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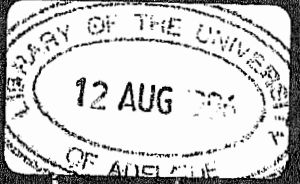
# On Dit

The Wayward Student

Issue 13

August 5, 1996.

Volume 64



SPRING INTO SPRING  
NEW SEASON FASHION  
MUST-HAVES

**WEDNESDAY 7/8**  
PARTY BACK IN TIME!  
Go back to the best of the 70s & 80s at Timewarp!

**FRIDAY 9/8**  
MISS HEAVEN HEAT 3  
\$10,000 Prize Pool!  
Pick up an Entry Form and ENTER NOW!

**THURSDAY 8/8**  
GROOVE TERMINATOR  
Launch of Central Station's 'Central Clubbing' CD mixed by GT. Stop-over in Italy as we go 'Around the World in 80 Days'.  
Romana Sambuca \$3

**SATURDAY 10/8**  
WAR ON WINTER!  
EMI 'Heavenly Singles Collection' CD giveaways.  
Win Exclusive Premiere movie tickets to Pamela Anderson's - 'Barb Wire'  
1/2 price drinks 9-9:30

**LIVE IN HEAVEN**  
Sunday August 18th  
DIVINYLS  
plus FIREBALLS  
Tickets \$15 at CC Music, Venue\*Tix & at the door.  
New Album - Single Out Now!

# Production Notes

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

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**Where we are:**

The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building.

**How to contribute / contact us:**

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

Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 223 2685 or 303 5404 or fax us on (08) 223 2412.

**Deadline for the next edition:**

*The Environment Edition's* deadline is 7th August (out 12th August). After that is the *Multicultural Edition* which comes out August 19 (deadline August 14).

**About the cover:**

Hot on the heels of our Autumn catalogue comes our new Spring Collection. An essential for all aspiring fashion plates.

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### Giveaways:

10 in-season passes to *Striptease* (thanks to John Cronin of Fox Columbia Tristar Pictures. All you have to do is come down to the On Dit office at 12:15pm on Wednesday and take one (1) article of clothing off.

...and 15 passes to see *A Time To Kill*, Monday 12 August, a John Grisham thriller starring Sandra Bullock and Samuel L. Jackson. Thanks to the lovely Wendy Brew at Academy Cinema, just come down 12:30pm on Wednesday and ask nicely.



# Afternoon Tea with Lord Archer

**Adelaide is just one of the cities featured in Jeffrey Archer's latest best seller - *The Fourth Estate*. Lord Archer recently visited the home of Rupert Murdoch's huge News Corporation and I caught up with him in the Hans Heysen Room of the Hyatt Regency.**

Jeffrey Archer spent the first part of his life wanting to become a politician. "I entered the House of Commons at the age of 29 - I was on the Economic Council at the age of 26. I left the House of Commons, sadly, five years' later - having foolishly invested in a company called 'Aquablast', on the advice of the Bank of Boston."

Bankrupted, Archer retreated to the home of his former principal at Oxford and took to writing. "I wrote my first novel, *Not a Penny More, Not a Penny Less*, and was genuinely shocked by its success. I've been writing ever since. I'm now on my ninth novel - the latest one, *The Fourth Estate*, and I've written three sets of stories and two plays."

In 1992, Jeffrey Archer was made a Life Peer and returned almost full-time to politics. "I remain in politics in the sense that I'm a member of the House of Lords and remain working very closely with the Conservative Government."

Being a Lord isn't a big deal to Jeffrey Archer - who prefers to be called Jeffrey than Lord. "I'm a Lord of Wesson Super Mere - that's where I come from. A town in the West Country of England, near Bristol." And there's no estate attached to the title. "When you become a Life Peer, you can be Lord Anything. I mean, you could be Lord Adelaide or your proper name. Such as Lord So-and-so of Adelaide - but you don't get Adelaide thrown in! With Hereditary Peerage, you do get an estate. Many of them still do have lots of land and lots of possessions. Though many of them don't because they've had to sell them off - many of them are very poor."

*The Fourth Estate* is described best as a 'novelography'. It tells the story of the two most extraordinary men of our time - Rupert Murdoch and Robert Maxwell. Primarily a work of fiction, although inspired by real events, the two ruthless and ambitious press barons duel to control the world's media. When asked, Archer says that the book contains 80 per cent truth. "Or around that. I wrote nineteen drafts of the books, so by the end I wasn't quite sure what had come out of the research and what I'd invented. One or two of the stories I can pinpoint and say "That is an invention". But the editor of the Independent in England, Andreas Wickham-Smith told me that when he read it he could tell which bits were true. He did ask me about one bit, as to if I'd invented it or not, a Maxwellian story, and I had to say that I did - but he'd believed it! So, you see, you can never be quite sure."

*The Fourth Estate* took nearly two years to write - much of it in strict secrecy. "The only person I told was Eddie Bell, who is the publisher at Harper Collins. And he felt that the idea was the best I'd ever had and that if I chatted to anyone about

it, a lot of working authors could steal the idea of writing a novel about two men wanting to run the newspaper world. They'd base it on Rupert Murdoch and Robert Maxwell - he thought that the idea was easily stealable. So he told me to shut up until they actually had the book in their hands and they were printing it. Because once they were printing it, he thought that people couldn't bring one out. Even three months before they could rush a book out, so I remained absolutely silent until six weeks before it came out on the shelves."

To research the book, Jeffrey Archer read over 30 biographies of the two men. "And each had to be read very carefully. Over the years, I've come to know many journalists who knew them both very well, so I was able to talk to them. And, of course, I knew both men myself. I served in the House of Commons with Maxwell and I've known Rupert Murdoch for some years."

He admits that he was shocked by Robert Maxwell's apparent suicide by drowning. "I still find it hard to believe that he killed himself because he believed that he could conquer anything. Then, on the other hand, it's a very strange, ambivalent feeling I have about it because I know he would not have liked a six month trial and the possibility of going to jail. So, you know, which was the greater pull? And I suspect that, in the end, that was the greater pull and I think that explains it."

Lord Archer also went on to say that Maxwell was every bit as ruthless as he is portrayed in *The Fourth Estate*. "He was a very tough man. I put in that story in the book where he shoots three Germans in cold blood. Well, Mike Malloy gave me that story and I said, "I'll put it in the book if I know it's true." And he said, "Well, he used to tell everybody, with pride!" These three Germans stood up and surrendered and he shot them. This is a tough guy."

With his books published through Harper Collins, which is owned by Rupert Murdoch, did Jeffrey Archer ever think that *The Fourth Estate* might not make it into print?

"No. Oh no - Rupert Murdoch has far bigger problems than myself! There's a winner and a loser in the story and in real life there was a winner and a loser. Both faced the disaster, both could have gone under. Maxwell did go under, Murdoch has become an even more powerful and more successful man. That's the truth."

He went to say that Mr Murdoch was very relaxed about the book's publica-

tion. "In fact, I rang him the other day, when the book had sold a quarter of a million copies, which is the highest sale ever for a hardback, and all he said was, "You still haven't covered the advance yet." I think his mind works on a different level to us normal mortals."

A lot of authors say that their first books are extremely autobiographical - and this is true of Archer's first book, *Not a Penny More, Not a Penny Less*. "Totally. The first half is about what happened to me. About how I stupidly lost my money and about how I stupidly made a fool of myself. The second half is how they get the money back. I would like the second half to have been true - but I'm sorry that it isn't. I never got the money back."

If he hadn't been forced out of politics when he was 34, Jeffrey Archer thinks that he might now be Minister for Transport - but he's not sure. "I certainly wouldn't have written any books because I never would have believed that I could be a novelist. Indeed, had I never have had a purpose or reason, I would have unquestionably remained in politics. But I have managed to get back in!"

Since his return to politics in 1992, rumours have a b o u n d e d about John Major offering Jeffrey Archer a role in his Cabinet - something that he's very relaxed about. "Well, I think I'll know in early July. But I'll serve the Party in any way that see fit - even if it's just moving the cars in the carpark on election night. I don't know what he'll offer me - if anything at all. He may not want me on his election team - I'd be disappointed if he didn't though."

"I think the next British General Elections will be very close. We hope to win five elections in a row, which has never been achieved and that will not be easy. Although the economic position is stronger - considerably stronger - than it was at the last election, I think there are a lot of people who decide that they want change for change's sake and that is very dangerous."

When he was first a young backbencher, being the youngest member of the house, Jeffrey Archer thought he must have stood some chance of being a minister. "That is what you aim for at that particular time. And Harold Wilson had made this now often quoted statement that I would be going right to the top. But there's a hundred people who want the top job - and there's a hundred people who might get it."

He also feels that John Major's strong stance on the European Community's banning of British beef is going to en-

hance his re-election prospects. People admire the fact that he's told the truth and that the British of all nations have told the truth and then stood firm."

He feels that this is also indicative of a general resistance to England being part of a 'United Europe'. "I don't think many people in the House of Commons want to be part of a 'federated' or 'single-currency' Europe and are even against the social charter and the minimum wage. So my own bet is we'll remain in Europe, as a trading partner, which we want to be. We won't let it go much further."

Lord Archer likes to relax from writing by watching sport - especially cricket and rugby, and visiting the theatre and art galleries. "I would go to a theatre almost every week - and I invest in a theatre as well. And I go to art galleries two, sometimes three or four times a week. But if I was to give up writing, I'd take up being Captain of the English Cricket Team!"

When asked if there was any one person who's most influenced his work, Jeffrey Archer was stumped. "I'm not sure how to answer that question. But I'm a greater admirer of F. Scott Fitzgerald, Evelyn Waugh and Graham Greene, who are damn good story tellers but also fine writers. And so 'influenced' would be wrong to say, but I admire them very greatly."

At present, Lord Archer is gathering the ideas for his next set of short stories while he's travelling around the world. "Of the twelve, I've already got seven. But that's not my next book, which will be a novel. The one after will be a set of short stories. So I won't be writing the short stories until 1999!"

"I picked up a very good one in Australia, quite recently, a very good idea for a short story. One of the reasons for travelling, one of the reasons for meeting lots of interesting people is that, quite often, they say something - and it may only be a sentence - that leads your mind down to short story. Some tiny incident that happens and you think: magic! And that's actually what this lady said to me - and I don't think she said more than a couple of sentences."

Jeffrey Archer doesn't have a particular favourite amongst his own novels. "If I was to listen to the fans and the fans only, I think a majority would still say *Not a Penny More, Not a Penny Less*, but very many people have read *Kane and Abel* - nearly five million people. But the real experts, the really serious critics, will always say *First Among Equals*. And that may be because of my love of Parliament and of the system and the country. You can't fail to miss it in that book. But they were all damn hard work to write."

Lord Archer's advice for those who want to take up writing is quite simple: "Do it. The best stories are drawn from real life."

Stuart Beaton

Jeffrey Archer's latest book, *The Fourth Estate*, is available now in hardback at all good book stores. Special thanks must go to Christine Farmer of Harper Collins and the Hyatt Regency.



# Love - exciting and new

**Rachel Templer is a busy dude. We see her rush into the office and then she shoots off again. But apparently she sat still long enough to record an interview with Emma-Kate Croghan, Director/Writer of *Love and Other Catastrophes*. Let's take a moment and peer into both their lives.**

**On Dit:** "Love and Other Catastrophes" was voted the most popular Australian film at this year's Sydney Film Festival and you did quite well at Cannes. Was this more gratifying by the fact that you initially had no government funding?

**Emma-Kate Croghan:** I don't know about not having government funding because in the end we did, but the situation wasn't that we'd gone to the government and they'd said "No", we had decided to make a film in this manner. I guess the thing that was very gratifying about it was that the process that we went through in making a film without funding is more the fact that people took a chance, you know, everyone who worked on the film was taking a chance since they may or may not have got paid.

And we were really taking a risk. I always feel as though we didn't have that much to lose but we were taking a risk and people were taking a chance on us, so it's really fantastic when people are getting such a good payback for that. I think it'll, hopefully, encourage people within the industry to take risks on people more often.

**OD:** I've read that you were frustrated with the slow pace of the film-making process in Australia. Did you mean that it's hard to get people to take a chance on young film-makers?

**E-KC:** No, I think, basically, we should kiss the ground that the government funding bodies walk on because if you talk to anyone from Britain or even the US, there's no government funding and it's really, really important. It wasn't so much a frustration with the system but a frustration with ourselves - like feeling disempowered, just sitting around in cafés waiting for funding ... you have to sort of go through that process because there are so many people for so little money that it takes time. We were dying to do something, we just wanted to make a film and it came sort of more from that. You have a choice, you can just sit around saying, "I don't have a career because funding's impossible to get and it's all the funding bodies fault" or you can do something - and we chose to do something.

**OD:** "Love and Other Catastrophes" struck me as very different from other Australian comedies - there was no Abba, no hills hoists and the view of Melbourne that you presented was a very generic sort of cityscape. The fact that it was Australian was really in the backyard. Do you think that Australian films have been too preoccupied by the fact that they are Australian films?

**E-KC:** Maybe it was important and maybe it still is, you know, the exploration of your identity as an Australian but those weren't the things that were impor-

tant to us. They weren't something on a day-to-day level that we were dealing with. We're city dwellers ... and that's a fairly common worldwide experience. It wasn't a conscious decision ...

**OD:** It was just the kind of film you want to make ...

**E-KC:** Yeah, it was just the kind of film we wanted to make and that really was the bottom line. I was a bit worried though because we got this note for 10ba, you know, you get this tax thing so the investors can get some of their money back and it said, "Here's your provisional tax thing ... and you'll get the real one once we've viewed the film for Australian content". It was like "Oh no! We don't have any furry animals, we're not going to get our 10ba certificate!"

**OD:** Do you think there's almost a tendency to make Australian films as a kind of touristy promotion-type thing?

**E-KC:** Well, I just wondered how they were going to view the film for Australian content, I mean, the bottom line is that all the crew are Australian - it's shot in Australia ...

**OD:** Yeah, I was going to say that even without furry animals, it's a really Australian film.

**E-KC:** We've all got Australian accents. I don't know, though, I mean, I'm proud that it's an Australian film.

**OD:** I think, though, that Australian films have been projecting a really exaggerated image of Australian-ness.

**E-KC:** Yeah, but I think that may have been important at the time as a nation to explore what it meant to be Australian. Maybe it's because we're young and as a generation we haven't inherited that security. I don't know, I hope so.

**OD:** Certainly your film doesn't present the characters as caricatures - although maybe someone who hasn't been to Uni might think so!

**E-KC:** I'm a bit worried about what the Medical students are going to think!

**OD:** Oh well, as an Arts student it seemed pretty true!

**E-KC:** We were very kind to Arts students.

**OD:** I also read that you were inspired by "Clerks" and other American independent films.

**E-KC:** Not so much inspired but more in like, capturing an energy, but also inspired by the way they went and made a film. You know these guys, all they wanted to do was make films and they found a way of doing it, come hell or high water - charged it on their cards. And the producer [of "Love and Other Catastrophes"] Stavros said, "Why can't we do it? Give me one good reason" and I couldn't come up with one.

**OD:** The similarity I saw was the same way of finding humour in just average situations. You seemed quite disciplined in holding back off the really obvious jokes and just letting the situations speak for themselves.

**E-KC:** I think that has a lot to do with the acting pitch that we chose. The actors and I talked a lot about letting the comedy come from the material and the situa-

tions and not trying to impose a comic performance on that. I think that, in the end, what you do get, though, is a really good comic performance.

**OD:** Well, I thought it was funny.

**E-KC:** Like Frances O'Connor, the actor who plays Mia, is a great comic performer but we weren't going to that on the day. I think even Matt Dyktynski, who plays Ari, says he loves watching the film with an audience because even when he was doing the dialogue, he wasn't sure which bits were funny and it wasn't until he saw the film with an audience that he went, "Oh ... so that was the joke!" Which is fantastic.

**OD:** It was quite loosely scripted, wasn't it?

**E-KC:** Well, sort of, not really. We wrote the script in two weeks and you're never going to write a polished script in two weeks, but we had a very strong structure and a strong base. The structure and the storyline of the film have never changed through the whole thing, it wasn't like we started filming without knowing what was going to happen at the end or anything like that. We had this very clear structure and within that we played around. Alice (Garner) was saying that it wasn't the kind of film where you went home and learned your lines and then came back to the next day. More so you learned the gist of the film and played around with it.

**OD:** Was that scary given that you had such a short time to shoot the film in? In the end, it was seventeen days, wasn't it?

**E-KC:** It was such a short time that we couldn't think about it - we just did it. And that's the reason that it was great because ... one of the things that I like about the film is that there's an energy to it and a spontaneity that I think was really born out of the fact that we didn't have a lot of time to think. It was like, "Oh, that seems to work, on a gut level that works, let's do it like that", and even the lesbian stuff, we didn't have time to say "ooh ahh, is that the thing to be doing?" We just did what felt right at the time.

**OD:** That really worked because it ended up without this really heavy-handed, tokenistic approach.

**E-KC:** Yeah, because it was very natural and we didn't have time to ... I think at times, as a film-maker, you can be your own worst enemy. You can end up worrying about how people will perceive things, without going with your gut feeling at the time and, honestly, your gut feeling is always the right thing to do.

**OD:** One thing I really liked about the film was the depiction of Uni life which just seemed so accurate. The character Mia spends the film on this kind of scavenger hunt after bits of paper and signatures and just being generally really frustrated but it seems like everyone else in the film is looking for something as well. It seems to be this dilemma of Uni that, on the one hand, you have these great expectations of finding these great things, but on the

whole you wind up disappointed. On the other hand, you're really scared stupid of what comes next. Did you ever feel like graduation was just this big black hole?

**E-KC:** I actually cried for three months, I ended up very ill. The thing is that I was doing a film course and that's twelve hour days for three years and it's just this very full-on experience. I mean, you're making films and working so hard and then suddenly it just stops. That was part of what this film was borne out of because it is quite depressing to be in a situation where ... I mean, we all bitched about film school but the thing was that we were making films, we were practising, learning what we wanted to do and then you come out and there's this sort of a feeling that you may or may not work again for ten years and that can be a very depressing feeling. This is why we created an opportunity for ourselves ... we sat around drinking coffee for three years and then it was like, we were dying to do something. Make a movie!

**OD:** So, are you feeling more positive about the future now?

**E-KC:** Yeah. I'm finding the promotion of the film very interesting and it's taking up a lot of time. I haven't had a chance to stop and think about what's happened. I feel positive in that it *maybe* easier to get money next time.

**OD:** So, do you have firm plans about what you'll do next?

**E-KC:** Well I don't have a life plan, which the Americans think is *bizarre* but I just want to keep making movies, which is what I've wanted to do since I was twelve. Yeah, I do have another film that I'd like to make but I haven't had the time to commit it to paper or disk as it were.

**OD:** Speaking of Americans, how is the film being received in the US?

**E-KC:** Well, we were lucky in that we



created what the Americans call "heat" and because just prior to Cannes it was sold to Fox \*\*\*\*\* which is an arm of Fox, who deal with more kind of indie films and they bought our film for a lot of money, which is very nice of them. I mean, when you go to Cannes, it's just full of Americans, it's like Hollywood on the Riviera, and we've had nothing but positive responses so far, which is great, but kind of daunting. In the end, it's up to the American public and they won't get to see the film until probably early next year.

## Blue Stocking Week

A time to reflect on the past 120 years and celebrate the gains that women have made since entering University.

Intellectual men of the 18th century who spent many hours indulging in literary discussions and academic discourse on topics such as freedom, liberty and equality, were characterised by their leg wear. They wore blue stockings.

Women who wished to pursue an education, rather than devoting their lives entirely to traditional 'womanly' duties, were called 'Blue Stockings' because they were seen to be masquerading as intellectual men.

In an age where form discrimination against women is no longer publicly nor legally acceptable, the reality is that there are still a great number of informal restrictions that

prevent women from realising their full potential at the tertiary level. Needless to say, issues such as access to adequate child care, security on campus, discriminatory language, the difficulties faced by women of non English-speaking backgrounds and women with disabilities, all contribute to women's equal participation and enjoyment of tertiary education.

The recognition that women's experiences are quite different from those of men's are important first steps in relinquishing these restrictions.

*NUS Women's Department - 1996 Blue Stocking Week - Reproduced from this year's package.*

**Karen Willoughby**  
Clubs' Association  
Women's Officer



## Blue Stockings

by Kylee Smith

access to education  
we've had it for little over a hundred years  
despite the rest of the barriers  
man and he, to mean all of us?  
wolf whistles  
comments on the way i dress  
and if i wear that shorter skirt i'll get a better mark i'm told

we fight and scream  
to make uni a better place for women  
we lobby for security  
we petition for accessible childcare  
campaign for anti-discrimination  
and we rally to raise awareness of our sexuality  
whatever our sexuality

yet with all the struggles  
and all the gains  
could it be taken away?  
will they cut our access to education?  
will we lose what we have fought for?  
fought, so long, and so hard for?  
will we have access to education, only,  
for little over a hundred years?

## Fees & Females

Upfront Fees affect everyone, but women are likely to get the worst of it. Women, even in undergraduate study, will not, on average, pay off their HECS by the time they are sixty-five years old. Men pay their HECS back at a quicker rate. This is because women still get paid less for the same job, even after having completed a degree. On average women can expect to receive under \$40 000 a year with post-grad

**Women could be disproportionately affected by the proposed cuts to education. Women, come out and rally. Fight to maintain access to education.**

qualifications and men over \$40 000 a year with the same qualifications. Today, if you want a job, an undergraduate degree just isn't enough to get you one. Competition is fierce. Women tend to go into shorter, cheaper courses which give them less of an edge in the job-market. They also tend to opt for the courses with no Fee-Payment at-

tached, which is less employment oriented. These courses also tend to be in the more 'traditional' women-orientated areas of work (Health, Education, etc.). Thus women are deterred from entry into non-traditional areas of study, which are predominantly Fee-Paying. The introduction of Upfront Fees to education puts women at an even greater disadvantage than before. The reasons for entrance into the shorter post-grad courses, and the non-fee-paying courses are varied. The most obvious is that women are more likely to take on a commitment to family and dependents, as well as study. Because Austudy is so pitiful (and likely to get worse), many women have to go into part-time study just to support their families. This means longer time spent on education, for less rewards. The governments proposed cuts to education will mean that women stand even less of a chance to go into further education than they have faced for many years. These cuts hark back to the good old days, when only the elite (male) strata of society was allowed to get an education. Education is a right, not a commodity, which everyone is entitled to.

**Rachel McLaine,**  
PGSA Women's Officer  
University of Adelaide.

## SPEAK OUT

**Sexual Harassment - Speak Out!**

The definition of sexual harassment is always going to be hard, as sexual harassment constitutes many things.

Sexual harassment can be any unwanted advances that are intimidating, any unwanted advances of a sexual nature, invasion of your personal space, both physical and mental, or being made to feel uncomfortable or powerless.

Sexual harassment can consist of unsolicited acts of physical intimacy, unwelcome sexual advances, unwelcome requests for sexual favours, or other unwelcome conduct of a sexual nature. This can either be a singular incident or it may be repeated over time. To put it more simply, if any person makes unwanted gestures, eye-contact or uses derogatory of sexually offensive language that makes you feel uncomfortable then it is COMPLETELY UNACCEPTABLE.

Common reactions people have when they have been sexually harassed are; wanting to ignore it, wanting to escape the situation by taking time off work or study, transferring to

another course or deferring or dropping out. Another common reaction, unfortunately is to go along with the sexual harassment for fear of retaliation. Unfortunately many woman are afraid that if they do make a complaint it will be treated as trivial or a joke or that they will be made to defend their own actions.

If you feel that you are the victim of sexual harassment, whether from a lecturer, tutor, fellow-student, co-worker, friend or acquaintance do not hesitate to contact someone whether it be the Women's Officer at your campus, Sexual Harassment Contact Officers, or someone in your Equal Opportunity Office.

It is important to acknowledge that sexual harassment is defined from the perspective of the recipient and occurs if the recipient feels offended, humiliated or intimidated. So if you feel that you feel that you have been sexually harassed in any form, remember that sexual harassment is not acceptable, not tolerable and should not be dismissed. It is important to take action and not to just put up with it.

**Kylee Smith**  
Women's Officer

# Blue Stocking Week Program

## TUESDAY 6TH AUGUST

### **EQUAL OPPORTUNITY FORUM**

"What is sexual harassment? What is gender based harassment? What is your story?"

An informal discussion with **Dr Kay Rollison, Director, Equal Opportunity.**

BYO Lunch, tea and coffee provided.

Women Only.

12.30-2PM

WP Rogers Room, Level 5 Union Building

Presented by Karen Willoughby and the Clubs Association.

### **FILM - "EDUCATING RITA"**

Great film pertaining to the struggles of a woman throughout her academic career.

Cost: \$1.00

6PM

Margaret Murray Room

Presented by Karen Willoughby and the Clubs

Association in conjunction with the Film Society. All welcome.

## WEDNESDAY 7TH AUGUST

**NATIONAL DAY OF ACTION** - "reclaim the campus from budget cuts!"

Women as a group will be affected the hardest by the education cuts, and the changes to Austudy and HECS. Blue stocking week is a celebration of having had access to education for just over 100 years. It is an education we may no longer have access to. (See articles for further details).

Come out and rally. Join the student strike.

12.30 pm Barr Smith Lawns or 1pm Victoria Square

## THURSDAY 8TH AUGUST

**SELF DEFENCE FOR WOMEN**  
1st class of an 8 week

course every Thursday. Wear comfortable clothing. Cost \$4.00 per class. Presented by SAUA Women's Department. 12-2pm Union Games Room, Level 5, Union Building.

**FORUM "WOMEN'S DISADVANTAGE IN HIGHER EDUCATION EMPLOYMENT."**

**Speaker: Margaret Allen**

Co-Author of the National Tertiary Education Union's 'Limited Access' and lecturer in Women's Studies.

Presented by Rachel McClaine and PGSA.

1pm-2pm

North-South Dining Room, Level 4 Union Building.

Lunch provided.

**WOMEN'S OFFICERS DRINKS**

**Speakers - Mary O'Kane, Acting Vice-Chancellor, followed by two comedians, Tamsen Moore and Emma.**

Drinks and nibbles provided.

RSVP - 4/8/96

Presented by Karen Willoughby and Clubs Association.

5-7.30pm

Union Gallery, Level 6, Union Building

All Welcome.

## FRIDAY 9TH AUGUST

**"TANK GIRL PUB CRAWL - THE TRADITION CONTINUES"**

Keeping with the theme of Blue Stocking Week, women reclaim what is often a very male dominated space, The Pub!

Presented by Amrita Dasvarma, State Women's Convenor and NUS women's committee, SAUA Women's department, Adelaide Uni women's collective.

Begins North-South Dining Room, 6-9pm.

Drinks and nibbles supplied

Women Only.

Pool Comp, brought to you by Adelaide Uni Women's Collective.

## GENDER EXCLUSIVE LANGUAGE

One of the issues that can make education alienating for women is the use of gender exclusive language.

Case study: You are a male university student. You are sitting in a lecture and you hear the lecturer make the following statement: "This week we will be assessing the impact of woman on the environment and how she can take steps towards positive change."

Your assumptions? That you will be assessing **women's** (ie not man's) impact on the environment, and how **women** can take action (as opposed to how everybody can take action)?

Exactly my thoughts when I heard a similar statement in reverse, yes, about how men can take environmental action.

Problem: This occurs regularly for most women at university. The feeling of being excluded, assumptions that people in positions of power are men, and being singled out if you are labelled as "female doctor", "woman composer" or "policewoman".

Gender Exclusive Language reinforces the gender stereotypes, and traditional models of power that have

been constructed within our society. It serves only to undermine the work that women have done on achieving equal access to education by alienating and excluding women.

During Blue Stocking Week it is time (it has been time for a long time!) to re-assess the language we use, to motivate ourselves and others to question, challenge and change the dominant paradigms.

What can we do to implement change?

When you hear someone (or yourself) use gender exclusive language, don't complacently let it slip by, make them aware of what they have done. Encourage them to use more inclusive language such as "Police Officer", people/person instead of he or man, "access-hole" instead of "man-hole" etc.

If you are not comfortable about speaking up yourself, yet you would like to do something about gender exclusive language, talk to your campus women's officer, or the equal opportunity office.

**Kylee Smith**  
Women's Officer



**WEAR BLUE STOCKINGS ON THE DAY OF THE RALLY!**

**Don't forget self defence classes start this week!**





**PRESIDENT**  
Kym Taylor



**EDUCATION VICE PRESIDENT**  
Gareth Higginson



**WOMEN'S OFFICER**  
Kylee Smith



**ENVIRONMENT OFFICER**  
Wendy Telfer

Hi! This term is absolutely full of events and activities so make sure you come into the SAUA and find out what's happening. For this week . . .

Rally!

Make sure you attend the rally this **Wednesday at 12noon** on the **Barr Smith Lawns**. We will be marching to Victoria Square, Vanstone's Office, and then finally to Parliament House. The rally is to oppose cuts to education, regressive changes to HECS, and conversion of Austudy into a loans scheme. For more details check out the articles I've written in this weeks *On Dit*.

**Reorientation and Blue Stocking Week**  
There's heaps happening this week with both Blue Stocking Week and Reorientation events happening. See Bridg and Kylee's columns for more details.

**Prizes**

Students have expressed concern at the difficulty of obtaining nomination forms for The Stephen Cole Elder Prize for Excellence in Teaching and the Stephen Cole Elder Prize for Scholarship or the Creative Arts. These forms are now available from the SAUA or the Student Information Office.

**Safety/Security on Campus**

In response to the concerns students have expressed about their safety on campus, particularly after dark, a Safety on Campus Committee has been formed involving students and security officers from the university. The committee will be meeting this week to explore options for improving your safety. Details of the meetings are available from the SAUA. Feel free to come along if you would like to express your views, or let me know beforehand so that I can bring the issues to the meeting.

**Studies**

Many students are now beginning their second semester subjects. If you are experiencing any problems or concerns please come on in and see Gareth or myself.

Have a good week,  
Kym



**A week in the life of.....The Education Vice President**

So what does the EVP get up to during a typical week? This is the question you need answered in order to vote for the right person in the up-coming elections. So I'll tell you, since I'm the current EVP!

Twenty hours of the week, the EVP is devoted to helping you! The majority of the time is usually taken up helping students in grievances that they have with lecturers, tutors, remarks, accusations of plagiarism etc, etc. This process takes a long time since the system in place requires a lot of paperwork, consultation, discussion, persuasion and bribery (not).

The next big time consumer is meetings. I currently reside on 11 committees! These include Education Standing Committee, which the EVP chairs, SAUA Council, Academic Board, University Entrance Committee and the Access and Equity Advisory Group. Most of the committees meet around once a month, although some meet fortnightly. It is important to have the EVP on these committees and several others so that the students have a voice in what goes on in the Uni.

The final part of the job involves representing you as an entire student body against any proposed Government changes which will affect Uni students. The big one at the moment is the proposed slashing of Austudy and increases to HECS. For this, the EVP will coordinate any actions on and off campus. Such actions include rallies, petitions, information leaflets and media stunts.

The EVP also writes a regular column in *On Dit*, not unlike the one you're currently reading.

So there's a brief job description about my work. If you want any further info, don't hesitate to contact me in the SAUA.

Remember:" If you're leading and no one's following.....you're simply out taking a walk"

Take care  
Gareth

**BLUE STOCKING WEEK**

This year the theme for Blue Stocking Week is "Reclaim the Campus", this can be interpreted in a number of ways; "Reclaim the campus from the coalition" (in relation to the proposed budget cuts), "Reclaim the Uni Bar", "Reclaim the curriculum" (from sexist teaching, gender exclusive language etc.), "Reclaim the campus from the patriarchy for a safe, harassment free, queer friendly, feminist campus!"

The specific focus of Blue Stocking Week is women in education and I think it is particularly important to assess where we are going with this at a time where education is under such threat of regressive change, especially for women.

There are a number of events organised for Blue Stocking Week and all the details for these and a lot more articles about Women in Education are available in the "Blue Stocking Week Centrefold!".

"Don't forget to wear blue stockings to the education rally on Wednesday, wear them on your legs, on your head or anywhere!"

My personal thanks go to the campus women's officers for working so well together on Blue Stocking Week, especially Karen Willoughby, Rachel Mc Claine and Amrita Dasvarma.

**ELLE DIT**

The Women's edition of *On Dit*, produced completely by women and about women. The collective meets every Wednesday @ 3.30 pm in the Women's Room. All women are invited to attend. **NO EXPERIENCE IS NECESSARY**, this is a place to learn layout and production skills, writing or photography and much more!

Women interested in writing articles for *Elle dit*, the collection boxes will be around uni next week, Barr-Smith library, Mayo Refec, and other convenient locations around Adelaide Uni, Waite, Roseworthy and Thebarton Campuses.

**ADELAIDE UNI WOMEN'S COLLECTIVE**

Don't forget the collective is meeting again every Monday at 1pm. Upcoming events planned are:- A workshop on collectives "What it means to be part of a collective", a workshop on Eco-feminism - this will take place during environment week, t-shirt making, and a women's pool comp, for the closing celebration of Blue Stocking Week.

**TOTALLY WIMMIN POWERED**

Totally Wimmin Powered Student Radio is coming up again Sep 22-25th. Women of all ages and backgrounds are invited to participate. **NO EXPERIENCE IS NECESSARY.**

First meeting - W.P. Rogers Room, TUESDAY 13TH AUGUST 1PM.

Its **ENVIRONMENT WEEK** next week (12-16 August)!! A week for remembering our planet, thinking about the destruction that occurs and deciding on how we can minimise our own use of resources and impact on the environment. The week's plan is as follows.....

**MONDAY**

•Environment Week Opening on the Barr Smith Lawns with Indigenous Music

•Browse your way through the **ECO-HOME**

•Write your Environmental resolution on a leaf of the **ENVIRONMENTAL WISH TREE**

•Buy a green ribbon to show you care about conserving our environment.

**TUESDAY**

•Watch the Great Green **DEBATE**

•while munching on a **VEGO LUNCH**

•Browse your way through the **ECO-HOME**

**WEDNESDAY**

•Come to the **ECO FAIR** - buy environmentally friendly goods and food, get information on Local organisations

**THURSDAY**

•Drag your bike out of the shed for **GREEN TRANSPORT DAY**. Between 9 and 2pm at the rotunda have your bike **REGISTERED** to make it more secure. **FREE BIKE REPAIRS** and learn how to do basic repairs yourself from some keen cycling students. Talk to fellow cyclists and get info on your rights as a cyclist.

•Help us put messages on cars encouraging people to try Green transport methods.

**FRIDAY**

•Video day- including Baraka, Hamburger and Undercurrents videos that show some of today's environmental nightmares such as Shell's Nigeria massacre (11.30 onwards in the Canon Poole Room)

•Dr Sandra Taylor speaks on Ecofeminism in the Irene Watson Room.

Read the **BIG GREEN ENVIRONMENT On Dit**. So come to the events, get involved, think at least once in the week about how your life affects the life of our planet.



# DISCOVER THE VALUE OF YOUR PLACE!!

STUDIO LEISURE COURSE ENROLLING NOW  
CRAFT STUDIO, LEVEL 4, UNION HOUSE

<b>Pottery</b>	Tues & Wed 6-8pm
<b>Life Drawing</b>	Wed 6.30-9.30pm
<b>Photography</b>	Wed & Thurs 6-8pm
<b>Sewing</b>	Mon & Fri 1-2pm
<b>Massage</b>	Tues 1.15-2.15pm
<b>Self Defence</b>	Mixed & Women's classes
<b>Bar &amp; Waiting</b>	Mon, Tues & Wed 6-10pm
<b>Wine Appreciation</b>	Wed 6-8pm
<b>Tone &amp; Shape</b>	Wed 12.15-1.00pm
<b>Meditation</b>	Thurs 1-2pm
<b>Yoga</b>	Wed 1-2pm, Thurs 6-7pm
<b>Ballroom &amp; Latin Line Dancing</b>	Fri 1-2pm



For more info. call the Studio, or ring 303 5857  
There is a *brochure* in your pigeon hole with full course details

Make sure you check inside this *brochure* for the vouchers for  
the *Equinox* (level 4) & *Gallery Coffee Shop* (level 6)

## EQUINOX

**This week's special**

**\$5 new Vegie Burger**

**\$2 Fries**

(Level 4, Union House)



## UNIBAR

### West End

### Mega Sappy Sour

**\$1 schooners**

**Every Friday in August!**

(Level 5, Union House)



# UNION BUILDING

*it's your place*

# Don't Be a Statue!

Despite the fact that we are now in August reports suggest that the Federal budget is yet to be finalised. This Wednesday the 7th August there will be a second rally. This will be your last opportunity to effect the budget and make sure the Government hears what you have to say about your education and your future.

You may have thought that by marching in last terms rally you did your bit to save your education. However, by all accounts the Liberals haven't changed their agenda to:

- \* slash higher education funding
- \* cut Austudy
- \* convert HECS into a loans scheme

What each of these changes would mean to students individually I have discussed in my article about the meet-

ing with Vanstone. What these changes will mean for education generally is just as concerning.

If the proposed changes go ahead it won't just be the disadvantaged groups such as women, indigenous students, students with disabilities, and students from low socio-economic backgrounds that will be effected. Every single student currently enrolled as well as people contemplating study next year will be detrimentally effected. You may pay your HECS up front and you may not be on Austudy. However, the cuts to higher education funding will drastically effect the quality of your education.

At Adelaide University there will be less staff, less students, crowded lectures and tutorials. You won't be able

to see your tutors outside of tutorial times because they'll be so over worked they won't have time to deal with students individually. Support services such as health services, academic services, and welfare services will be cut back or abolished altogether.

If the funding cuts go ahead the quality of our education will also be cut. Our degrees will be worth less. Currently, Australian universities are ranked amongst the highest quality in the world. However, this reputation won't last long if there aren't enough lecturers to teach students. Students with degrees from Australian universities will find it increasingly difficult to find work with overseas employers let alone jobs within Australia. Even Aus-

tralian companies will become more interested in students with degrees from universities overseas whose quality of education has been higher than that in Australia.

If you care about your education, if you need your Austudy, if you can't afford to be paying more HECS, if you care about the quality of your degree, make sure you rally.

It only takes an hour to rally, but how long will it take you to complete your degree with fees, no Austudy, and cuts to education funding?

Rally at the Barr Smith Lawns at 12 noon on the 7th August

**Kym Taylor**  
President  
Students' Association

## Education Action Update

Amanda Vanstone is becoming famous for riding roughshod over the rights of her constituents. On Monday, July 22, she was involved in an incident involving Students. The occasion was her opening of a Skillshare project at Netley (good propaganda, seeing as she is responsible for running this program down). She was confronted by angry students as she attempted to escape. Accelerating, her car struck Portland Georgiou, Education Of-

ficer of Flinders Uni Students Association. Apparently Portland and Amanda made faces at each other through the windscreen. Portland eventually tumbled off the bonnet, bruised but not broken. No charges have been laid.

Charges arising from last semester's demonstrations are presently working their way through the court system. Two Adelaide students faced the Magistrate's Court, separately, on July 31 and August 8. At

the time of printing, results of previous hearings are not known.

August looks like being a busy month:

Aug 7 - Combined student and staff rally.

Aug 19 - National strike against budget cuts, rallies across the nation.

Aug 29 - Day of Action, sponsored by the National Union of Students.

If any students can lay their hands on a video camera, it would be great

to have one or more at these rallies. Please let SAUA know if you can help out. Also, there are stickers and posters for the taking in the SAUA office.

Finally, Senator Amanda Vanstone has a free call phone number. It is 1800-018-282, her fax number is 223 1750. Let her know what you think about what's happening. Ask for an appointment, or at least a reply.

**Mark Kernich**

## Peace Games

**AMUN Conference**  
University of Melbourne  
July 1996

From Monday, 15th to Friday, 19th July, student delegates from the University of Adelaide attended the Australasian Model United Nations Conference, held in sunny Melbourne. During this time, the delegates, along with over 250 others from across Australia and around

the world, carried out a simulation of the major bodies of the United Nations, namely the Commission on Human Rights, the Commission on the Status of Women, the Economic and Social Council, the International Court of Justice, the International Law Commission and the Security Council. Various contemporary issues were discussed in these commissions, from the status of human rights defenders to dealing with the world debt crisis and the legality of nuclear weapons. Heated discussions were experienced in all commissions, with resolutions and judgements finally being agreed to before being presented to the General Assembly for final voting and approval.

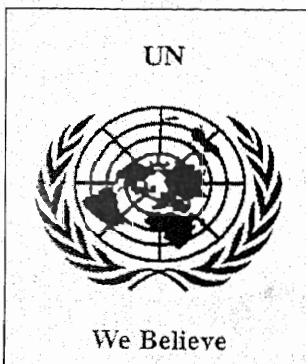
The conference provided an invaluable opportunity to students wishing to pursue careers in international law, international relations and multilateral diplomacy. Considering the Australian Government's growing ties to the Asia-Pacific economic community and increasing reputation as an independent nation within the global sphere, such skills will be invaluable.

The University of Adelaide delega-

tion consisted of eighteen students from various faculties. The Conference provided an opportunity for the delegates to experience first hand the mechanisms of the United Nations. Although some felt frustrated with the processes of the United Nations, most delegates came away from the Conference with a feeling that the United Nations will continue to play an important role in international relations. Delegates also gained an en-

hanced appreciation for the diplomacy required during both formal and informal discussions of sensitive international concerns. Many thanks must also go to the sponsors who helped to get us there: Law Faculty, the University of Adelaide, Hanson Chambers and UniBooks.

**Steven Hagivassilis**  
**Michelle Bowden**



**Violence Free Science**  
**It's your right.**

**Say no to animals in science practicals. Effective alternatives are available. Demand they be used.**  
**Remember, that you cannot be penalised for refusing to use animals.**  
**For further info, advice, and/or support:**  
**Phone: Robert Fitzgerald 363-4383**  
**or Samantha Helsham 240-0535**

# You Can't Get Blood From a (Van)stone

After having the pleasure earlier in the year of meeting with Vanstone's advisor Tony Abbott, last week along with other student representatives I met with the Minister herself.

At the start of the meeting Vanstone was not in a particularly good mood since the student representatives sitting in front of her have been involved in organising the rallies and demonstrations against the cuts to education that the Coalition is making. However, she did seem to take the point that she is perceived as one of the most unapproachable Ministers to have ever held the education portfolio.

Unsurprisingly, Vanstone refused to even speculate about what changes might or might not be in the budget. The one thing she did make absolutely clear is that the budget is not just fiscally driven but also policy driven. These were very concerning words to hear since they suggest that the budget cuts indicate that the Coalition's direction for higher education is linked to conservative Liberal ideology rather than a positive vision for the future of education.

Since it was therefore impossible to discuss what the budget would mean for students, we proceeded to go through each of the proposals that students and the media have speculated are included in the budget and what these would mean for students so that the Minister would have some understanding what exactly these cuts will do to students.

The following is a summary of the student perspective that we put to Vanstone.

## Cuts to Austudy

It was stressed that for many students Austudy is the difference between being enrolled and being forced to withdraw from study. There are many students in universities who live on a week to week basis scraping to make ends meet. Vanstone did acknowledge that there were students in genuine need. She quizzed us about students who are in receipt of Austudy but don't actually need it, such as students with parents who manage to hide their income. It was stressed that the number of students who do this is considered to be a very small number, and even less significant when placed in comparison to the high number of students who do receive Austudy and do genuinely need it. From the questions Vanstone was asking it wouldn't be surprising to see significant tightening of the qualifications for Austudy. Of course, this might as well be tantamount to removing Austudy altogether since the number of students who'll be able to receive it will be such a small amount. The student representatives made it very clear that if Vanstone was contemplating altering the qualification requirements that students who do really need it are not inadvertently cut out because of technicalities.

## Conversion of Austudy into a loans scheme

This proposal is only slightly less frightening than abolishing Austudy. Conversion of Austudy into a loans scheme would mean that the debt students would be facing (assuming they also defer their HECS - which rests on the assumption HECS still exists and not upfront fees) when they leave university would be anywhere between \$25,000 and \$60,000. There are a number of ways that such a loans scheme could be administered. Either the loan would be run by the Government or worse still a commercial bank. A government loan is likely to be more difficult to repay than HECS because the rate of interest and the rate of repayment would probably be higher. A commercial bank loan would be a situation of unprecedented horror for students. Firstly, commercial interest rates would probably apply. Secondly, any student who defaulted on their payment would be lumped with a bad credit rating which would effect their chances of getting loans, a mortgage, or any form of business or investment that required a good credit rating. On the issue of bad credit ratings Vanstone did seem to understand the implications for students.

## Differential HECS

Differential HECS is a system whereby depending on how expensive the course is that you are studying, the level of your HECS debt varies. The irony of differential HECS is that it tends as a general rule to advantage women simply because women tend to be enrolled in less expensive courses. However, just because a course is expensive to run does not mean it will earn a high salary afterward. For example, a course like nursing is very expensive to run but the salary is nowhere near that of what a doctor would earn. Hence, a nurse could end up with a huge debt but no income to pay it off with. Vanstone acknowledged the problems with differential HECS and admitted that she had been quite surprised to learn how much some courses, such as nursing, cost to run.

## Changes to HECS

Firstly, we reiterated our stance that we do not believe students should have to pay for their education which is a right and not a privilege. Secondly, despite the fact that we are fundamentally opposed to HECS, we are extremely concerned about any regressive changes to the current system. Mooted changes include a higher rate of repayment as

well as a faster repayment. Both changes would increase the burden on students once they have completed their degree.

## Taxation of Scholarships

Concern was expressed at the trend that has recently begun towards taxing scholarships, particularly for post-graduate students, that have previously never been taxed.

## Education in Rural Areas

Although schools is not an area that falls into Vanstone's portfolio we did discuss the quality of country primary and secondary education as being a vital precursor to country students' success rate at university. If the Government is to have an overall commitment to education in this country then it must understand the link between adequate resourcing and quality teaching at a schools level.

## Upfront Fees

We were blatant in our absolute opposition to upfront fees of any kind. Upfront fees will see the decimation of quality education in this country as well as the death of student participation which reflects a broad cross section of our community.

Vanstone continuously talks about how students are one of the most

privileged groups in society, particularly in comparison to the unemployed. However, Vanstone's comparison makes little sense. There is no doubt that the unemployed are underprivileged, particularly in monetary terms. However, just because students are receiving an education does not mean that they have any more money than the unemployed. Education, in the eyes of the Liberals may be a privilege, but that doesn't make it any easier to pay the bills. The 'privilege' that Vanstone talks about is not the same for the unemployed and students because the 'privilege' of study is not transferable for cash in hand. The Liberals direct comparison of students versus the unemployed is an unfair one that clouds the real issues.

Overall, the main point that was continuously stressed by the student representatives was that regressive changes to education will hurt many students. In particular, it will hurt the most for students who simply can't afford to pay.

**Kym Taylor**  
President  
Students' Association



I'm right behind you Johnny, right behind you mate!

# Indonesia and its Guided Democracy

In recent weeks, after the twenty minute coverage of the Olympics on the six o'clock news on the telly, something grabbed the attention of the news providers for a couple of seconds about the latest call for the stepping up of democratisation in Indonesia.

Yes, the world still continues to function when the Olympics are on, hard as that may be to comprehend. The daughter of Indonesia's first president Sukarno Megawati Sukarnoputri was expelled from the leadership of the Parti Demokrasi Indonesia (PDI) after she called for more democracy in the political life of our near northern neighbour. Sukarnoputri is immensely popular amongst the lower classes of Indonesian society who have yet to experience the miraculous economic growth in the country. She too wants the powerful military to have less of a role in politics as well. But what is Indonesia and its system like? It seems yet again the background to the current conflict, which has seen Sukarnoputri's supporters barricaded in her mansion in Jakarta, daily demonstrations on the streets and the arrests of hundreds of people, has been overlooked by the mainstream media, especially now that Australia maintains excellent relations with Indonesia. The fact that we support such a totalitarian structure which pays lip service to Democracy as a sort of window dressing really puts Gareth Evans' and Alexander Downer's commitment to human rights into question. But, of course, Human rights in the "east" are defined differently than how they are defined in the "west".

Indonesia's current "Guided Democracy" is called Pancasila (pronounced Panchasila) and it is symbolised by an eagle. Sukarno first developed Pancasila in the 50s, when he ditched Indonesia's first attempts at western-style parliamentary democracy. The Pancasila ideology consists of five principle tenets - Religion, Nationalism, Humanity, Democracy and something else. Sukarno was a man of contradictions and *confrontasi*. Sukarno's blend of Marxism, Islam and Nationalism launched Indonesia into the international limelight. He led the confrontation against the newly formed Federation of Malaysia, seeing this new nation creation as an imperialist plot by the

Americans and British. Sukarno was a leader of the Third World against the rich world. His takeover of West Papua New Guinea which still remained in Dutch hands until 1963 was also part of this *confrontasi*. With Sukarno's anti-western rhetoric, aid and assistance from the west was cut and increasingly Indonesia received help from the Soviet Union plus, most importantly, China. In the early 1960s, the Parti Komunis Indonesia (Communist Party or PKI) grew in numbers and influence, becoming the third largest communist party in the world. However, with the country in economic ruin and the military's fear of a Communist takeover increasing, a coup lead by Suharto and a group of younger army officials in 1965 ended with an anti-Communist terror, which saw anyone with the slightest hint of showing left-wing sympathies tried and killed. Estimates of the amount dead range from the official 60 thousand to the more realistic half a million

(which officially is not a political party but a group), which hardly figured as a movement before 1965 became the main party (oops, group) in parliament. The other two official parties in Indonesia are the Muslim Party and the PDI. Both were formed when all the opposition and Islamic parties were forced to merge. The only political activity allowed in Indonesia is done by these parties and only once every five years when "The Festival of Democracy" takes place. Since a large section of the population of Indonesia is illiterate, for everyone's benefit, the parties are colour coded. Golkar is yellow, the Muslims green and the PDI red. Every election result is the same - an overwhelming win for Golkar. Indonesia's parliament is also special in that a third of the seats are allocated to the military. Therefore 6.5% of the population (the military) represent 33% of the parliament. Essentially, this system of democracy is superficial as the "opposition" parties never showed much

opposition. That is until now. The charismatic leader of the PDI Megawati Sukarnoputri, is just carrying on with her father's popularity. Sukarno is popular today, since he lifted national prestige with his confrontation with the west, his role in the independence movement and for helping to create an Indonesian nationalism.

Sukarnoputri's policies are not clear but she does show a true belief for democracy. One thing which

and consists of so many ethnic nationalities that democracy could see the ex-colony end up like the Soviet Union or Yugoslavia. Dutch hegemony was replaced by Javanese rule and the view of many ethnic groups and the lingua franca of Bahasa Indonesia is that this is the only connector of these diverse groups. Democracy would definitely see East Timor, West Papua New Guinea, Aceh and Maluku separate from Indonesia. This is something Australia does not want to see - many wars on our northern fringe with hundreds of thousands of refugees pouring into the north. Despite cordial relations with Indonesia and official statements like "We never perceived Indonesia as an enemy", Australia still sees Muslim, Asian Indonesia as a threat. Just ask anyone in the Australian Armed Forces to this fact.

What will democracy also mean for Suharto and the military? And one of the principle concerns of Sukarnoputri, is the end to widespread corruption. High Army officials are also heads of many very profitable Indonesian companies, and the wealth generated by Suharto's children is legendary. No one doubts that their millions was thanks to their daddy. Even though the IMF and the World Bank see Indonesia as a success story where, according to their figures, the percentage of people living in poverty in Indonesia has gone down from 60% in 1965 to the present level of 13% (clearly this is not right), the rights of Indonesian workers and peasants of no importance, especially when they get in the way of the *pelita* or Five year plan and economic progress. Trade Unions are systematically quashed, strikes banned and Union leaders jailed and shot. The Communist bogeyman comes up now and then, like now with the current demonstrations. A political party which has joined forces with the Sukarnoputri is the People's Democratic Party or PDR. They have been labelled by the military and Suharto as Communists, and with the reprisals of 1965 still fresh in people's minds, Indonesians are still scared of being associated with them.

As Sukarnoputri's supporters prepare themselves for a prolonged siege, Indonesia and the world looks on cautiously and with less excitement than in 1989 Eastern Europe on whether we really do have different values.



PDI security, with a poster of Megawati

dead. 1965 was the turning point in Indonesia's modern history. From then on, the Sukarno period was to be known as the Old Order, while Suharto's period is the New Order. Suharto did an about turn in the political and economic scene. There was no more *confrontasi* with the west. Instead, Indonesia aligned itself with the west and all "Communist" activity was crushed. The political system was changed too. Suharto's party Golkar

Suharto and his apparatchiks had not counted on was that this current movement could survive so long. Generally, Suharto and the military fear a loss of their power if democracy was to come. Above all, democracy would highlight what Indonesia really is - a pseudo-nation that is a self-governing version of the Dutch East Indies. Though the Javanese make up a majority of Indonesia's population, Indonesia is so large, so spread out

# Things that go Bang in the night

Nick Fryer shares his views on the Goea-Gola Atlanta Olympics

The Centenary Olympic Games are over, hoorah! The curtain has come down on the greatest sporting event in the world, a four-yearly celebration of ... what? After more than one hundred years of Baron Coubertin's dream what have we, the armchair participants, taken away from Atlanta's party? After all, we have to put on one of our own in four years. Whatever messages we hope to send to the world when Sydney goes stronger, higher and faster will be significantly coloured by the impressions people have of the last games. Some of the lessons of Atlanta need learning, and fast. They include:

1. The Olympic Games are too big. Approximately fifteen thousand athletes competed in these Olympics, three times the figure for Los Angeles in 1984. The IOC's obsession with including in the Games everything from tennis to tiddlywinks has meant that on current trends the number of participants at the Sydney games would be something like twenty thousand. These people need housing, feeding, placating, translating (197 nations participating! The greatest show on Earth!) and transporting. They need facilities to telecommute, train and party.

In addition, the games attracts to the host city millions of visitors, all at once. They, fortunately, pay for themselves, but unless we can convince them to sleep sitting up in the stadium, then Sydney will be faced with transport problems that make the chaos in Atlanta look like Adelaide on a Sunday afternoon. We'd better make the athletes sleep in the stadium, too.

An interesting comparison can be made with the recent European Nations Championships of Football held in England. The tournament ran for a comparable length of time to the Olympics, and consisted of about thirty games of soccer, each with a crowd in the tens of thousands. The host nation has a history of crowd violence, and one of its provinces is engaged in a conflict which has seen more terrorist blasts in a Western country over the last twenty years than practically anywhere else. Hundreds of thousands of visitors came expressly to see the tournament. The outcome? A Violence-free stadium and no traffic jams. Even the computer systems worked, unlike IBM's farce in Atlanta. The difference? The games were played in several different cities, dramatically reducing the logistic and security problems. The winner should have been

the whole of Australia. - instead, it may turn out to have been Beijing after all.

2. The Olympics are drug-riddled from top to bottom. The saddest moment of the recent games, for me, was the innuendo that followed the first triumphs of Irish swimmer Michelle Smith. "Impossible," came the chorus as the drug tests came in negative. Apparently she was too old and had improved too fast to be credible in her claims of innocence. Let us leave aside for a moment

of the truth in this case any future hero, at the finest moment in her life and career, the moment she stands astride the world and, against the odds, claims her gold, will know that the first word out of a fellow competitor's mouth will not be "congratulations" but rather "cheat".

Or more likely, "where can I get some of whatever you're on?" How many revelations from training camps do we need before we admit that there isn't a single Olympic gold medal in the power sports at

gle injection of stanozolol is cause for outrage. Ah, we are told, but drugs are harmful. Of course, running forty kilometres digesting your stomach lining as you go is much, much better.

3. If the Bad Guys want to get you, they will. If Atlanta proved anything at all, it's that bombs can be put anywhere, anytime. The pipe bomb which exploded during the first week of the games was a crude affair - ten dollars and an hour's work will get you something very like it. It does not require an international crime ring with expertise in Semtex to kill people at an Olympic Games, any old redneck freako with a grudge against a television station, or whatever, can build a bomb and, more surprisingly, place one and detonate it in the middle of the biggest security operation ever. And probably did. Except that I've a sneaking suspicion it was planted by the IOC to draw attention away from the drugs issue.

But, say some, we have nothing to worry about because this is Australia, not America, and there's nothing to be gained from bombing our games. This ignores a couple of points. The money involved in the Olympics is staggering, and anyone who wanted to hold practically every major television station for ransom could do worse than setting off a bomb at the opening ceremony and then threatening that unless certain demands were met the bombings would continue until the games stopped. The power is there. Secondly, the Olympic Games is a global affair. As the deaths at Munich showed, if a terror group wants to make a point by killing and maiming they are unlikely to be particularly influenced by Australia's cuddly human rights record. And now we know, beyond any shadow of a doubt, that if they want to badly enough, they'll succeed, and Sydney's Olympic Games will see Australia's first political bombing for thirty years.

If the Olympics are an opportunity for Sydney, they are also a potential disaster. We can look forward to four years of almost unbearable hype, followed by a month of gold medals being handed out by a hypocritical organisation to inhumanly enormous but very innocent-looking athletes while the host city disappears under millions of hamburger wrappers and traffic snarls the likes of which we've never seen. We'll probably need a bomb or two to clear the mess. Is it too late to say we've changed our minds?



the question of whether or not she has taken performance enhancing substances and examine the fallout. Firstly, and most obviously, the reaction from the athletes themselves made it absolutely transparent that they were convinced that drug taking is commonplace, and that the so-called tests are meaningless. Secondly, there can surely be *nothing* more central to our notions of the worth of sport than those encapsulated by the stories of the winner-against-the-odds. It is in the tales of the heroic effort, the drive to *outdo oneself* on the occasion that we find the nearest thing this secular age admits of in the way of epic myth. And yet, in Smith's win, we saw the *future of our hero*. Regardless

the Atlanta games which doesn't bear at least a whiff of suspicion?

And why, oh why, do we continue to get upset about drugs at all? Our swimmers are wearing swimwear that probably came from the space program, the Italians rode bicycles that owed more to a fighter plane than the thing which got me to work this morning and just as every single athlete has had minute examinations of their lung capacity, metabolic idiosyncrasies and leg length, all are on diets so finely balanced to their needs that it's a surprise they don't do away with their stomachs altogether and go intravenous. Technology is rampant, costing millions of dollars and hours, and yet a sin-

# Music for The Kids

In earlier editions of *On Dit* we mentioned that there was a possibility of building a roller coaster on the Maths/Science lawns. However, we have discovered that this is not a viable activity (and the uni wouldn't let us). But, the uni will let us have silverchair, everclear, Bodyjar and the Testeagles on the lawns in an over 18s show on September 28th 'specially for us kids here at uni and beyond. (I think a roller coaster would hurt the lawns less than 5000 people moshing but who am I to worry?)

The Students' Association is celebrating its 25th Anniversary which is like a birthday really. Instead of you giving the SAUA a present we are giving you one. FOR ONE WEEK ADELAIDE UNI STUDENTS ONLY CAN GET THEIR TICKETS FOR

TRIPLE J AND SURFRIDER FOUNDATION PRESENT  
DIRECT FROM THE STEEL CITY...

# SILVERCHAIR

WITH VERY SPECIAL GUESTS...

# EVERCLEAR

DIRECT FROM THE U.S.O.F.A.!!

ONLY \$20 WHICH IS WAY CHEAPER THAN THE NORMAL PRICE (WELL \$6.50 CHEAPER). YOU MUST HAVE AN ADELAIDE UNI STUDENT ID CARD FOR EACH TICKET YOU WANT TO PURCHASE FOR THE SPECIAL PRICE OF \$20. THAT'S RIGHT ONLY \$20. WANT ME TO REPEAT THAT? FOR THE WEEK FROM THE 5TH TO THE 9TH OF AUGUST YOU CAN BUY YOUR TICKET FOR \$20 - YOU GOTTA BE HAPPY WITH THAT.

## 25th B'day gear

As well as the silverchair gig we have a 25th Birthday Party with The Jaynes, The Whitlams, The Simpletons and a shitload of birthday cake. This is a bar show and because its a birthday party entry cost will be as low as we can possibly make it. If you have any ideas for the show or ideas on how to publicise to as many people as possible on Adelaide Uni campuses we would graciously accept any advice. If you want to help out or just contribute through advertising brainwaves or other information from extra-terrestrial beings we would love to hear it- come to the SAUA and speak to Olivia or Brigid. P.S My spellcheck wanted me to change shitload to shipload-very amusing.

### Gallery Exhibition

As part of the SAUA 25th Anniversary celebrations we are putting a display together in the Gallery Coffee Shop on the 6th floor of the Union building. So while you are having coffee up there check it out (and have some of that chocolate mud cake cos it's f\*%\$#@n' beautiful - that's some of my own personal wisdom for everyone).

### Gig Guide

This week for Re-Orientation we have **Underground Lovers** playing in the bar with **Drop City** and **reckoning** as supports. The cost is \$10 for students and \$12 for others.... last time they played here was cool so this should be as good if not better.

## HANDS AGAINST VIOLENCE

"What are hands for?"  
When we were children - 5, 7, 10 years of age, we were taught how to use our hands...  
"Hands are for hugging, holding, caring, touching, building, loving....hands are *not* for hitting, scratching, hurting, breaking, destructing."

Small palms were dipped in paint and imprinted on paper; children then defined what their own hands were for...  
"Hands are for helping!"  
"Hands are for waving!"  
"Hands are for petting!"

As we've grown up, we've forgotten the lesson of the palm-printing exercise...the impact of our own hands, the *violent* impact, has been ignored. Violence has become an abstract concept in the sense that *it happens to someone else*. Things like *psychological reasons, an unhappy childhood and stress* are targeted as some of the reasons of violence, whether it is physical, emotional, sexual, racist, or homophobic.

The purpose of the SAUA 25th Anniversary *Hands Against Violence* campaign is to raise awareness about violence and how each of us must act to stop it. The *Hands Against Violence* campaign will be launched in a few weeks time - so if you want to get involved, come down to the SAUA and offer us your hands... Anyone can be the victim of violence, and it is everyone's responsibility to stop it!

Olivia Nassaris and Amrita Dasvarma

## Diary Dates

This week is **Blue Stocking Week** (a celebration of women in education), **Sports Week** and **Re-Orientation Week**. Just to add another thing to your diary we are also going to **rally on Wednesday at 12pm** in a bid to stop cuts to education before the budget comes out.

**Open Day** was on **Sunday 4th** and **Information Day** was on **Monday 5th**.

# MEDIEVAL Hi-jinks

## A Medieval Intersvarsity

During a time when other members of the student population afforded the opportunity to rest and recover from the trial of exams, a small group ventured forth to do bloody battle in the name of "The College of Blessed Herman the Cripple," otherwise known as the University of Adelaide. Herein is the story of that encounter

... On a cold winter day, we arrived at the battlefield in Wilton, a small town about 60 kilometres out of Sydney. It was here, on what is usually a horse farm, that the forces of "The College of Saint Ursula and her Eleven Thousand Virgins and Martyrs" (the University of Sydney) had gathered to defend their claims as a "superior College" within the Society for Creative Anachronism.

The site was decidedly medieval, if not in appearance, then in facilities. After three days of pit loos and no showers you certainly began to ap-

preciate how the Middle Ages must have smelled.

Upon arrival, the encampment was erected. Shortly thereafter it poured, leaving us in the dark to discover we had insufficient lighting. However, the rain abated after about an hour and we ventured forth to seek out the enemy, who had constructed a bonfire. To begin with relations were strained but as more people were attracted to the fire and more alcohol was brought forth, the tone of the evening settled into a typically festive occasion. In fact, it was so festive that members of our group earned the titles "Proposition Girl", "Cleavage Girl" and "Suction Girl". (Yeah, and what were the blokes called - "Big Bulge" and "Gonad Man?" - Ed)

Early the following morning war muster was held, followed by the long and laborious process of checking all armour and arrows. Around 10.00 am, the armies took to the field which was approximately a 30 m by 40 m, mediumly vegetated area. The first days battled was a general skirmish, in which anyone could fight, whether they represented a "College" or not. Our group all fought on the same side and were victorious.

The next day saw the actual battle commence. Arrayed against the evil St Ursula were the forces of all the

Colleges who had seen fit to send forth their legions. Unfortunately, of the ten Colleges in Australia only one other chose to send representatives to the war and that was St Aldhelm, otherwise known as ANU.

Having received a small monetary grant from the Clubs Association, we were able to send a unit of ten against our foe. We counted among our group two heavy fighters, that is, people who don armour and enter hand-to-hand combat, four light infantry, being combat archers, our herald, constable and hospitalier.

The enemy counted among its ranks seven heavy fighters and eight lights. Since we were allayed with St Aldhelm, who had five heavies and three lights, the numbers were about even. Unfortunately, one of St Aldhelm's heavies was unwell and couldn't fight and our most experienced light had problems with her helm and was forced to leave the field before the first skirmish had ended. The other disadvantage we faced was that whilst our heavies had not quite a year's experience, our lights had only had six weeks and only one of our group had previously been to a war. All of St Ursula had at least four years' experience and being the veterans of many wars, fought in tactical formations.

The battle site was a slightly sloping paddock devoid of vegetation and cover for our lights. Our forces were

arrayed at the lower end of the field, down wind of the enemy. Not only did we fight up hill, but also into the sun and wind.

The odds were insurmountable and I would like to say in true period fashion that "lo we did overcome them". Unfortunately, we were sadly de-



feated, three to nil. The St Ursulans took our banner and did unspeakable things to our mascot, Oscar the Sheep. However, we fought a valiant and brave battle considering our experience and lack of knowledge.

Our loss was irrelevant, it was definitely a worthwhile experience and a lot of fun. Next year, we shall be victorious and dash the brains of the vile usurpers against the rocks from under which they were spawned.

Should you wish to join us on our next quest or simply require additional information, we can be contacted through the Clubs' Association.

Lady Arianna an Armagh



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uni survival pack



# What's the Story with Austudy?

Gareth Higginson, SAUA's Education Vice President questions the rumoured changes to Austudy

OK, so what on earth is going on with Austudy and our education? ... all the secrets revealed below.

I am sure that many of you out there reading this article are in the same boat as me. The boat that I like to call the "What did we do to deserve this?" boat. I am referring here to the numerous decisions, statements, proposals etc. that the Government has made up until now with regards to Higher education and Austudy. I am also sure that there are a lot of you who aren't fully aware of everything that has been discussed over the past month or two in relation to Higher education. So my aim now is to try and write a brief as possible report, explaining where things are currently, so that you are kept fully aware of what the Government is planning to do to your education after the Federal budget.

I guess I'll start off where the current Government started off ... the pre-election promises!

The following promises were made by the Coalition during their election campaign in early 1996:-

i) "No up-front fees, no vouchers. Again, we want to build on the existing system, but make it work better..." Senator Hill

ii) "... we're not planning changes to anything of the HECS scheme (sic) ..."

iii) "... and our responsibility is to broaden the funding base of the universities." Senator Hill

iv) "We will not introduce a voucher type system and will continue direct funding of institutions. We will also continue the HECS structure as an appropriate students contribution to the cost of a student's education. Undergraduate degrees will continue to be funded as present." (Senator Robert Hill, Speech: *Quality in Higher Education*, 3rd Annual Meeting of Deputy and Pro-Vice-Chancellors (Academic), ANU, 1/11/95)

v) "Senator Hill says the [Coalition's Higher Education] policy delivers on key commitments the Coalition has made to students:

- no compulsory up-front fees for undergraduate places
- maintenance of the HECS system
- no moves to introduce a voucher system

- Austudy and Abstudy retained with benefits maintained at real levels." (Senator Robert Hill, Press Release: *Coalition Delivers on Education Commitments*, 20/2/96)

vi) "To make it absolutely clear, a Coalition government will not replace the grants based system with a loans system. We will maintain current Austudy grants in real terms." Senator Hill, Press Release: *NUS Election Guide*, 22/2/96)

vii) "The Coalition will maintain the level of funding of operating grants to Universities and there will be no cuts in University places." ... (Senator Hill, Press Release: *Coalition Delivers on Education Commitments*, 20/2/96)

viii) John Laws: "So what you are

saying, the answer to the question is if you had a choice between breaking election promises and running a budget deficit, what would ..."

John Howard: "Well, we won't break, we would ... always expect us to keep our promises."

John Laws: "So even if it means running a deficit!"

John Howard: "Well, if it means that we have to delay achieving the underlying surplus because we've always said it will, that is the answer."

(Interview, John Laws, Sydney, Radio 2UE, 19/2/96)

OK, so now that we know what was promised to us, let's see how the Government has lived up to its promises over the past few months ... you won't believe it!!!!

(Please note that this report only commences with those statements made after the last NDA on 23rd May, 1996. So by this stage it would have already been suggested that 12% cuts were on the agenda.)

Well, initially on the 4th June, the vice-chancellors of Victoria announced proposals of increases to HECS of up to 30% to offset the proposed education cuts. This was praised by Senator Vanstone but was branded "outrageous" and "thoroughly objectionable" by students and the Federal Op-



Lavish student living like this could be a thing of the past after August 20

position alike.

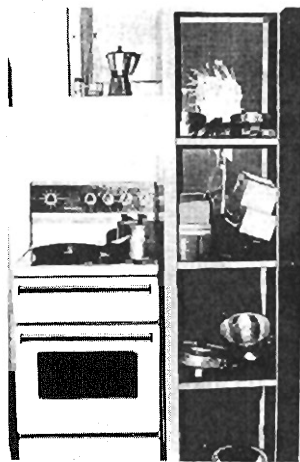
Then on the 6th June, rumours were leaked of proposals to slash Austudy. These were denied by Senator Vanstone. The cuts were supposedly going to rule out the possibility of any secondary school students receiving Austudy. Naturally this would be, in equity terms, unthinkable and, as you can see, goes directly against promises number v) and vi)!! In real terms, it would mean that about 469,000 tertiary and secondary students would be affected.

Then on the 8th June, the Prime Minister himself argued that the wording of the Coalition's election promise to maintaining HECS was only applicable to continuing students and that it did not cover new students ... what a cop-out!! Full up-front fees for students above the government quota was also discussed. Then the next form of action was announced. It would be the biggest protest yet with both general staff, academic staff and students

all joining together to rally in unity for a common cause ... a better education for everyone. This decision was made amid fears the Federal Government would be:

- cutting Uni budgets by up to 12%
- replacing the income support scheme Austudy with a loans scheme, and
- increasing HECS by 30%.

On the 15th and 16th June, the Government's own independent advisory body on Higher Education warned that any cuts to Universities would "destroy" the nation's quality higher education sector. But the Coalition said



ble link, not merger, between Flinders and Adelaide to cope with education funding cuts.

Then the next big bullet fired by the Government hit-squad. It was announced that students would be faced with paying up to \$6,000 for second or double degrees. Senator Vanstone said that this option was being seriously considered. Can't they realise that doing this would lock low-income students out of educational opportunities? Not only is this proposal, shall we say, dumb, but the Coalition gave iron-clad guarantees that they would not increase HECS for second degrees.

Then to clear up any doubt that we may have had about what the Government was intending to do in the August budget, the final nail in our coffin.

On the 20th July, *The Australian* published an article confirming our worst beliefs up until now.

"Substantial cuts to University operating grants are "GUARANTEED" and Austudy is expected to be scrapped and replaced by a loans scheme, according to senior sources'.

So why should you even bother supporting the up-coming protests of the 7th August and subsequent rallies possibly on the 19th August and later on in August?

Hopefully this question isn't confronting you at the moment because to me it seems quite obvious why you should protest. But if you are apathetic, unsure, indifferent because you can afford to pay anyway or if you have some other unacceptable excuse, let me challenge you!

If you think that demanding an education system to any person who wants to study and who proves their ability via intelligence, not wealth or means sounds impossibly utopian, let me ask you this: surely restricted access, like what will happen under the proposed budget cuts, also has its costs? And are these costs not significantly higher than allowing all those who prove their ability to study, by means other than wealth, the opportunity to study? In today's economic climate, an educated population raises the standard of living of the whole community. Limiting access may turn out to be more expensive for us and more destructive of our economic and social aspirations than opening education to everyone with the desire and the ability.

So please support your campaign because it could seriously affect you, your family, your friends and ultimately your future. This is serious and we can make a difference. But only if we remain united. Because as the saying goes: "United we stand, divided we fall!"

(If you would like any further information about what I have talked about here, please come and chat to me about it in the Students' Association).

Gareth Higginson  
Education Vice President  
Students' Association

# GET A JOB!

**Lots of stuff this week...**

On July 30 the University of Adelaide certified an Enterprise Bargain Agreement in the Industrial Relations Commission for general and academic staff. Included in the agreement is a wage increase for all University staff, backdated to 1 October 1995. The University has forbidden its staff to write to any past employees or students who have worked since 1 October and would be due back pay. The Australian Services Union has informed *On Dit* that **any students who have performed work on behalf of the University since 1 October '95 will be due some back pay** and should contact the Personnel Department on 303 4353. Be gentle...

In last week's column we forecast projected job cuts in the Commonwealth Public Service, particularly as they affected this State. We can now add to those figures 1300 jobs to be wasted in the Department of Social Security by the end of this year. This national figure will probably change post budget. A key factor in the increased 'efficiency' of the DSS has been its recent acquisition of incredible on-line computing resources. A 'side-effect' of this 'improvement' is that around thirty jobs will be lost from the Department's computing function within South Australia. Another nail in the coffin of Premier Brown's high tech economy? How does this effect our job prospects?

Whilst on the subject of the DSS, more information of the notorious Job Diary has come to light. The Minister, Senator Neuman, sought an urgent hearing in the Industrial Relations Commission on 24 July. She sought to prevent Public Sector

workbans on the new activity test's implementation. The Minister was dismissive of the Union's industrial concerns, and emphasised the 'political issues' of the bans. The Union convinced the Commission of the legitimacy of their concerns, whereupon the Commission recommended the parties meet to resolve the matter. On 26 July the Department rejected the IRC's proposal. The matter is thus still before the Commission, and workbans remain in place.

There are serious problems with the Government's proposed Job Diary. It will only be printed in English. The weighting factors that determine how many diary entries an unemployed person must make will not be consistent between offices. This is because Regional Managers will be asked to come up with some of their own factors. Employers aren't required to keep records of jobseekers, nor do they have to co-operate with DSS workers making enquires. Both employer and public advocacy groups have criticised the scheme as unworkable. The people who will have to implement it have now added their voices to the chorus. How loud does the public have to shout before the Senator wakes up? Someone should remind her that this is 1996. Menzies is long gone.

Recent Bureau of Statistics figures (released by DEETYA) reveal that two thirds of long term unemployed people don't have post-school qualifications. Almost half of these people dropped out of school. Year 12 Retention rates in this state have dropped from 92.7% to 71.4% between 1992 and 1995. Things don't look good for young people. Rural students are even less likely to finish school

than their urban counterparts. A significant reason for people leaving school is lack of money. The Federal Government's threatened destruction of AUSTUDY as a useable grant scheme will only exacerbate this situation. And even if Vanstone's Loans scheme is defeated, both the Labor and Liberal parties keep stalling Democrat moves to relax the asset test as it relates to the family farm. So while everyone cries over the tragedy of youth unemployment and rural depopulation, the powers that be keep things the way they are.

But there is not only bad news this week. The State Government was recently forced to water down its proposed University Governance Bill. Of key concern to thinking people was the attempt to restructure our University Council (the University's peak governing body), change it from an elected body representing a broad diversity of interested groups to an appointed gathering of hacks made in the Government's own image. Strong pressure from the University of Adelaide convinced the Government to change the worst parts of the proposed law. If it had not been for this Uni's efforts, there would have been little effective opposition to the Bill in its original form. The other Universities failed to contest the government, and the Democrats limited themselves to ensuring that three students would be on the Council. The Liberals wanted only two students. Labor wanted four. Currently there are five. Parliamentarians are no longer guaranteed to be represented. The level of Staff representation also had to be fought over, with the NTEU, University and ALP forming a strange alliance.

Professor Alan McGregor (who has unsuccessfully sought election to the Council in the past) wrote the originating 'Town and Gown' report for the Government. This report advocated that no-one be elected to the Council. Instead, the Council was to be appointed by the Governor. Under the Professor's proposals, they would have been selected by a Committee composed of the Chief Justice, Chamber of Commerce types, etc. In the words of Anne Levy MLC, his report proposed that the selection committee be composed, in effect, of "middle aged, middle class, white anglo saxon males". One assumes that such a committee would reshape the Council in its own image. After amendments to the Bill, only half the Council's members will now be appointed (previously they were nearly all elected). Thankyou to the University Council and NTEU for their strong lobbying efforts over this matter. Without them we would be even further on the way to US style managerialism being imposed as the governing philosophy in this University.

Finally, and briefly, don't forget the University Careers Service begins its August Program on Tuesday Aug 13. The first weeks' talks will cover Assertiveness, Motivation, Career Planning, and Teaching English as a Second Language. All talks will begin at 1.10pm. Please register with the Careers Service in the Wills Building, Level 4.

See you at the rally on August 7

Stay Tuned

Mark Kernich

## Clubs Columns

**AUSCA - Adelaide University Science Association**

Re-Orientation Camp, Friday 16th - Sunday 18th August at Woodside, \$18 all inclusive, i.e. food, shelter and handstand championship entrance fee. If you want to relive the memories of O'Camp, come along!! If you want to drink yourself stupid, come along!! If you want to romp around naked with wild animals, come along!! No, this camp doesn't include the use of 'H nuclear magnetic resonance spectroscopers, in fact, the only scientific stuff we'll be doing is experimenting with alcohol, drugs and goats. For more info, come down to the Catacombs or phone Kirsten on 373 1957.

**Pride Dinner**

Zapata's Mexican Restaurant, 7 pm Friday, 16th August, 42 Melbourne Street, North Adelaide. Please leave message in the SAUA for Michael if you intend on coming.

**Football IV**

**Footballers wanted for University Games Team**, Canberra September 29 - October 4th. A4 standard or above. Must be prepared to have a good time and spread the word, Bob Neil. Contact Fred Bloch

Department of Commerce, ph 3034755

**NUS (SA) Environment Contact**

The National Union of Students (SA Branch) has decided to establish an *Environment Contact* to liaise with National, State and Campus environment networks / groups. The person who occupies the position will have full access to the resources of the state branch office and convene a South Australian Cross Campus Environment Network. Anyone who is interested in the position should contact Libby King at NUS (SA) on 359 2455 or Lisa Johnstone on her pager 016 080, quote 817 713. Anyone who is interested, please contact us and we'll give you some more information.

**Adelaide University will be sending Men's and Women's Touch teams to the University Games to be held in Canberra, 29th September - 4th October this year.** With this in mind, an initial training will be held on 11th August at the SATA Touch Fields, cnr Greenhill and Glen Osmond Roads at 12.15 pm. Any people interested

in playing Touch at this year's games should attend. Those with any questions should contact Darren Jones 250 2973 (H), 303 5972 (W).

**Fencing Club AGM**

All members note that the AGM of the Adelaide University Fencing Club will be held in the Games Room on Tuesday, 20th August at 7.00 pm.

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# **NEXT WEEK is Environment Week**

**(5th-9th August)**

**and hence,**

**On Dit will be doing a special  
environment edition.**

**This is your chance to get involved  
and say your piece.**

**Just get your Articles, pictures, stories to us  
by 5pm Wednesday OR talk to Wendy Telfer,  
SAUA Environment officer on  
303 5406, or pop into the SAUA and see  
her personally.**

**COMING SOON:**

**MULTICULTURAL WEEK (12-17 August)**

**and once again On Dit will dedicate itself to exploring  
cultural diversity on the campus and in the world - get  
involved.**

**ELLE DIT - the Women's edition of On Dit  
Produced by Women for Women, if you're interested  
get involved, the next meeting of the Elle Dit collective  
is Wednesday, August 7, 3:30pm in the Women's Room.**



**Cultural Imperialism**

There's nothing like an Olympics to get it together in the name of world unity and peace - but on whose terms? In a sense I am following on from last week's column when I pondered just what McDonalds has to do with sport. One answer is absolutely nothing at all (in a world with actual justice), another alternative (out of many possibilities) is looking distinctively muddier. Actually you could say it is looking about as muddy as a pint of Guinness - or as mud, to make a metaphor literal.

The series of ads that really, really annoys me is the "All Around The World, It's Mac Time" series. Here the McDonalds company are talking about how they've managed to impose the image of their products on such a massive scale globally, that everyone can instantly recognise the product and respond appropriately. It also works on the level that if you walk into a McDonalds anywhere in the world you will be able to receive what you're expecting - but is that such a good thing? Imagine this scenario:

Tourist 1: Here we are in [insert name of any city or country]. Shall we enjoy the ability to emerge ourselves in a foreign culture and sample wild and exotic feasts and flavours?

Tourist 2: Nah, let's go to McDonalds. DO NOT under any circumstances eat McDonalds in Paris. The first reason is that only American tourists eat there (Hmmm...) and the second is that the French have less respect for McDonalds than they do for Eurodisney. Enough said.

McDonalds specifically aims its advertising at the sort of liberal values that our greener friends have been promoting for many a year now. Ask yourself, just what are the values that these ads (or any ads) are telling me? Then weigh them against what the ads are actually saying, ie. buy our product, give us your money, increase our profits. What is the right decision to make?

Someone once said that once culture is homogenous, it dies. Why then must we pander to the whims of these multinationalals who are desecrating the world's many cultures, for a mono-cul-

ture that nobody wants? Revolution takes place in your stomach. Go without multi-nationally financed food for two weeks, then a month. Weigh yourself - 'is it a new me?' Extend your philosophy in ever increasing circles to a level where you are comfortable. Look at the money you save. There are so many fine restaurants in Adelaide from many cultures - so you don't have to make that journey from Milan to Minsk to sample what the world has to offer - and it isn't that expensive either. You will be contributing to the state's economy by helping these local companies, as well as keeping South Australians in gainful employment. Free your mind? Free your tum - and the rest will follow.

Quick comment on the Atlanta bombing. Any *X-Files* fan would be running around whispering, "It was the government," but it isn't that silly a proposition. Blinky Bill is suggesting emergency legislation that will increase the US Government's powers to tap phones as well as being able to arrest and search on the basis of suspicion of possible terrorist activity. I'm not condoning terrorist activity, but this is an infringement of civil liberties that we should watch with interest - it could happen here before too long. One 'man in the street' (as interviewed on Channel Seven) suggested that the justice process should be streamlined and that the appeals process be shortened. What is next, lynch mobs? Well, Atlanta is in the South...

I strongly recommend reading the chapter in Umberto Eco's book, *Travels In Hyperreality*, on the Jonestown

Massacre. It gives some interesting implications of what terrorism means to the state the terrorists are trying to attack - mainly that terrorism is a tool of the state, resulting in less freedom for all - see above.

New Drinking Game : Drinking Olympics

Turn on the TV: An ad is playing - 1 drink

Turn on the TV: An ad for a company that is an official sponsor of the Olympics - 2 drinks

Turn on the TV: There is actually live sport - 3 drinks

A presenter says something about how beautiful Atlanta is - 1 drink

A presenter says something about how wonderful the Australian team is doing - 1 drink

A presenter comments on the dreadful organisation at the Games (include transport, security, bombs, any gripe at all) - 2 drinks

A presenter fumbles over their words or goofs up - 3 drinks

Any athlete accidentally flashing primary or secondary sexual organs - whole bottle

Any shot of Kieren Perkins or mention of Kieren Perkins (including ads) + Cathy Freeman - 1 drink

Repeating any Australian gold medal performance more than 3 times in an hour - 2 drinks

More than 3 camera angle replays of a single event - 2 drinks

Celine Dion or Gloria Estefan sing - throw up (if you need help) and start again

**Joltman**

# Revamped Crummidores - a hit on Hindley

Holden's 1982 - 84 VH Commodore was originally marketed as a five-seat family sedan with either the 3.3 litre in-line six or the 4.2 litre eight iron. Holden's forethought in the design of this model is obvious with the factory fitting of generously reclining seats, a decent size rear parcel shelf and thoughtfully designed back seat. These inclusions have allowed this model to be easily modified for use as the ultimate Hindley Street Cruiser.

The fitting of audio equipment easily exceeding the value of the car is essential. This must include fitting speakers that deliver perfect frequency response over a range of frequency's not even audible by the human ear. Twenty inch sub-woofers accompanied by a 400+ Watt amplifier ensures the thumping bass can

be heard by a deaf person standing beside the Main Speaker in "Heaven" as the car drives through Macca's on West Terrace. Combine these impractical necessities with lowered suspension (allowing a bee's dick clearance on all four corners), a fully reclined driver's seat so the 5'8" driver needs a periscope to peer over his ridiculously expensive Momo steering wheel and you have the ultimate in Friday / Saturday night motoring.

Now, I'd just like to pause for a moment and ask some posing questions to the Shitforbrain's who spend thousands on modifying their Crummidores with this level of wastefulness.

- Who the fuck do you think you're impressing?
- What is the main purpose behind

cruising around in July with your windows down? Is it so you can see through the welding shield-like tint on your windows? Or is it so everyone can witness for

themselves what sort of a Fuckhead spends \$20,000 on a VH Commodore? Maybe its simply to ensure everyone in the "Big Ticket" can hear your Stereo clearly over the Music playing therein.

are rarely thrashed as they seldom exceed 20 km/hr for most of their working lives.

Things to watch out for when purchasing a vehicle of this type are: Scrape marks on the underbody



When ever you hear the cry of 'show us your (tis love)', you know a Commodore can't be too far away!

For those of you who would like to experience the ultimate in Hindley Street motoring but don't think they can afford to modify a stock standard VH or VK themselves may like to consider option B. Buy one ready to go. Included are some affordable examples of such vehicles.

Consumers may worry about the history of such a motorcar but the concern is unjust. Vehicles of this type

caused by a combination of lowered suspension and McDonald's speed humps; Greasy stains on head rests; Any structural damage to the vehicle that may have been incurred whilst fitting accessories that just weren't meant to be fitted to a car of this / or any type.

Happy motoring to all,  
**The Phantom**  
**2nd Year Mech Eng.**



## Must-Haves in the Spring Collection



Names: "Nancy" & "Rick"  
What do you do? "We run a private company selling latex products."  
Last CD you bought: "The Gladiators Soundtrack"  
Last movie seen: "World Safari 4 with Alby Mangels"  
Favourite thing about Cargo: "The tunes, the grooves and the friendly, unpretentious people"

For all you funksters who like hitting the disco circuit, the new-look Spring Collection allows you to jive the night away while keeping cool and crisp in lightweight cottons. For the blokes, a white jacket and matching pants speaks volumes about sound personal hygiene habits. For the gals, a flouncy floral dress with a fetching matching flower worn in the hair evokes balmy romantic nights on a tropical island. So what are you waiting for?



### ESSENTIAL ITEMS FOR A TRENDETTÉ'S WARDROBE

1) **BEANIES** - PREFERABLY BLACK WOOL, ALSO DOUBLES AS OVEN MITT, SMALL ANIMAL CATCHER AND TEA POT WARMER.

2) **FLURO TANK TOPS**, AVAILABLE IN FLUORESCENT LIME GREEN, HOT PINK, ELECTRIC BLUE, TANGY LEMON AND CITRUS ORANGE.

3) **HYPERCOLOUR T SHIRTS**, IF YOU WALK THE WALK, AND YOU TALK THE TALK, YOU SHOULD ... ER ... WEAR THIS T SHIRT.

4) **COATHANGERS**

5) **UGG BOOTS**, PREFERABLY KNEE HIGH WITH CONTRASTING LEATHER TRIM AND TASSLES.

The newest craze to hit the Adelaide streets is eyewear which not only looks zany and w-w-wacky, but affords maximum eye protection. Made in conjunction with BluBlockers, these beauties block out damaging blue rays while covering dilated pupils and red eyes.



Here, British rock senthation, Elastica model the latest in 'the London style'.

The key is a hint of flesh contrasted with electric blue eye shadow and copious amounts of taffeta. Accessorise this look with those bold coral reef necklaces that family members brought back for you from tropical vacations. For men, dare to bare your manly chest hair [trust us the chicks'll love it]. This look will be truly complemented if your polyester pants are stretched to the limit with your belly-button peeping alluringly through your viscose shirt. Prove your manliness by dangling a ridiculously heavy metallic object around your neck. The challenge is to last through the evening without grimacing in pain or developing a crick in your neck.

If you thought that fashion couldn't get any more daring then you were wrong! For those of you not yet tired of the bare midriff phenomenon that has swept our country by storm, here is another variation. We recommend going down to Hambours discount fabric house and buying scrap material to wrap creatively around your pink bits. Or else go straight from the beach to the nightspot of your choice. To accessorise this outfit, on sultry summer nights we recommend sticking half a pineapple to your head [we've also found plastic grapes to work just as well]. Sure to go down a treat at Heaven, this is a perfect outfit for drinking luscious cocktails too. However, make sure that cocktails are all you consume or else you might put on enough weight to look female in this type of getup.

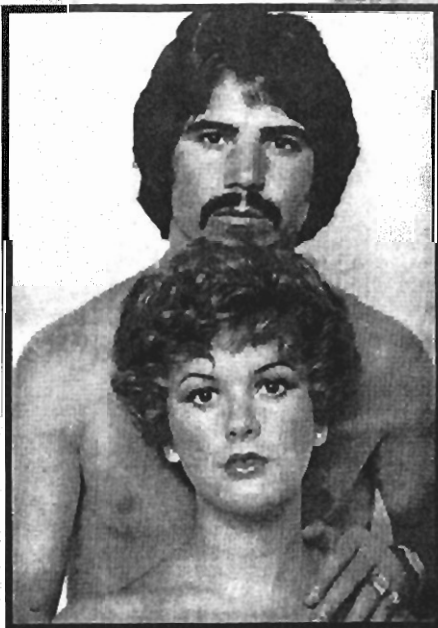


Girls, you too can have men hanging on to your every word and action in this all cream ensemble teamed with a sparkly see-through top thingy that ties alluringly with a piece of cord. Be sure to complement the outfit with lots of gold jewellery [caution: make sure the green tarnish is not too obvious]. Guys take note, you will only be desired if your collars look like someone put just that touch too much starch in with the washing and dammit, you didn't have time to rectify the problem.

### THIS SEASON'S COLOURS

- RED
- YELLOW
- PINK
- GREEN
- ORANGE
- PURPLE
- BLUE
- BLACK
- WHITE

Once daggy teen models, the two lads (right) later became members of thumpin', pumpin' heavy metal outfit Guns 'n' Roses. Yes it's Axl (left) and Slash, who's penchant for top hats dates way back.



When all else fails, go butt-naked. While it has its drawbacks and plenty of killjoys who disapprove, there's nothing like the feeling of your pubic hair blowin' in the wind and it'll win you all sorts of new, admiring friends.

## STUDENT RADIO PROGRAM WEEK 2 (THAT'S NEXT SUNDAY)

**sunday 10pm-10.30pm local noise** tune in each fortnight as local bands and student radio volunteers match wits with the infamous 5UV studio setup in a desperate bid to place a band **live to air**. tune in other nights of the week for **live to airs**, **live recordings** and broadcasts from an **outside location**. live to airs this year have included **king krill** from the o-hop, **flat stanley**, **wendyhouse**, **tim gibuma**, **all flight crew are dead**, **brian apples**, **elleventh hour**, **crisp** and the **undecided**. tune in on **august 11** to hear **granny's lips** and on **august 25** for **scissor pretty**.

**10.30-10.50pm student radio local archive show** hear a selection of live and studio recordings and interviews "fresh" from the archives of student radio. spanning **two decades** and encompassing a whole spectrum of artists from names like **big black** and the **hoodoo gurus** to the obscure and obnoxious **i spit on your gravy**. the archives provide a rare insight into the story of local music.

**10.50pm-11.40pm hot bits** marian, lucy & alice present a frothing, potent cocktail of **art**, **theatre** & contemporary **culture**. **live poetry** straight off the street and in your face. **high art reviews** and **news** to go completely "over the top". **giveaways** to entertain. **interviews** to challenge. **artistry** to inspire and enlighten. **radio drama**, **restaurant reviews**, **political dialogue**, don't stop...daaahrling....don't stop!

**11.30pm-12.30am new releases** with jon. tune in and start your fortnight **well-informed on new music** out there. because if you don't find out the **whowhatwhenhowwhy**, that's exactly where all those new noises will stay...out there. they may never come your way. and you'll be real lonely. ring up and registrar **your opinion**. sometimes we have **giveaways**. that's when it really starts **PAYING** to tune in.

### student services and activities

last show every sunday

they say that if you give a thousand monkeys a thousand typewriters, you'll eventually end up with a copy of war and peace. unfortunately, we don't have such a large intellectual base to work with but for your convenience, we've assembled a group of **five student office bearers**, **four full-time staff** and a **host of council and committee members** to provide quality services and activities for students. listen in to the last show each sunday to find out **what's available** and **where the action is** for the coming week.

### radio drama collective

this multi-talented group of people get together, talk **radio plays** and **skits**, put them on air and encourage general silliness. later on this semester, if they can find an appropriate venue, they are going to put on a **real live radio play with a real live audience**...that's you readers(!)...**live to air**. come along. clap and be broadcast on 5UV.

### calling all cybernauts

digital toys are fun. 5UV is a playground. there are always new toys to report on. art and technology is an interesting area. so is digital pop culture. there's also the legal/current affairs aspect. maintaining a website can be fun, especially using java. if this sounds interesting to you and you would like to become involved with student radio by doing a 15min report each fortnight on such things, we would love to hear from you. phone us or email [ksolo@va.com.au](mailto:ksolo@va.com.au). yeah, yeah!

### totally wimmin powered

from **september 22-25**, student radio will be produced and presented entirely by women. if you want to get involved, bear in mind that no experience is necessary. female genitalia is the only essential. the first meeting will be held at 1pm on tuesday august 13 in the canon poole room level 5, union bldg

### student radio zine

contributions are being taken **right now** for the second issue of our zine. if there is something you would like us to expose, write to **PO BOX 94, RUNDLE MALL, ADELAIDE 5000**. this zine will be distributed in adelaide, canberra, melbourne and will certainly be swapped with some zines from the U.S. next issue includes **gorgon's blood**, **radio activism 101**, **helga**, **hot box records**, the great **australian meatout**, zine reviews, all, **spdfgh**, **baitler space**, the **palace bros**, **drop city**, **spitboy**, **ricaine**, **rebecca gates**, and so so much more.

### recording demos and gigs

if you are artistic and want to be recorded, give us a buzz on 3035000 (ask for madj.) or 303 3963 and we will invite you into the studios of 5UV to strut your stuff or alternatively visit you during a gig to take a digital recording. hopefully, you'll come out of it with a high quality demo/recording and a big exhausted smile on your face.

**astor mickey** electromagnetic, interactive, noise-promocore.  
the student radio super group

### student radio fm comes to north tce campus

do you suffer from withdrawal symptoms between student radio nights? **RELAX**. coming soon to adelaide university north terrace campus...student radio delivered in crisp, clear FM stereo. **9am-5pm monday-friday**. come up to our office on level 6-and-a-half (the loft) of the union building, see where all that crystal clear noise is coming from and say hi. **GIVE ME NOISE IN STEREO!!**

**student radio. you can guarentee we'll always be there to stir the pot.**

What's cooking?



student radio program

week two

monday

10-10.30pm slander, lies & audiotape dear avid student radio listener, we here at slander, lies and audiotape think that the fine line between information and defamation is more like a 16 lane freeway. but as the lesson of the rabbit and the 32 wheel semi-trailer clearly demonstrates, it's best to be prepared for all eventualities. so in case we cause offence with our 30 minute foray into the latest campus, local, national, international! and occasionally paranormal news, sport and current affairs, presented in a way which can, at times, stretch your brain, the truth and all sense of common decency, we'd like to take this opportunity to say, in advance, we are really sorry!

10.30-10.50pm polp! world music and political commentary with a difference! if you are looking for african-based "world music" or the sounds of bulgarian throat singers, shift your dial elsewhere. that is not the complete and real world. EVERYWHERE, people are listening to folk pop, which is churned out like polp. this is the true world music. polp. at last, karaoke finds its home.

MR. SUN SAYS

It's Funtime



10.50-11.40pm babes in boyland not grrrl. you've heard her before & she won't go away. she's up front. she's in your face. for a radical explosion of grrrls producing, playing & singing music, performing word, challenging, screaming and being bratty just so she can be heard. tune in to BIB, presented in 96 by new grrrls.

11.40-12.30pm gspot this show taps into the adelaide dance and hip hop conglomerate to bring you fortnightly reviews of venues, events, new releases, interviews with touring and homegrown artists, information about what's on, policing and harm minimalisation in venues, pointers to related media, guest live sets and, of course, a blend of beats, samples and spoken word that'll make you grind your axe.

tuesday

10-10.50pm radio alpaca indie music interwoven with sparkling repartee, biting social and political commentary and a sprinkling of gossip

10.50-11.40pm cosmic warriors from beyond infinity attention people of earth, i am Sargon, lord of the electromagnetic spectrum. i have decided to amuse myself by taking possession of the earth beings you call "sergei", "george" and "peter", whose feeble minds were no match for my galactichypnometry. shudder with dread as they opine on "sa". soil shy britches as they present the hard-hitting, infotainful, all singing, all dancing chat show format.

11.40pm-12.30am experimental music show luke, jon and peter present an antidote to corporate-conglomerate commercial radio. commercial pop dies for an hour while current 93, neu!, neubaten, can, coil, tortoise, throbbing gristle, non, aphex twin, meat beat manifesto, snog, psychic t.v, black lung, merzbow, stereolab, and more rise up amidst the ashes. sheer artistry, news, trivia, downright gossip and interviews from the experimental music scene hijacks the airwaves for fifty sublime minutes per fortnight.

wednesday

10-10.50pm spanking the monkey we've got a quiz with fantastic prizes, interviews of various kinds, a talkback segment, comedy with the jerky boys, derde and clive, plus more cliches than you can poke the proverbial stick at. with shane, ky and the cast of thousands.

10.50-11.40pm ockham's razor: the next cut a unique melting pot of vox pop, issue-based talkback, band interviews, radio drama, zine reviews and casual media banter enhanced by the odd indie-pop musical treasure. for a mind-jolt that far exceeds a triple strength latte, tune in and get your fix with tory & shelley.

11.40pm-12.30am nude with sunglasses nude and vulnerable...three boys present a selection of mainstream and alternative rock with a focus on australian bands, interviews and their very own niche brand of humour. featuring mr squiggle. get naked with zak, ben & michael.

the sports wraught

monday week one program  
monday and wednesday week two program

in these times when the information superhighway sits in amongst the myriad of modern miracles presented by technology which reduce the majority of student radio personell to slackers struggling to leave their lounge rooms, it's good to see these three boys out in the playing fields, carrying the torch for student radio. with a rundown of the weekend's scores every monday and an update on wednesday week two program, these guys are getting their exercise even if the majority of us aren't. real sweat in real mono.

actor mickey.

real chaos in real mono.

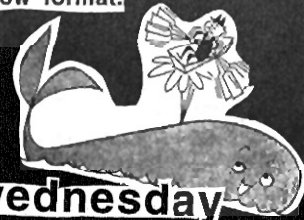
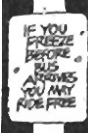
catch their

unique performance style at the student radio benefit gig at the producers.

SUPPORT FREE MEDIA  
SUPPORT LOCAL ART  
SUPPORT STUDENT RADIO.

thursday-saturday university of south australia  
student radio 10pm-12.30am

Q: how does student radio manage to produce such an amazingly varied selection of media on an operating budget of zero?  
A: ENERGY & COMMITMENT TO A COMMON VISION.







# VOX POP

## Questions

1. What do you do or how do you get motivated about uni and study?
2. If you could be anywhere in the world now where would you be?



3. What do you think this picture is advertising?



**Garry**

1. I haven't found anything better than sleep...music, loud music (I listened to Faith No More this morning...it worked.)
2. Sweden
3. Sandshoes?

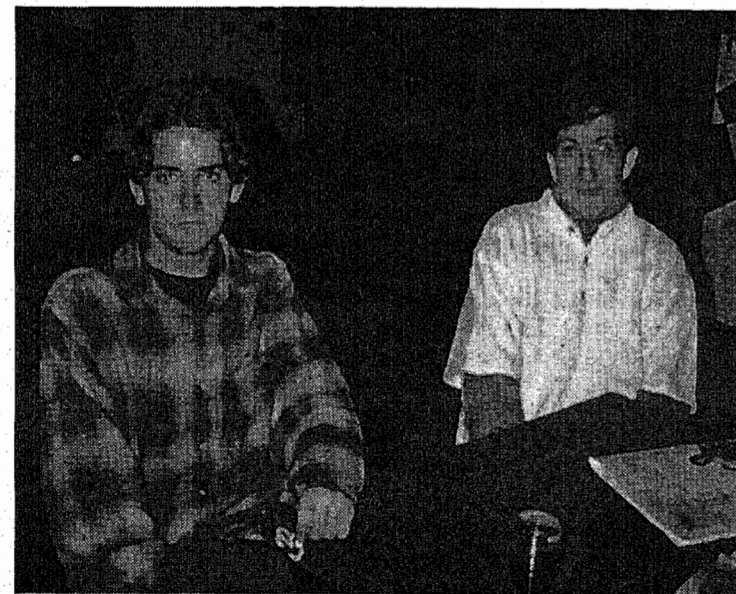
**Sarah**

1. I put myself under lots of pressure.
2. Italy.
3. A Benetton ad?



**Lauren [we love ya!]**

1. Drink lots and then cry, and then do my essays.
2. Jarvis's (Cocker) bed [not before us!]
3. Her shoes...or is it for "No Knickers?"



**Stephen**

1. That's a hard question, I guess it just comes from inside, with ambition, determination and the will to succeed.
2. Europe.
3. Underwear.

**Shaun**

1. I just want to do well.
2. I would be home (Victoria).
3. To promote inter-racial relationships.

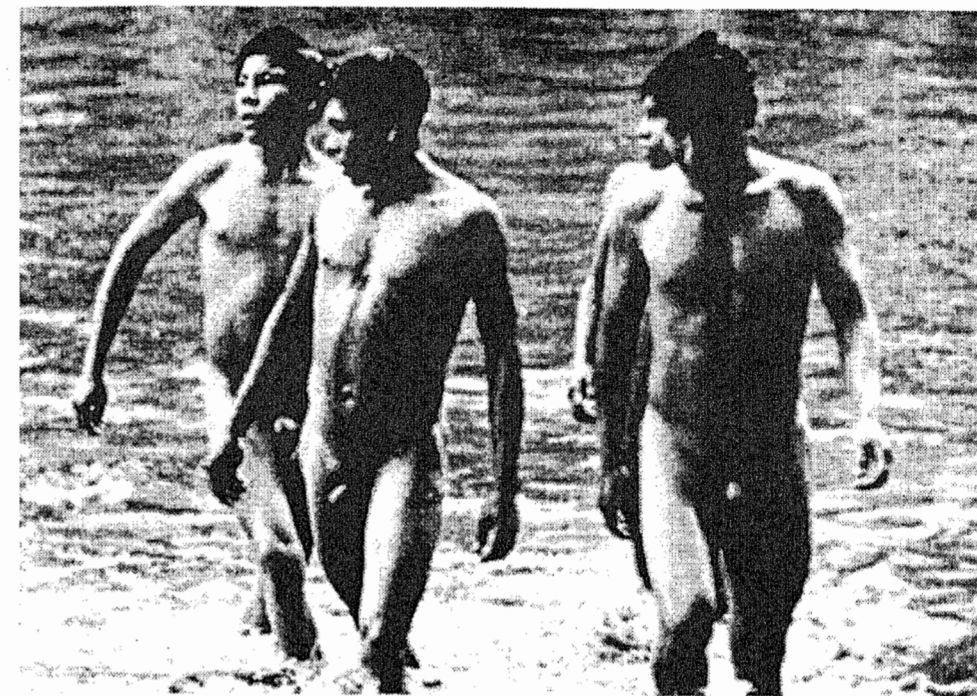


**Jodie**

1. Drugs
2. I'd be in a comfy chair watching Galaxy TV
3. Alternative forms of sex.

**Leana**

1. Sit in the library for hours, get depressed and then start to study.
2. On a desert island with Dieter Brummer.
3. Is it an advert for perfume?



**Troy [thanks for the beer!]**

1. Shotgun and beer.
2. Central Africa.
3. Olympic propaganda.

**Jamie**

1. I'm a model student, I get up early.
2. Hawaii.
3. Better multicultural relationships.

**Bevan**

1. I came here today to come to the bar, and for nothing else.
2. Anywhere but in Adelaide.
3. Cleo hasn't changed one bit....

**Steven**

1. I never get motivated.
2. I want to be at the SouthCorp Winery.
3. An ad for underwear.

**Jason**

1. Get drunk.
2. I'd rather be skiing.
3. Is it an advert for Adelaide Uni?

**Al**

1. I reload my pacer pencil.
2. I'd rather be skiing too.
3. An ad for really bad tracksuits?



**Dave [again!]**

1. Come to the bar.
2. Be at the bar [he copied Squid].
3. His socks.

**Squid [again!!]**

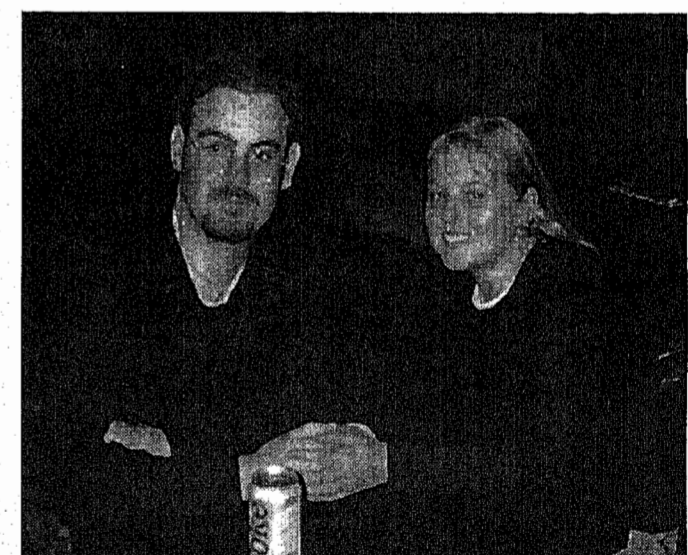
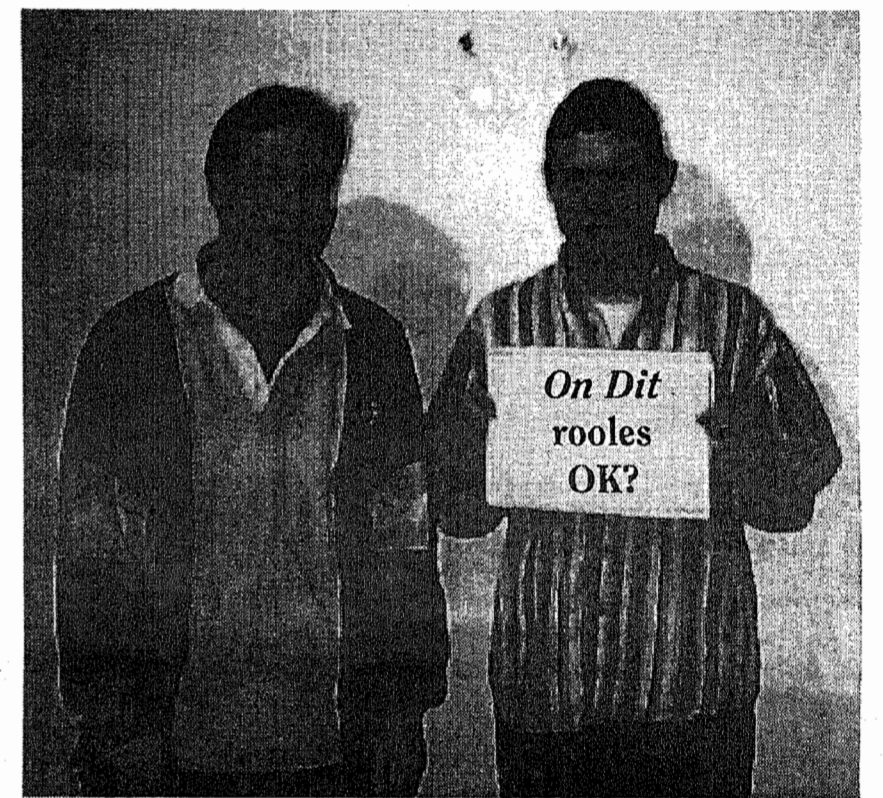
1. Drink.
2. Be at the bar.
3. An ad for clothes.

**E**

1. I get up in the morning and think about all the nice women I could meet. Beer also gets me motivated.
2. Hmmmm... Um, I just want to be happy, or be a personal beer taster for Coopers [we think he was a wee bit too intoxicated to understand the question].
3. I think it is a fascist statement made by male society showing how pathetic, and is proof of the small dicks advertising agents have in their sexist endeavours to create a hegemonic anti-female society. [we guess that this was supposed to be a profound statement, but we think the alcohol fucked it up].

**Scott**

1. I don't.
2. Hawaii.
3. A tampon ad or something.



**Adam**

1. I don't get motivated.
2. I'd rather be at the beach.
3. Underwear?

**Stacey**

1. Same as him.
2. Somewhere hot...the beach.
3. No idea.

If you have any questions that you would like us to feature in our weekly vox pop (but were too afraid to ask!), feel free to drop them into our pigeon hole in *On Dit*. Cheers!

# Opera In Extremis

Following on from last year's successful foray into opera of the English baroque, the Elder Conservatorium has decided upon a delightful programme rather ingeniously entitled 'Opera in the Extreme'. For three days this month local audiences will have a chance to hear what is generally regarded as the world's oldest surviving opera - *Robin and Marion* by the thirteenth century French composer Adam de la Halle in a performance led by the noted early music specialist Lesley Lewis. In juxtaposition to this, the rarely performed *A Madrigal Opera* by famed minimalist Philip Glass will receive its Australian premiere under the baton of Grahame Dudley. Both works are directed by Frank Ford and feature gifted students from the Elder Conservatorium of Music and the Ronin Dance Company.

The lusty *Robin and Marion* was written back in the 1280s as an entertainment for homesick troops locked in battle far from France. The work not only features original music by the composer but also many familiar and favourite folk songs of the time which are cleverly woven into this late medieval work. Interestingly, some of these are still popular in France today, and it is these earthy elements which went on to influence the 'commedia dell'arte' and thus the Italian operas of Mozart, Rossini and Verdi and underpin the integral notion of opera as entertainment for the people. Indeed the light-hearted and approachable *Robin and Marion* provides the perfect introduction to early secular vocal music.

The plot of this pastoral precursor of both *Figaro* and *Rosenkavalier* concerns the simple shepherd, Robin, and his love, Marion, and their triumph over the oafish aristocrat who wishes to

marry off Marion to one of his equally inept cronies. It is these characters, as Romantic archetypes, who were also embellished upon across the Channel to create the tales of Sherwood Forest.

The performance of the work led by Lesley Lewis follows current early music practice and features performances which utilise appropriately early instruments such as the viol, shawm and crumhorn. Rather ironically *Robin* received its Australian premiere under Dudley about fifteen years ago and the current musical director of the work was also involved in this earlier production whilst still a post-graduate student. How the poetic things come full circle ...

Grahame Dudley states that the original notation by Adam de la Halle is incredibly rudimentary with a simple melody line printed over the words to the score. Research is then brought into action in order to fill out the basics to what is presumed to be a fairly accurate account of medieval performance.

"You've got a tune, so you add a ground to it," he said. "You might double the melody at a different interval and hopefully you end up with something that is pretty close to the composer's intentions".

Adam de la Halle has woven some of these same tunes into his more serious music which has come down to us in more descriptive scores than those of *Robin and Marion* and these ideas are also interpolated in the performance of the score.

Philip Glass really needs no introduction, for with Steve Reich, he is the best known of the American minimalists through such popular works as *Einstein on the Beach* (1976), *Songs from Liquid Days* (1987) and the 'Low' *Symphony* (1992).

The unfamiliar *A Madrigal Opera* was composed by Glass in 1982 around the same time that the ballet *The Photographer* was completed. Like some ballet music, it is a work, to paraphrase Pirandello, in search of a collaborator. Just as Stravinsky and others have written ballets to commission without the help of a plot, similarly here Glass is attempting the operatic equivalent. The work is the perfect example of postmodern deconstruction, for it has no plot or libretto. This six part madrigal, like the choral sections in *The Photographer*, is comprised merely of syllables rather than words of any definite meaning.

Glass has described the opera as being "completely written in terms of (its) music" but that it awaits the contributions of other authors in order to be completed for the theatre. The results can, of course, be unpredictable. But for those who have the nerves for it, having an open-ended piece of this kind can be very exciting.

When Grahame Dudley received the score for the work, he was unsure just how to proceed with it. But both he and stage director Frank Ford were able to discuss their problems with Glass when he was in Sydney for solo piano performances in January.

In the two previous stage performances that this little known work has had, Glass' collaborators have opted for settings of Kafka and Rilke respectively. However Ford and Dudley have decided to dwell on our obsession with ritual, cleanliness and exercise as the opera's

thematically appearing to be rather hare-brained, really makes true creative collaborators out of those who have decided to meet the composer's task equally. The more traditional structure may be a much safer path to follow but Glass' is certainly more challenging and therefore prospectively a more rewarding one, not only for its participants, but also for its audience. The work produces the perfect example of operatic postmodernist montage whilst owing much to the aleatoric ruminations and experiments of the late

John Cage. Grahame Dudley and his local collaborators should be warmly congratulated for instigating such an educative and innovative venture.

It is important to note that while these two operatic works are in many ways diametrically opposed, there are many ideas which are reflected in each other and cross-pollinate. Early composers like Adam de la Halle and Perotin use much that is musically related to the minimalism of Glass, but while *Robin and Marion* is an early example of construction, in the case of Glass we reach a form of musical deconstruction which has grown out of and in rebellion against eight hundred years of increasingly complex musical form and theory. Similarly the reconstruction of Adam de la Halle's musical score provides the perfect balance to Glass' provision of an operatic score with no plot, characters or libretto.

This year's choice of chamber, and therefore intimate, operas with small casts of singers, dancers and musicians provide yet another interesting and yet approachable view of opera when compared with the pomp and elegance of last year's Purcell. Equally noteworthy is the imaginative multi-media design and its moving projections for Glass' *A Madrigal Opera* undertaken by the recently formed Performing Arts Technology Unit and Stephen Whittington.

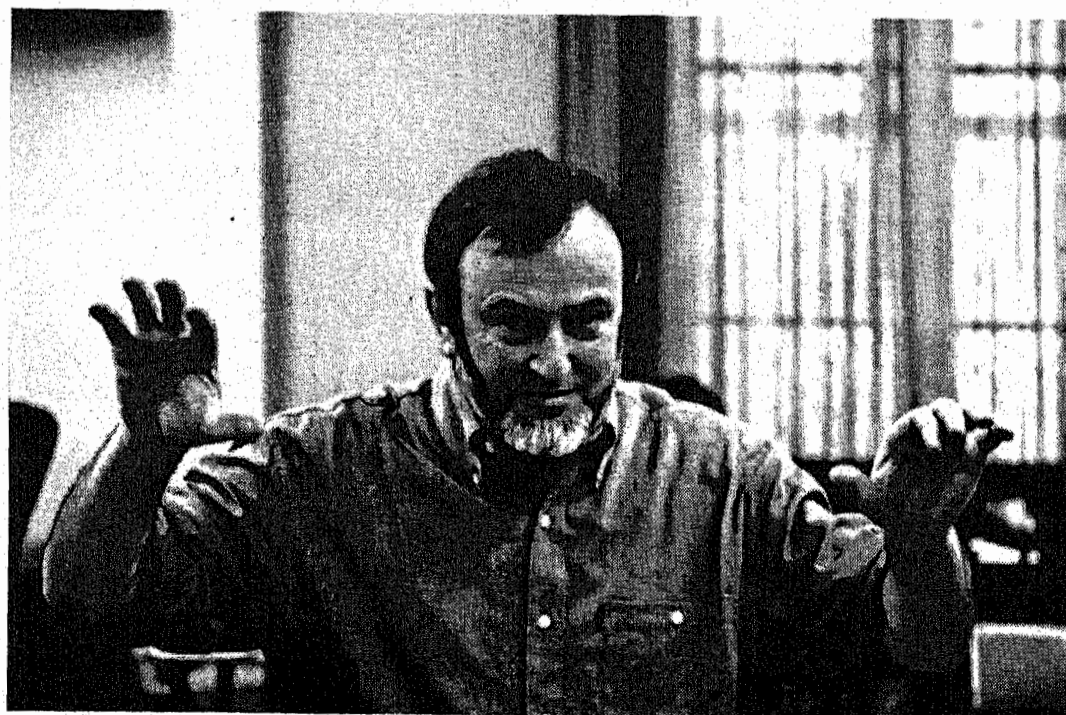
The Elder Conservatorium will present three performances of "Opera in the Extreme" at 8 p.m. on Thursday the 8th through to Saturday the 10th of August at the Madley Dance Space in Kintore Avenue. Lesley Lewis will also direct two matinee performances of *Robin and Marion* only on Thursday the 8th and Friday the 9th at 12:15p.m.

... "the quest for personal hygiene, fitness and beauty, and the repetitive rituals that we have built around them".

thematic focus - "on the quest for personal hygiene, fitness, and beauty, and the repetitive rituals that we have built around them". These small and yet obsessive rituals of daily life provide a most ingenious foil and analogy to Glass' repetitive compositional style.

Glass' ideas behind *A Madrigal Opera*, while ini-

Brett Allen-Bays



Grahame Dudley, doing his thang

# Williamson's Isms

Postmodernism, modernism, poststructuralism, structuralism, new historicism, feminism, queer theory, multiculturalism, marxism ... just a few of the various aspects and ideologies of academic discourse that we students (especially those of us in the Arts faculty) face all too frequently as part of our studies. Some of the concepts feel like second nature, while others are so complex that you begin to believe that it is being taught in a language other than English. In recent decades these various viewpoints have universally become sacred cows within academia and a leading Australian playwright has decided to place them under scrutiny in his recent comedy *Dead White Males*.

Set in the academic surrounds of "New West University", literary theory lecturer Grant Swain attempts to indoctrinate his students to his world view based on the French poststructuralist philosophy of Foucault, while other postmodernist gurus such as Edward Said and Roland Barthes also contribute to the Swain viewpoint.

This outlook is ultimately challenged against the ultimate representative of the English Canon, Shakespeare, resulting in the students working out for themselves just where they stand against the two ideological extremes.

Sydney-based actress Jillian O'Dowd, who plays Angela one of Swain's students, says although there are references to poststructuralism and postmodernism, *Dead White Males* is really a play about the battle between human nature, feminist multiculturalism and patriarchal ideologies.

"The play is about how we can't follow life from ideological perspectives," she said.

"Initially I embrace ideology without any real thought and I am so overcome with the lecturer that I get

sucked into his 'come ons'. But then the whole situation ends up being more complex than I thought, and I become very confused as I realise human nature does prevail.

"In the end I end up being the victor because I find a place in the middle. Williamson essentially uses my role to establish the middle ground theory."

Although Angela doesn't totally accept the academic ideologies of Grant Swain, O'Dowd admits, from her own political perspective, to problems with some of Williamson's conclusions.

"There are personally some aspects of Grant Swain's philosophy and teaching that I regard as correct, so when he is presented at the end of the play as someone who totally loses it, I personally believe he was very radical and quite sane," she said.

"Shakespeare is presented as the other extreme of ideology and represented in a level-headed way, yet ultimately, he is not totally victorious either."

Despite her ideological stand point, O'Dowd believes *Dead White Males* is the best work ever written by Williamson.

"It is a very powerful and provocative play, which illustrates just what is happening in academia," she said. "It is also the least naturalistic work he has ever produced."

O'Dowd points out that *Dead White Males* illustrates a rite of passage through the character of Angela, as she (Angela) transforms from a naive school girl to a mature university student.

"It is a nice play because it follows a young university student's realisation that she doesn't need to take all ideas at face value, but to use them as influences behind her

own philosophy on life," she said.

"While Angela becomes a woman by the end of the play and illustrates that she can adequately think for herself, this play also records how others respond to various ideologies. For instance Angela's ultimate response is different to that of her friends."

O'Dowd used the experience of her own early university days in New Zealand, when she did a year of a Bachelor of Arts course at Canterbury University, to prepare for the role of Angela, and recalls many similarities between her own initial



encounter with academia and Angela's.

"I have always drawn on personal experience when preparing a role and it was very much the case in this instance," she said.

"I remember doing philosophy at 18 and just finding it all very confronting. Every time I would come across a new theory I would just agree with it.

"I suppose I was hungry for new ideas at the time. I was desperate to find out just what life was all about, so I thought that everything

that came out of the lecturer's mouth was true."

Having graduated from the National Institute of Dramatic Art last year, Jillian believes *Dead White Males* accurately depicts the state of tertiary education in Australia and the pressures that many students face.

"In the play we see Angela's friend Melissa, presenting a paper full of Swain's theories even though she doesn't agree with them, to ensure that she passes the subject," she said.

"This scenario underlies the fact that with all institutions you have to play the system if you want to do well and during my tertiary education I did a bit of both (opposing the status quo and toeing the line), so I understand why someone may decide on a certain approach.

"It would be wonderful in an ideal world, that as students we could stand up all the time for our rights and ultimately not fail in a subject because of a particular ideological stance. Academia however runs on power and as a student you have to realise your own place and make it work to your advantage."

After her aborted initial attempt in academia, O'Dowd did return to tertiary education at NIDA and believes the experience as an older student was beneficial.

"Going to NIDA not only helped me professionally, but also provided the avenue for me to discover more about myself and my craft," she said.

"It was probably the hardest academic experience I have faced, intellectually and emotionally."

The Sydney Theatre Company's Adelaide Season of *Dead White Males*, as part of World Theatre '96 opens at Her Majesty's Theatre on Friday night (August 9) and will continue until August 17, tickets available from Bass.

Fontella Stuart Koleff

Sydney Theatre Company's production of

David Williamson's

**dead white males**

**"Relevant, provocative and dead funny"**  
Sunday Age

**"witty and biting"**  
Sunday Telegraph

Her Majesty's Theatre  
August 9 - 17  
Previews Aug 7, 8  
Mon 6.30, Tue - Sat 8pm  
Matinees Sat 2pm  
Tickets from \$24.80

Book at BASS outlets  
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**A national sell-out! Williamson's most controversial play ever.**

# Hot Bods with Fancy Feet

If you've seen the pamphlets wandering around town, you'll know that the *Tap Dogs* are a collection of rather good looking fellas, with a lot of feet to tap on, and if the rumours are accurate, they are incredibly talented, indefatigable, and passionate about their show. **Fiona Sproles** contacted one of the Tap Dogs, Paul Davis and asked him "So, is *Tap Dogs* based on a narrative which you dance around, or is it a show case of steps, moves, and grooves set up for pure visual stimulation?"

**PD:** I've never done anything like this before, it's a flat out tap show, we really don't say much, except for the old blokish 'oooh' 'yeah' 'all right' etc. It's pretty much just flat out dancing with a few speccy visual, ankle grinders (which is a new part of the show), and we've added another 15 - 20 minutes to the show, so it's now an hour and a half of constant dance.

**FS:** Lordy! I assume this is an ex-

hausting business, how do you cope?

**PD:** OH YEAH - we have days off though. We've just had four days off, so it's pretty hard to get back into it. Physically, it's probably one of the hardest shows any of us have done before.

**FS:** Being classified as one of the New Tap Dogs (Paul was an original member of the original cast as well), do you find that you have to recreate the steps of the initial show exactly, up to the step, or are you given leeway to facilitate your own moves, ideas, whatever you thought was best.

**PD:** The new show is similar to the first in the steps etc..but then the individual parts, where we show our own talent gives us a chance to break into something new with our own input. It's not exactly the same, the older boys from the first show look like they just stepped off a construction site, whereas we tend to look like a

bunch of skate boarders or surfers, because we're younger than the other guys, our youngest is sixteen.

**FS:** Having travelled pretty well all over Australia and New Zealand with the New Tap Dogs, do you ever feel yourself sliding into a rut, having to perform the same routine constantly, or does each audience and night give you a zest recharge?

**PD:** Yeah, the show in itself gives me new life everytime, it's never the same twice. We have that part where we're together, but then you can have your own input, which changes everynight. One show you could be throwing pretend punches at each other, the next you might be shaking hands. I did a tour around Australia with 42nd Street which was stifling as you had no room for your own ideas, you just did the moves, and smiled, smiled, smiled. *Tap Dogs* is more relaxed and fun, it's great. This freedom and the creative input is my favourite aspect of this show.

**FS:** Being an Old and a New Tap Dog, what rendition of the show would you say you prefer?

**PD:** I can't really say, they're just so different. This cast is much younger as I said before, hence they are very fresh and full of life, and we haven't been together all that long so everything is still new, the liveliness is still there. It's probably like that with the older boys

who have taken the show overseas, as they are experiencing new and varied things. Being in such a young cast, makes it fresh, I feel like I'm back in school.

**FS:** So, how long have you been

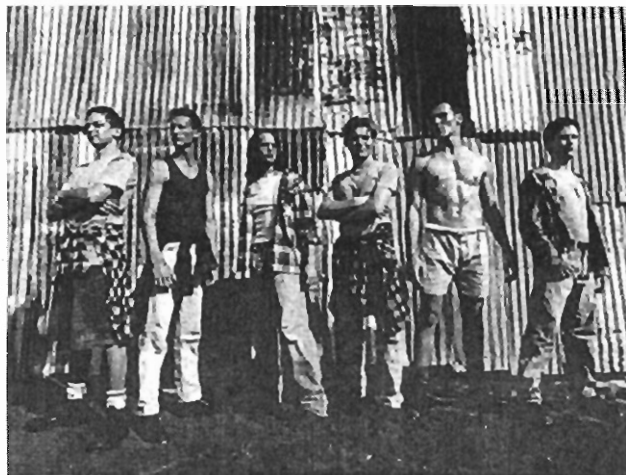


with Dein and the boys?

**PD:** I'm 27, and I met up with Dein six years ago, when he obtained a grant from the Australian Arts Council for \$28000 to produce a video tape of this new kind of tap that he was promoting. We established it through an experimental workshop, when this was completed, we gave it to the council and it became a show. He's done very well, he's won prizes for his choreography in *Hot Shoe Shuffle* and *Tap Dogs*. He's going to bring all of the Dogs together in a bigger show with lots of scaffolding etc... should be great.

I couldn't agree more. *Tap Dogs* opens on August 7th and plays until August 17th at The Playhouse, Adelaide Festival Centre. Book at Bass now for what should be a mind blowing experience!!!

Fiona Sproles



## We are not amused

### The Queen and I Her Majesty's Theatre Season Closed

Considering the trials and tribulations that currently beset the Royal Family it comes as no surprise that republicanism finally prevails in Britain. Yet in the typically British fashion of contempt for the "Colonials", it is the Australian taxpaying public that must suffer having them in exile here in Australia, ignoring our own plans for a republic.

This is the scenario depicted by British writer Sue Townsend in the Australian version of her West End hit play *The Queen and I*, yet it leaves one wondering if it was worth playing around with a successful theatrical formula. In the British version, the Royals are pensioned off to the bottom of the class system, ending

up in a working-class slum area of Britain.

According to Townsend in the program notes, Australia has no equivalent housing estate to the British slums, although she does agree there is income disparity within our society. In keeping to the Australian theme however, she places the Royals in Salisbury North (it was interesting to note that the preceding Melbourne season had the play set in Sydney's western suburbs). Our northern suburbs do experience social problems of unemployment, poverty and crime, yet one could not help feeling that the scenario presented in the *Queen and I* was exaggerated. The mood among the audience during interval was that the squalid depiction of Salisbury North was a bit insulting.

Into this incongruous scenario the

Royals arrive with their antiques and art works that they are not allowed to sell, \$100 in cash with the promise of social security payments and total bewilderment. Yet each slowly adapt to their new environment in various ways, Prince William turns into a street kid, Princess Margaret becomes involved in petty crime, Prince Charles takes up gardening, the Queen Mum meets a friend and Prince Philip gets sent off to Glenside. While there are deficiencies in the overall script, it is through this adaptation to their new life that provides the occasional humorous one-liners in the play.

Sue Townsend's script has many deficiencies and lacks in cohesiveness and structure, yet the most puzzling aspect of the evening was the two Song and Dance routines incorporated into the performance, featuring

music by Mickey Gallagher and Ian Drury. They seemed out of place in the overall scheme of things, with the production caught in a netherworld between pure comedy or as a musical.

Despite the problems with the script, the joint Anglo-Australian cast put up a strong performance, making the best of the material they had to work with. Standout performances came from Fiona Press as Princess Margaret and Coral McKenna, Pearce Quigley as Prince William, Dorkin Ludlow and Mrs Newman; Stephanie Fayerman as the Queen Mother, Crawford and Amanda Boniface. Judi Farr is consistent as The Queen, while accolades must go to Samantha Packman, a last minute addition to the cast, as Princess Diana.

Fontella Stuart Koleff

# Pulp Fiction

## Evil Seed of the Father. James Tatham.

Arrow.  
\$ 12.95

Horror is a hard genre to write well, as is evidenced by this schlocky little offering. While it's not quite as bad as 'Night of the Crabs' (widely regarded as the worst horror novel ever written), this book is still pretty ugly. James Tatham's awfully-titled third novel is based around the dubious idea that deep inside everyone lives a primeval beast so evil and vicious that nothing can control it. This simple idea is then erratically fleshed out with a fistful of shocker clichés and more gore than offal night at the local abattoir.

A travelling salesman is locked up for twenty years in a cellar by a religious fundamentalist nutcase in Tennant Creek. Forced to eat rats,

faeces and the rotting corpse of the old farmer's wife, the salesman goes stark slaving buggo and turns into some sort of wolf-man. After escaping he commits a series of rapes and murders before carking it himself. His son, given birth to by a woman he molested in the bush, then carries on his father's fine tradition of animal torture, homicide and sexual assault.

Full of characters so uni-dimensional and vague that you could read a newspaper through them, and loaded down with ideas stolen from a hundred other horror novels, this story of a low-budget Anti-Christ has little going for it. Despite its Australian setting it reads like a bad adaptation of an American telemovie. The sleazy relish with which Tatham describes the regular scenes of cannibalism, murder and rape makes the story even less

enjoyable, and the violence is so over the top and unlikely (there are plenty of throats being torn out and even the occasional eyeball pops free of its socket) that it's kind of funny in an unintentional, sick sort of way. About the only cliché it's missing is someone with a chainsaw.

Stephen King once said that if he couldn't scare his readers then he'd at least do his best to gross them out. James Tatham seems to feel the same way. This book isn't frightening at all, but it's chock full of lurid nastiness. If you'd like to read the sort of thing an emotionally damaged adolescent sociopath might write after being locked up in his room for torturing cats then this is the book for you. It's not the worst, but by God it ain't good.

James Morrison



# Pulp Fact



## Elvis and Lennon: The Untold Story of Their Deadly Feud. Chris Hutchins and Peter Thompson.

Smith Gryphon  
\$12.95

Was there really a deadly feud between Elvis Presley and John Lennon? Chris Hutchins and Peter Thompson would have us think so. Based on the evidence they present, it isn't so hard to believe. What is less hard to believe is that Thompson and Hutchins have used their bizarre tale to weave together a series of loosely connected anecdotes into a money-making book. Their trivial revelations about these two stars and the people whose lives they touched can be categorised under three distinct titles. The fac-

tual, the probably fictional, and the irrelevant. All three types of trivia left me feeling indifferent. And yet, despite this sickening display of Hard Copy-style journalism without the juicy bits, I couldn't help but read on.

There's something so fantastic about the fact that ELVIS - THE ELVIS WHOSE DRUG PROBLEM WAS THAT HE COULDN'T GET ENOUGH - volunteered his time to help President Nixon clean up the drug problem of the whole of the United States of America. After liaising with the comically named Federal Agent Bud Krogh, Elvis was eventually granted an audience with President Nixon, after which Presley became an official special agent of the Narcotics Bureau of the FBI.

Another fascinating anecdote revolved around John Lennon's attempts to catch a glimpse of the millionaire recluse Howard Hughes. Lennon, who had to be smuggled out of his own hotel to avoid Beatles fans, was unable to meet the rich eccentric fruit loop because he could not get past the Mormon bodyguards who kept his room secure. Weird but true.

Ultimately, the trivia in this book is all gleaned from the sad nobodies whose lives are so empty they spend all their time telling people at bus stops - who are sometimes journalists - that they once sold Elvis and Lennon a set of encyclopaedias in the same day. Read it, you'll be a better person.

Constantine MacDougall

## ELVIS & LENNON

THE  
UNTOLD  
STORY  
OF  
THEIR  
DEADLY  
FEUD



CHRIS HUTCHINS AND PETER THOMPSON

# Wood Pulp

## A Place Called Freedom.

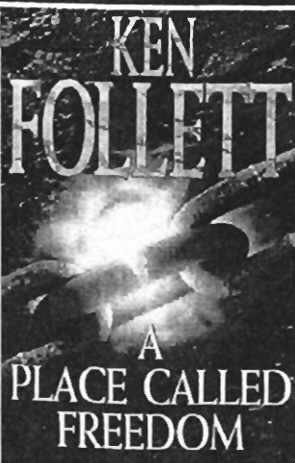
Ken Follett.  
Pan UK  
\$12.95

I am sure that I am not the only reader who hates it when the author puts a tacky photo of themselves on the back cover of their new book. Maybe that's just me? Anyway, in *A Place Called Freedom*, Ken Follett tells the tale of two people growing up in the same mining town in eighteenth century northern Scotland, from different social classes. Mack MacAsh (quite a lovable character really), is a headstrong, literate miner intent on exposing the blatant exploitation of his fellow workers and himself by the Jamison family in his mining village. Lizzie Hamlin is an upper class woman

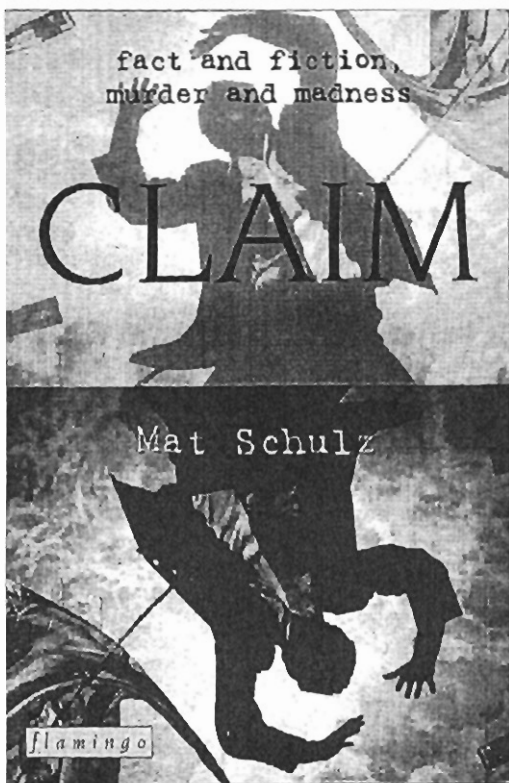
(with a fetish for cross dressing), who grew up with MacAsh, who supports the lifestyle the miners are forced to endure until she comes face to face with the conditions that they work and live in. However Lizzie becomes engaged to the wealthy Jay Jamison, a stoic supporter of the mining lifestyle as he has grown up with its benefits. In the early pages of the book a sexual chemistry between Mack and Lizzie becomes apparent, so that you are forced to read on just to see if they will end up together. The plot of *A Place Called Freedom* is engaging, as the reader follows the movements of the characters from Scotland, to London to the new colonies in America. However the storyline is supported by a relatively weak historical base, which I believe to be fundamental in narratives

of this genre. In light of this the book at times tends to disintegrate into a second-rate romance novel, which is quite disappointing. The ending of the book is also a let down as Follett has stretched the story out for nearly 600 pages and neatly sews up the storyline within the last few pages. Once upon a time such an ending would have satisfied me, but with this book I found myself mentally rewriting the ending into a more realistic format (if you read this book I'm sure that you will see what I mean). Therefore I believe that Ken Follett's new novel *A Place Called Freedom* deservedly earns its place on the shelf next to his other books. Does that fact that I saw them all for sale in a bus station really mean anything?

Kerryn Doyle



# C is for .....



**Claim.**  
Mat Schulz.  
Flamingo.

Prior to this work, Mat Schulz's own claim to fame was as editor

of *Honi Soit* (an eastern states equivalent to our own *On Dit*, familiar to anyone who has seen *The Nostradamus Kid*) and as co-writer of *The Beat Manifesto* (a short film that collected 3 A F I awards last year). The latter was a piquant account of a farm boy's journey into the traditions and excesses of beat poetry under the tutor-

age of a corruptive and decaying mentor. The script merged the facts of the past with the fiction of the present to create a good, little piece of cinema. In a way, *Claim*, is a continuation of that theme

with Schulz absorbing the 'facts' of the Tichbourne Affair and then penning his own 'fictional' version of how things might have actually happened a century ago.

The Tichbourne Affair, we are told, was the case of a lost heir, Frenchman Robert Tichbourne and the claim of inheritance put forward on behalf of a butcher from Wagga Wagga... ambiguity being the key element to proceedings. Was The Claimant from Wagga Wagga indeed Robert Tichbourne or was Robert Tichbourne lost at sea in 1854? Essentially, these are the questions that drive the novel to its deliberately non-committal conclusion.

The story itself is a fascinating one and Schulz's motivation can be easily understood. Either of the two major possibilities to which the reader is challenged to subscribe, is sensational by turn-of-the-century standards or any other.

Did love-lorn Tichbourne depart England, his life of privilege and title to end up, after a series of colonial adventures, as a bankrupt, gap-toothed butcher in Wagga Wagga? Or did Tichbourne perish after leaving South America only to have a rough man of lesser breeding assume his identity and claim his substantial inheritance? Not only were the powers-that-be of the time confused but so are the students of the case today. No-one can ever be sure of the truth and that is the mystery that Schulz

hopes to compel his readers to embrace.

Unfortunately, Schulz's style is little short of pretentious for much of the book. Quoting Descartes and Dostoyevsky to introduce occasional chapters does not in itself produce this impression. Rather, it is Schulz's words which sound very much like those of a man immersed in late 19th century texts who emerged periodically to add another passage to his hypotheses. That can be both appropriate and charming at times but it can also create conflict. Schulz infrequently uses modern references to emphasise important concepts or points. This sits awkwardly with the traditional phrasing of the majority of the work.

It is, however, hard to overlook Schulz's unbounded enthusiasm for the mysterious case of the Tichbourne Affair. He is comprehensive in his own interpretation of events and most notably, characters. His knowledge is intimate and we are given real insight into his own mind's working of the incidents.

Ultimately, I can't share his passion. The Tichbourne Affair is an oddity from a time, now, almost out of reach. *Claim* is a sometimes clever attempt to relate that oddity with impartiality. Nevertheless, it is a story that deserves to be retold and in many ways, I'm glad that it has been.

Bryan Scruby

**Corum.**  
Michael Moorcock.  
Millennium.  
\$14.95

*Corum* was written by Michael Moorcock. Its title is also the name of the main character. From a naive beginning Corum Jhaelen Irsei, the Prince in the Scarlet Robe, leaves his beautiful and serene home where he has lived a happy existence, ignorant of the outside world. His mission to find what happened to his fellow Vadhagh ends in utter horror. His world is totally decimated by the invading hordes of evil Mabden (surprisingly similar to humans) and all that he knows is destroyed.

He sets out on a quest of revenge but encounters more than he ever expected or could have imagined. He discovers a realm of law against chaos and gods against gods. He finds his quest compared to the war being raged across the fifteen known planes of existence. Thus begins an adventure of enormous proportions as Corum champions the side of law against chaos. He encounters such things as deserts of blood, lakes of voices, plains of corpses,

lands of fire and unspeakably deformed creatures. He must even fight the gods themselves as he is pushed along on his fatalistic journey towards his destiny.

Corum finds that he is fated to be a hero in the cause of law to be continually reincarnated throughout time. Together with his "companion to champions" Jhary (who helps heroes throughout all of time) Corum must battle against the armies of chaos. Throughout it all is his personal struggle to finally find peace and live his life with his love Rhalina.

Michael Moorcock has seemingly spilled his imagination onto paper and let it form a masterpiece of colours, actions and chaos. At first glance it seems to be quite erratic, but in retrospect the story interconnects in an amazingly complex fashion. It not only tells the story of the characters, but gives an overall view of the universe. It shows an ordered universe where time as well as space flows according to designated laws. This backdrop makes the story of Corum seem even more fatalistic and gives it a sense of underlying tragedy.

*Corum* is a compelling and at

times shocking book. It's story is so unpredictable that you will not be able to guess it from one page to the next. It will keep you reading unceasingly till the very end, where not until the very last page will you discover Corum's ultimate fate.

I thoroughly recommend *Corum* to lovers of fantasy and indeed any fiction. It is an original book like no other and will not disappoint those who are looking for something excitingly different and out of the ordinary.

Brentyn Ramm

## MICHAEL MOORCOCK

### CORUM



THE KNIGHT OF THE SWORDS • THE QUEEN OF THE SWORDS  
THE KING OF THE SWORDS

THE ETERNAL CHAMPION

# Tired of Sci-fi?

**Metal Fatigue.**  
Sean Williams.  
HarperCollins.  
\$ 12.95

Sean Williams is an Adelaide boy. Huzzah for Adelaide. It's a shame, then, that he chose to set his debut novel in a fictional American city. It's also a shame that it's not a better novel.

The story isn't a bad one. Set about a century or so into the future, the USA government has collapsed and military forces are the new ruling powers. The city of Kennedy has walled itself in for protection against invaders and scavengers. Completely isolated from the outside world, the city survived better than most. Now, however, order is being restored and a nation calling itself the Reunited States of America invites Kennedy to join. There are factions within Kennedy in favour of the Reassimilation (as it is called) with the RUSA, but there are also those who are strongly opposed. Some are so strongly opposed that they are killing off key figures in the Reassimilation process. Further complicating matters is a series of high tech, politically sensitive data thefts. These assassinations and thefts threaten not only

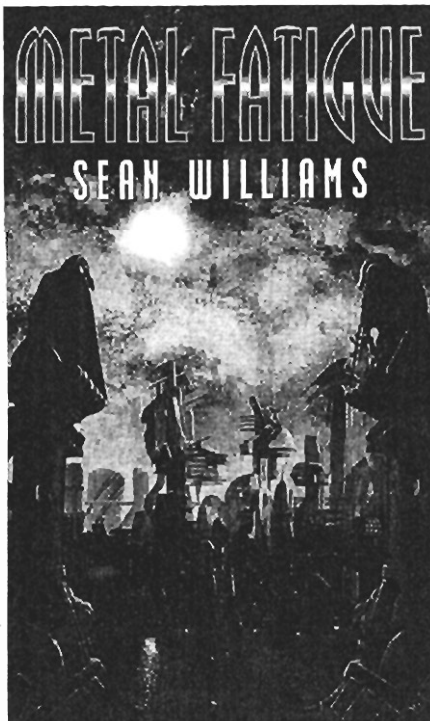
the Reassimilation itself, but also, if the crimes remain unsolved, the survival of the city police force (the Regional Security Department, as opposed to the Military Service Authority) beyond Reassimilation.

With the Reassimilation date fast approaching, the job of hunting down the thief is banded to tough guy cop Phil Roads. The novel follows Roads and his partner Barney (who is female and younger and, you will not be surprised to learn, is the love interest) as they track down the thief (and, inadvertently, the assassin), utilising underground contacts (in the form of a dead guy's holographic head), and struggling against the political pressure being placed on them. It has the standard heroic ending (it almost goes for a surprise ending, but wimps out at the last minute), with bad guys dealt with and Reassimilations going ahead.

There are several good science-fiction type ideas, which I won't mention for fear of ruining something, but they don't really hang together very well, and some are just downright implausible. Not that that really matters, of course. There are times when it feels that too much radical technology has

been squeezed into the story and you lose your handle on exactly what is going on. Not that that matters all that much either.

The real problem is the lack of characterisation and sophistication in the writing. Sentences are typically short and blunt, not conveying much feeling or description at all, leaving the reader with the bare bones of narrative. While a good plot is pivotal, especially in a futuristic saga, it is not everything. Many clichés are dragged out during the course of the novel - characters with dark secrets only revealed at crucial moments, lines like "nice eyes, kind eyes, eyes a girl could fall for", villains holding heroes at bay while divulging their plans for world domination...



that sort of thing. It's frustrating, and makes an arduous read.

Chris Slape

# Don't Condescend Me

**Netchicks.**  
Carla Sinclair.  
Allen & Unwin.  
\$ 24.95

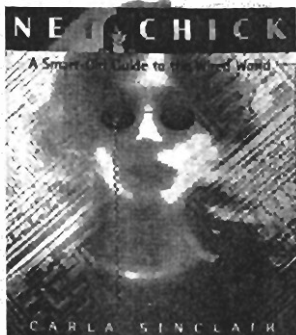
Although the title and concept of this book is in itself rather patronising towards women, I opted to review it in the hope of becoming more enlightened as to the variety of web-sites focussed towards women on the internet. In compiling this book Carla Sinclair aims to dispel the myth that the internet is a 'boy's club'. I think that she does a pretty good job. As many of us know the

scope and variety of websites currently available of the internet is amazingly huge, and quite daunting to those who do not often use the internet. With this in mind Carla Sinclair sets out to provide addresses and descriptions of a variety of websites currently available on the internet. She lists and gives information on a wide variety of areas ranging from cyber-sex (quite interesting...), cyberspace, fashion and beauty (I guess always considered important for net-chicks!?), music, African wedding ceremonies and just about anything and everything that you could think of. If you have often wondered about a number of the intricate computer-speak terms dominating our culture today (but were too afraid to ask), Sinclair thoughtfully provides a glossary. This woman thought of everything. Obviously gendered towards females, I am sure that many male readers of this book would be able to spend a few hours of enjoyment between the colourful covers. Sinclair also includes a number of big pictures which is also refreshing if the ma-

jority of books you read are textbooks, which I hope there hasn't been too much of during the holidays. I did find that the overall tone of *Netchicks* was quite dog-

matic and condescending, but it was a funny way to pass a cold afternoon.

Kerryn Doyle



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# Very Interesting



**Sihanouk: Prince Of Light, Prince Of Darkness.**  
Milton Osborne.  
Allen & Unwin.  
\$19.95

There is an old Chinese proverb

that goes something like this: 'May you live in interesting times'. What it means, basically, is 'may your life be so full of incident and trouble that you never get time to sit down, kick back, pop the top off of a coldie or two, and really concentrate on enjoying it'. At least that's what I think it means.

Well, in light of this, how's this for an 'interesting' life: being crowned King of Cambodia, negotiating Cambodia's independence from France, abdicating to concentrate on politics, placing yourself at the centre of power, rejecting aid from the USA while cultivating the friendship of China, writing, producing and directing films (however bad), struggling to suppress Cambodian communists in the late '60s while there's a war going on next door in Vietnam, being overthrown in 1970 by your own military chiefs, exile in Peking, being used as a puppet by the Khmer Rouge in the civil war, subsequently being imprisoned in the Royal Palace in Phnom Penh

while Pol Pot turns the country inside out, more exile, and finally returning to the Cambodian throne in 1993. 'Interesting' enough for you? Well, that's what Sihanouk's life has been like.

And it's all laid out before us here in Milton Osborne's unofficial biography of one of Asia's most remarkable political survivors. *Sihanouk: Prince of Light, Prince of Darkness* presents Sihanouk as being as fallible as the rest of us - an image that he himself would never want presented. He's that kind of guy. An official biography would concentrate on the good times, and any failures would be the result of circumstances conspiring against him. It would not point out, as Osborne does, that Sihanouk often created those very circumstances. He has not only lived in interesting times - he's helped make them interesting. As Osborne shows, he is a man driven by the conviction that he - and he alone - knows what is best for Cambodia; a man who surrounded himself with 'yes-

men' because of his refusal to consider that he might ever be wrong and his belief that any praise he received was merely what was deserved; in short, the kind of vain, pompous, flamboyant, self-centred, glory-seeking and (above all) interesting politician that this country all-too-visibly lacks. You just can't help liking him.

In covering Sihanouk's life, Osborne also charts the tragedy that has been the Cambodia of the last 50 or so years: early on we hear of the heavy-handed tactics used to repress dissension, and are reminded of the horrors of the '70s as we are kept up to date with the activities of Pol Pot. This is a polished work which interprets decisions and events as clearly as can be expected when they are made by such a flamboyant and contradictory figure as Sihanouk.

Interesting times. Interesting man. Interesting book.

Paul Bradley

# Error of Judgement

**Error of Judgement.**  
Dexter Dias.  
Hodder & Stoughton.  
\$19.95

This is one gripping novel. It blends suspense, passion, murder, intrigue; basically all the best of humankind, into a gritty, never-let-up novel. Dias has used his intimate knowledge of law, lawyers and courtroom drama to give a depth and believability to the story. This is real; no *LA Law*-style courtroom explosions - the courtroom is what it is, which is a place where laws are heard and justice not necessarily done. And none of it especially exciting. Outside, however, is another story. The intricate plot twists and turns, and the life of Nick Downes, the main character, is like one long bad

hair day.

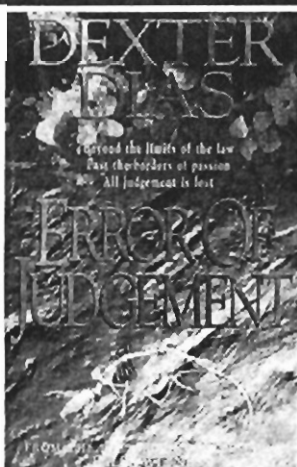
Dias has developed substantial, life-like characters. They have their feet firmly grounded and little imperfections like nail biting give the reader a feeling of empathy. Dias has very cleverly used the passing of time to build relationships, characters and to add momentum to the plot. Time flows and the events flow smoothly with it, as Dias has avoided the trap of disjointedness which often occurs when a novel is split into different months. Dias reveals the truth in the story, carefully intertwining many a red-herring keeping the reader on their toes. The murders and violent happenings are described almost clinically, without unnecessary goulish embellishment, resulting in greater impact on the reader and a heightened sense of the horror

Dias is conveying. All of this is packaged in a very modern script, with the latest quirks of humankind set amongst the present acceptable scenes. This novel captures the idea of what modern life is like.

The only error of judgement Dias has made is in his ending. It's too Knight-in-shining-armor-rides-off-into-the-sunset-with-his-beloved-happy-ever-afterish. After such a hard-hitting story line, I expected an ending with a bit more oomph. Dias has given into commercialism, and gone all gooey at the end. Pity.

*Error of Judgement* is a good excuse to stay in bed all day, and believe me it's impossible to put down 'til the end anyway.

Marijke Richards



# Adventures in Mediocrity

**In Every Face I Meet.**  
Justin Cartwright.  
Sceptre.  
\$14.95

A story which appears to be about very little - a seemingly ordinary day in the life of unexceptional Londoner Anthony Northleach - *In Every Face I Meet* is in fact one of the most original and engaging novels I have read in a long time. Opening and closing with a strangely dispassionate court case which, at first, seems to bear no relation to Northleach's story, Justin Cartwright's sixth book is relatively short yet beautifully complete.

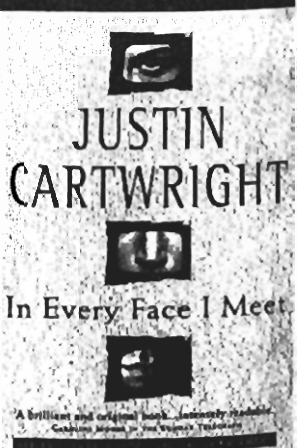
It is Monday, the fifth of February, in 1990. Anthony Northleach is moving through his day with the

rhythm he has become accustomed to. He has a stable job, a marriage and child, a suburban home. His life is more reflection on the past than action in the present. Always in the news, Nelson Mandela is on the verge of being released from his twenty-seven year-long imprisonment. Not even sure of what he is hoping for, and fuelled by memories of a childhood in Africa, Anthony finds himself buying tickets to Cape Town on a whim. Mandela's release seems to promise some sort of revelation; a moment in history that Anthony wants to be a part of. During the course of this day, however, he also becomes embroiled in the domestic problems of his best friend and accidentally encounters a

woman with whom he had an affair eight years before. Flashes of someone else's life, far more dangerous and desperate, interrupt his story and lead towards the day's dramatic conclusion.

Cartwright has a skilled and subtle feel for language and an obvious affection for his characters, who are drawn with intimate and perceptive detail. His exploration of one day in Anthony's life is full of insights into the nature of life and society, as well as some sometimes disturbing observations about love and friendship. The climax is thought-provoking and clever. Everybody human should read this book.

James Morrison





# Goddess of Pyrotechnics

**Dancing in the Flames.**  
**Marion Woodman and Elinor Dickson.**  
 Allen & Unwin.  
 \$ 19.95

*Dancing in the Flames* by Marion Woodman and Elinor Dickson is a unique look at feminist mythology. They explore the worship through the ages of the 'Goddess' in all her different forms and show the unique relevance this has for both women and men today.

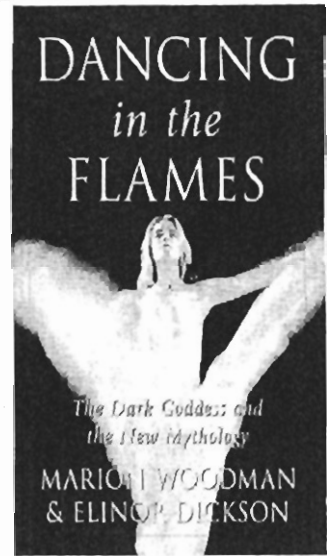
This is a very well written blend of historical fact and belief systems combined seamlessly with a personal belief in the need for acceptance of the 'Goddess' by today's society. The argument put forward by Woodman and Dickson is thoughtful and has a compelling ring of truth to it that left me pondering the concept of the 'Goddess' for days after. The worship of the different as-

pects of the 'Goddess' is revealed as being far more widespread, subtle and involved than I had been aware of. Historically, I was surprised to discover, Christianity has been quite closely aligned with some pagan rituals and has in fact made use of pagan belief to further the view that Christianity is the true religion. Links are shown between main religions, according to Woodman and Dickson, due to the commonality of the 'Goddess' in all things. The ideas Woodman and Dickson raise in *Dancing in the Flames* attempt to lead the reader to both an appreciation and understanding of the need for reintroducing ourselves to the 'Goddess' in all of her forms. Woodman and Dickson have succeeded in part as I felt swayed enough to acknowledge that such a belief may in fact be a logical option for society. I was fascinated by the historical background, learning

more about ancient belief systems than I thought possible from such a slim book. I was also surprised by how little society's reactions to religion have changed over time. One important aspect of the book I found particularly refreshing, was the inclusion of men in this female-orientated text. Quite often I become frustrated by a them-us attitude adopted in many feminist style texts, and although this is sometimes relevant, it is often taken too far and means the purpose of such books is lost. Thankfully, Woodman and Dickson avoided this and by doing so broadened the appeal and impact of their book.

Even if you're not interested in changing your belief system, this is well worth a perusal. I guarantee you'll get a lot out of it.

Marijke Richards



# Earth Goddess

**The Woman Who Lives in the Earth.**  
**Swain Wolfe.**  
 Thorsons  
 \$19.95

*The Woman Who Lives in the Earth* by Swain Wolfe is a good read indeed. Set in the era of your choice (excluding the present), this book deals with a world that is a mixture of fantasy and reality.

Basically the story is about a young girl called Sarah, who is accused of being the demon child by one rather intriguing 'Lizard Woman', three of her faithful followers, and a large body of naive townspeople. Led by subconscious fear and superstition, they set out in blind pursuit to kill Sarah, believing her death will relieve the long drought that has afflicted their town.

While the Lizard Woman is suffering from the prospect that little

Sarah will turn her soul into a small black brick that smelled of ferret dung, Sarah herself is having a long intimate conversation with a fox inside her head. The fox, who describes itself as a kind of pattern in the tiny space between memory and hope, helps Sarah discover the strength inside her three selves and transforms her into whatever form she chooses (ie. a flower). Eventually, the villagers are forced to suc-

cumb to their own fear and hate as

she travels deep into their souls.

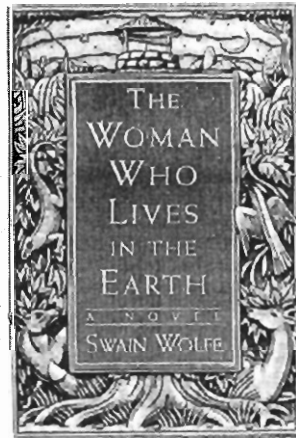
Ultimately, this book is about the basic stuff - fear, love, hate, greed.. blah blah blah. But it also goes a lot deeper than that, and can become truly engaging as the story begins to unfold and add that little extra pressure to your brain. Behind each strong descriptive passage lies a subtle meaning for you to interpret, and each of these lit-

tle subtleties can cause massive waves of inspirational ideas that

make you feel more intelligent than you usually do.

Strung together by fascinating characters and extensive metaphoric imagery, *The Woman Who Lives in the Earth* is cleverly written in such a way that you can develop the meaning for yourself. So, if you sometimes wonder what it would feel like to be a tree/ block of ice/ mist/ rock, or if you ever confuse yourself pondering over what pure thoughts actually are and the fact that they are not merely words but deep feelings within yourself that alter and contort as they twist and travel through your soul to reach the surface where they are expressed in words which inaccurately describe your first pure thought, read this book. Hell, if you don't get what I just wrote, read it anyway. It's quite bizarre.

Hanna Tai



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# Oral Pleasure



**The Night Before: A Cookbook.**  
Victoria Lewis.  
Angus & Robertson.

Spiffy cover, spiffy contents...stick it on your kitchen bench, and your visitors will think you're a spiffy cook! *Perfect*. This is the most visually and orally pleasing book I've experienced for a while, if ever. Recipes correspond to chapter titles, such as "Relaxed Spring and Summer Entertaining", which contains recipes like "Baby Octopus in Rocket Vinaigrette"; "Chilled Mango and Coriander Soup"; and the oh so

yummy "Prosciutto and Basil Mousselines". How can you resist? You can't, you've gotta have it, especially when we're shown how to impress the guests with "Manageable Main Courses" which includes "Oriental Beef Stir Fry", "The Best Chicken Curry" (I made it, and it was damn, damn fine), and, wait for this one, "Lamb Cutlets in Filo Pastry with Mango and Chilli Salsa"...oh god, give it to me baby!

To top the summer tucker off, we've been directed to the wonderful world of "Summer Desserts" which feeds us with "Grand Marnier Creme Caramel"...mmmmmm. If that hasn't done it for you, then try the "Hazelnut Biscuits with Ricotta Cassata" or the "White Chocolate Mousse with Mango Slices". But wait you say, it's not summer! Do not despair my dears, we also have recipes for "Cosy Autumn and Winter Entertaining"...she's thought of it all, and as a wannabe good cook, I honour Ms Lewis. She makes me look as if I know what I'm doing, when I don't...the most important and valued skill in one eager to impress.

Fiona Sproles

# Anti-Purpose



**101 Un-Useless Japanese Inventions.**  
Kenji Kawakami.  
HarperCollins  
\$ 12.95

The Butterstick ('Why dirty a knife?'). The Automated Noodle Cooling Fan (clips onto chopsticks of any size). The Fish Face Cover (decapitate that fish while avoiding that reproachful, glassy-eyed stare from the chopping board). The Telephone Dumbbell ('increases fitness and reduces phone bills'). The combination Golf Driver and Clothes-Line ('improves the

swing, dries the laundry'). I love this stuff - the ultimate combination of human ingenuity and ineptitude.

It's all *chindogu*, a uniquely Japanese concept institutionalised by this book's author, Kenji Kawakami (founder of the 10,000-strong International Chindogu Society, designer of the Tokyo Bicycle Museum and renowned anti-karaoke activist). Chindogu is a basically untranslatable term used to describe a vast array of inventions which make life far easier and more efficient - almost. The intentions behind them are sincere and genuine, but the results are hopelessly out of touch with reality.

The basic chindogu philosophy, as described by translator Dan Papia, is as follows: 'We can scarcely look at a coffee cup without wondering whether another handle would make it twice as easy to pick up - and if so, shouldn't ten more increase the convenience tenfold?'

The 101 creations in this book have to be seen to be believed. It even includes the 10 tenets of chindogu, so that potential chindogu inventors can truly come to grips with this unique and bizarre way of thinking. Enjoy 'the sublime liberation of the highly impractical'. There ought to be more of it.

James Morrison

# Second Rate

**Second Nature.**  
Alice Hoffman.  
Picador.  
\$ 14.95

When his parents and everyone else on the plane died in the crash, the infant Stephen crawled through the snow-covered wreckage and crushed bodies before being led away into the forest by the wolves who would become his family. Decades later, the feral 'WolfMan' is captured and institutionalised, until a recently divorced woman, acting on a



whim, helps him escape and then invites him into her home. Wouldn't anyone?

Alice Hoffman's eleventh novel examines the lives and relationships of the inhabitants of an isolated, island town and how they are altered when this strange newcomer appears amongst them. As Stephen begins to integrate into this world, the mutilated bodies of dead animals begin to appear all over the island.

Despite its contemporary American setting, *Second Nature* has a fifties-style apple pie and high school romance feel to it. The peculiar and unlikely background of Stephen brings this book closer to being some sort of dark fantasy rather than a strictly realistic tale. The lives of the island town's inhabitants can become quite engrossing but ultimately, like a relationship that starts promisingly but goes horribly wrong, the end result is an unsatisfying (due, in part, to a fairly obvious clue early on in the novel which undermines the mystery central to the plot). Though it's unlikely to change your life, *Second Nature* is undeniably bizarre (and occasionally brutal) enough to be reasonably entertaining.

James Morrison

# Sucker

**Black Holes.**  
Heather Couper and Nigel Henbest.  
Harper Collins

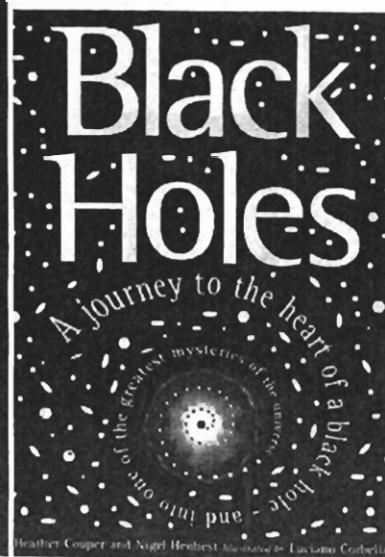
If you ever wanted to know about the Black Holes in our skies, but didn't have the time or concentration to wade through pages upon pages of convoluted writing and

equations, written by astronomers for astronomers, then this is the book for you. With a collection of incredibly impressive illustrations by Luciano Corbella, this is the Methuen notes of holes. Explanations of concepts such as nuclear fusion, X-ray pulsars, the theory of relativity, naked singularities, quantum foam, and the milky way

are also included. The text is by no means condescending or pedantic, it is quite complex, yet tangible. A cosmic map that opens into four pages is also included.

Einstein is a predominant figure, and his theories are interpreted into every day English for those previously too terrified to delve into his cacophony of concepts. The cover is 'kiddy' and misleading if you tend to judge the contents by the cover, because, as previously stated, once you open it, you'll find it to be an overwhelmingly brilliant non-kiddy summary of the stars.

Fiona Sproles



# Mine

**Hers.**  
**Ed. Terry Wolverton, Robert Drake.**  
 Faber & Faber.  
 \$ 19.95

*Hers* is a collection of witty, touching and intelligent short stories by lesbian writers. Terry Wolverton has succeeded in her desire to broaden the definition of lesbian writing. She has taken the belief that lesbian culture is culture made by lesbians, not always having to be about lesbianism, and created a book that celebrates lesbian culture and shows off brilliant writers for what they really are - a group of brilliant writers regardless of their sexual orientation.

Each story is a unique experience. Each leaves the reader wanting more from that particular writer. I am at this moment searching libraries for anything written by any of the contributors. What makes me do this is the quality of writing - such as 'Its cool weight slid against my skin in deliciously reptilian silence'. Great description for a kimono, huh? Or there is the experience of reading 'Welcome to Gaza' by Sarah Jacobus, which touches something inside me, and makes me thankful for the safe life I lead. Or 'Against All Enemies' by Cody Yeager which is a glimpse of what it is to be a soldier, to appear totally emotionless and yet be struggling for

control all the time. There are stories which make you laugh and stories which leave a stillness in your mind - questions of yourself. Issues which face, hurt, effect lesbians interweave the stories, not shouting their presence but subtly are there - the end of each story finds you thinking about them.

I loved this collection. It has been a brave move by all involved, bucking the mainstream view of lesbian writers, but well worth it. What more can I say? Brilliant, brilliant, brilliant.

Marijke Richards



# Home Grown

**Axiomatic.**  
**Greg Egan.**  
 Millennium.  
 \$12.95

Now *this* is the business! Greg Egan is one of a rare breed - internationally successful Australian science-fiction writers - and when you read *Axiomatic* you can see why. This is great talent at its peak, a collection of eighteen mostly unconnected short stories exploring a vast array of mind-blowing ideas.

Science fiction is often ghettoised as an undesirable or embarrassing aspect of modern literature. Anyone who thinks that ought to read this book. *Axiomatic* is what sci-fi ought to be but so rarely is - these stories take concepts which are sometimes literally stunning in their originality and explores them beautifully. Egan's characterisation and frequent use of black humour is also superb.

Although singling out any specific stories for praise involves neglecting others of a startlingly high standard, perhaps the best here are 'Into Darkness' (an entirely new take on rescue work), 'The Safe-Deposit Box' (about a man who wakes up every morning in one of a thousand other men's lives), 'Appropriate Love' (featuring a woman 'pregnant' with the mind of her dead boyfriend) and 'The Moat' (including a DNA-less rapist). Even the weakest



stories here (the bizarre 'Caress' and the deranged 'Moral Virologist') are so good that most other sci-fi writers would crawl across a bed of broken glass and dirty needles to claim them as their own. The sheer wealth of imagination on display here is almost frightening.

Egan is a legend and he seems to know everything. If this book doesn't blow you away then your nervous system probably isn't hooked up right.

James Morrison

# Turn It Up

**Listening for Small Sounds.**  
**Penelope Trevor.**  
 Allen & Unwin.  
 \$14.95

The deceptively simple style of Penelope Trevors' prose belies the complexity and depth of the story she tells in her first novel. Deservedly short-listed for the Vogel Awards (one of Australia's biggest awards for unpublished literature), this novel is the story of nine-year old Joss and her slowly collapsing family.

Set in Melbourne in 1969, *Listening for Small Sounds* takes its title from the nights Joss spends lying awake in bed, holding her breath and listening for the tiny noises and movements which indicate the mood and actions of her increasingly troubled father and abused mother. Born into a theatrical family - her father a director and her mother an actress - as television really begins to take hold in Australia, Joss is isolated and forced to become more independent as the violence in her home gets worse.

Not as grim as it sounds, Trevors' style accurately captures the feel of childhood without becoming mawkish or dull. She also manages to maintain a real Australian feel to the book, and the details of

her own life suggest that this story may even be fairly autobiographical.

Because of the child's viewpoint, the sometimes extreme cruelty which is inflicted in *Listening for Small Sounds* has an unusually strong impact. It also shows that while the reasons for domestic violence may be complex (as well as the reasons why these families stay together despite all the pain within them), the effect that it has on its victims is utterly inexcusable.

James Morrison



# Es are Good

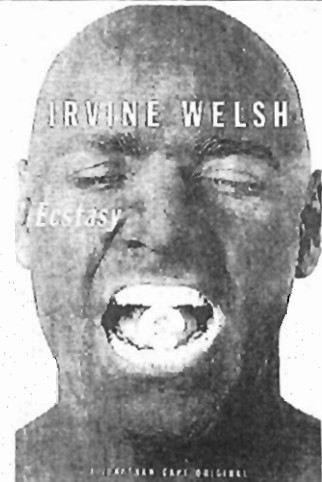
**Ecstasy.**  
**Irvine Welsh.**  
 Jonathan Cape.  
 \$ 19.95

Sex, drugs and .... jungle music! This is the focus of Irvine Welsh's new book, *Ecstasy*. Welsh's unique style makes the book interesting, but a bit difficult initially to read. Irvine Welsh, author of *Trainspotting*, lives in Amsterdam which may explain his interest in writing about the chemical generation. He writes with humour, imagination and a style which is different to most of the current fiction available.

Welsh has categorised the three short stories as romances - A Rave and Regency Romance, A Corporate Drug Romance, and An Acid House Romance. Sure, they do involve relationships and plenty of weird and wonderful sexual encounters, but 'romance' doesn't give justice to the stories. The influence of ecstasy causes the stories to be 'new age romances'.

In the Rave and Regency Romance, Rebecca Navarro, bestselling authoress of Regency romances, suffers a stroke. Her husband is concerned as her royalties have funded his gambling and whoring. Assisted by her nurse, Rebecca plans revenge on her unfaithful husband. Throughout the story interesting and freakish characters such as Freddy Doyle, hospital trustee and necrophiliac, are encountered.

The second story of a corporate drug romance proved to be more entertaining. It is a story of two young lovers coming to terms with chemically induced deformity.



Dave, a thug, has fallen for Samantha who is deformed because of a medical drug. Together they plot to seek revenge on the man who marketed the drug that crippled her.

The third and final story was the climax to the novel. Lloyd and Heather explore the true nature of house music and a chemical romance. This story sounded remarkably familiar to the happenings in *Trainspotting*, yet, I confess I loved *Trainspotting* so I can only recommend this book for a different type of read.

Josie Simpson

# Looking for Love In all the wrong places?

## Love and Other Catastrophes Greater Union

Now that the semester has begun and you've amended your enrolment, applied for Austudy or whatever, you may be beginning to see the humorous side to a break spent in the lambada-like clinch of uni bureaucracy. If so, new Australian film *Love and Other Catastrophes* is the one to see.

This is a low budget effort from a group of film-makers, headed by director Emma-Kate Croghan who aren't long out of university themselves. It follows a day in the lives of five Uni students who, in typical uni style, don't all know each other, but who are strangely interlinked.

Badly organised film students Mia (Frances O'Connor) and

Alice (Alice Garner) are in need of a third housemate. Meanwhile Michael the Med student is desperate to get out of a share house full of puking desperados (also Med students.) Eventually, of course, these three hook up, but not before lots of ruination and catastrophe.

Mia's desperate attempts to change departments sends her sensitive girlfriend Danni (Radha Mitchell) scurrying into the arms of the spooky Savita (understandable given the fact that she is thwarted at every turn by library fines, interdepartmental squabbles and the usual crap - including the desperate need for a dead lecturer's signature). Meanwhile Alice is tormented by a four-years-overdue thesis and the treachery of men, but sets her sights on the totally wrong guy

anyway.

It all sounds rather over the top, but I say: "have you ever tried to get an intelligent answer out of Student Records?"

*Love* turns its back on the recent trend of Australian comedies and doesn't try too hard to be funny - with the result that it really is. It's also hugely energetic, intelligent and unselfconscious. And although



everyone in this film is *lookin' for lurve*, don't let that put you off - the cringe factor is minimal. I loved *Love* and say: "long live low-budget!"

Rachel Templer

## DOCTOR, DOCTOR, GIVE ME THE NEWS.

### Restoration Wallis Theatres

Robert Merivel (Robert Downey Jr.) is a promising young physician with a taste for whoring. He and best friend John Pearce (David Thewlis) battle the ill health of London in 1663, despairing at the lack of sufficient medicine. One day, a man with a gaping hole in his chest strolls into the clinic. The doctors gather around, marvelling at the sight within: a beating heart. Pearce attempts to summon the courage to touch it and fails; Merivel tries and succeeds. If you can swallow this piece of medical unlikelihood, then the story to follow is an enjoyable ride along the road of Merivel's life.

His heart-touching feat earns Merivel the favour of the King



(Sam Neill, in an amusing role). He is appointed physician to the King's spaniels, a position which comes with luxurious quarters, clothes

and lots of female "playmates". Thoroughly enjoying his new life (his ability to induce flatulence at will is a big hit in the court), Merivel's medical study lapses, and he gives himself over to indul-

gence.

The King has plans for Merivel, however, and soon has him enter into a marriage of convenience with Celia, the King's true love (or is she?). It is unfortunate that Celia is devastatingly beautiful, and Merivel himself very quickly falls in love with her. The King hears of this (with the help of Hugh Grant, in a brief but good and different role), and does not approve. Consequently, Merivel is thrown out of his new home.

Where else would he go but to enlist the aid of his old friend Pearce. Pearce has moved on in the world, now in charge of a Quaker sanitarium, where Merivel's services are greatly appreciated. In a bout of self-redemption, he relearns his medical skills and regains his passion. This manifests itself in a

relationship with a patient, Katherine (Meg Ryan, with a great Irish accent). Together, they move back to London, only to be faced with the Plague and the Great Fire.

There are many fantastic scenes, due not only to the brilliance of the scenery, settings and costumes (Academy Awards for Art Direction and Costume Design), but also to some charming characters and a whimsical script. Some of the final scenes, particularly those dealing with the Plague, are contrastingly grim and powerful. There is a solid sense of narration and progression throughout, and the one-man's-story feel is quite appealing. Even if the story doesn't appeal, go just for the eyeball massage - the sets are superb.

Chris Slape

## PUT SOME CLOTHES ON

### Striptease. Hoyts Regent.

You must have been living in a small cave in the Himalayas eating chocolate bars, to not know that Demi Moore gets naked in her new movie *Striptease*. But is it too late to hope that the striptease of the title is metaphoric? Perhaps the title describes that whole espionage/counter-espionage thing that is the main premise behind so many films about corrupt members of Congress. Well tickle me pink and stick a cocktail umbrella in me, it isn't. Yep, this film (essentially) is about nudity, being naked and big titties. What did surprise me was that the first naked dancer was saved for the second scene of the movie. Why not start the film off with one of those "realistic" wet dream sequences used by teen films? Sorry, I shouldn't be so

harsh to the struggling adolescent movie industry; those movies are far better than this recent Hollywood offering.

Andrew Bergman has shown considerable skill in directing this feature, but I'm not sure his writing was as successful. The plot is clever, although predictable, in which Congressman David Dilbeck (played by a remarkably sleazy Burt Reynolds) is at the centre of murder, intrigue and a bad hairpiece. When relaxing he likes to frequent the Eager Beaver. Yes, that's right. The strip club is called the Eager Beaver. It makes the Crazy Horse look like a Rotary meeting.

Also to be applauded (also?) is the issue of child custody. Former FBI clerk turned exotic dancer Erin Grant (Demi Moore) has lost her job and custody of her child. In the scenes that explore her characters



loss and anguish (the scenes where she's got her clothes on), Demi Moore shows her talent and ability. If it wasn't for the naked scenes (or as Burt Reynolds pronounces it - "nekkid") *Striptease* would actually be a good movie. This is not to say that I condemn nudity. Far from it. But it helps when sensual-

ity and erotica are handled intelligently. There are some humorous moments for those that need to laugh at/with this movie, but here, as always, the film falls short. The gripping climax of the movie was more like an old *F-Troop* episode than a thriller.

After seeing the movie one must ask, "Did this movie do or say anything new?" The answer is a resounding NO!! Don't bother wasting two hours watching this movie, even if Demi Moore has done a lot of work on her body. Rent *Exotica*, *Kramer vs. Kramer* and *JFK*. You'll get more striptease, custody battles and political intrigue to last you a lifetime.

Anthony Paxton

# IT'S ART, ORRRIGHT! YOU @#\*\$&!!

## Doom Generation Capri Cinema

'They're young and over-sexed!' screams the promo hype for this film. Lucky them; wish I was too. Then I'd have something other to do than watch films like this. Fourteen people out of the initial audience of thirty-eight walked out during the course of this film, and I have to admit that they had a point. The tunes were nice though, especially the Jesus And Mary Chain song, although unfortunately I'd heard that before.

Greg Araki's latest film features cynical LA girl Amy (Rose McGowan), her pleasantly drug-fucked boyfriend Jordan (James Duval) and lunatic compulsive

masturbator and threesome advocate Xavier (Johnathon Schaech) as the main characters in a confused, over the top story that, supposedly, says something about being a member of this lost, 'doomed' generation. Calling these characters two-dimensional would be generous, and things aren't helped by their amateurish 'hey I'm on the telly, mum!' style of acting. And why can't Americans pronounce the name Xavier? It's 'Zavier', not 'Ex-avier', you ignorant bastards!

Most of the 'shocking' and 'confrontational' dialogue and sex scenes are just dull or badly writ-

ten, the film's social conscience has all the subtlety of a serial killer on brown acid, and the cartoonish violence loses any impact it might



have had because it hasn't really got any point to it. This film is certainly unusual and original, but it is also criminally boring. Even this wouldn't matter so much if there weren't moments (very few and far between) that suggest it could have been so much better - the bizarre tenderness occasionally shown between Amy and Jordan, and the surrealistic imagery of late-night LA on

the slide into hell.

Having said all that, the last five minutes are genuinely horrific and shocking. If you've lasted the hour and twenty minutes beforehand, this is where you pull out the razor blade and start on your wrists. Araki has gone absolutely apeshit at the end, chucking in rape, sodomy and castration with garden shears.

This was quite possibly one of the most awful films I've seen. I left the theatre with my general dislike for humanity stronger than ever. Somebody needs to stop Araki now before he makes yet another film and disappears entirely up his own arse.

James Morrison

## NICE GIRLS, SHAME ABOUT THE FILM

### Beautiful Girls Greater Union

*Beautiful Girls* has been described as a film concerning a 'group of lifelong buddies who hang out, drink and struggle to connect with the women who affect their decisions, dreams and desires'. While what director Ted Demme (*The Ref*) set out to achieve sounds good, I came away disappointed, thinking that it could have been a *much, much* better film. Quite frankly I really couldn't have cared less about what happened to the characters played by Matt Dillon (*Singles*), Lauren Holly (*Dumb & Dumber*), Martha Plimpton (*Parenthood*), and Michael Rapaport (*True Romance*) - just some of the famous names in the ensemble cast. But, I guess it would be too harsh to call *Beautiful Girls* one of the most boring and stupid films that I've seen, for there

was one aspect that left me smiling wistfully: the presence of Timothy Hutton (*Ordinary People*) and Natalie Portman (*The Professional*) who both added a spark to an otherwise lifeless experience. As part of the main storyline, we have Willie (Hutton), a guy in his late 20's, who has come back to his home town for a school reunion. Willie, at a cross roads in his relationship with his girlfriend back in New York, finds his father and brother live dull and quiet lives, and his old mates are the same as ever. He then meets Marty (Portman) the 13 year old who lives next door, and is taken by her maturity, passion and beauty - as I was. Although other things kept occurring, all I was interested in was this pair, as something about



their friendship was mesmerising. Completely innocent enough, one knew that nothing more could or would ever eventuate between the two. It made me smile, and yet also made me sad, but at least it made me feel something apart from bored shitless (i.e. by the rest of the film). When it comes down to it, I feel that the rest of the movie could have been ditched and it be entirely based on Marty and Willie. There is also the funny Rosie O'Donnell (*A League of their Own*), playing a character that I'm sure she's played before, and providing a few great speeches (Amen, sister!). Also Uma Thurman (*The Truth about Cats and Dogs*), who is good although I think that her main role in the film was

simply to justify the title. And hey, you can't go past the drunken rendition of Neil Diamond's *Sweet Caroline*, sung by the boys to Andera, Thurman's character (yeah, I get it). So, do go and see *Beautiful Girls* to bear witness to the magic that is Natalie Portman, keeping in mind that you've got to entertain yourself for the time she doesn't grace the screen. Maybe take a walkman, or get to know the person sitting next to you a little more. This is the ideal sort of movie to do so.



Natalie Whelan

## MARKY MARK. OOH I'M SO SCARED.

### Fear Wallis Theatres

Fear. Wooooooh. I'm not quite sure where the title for this one came from. Some high-powered brainstorming session, obviously. Fear. Well, I guess there are people in it (the good guys) who are afraid of other people in it (the bad guys). So, fair enough. Fear it is. Mark Wahlberg. Aka Marky Mark. You've seen him sing, you've seen him model underwear, and now you're afraid that his lack of talent extends to acting. (There's that fear again.) This was the primary source of my initial scepticism on this film's worth, I admit. But, frankly, that's an unfair and inaccurate point of view. Let us remember, after all, Marky's perfectly respectable performance in the *Basketball Diaries*. The lad does have some acting ability, even if it



quite effectively, in *Fear*. The story centres around young and naive Nicole Walker (Reese Witherspoon, presumably cast on the aesthetic qualities of her belly button) and her atypically happy broken family (father William Petersen (*To Live and Die in L.A.*, *Manhunter*, *Young Guns II*), stepmum Amy Brenneman (*Heat*, *NYPD Blue*) and stepbrother Christopher Gray). Everyone is deliriously happy, and

his range is somewhat restricted - he can really only play the nasty tough guy (so far, at least).

As he does,

even more so when Nicole meets the delightfully enchanting David (Wahlberg). He charms the pants off the whole family, and everyone is still deliriously happy - especially Nicole while taking a raunchy rollercoaster ride (a real one), which her father would not be deliriously happy to learn of.

Nothing to be afraid of yet. But before long David shows us his inevitable nasty side, which Dad notices but everyone else remains oblivious to. And so the wedge is driven between father and daughter, as traditional in such tales. We are then exposed to a sequence of family arguments, as well as incidents increasingly demonstrating David's evil and obsessive nature. Ho hum. Eventually Nicole catches on when she sees David take off for the bedroom with her best friend Margo (Alyssa Milano, discarding the image she cultivated in *Who's*

*the Boss?*) over his shoulder. She promptly dumps him. And so begins the stalking and the violence, which finally culminate in a tighy filmed, powerful and, dare I say, frightening siege-style scene at the Walker home. Performances on the whole are quite good. Petersen, especially, and Brenneman are good as the tormented parents, and I grudgingly grant Wahlberg a bit of credit for his role. Witherspoon and Milano are adequate enough. The problem with the film is its complete predictability - while there are a couple of shocking scenes which surprise with their suddenness and audacity, you will find yourself sitting and waiting for the violent ending that you know has to come. When it does come, it's particularly effective and almost makes the wait worthwhile. Almost.

Chris Slape

# Don't you point that gun at me.

Eye for an Eye  
Greater Union

Prior to viewing John Schlesinger's "Eye for an Eye", potential audiences are bombarded with questions concerning morals and ethics. The promotional posters and previews ask 'What would you do when justice fails?' in an attempt to provoke intense feelings of unease and instability. Whilst this may have sucked American viewers into the cinemas (it was released to coincide with the aftermath of the OJ Simpson trial), I find this sort of promotional stunt doesn't really wash. However, the film has many redeeming features that allow you to look past the blatant marketing manoeuvres and settle back (or lean forward) for an emotionally charged thriller.

Sally Field ("Forrest Gump", "Mrs Doubtfire") plays Karen McCann, the grieving mother of the victim Julie, who becomes obsessed with achieving justice - at any cost. The change in her character from happy, secure and successful to neurotic and downright devious is overwhelming; it brings into focus just how quickly everyday existence can be shattered. Although I'm not a fan of Field's work, the scene in which she overhears the attack (via the telephone) would move even the most cynical and stubborn of audience members. As she

dashes through the maze of cars caught in one of Los Angeles' infamous traffic pile-ups, her nerves are tested as are the audiences. Finally onto the footpath she stacks it, in what would have to be one of the most un-Hollywood falls I've ever seen (i.e. realistic).

Also, we are indulged with yet another great performance by Keifer Sutherland ("The Lost Boys", "Flatliners") - as the sociopathic killer, Robert Doob. His menacing stutter that seems almost deliberate - "by the way, she was a good f...f...f...fuck", his habits are disgusting and his physical presence is enough to make you turn away. Picture this: a big musclebound man strutting around his neighbourhood (and I mean that quite literally), dressed in black loose slacks, a tight longsleeved t-shirt and a big chain hanging from his belt loops; one can't help but conjure up images of bouncers from Rio's and other seedy clubs.

It is through both Karen and Robert Doob we are invited to look at not only the actions and motives of a killer but the effects violence can have on the individual as well as the community. The support group plays a significant role in doing this and aids in moving the story along. It is during these meetings the grieving process is examined, as is the problem of violence in our society; most importantly the

idea of justice is questioned - and group members take it upon themselves to see that justice prevails. This sort of situation is an interesting one which makes for good viewing - it differs from a gangster film in that Karen plans the murder herself and the fact that these ordinary members of the group (mothers, fathers, sisters, etc.) are driven by such a need for revenge they can commit murder. In my view, this film borrows from the gangster and western genres and adapts itself into a contemporary family setting - complete with pleasant characters and a pretty white suburban house. It is surprising that the finished product is quite reasonable. So, even if you're not a great fan of films that are intended to strike a moral chord, "Eye for an Eye" has enough suspense filled moments and good acting to keep you entertained. If you've nothing else to do, see it at the movies, otherwise it's a great candidate for a video night.

Jenni Christie



## AT THE TRAK

Trak  
375 Greenhill Rd  
Toorak Gardens

### Band of Outsiders

This is one of French director, Jean Luc Godard's earlier films, starring Anna Karina as a naively romantic girl, Odile, who lives in the suburbs of Paris. Sometimes she barely seems to have her feet on the ground, so when the manipulative Arthur meets her at an English class, she falls into his arms, desperate to please.

Arthur has a friend, Franz, who is continuously at Arthur's side. The three form the band of outsiders to which the title refers.

Odile lives with a lady, Madame Victoria, who has a mysterious house guest, Mr Stolz, who keeps piles of money in his wardrobe. In an effort at conversation, Odile tells Franz of this and he and Arthur decide to steal the money. However when Odile is looking in Mr Stolz's room, which she is forbidden to enter, Madame Victoria becomes suspicious.

*Band of Outsiders* isn't primarily concerned with the robbery, which doesn't go at all smoothly, but with the three protagonists and their interactions with each other. Godard's films are films of minimal dialogue, but a narrator is occasionally heard, describing the characters feelings, as a book is able to do.

### L'Anatra all'Arancia

*L'Anatra all'Arancia* is an Italian comedy about a married couple, Lisa (Monica Vitti) and Livio (Ugo Tognazzi). Livio has had a bad day at the office, challenged with the almost impossible task of selling Californian wine in Italy. However, when his wife informs him she's leaving him for a rich, seductive Frenchman, he doesn't take it at all badly. Instead he invites the man, Jean-Claude, to spend the weekend with them. Livio also invites his secretary, Patty, as he has work to do, or so he says.

Patty has the nickname "old prune", but turns out to be anything but. Livio, a champion tennis player, is beaten by Jean-Claude, and Lisa begins to suspect Livio of scheming. Despite his indifference, he wants Lisa to stay.

The story is predictable and unremarkable but the film is almost entertaining. The two stars are the main asset.

Joanne Farrand

## IT'S NOT ABOUT ITALIANS

Stealing Beauty  
Hoys Cinema

*Stealing Beauty* is Bernardo Bertolucci's first film in Italy since 1981, although, as he says, it's not about Italy or Italians. The film makes the absolute most of the beautiful Tuscan landscape, villas, vineyards and olive groves.

Liv Tyler plays Lucy Harmon, a 19 year old American whose mother, a poet and model, recently committed suicide. Her father has sent Lucy to Italy to be sculpted by a family friend who has taken up residence in Tuscany.

Lucy stayed with the Grayson family while holidaying in Italy four years earlier, and remembers a local boy, Nicolo Donati, from whom she had her first kiss. They wrote for a while, and now she wishes to renew their friendship.

After reading her mother's diary, Lucy has another mission in Italy. She eventually discovers the answer to her mother's riddle by asking obscure questions of the other members of and visitors to the household.

The Grayson family includes Diana, played by Sinead Cusack, who is the down-to-earth member, upon whom the household depends. Her husband is Ian



(Donal McCann), the frightening at first sculptor, whose clay sculptures are to be seen punctuating the grounds. Christopher and Miranda Fox are Diana's adult children from a previous marriage and delightful Daisy is the daughter of Diana and Ian.

Jean Marais, the man who the Japanese call the most beautiful European, plays the M. Guillaume, an old man who has occasional strange spells. Richard Reed (Don Moffett) is Miranda's married lover. He is a stereotypical American abroad, and his job as an entertainment lawyer requires him to be constantly carrying, and yelling at a mobile phone.

Noemi (Stefania Sandrelli) is an agony aunt who seems rather agonised herself, until she falls in love with a younger man. Alex

Parrish (Jeremy Irons) is a terminally ill Englishman, a close friend of Diana's, who is spending his final days in the room next to Lucy's. He is enchanted and intrigued by her, and as he explains, he needs a little frivolity before death. So he takes on the task of helping Lucy by becoming her confidante. As soon as he believes she has accomplished her missions, he seems to wither away.

Also playing important roles are Roberto Zibetti as Nicolo, the boy put on a pedestal by Lucy, and his younger brother Oswald, the sensitive, shy boy overshadowed by his brother.

The film has spectacular scenery and an all star cast. Liv Tyler gives an enchanting performance as Lucy. *Stealing Beauty* is in a contrasting style to all of Bertolucci's previous films, but it is constantly growing on me and I look back on this particular viewing experience with increasing pleasure.

Joanne Farrand

# The Fabulous Cougar contest

So how does Cougar keep his gonads so flat? Here are your answers - the winners will be contacted when the fab FREE PARKING VOUCHERS arrive!

Cougar is obviously the offspring of an illicit affair between a human and Ken doll. Like his father, Cougar has inherited the moulded hair, inane expression, unlikely posture and, unfortunately, the downstairs department - a small plastic bulge and a Mattel trademark.

**Shaun Blundell**  
Engineering

He uses Velcro!!  
**Toby Richer**  
1st Year Engineering

Cougar keeps his goolies so flat via constant masturbation (just look at his hands)

**Ian Law**

Cougar keeps his goolies so flat because

- the myth about bodybuilders and dick size is true
  - he takes steroids - I know
- Dean Caperbianco**

Cougar's Goolies: Why they are the way they are.

1. He has no goolies at all. The pressure on the Gladiators to perform is so intense that the taking of horse hormones is a common occurrence. Cougar's use of such steroids pro-

duced several, shall we say ... 'unphotogenic' ... enhancements that proved to be a bit too distracting for audience members, particularly when he wore skin-tight suits and had to frolic around a lot. In order to maintain their family time slot, Seven removed Cougar's ... 'enhancements'.

2. He simply took the wash-board stomach too far ... too far south, in fact, resulting in a wash-board groin. Despite their two dimensional appearance, Cougar has the fittest set of bollocks in the country. You should see him do push ups ...

3. He lent them to Condor. This was mainly because Condor is such a wanker that he's worn out his own set of goolies issued to him at the start of the series. Cougar, being the nice guy that he is, has lent them to a friend in need: very desperate need, in fact. I don't fancy his chances of getting them back intact, though.

4. They are a decoy. Since so much attention is focused on Cougar's absent goolies, no-one is asking how Condor can dare show his face in public ever, ever, ever again .... ever.

5. They were stolen. It is this possibility that I find the most likely, so much so that I rang Cougar up on the official Gladiators Fan Line™ (0055-PUML). The following is a faithful transcript of the conversation:

Me: So, Condor, where are your goolies at?

Condor: Oh, I'm not actually sure. Y'see, we had this big party after we hammered Shaz and Dave on the Bogan Event Special. Vulcan had scored a direct hit on Dave at 50 metres in 'Tinnie Toss' and he was pretty chuffed, so he challenged me to a Sportz-O-Chug™ Energy Drink and vodka sculling contest. I think he won because we found him later that night with his suit on upside down and his dreds coming out of the leg holes. When Blade asked him what he was doing, he threw her into the next yard and shouted "Don't talk to the octopus, baby!" while shaking his head about, looking like a garden sprinkler and grunting. Anyway, when I regained consciousness the next day, my goolies were gone.

Me: Any idea who took them?  
C: Yeah, well Flame was walking around with a pretty mean look on her face. She was talking trash to Tower and he punched her through a wall, which is strange because Flame's not normally that aggressive, or stupid for that matter. I reckon she'd gotten a testosterone boost from somewhere, and Commando caught her marking her territory in the change rooms. She's never done that before. If she just wanted a set of

knackers she should have just stuffed a few pairs of socks down her suit ... that's what Condor does.

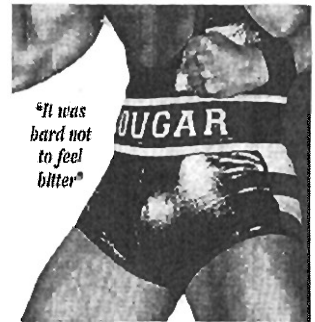
Me: Do you find there are any advantages to losing your goolies?

C: Yeah, well, the other Gladiators don't kick me in the groin when I use their towels to wipe challenger's blood off myself. Now they just try to punch my head in, but I hide behind Mike Whitney and get him to referee the fight. When he says "Gladiators, ready?", they just fall over laughing because Mike takes himself so seriously. I mean, doesn't the man realise how big a dork he is? Still, he is a rallying point for us all; just before we go on we give him a group noogie and the static electricity charges us up something fierce. That's also why he constantly has that 'I'm gonna kill all youse bastards!' look on his face. Of course, it could also be all the dope he chuffs.

**Adam Barlow**  
Maths & Comp. Sci.



I really have none!



Bitter, with control briefs on



Phil Tait, our clever Arts contributor found this advertisement in his letterbox. We want to know - is this guy for real, or is he just a tool?

**LADIES**

Need a man?

My services are on offer

Give me a call on [redacted]

to get the job done

# The Death in Adelaide

**Napalm Death, Alchemist, Scorched Earth Policy, Trillium, Valhull & Deadpool**  
Tivoli Hotel  
Friday, 26th July, 1996

The last time I went to see a renowned international heavy metal act perform at the Tivoli Hotel was during September, last year, when I attended a performance put on by infamous American black metal band, Deicide. It was an unforgettable show that was made all the more memorable for me by the fact that I bravely (or stupidly) wore a women's silver jacket to it. Having had a fairly interesting (and, surprisingly, given the way I was dressed, painless) time at the Deicide show, I was eager to repeat the experience and so was quite excited when I heard that British death metal group, Napalm Death, a band whose music I have considerable appreciation for, would be making a long-anticipated tour of Australia during July and would be performing a single Adelaide show at the Tivoli Hotel. My desire to see them was strengthened by the news that one of the support acts for their show would be Canberra death metal group, Alchemist, another band that I am a fan of. So, on the night of their performance, I headed off down to the Tivoli with considerable anticipation.

Beginning at half past eight, the show that night consisted of a total of six musical acts, half of them being performed in the front bar of the hotel and the other half in a large room out the back. Each new act began pretty much as soon as the one preceding it ended with successive acts alternating between the front of the hotel and the back and vice versa. The three bands that played in the front bar were Deadpool, who started the night off, Valhull and Trillium (in that order) and, unfortunately for them, the facilities they had to use were so minimal that all were pretty much forced to set up their equipment, as well as perform, on the floor in a corner of the room. Although I saw and heard segments of all three groups' performances, I tended to float in and out of the front bar whenever any of them was playing and so did not catch any of their acts in its entirety.

The first group to perform in the back part of the hotel and the second act that night was Scorched Earth Policy, who put on a reasonably entertaining show but failed to generate much audience participation. When Alchemist came on, however, they managed to get a large number of people coming up near the stage and when they began playing, did not take long to get many of the audience, myself included, headbanging merrily away. Their act lasted for about three-quarters of an hour and during that time, they performed many of the tracks from their second album, *Lunasphere*, as well as a few songs from their new CD which they told us would be coming out in a few months' time. Unfortunately, however, in spite of numerous requests from the audience to do so, they played none of the tracks from their first album, the excellent *Jar of Kingdom*, which was a little disappointing.

Finally, sometime after midnight, the star attraction, Napalm Death, appeared on stage. By the time their act came around, the hotel was packed and within seconds of them beginning to play, they had whipped the audience up into a violent frenzy of moshing and headbanging. Inspired by this sight, I joined the moshers but after a somewhat painful incident in which I was struck in one of my pierced nipples by somebody else's fist / head / body, I cravenly chose to make a strategic withdrawal to the peripheral regions of the audience where I remained for pretty much the rest of the show. The crowd that night was fairly well-behaved although this may have been due mainly to the stage and the area immediately in front of it being fenced off (possibly in response to numerous violent incidents that occurred during the Deicide show last year). In spite of this precau-

tion, however, I saw at least one person manage to get onto the stage and dive off it into the crowd of moshers and although some fascist bouncer seemed intent on grabbing the aforementioned individual to eject him from the hotel, he was quickly lost from sight amidst the seething masses that caught him (Ha, Ha).

Sadly, having waited so long for this night to come, I found Napalm Death's performance something of a let-down when the group finally started playing. My gripe with them was not really caused by their efforts since, in this regard, they did an excellent job that night, playing a wide and varied selection of songs that included a lot of their older material as well as pieces from their more recent albums and treating the audience to a five-song encore (which included their version of the Dead Kennedy's song "Nazi Punks Fuck Off") after the show had officially ended. In addition, they really seemed to give their all in their performance with the result being a merciless assault of sonic demolition whose sheer intensity and devastating power threatened to tear my eardrums to bloody shreds and reduce the temporal lobes of my brain to neural soap. Curiously, it was in this last aspect of Napalm Death's performance that my problems lay for my overriding impression of the music

they played that night was that it seemed to be little more than mindless noise. Although I should have expected this from some of their earlier work (i.e. the stuff on their debut album *Scum*), their later songs contain definite melody and rhythm and it was extremely disappointing that so little of this seemed to come out in their rendition of these songs. Whereas Alchemist's performance earlier that night had me thrashing my head and body about like somebody possessed by a loathsome legion of Assyrian plague-demons, Napalm Death's music inspired no similar reaction from me and although I felt my head beginning to rock in response to some of their material, for the most part I spent the duration of their performance just standing still, feeling nothing save an icy rage that I experience whenever I get exceedingly pissed off and wondering what the hell was the matter with me. The band seemed to be having a good time as did the rest of the audience, by and large. Why the fuck wasn't I! Deciding to get my money's worth, however, I stayed for the entire performance and left soon thereafter, feeling extremely disappointed and reflecting sourly that the Deicide show I went to last year had been a lot better than this one was.

James S. Brazel



## You got the world for your birthday, baby...

**Frente, The Spinanes, Spdfgh Heaven**  
16th June, 1996

Spdfgh kicked off a great night with their unique brand of indie pop. I was quite impressed with their catchy tunes.

Next on were the Spinanes whose opening song gave the impression that they were going to be some sort of mellow, laid-back band similar to the Cowboy Junkies. Their next song, and all those after the opening ballad, really rocked, the drummer especially

really letting loose.

By the time Frente came on, the very small crowd had grown almost reasonable, however, as Simon from Frente commented, the crowd was as receptive as thousands of Melbourneans.

The opening songs "No Time" and some new ones were performed from down on the dance floor amongst the crowd. They began simplistically with just Simon's acoustic guitar and Angie's delightful voice, then they ventured back up on stage to be joined by the rest of the band.

Although Frente have managed to maintain their quirky sense of humour, they appear to have gained a maturity which they have in the past lacked. Their new songs are more diverse and experimental than past efforts. This was particularly reflected through a number of songs using a keyboard and such effects which really broadens their sound from simply acoustic pop to give it a greater range.

Throughout their set, Frente played a fair mix of old classics like "Labour of Love", "Lonely", "Most Beautiful" and that delightful anti-war song,

"Cuscation". They even played "Paper, Bullets and Walls" off the *Clunk EP* and, most importantly, they did NOT play "Accidentally Kelly Street" - even when requested. They also played lots of new songs like their new single "Sit On My Hands."

Frente finished a great night with "Bizarre Love Triangle" and "Ordinary Angels" for the encore.

Frente remain one of the most animated and delightfully fun bands in the Australian pop scene.

Scott Berry



# Wind me up, just baby wind me up...

Fresh from a day of action painting (very Jackson Pollack), Sidewinder's Pip Branson spoke to *On Dit* about their new album *Atlantis*, touring and taking it easy.

The first thing noticeable about Pip is that he's nice. Very nice. There's no RockStar arrogance or fervent "doin' it for The Kids" cliché about him; he's just a guy in a band which is doing pretty well on the Australian circuit.

Sidewinder's music is melodic power pop with a dash of 60s rock. They have the pace and progressions of bands like Australian trio Knieval (Wayne Connolly et al) but show diversifying influences and their links with Half A Cow are evident. (For those of you who uninitiated with Sydney's Half A Cow Records, it's home to Australian bands like Smudge, SPDFGH, Carton and Godstar.)

Sidewinder were signed to Half A Cow around 1992-3 and made the transition from Canberra to Sydney where they are now based. The line up has changed over the years with a change in drummer and the farewell of a violinist. Current line up is: Martin Craft on vocals, bass guitar; brother Nick Craft on vocals, guitar; Pip on guitar backing vocals; and Shane Melbar on drums, spiritual advice.

*Atlantis* is Sidewinder's debut album. They've produced various kookily-titled eps and singles (eg *Yoko Icepick* and *The Gentle Art of Spoonbending*, which is actually a reference to psychic Uri Geller who could bend spoons with his mind - not drugs or anything evil like that you little degenerates) to growing (and glowing) media and radio attention. Current single "Not Coming Home" is on JJJ rotation and look out for upcoming single "Loose Change."

Recording *Atlantis* with producer Tom Blatford was a "mammoth task" Pip: "We kinda went in and didn't have all of the songs ready, kinda deliberately, kinda because we're lazy, and worked them out there." They recorded all the guitars, bass and drums on one track to keep a "live format." Pip: "It was meant to be like The Beatles recording their *White* album but it turned out to be more like The Beatles with *Abbey Road*." For those of you not versed in rock history, *Abbey Road* was the album The Beatles recorded before they split up. Pip confesses that recording *Atlantis* was a pretty stressful time.

Sidewinder have just got back into playing together after 3 weeks off after touring with Custard and The Fauves. So what's touring like? Do you enjoy the Rock and Roll lifestyle? Pip: "Sometimes you get into the mode of doing it and sometimes you just want to be at home. After a few weeks off I really want to start playing again - in a big way, but at the same time, touring can be kinda soul-destroying, depending on how the tour's going. If you're getting good crowds it can be really good but even then it can be difficult - you sorta have these existential dilemmas and stuff."

So for the rest of 1996 Sidewinder are going to be taking it easy. On the cards is more touring, some recording and playing around for their own amusement.

As part of a month long tour Sidewinder are heading to Adelaide this weekend. Pip says: "if you are out of jail, come to our gig." Check them out with Snout + Goofy Footer on Friday 9th August at Flinders Uni and with Snout, The Miltons + Kinetic Playground on Saturday 10th August at our own UniBar.

## ON DIT WANTS YR BOD!

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**Hourly Daily**  
You Am I  
(Ra Records)

Who am I to even contemplate criticising the work of the great rock gods of Australian music, You Am I. Surely, us mere mortals are barely worthy of being able to listen to these legends' new CD.

So what's *Hourly Daily* like? In a word - Brilliant! I would dare to suggest it is even better than their previous masterpieces. No longer is You Am I just Australia's best rock band (arguably?), they have now diversified their sound from the guitar based rock of "Sound As Ever". They can still rock like the You Am I of old which they prove with the songs, "Wally Raffles", "Flag Fall \$1.80" and "Baby Clothes" but *Hourly Daily* shows they can also do so much more than classic rock songs.

From the opening song, "Hourly Daily", which contains a cello, You Am I make no apology for incorporating string and brass instruments into a number of their songs. They do it so well and this new diversity of instruments showcases Tim Rogers' beautifully delicate voice like never before. "Heavy Comfort" and "Please Don't Ask Me To Smile" has given me new insight as to how captivating string instruments can. While the brass instruments on "Tuesday" again indicate how mature You Am I are in their approach to well-rounded songwriting - astounding.

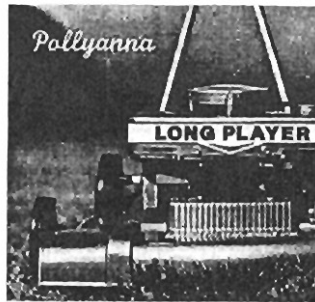
Yes, the variety keeps on coming. You Am I also include your pop gems "Mr Milk" and "Good Mornin'" on their new album at no extra cost.

Tim Rogers is simply a genius, he paints the most extraordinary pictures of ordinary Australian characters with the poetry he sings. There are phrases everyone can relate to in his songs from "You Can Suffocate At Home" to "Please Don't Ask Me To Smile" and stories of taxi drivers and late buses.

Are there any faults with *Hourly Daily*? Just one, a 'secret' track is at the 6 minute mark of track 15, which is such a cliched thing to do but, more importantly, it's a great song so why hide it?

Overall, *Hourly Daily* is simply brilliant, I don't know how You Am I keep getting better but they have. If you like them at all, check out the album, it is amazing. I'd be surprised if a better album came out this year.

Scott Berry



**Long Player**  
Pollyanna  
(Mushroom / Festival)

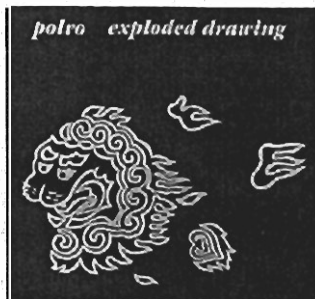
Pollyanna open and close *Long Player* by proving they aren't just some lightweight pop band, instead, they let loose with their version of rock 'n' roll and I kinda like it. They have given the indie guitar pop formula new life with their very Australian style. After two underrated EPs, it's great to see Pollyanna could transpose their sound to a Long Player so well.

The singles, "Lemonsuck" and "Keep Me Guessing" do show what Pollyanna is like but they are just the tip of the iceberg in all aspects. On the rest of the album, they expand on their distinctive sound to give it a more gritty, raw sound on some songs while on others a catchier or slower sound. "Squeeze" is worth particular mention for its happy pop chorus delightfully hidden under a mass of distortion. "Piston", from a previous EP, showcases Pollyanna rocking out in full swing. "Railride" is their ballad, but don't worry, they do maintain the distortion. "Bakelite" and "Electric Cardigan Rock" are also both very interesting songs that must be mentioned.

If you don't believe me that Pollyanna are one of Australia's up and coming young bands, take a look at the calibre of artists they tour with - Ash, Garbage and The Cranberries.

Overall, *Long Player* is a great debut album, I look forward to hearing much more from Pollyanna.

Scott Berry



**Exploded Drawing**  
Polvo  
(Touch n Go through Shack)

*Exploded Drawing* is Polvo's

third full-length release and their first on Touch and Go. This change has opened their musical home; *Exploded Drawing* is their most accessible album to date. Polvo have always had a firm grasp of alternate tunings, arhythmical songs and structures and dissonance, while maintaining a flirtatious relationship with out and out melody.

On *Exploded Drawing*, this relationship has developed into a long term love affair. *Exploded Drawing* runs the gamut of musical styles and actually works - i.e. forms a Gestalt.

For me, *Exploded Drawing* has its time and place like when I'm feeling a little out of kilter. It is not the easiest album to listen to but it is worth the effort. The vocals are indeed forward which is good, often what Polvo has to say is as important as what they do.

The wistfulness and sarcasm of the lyrics come through and can be understood. This helps to make *Exploded Drawing* multi-textured and a paradox, ephemeral yet full and rounded. Individual songs don't seem to be as important as the whole but the best are "Crumbling Down" which sounds curiously like a theme tune from a '70s cop show, "High Wire Moves", "Fast Canoe" and the last track "When Will You Die ...". *Exploded Drawing* could best be described as the bastard offspring of Chapel Hill art-rock, twee nerd-core raised, baby sat by indie-rock.

**Taut and strung**  
Concert #2 with Opus 8  
(members of the Adelaide  
Symphony Orchestra)  
Sunday, 25th August,  
2 - 4 pm.

Join the recently formed Opus 8, a spunky youthful breakaway group from the Adelaide Symphony Orchestra ranks, for an afternoon of sweet sounds in the Carlewe ballroom.

Snuggle up and be treated to a program of Xmas Concerto, Corelli; Divertissement for Strings and Bassoon, Fraçaix and Octet 1st Movement, Schubert.

The Opus 8 are Marie-Louise Slaytor, Violin; Connie Beadell, Violin; Anna Zietara, Viola; Jacqueline Walkden, Cello; Belinda Kendall-Smith, Double Bass; Benjamin Jacks, French Horn and Andrew Barnes, Bassoon.

Between them, Opus 8 have played with all the ABC Symphony Orchestras around Australia and studied in America, Switzerland, Poland and England. Anna performs with the Adelaide Chamber Orchestra and has performed with the Australian Concert Soloists, Belinda has played as Principal Double Bass of the Queensland Philharmonic Orchestra and has also performed with Perihelion Ensemble.

Opus 8 are all members of the Adelaide Symphony Orchestra.

All bookings to be made through Carlewe Youth Arts Centre, 11 Jeffcott Street, North Adelaide, ph: (08) 267 5111. Tickets \$8 or \$6 concession.

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Australian Mint

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# FUNKENGRÜVEN

## The Scene Of Cool Grooves



**Superfunk**  
The funkiest album in the world ever!  
(EMI)

This is a double CD compilation album of 39 tracks. The album claims to be a compilation of "39 all time funk greats", but it is more like a mix of great funk tunes and some late 70s early 80s disco-pop and some 90s tunes. Nevertheless, it is a pretty good compilation of some pretty big artists and some great tunes although the booklet accompanying the CDs is pretty weak and just lists the tunes, artist and date.

Most of the funk tunes come out of the early mid-70s. So this album tends to ignore some of the earlier great funk, the most early original funk. But since this album is probably intended for a commercial market it includes the more commercial recordings which were more prominent in the 70s. The featured funk artists include Funkadelic, Curtis Mayfield, Isaac Hayes, Sly Stone, LaBelle, The Crusaders, The Beginning of the End, Commodores, Tom Browne, Lonnie Liston Smith, Otis Redding, Gil-Scot Heron and James Brown. Some of the tunes are real funky tunes, that encapsulate the artists and their concepts of funk, but a couple of the tunes don't really show the best funk.

The strange bit about this compilation is the prominent inclusion of tunes that are not funky; tunes that belong to a different style of music like 80s disco-pop, 90s dance or rock. Actually, the first track on the first CD is 1986 disco-pop tune "Word Up" by Cameo with some very eighties synthesised drums introducing the tune - most bizarre. The further though the CD one gets, the further away from funk one also gets. The compilation starts to become overtaken by 90s dance type tunes and then suddenly some funk pops back.

Although there are some good tracks on this compilation, for the person who is into funk like me, you will already have all the tracks anyway, and the 80s and 90s tracks should be avoided. Its not too bad if you want 39 tracks covering 70s, 80s, 90s popular funk, pop, dance. But whatever you do, don't believe the title "the funkiest album of all time". That title belongs certainly to only one man and one band "James Brown and the JB's."

**George Nisyrios Jnr**



**Charlie Haden-Quartet West**  
Now Is The Hour  
(Polygram)

This album, featuring Charlie Haden's quartet with string orchestra is a beautiful album mixing classical string sounds and jazz quartet sounds. It highlights some excellent playing and arranging. The powerful string orchestra conveys a smooth emotion reminiscent of a 40s concert hall with a swinging string orchestra on stage.

The quartet consists of Charlie Haden on bass, Ernie Watts on tenor, Alan Broadbent on piano and Larance Marable on drums. The music is smooth and taken at a casual laid back pace. Even with the quartet by themselves, the music has a relaxed feeling. The rhythm section certainly swings hard creating a beautiful groove.

Haden is given plenty of space to express the mood of each tune through his bass. Some of the tunes float with Haden taking the melody. Other tunes mesmerise with the sax taking the head. Watts plays with beautiful expression and creates a perfect tone for the situation. The rhythm out of the drums and piano is played tightly but with a soft relaxed feeling. A brilliant atmosphere is created in each tune.

The string orchestra fills the tunes out well, accentuating the

moods and feeling. The orchestra works very well with the quartet, with no instrument sounding out of place. In fact I haven't heard such a good combination of tunes, orchestra and jazz musicians for a long while.

Just over half the tunes are quartet only. As a quartet, they swing hard to produce a very comfortable sound that produces some excellent music. Their playing is tight and rich in groove and expression. Individually, the musicians are equally impressive.

This album is certainly worth a listen, especially if you haven't heard this combination before. It is of very high musicianship in performance and arrangement.

**George Nisyrios Jnr**



**Cookin' the Blues**  
Various Artists  
(MCA Music)

This is one of those "wow" compilations, that is released as a credit to the record company. This compilation, which has been heavily advertised on TV, is impressive in appearance, content and price. The compilation features eighteen tracks which span a very impressive Chess recording history that tell the story of many very prominent and brilliant Blues artists. Chess recordings have proven to have excellent content, sound recording and production. Recently (last two years I think) Chess have released beautiful box sets of three CDs of particular Chess Blues artists.

Anyway, back to this album. The artists need no introduction, Howlin' Wolf, Muddy Waters, Jimmy Witherspoon,

Robert Nighthawk, Sonny Boy Williamson, Elmore James, Lowell Fulson, Chuck Berry, Little Walter, Buddy Guy, Otis Rush, John Lee Hooker, Bobby Bland, Bo Diddley, Etta James, and BB King. Pretty big line up for one label!

The recordings range in date from the late 1940s to 1971. The recordings all have got that beautiful "old recordings" character, making each tune sound original and brilliant. The guitars have their distinctive blue twangy sound, the drums have the original muffled dull sound, the piano has that original upright hardened sound, the harps have their beautiful old sound, and the vocals have their loud over-miked harsh tone. The tunes chosen to represent each artist seem to personify original blues, and the emotion conveyed by the blues. Be it delta blues or rock and roll blues, the music drags you in and makes you feel the blues.

The booklet with the CD is more than impressive. It has 76 pages of photos, artist and song descriptions with a history of Chess Records at the back. Even the booklet gives the whole package an original, high quality appearance. The booklet seems very well put together, complementing the CD and providing lots of information.

Overall, this is a very good production put together with quality in mind. For the reasons highlighted above, this compilation is certainly worth getting hold of, especially at thirty bucks.

**George Nisyrios Jnr**

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*Ageless & Timeless*

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Unibooks dB Magazine Radio 5UV Entropy\* Empire Times On Dit Liquid Space

## present The Unibooks SA Short-Story Competition



**\$1000 1st Prize from Unibooks**  
**2nd Prize \$500 from Liquid Space**  
**3rd Prize \$350 ANZ High Performance Passbook Account**

- 4th - 3 Month Mercury Cinema Pass
- 5th - \$200 Wakefield Press book prize
- 6th - \$200 Harper Collins book prize
- 7th - \$200 Festival Centre Trust Theatre prize
- 8th - \$200 Aphelion Library book prize
- 9th - \$150 Crowley Collins Olympic Stationery Pack
- 10th - \$150 Random House book prize
- 11th - \$110 Theatre Guild prize
- 12th - Radio 5UV prize
- 13th - Lowdown Magazine prize

**SPECIAL STUDENT ENCOURAGEMENT AWARDS**  
**TERTIARY PRIZE**  
 \$100 STA Travel Voucher  
 \$100 Penguin book prize  
 \$100 Equinox Bistro Voucher  
**SECONDARY PRIZE**  
 \$150 Reed Books Australia prize  
**PRIMARY SCHOOL PRIZE**  
 \$200 Coca Cola prize

JEST DESIGNS

50 - 1200 WORDS - FREE ENTRY - CLOSING FRIDAY, AUGUST 30th - Open to SA residents of all ages except official staff of presenting & sponsoring organisations.  
 Judged by prominent SA panel; Matt Rubinstein, Penelope Curtin, Dr Barry Westburg.

Winners announced: 27th September 1996 - Winning stories will be published in participating media. Entries should be double-spaced, A4 typed and should include entrant's name, address, occupation and contact details. Entries will not be returned.

Entries should be sent to: SHORT STORY COMPETITION, UNIBOOKS, GPO BOX 498, ADELAIDE 5001  
 For further details contact Grace Fitzpatrick phone 223 4366 or fax 223 4876  
 KINDLY PRINTED BY POSH PRINTING Ph: 232 2992

## WIN WITH WRITING!



Book of the Week: **BONES** - Gabrielle Lord (Penguin)

Book of the Week  
 Jump Cuts

Christos Tsiolkas & Sasha Soldatow (Vintage) \$16.95

**Thanks to MIND FIELD BOOKSHOP (238a Rundle Street), we have a \$60 Book Voucher to give away to the writer of the best piece of fiction (poetry or prose) published in On Dit each month.**

**THE SMALL PRINT:** Typed submissions of 1500 words or less will be best received, although longer or untidier works will be considered. Just leave your prose/poetry on page or disk in the On Dit submissions box in our office. Please include a contact phone number so that, if you win, we can actually find you.

## Sylvia

Coins in the ceiling marketplace  
 Where we bartered obligations  
 Our eyes fixed on the mosaic  
 Of candle light basket shadow  
 Trading salted touches across a  
 weak divide  
 Expression in spoonfuls of  
 bargaining oil  
 Drip onto my clouded sheath  
 Visitations on a dry neck  
 muscle  
 Condemned to panadeine ex-  
 tinction I lay life-blind  
 With unlocked jigsaws in my  
 hands

Sylvia you said:  
 Our life was buoyant husk  
 Shaved from the heels of  
 Aladdin  
 Thief binding thief  
 And we'd unfold in time But I  
 looked through the shadow  
 Through its glass  
 Of governed maxims  
 Without a call or whistle trill  
 Into a mirrored hallucination  
 And saw -  
 That you were gone.

**Matthew Clark**

# Becoming

I see. I am not blind.

The words are docile but the mind that created them reels

\*

It was easy to see why he spent half his life hiding, head behind a desk, so paranoid about his feet because people always looked at your feet.

Didn't they?

So he always watched intently, savouring what never happened, staring at the ceiling until the air felt so heavy on his face that he could hardly breathe or think or feel. Or even just be. (His feet always feeling large, protrusive.)

In his sleep, he would shrink to a single black dot and his feet would grow and grow, filling the proportions of the room until the dawn broke through his own uncracked window. Then the black dot mutated to a question mark and finally he would open his eyes and slowly forget.

Puzzled by the strange tingling in his feet.

There were no edges, nothing to slide searching fingers behind; The boundaries lay so distinct it dazed the senses to consider crossing them. But he did anyway. Tip-toeing wretchedly across crumpled lands, sure that people were laughing at the absurd contortions of his feet, always able to somehow hide his face, but never quite managing to drag his feet in behind.

So the months grew longer, elastic, until one day a red VW moved to reveal Raphael's Madonna, standing inappropriately on the pavement, absently curling a loose strand of hair with one divine finger. He was awestruck and (knowing who she was) enchanted utterly. In that moment, his feet changed and became just like everyone else's; no longer obtrusive, mere attachments, almost at one with the rest of him.

Then a bus pulled up and she was gone.

He tip-toed off wearily, feeling his feet grow large again, exerted, clumsy. Recoiling from those around him, he saw them recoil similarly from him (or his feet) and the divisions rose angrily before him. Still he tip-toed stealthily, the enormous boulders of his feet spurred on by the glorious presence of the Madonna and liberation.

\*\*

Twice during the next week he saw her again. Transfixed, he would stand watching her, wanting to hide behind the frayed laces of his boots but finding himself suddenly tangible, accepted, tracing clouds through the sky and forgetting entirely about his feet for minutes on end.

He hovered in corridors and greeted people. His gaze was no longer challenged by echoing thuds, people smiled at him (though not out of sympathy), arching streetlights beckoned. And always he would find his way back to the street where she stood.

One day, she looked up and glanced at him, standing directly across the street. He gazed squarely back, waiting for her to shrug and turn away, believing himself powerful when she did and striding home.

The next day a bus hit her. He saw the photo in the newspaper and went to her funeral in the afternoon.

Forced to bow his head, he stared warily at his feet: Tile patterns spun frenetically in his brain, shades of carpet encircled and mocked him, the gloss of polished wood joined the intricate rays of sunlight in a conspiracy to blind him; but his feet remained.

He watched them cover her with three square metres of soil and did not feel sad. There was a certain release about dying that could never make him feel sad, he thought; Merely changed. He was reassured and taking off his shoes and socks, he laid them on her head.

Then he smiled and walked home barefoot.

C.M.

# The Blacks 100, not out!

The Adelaide University Sports Association is celebrating its hundredth year in 1996. Assembled last Saturday for the Sports Centenary hall was over 350 sporting enthusiasts, who along with that venerable old Sportsman himself the Chancellor Bill Scammell danced the night away to celebrate the Sports Associations Centenary. Given out during the evening was the first Blue for this year to Natalie Olesnicki for fencing. Natalie who will shortly take up her Rhodes Scholarship has achieved outstandingly for many years in her chosen sport of fencing. Also present during the evening was Colin Pickering, who recently retired, to receive his half Blue for almost a quarter century of service to the Association as Executive officer.

Displayed for the next month in the Gallery is the Association's Photographic Archives which are normally stored in the Barr Smith Library this is a good chance to see the early history of the Association on display.

Lacrosse in the Parklands 1893



## AUSKI, STILL TRIPPING AFTER ALL THESE YEARS.

Who would have thought over 20 years ago when the Adelaide University Snow Skiing Club was founded that in its third decade of operation its success would be legendary? Certainly not the clubs founders, a group of mates looking for a cheap ski trip during their financially challenged University careers!

A lot has changed over the years including the growth of the club to well over 450 members in '96, and the annual pilgrimage to the Alpine Region involving 190 skiers and snowboarders from beginners to advanced. But a lot of things haven't changed.

It is still more than evident that AUSKI members today, just as our predecessors, are able to ski every year for a fraction of the cost of ANY other well organised trip in Australia.

1996 has proved to be one of AUSKI's most successful years ever. After taking over the reins from last years Committee a commitment was made by the newly selected members to keep up the excellent work done in the past but also to improve and increase commitment wherever possible. Jeremy Handley (Pres.), Dana Svehlak (Treas.), Yvonne Dillon (Sec.) and I (V.Pres.) began working on the structure for 1996 right back in December '95.

'96 has seen the start of AUSKI visiting O' Camps to expose new University members to the AUSKI experience. The music and drinking style now well renowned within the University community was tested on many a Freshet at the S.A.U.A. and A.U.S.A. O' Camps with excellent results.

Also new for '96 the generous support given to us by The Royal Hotel. The willingness of all the staff to look after the Club whether on our Member's Nights or with the aid of our own Royal Membership cards on other nights was superb. Our thanks go to all management and staff including Ponde, Eddie and especially Ferg, all of whom were instrumental in making successful our association. (We can thoroughly recommend The Royal for a meal, function or just a night out any time).

An 11 h. hour drawback came this year when CLUB, one of our '95 major sponsors, pulled out and left us in a world of excrement. Thankfully though Simon Robinson, (brother of last years Vice Pres. Amanda), was able to talk a great last minute deal with his employers

The South Australian Brewing Co. We are indebted to Simon for his support and the excellent service we have enjoyed from him and S.A.B. when other doors were closed in our faces.

Once again Paul Bywood from Jim Beam, Finlandia and Jägermeister came to the party in fine form with heaps of product and merchandise to supplement the Clubs already well supported sponsorship base. Our association goes back a little way and we are more than happy to still have Paul on side even though he may at times question his own logic in sponsoring us.

One criticism of AUSKI has always been that our sponsorship is high and so why should we get money from the Sports Association? Well to our critics we say "bite me", as we don't receive a budget from the Sports Assoc. and all our sponsorship is gained from plenty of long hours of phone and footwork. Quite simply we have something to offer our sponsors and they us.

Membership Cards, all be it late, were introduced this year highlighting not only the support of the major sponsors but as importantly the contribution of the smaller business people. Even our members who don't come skiing can enjoy discounts at many of the better known Adelaide retailers with the use of their AUSKI cards.

(Any members still waiting to receive cards can come and see us anytime for theirs as they will be valid at least until the end of the year).

Our thanks go to: Extreme at the Bay, (thanks Greg); JR's Surf and Ski, (thanks Jim); Paddy Pallin, The Snow and Surf Co.; Rapid Surf and Ski; Foto Aim Burnside Village, (thanks to Jimmy the AUSKI trip legend).

Down to a more local level, we must thank the staff at the Sports and Clubs Association. Gloria, Pene, Darren, Nancy and Melissa have shown great enthusiasm, tolerance and above all patience, (especially at 10 minutes past closing time).

Finally, to end this rather serious chapter, I would most of all like to thank all our members seen and unseen for their patronage. I look forward to seeing you and all your friends at the next Members Night or in your travels.

**HOW HUGE?**

This years drinking nights, (sorry, "Members Nights"), have been without doubt the best attended and possibly the best value ever in the clubs history. With most nights over 150 members in attendance and the biggest night drawing over 200!

On one of the nights alone over 10 kegs of Hahn Ice were rapidly and rampantly consumed along with much Jim Beam, Finlandia, Jägermeister and many Illusions.

Of course the annual free ski trip give away helped swell numbers at the first Members Night. The highlight of the year as usual was of course the 6 days of skiing, boarding and intoxicated mayhem we call the Ski Trip. All by the way

totally member and sponsor funded with NO money coming from the Union or The University, so there!!!!!!  
190 people, 5 buses, 60 cartons of beer, 10 cartons of spirits, 150 litres of mixers and nearly a metre of snow gave all the ingredients for the assault on Mt. Hotham, and no major injuries! If you missed the trip this year then don't let anything stand in your way next year. Just ask any of the hung over looking smiling faces you see around Uni and chances are they will have more than a few stories to tell to convince you.

For any information about AUSKI or Club functions please call;  
AUSKI (Office direct line) : 303 3018  
The Sports Association : 303 5403

**UPCOMING EVENTS****FINAL '96 MEMBERS NIGHT**

**THE ROYAL HOTEL  
WEDNESDAY 28TH AUGUST**

**7:30**

**\$10**

**ALL YOU CAN DRINK (BEER, WINE AND  
SOFTDRINK)**

**\$10 ILLUSIONS**

**ALL MEMBERS AND FRIENDS WILL COME**

**'96 A.G.M.**

**THURSDAY 29TH AUGUST**

**1:00**

**UNION CINEMA**

**Ant Williams.**

**SKI TRIP REUNION DINNER**

**SUNDAY 11th. AUGUST 7:30**

**THE ROYAL HOTEL**

**\$20**

**DINNER AND ALL YOU CAN DRINK  
BEER, WINE AND SOFTDRINK**

**AWARD PRESENTATIONS  
(FOR SKI TRIP ACTS BEYOND THE CALL OF DUTY)**

**Details of the September trip revealed!!!**

**[Even a chance to retrieve the lost property we  
didn't want!!!]**

**BOOKINGS DESIRED  
(CONTACT THE SPORTS ASSOC. OR AUSKI)**

**SPORTS ASSOC.: 303 5403  
AUSKI : 303 3018**

**Blacks Football**

**Premier 1 Blacks 12.23 - Tea Tree Gully 5.5  
Reserve Blacks 8.10 - Tea Tree Gully 6.4**

**A4 Blacks 6.7 - Salisbury 16.10  
Reserve Blacks 11.11 - Salisbury 7.6**

**A5 Blacks 19.11 - Seaton 8.7  
Reserve Blacks win by forfeit**

**A8 Blacks 27.17 - Glenunga 2.4**

# Classifieds

Classifieds are in *On Dit*, Classifieds for you and me, Oh sing it loud with glee Classifieds are free, free, free!

Bring them down to the *On Dit* office (North Terrace campus, basement of George Murray Building, opposite Barr Smith Lawns) no later than 5pm Wednesday. Or post them to us c/o University of Adelaide, SA 5005. Or fax them to us on 223 2412. Classifieds will run for one week ONLY. If you want your advertisement to run the following week you will have to bring it down AGAIN. Go to it.

### Accommodation

Female student wanted to share with a male and female (both students). It is a large old villa close to the Parade. It takes about 15 minutes by bus to get into the city. Rent \$52 per week, \$200 bond. Call 364 6563.

### Wanted - Textbooks

Walters and Crook - Sociology I or Giddens - Sociology. Phone Janine 361 2172.

### Share Accommodation

Wayville, person to share two bedroom flat. Close to city, King William Road. Must be clean, reasonably tidy, non-smoker, vegetarian preferred. \$50 per week plus expenses and bond. 272 4815.

23 year old Dutch student of the English language at the University of Holland is in search of penfriendship and info about both countries. Who is willing to give it a try??? Please write to:- Anne-Marije van der Gaag, Balsemienstraat 4, 2803 JD, Gouda, The Netherlands, Europe.

**Inclusion Magazine** is a new project by the Marion Youth Centre and they are looking for any contributors or anyone wishing to help with putting the magazine together. The first issue is due out on 2nd September. For more info, please call 377 1055.

### Local Music Live

Granny's Lips are playing live from the studios of 5UV on Student Radio on Sunday, 11th August. Tune in to Student Radio from 10 pm and catch the sounds of Granny's Lips live!

### For Sale

Ladies size 10 "Candy" fashion hikers, brown, plus three pair of long socks \$10.00. Ph: 303 5406 or call into the SAUA - ask for Vicki.

### Women and Radio

Are you a woman interested in radio? If so, Totally Wimmin Powered Radio is a chance for you to gain some experience in radio and to see what Student Radio is all about. TWP is women produced and presented Student Radio on 22nd - 25th September. Any interested women come along to a meeting on 13th August at 1 pm in the WP Rogers Room, Level 5, Union Building. No experience is necessary. If you can't make this meeting, call 5UV on 303 5000 or the Campus Office of Student Radio and leave a message.

There will be a meeting in the SAUA office for all those people who are interested in helping out as Marshalls for the Protest Rally on 7th August. It will be on Tuesday, 6th August at 1.00 pm.

### Wanted

Someone to attend lectures and sit exam in third year Mechanical Engineering. You must have a Distinction average and a good knowledge of paper-plane making and throwing techniques. Austudy eligibility is an advantage.

Contact Simon ASAP through the departmental office.

### Wanted

Genuine people willing to earn above average income. Small investment required. Monday - Friday 295 1948, Helen.

### 17th August Indonesia's Independence Day

Support: Ordinary Indonesians' right to true independence and democracy; East Timor's right to independence from Suharto's genocide; Moves to stop Australian military arms and training going to the Suharto regime.

Rally:- Saturday, 17th August, 1996, 11.00 am, Indonesian consulate, 45 King William Street, Adelaide.

Free Xanana • Free East Timor • Democracy for Indonesia

### Volunteers Wanted

CSIRO - Division of Human Nutrition.

Is your cholesterol level at the higher end of the recommended range? If yes, we are especially interested in you. We are looking for people who are interested in a study which examines the role of different fats on blood cholesterol levels. Have your cholesterol check before the study begins. Regular visits to the Nutrition Clinic, Kintore Avenue, Adelaide are necessary for monitoring of diet and blood cholesterol levels during this 11 week study. For information, please call (08) 303 8810 or (08) 303 8895 anytime. If you have further queries, please call Rosemary McArthur (08) 303 8926 or Anne McGuffin on (08) 303 8854 Monday to Friday. We look forward to hearing from you!

## Employment and studying abroad?

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

### What types of jobs are available?

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

### Where are the companies based?

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

### What about studying?

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

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

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

P.O. Box 1041, Ilford, Essex, England, IG2 6EG.

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## present The Unibooks SA Short Story Competition

\$1000 1st Prize from Unibooks  
2nd Prize \$500 from Liquid Space  
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50 - 1200 WORDS - FREE ENTRY - CLOSING FRIDAY, AUGUST 30th - Open to SA residents of all ages except official staff of presenting & sponsoring organisations.  
Judged by prominent SA panel; Matt Rubinstein, Penelope Curtin, Dr Barry Westburg.

Winners announced: 27th September 1996 - Winning stories will be published in participating media. Entries should be: double-spaced, A4 typed and should include entrant's name, address, occupation and contact details. Entries will not be returned.

Entries should be sent to: SHORT STORY COMPETITION, UNIBOOKS, GPO BOX 498, ADELAIDE 5001  
For further details contact Grace Fitzpatrick phone 223 4366 or fax 223 4876  
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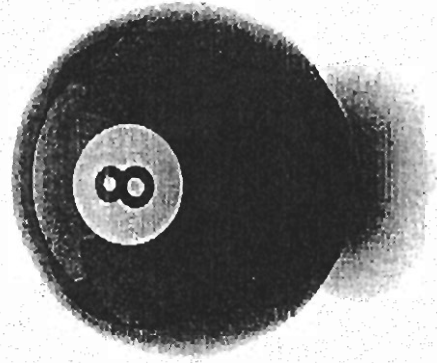
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# Flash Dance



**THE PLANET**

**Wednesday 14th August**

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