sound very much like that Eighteen Strings song, it is actually a very good dance version, if you forget what song it is you are listening to. Plus now I know what the words actually are, so that I can actually sing along with Kurt, rather than just singing similar sounds.

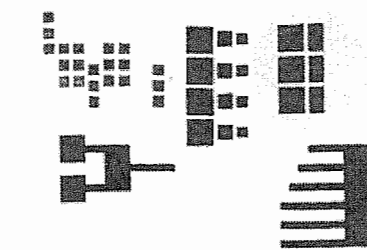
*Feel Good* also contains a number of other really good covers, especially "Twist in my Sobriety", "Could It Be Magic" and "Losing My Religion", which come out as tracks that are very hard to resist.

One thing I did find disheartening was the fact that nowhere on the CD or cover slip does Abigail once acknowledge the fact that the songs weren't written by her. Is she hoping that in a thousand years' time or so, that someone will pick up the CD and

think that she wrote all of these classic hits? I don't know, but it just made the task of working out who originally did some of the harder to pick songs even more difficult.

Overall, this was a fairly good CD for those with an inclination towards synthesiser music and drum machines and would make a good addition to most CD collections, especially if you have a sense of humour!!

Simon Hunt



slowdive

**Slowdive**

Pygmalion

Creation

I don't know whether breaking up with your girlfriend increases the potency of Slowdive's music or not but this album just blows me away. It starts slowly with the ten minute long, laidback and definitely minimalist *Rutti* and then cuts into *Crazy For You* - slick, delayed *Sep* style guitars, subtly manipulated vocals and the occasional outburst of percussion with sixteenths on the high-hat (*I like it*). This is the sort of stuff that makes your body want to float up into the air and wait to wherever the breeze takes it. Ah, yes. You don't know whether to smile or cry - it's just a feeling right inside your stomach. Why is music potentially the most powerful art form around? Because it can change the way you think and feel in such a dramatic way. Of course, not all music can do this but Slowdive's can.

Anyway, back to the action. *Miranda* is all classic bedroom guitar-picking and Rachel's eerie vocals - talk about creating an atmosphere. *Trellisaze* is distant and desolate, ebbing and flowing. *Cello* is a minute-long crucible of keyboard, cello and vocals to be played in ultra-hip funeral parlours everywhere. Then, when you make it to the other side, they'll be playing *J's Heaven*.

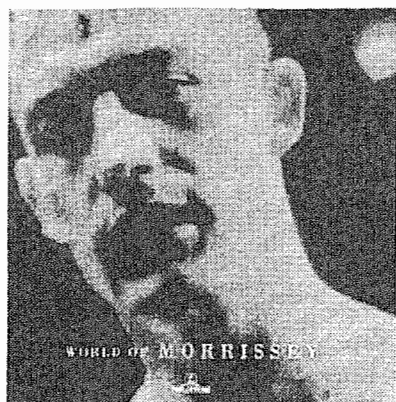
An amazingly beautiful, nylon-stringish guitar sound opens *Visions of La* before Rachel's, um, haunting(?) vocals ease their way into the fray. *Blue Skied and Clear* and *All Of Me* close out the album with more of the perfect judgement that holds *Pygmalion* together.

I may sound like a raving loony but Slowdive are just doing what no-one else is and that's... well, I don't know what it is, but it's damn good. Sure, the crashing guitar/keyboard crescendos ala *When The Sun Hits* are gone and so are the feedback-laced riffs of the *Slowdive* ep but you have to let a band change, especially if the results are as good as this. God, I wouldn't have it any other way.

Maybe Slowdive make me cry be-

cause I wish I could make such beautiful music. What more can I say?

Mark Scruby



**Morrissey**

World of Morrissey

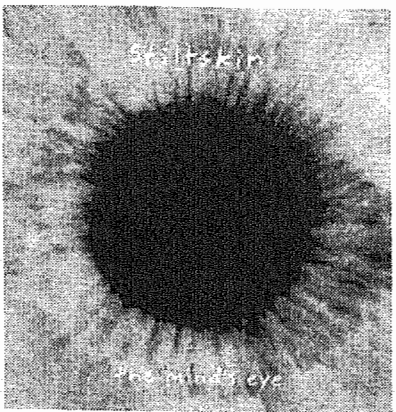
EMI

After the release last year of the much raved about *Vauxhall and I*, many wondered in which direction Morrissey would turn next. Well music punters, here is your answer. *World of Morrissey* perhaps should have been titled *Bona Drag - The Second Coming* and leaves the listener scratching their head and wondering why did he bother? It's not that the album is awful - it's a great selection of tunes. It's just a case of "stop me if you think you've heard this one before".

World of Morrissey features b-sides, singles and a smattering of tracks from his last two albums, with the occasional live song thrown in. Here we find early releases *Sister, I'm a Poet, The Loop* and just for good measure *The Last of the Famous International Playboys*(why?). Moz's latest single *Boxers* and it's two b-sides *Whatever Happens, I Love You* and *Have-A-Go Merchant* also make an appearance. His rendition of *Moonrider* is another classic, definitely worth a listen.

A varied assortment of pick-n-mix tunes, highly recommended for die-hard Mozza fans only(in which case having already bought every Moz single and album in existence you would own every song on the album anyway). As the man himself once said, "reissue, repackage, re-evaluate the songs, double pack with a photograph, extra track and a tacky badge".

Kerina West.



**The Mind's Eye**

Stiltskin

Warner

The first time I heard Stiltskin was the backing track to a Levi Jeans' commercial. I thought it sounded good (especially compared to most commercial jingles) but was sure

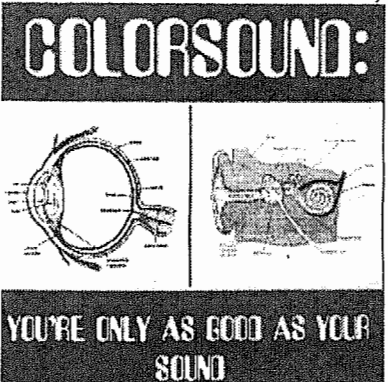
that it was someone ripping off my beloved Smashing Pumpkins. Anyway, this track "Inside" has been getting some airplay on the Js and is a fairly good indication of Stiltskin's style. The single "Inside" went to number 1 in the UK, so it will be interesting to see how it goes in Adelaide.

Are there other tracks on the album I hear you ask? Yes, 10 others, most of which are also good. The intro is weird noises and the last track is an instrumental that draws heavily on Pink Floyd's type of tripped out ambient music. All the other songs seem to fall into two categories, songs containing big guitar distortion or ballads (or a mixture of both).

The worse thing about this album was the song "Footsteps", it invoked frightening flashbacks of music like Bon Jovi and other 80s bands with glammy guitar solos. That was the only song that I didn't like, many of the other songs were good. "Rest In Peace" is a melodic acoustic ballad worthy of note, both "Horse" and "Scared of Ghosts" are strong songs with plenty of guitar distortion.

Overall, a pretty good album but don't expect any of the tracks to be better than the single "Inside".

Scott Berry



**Coloursound**

You're Only As Good As Your Sound

Summershine

One weekend, Matt from Drop City invited Simon and Mark from The Hummingbirds (well, they used to be), plus a whole bunch of other Sydney pop personalities, to record some of his ideas. Summershine liked the results so much that they agreed to release it as *You're Only As Good As Your Sound* - a five song, 67 minute cloud floating gracefully through a clear, blue sky. Well, sort of.

Coloursound are ambient but, unlike other similar bands, resist the temptation to show off with their technology. Imagine if Spacemen 3 had never listened to any Jesus and Mary Chain albums. It's the sort of stuff to listen to on a sunny winter's morning when there's nothing better to do than sit and look out of your window and contemplate your navel.

*You're Only As Good As Your Sound* is most definitely a single entity to be considered as a whole rather than a collection of songs but I can't resist mentioning a few of the highlights. The third song, *Olympic White*, begins with the sounds of a shoreline (complete with seagulls) and, if that isn't

enough, ends in the same way. *Silver City* is one of those is-it-happy-or-sad? songs. At least, it is until the vocals waft in: "I didn't want to say goodbye but I had to." Then it descends into a cool Stereolabesque noise-fest (I love a good solid bit of phaser pedal rate variation) before sliding back to the initial acoustic ambience and a nice, laidback guitar lead outro.

The last track, *Shine On (Backwards Reprise)*, logs in at a mere 24 minutes. The first five minutes are taken up with music played backwards which is pretty effective. The next five and a half minutes are silent - no sound at all (you can't get much more ambient than that!) - before electronic gurgles and high speed programmed drums take over. That is, until they decide to take screwdrivers to their guitar strings and let go with some weird-arse feedback. And, just to top it all off, they fade in some of the dialogue from the Camberwell Carrot scene of *Withnail & I*. Hey, Ride have already done it but so what.

So there you have it. This may be Coloursound's only ever release so pick it up now or you'll have to stick to Panadol for pain-killers.

Mark Scruby



**Pretty Little Lonely**

Michael Petak

Liberation

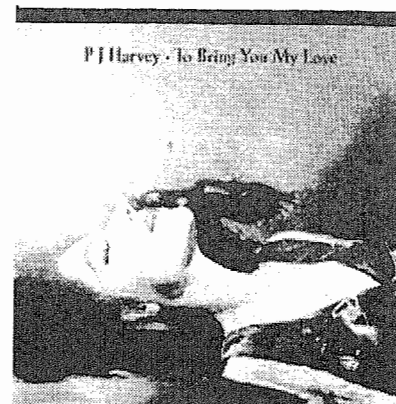
Two bars into the first song, I knew that this was not going to be my next favourite happy 'get down wit' yo bad self' party tape. Instead, what came from the speakers was the dark, brooding strains of *Wrecking Ball*, the first track on *Pretty Little Lonely*. It only got darker from there.

After the next two tracks, including the tormented title track, I became somewhat distraught. This was not such a bad thing as it placed me in the right frame of mind for the rest of the album.

While side one had a more rough, heavy feel, side two brought a folk-like, even Celtic feel, with Petak also playing harmonica and mandolin accordion. Pieces like *Reign or Fall* and *Under* have this folk feel especially and would be the most listenable on the album.

Other standout tracks were the more melodic *Careless* and *Mr Smile*, a track reminiscent of Led Zeppelin's *Babe, I'm Gonna Leave You*, which proves that a song can be just as heavy using acoustic guitar. These tracks also had some

Chris Puglisi



**PJ Harvey**

To Bring You My Love

Island

This album was a shoe-in to be critically acclaimed before it was even recorded. I mean, tell me something I don't know. But, is it really a good album? Well, that's for me to know and you to find out... by reading further.

It all starts off with the title track's annoyingly moany vocals.

"I was born in the desert."

Were you, Peej? Which one, Peej? I mean, there aren't too many deserts in the UK are there, Peej?

Don't worry, though. It gets a lot better. *Meet Ze Monsta* is the first album track to showcase Polly Harvey's newest weapon, an ultra-low and ultra-droany organ played by herself, and it's damn effective. Who needs a bass when they've got one of these? The song itself isn't 'arf bad either. The subtle, straight-down-the-line drumming of *Working For The Man* is a big change from the brilliantly unique percussion section on PJ's first album (*Dry*) but is nonetheless effective. Once again, the droany organ comes up trumps.

*C'mon Billy* is a bit of a strummy number and PJ's vocals really work on this one. She still sings with passion but without sounding as though she's mourning the death of a loved one like on the title track. *Tecló* is pretty cool, too. *Long*

good percussion, via Armando Prado on drums but also from Petak's guitar parts as well.

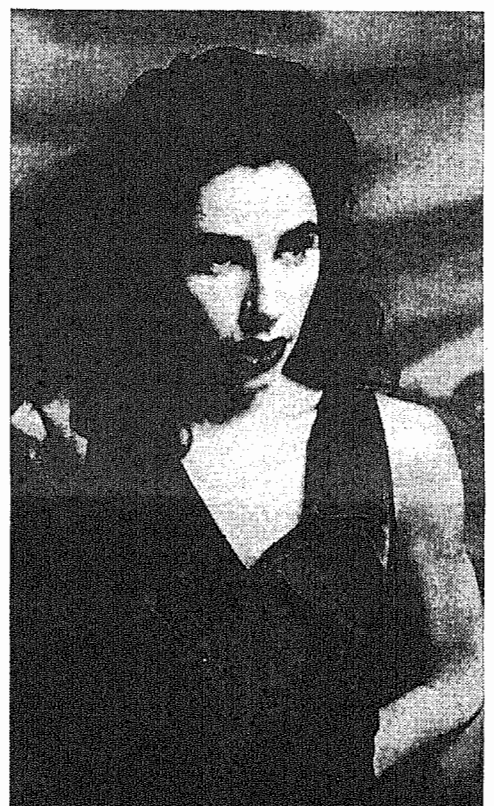
The musicians on the album, including Josh Labelle on bass, provide performances ranging from passionate to sufficient. Petak's vocals range from gut-wrenching and firing to stomach turning and tired.

On the up-side, this album provides some powerful performances from the artist and some interesting musical textures. On the downside, there are, more often than not, moments where it sounds like an overly depressed guy, stuck in his bedroom with a four track, a guitar and a book of poetry. If this does not sound like such a bad thing to you, check it out.

*Snake Moan* is as close as this album gets to her old stuff but that isn't what makes this close to the best track on the album. It's not because it's the only song with a bass on it, either (wow!). It's just a cool song.

Next comes the single (*Down By The Water*). Cool organ. Cool song writing. Cool singing. Cool. *I Think I'm A Mother* is really weird and really quiet - Polly sounds like an American Indian and the feel of the whole song works nicely. My first reaction to *Send His Love To Me* was "hmm, folksy shit" because it sort of ruins the flow of the album, but it has grown on me. The albums closer, *The Dancer*, is yet another classy track but this time the organ has the 'drone' switch set to minimum and the waft-o-meter on high.

And that's that. It's all over before you even get a chance to say, "Yeah, but I really loved *Sheela-na-gig*." To



*Bring You My Love* is a return to form, production-wise, after the largely Albini-ized disappointment that was *Rid Of Me* and Polly certainly hasn't lost her singing/song-writing/instrument-playing touch. Yes, sir, I like it.

Mark Scruby



**Leonardo's Bride**

Leonardo's Bride

id / Mercury

From Sydney, Leonardo's Bride is a five-piece band who, with the help of the Electric Hippies, have produced their first EP. This five-track EP showcases the Sydney band's

**Riff Raff**  
by **Yanni**

If I listened to Triple J more often I could verify that they have embraced the new Hole single *Violet* (Geffen) and are in the process of thrashing it to death. As I don't I will take a guess that it has overtaken *Miss World* as Hole's JJJ stayer. Catchy, emotional and angry Hole are achieving in their quest for success on their own merits. Good solid track ripped straight from the album 'Live Through This' with no bonus tracks.

Cold Water Flat's *Magnetic North Pole* (BMG) should be taken there and left to freeze and then crack up into many pieces. A most uninspiring three track offering by what eerily sounds like a rocky Rod Stewart tribute band which belongs anywhere but in my CD player. Should make a good frisbee.

I think what makes me sort of like Screamer's *Fill Yourself With Music* is that lead Tim Steward sort of sounds like J. Mascis of Dinosaur Jr. It isn't a bad tune and the head hath no shame in nodding away to the divine guitars and pseudo-'60's backing vocals. The second track is a Cheap Trick cover and well, I've got no time for that. Track 3 *Thick and Shitty* has a fairly cool bass line and sounds very much like one those American driving guitar bands á la Faith No More. However you see Screamer it is good to see another Australian band climbing the charts.

Admittedly a Veruca Salt fan I couldn't find a lot wrong with *Number One Blind* (Shock) which has all the characteristics instantly associated with Veruca Salt. A hi-cal guitar sound, bitter/sweet lyrics and as always that alluring chorus. *Bodies* the second track is a rework of is a rework of an old Sex Pistols number. Totally turned on its head it becomes an unusual but entertaining union of Veruca Salt and the Sex Pistols. *Aurora* is a brand new Veruca Salt original which is both beautifully mellow and a little depressing at the same time. If you're a fan if might be worth investing a few dollars on this EP.

In next week's  
**On Dit**

L7

Muttonbirds

+

latest Faith No More  
reviewed



differing styles, ranging from catchy-chorused pop tunes to delicate ballads (definitely no grungy, 'alternative' stuff).

All songs have simple arrangements and follow the same pattern - intro / first verse / chorus with harmony / second verse and so on. What could be rather boring is not - all tracks are reasonably short and the lead singer has an annoying, shallow voice that is hard to ignore, although her voice does shine at times.

The best component used by Leonardo's Bride is the catchy, interesting melodies, the harmonies and the percussion. My personal favourite is *Temperamental Friend* as it has an unusual tune and has a great beat to it. Their current single, *Faith*, isn't bad either. Both are happily little pop songs that are both radio and parent friendly. After listening to them several times, one can't help but hum along to their boppy choruses. The other three songs do have their moments, but miss out on something the other two have.

On a whole, it isn't a bad album, so if happy pop songs are your cuppa tea and you can afford to splash out, you might just want to give *Temperamental Friend* a listen.

Alex Jennings



**R u b y  
Vroom**  
S o u l  
Coughing  
Liberation

"First off, Soul Coughing is not an alternative rock band. Well, not really. Kind of."

This statement, taken from a recent press release about the band, pretty much sums up the differing opinions on the band's style. Depending on who you talk to, Soul Coughing are a jazz-rap combo, a 'Beatnik poetry project' or a way out experiment in some pretty bizarre sounds.

The truth is, they're all of these things. And a little bit more. They are noisy, weird, funky and kind of hip-hop, with a very groovy feel. Lead singer, M. Doughty, expressed his musical dream as being a "fully collaborative groove band". While this seems to have been achieved on *Ruby Vroom*, new styles are thrown in along the way, making the band's latest offering a jumble of noise which, surprisingly, works very well.

If nothing else, Soul Coughing are undeniably real. This quality is conveyed in their lyrics that, although hard to make sense out of, can often be interpreted as a criticism of the music industry ("Put your fake goatee on" - *Sugarfree Jazz*). It is a welcome trait and the band do not underestimate its importance. Indeed, they have been quoted as saying that the idea of the music and vocals is to sound like themselves. Their name, Soul Coughing, is testament enough to this quality. Let's

fact it, pretentious is not a word to associate with a band named after a term for vomiting.

As well as being real, Soul Coughing are adventurous. Not content to stay with safe, conventional instruments, the band have added a vast array of sounds to their material. The sounds range from creaky doors to Seagull cries and the result is an extremely interesting piece of work as this, combined with shifting styles make the album ... different. *Very different.*

Teetering on the brink of 'alternative rock band status', Soul Coughing have a spirit and feeling which is lacking in other bands. Their album *Ruby Vroom* is bizarre. However, it also has tremendous energy and soul ... and it makes a lot of great noise.

Lisa Thompson



**Kind of Blew  
Blown**

Liberation  
Records

Blown are a 3-piece acid jazz band hailing from the UK

and this is their debut album. They describe their music as having a mellow jazz vibe complemented by tough contemporary beats, which is pretty accurate. Their tracks also have a good bass line with soft rap over the top.

They combine several musical styles and instruments (as well as languages) which lends some of their tracks a 'world music' feel.

It took a few listenings to get into them, but the grooves soon become infectious. Tracks to look out for are *Je T'aime*, *Spinning* and *Miles and Miles (Ahead)*, which has a Miles Davis trumpet line.

If your looking for some loose tracks with a jazzy feel, buy the album, kick back with a glass of icy-cold Coke and let your mind trip through the 14 tracks.

Rogan Tinsley



**Carter The Unstoppable Sex  
Machine**

**Worry Bomb**

Chrysalis

I was prepared to give this a bad review.

Don't get me wrong. I like Carter but their recent product has been disappointingly samey. After hearing the recent single *Let's Get Tattoos* I thought we were in for more of the same. What a pleasant sur-

prise then to discover how different the album is.

The formula is still there (... *Tattoos*, *The Young Offender's Mum*) but with enough twists to keep it interesting. Some songs start plainly enough but veer into interesting tangents; halfway through *Going Straight*, it turns into a very un-Carterish gospel number that wouldn't have been out of place on Rick Astley's last album (except it's good!)

Other songs swerve from the formula so far you'd swear - if not for Jimbob's vocals - it was a different band. *Gas (man)* is poundingly urgent, *My Defeatest Attitude* a stuttering acoustic number, and the title track is just as weird.

None of these songs disappoint much, and many are brilliant. *Cheap 'n' Cheesy* is a gorgeous, plaintive lament with a surging chorus, *The Only Looney Left in Town* a classic Carter punkout, and *Ceasefire* a typical, achingly powerful closing ballad.

There's definitely something different about Carter now. Instead of two guys with guitars and a cheap synth, they sound like a band. This is partly due to new drummer Wes, who helps fatten Carter's sound with some meaty drumming, but it's more than that, this album sounds LARGE.

Carter should have come up with this ages ago. *Worry Bomb* is very big, very clever, and very, very good.

Gerard van Rysbergen

## TECHNOFEST

### GIPPSLAND VICTORIA

Friday morning saw 800 crusties and the odd muso gathered in a valley somewhere outside Melbourne. It rained. It was cold and muddy. We ran out of food. The music system screwed up. Aside from this, the festival comprised three days of fresh (and not so fresh) techno in a lush country setting; the sounds ranging from house to underground trance, hardcore to ambient and back again. A great survey of the genre. As far as festivals go, this one rated a clean 7/10 for great sounds and environ, and minus five for crappy organisation (tarps would have been a good start, given the weather, guys!) These parties happen quite frequently, so if anyone is interested in this side of things, I'll keep you posted. But remember to pack food and a spare pair of socks!!

Belinda Barnet

## TOP 10 DANCE TRACKS

1. **U Sure Do** - Strike 1
2. **Passion** - Von Pleased Wimmits
3. **Reach Up** - Pig Bag
4. **Pure Energy** - Total Control
5. **I Need A Man** - Li Kwan
6. **You Belong To Me** - JX
7. **Loops & Things** - Jens
8. **Now Is The Time**  
- Keith Mac Project
9. **I Can't Let You Go** - Mack Vibe
10. **Speed Of Love** - De Ja Vu

compiled by James Ingram & ATB





# The Posture Theory

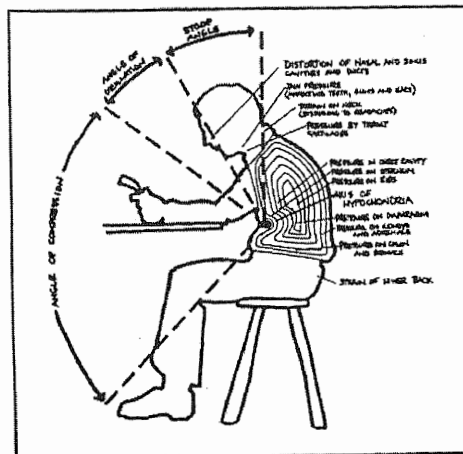
in *The Posture Theory*, MA Banfield maps out the multiple health problems involved with hypochondria. However, importantly, unlike the psychiatrists and philosophers he cites, Banfield links such problems, which include breathlessness, abdominal pain, fatigue, constipation and faintness, to actual posture practices.

By grounding his argument in an analysis of actual bodily dispositions and practices, Banfield is able to also propose remedies to prevent the recurrence of the symptoms mentioned above.

Much of *The Posture Theory* looks at the "downward compression" of internal organs which often results in the experience of symptoms of hypochondria. The various causes of such "downward compression" are examined in different chapters: The effect that pregnancy has on women's posture is analysed in Chapter Two, similarly Chapters Three and Four examines the ways in which restrictive clothing, like high heels, belts and corsets, affect posture and, at worst, displace internal organs. Each chapter includes a few pages of Banfield's thesis of the posture theory, followed by a series of diagrams and illustrations that set out different exercises designed to alleviate problems of posture, and which, of course, serve to bolster his argument. Also, Banfield in-

cludes a lot of archival material which provides, at the least, an amusing look at the frighteningly inappropriate medical knowledge that has been propagated in different historical periods to counter problems of posture.

## THE POSTURE THEORY SOME ADDITIONAL CONSIDERATIONS ILLUSTRATED 3RD EDITION



BY M A BANFIELD

LITERATURE

Whilst *The Posture Theory* leaves me in no doubt that good posture is not only important, but attainable through "an intellectual understanding of the mechanisms" of one's body, I can't help thinking that a slightly different narrative technique would allow this message to be stated more lucidly. Because Banfield's book shifts from the exposition of a written argument to graphics so quickly and so often, the argument often struggles to emerge clearly from the sometimes disjointed text. I suppose pictures and diagrams are easier to discern from that slouched position in the chair. If so, then *The Posture Theory* has achieved its purpose.

David Raftery

### The definition of Prosh

The word Prosh is simply an abbreviation of "procession", which was the original basis of Prosh week. Traditionally, cars, trucks and other vehicles were decorated and then driven through the Adelaide city streets. Since then, Prosh activities have expanded immeasurably to include all sorts of pranks, stunts, gigs, kidnappings and much more.

Prosh week is also an opportunity for university students to do something worthwhile for the wider community, not only through their attention-grabbing activities, but also by using the publicity generated during the week to work for a charity of worthy cause.

### Prosh in history

Although the records of Prosh are sometimes scant, there are many notable mentions of the event over the years. The first Prosh in 1905 was recorded as such: "Armed with inflated and painted ox-bladders tied to bamboo poles, the students ... in drays and wagons suitably dressed with posters ... made their way from in front of the Mitchell building to the Town Hall blipping the crowd with their medieval bulfoons' bladders. No flour bombs as yet ...". Other anecdotes of past Prosh weeks describe: "skeletons descending from the ceiling", "clocks

chiming out here, there, everywhere behind books", as well as Grab-a-thons where "grab-a-thon-ees would attempt to misappropriate imaginative public property without being apprehended by the authorities".

1994 saw the resurgence of PROSH after it had disappeared for a number of years, due to the reluctance of lecturers and members of the public to accept the "anything goes" attitude of some students to the Prosh concept. This year we would like to build on the great impact last year's Prosh had on campus and in the community.

### Past Prosh Pranks

Just a few of the pranks that occurred during the Prosh Weeks of years past:

- The creation of a graveyard on the Barr-Smith lawns with real stolen headstones.
- The "borrowing" of a fire engine in 1987 Prosh.
- The letting off of smoke bombs in Rundle Street during rush hour
- The kidnapping of Ronald McDonald from the Myer Centre (still attached to the bench!)
- The rotation of all the seats in a lecture theatre 180 degrees (before the morning lecture!)
- The placement of a Morris Minor car on the first floor of the Med Building by some engies.

## Prosh 1995 May 3-5

• The kidnapping of the Archbishop Rayner, and subsequent ransoming of him back to the Church.

• The bricking up of the University footbridge.

• The inclusion of a five foot phallus in a sixties Prosh parade which created much embarrassment to passersby.

• Lawnmowing in lecture theatres

### What it is all really about

It must not be forgotten that the real purpose of Prosh is charity-based. Last year over \$3000 was raised for the Adelaide Central Mission, and we hope to raise even more this year for another worthwhile charity. By getting involved and having fun at Prosh activities, you can raise money which will be much appreciated by the charity in question.

### How to get involved in PROSH

Prosh this year will occur in the second week of second term, Wednesday 3rd May to Friday 5th May. Highlights will include the National Day of Action on Wednesday, the Prosh Parade and Prosh After Dark on Friday plus a skydive, boat races and innumerable stunts.

We are still looking for Prosh helpers, so come into the SAUA to find out how you can be involved in running Prosh. Entries for the Prosh Parade, which travels through the Central Business District, are also now being accepted.

Most importantly, start planning your stunts now. Creativity will be greatly rewarded, as we want to see pranks and stunts that capture the students' and the public's attention and imagination. Above all, let loose and have fun during Prosh week.

Get prepared for Prosh during the holidays as it will all be happening in the second week of next term. A detailed program will be appearing in *On Dit* soon as well as the Prosh rag which is published during Prosh Week. An information session will be held this Wednesday 29 March at 3pm in the WP Rogers Room, at which everyone interested in Prosh is encouraged to attend.

Jessica Boland  
A/C VP



So you've decided to bite the bullet and apply for some jobs. But the big question troubling you is that you don't know what it is that you really want to do. What you would really like is a bit of hot goss on what it's really like to deliver pizzas all night long, or how those cash registers at K-mart work, or indeed do beautiful people's feet smell. Well we've decided to give you some inside info from the people who know on what it's like to work in some of those high-paying glamorous jobs that you have always wanted.

**Darryl [Science] - Glassie.**

'I work at the Casino, and it was alright when I first started there, but then the hours get to be a real bitch especially around exam time and Grand Prix. The work itself is alright if you like collecting ashtrays all night long and dealing with the ferals who hang out there. The pay is fantastic and so are the people that I work with, but forget about the people you used to know before you worked in hospitality; you just never get to see them anymore. They are all going out when you are getting ready to go to work. That is probably the thing which sucks the most about working in this industry.' **Best aspect - pay. Worst aspect - inflexible hours at night. Rating 7/10.**

**Amanda [Arts] - Book store.**

'The hours suit me fine because you can work weekends and at night, and the shop shuts early enough so that you can go out afterwards. The work is good because it's relatively easy but you have to remember a lot, like titles and all that stuff. I find that this helps me remember.

ber things around exam time. The pay is quite good but the hours are sometimes few and far between, especially after Christmas. The customers are really nice too, most of the time they know what they want and I just have to find it for them. The thing that gets me down the most is that I see so many bargains and just have to buy them; you should see my room, there's books everywhere' **Best aspect - knowledge increases. Worst aspect - working at short notice. Rating 8/10.**

**Michelle [Drama] - Singing telegram.**

'The hours are Friday and Sat-

# Mc-JOB

urday nights and this basically means goodbye social life. The trade-off is that I can work two nights a week and earn over two hundred dollars. I do singing telegrams, and as long as you don't have a problem with putting on a costume, walking into a room of strangers and singing in a false accent, the work is really easy. For my sort of work personality and confidence are very important, you've got to be confident with what you're doing or you won't enjoy it. The customers are usually a family crowd with the victim usually John, the fat forty year old. The only problem is driving around all Friday and Saturday night, you can work for ten minutes and then have to drive for half an hour for the next job. If you take a friend though it can be fun.' **Best aspect - high pay vs. small effort. Worst aspect - driving around. Rating 10/10.**

**James [Eng.] - Telemarketing.**

'The best part of my job is the fact that I get to work evenings and Saturdays. My boss

ple I work with which helps me get through the shitty work I have to do. Basically I have to ring people up and sell to them. It was alright at the start when there wasn't much pressure on, but now things are getting a bit tougher, and you feel like crap unless you're making sales. It's difficult to keep your morals in a job like this, but I guess that's a personal decision. The hourly rate is good and I don't work on commission which means that my take-home pay stays pretty constant. The working conditions are fantastic, you just have to remember that it is a sales environment, and that you won't be kept on too long unless you perform. **Best aspect - pay, work mates. Worst aspect - pressure, driving to work. Rating 8/10.**

**Emma [Science] - Service station.**

'The work is a real bludge, especially if you work on week nights and afternoons. The customers are pretty nice generally. The only problem is my boss. You see, I am the first female he has ever employed, and he can't help himself from making sexist jokes, he's really crass sometimes, but he means no harm. I guess that the worst thing about the job is the fear of being held-up. I'm lucky because my boss is always there when I

work ing, but the guys who work the weekends and nights are by themselves. I couldn't cope with that. The pay is reasonable but not brilliant, but then the job is fairly easy.' **Best aspect - easy work. Worst aspect - security. Rating 6/10.**

**Bryan [Life] - Delivery driver.**

'The hours are great for students, depending on the sort of boss you have. As demand for delivery drivers outstrips supply, the employee is in a position to negotiate. This means that I can basically work when it suits me, leaving me plenty of time to study. My social life has taken a bit of a dive, because I work most Friday and Saturday nights, but then the work is fairly easy, I spend most of my time driving around listening to music. Then there's the security problem, most of the places I deliver to are all right, but they can be pretty



**Typical scenario: Hungry Jacks worker after an eight hour shift.**

dodgy. As long as you keep your cool you're fine. The pay is pretty bad at first because you have to work out where you're going for the first few months, but after that you can make a fairly good wage. The availability of work is variable, sometimes you can be rushed off your feet, other times there might be nothing. This makes my take-home pay fairly variable, because it is all commission work. The best part of the job is that it is a relaxed atmosphere to work in and that you get free pizza. The trade-off is working for crappy managers that treat you like shit plus wear and tear on your car, brakes and clutch go down the drain.' **Best aspect - flexibility. Worst aspect - car maintenance. Rating 7/10.**

**Natasha [Arts/Law] - Hungry Jacks.**

'The problem with working at HJ's or Maca's is that managers can be pretty inflexible when it comes to hours. This can be a real problem around exam time, and unless you're bonking the manager, you have to work long hours at short notice. They tend to make you feel really guilty for taking time off. The customers are pretty average, especially at night when they walk through drive-thru, order muff burgers and try to climb through the windows. When it gets busy you get shit from the customers, and when it's quiet you get shit from the managers. Above all this though, you can make some really good friends working at a place like this. The worst part is the pay, it's ridiculously low for what you put up with. I'm a vego, and having to clean what looks like Pal out of the grill along with crappy pay made me quit. **Best aspect - friends made. Worst aspect - pay, cleaning up. Rating 3/10-it's a job.**

**Jane [Business] - Bar/waiting.**

'As long as you have a flexible boss, this can be a great job while you're studying. Generally I have found that my bosses have given me shifts which fit in well with my Uni schedule. However I have to be very careful to manage my time effectively, which I guess is the key to success when juggling part-time work with Uni. The work itself can be pretty demanding physically, I mean

you're on your feet for up to eight hours and carrying plates all night. Once you get into the swing of it, it becomes a lot easier. The pay is very reasonable and hours are pretty available provided you can go on call occasionally. A lot of people say that there is a high staff turnover in this industry, and in some cases this is true, however if you are good at what you do and have a boss who gives a shit, then job security is pretty good. The great thing with this type of job is that you get to meet a diverse range of people and most of them are party animals. As with most people who work in this industry you rarely get to see any of your friends who don't work in hospitality - you're simply working when they are going out. **Best aspect - pay, social life. Worst aspect - No Sats. off. Being on call. Rating 9/10.**

**Frank [Arts] - Shoe store.**

'The only problem with my bosses is that they tend to think that they are doing me a favour by letting me work there, consequently they really don't care about the fact that I have to study and tend to give me shifts when it suits them. It definitely helps to get to know the managers. As a casual I tend to have to work during the middle of the day and on Friday and Saturday nights. The work itself is not physically demanding, but I've given up putting the shoes on for the customers - no matter what they look like, the feet always stink. The pay is pretty good and there are a lot of perks, like free club tickets, invitations to openings and so on. The thing which bums me out the most is the pressure they put on you to sell: it's only a fucking shoe store after all. **Best aspects - great friends made, scene status. Worst aspect - toe jam. Rating 6/10.**

S. there you have it folks, the Readers' Digest guide to the best and worst jobs around. It is important to stress that these are only opinions voiced by those people I interviewed, it is not a bible. It is possible to juggle part-time work and Uni as has been proved by many a student, but it doesn't just happen by itself, so when you do make your entry into the job-market, in order to fit everything in to your busy schedule, effective management of your time is very important. Otherwise you may end up

in that all too common trap for the student of no sleep, no satisfaction and basically no life. So now you have all the info you need to work out which job suits you best; get out there and get it.

Richard Jaunay

**If you would like something to appear in the employment section, then drop in your idea into the contributions box at the On Dit office.**

## Job Board

Jobs available through the SAUA this week

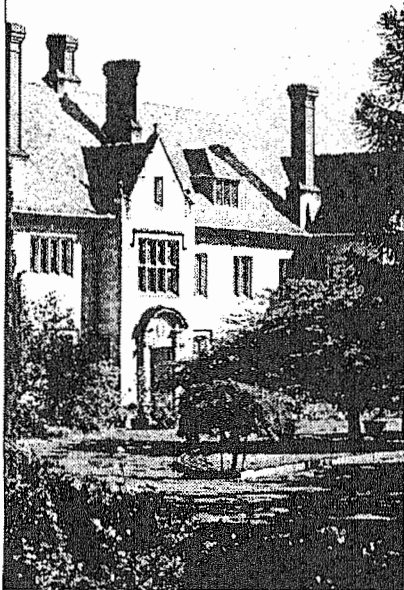
- Baby sitting** - Toorak gardens 2 afternoons. Car essential.
- Baby sitting** - Toorak gardens Mon/Fri. Young children.
- Bar work** - Unley 2-3 nights pw. Tab & Keno pref.
- Care worker** - City Aged. Nursing exp req'd. Full board.
- Chalk board art** - On campus Negotiable pay.
- Charity collectors** - All areas Wheelchair sports assoc. Commission
- Delivery drivers** - All areas Own vehicle essential. Hours variable
- Delivery drivers** - Brighton Flexible hrs. Staff incentives.
- Delivery drivers** - Hampstead gardens Own vehicle essential. Alternate nights
- Delivery drivers** - Torrensville Own vehicle essential. 10hrs p.w.
- Delivery drivers** - Various areas Own vehicle essential. Various hours
- Dress maker's model** - Hyde park (90-68-95cms). Hourly rate. Sally Bluff.
- Driver** - Ingle farm to Hectorville Drive kids to school. Days variable.
- Factory worker** - Bowden Fish processing. Flexible hours. Hourly rate.
- Gardener** - Erindale Weeding & general work. Occasional.
- Gardener** - Glynde 2hrs p.w. Tools provided.
- Gardener** - Medindie Mowing lawn etc. Once a month.
- Gardener** - Mile end Own equip. and exp. required.
- Gardener** - Myrtle bank Pruning & rubbish removal.
- Gardener** - North Adelaide Exp. in plants and gardening req'd.
- Labourer** - City Gardening. Own vehicle. 2 days p.w.
- Person Friday** - City Office work. Shorthand req'd.
- Sales** - All areas Fashion jewellery. Car & phone pref.
- Sports coaching** - Brighton Cricket. 1 night per week + w/ends.
- Sports umpires** - Woodville 6-9:30 every night. Some w/ends.
- Translating** - Tasmore Italian-English. Mature male. Basic trans.
- Tutoring** - On campus Macroeconomics/EDAIL Hourly rate.
- Tutoring** - Scotch college Full board provided. School environment.
- Tutoring** - Wayville Statistics. Times neg.
- Tutoring** - Woodville Yr 8-12 Ma/Sc/Ph. Vietnamese req'd.
- Waiting** - Glenelg Food & wine exp pref. 1 night per week.
- Waiting** - City 2-3 nights per week 1yr. Exp req'd.

For further information about the jobs advertised, drop into the S.A.U.A. and fill out the response cards. Let us know whether you think the Jobs Board is a good idea. If you think it has merit, drop a line into the On Dit contributions box.



# CARRICK HILL

## The Artful House and Garden



The current restorations and renovations to the Art Gallery of South Australia highlight the importance of artwork being housed in an environment that is sympathetic to the relevant works.

Carrick Hill is a shining example of a suitable setting for works of art, yet it is difficult to believe that this grand estate was used as a residence until 1983, when it was given to the State, for the benefit of the people of South Australia.

When Sir Edward Hayward, the Chairman of the family-owned department store John Martin's, and Ursula Barr Smith married in 1935, they spent their honeymoon in Eng-

land. Inspired by what they had seen, they set to recreate an English mansion in Springfield, on thirty-nine hectares of land given to them as a wedding present from Ursula's family. Her father, Tom, was also responsible for providing the funding for the Barr Smith Library, amongst other numerous gifts to the State.

The appearance of Carrick Hill is deceiving, with the style based on that of a seventeenth-century English manor, and intentionally seeming much older than its actual age. However, some of the fixtures were purchased by the Haywards from the demolition sale of the Marquis of Anglesey's Tudor house, Beaudesert, in Staffordshire.

These items include oak wainscoting, architraves, doors, windows, fireplaces and a grand staircase, which were shipped to Adelaide.

The design of the house was supervised by James Irwin, who had the task of ensuring that the building would suit the fittings. It was constructed of local Basket Range stone, in a Jacobean style.

In 1939, Carrick Hill was completed. It was named after the Carrick Hills in Ayrshire, Scotland, near the birthplace of Molly Barr Smith, Ursula's mother.

Sir Edward, the founder of the John Martin's Christmas Pageant, died in 1983. In 1986, Carrick Hill was opened by the Queen as an art museum and public gardens.

The estate features an exceptional collection of paintings and sculp-

tures. Its jewels include the only Gauguin on permanent display in Australia, *Te raau rahi* (The Big Tree, 1894), a fan-shaped watercolour painted on tapa cloth.

An Arthur Streeton painting of Venice, *Bride of the Sea* (1908), is an important example of Australian Impressionism. The Dégas-like nude sketches by the late South Australian artist, Sir Ivor Hele, are also of significance.

Ten bronzes by Jacob Epstein, including busts of George Bernard Shaw, Albert Einstein and Winston Churchill are focal points of the collection.

Sculptures are dotted throughout the grounds, providing an interesting walk for visitors. Jeff Thomson's Zoo sculptures, from the 1988 Brisbane Expo, feature elephants and zebras constructed from corrugated iron. Arthur Boyd's work is also represented in the collection by two bronze sculptures, *Man Carrying a Carcass* and *Big Fish, Little Fish*, from the 1950s.

The relics, including early English oak furniture and decorative art, consisting of silver, pewter, glass, porcelain, embroideries and textiles, are housed in a museum which suits their antiquity.

Some of these treasures have a colourful history, such as the sixteenth-century dining table used in *The Private Life of Henry VIII*, the 1933 film for which Charles Laughton, in the title role, won an Academy Award.

Carrick Hill's gardens are a work of art themselves. The natural Aus-

tralian bushland is in stark contrast to the manicured English gardens. A cypress hedge, nearly a kilometre in length, surrounds the grand manor, and through a gap in it one may pass beneath the tunnel-like 'pleached' pear walk.

There is also a formal avenue of Italian cypresses, leading down the terraced, carpet-like lawns to the lake. The new Heritage Rose Garden, which replaced a derelict tennis court, has a powerful fragrance and compliments the surroundings. The apple orchard and a maze of English box are also new additions to what is already an impressive garden.

With each season, Carrick Hill provides something different. Art exhibitions change regularly, whilst the estate's collection remains on permanent display. Conveniently located ten minutes from the city, with its own coffee shop, a picnic or walk around Carrick Hill is a great way to spend a day out.

[This article was compiled with the assistance of the Carrick Hill Trust.

If you would like to win one of ten *Four Seasons Passes* to experience Carrick Hill throughout the year, turn to the Competitions Section on page 3.]

Marian Clarkin



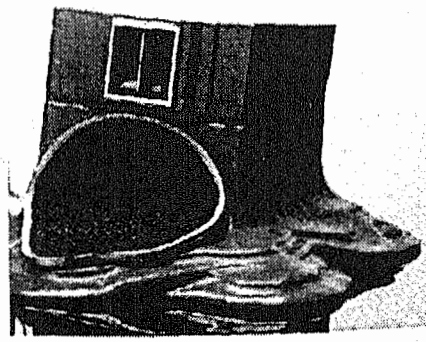
## Student Radio 531AM Live From ComeOut '95

ComeOut is the largest youth arts festival in the southern hemisphere - and you can hear it live on Adelaide University Student Radio. In a joint project with three d radio, Student Radio will be broadcasting from the 1st Site Club in the Nexus Cabaret Space at the Lion Arts Centre from Sunday 26 March to Wednesday 29 March. The club has a different theme each day and from Sunday to Tuesday Student Radio will provide coverage of club events as well as other ComeOut interviews and information - Sunday features music by wimmin, Monday showcases new writing and performance, and Tuesday is dedicated to a lesbian and gay theme feast.

Wednesday is the big night for Student Radio as we join with three d radio and SCAT (Student Community Access Television) to provide on-stage entertainment as well as a live broadcast. Student Radio will be presenting a live radio play, three d will present three local bands including The Undecided and Grave, and SCAT will be recording television programs live to tape. Dubbed "Media Meltdown", it is the first time community radio and television have worked together - all three groups will be simulcasting on Wednesday night - Student Radio 531AM, three d, and SCAT UHF58. It's an opportunity to see how radio and television are put together - as well as to have a thumpin' good time.

This is Student Radio's first really big Outside Broadcast so tune your radio to 531AM on Sunday to Tuesday between 10pm and 12:30am, and Wednesday between 8:30pm and 12:30am. Or even better, be part of ComeOut '95 by coming down to the 1st Site Club in the Nexus Cabaret Space at the Lion Arts Centre - you might even get on air.

Sunday 10pm to 12:30am - Presenters Julia Davey and Jo Daniell  
Music by Wimmin including Emerald Sun  
Monday 10pm to 12:30 am - Presenters Steven Mitchell and Adam LeNevez  
Performance Poetry, Drama, New Writing  
Tuesday 10pm to 12:30am - Presenters Shelley Brunt and Tory Shepherd  
Lesbian and Gay Feast of Entertainment  
Wednesday 8:30pm to 12:30am - Presenters from Student Radio and three d  
Live Bands, Radio Plays and Television



...plus heaps of other interviews and information

Hold off on that republic for just a little bit longer

The Queen's Trust

Wanted: Applicants for Youth Grants

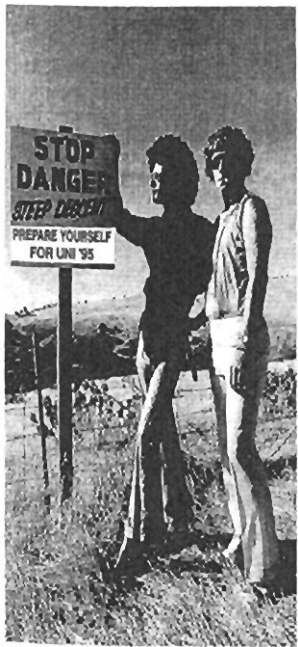
The Queen's Trust is seeking talented, public spirited and enterprising 18-28 year olds to apply for its 1995 grants scheme.

The Trust offers annual grants to young Australians to help them pursue excellence in their chosen career. Past recipients have come from fields as diverse as agricultural, opera, zoology, physics and gastronomy.

Grants of up to \$15,000 are available to help 18-28 year olds seek specialised training or experience OS if these are not available in Australia or to further develop a special skill, talent, interest or community service.

The Trust also offers grants to community organisations for projects providing leadership and support for young Australians, especially those working with disadvantaged youth in innovative ways.

The closing date for applications is 30 April, 1995. Further information, guidelines and application forms can be obtained by contacting Carolyn Barrett or John Bishop at the regional office of The Queen's Trust c/KPMG, 115 Grenfell St, Adelaide. Phone: (08) 2363268 or Fax (08) 236 3393 Some of the photos are more tasteful than this



SAUA O'CAMP  
LAST CHANCE  
AVAILABLE AT SAUA OFFICE

Sometimes I feel like a startled bunny

Sean Hughes stuff! Seen the TV show? Read the interview? Overcome with lust? You sad fucker. Now own the video!!

Yes, 60 minutes of genuine live Sean Hughes unavailable in Australia could be yours. No, it's not shitty bootleg quality. Leave a message for Trishe in the O'Week pigeonhole in the Students' Association.

Seal this deal

Wanted to Buy

A garage or caravan cheap. Phone Ron on 269 5210. If cheap enough, could be a cheap holiday in KI for you!

Why waste time talking when we could be smoking drugs?

The AU Democrat Club and HEMPSA present a "Hemp Hypothetical". Saturday, 1st April, 7.00 pm in the Adelaide UniBar. \$5 members / concession, \$8 guests. Enquiries - Simon Hall 269 6911.

Go Away

Mountain Club Trips Meeting, Wednesday, 29th March, 7.30 pm, Union Cinema. Meet at 6.00 pm in the Bistro for tea!

Fencers maimed in general meeting's show of hands vote

Adelaide University Fencing Club

The executive of the Adelaide Uni Fencing Club gives notice of a Special General Meeting to be held in the Games Room (Level 5, Union Building) at 7.00 pm on Thursday 30th March, 1995. The purpose of the meeting is to vote on the proposed SAIFA constitution and to elect two General Committee Members.

Friends? Fiends I call them!

Friends of the Earth  
Next meeting - George Ganf from the Botany Department gives a talk about wetlands. Wednesday, 29th March at 1.10 pm in the Irene Watson Room (Level 5, Union Building).

Who left the cage door open?

Lost Video  
A VHS Video, 7 minutes long called "Birds". It was shown in the Bar on the first day of SAUA O'Camp (11th February) and hasn't been seen since. Any information as to its whereabouts would be greatly appreciated, no questions asked. Please contact the Students' Association on 303 5406 with any information.



You get to wear your baseball cap the right way around

The AU Baseball Club invites anyone interested to attend the first training session of the year at Waite playing fields on 9th and 16th April at 11am. We are a mixed club and accept players of all skill levels.

If you want more info call Simon Andrews on 331 3797

Who's in the house... JC

OPEN TO ALL COMERS

The Challenge of the Truth, given public venue at the Truth and Life Club Inc. for those willing to meet it as it meets them, is now on a new day. Only the Bible has objectively stood in these open public presentations, a fitting tribute to the word of God.

Fridays now, at 1 p.m. Don Stranks Room, 5th floor, Union Building - next meeting is therefore scheduled for March 31st.

Achtung - billiges Bier!

Adelaide University GERMAN CLUB

"NOT THE OKTOBERFEST"

\$6 ENTRY- \$1 DRINKS

APRIL 1, 1995

Adelaide Uni Boat House  
War Memorial Drive

Let's wear our baseball caps on backwards

Dear Technohead,

What does SM 17 mean? Leave more info so I can contact you.

Techohead II

Ride with Pride

Pride

For Lesbians, Gay men, Bisexuals and Friends. Meetings every Thursday from 12.30 pm to 2.30 pm. Margaret Murray Room, Level 5, Union Building.



Any questions? Phone the female co-convenor Kym on 336 8925 or Damien (the male co-convenor) on 361 3016.

Boom, boom, boom, let's go back to my... lodge

Al Running, traditional Native American singer and drummer of Lakota (Sioux) Nation will be in Adelaide over Easter long weekend (14th - 17th April) to share his culture, including drumming workshop and traditional "Sweat Lodge" ceremony. Costs and other information, contact Tony Roccisano via pigeon hole (look at end of alphabet) in the Law School.

So I broke into the palace with a sponge and a rusty spanner

The Queen is Dead

So come along and be a part of the fun at the Adelaide University Republican Association's AGM. We need to elect a bunch of enthusiastic republicans to be our 1995 committee. The AGM is to be held on Wednesday, 29th March at 1 pm in the WP Rogers Room on Level 5 of the Union Building. Come one, come all!

Wacky headline?  
Nup, I don't think so.

Community Aid Abroad in association with Amnesty International Presents...

SUDAN IN AFRICA: THE UNTOLD STORY

A humanitarian disaster of unimaginable proportions; greater numbers killed than Rwanda or Bosnia.

Why is this being ignored by the western media?

Guest speakers include... Sandy McCutcheon (Radio National's host of Australia Talks Back)

Graham Romanes (Program Co-ordinator - Southern Africa Melbourne office)

7:30pm 31st March Mead Hall Baptist Church 65 Flinders Street Adelaide



On Sunday March 12 Volleyball SA hosted the inaugural Cuervo Tequila and Rip it Up University Beach Volleyball Challenge at Glenelg Beach in sand blasting conditions with winds gusting up to 25 knots at times, billowing the nets like sails and making it difficult for players to pick the flight of the ball.

The event kicked off at 10.00 am and finished with finals around 2pm with the eventual winners of the Volleyball Tournament being Adelaide University, winning the 2's and 4's and being judged the "Champion University", beating both USA and Flinders in the Finals.

Adelaide University student and president of the Adelaide University Volleyball club Paul Szyndler said that, "the event has been extremely successful with a great turnout and everybody enjoying themselves. It should seed the future for expanding the Adelaide University Club".

The event, sponsored by Cuervo, gave away over \$3000 worth of prizes including T-shirts, caps and bottles of Tequila to winning teams over the course of the day. A major Cuervo prize was also given to the champion university, which was Adelaide.

The tournament was broken into three divisions. The Gun Pairs for the premier 2's players, Division 1 pairs for developing and advanced pairs and 4's, where the experienced and novice players teamed into 4's to play against other campuses including the Levels, USA City, Flinders and Adelaide University.

The winners of the 4's event were the

Sandblasters from Adelaide University, the Cuervo Division 1 Pairs event was won by 22 year old 4th year Adelaide University Electronic Engineering student Damian Fidge and 24 year old Phd engineering student Mark Zyweck.

The winners of the Cuervo Gun Pairs were 22 year Adelaide University Civil Engineering student Ben Strecken and USA Physiotherapy student Ian Scarborough, who will most likely be in the front running to represent South Australia at the University Games held in Darwin this year.

Paul Finn, General Manager of Volleyball SA believed the event to be a huge first time success. "This event is the first step in the process of building the profile of Volleyball at the Campus level".

The sponsors of the event, Cuervo (Swift and Moore SA) were happy with the success of the event. Sally Lewis, the Promotions Manager of Swift and Moore who was present at the event believes that "beach volleyball is fun, sociable and dynamic, reflecting the images that are strong in Cuervo." Beach Volleyball is the vehicle used to promote Jose Cuervo internationally, the world's number one selling Tequila and the success of this initial event means that Cuervo will be definitely sponsoring the event in the long term.

Anyone who is interested in joining the University Volleyball Club please ring Paul Szyndler on 43 68 31 or contact the Sports Association on 303 5403.



## SPORTS FIESTA

Guys and girls... especially all you sports freaks, O.S.A. and F.I.S.A (for those who don't know-Flinders International Students Association) is back again to organize the very successful SPORTS FIESTA this year.

Sports Fiesta is going to be held on the weekends of April 29-30 and May 6-7. The events which are going to be organized jointly are Badminton, Table Tennis, Chess, Basketball, seven-a-side Soccer and that's not all... even a fun-filled 2km Marathon.

So polish up your skills, prepare your sports gear and start forming your team for there are going to be lots of prizes which include medals, certificates of appreciation and some other mysterious prizes too.

But do not forget to come down along to the O.S.A. office and pick up an application form. Submit your forms as early as possible as places are limited. This extraordinary OLYMPICS is only open to members of O.S.A. and F.I.S.A. You are also encouraged to take part in as many events as you want. So act now as registration closes on 26th April.

For more details and to register contact: Alok at the O.S.A. on (08) 303 5852 or Meta at F.I.S.A. on (08) 201 2808 by the 26th of April.



A spectator at the Pres. XI game holds an example of some of the fruit that was bowled that day in the name of cricket

## ● Editor's Note: We Didn't Write This - Fact ●

"Those who can, do.

Those who can't, teach.

And those who can do neither, criticize"

Jimmy Connors is the most recent personality to popularize this dicky little piece of pop/folk philosophy. The vagueness and ambiguity of such a statement has enabled it to be mobilized time and time again to discredit the efforts of journalists, critics, teachers, politicians and writers, and anyone else who isn't down on all fours getting their hands dirty. Administrators, politicians and journalists withstand much abuse from reactionary, mud-slinging populists, who gain much self-importance from targeting what they see to be the 'ivory towers' in which their enemies are housed. Anyway, what this phenomenon highlights is the recurrence of that ever curious question: "Can office/committee/student/editor types

play cricket? This is a big question. A question that took a Sunday afternoon to answer.

And that answer is a resoundingly adamant 'yes!'. A bunch of cronies, the President's XI, under the guidance of Adelaide University Union President Tim Kleinig, went head-to-head with another bunch of cronies, the AAT XI, headed by the Clubs Association President Joe Aylward, in a thirty-over, no-holds-barred cricket match. From the outset, it was clear that we were going to be in for big surprises all day. The talents of various office-bearers, committee-people and sub-editors came to the fore in a display that reminded me, in terms of both standard and public interest, of the England v Zimbabwe matches to which we were subjected this summer.

The highlight of the AAT XI's innings was a pugnacious knock by

Joe Aylward. Joe may not have the Shield aggregate missing from other young Test aspirant but he sure has the grit that is so desperately missed in Australia's middle order. Aylward's innings was reminiscent of Allan Border circa 1979, with cuts and pulls bringing opposition bowlers to the ends of their tethers. Only spells of genuine pace from Tim Kleinig and Nick Matthews prevented the AAT XI from amassing a huge total. The guile of crafty medium pacers Mike Greig and Bryan Scruby wrapped up the AAT's tail, with 150 being the eventual total.

The equation: thirty overs, at five runs an over. A pace attack bolstered by the selection of young speedster Andrew Wolfmeyer, and the wily old wrist spinner, David Moxham. Could the President's XI do it?

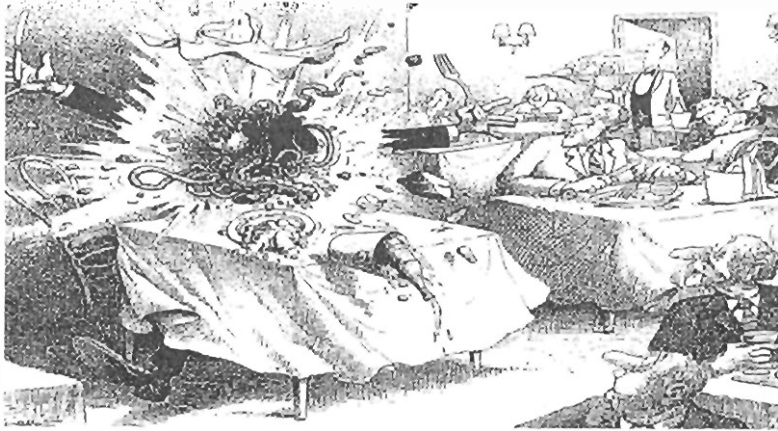
After a few early wickets, Matt Rawes stood up and answered the

above question with his bat. And that answer was an unequivocal yes. Rawes proved a bowler's nightmare, taking balls off good lengths and ruthlessly despatching them to the boundary. Only the cricketing genius of David Moxham could outsmart the cavalier Rawes, knocking over his castle for a swashbuckling 24. Bryan Scruby and Nick Matthews, however, saw the innings to safety, each compiling their own fine digs. Scruby answered his critics in the best possible way with a series of graceful lofted on-drives, shots whose beauty was matched only by the power and butchery that was to follow. Mike Greig and Tim Kleinig polished off the run chase with some hefty hitting as the President's XI won comfortably with several overs to spare. As Jo'Anna Finlay, the event's official patron, was heard to remark: "Student cronies-can play!" Let a tradition begin.

# UNION ACTIVITIES

## EQUINOX

- Level 4 Union Building 10am to 10 pm



**Our  
Food's  
Explosive!**

**Monday**

**MARCH 27**

**Tuesday**

**MARCH 28**

**Wednesday**

**MARCH 29**

**Thursday**

**MARCH 30**

**Friday**

**MARCH 31**

### Gender and Law Week

**EXCLUSIVE CENTENARY RED  
WINE FOR SALE  
UNION ADMIN OFFICE  
ONLY \$8 PER BOTTLE  
AND  
CENTENARY T-SHIRTS  
ALL COLOURS AND SIZES  
\$10  
UNION STUDIO**

**Jaded**

Barr Smith  
Lawns  
Lunchtime

**JOKERS**

UNIBAR  
8-10:30pm

**Mark of  
Cain  
Muff  
Grunter  
UNIBAR**

**APRIL 3**

**APRIL 4**

**APRIL 5**

**APRIL 6**

**APRIL 7**

### Clubs Week

**CLUBS CULTURAL  
DAY  
UNION  
CLOISTERS**

UNI BIG BAND 3  
LUNCHTIME  
CENTENARY  
ROTUNDA

**CLUBS ON  
CAMPUS  
EXHIBITION  
OPENING  
UNION GALLERY  
LEVEL 6  
UNION HOUSE  
NOON**

MARKET  
+  
UNI BIG BAND 3  
LUNCHTIME  
CENTENARY  
ROTUNDA  
**COCA COLA  
CAR DRAWN**

**CLUBS PUB CRAWL  
TO**

**JOKERS**

UNIBAR  
8-10:30pm

**End-of-Term  
Show**

UNIBAR  
**The Egg  
Where's  
The Pope  
Goofy  
Footer**

**CASM BAR NIGHT - UNIBAR Saturday 8th April**



Life's a bitch



Then you drink one

