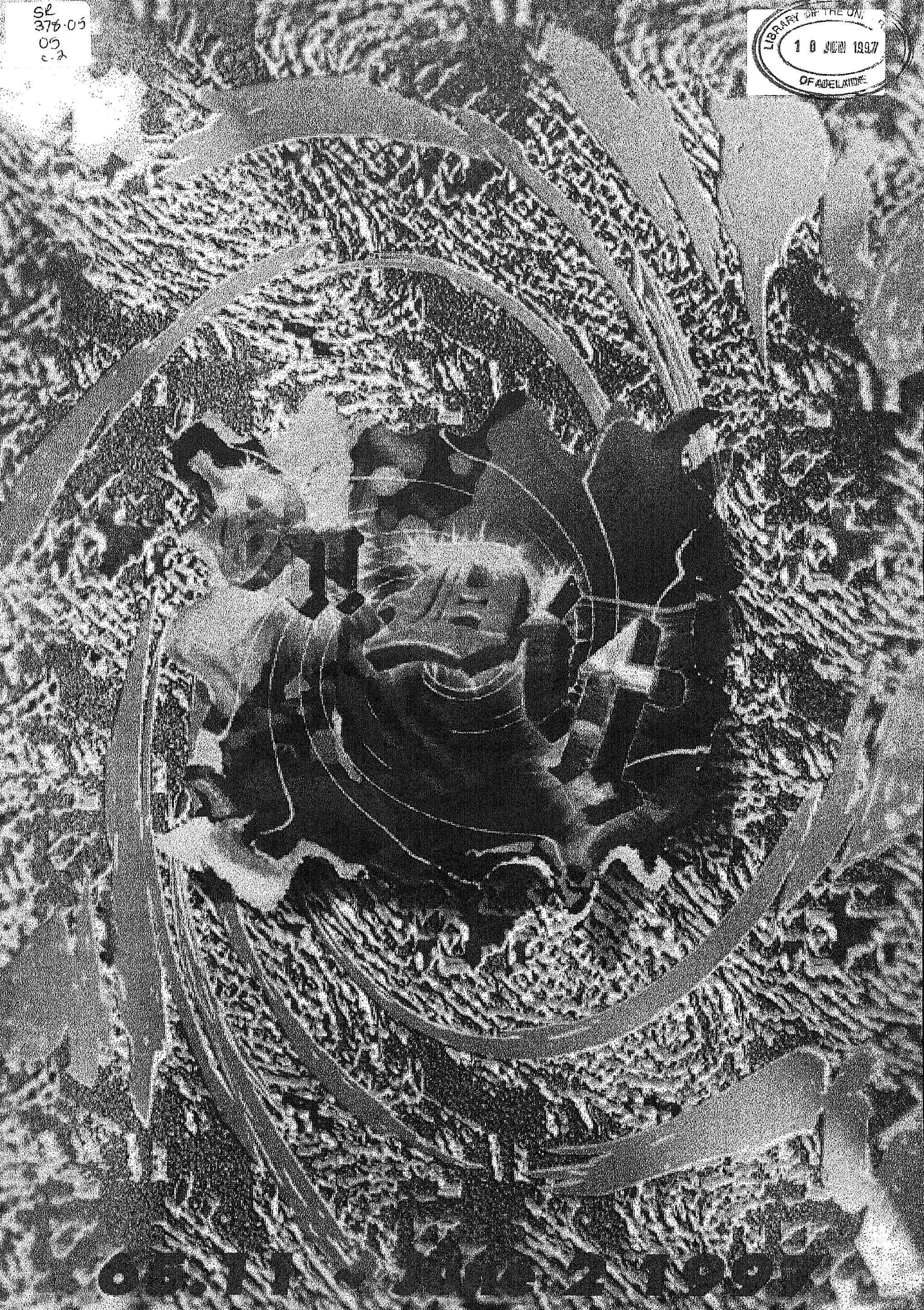


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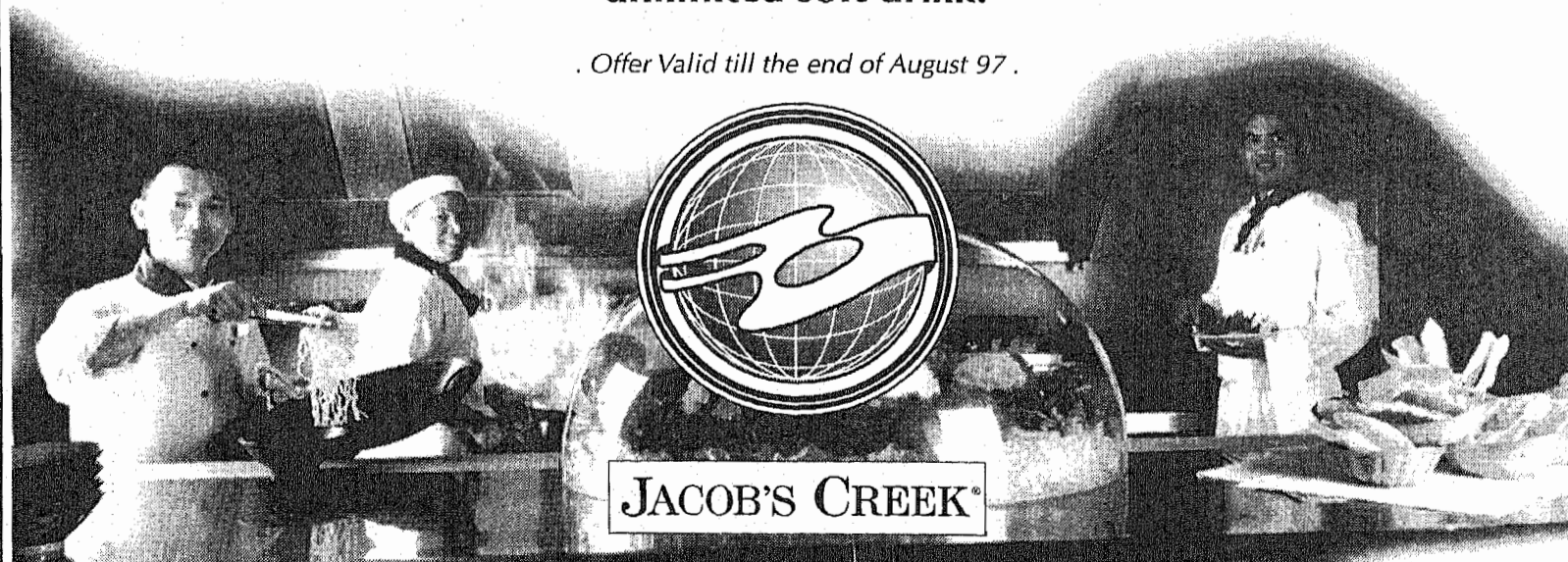
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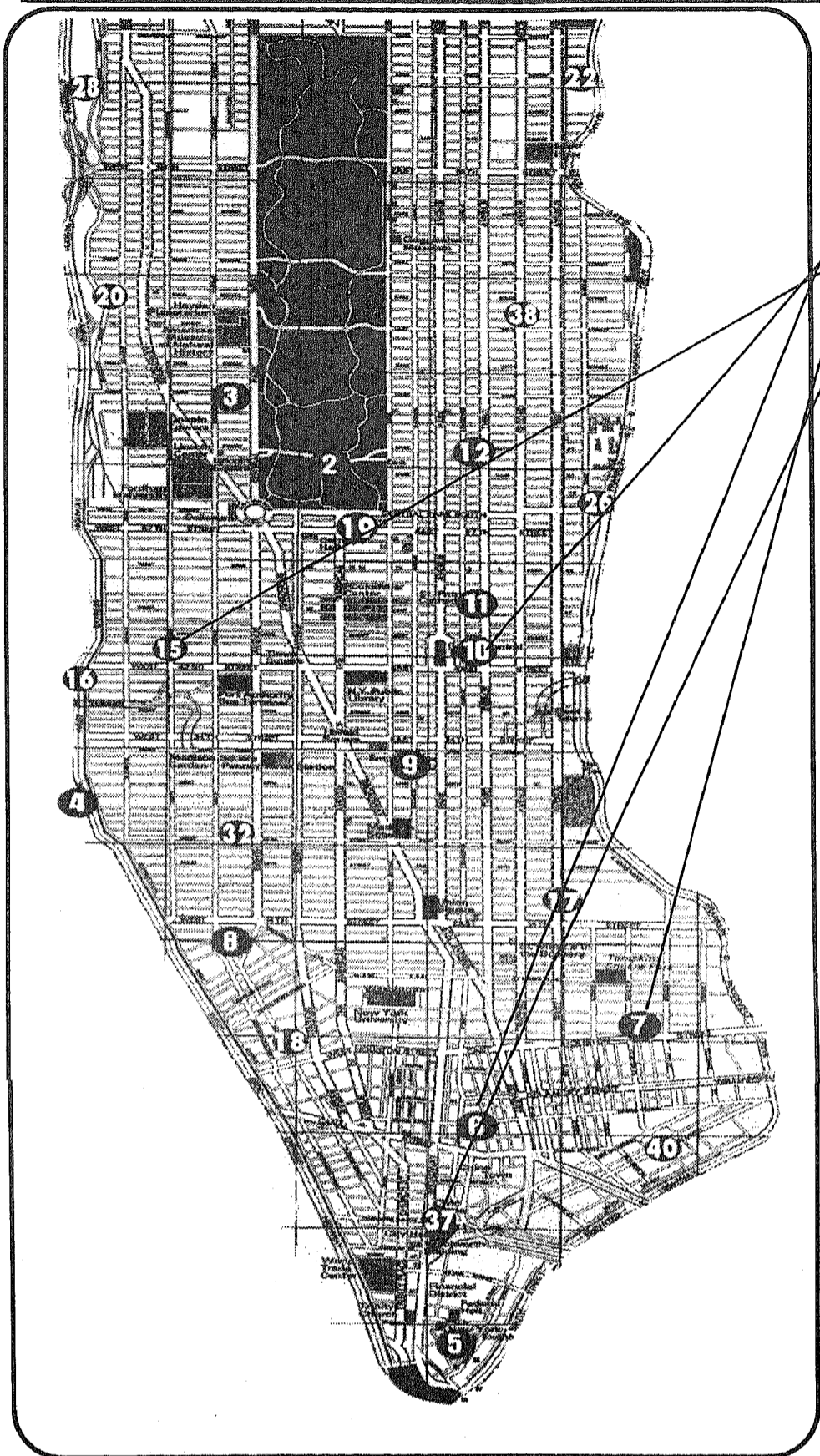


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- 6 - Interview with a baby-kisser.
- 7 - What Shell is doing in Nigeria.
- 10 - Prosh
- 15 - Juliana Hatfield lives here.
- 37 - Wayward gets greased too!

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THURSDAY JUNE 5TH 1.15PM
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- 4 - Letters
- 9 - Dodgy - Hmmm..
- 11 - Clubs, News and other groovy bits.
- 12 - SAUA News - Uranium Roadshow, anti-whatsname rally and more.
- 16 - Byte My Floppy, he said.
- 17 - Visual Arts - Above and Beyond and Bohemian London.
- 18 - Theatre - it's hip, it's happening.
- 19 - Video, Vroom, Vroom.
- 20 - The Vox is the Pop.
- 22 - Film -o-rama - Cine 7, the dinosaur film and more..
- 26 - Creative - Good Gear by AU students.
- 28 - Literature - yes, all of them visible.
- 32 - Muzak - choc-a-bloc CD reviews, interviews with Spiderbait, Trout Fishing in Quebec.
- 38 - Sport - yay!
- 40 - Classifieds - self-explanatory.



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. Don't bother suing us, we're penniless and pathetic, and we're not interested.

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The On Dit office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains.

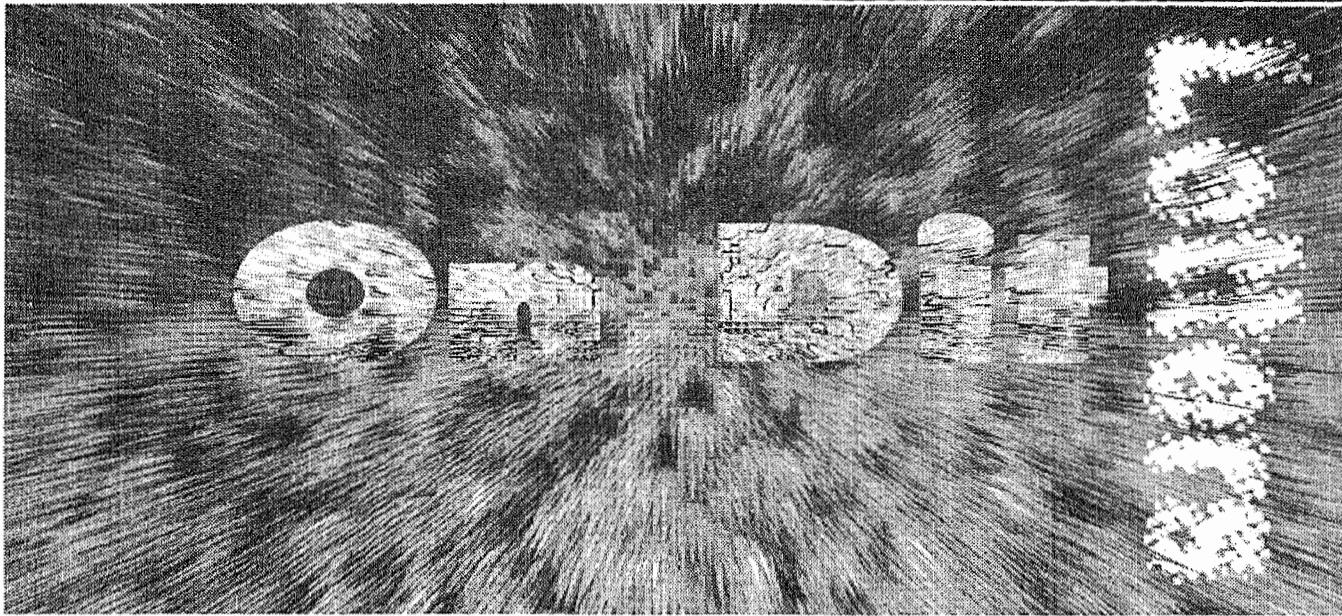
How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Email to: ondit@student.adelaide.edu.au
Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

About the cover:
Mysterious student contributor, you know who you are. We like your work.

Editorial

(Taken from On Dit whiteboard, comments at the end of term)

- "History is ages ago!" - Jocelyn
- "English is much good" - Paul
- "Anthro is post-modernist crap." - Anon
- "Old grey mare, she ain't what she used to be." - James
- "Genetics is in your trousers" - Chris
- "Texas is the reason" - K.D.
- "Music is just dots and sticks" - Alice
- "Art is a fruit-loop." - C.Y.
- "Entymology is murder" - FlyGuy
- "Radicalism is the opium of the middle class" - R.
- "And on the 8th day God created German Shepherds" - Anon2
- "Jesus was a black man, Jesus was Batman - No! That was Bruce Wayne!" - Nat
- "Human Anatomy - pornography in a lab coat!" - Luc
- "Accounting is fucking boring." - Luc
- "Stating the bleeding obvious appears a viable way of life, everybody's doing it." - A Bitter Commerce Student
- "I'm still thinking" - Susie



The Political Slugging Section:

Goofballs

Dear Editors,

What's happening in the Kremlin? Signs of an evil conspiracy are afoot. From within its lily-white gizzard, (silently) purged of parasites, the machine is now vomiting forth orders in the form of obscene signs and not-so veiled threats. It seems there's no justice left.

Let me elucidate. It all began in an outpost of Planet Cardigan, with anonymous denunciations from a higher place. The lackeys jumped, the Evil Weed was to be extirpated. Infractions were threatened with expulsion from the motherland. The rights of many were held hostage to the behaviour of the few. Divide & conquer. Rebellion festered. Unaware of these ulcerations, the machine sought new enemies.

The Kulaks of the fifth floor were next. Or rather, those who dealt with them. The Great God Marijuana was to be banished from UniBar. Now that the New Economic Policy had reversed the deficit, those who had stuck to the sticky floor of the balcony in its darkest hour and called it home were to be repaid with a little behavioural modification. The witch hunt began in earnest. A strange and terrible sign, written as though by a child, was erected. It implied satanism but mentioned only marijuana. All devotees of the strange God were subject to banishment. Open season.

One should be forgiven for wondering what this New Deal involved. Corporate sponsors who made a killing from the drug most associated with premature death, 'casual' violence & sexual assault, worrying about their tarnished image? I think not. Paranoia in high places, a fear of revocation of the licence to make large sums out of drunken students? Perhaps the bicycle police grew wings, saw heaven, and wanted to tear it down? Maybe its just another

sign of rising middle class mediocrity about to drown us all in badshit about the good life? Don't they know that the repression of marijuana smokers leads on to harder things? This has all happened before. And it wasn't pretty.

Keep on tokin'
Red Dread

Funky Retro Platforms

Dear editors,

I am writing to advocate a compulsory course in basic English comprehension for student radicals, after Mark Kernich (aka Red Dread) demonstrated in your last edition his complete inability to grasp the tiniest part of my letter. I wish to point out a few simple facts.

1) My letter did not comment on Liberal policy, only on the most effective way of influencing it.

2) My election platform did not include opposition to differential HECS, although I do disagree with the actual pricing structure.

3) My platform did not include opposition to counterproductive forms of protest, a fact I made clear to every voter who spoke with me or read my policy statement. (I'd ask Mr Kernich to read it, but he has already demonstrated that the written word is not a medium of communication suited to his intellect.)

4) "Dissent" cannot occur if I am obliged to "stand up for what the group decides". Given that I disagree with "the group" (of Leftist student politicians!), the two are mutually contradictory. But then I don't suppose rabid communists have a very good grasp of democracy.

It is perhaps ironic that Mr Kernich's strongest argument for increased education funding is his inability to read simple English having reached university, but this is an argument more applicable at the primary level

than the tertiary. Meanwhile, A. Moritz wrote in with an anti-Liberal letter agreeing entirely with my points about the counterproductive protest techniques of Mr Kernich and his fellow Shining Path gorillas (that was no spelling mistake, Mark). Perhaps Mr Kernich should ask himself who is really representing students on this issue. In any case, I hope he learns to read the words on the paper, not those in his paranoid mind.

Alan Anderson
Engineering

P.S. Changing the topic completely away from Mr Kernich, would it be possible to increase access to public showers at university?

P.P.S. And hairdressers.

The Shotgun Jim imitation section:

Badgering Boy

S'N'M,

I can't believe that you did not print my letter. Again!!! Could it be that I didn't include my contact number (not for publication). Surely an email address is good enough. Oh well while I am here I have to make a comment.

Why do so many people think that they can write like Shotgun Jim does it's not just a matter of leaving out all the punctuation and what kind of name is Muttogun Charlie anyway and what does FlyGuy have against physicists and doesn't he know that it can all be explained by causality because the TV radio waves and electrons down the phone lines take a finite time to travel the distance so even though it seems like it is Now it actually is a bit later and even when you watch startrek it doesn't mean that the laws of physics are suspended but the simpsons is much better but why isn't it on everyday anymore they could put it on instead of neighbours but I would be at Uni still anyway and would miss it like I do on sundays and did anyone notice that Shotgun Jim is actually not

Got something to say then say it. Include your (real) name, contact number/ address, your PIN number.. kidding. Just the first two would suffice.

an arts student but an engineer and I am glad that Amanda wasn't invited to my graduation and why do you have to wait so long at the emergency section of the hospital before anyone even looks at you and you would think that emergency means they would hurry up a bit and it is really depressing to be paralysed and only be able to look at the same bit of the floor how boring and I am glad it was only temporary and I got extensions for all my assignments but i still have to do them all and here I am writing letters instead and I said I wasn't going to write to On Dit again and it's too late now and I am also imitating Shotgun Jim but that is probably ok because he is not at uni anymore and imitation is the sincerest form of flattery anyway but I give up. by the way (I know you were probably going to anyway) but can you print my last letter 'cause I can't remember what I said. If you put them on the same page again it would help me when I cut it out and stick it on my office wall to show all my friends.

Cheers

Daniel Badger
Honours Physics

Eds: Sorry boyo, but our email is a constant headfuck (ie. it doesn't work most of the time) so we didn't get anything resembling your email and we hope that you (and every other SJ writer and wanna-be scribe will find the strength to **MOVE ON**. The last we heard there is now a support group and a wonderful 12 step programme for sufferers of SJ Withdrawal Syndrome, guaranteed to work or your money back. Send \$2000 c/o On Dit, Adelaide Uni. Ta.

Easily Amused

Dear On Dit & Friends,
HOORAH!

My idiotic imitations have finally elicited me the attention of Mr Jim himself.

I feel fulfilled, and will stop writing stupid letters now if you want me to. (Just send a message via Susie to give to her to give to me. Hiya Susie)

If you still have my last letter please print it as these things require vast effort.

Grumpy Eds - See above reply.

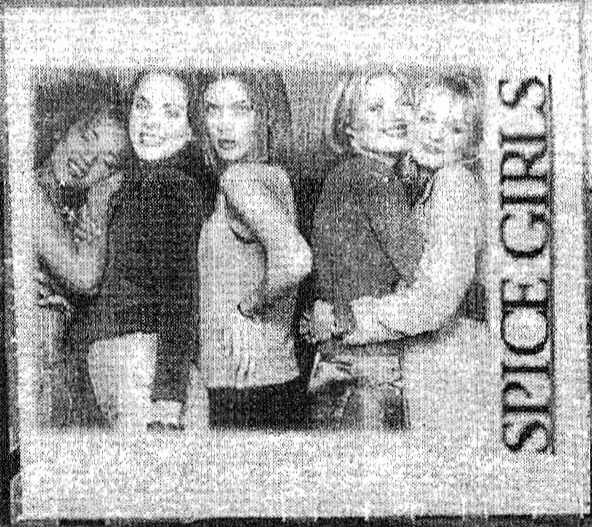
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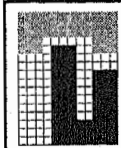
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CHATTING WITH MARK

"Amanda Vanstone? I'd ask her to have a personality transplant." Who, you may ask, would be brave enough to reveal to students (well the On Dit news sub-eds) something as (agreeable) as this...a politician? Yes, these words are courtesy of the federal shadow education minister Mark Latham, and echo the feelings of many of Australia's students. We managed to catch up with Latham whilst he was in Adelaide recently, and chatted with him about all things educational.

OD: What is your role as shadow education minister?

ML: My role is to promote some alternative policies to those of Amanda Vanstone's. The Vanstone changes are really going down the path of user-pays in higher education and it is important for the opposition to present an alternative. Labour believes that post-secondary qualifications should be more the standard than the exception in Australia. There shouldn't be two sets of rules — one for the rich and one for the not-so-rich. We should think of education as an investment in Australia's future and fund it accordingly.

OD: Do you think Dawkins' reforms, which saw many technical colleges converted into universities, have been successful?

ML: Well, the idea is right, perhaps in the execution there were some problems. Maybe some of the technical colleges or CAEs overreached themselves. They might have thought "we're a university now, we should do things differently". These universities need to realise that their traditional strengths are very important and they shouldn't try to be the University of Sydney, Melbourne or Adelaide. It is also important to recognise that those universities that have more strength in vocational education should be supported: they should have as much funding, status and research capabilities as other universities. Newer and regionally-based universities still require additional government support to bring them up to scratch.

OD: One of the bases of the Dawkins' reforms was the introduction of HECS. What do you think of the HECS system that exists now?

ML: Well, HECS was always pitched as a beneficiary-pays system, whereby students undertake their courses and then, according to their earning capacity, make some element of repayment. I don't think that there is a problem with this system, as long as it's moderate. Problems have arisen under Vanstone where now the HECS repayment threshold has moved from the average weekly-earnings of \$28,000 per annum to \$20,000. Differential HECS has been unfair, particularly for students studying law and science. Unfortunately, some students are seeing the HECS changes as a barrier to their university entry. We need to go back to a system where no student sees HECS as a barrier. I also think that the fairest thing to do is to return the threshold repayment to \$28,000 per annum. This seems a fair point at which repayments should start.

OD: What do you think of adopting a uniform secondary education certificate and uniform university entry in all states of Australia?

ML: I think there are benefits in a "national" system. It's a bit silly that Australia is not com-

mitted to achieving a national standardised test for secondary students entering university. Australia is being left behind internationally. We need to do something about it.

OD: How do Australian universities compare with their overseas counterparts?

ML: It obviously depends on the country. I think the Australian University sector has been remarkably strengthened. When I was attending Sydney University in 1979, universities were really just a narrow part of the learning experience. Only a small, select number of people went to uni in those days, very few of whom were from a working-class background. The system now has been broadened: it's now mass education where every school student has got some reasonable hope and expectation of being able to attend university. We have almost taken the elitism out of university edu-



cation. I think that's a good thing for our country.

OD: Do you think this mass expansion of education has devalued the degree?

ML: No, because the degree is always relative to the role that you play in society, the type of employment that you might pick up, and the sort of person that you want to be. A lot of degree status does have a bit of crap attached to it — there is an elitist idea that the degree has some value in its own right. A degree is only a means to some other end. If you want to have good career skills and opportunities, post-secondary, vocational qualifications through university or TAFE have become the bare minimum. The important thing to recognise is that the degree has not been down-graded, instead the skill requirements for the workplace have been up-graded. That is why so many more people need degrees.

OD: How could politics be made more accessible to the youth of Australia?

ML: What we need to do is restore a little bit of faith and trust in the political system. A lot of young people now look back on 20 to 30 years of broken promises and dashed expectations. Politics does make a difference, and I hope the latest bout of student activism as a result of the Vanstone changes, re-engages

people in the political system. We need to shift the way we think of young people in society. Traditionally, the older you get, the more certain and secure your life becomes, financially and socially. The young people of Australia also want a little bit of certainty and security for themselves and unless they get that they won't aim as high in their ambitions, in their course options and in the things they want to do for themselves.

OD: Do you think that student rallies and protests make a difference?

ML: Yes I think so. I think it's been good that students are out there, having a go at the issues and having a go at changes they don't like. Universities are not only about education, they are also about what you can do for yourself in terms of personal development, tossing ideas around, experimenting, taking up

trying hard to keep its young people in the state, this comes as a great blow.

OD: The government tells us that it cannot fund higher education as it is not financially viable. What is your response to this?

ML: The problem is that Amanda Vanstone and her liberal colleagues do not see education as an investment. They see it as a cost and believe that education can be cut like any other cost. They don't see education as having any greater impact or value to our society than any other activity on the federal budget. But education should be the first priority. Smart governments across the world are saying that not only will they quarantine education from any cuts, they will give more funding to the education system. If you want a successful society and economy, its "education, education, education" — to take Tony Blair's phrase — and he's right. You don't make education cuts, you GROW the system and give it the financial viability and status that it deserves in the 120 billion dollar federal budget.

OD: Do you agree that Bob Such's term "the bastardisation of Australian education" accurately describes current Vanstone legislation?

ML: I think it is more primitive Vanstonisation.

OD: So if you were education minister, how would you do things differently?

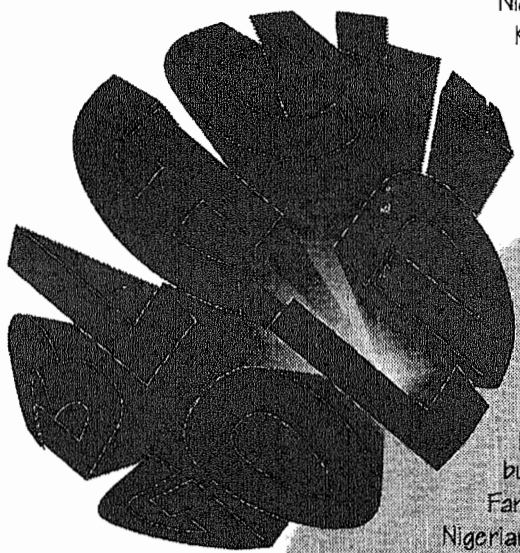
ML: The labour philosophy is to see universities as mass education where there are opportunities for up to a half of school leavers to further themselves and enter universities on the basis of merit and to see the system as mass education that has the benefit for the individual but also for the quality of our society and its economy.

The Labour government would abolish the policy of allowing fee paying students to go to university. We believe that there should be one test for university entry and that's the test of merit. I don't see how in Australia, a society that has traditionally prided itself on a fair-go, we can have a system where there is a much fairer go for the wealthy, and fewer opportunities for people who haven't got a spare \$100,000 in the bank. Abolishing those fees will be a matter of priority.

Vanstone parades herself as some sort of "success story", when all she has done is cut the guts out of our higher education system. It's an atrocity!!

OD: If Amanda Vanstone was in the room right now, what would you say to her? ML: With Vanstone it's hard to get a word in isn't it! So that'd be the first challenge to try to get in before she does, but I'd urge her to change the way she thinks about education. Education is not a privilege, it's a right that carries important responsibilities: it's not a narrow, cost-cutting exercise, it's an investment in the country's future. She should recognise those things and just be a bit more supportive. An education minister should be there for education and not against it; for students, not against them. I think it's part of a personality problem, she's really got to be a bit more humble and co-operative with people instead of being confrontational and gruff. In fact I'd probably ask her to have a personality transplant.

Annabel Davies, Evelyn M'bank



"Black

Gold?" Well, it might have been for the Beverly Hillbillies, the OPEC countries and especially for the oil companies, but striking oil has not always meant instant riches for the owners of the land it's found on.

One of the many startling things about Komene Famaa's lecture at this uni last Monday, was the name of the organisation he represents. Komene is the European Representative of MOSOP, or the Movement of Survival of Ogoni People, and is on a lecture tour of Australia to tell people about their plight.

This ethnic minority in Nigeria faces what Nigerian Nobel Prize winning playwright Wole Soyinka describes as "genocide"¹ under a military dictatorship with one of the worst human rights records on a continent where competition for the title from other such regimes is fierce. While European colonialism must bear the biggest burden of blame for the rise and support of African military states, the case of Nigeria simply screams out the fact that Western exploitation of African countries is not a thing of the past. And while European governors have been turfed out, colonialism is far from post - the reins having been taken up, in many cases, by multi-national corporations. Ogoniland is a small densely populated area on the coastal plain of the river Niger and most of its 500 000 people live by fishing and farming. Or they have in the past. The Ogoni's survival in this area has been threatened by the activities of the Shell oil company who started drilling commercially in Ogoniland in 1958 and stopped only in 1993.

The direct results of these activities for the Ogoni people are acid rain, gas flares, air pollution, a river running with polluted water, farmland ruined by oil spills, with all the food shortages and health problems associated. Shell and other oil companies also criss-crossed the region with dangerous above-ground pipelines, often directly through villages. (Komene Famaa recalls having met many people who lost limbs when pipes exploded.)

Environmental devastation that would be considered a major disaster, sparking universal condemnation and a clean-up operation if it were to happen in any Western nation, is, far from being an accident, simply standard procedure for Shell in

Nigeria.

Komene Famaa is keen to point out that MOSOP's aim is to eliminate such double standards. This is not to say that Nigeria is backwards in legislating for environmental protection - it's just that its environmental protection laws are apparently more honoured in the breach than the observance, as Shell are allowed to ignore them.

Meanwhile the rewards of oil exploration have been going anywhere but to the Ogoni people. Komene Famaa claims that the leaders of the Nigerian military government are lining their own pockets with oil profits and that Shell maintains a good relationship with them by helping to arm the regime and offering services (such as treatment in company hospitals) to the army. Claims which tend to be supported by documents leaked from the military around the time of the 1993 protests, though denied by Shell.²

While Ogoniland produced billions of dollars a year in oil royalties for the Nigerian government, the Ogoni faced hardship and illness in ever-worsening conditions. In Ogoni there are 70 000 people to every doctor, while one hospital is supposed to service 500 000 Ogoni people. To the economic marginalization of the Ogoni, caused largely by the environmental impact of Shell's operations, was added their persecution by the government when they began to protest.

In January 1993 300 000 people gathered for a peaceful protest against Shell's activities. Led by the writer Ken Saro-Wiwa, the demonstrators demanded compensation for the damage done to their land and livelihoods as well as an end to the double standards of environmental protection. The Ogoni also, reasonably, demanded that Shell clean up the damage done to the environment in Ogoniland.

It was after this protest that Shell abruptly suspended its operations in Ogoni, claiming that it feared for the safety of its staff, but in many ways the problems of the Ogoni were just beginning. No clean-up operation was organised and Shell simply left Ogoniland in a state of havoc.

There was a strong military presence in

Ogoni on the day of the demonstration and it is to the military that Komene Famaa suspects should be attributed the murders of four tribal leaders for which Ken Saro-Wiwa and eight others were charged and eventually executed. The secret trial of Saro-Wiwa aroused the condemnation of governments worldwide, but none from Shell. Soon after the execution of his brother Ken Saro-Wiwa, MOSOP representative Dr Owens Wiwa, claimed that in his meetings with them during the Ogoni leader's imprisonment, Shell had refused to intervene to save Saro-Wiwa unless the international protests against the company were called off.³

Despite Shell's denial of any involvement in the internal politics of Nigeria, common sense alone proves it's power there. When 95% of the country's foreign currency earnings come from the sale of oil⁴, with Shell by far the biggest oil company in Nigeria, Saro-Wiwa's execution could have been avoided by a threat to pull out of the country. The ease with which such leverage also could have been used to silence Shell's most

outspoken critic is obvious. At any rate the fact that a new multi-billion dollar gas project was announced in the week after Saro-Wiwa's death speaks volumes about Shell's attitude to the incident.

So while the degree of Shell's active collusion with the Nigerian government must remain necessarily the topic of speculation, the actions of the regime itself since the beginnings of Ogoni protests are better documented. Amnesty quotes the figure of 1800 people having been killed by the military by 1995⁵

Government soldiers have massacred Ogonis and razed villages, leaving many people homeless. One of Komene's main concerns is with the plight of Ogoni refugees now living in neighbouring Benin, many of whom were university students, but are now destitute and alienated in the French-speaking country.

Shell's spokesman David Williams offered this old chestnut by way of response: "It is totally unjustified to suggest that Shell, by virtue of endeavouring to carry out its legitimate busi-

ness of oil exploration is in some way responsible for such conflict or the level of the Nigerian government's response to them... private companies have neither the right nor the competence to become involved."⁶

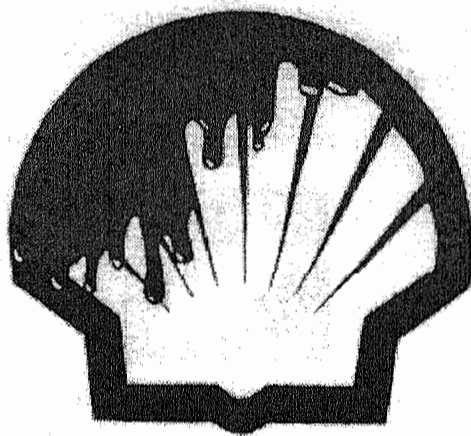
This sort of denial of the responsibilities attached to power is a perfect demonstration of why multinationals and despotic regimes make such happy bedfellows. The threat of withdrawal of much-needed investment in individual countries is what gives these companies the power to ride roughshod over local interests. And yet, as with the case of Ken Saro-Wiwa, this same threat could be used to prevent the sort of human rights violations that have been happening in Nigeria.

Whether they like it or not, multinationals do not exist in a moral vacuum. Devastating the environment of Ogoniland was not a benign act - it led to a great diminishment of the inhabitants health and living conditions, and, as a further consequence to their political suppression. Their inaction in the face of human suffering of their own making is not a case of carrying out "legitimate business".

A student based movement in Adelaide, comprised of students from all the universities has been actively campaigning against Shell for the past year. Actions have included the production of educational materials which have been distributed as widely as possible, and service station pickets around the time of the anniversary of the execution of Ken Saro-Wiwa (Nov 10). The campaign will heat up again at the same time this year, and the more participants in bringing the issue to media and public attention, the better. To get involved in the protests or for more information on the issue, contact Gin, Adelaide Uni Env. Officer on 83035182 (wk), or come into the SAUA. **THE SIMPLEST THING YOU CAN DO IS TO BOYCOTT SHELL. EASY!**

- 1 John Vidal, The Guardian, "Born of oil, buried in oil," 1/1/95
- 2 John Vidal, The Guardian, 14/1/95
- 3 Polly Ghazi, The Observer, 19/11/95
- 4 Vidal, 1/1/95
- 5 Ibid
- 6 Ibid

Rachel Templer



Shell on earth!



SEXUALITY

It was a rainy Thursday morning, and I thought my bladder was going to explode if I didn't land myself into a toilet cubicle that very moment. It was close, but no embarrassing moments passed my way as I slammed the door, and plonked myself onto the porcelain (or is that plastic?). Phew, sweet relief. As I relaxed my strained muscles, I glanced around the walls of the toilet, my eyes fell upon some writing on the toilet paper dispenser. "Plug Awl Dykes".... "Lesbians are roofed".... Well how about that, a

big furd walked to the toilets all by itself!! You've got to wonder what they're putting in our food these days. These comments are pretty old by now, but continue to show that 1) these homophobes have too much time on their hands 2) Not only are they insecure in their sexuality, but they are also con-



What, pray tell is so bloody wrong with this picture?

fused about their gender indentify. What was a man doing in the ladies loos? Some people really are very, very strange. The only thing that really disturbed me about the crap wiped on the dispenser, was that it voiced the homophobic undercurrent prevalent in our society.

I didn't have any Harpic on hand, so I was unable to scrub the comments out. So I left to

get back to work. As I walked across the campus, I thought, "Something has to be done about this", a thought many people have, but very few act upon, a sin of which I have been a culprit. As I shuffled through the contents of my pigeonhole, I came across a fax from Sabina Nowak from Bfriend, which answered my query. I hope those who read the following, and have experienced homophobia will do something about it, instead of sitting back and complaining non-constructively.

PHONE IN ON HOMOPHOBIC HARASSMENT AGAINST YOUTH IN S.A.

A Phone in will be held from Monday June 23 until Sunday June 29 to gather information about the incidence of homophobic harassment and violence against young people in South Australia. Organisers hope to expand on the media attention given to NSW student Chris Tsakalos and his experience of harassment at school.

The phone in will be a joint project involving Bfriend (a buddy system for newly identified gay, lesbian & bisexual people operating out of the Adelaide Central Mission), the Gay and Lesbian Counselling Service of SA, the Gay Men's Health Unit of the AIDS Council of SA and the Second Story Youth Health Service.

It is believed that a collection of local data will assist in the provision of services for gay,

lesbian and bisexual young people and raise awareness of homophobic violence against youth.

"While workers in the field are very aware of the particular difficulties faced by young people perceived to be gay, lesbian and bisexual" said Mahamati, project coordinator of Bfriend, "there has been no detailed documentation of the number of incidents or the scope and scale of the effects of homophobic harassment and violence, such as depression, isolation, premature leaving school, homeless rate, increased substance abuse and suicidal ideation."

"When groups who work with gay, lesbian and bisexual young people apply for funding or resources, they have had to use statistics from the United

States, which are then often discounted by funding bodies as not relevant to the local situation. As a result, services that cater for young people who are targets of homophobic violence have limited operating budgets which often preclude advertisement of their services. This tends to make them less accessible to those that really need them."

The phone in will gather information that will be collated into a final report as well as give young people who are or have been targets of this discrimination an opportunity to talk to someone about it anonymously and access appropriate support services.

If you are under 26 years old and have

experienced homophobic harassment or violence, or if you have witnessed homophobic harassment or violence aimed at other young people,

PHONE 83862 2582 / 8263 5644 or 1800 2582 (country callers only) from Monday 23 June 1997 to Friday 27th of June between 3pm & 6pm, or Saturday & Sunday the 28th - 29th of June between 10am & 7pm.

You can also contact us via the internet at <http://arthur.merlin.net.au/bfriend/homophobiapi>

HOMOPHOBIC HARASSMENT INCLUDES THINGS LIKE:

Being bashed, called names, have rumours spread about your sexuality, hearing put downs and anti gay jokes, etc.

UNDER NO CIRCUMSTANCES IS THIS OK.

You don't have to be gay, lesbian, or bisexual, it could just be that someone else thought or said you might be.

Please help us to help others.

YOUNG PEOPLE'S PHONE IN

GAY BASHING

SPREADING RUMOURS ABOUT SEXUAL ORIENTATION

PUT-DOWNS

ANTI-GAY ANTI-LESBIAN JOKES

TEASING PEOPLE ABOUT BEING (OR SEEMING TO BE) GAY OR LESBIAN

POOFED BI DYKES

NAME CALLING

Faggot

LEZZO

HOMO

Lemon

THREATS

THESE THINGS ARE WRONG!

IF THEY HAVE HAPPENED TO YOU, PLEASE CALL AND REPORT IT ON OUR STATEWIDE PHONE IN. WE ARE RESEARCHING ANTI-GAY & ANTI-LESBIAN HARASSMENT AND VIOLENCE TOWARDS YOUNG PEOPLE, SO THAT WE CAN HELP PUT AN END TO IT. YOU CAN BE ANONYMOUS.

PHONE: 8363 5644 or 8362 2582 or 1800 182 233 (COUNTRY CALLERS ONLY)

FROM MON. 23rd JUNE TO FRI. 27 JUNE
Between 3 PM & 6 PM. OR
SAT. 28 JUNE AND SUN. 29 JUNE
Between 10 AM & 7 PM.

ORGANISED BY: B-FRIEND, ADELAIDE CENTRAL MISSION, MERLIN.NET.AU, GAY AND LESBIAN COUNSELLING SERVICE OF SA, GAY MEN'S HEALTH UNIT OF THE AIDS COUNCIL OF SA, SECOND STORY YOUTH HEALTH SERVICE.

I was talking to this bloke the other day, don't know his name, doesn't matter, and just out of the blue he says, "You know, FlyGuy, you talk like a greeting card." This was not meant as a compliment (as I discerned from both his tone and body language - truly, I am a student of the human species). We had not been discussing anything remotely connected with birthdays or anniversaries (in fact, if I remember rightly, we were discussing the devastating spread of nuclear power), and I pointed this out. He said, "But that's how you talk!" So I socked him one. I took the comment very harshly; perhaps I overreacted, but if so it is only because of the contempt in which I hold greeting cards in all their forms. Well, maybe not all their forms, but the ones with the writing on the inside, as if you don't actually have any thoughts or feelings of your own and you have to pay someone else to think for you. Buy a nice blank card, says the FlyGuy, with a pretty panda or somesuch on the front and write a nice little message or, hell, a whole damn story, on the inside. Much more personal and it shows that you can think for yourself. If you can't think for yourself ... well, maybe that's why you're still reading this here.

Anyway, I was perplexed by the content of what had gone before, insultwise, and I pondered long and hard to ascertain the crux of his argument. Amidst such pondering occurred the question; how do I talk? If not like a greeting card, the question must be asked, then how?

It occurred that a lot of the time (or, more accurately, in a high proportion of

instances), I preplan what I am going to say. Of course, this is only possible when you know the topic of conversation in advance, or, for the conversationally gifted, when you can steer the conversation towards your preferred topic. (Of course, if you're conversationally gifted, you're probably making shit up as you go along anyway. I envy you.) This sounds a little unspontaneous (well, it is, in fact, by definition, completely unspontaneous) and, well, impersonal. This is true. It can be (note: can be) a very false and insincere manner of speaking. For this reason, when adopting this technique, it is important to be creative in

your sentence structure. Do not say, "Sorry I taped over your XFiles episode before you had seen it, GrassHopperGuy. It will never happen again." It creates the clever illusion of unrehearsed speech to say, "Oh, my God! I did what? You must hate me! Shoot me, shoot me now!" You see how that works? Really smooth. If you put effort in, your conversation will sparkle, as mine does, and your ... er ... conversationbuddies... er ... the people that you talk to will appreciate it.

It also occurred that, frequently, I incorporate common expressions used by my favourite TV characters into my speech. This allows my mouth to run on autopilot

for a matter of milliseconds, buying valuable time for me to figure out what the hell I'm going to be saying next. The Simpsons are especially good for this (and if you're talking to a fellow Simpsons fan (and, really, if you're not, why are you talking?), it's a talking point all it's own (or at the very least you get some extra time while they're killing themselves laughing (of course, they're only doing that to stall for time themselves, you know))), but please don't be obvious and walk around saying "Don't have a cow, man," or even the ever-popular "Aye carumba!" Appropriate as they may be in some (very rare) circumstances, they will only make you look unsophisticated and common. Try more obscure phrases, such as "This is the worst Christmas ever!", "Just because I don't care, doesn't mean I don't understand," or "Short answer yes with an if, long answer no with a but." There are, of course, other shows and movies that are also ripe for the picking; what you need to do is

coop yourself up for a few weeks with tapes of all your favourite shows and learn 'em. This will provide you with enough conversational material for any occasion. Songs are not, surprisingly, so good for this, being a touch more transparent due to the inevitable breaking into song whenever I try it; many's the time I have been

laughed at for launching into "Hey, you, get off of my cloud." To be avoided.

When none of this will work, I just adopt an attitude, of my own choosing depending on mood and various environmental factors, and stick with it throughout the conversation. Such attitudes include; derisive, enthusiastic, bloody cheerful, starkly indifferent, sarcastic (which is probably easiest and by far my favourite), etcetera. There's a good one called "morse", in which I just grunt unintelligibly at everything someone says. Sometimes, when I feel a bit frisky, I grunt in the wrong places. That throws people right off. If you're talking to someone you like, you probably want to take some care in your selection of an attitude (trying to pick their mood before they start talking and choosing a reciprocal one for yourself is always a challenge); if you're not, then just pick one out of a hat. Which reminds me of a story. But there's no room for that here.

There's other devices I use to get through a conversation. If there was room I'd list them all. There is a whole subset of facetious strategies, which are all a lot of fun and are pretty reliable in their ability to piss other people off. Sadly, no room.

To finish the story; I finished thinking through my modes of speech, checked them all carefully, and found that none correlated in the slightest way to the manner of expression of a greeting card. So I went and found that bloke again, and kicked him.

FlyGuy



From
your
tasty
Union



Equinox

level 4 Union House, open 10...10

Any pasta
with your choice of sauce \$5.00
add \$1.00 for a garlic or herb bread
add \$1.00 for a schooner of beer
or soft drink
Happy Hour Friday 4...6pm

Mayo

ground level Union Building

& **Backstage** Scott Theatre
Pasta Bake, chips & salad \$3.00

Gallery

level 6, Union House

Breakfast from Bam
Giant Muffin & Coffee \$2.50

Catacombs

Union Hall, opposite Barr Smith Lawns

Hot Dog \$1.50
Donut & Coffee \$1.50

Grill Bar

ground level, Union House

Full breakfast
& cup of Coffee \$4.00

Food Court

level 4, Union House

Ab/Austudy
Hot Potato, butter, cheese
& sourcream \$1.00
Combination of 2 main dishes
with rice, & tea or coffee \$3.00

UniBar

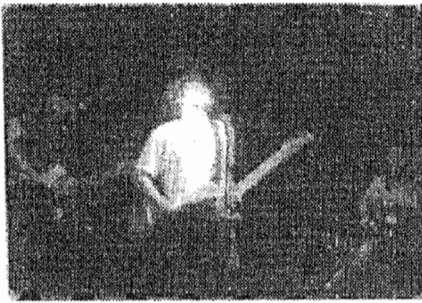
level 5, Union house

Schnitzel, chips & gravy
with a schooner of
WEST END beer \$4.00

"LOOK OUT FOR THE
NEW COMPETITION
IN ALL AREAS"

Last Goodbye

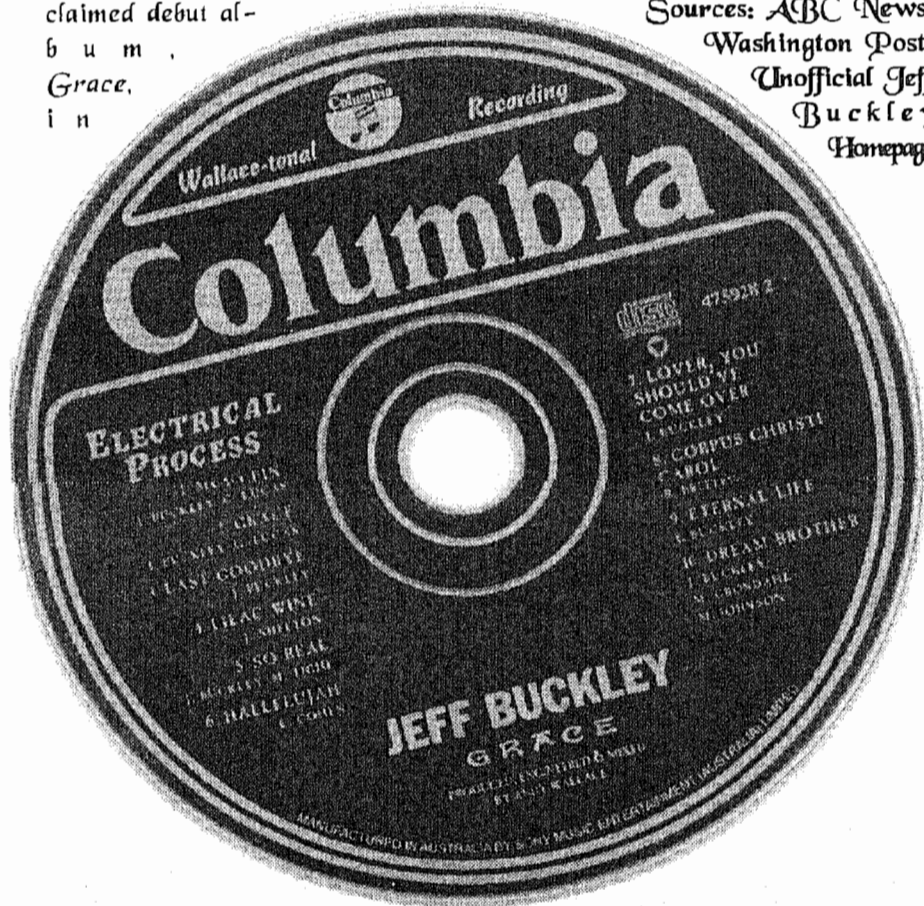
Authorities in Memphis, Tennessee, searched Friday for singer Jeff Buckley, who disappeared while swimming near the Mississippi River, a Columbia Records Spokesman said. "Jeff Buckley has been missing since he went for a swim in a marina Thursday evening," said the spokesman. The marina is located about a half mile from the main body of the river. The thirty-year-old Buckley, whose music is a combination of folk, alternative, rock, and jazz, released a critically ac-



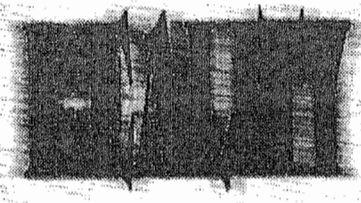
claimed debut album. Sources: ABC News, Washington Post, Unofficial Jeff Buckley Homepage

1994. He was planning to head back into the studio in June to start recording his next album, which was set to be released in 1998. Buckley was swimming by himself when he disappeared, although a companion was sitting nearby on the bank of the marina. The friend notified authorities about ten minutes after he realized Buckley was gone. Late Saturday night, US time, the search by authorities was suspended due to torrential rain, but resumed on Sunday morning. The singer is presumed drowned.

Grace,
i n



I guess I have been on the net for about 3 years now. And using Internet Relay Chat for about 2 of those years. I have grown to love and hate this program. But lately I guess, a lot of things have happened to make me think people are losing sight of a thing called REALITY.



how they affected my life, or how much they hurt me.

I believe this, IRC, has turned into the meeting point of the 90's. So many lonely people out there

Reality is what you look at, when you turn your head away from this monitor, you stare blankly at for hours on end. It is everything that goes on around you, that you are not aware of, cause you are too busy sitting where you are now. It is the hundred and one sunsets you have missed, breezes which have gone by without touching your skin, the rain you have neglected to feel, the birds you don't hear and your child learning to walk..

looking for someone to love and someone to love them. It is sad, when people have to turn away from reality to look real people to be in their lives. People use the excuse, that you just can't find any nice people in clubs and other "real" places. Well, from the time I have been on IRC, I can say the same thing about people on there.

I have used every excuse under the sun to defend my addiction. And addicts usually do. But time has come to realise, that we are abusing ourselves, and others on here by what we do, and by how serious we take this.

I know it is a great place for shy people to open up. And I must admit it is easier to open up to a person you can not see, and most likely will never meet in your life. You can reveal so much of yourself that you try to hide. Feelings can flow out of you, especially ones, you have tried to hide for so many years. I guess there are a lot of lonely people, who have no one to talk to, and use this as a way of expressing themselves. It would be great, if people on here could understand that. Instead, you have people, who use information against people. Most likely cause they think it is fun. And because it is a game to them.

Some peoples reactions to Internet Relay Chat, is "oh well, about 95% are weirdos, I am on there to meet the 5% normal people who just want to chat." I used to think that. And please, people, don't get offended, but the majority of people I have met from IRC have been lacking some kind of social skills and morals.

Its quite sickening to think about. Cause you really do not know the other person on the other side of this monitor. You have no idea what they are really like, and have to basically take their word for themselves. And some people on here are so trusting, and do just that, and they are the ones that end up getting hurt by it all.

You have the people out there to win as many peoples hearts as they possibly can. I think it is sick. Its great to play games, as long as the person on the other side of the monitor knows you are playing with them.

I can't totally bag out this thought. It is a good way of keeping busy, and for people who don't have anyone to talk to, or maybe have relatives that aren't geographically close, then this is beneficial to them. And these are the people who get on to talk to specific people. These are the 5% of people we are referring to. They do exist, but I doubt we will meet them.

You have others, whom catch their prey on here, and then move into reality, to gut their catch. Now that is cruel. I guess I woke up to it all, when 2 people I cared and trusted did that to me. People, whom moved from being my IRC friends, to my real friends. Obviously they really don't know the meaning of friendship, nor do they care

Sometimes it is good to dream, but at some stage, we all must face REALITY



Yes, this was Prosh '97, and it was about as exciting as it looks here. If you'd blinked, you would have missed it. Still, nice to know that all that charity money will be going to paying off the [redacted] because of that bloody flag debacle. Nice one, kids.

PROSH Pictures by: A. Wolfmeyer



Custard! No, not really it's the Clubs Column

The Chess Club meets Mondays and Fridays at 1pm in the Don Stranks Room (5th floor, Union Building - just behind the UniBar) Everyone is welcome to come along and join (for free!) and have a social game of chess. "Social" as in "it's non-competitive and friendly" not "you'll probably meet your life partner if you join". We now have an email and www account if you require any information about the club (or want to explain any of the rules to us that we keep forgetting). The addresses are: chess@student and www.student.adelaide.edu.au/~chess

The chess club committee would also like to take the opportunity to announce our rating of four Queens and one Rook for the Spiderbait concert on 23/5. Despite being the geekiest (and probably oldest) people there, we thoroughly enjoyed ourselves. We're thinking of renaming the club the "Chess and Spiderbait" Club but that might alienate our techno-fan Vice President, so look for the "Chess and Spiderbait" Club next year after he overdoses on "E" and whizz.

Chess Club Secretary



Positions Vacant

Touch Coaches - Casual

Duties:

Responsible for implementing the school touch coaching program as directed by the Touch SA Development Officer

Experience, Qualifications, Skills:

Technical knowledge of the game of Touch, with regard to:-

- a) Coaching, refereeing and playing (desirable)
- b) Touch coaching accreditation at level 1 or higher is essential
- c) Senior First Aid Certificate is desirable

Conditions of Employment:
Casual on-call between 8.30am - 3.30pm week days. Hourly rate subject to qualifications and experience. (1-2 weeks notice given)

Written applications should be addressed to:

Development Officer
Touch SA
17 Durand Terrace
Enfield SA 5085

For further information contact Robert Saban on 8359 1377



Adelaide University Waterski Club
Wake board weekend

On the middle weekend of June, 14th and 15th, we have Richard Boyce and Co. coming to show and teach all the upcoming wake boarders and interested people, how it's done!!! This weekend is designed as a winter social event, so its not only for skiers. We now have our new boat, the legend and Richard will be bringing his boat. So we will have 3 boats to party with. This weekend is great as a promo for non-skiers to come up and party and enjoy the show from some of Australia's top Wakeboarders.

For more information contact Russel on 8387 4482.

Or email
r-march@waite.adelaide.edu.au
Alcohol available
\$3.00 spirits
Non members welcome.



Clubs Association Council Meeting to be held on Wednesday 4th June 1997 in the WP Rogers Room Level 5, Union House at 1.10pm

UN Update

United Nations Conference Update
Many people are aware of the United Nations peacekeeping activities but there is a great deal more to this organisation than the colossal task of securing world harmony. The United Nations has eleven specialised agencies which are based all around the world. The range of the agencies is remarkable, for instance, the International Civil Aviation Organisation is based in Montreal while UNESCO is based in Paris. Also the United Nations has an agency to deal with Intellectual Property, Meteorology and Telecommunications. Also the United Nations has numerous other bodies that deal with economic, social and security issues. Despite the achievements of these bodies, the thing the UN is invariably judged on is its contribution to world security and peace. With this comes the litany of criticisms of the handling of problems like Bosnia and Rwanda. Indeed it is easy to level criticism from afar, however what should be noted is the UN is often the only body willing to broker peace. A perennial solution to this perceived problem is the establishment of a standing army or rapid deployment force to give the UN some muscle with which to enforce a cease fire and eventual peace. However while it may seem a good solution it is far from an uncomplicated issue.

The UN Charter does provide for the existence of such a force. As it stands

now the military response of the UN is very much up to the political will of the larger world powers. Furthermore if the UN had its own forces there would need to be a massive change in the structure and working of which ever body is was attached to. For instance simply granting a the UN twenty thousand soldiers fails to consider the support, communication and intelligence requirements of placing an army or rapid deployment force in the field. Furthermore where would the UN gain the necessary military expertise to command such a force?

Say for instance that a force was raised with personnel and funding coming from each member nation according to their GDP, which would be a point of great contention alone, then would the major contributors top this force want some control on how their soldiers and money were being employed? Also what would be the guidelines for operations? Also imagine the repercussions if a nation in response to what they perceived as unfair treatment of thier troops by the UN forces declared war on the UN? The issue is indeed as complex and frustrating as any facing the United Nations. It seems that the United Nations may not be able to be the worlds' policeman and perhaps to ask it to do as much, is to breach the principles on which it was started.

OSA News

OSA News
M-Week '97
The Multicultural Week (M-Week) Committee is looking for people to help out in these portfolios:
- Technical &

Grounds
- Performance
- Publicity
- Food
- Exhibition
All are most welcomed! So please help us make M-Week '97 a blast!
For more info, please contact Alice Lau at the OSA office: 8303 5852

On Dit



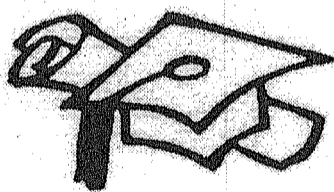
SKI THE USA AND GET \$\$\$\$ FOR IT!!

Spend this Dec -April working and playing in the USA..

You could be working on the ski fields of Colorado or California or in a vacation resort in Tropical Florida, the opportunities are endless.

- Guaranteed Job offer
- Heavily Discounted Airfares
- Earn Money, Travel & Work with Friends
- Fully Comprehensive Insurance
- Work & Travel Visa
- Orientations

APPLY NOW FOR THE BEST JOBS!!!!
CALL TODAY FOR MORE INFORMATION!
WORK EXPERIENCE USA
(02) 9223 3366
Level 7, Dymocks Building
428 George St, Sydney 2000



A word from your Women's Officer - Helen Kavanagh 8303 5898 or

email hkavanag@arts.adelaide.edu.

What do you want????? Please get in touch. The PGSA Women's Standing Committee (which needs two more members - hint hint) will be more than happy to provide: skills, workshops, networking, stress management, guest speakers, informal meetings.

A monster issue of The Clever Country will be out this week and there is a wonderful competition being run by HK. Also, all you need to know about scholarships, rates of pay (if you're fortunate enough to be employed by the University), committees, resources etc.

We are waiting to hear formally and in writing from the Federal Labour Party about their brand new education policy and will pass on this information when we receive it.

Finally, something for free from the Office of Indus-

try Liaison on the Thebarton Campus of Adelaide University!!!

(What do you mean, you didn't know it existed?)

Business Enterprise Education Program 1997

Are you interested in learning about some of the issues relevant to starting and managing your own business (including consultancy work)? Come to our Small Business Management Seminar and New Venture Creation Workshop Series:

Small Business Management Seminar*

Wednesday 25 June, 9.30 am -1.00 pm

Our guest speakers will address the following topics:

Banking and finance issues for the small business

Setting up systems for the new/small enterprise

Business networks

Deadline to register (includes): Tuesday 17 June.

Fees for the seminar: students/concession rate: \$30 non students: \$70

*Bank SA has kindly provided sponsorship for 20 free places for students at this seminar. These places are available strictly on a "first come, first served" basis. Contact us NOW!!! on phone 83033098 or fax 8303 1644



General Student Meeting

There will be a General Student Meeting on the Barr Smith Lawns at 1:15 pm, to discuss and to pass motions in opposition to the possible introduction of up front undergraduate fees in 1998. The campaign is building up to the University Council meeting on June 13 where the University will vote on the proposal. It is really important that you attend so that we can impress upon the University the unified student opposition to

this proposal that will allow people to buy their way into university. Please sign a petition, read the notice boards in the Union, the library and various areas around campus, and get involved in the campaign against the introduction of up front fees at the University of Adelaide. Please ask your student representatives if you have any questions!

Republican or Monarchist?

The Federal Government will convene the People's Constitutional Convention in December

regarding whether or not Australia should remain a constitutional monarchy or become a republic. Voting for the Convention is voluntary, but the issue of who is the legitimate Head of State for Australia is something we should all think about, especially as it relates to the issue of what it means to be Australian in the context of the reconciliation and race debates happening nationally at the moment. Watch out for more information next semester as the republican-

monarchist debate unfolds.

Upcoming Elections

Elections for Students' Association officer bearer, councillor and committee positions are coming up next semester. If you are interested in running or have any questions about the SAUA and any of the positions, please come in and see me anytime.

Good luck...

Good luck for all your exams and assignments; enjoy your holiday break and come back revved for Re-Orienta-

tion! tend as the decision on upfront fees does not affect the council members it affects us, the students.

REJECT HANSON : FIGHT RACISM

6pm Wed June 11, meet at Findon Shopping Centre, Findon Rd, marching to the European Convention Centre.

She is coming to Adelaide to promote her One Nation party. You can attend and show that you reject her policies. Racism sucks — Olivia

Court Jesters who you can see at The Royal Saturday nights) -All the people who took out collection tins -The performers at After Dark and during the week-and anybody else I've forgotten.

Many, many thanks to you all.

Don't forget Beer, BBQ and Band Week June 9 - 13, (the last week of term), in the Cloisters.

Ant.

ACADEMIC RIGHTS WEEK

It's coming close to exams and assessment time and you might need some assistance with supplementary exams, remarks or anything that affects you academically. There are coloured pamphlets, Academic Survival Guides, to guide you through the right procedures for grievances. Come to the SAUA if you need any assistance. See the article in this edition of On Dit.

GENERAL STUDENT MEETING, JUNE 5 AT 1PM BARR SMITH LAWNS

The SAUA will be holding a GSM to discuss the issues of upfront fees and vote on two motions.

1• "We the students of the University of Adelaide, oppose the introduction of 25%over HECS quota, upfront fee paying undergraduate places at the University of Adelaide in 1998 and thereafter."

2• "We, the students of the University of Adelaide, petition University Council and strongly encourage University Council to vote against the proposal for the introduction of upfront undergraduate fees"(in

UNIVERSITY COUNCIL MEETING - FRIDAY THE 13TH - BAD LUCK FOR STUDENTS

Friday 13th meet at 1pm Barr Smith Lawns to attend oppose the introduction of upfront fees

Students from all 3 Unis will be meeting at 1pm on the Barr Smith Lawns to hold a state-wide meeting and then we will all be attending the University Council meeting. It is important that many students at-

Prosh is all but behind us now and all there is left to do is the thanking and the final dollar tally.

Over \$2000 was raised for The Florey Research Fund and Club Friday.

Pranks were on the whole excellent and harmless fun, (with the slight exception of the flag incident to which a resolve should be forthcoming).

My sincere thanks go to these people: -West End -The Planet -A.U. Regi-

ment -Schweppes - Richard Stevens Hire - CASM -DJs from Rumble - The City of Charles Sturt (for being so understanding) -Fiona Dalton -Jane Kelsall -Student Radio and all involved with Student Radio -Alida Parente -Felix Riley -Paul Murray - Andrew Wolfmeyer -Sacha Sewell -Kate Sowerby - Marty McAvaney -Winston Storer -Amrita Dasvarma - Gin Simpson -Sophie Allouache -Olivia Nassaris

-The Activities Standing Committee -Deb Aubert - Christina Faseth -Kim Hill - Ali Abbott -K.J. -Ben Gaffey -Jane Cross -The University Union Staff -AUScA (for their monumental roundabout fundraising breakfast which raised over \$400) - All those who donated -All the Pranksters -All those who participated in the Parade (well done AUScA again, AUSKI, St. Marks, The German Club and Bill and the boys from the

will need all the help we can get. So start thinking about your contribution to the Environment Edition of On Dit, or what you would like to see happen (and help out with!) during the week. I will be out of town from the 10th July to the 23rd but should be contactable at the SAUA the rest of the holidays....(yes- its open).

Good luck with exams, happy holidays, and be enviro-friendly 'till next term. But for now, remember- URANIUM ROADSHOW !!!!!

Yours in everything green- Gin (Ph 83035182)

Hi again, eco-comrades. Thanx and well done to everyone who remembered to see Komene Famaa speak on campus last week about Shell Oil's devastation of the Nigerian environment and people. Got over \$100 in donations for the cause, and plenty of new signups for direct actions. If this is the first you've heard of it (or even if its not) be sure to read the write-up in this week's On Dit.

Next on the list of campus activities is the Uranium Roadshow, presented by the National Campaign Officer of The Wilderness Society. Ura-

anium is a BIG issue in Australia at the moment- the Liberal Government's policy of opening up Australia to new uranium mines is affecting all states (including places such as Kakadu). South Australia is not getting off lightly. As well as the expansion of Roxby Downs, already Australia's biggest uranium mine by far, two new uranium mines have been proposed for SA. In both cases, proceedings are continuing without public consultation, and it is time for the SA community to stand up and demand a say in what befalls OUR wilderness areas. Located on either side of Lake

Frome, both the proposed new sites are ecologically sensitive, and in the case of Beverley (one of the locations), the proposed method of uranium extraction is potentially disastrous to the Great Artesian Basin. Tuesday the 10th June (ie next week) is the time to come up to the Union Cinema at 1pm and find out about the uranium issue, why so many people are opposed to it and its implications for SA. Its an important thing to be informed about so come and watch the Roadshow unfold!

Week 3 next term is...ENVIRONMENT WEEK, and we

NOWSA

The NOWSA Conference is coming up in just over a month, so if you're interested in going come in and see me and I'll give you a registration form which has all the details on it. If you don't think you can afford the trip to Brisbane don't worry because the Women's Collective and the SAUA Women's Department have been doing fundraising all year so that

as many women as possible can go. So if you would like to find out about having your trip subsidised come and see me or come along to the next Women's Collective meeting which will be on Wednesday 4th June at 12 noon in the Women's Room.

QC

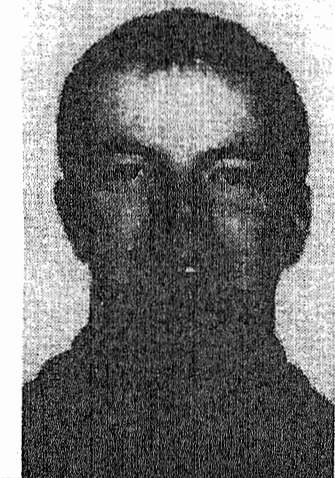
Queer Collaborations is another conference happening in Brisbane from the 30th June - 4th July.

This is a conference for queer identifying people which is held every year. The conference has the usual plenary session but also encourages students to present workshops and get involved. If you would like more information or need a registration form please come and see me or give Pride a call.

INTER-UNIVERSITY QUIZ NIGHT

The quiz night, happening on the 5th of June, is

and event being organised by NUS and the Students' Associations from the three Universities. The night is to raise money for women to go to NOWSA. The registration cost is \$5 per person you can have teams of 5-7 people. It will be in the Food Court on Level 4 of the Union Building starting at 6pm. If you would like a registration form come and see me or give Sky a call on 0414 369 013.





please note:

There will be a special meeting of SAUA Council to pass the amended election regulations.

Where: Margaret Murray Room

When: June 10

Time: 6pm



Up front fees - The Impact on Women

The decision made by the Coalition government to deregulate the Higher Education System by allowing Universities to introduce Up Front Fees for undergraduate domestic students illustrates a blatant move towards a user pays education where only wealthy students will be able to enter the Tertiary Sector. This trend towards elitist educational institutions is completely inequitable and will ensure that many disadvantaged groups will be further marginalised as their access to education diminishes. If Up Front Fees are introduced next year at this University and become a feature of our undergraduate education system women's access to education will be greatly diminished. We will once again see women having to fight for their right to participate in our education system which seems to regress at an alarming rate. Education should be a right for every individual, and should never be based on wealth. If this University decides to introduce Up Front Fees it will be sending a very clear message to disadvantaged groups. This University should recognise and maintain that the distribution of wealth should not determine the distribution of knowledge in our society.

It is highly unlikely that many women will be able to 'buy' their way into the education system. Statistics have shown that women do not earn as much as an equally qualified male, women tend to be centred in low paying employment or part-time employment, and experience longer periods of unemployment compared to men. It is also the case that women still perform the majority of unpaid labour in our society, and therefore the decision to bring Up Front Fees into this University is not only inequitable but discriminatory, especially against mature age women. If Up Front Fees are introduced next year at this University and become a feature of our undergraduate education system women's access to education will be greatly diminished. We will once again see women having to fight for their right to participate in our education system which seems to regress at an alarming rate. Education should be a right for every individual, and should never be based on wealth. If this University decides to introduce Up Front Fees it will be sending a very clear message to disadvantaged groups. This University should recognise and maintain that the distribution of wealth should not determine the distribution of knowledge in our society.

Sophie Allouache
SAUA Women's Officer

Brought on campus by the SAUA Environment Department, from the hot dusty roads that divide the Australian states...



THE WILDERNESS SOCIETY'S

URANIUM ROADSHOW

HITS ADELAIDE UNI

1 PM, TUESDAY 10TH JUNE
UNION CINEMA

- what's wrong with uranium?
- how does mining it hurt the environment?
- will there be a new mine in kakadu?
- what about the traditional owners?
- what's the situation in south australia?
- what can we do to help save SA wilderness currently under attack?



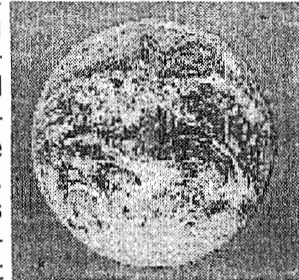
have your questions answered by kevin parker, TWS's national campaign officer, and and watch the uranium roadshow unfold before you on June 10th!

FOR INFO
CALL GIN:
83035182

Green Action Squad

Dear student population and potential environmental activists,

Do you suspect there may be a wild and woolly greenie residing somewhere deep inside you? But you don't ever have time to let him/her out to play? Wishing there was something you could do to help the green movement (other than sending money off in an envelope) and make the world a better place with almost no time commitment? Well ... there are plenty of issues in SA that need desperate attention and a part of this is "Direct Action" (meaning, protests, rallies, sit-ins, media stunts ... anything that will be effective in bringing issues to public attention (and hopefully media attention too!) I am therefore putting together a GREEN ACTION SQUAD and am hoping that you might be interested in enlisting.



test - it just means that you're at least interested in hearing about actions that are happening in Adelaide. I will make sure that we have a briefing meeting before any action so that all involved are well-informed about the issue.

Rabble-rousers at the forefront, quiet support lingering behind - both types of participant are essential. It's a small time commitment, but it is such an important part of publicity and making governments hesitate about ripping into our wilderness. So if you

want to get into some serious (or silly) green activism, or if you just want more info ... get in touch!

Gin: Wk 83035182 Hm 82695963

E m a i l ;
vsimpson@student.adelaide.edu.au
or drop the attached slip into the SAUA (if I'm not there, Deb will put it into my pigeonhole for you). Cut it out and send it in!

GREEN ACTION SQUAD CONTACT

Name:

Phone:

Email:

Benefit Gig

BENEFIT GIG...bands supporting the fight against upfront fees.

Adelaide bands have been confirmed to play on Thursday June 12 in the Cloisters starting at around noon.

Come to hear speakers, listen to the music, sign petitions and prepare for the student presence at the University Council meeting the next day when it is...FRIDAY THE 13TH. A day when bad luck will prey upon students and the council will decide if upfront fees will be introduced at Adelaide Uni.

Why say no! to upfront fees?

because...

Education is a right not a privilege.

The Federal Government is committed to policies of inequitable market driven/user-pays principles for education. Adelaide University Vice-Chancellor, Professor Mary O'Kane has done a backflip on principles of access and equity for the University of Adelaide and its commitment to a publicly funded higher education system.

Why should students from wealthy families "buy their way" into a university place when you have earned your place on academic merit and hard work?

Introducing up front fees paves the way for commodification of higher education, resulting in a user-pays system which views education in simply crude fiscal terms.

Up front fees create social divisions along the lines of gender, socio-economic status and culture benefiting one social class over another simply based on an ability to pay.

User-pays principles for higher education will diminish the community benefit derived from a publicly funded system.

The Vice-Chancellor's rhetorical statements about undergraduate fees being used to pay for the academic staff's pay increases are unsustainable when the figures are studied.

The University of Adelaide absorbed much of the Federal Government's cuts to operating grants by the shedding of staff, amalgamating faculties whilst slashing and burn-

ing other faculties eg. Performing Arts. The University of Adelaide, the richest university in the state, shouldn't need to introduce up front undergraduate fees - Flinders University has said NO, University of Western Australia has said NO, Australian National University has said NO.

The University of Adelaide can also say NO!

HOW THIS WILL AFFECT YOU!

How many of us are already enduring the 'stretched resources crisis', let alone a combined extra 25% of students and that effect upon the quality of your education:

•Overcrowded lectures and tutorials;

•Less quality research and teaching;

•Less access to academic staff;

•The complete dismantling of faculties and shedding of staff.

•The university's withdrawal of funding into student support services:

•Cuts to the library;

•Cuts to careers counselling;

•Cuts to student administration.

Bringing in 25% over-HECS quota up front undergraduate degrees will not result in more money being put into these crucial areas, because the University wants to put that money into the academic wage claim which they have been deferring for the past two years. Ineffective management of the University's finances should not compromise the quality of our education!

This will affect the quality of education for all of us!

Allowing students to buy their degree without competing equally on a merit basis will devalue your Adelaide University degree.

Come to the General Student Meeting on Thursday, 1:15 pm, Barr Smith Lawns to protest the introduction of undergraduate up front fees!

brought to you by your Students' Association

Academic Rights Week

HOW TO SURVIVE IN THE ACADEMIC WILDERNESS...IN ACADEMIC RIGHTS WEEK

Sometimes as a student you can feel overwhelmed with study. However, you may also experience other problems which may not seem to be directly linked with how you perform academically but can still have an effect on you.

About the campaign in short...

Academic Rights Week is a campaign that runs when everyone is studying for exams and when a lot of major assessment takes place. There are people and places that can help you throughout the year with problems that hinder your academic performance. The main places to go for help are:

- the Students' Association, for help with academic or personal grievances relating to study
- the Health Services on the North Terrace, Waite and Roseworthy campuses
- the counselling centre

Remember that there is a procedure that you have to follow when:

- applying for a supplementary on medical, academic or compassionate grounds
- you would like a paper remarked (or any appeal against an assessment grade)
- you would like to lodge a complaint about the conduct of a lecturer or tutor

If you're having problems with academics...

How you communicate with lecturers and tutors is important. If you feel that you have been treated differently or victimised in any way this is unacceptable. The University's Equal Opportunity (EO) policy means that the Uni must operate without discrimination on the basis of sex, race, religion, disability, marital status, pregnancy, sexual preference and age. If you have troubles communicating with an academic for any reason try going to the head of the faculty, EO or the Education Welfare Officers and they might be able to offer solutions: like getting someone to mediate.

If you need to get a supp because of physical or mental health reasons...

Physical and mental health is one of the main problems that students have come exam time. Some people like to think that students get conveniently sick around exam time. The reality is that often study regimes of long hours, all nighters doing essays and anxiety about passing or failing can have an impact on your health. These things may cause you to get physically ill or you might suffer mentally and emotionally. Other incidents in your life may also have an impact on your mental state. You can get medical, academic and compassionate supplementaries but you have to go through the correct procedures the uni sets out. For medical certificates you must go to the Medical Service on campus. There is also counselling available to discuss how your mental or emotional state might be affecting your study. For an academic supplementary see your department for the faculty's policy on this.

If you need to get an extension or help on an essay/assignment...

Each faculty and department has its own policies on issues like extensions. At the beginning of the year you should have received a faculty handbook. This is the book with the procedures you need to follow for your faculty. If you have any problems following this or would feel comfortable with more assistance the SAUA and the EWOs are always there to help you out. It is preferable that grievances go through every kind of informal path before reaching formal grievance procedure stage.

Services which may be useful in your time of study...

THE UNION

Resource Centre-The resource centre is where SMUG (the club that gets you cheap internet access and email) operates from. Students can go there to use IBM compatible and Macintosh computers. You can also do scanning, printing, laminating and binding there. Everything you need to

make that essay, assignment or resume look lovely. And it's all either free or super cheap!

Unibooks - The Union owns Unibooks and the profits that it makes from being an owner go straight back in to the company so that students can buy books at the cheapest possible prices.

EWOs - The Education Welfare Officers are in the Lady Symon Building of the Union and can give you advice on welfare issues, help you apply or help you find out any additional information you need. The EWOs, Chris and Karen, are there to offer advice, advocacy and counselling and are the people to see about AUSTUDY/ABSTUDY, financial, housing, HECS, academic and personal issues. They work for students.

THE STUDENTS' ASSOCIATION

Representation - a lot of the work in the SAUA is representation based and this is how students have a say within the University. The President and the Education Vice-President are also student advocates and grievance officers for students. The Education, Women's, Activities and Environment departments produce campaigns to raise student awareness about issues.

Grievances - the President and the Education Vice President are grievance officers for academic and personal grievances or sexual harassment complaints.

Tutor Register - We keep a tutor register here so you can either sign up to teach your wealth of knowledge to someone or ring up to find someone to help you out with your work.

Photocopying - The cheapest photocopying at Uni available from 9-4pm Monday -Friday; well worth saving money considering the amount of photocopying students do in a year.

THE UNIVERSITY

Childcare - There is childcare available on campus but not nearly enough. Ring Robyn Moore on 8303 5429 for information about childcare on each campus.

Disabilities Support - There is now a Disabilities Liaison Officer in the University to assist wherever possible. Disabilities are not always visible and they can impact on study, social and work aspects of a student's life.

Security - If you are studying in the library late at night a security officer can escort you to your car or bus stop. They also do shuttle runs in the car to areas like North Adelaide where the colleges are situated. The office is open 24 hours a day, 7 days a week.

Advisory Centre For University Education (ACUE) - Here they help students develop skills for writing essays, assignments or exam papers, teaching students from non-English speaking backgrounds (NESB), assisting student with disabilities. They also provide courses and workshops for student to take part in.

Wilton Yerlo - Aboriginal and Torres Strait Islander Programs - Wilton Yerlo provides academic and general support to students enrolled in courses at North Terrace. Located "under the arches" on the ground floor of the Hartley Building. They provide a Macintosh computing facility, a laser printer, study rooms and a student common room.

International Student Advisers - They are responsible for welfare and support programs for over 1000 international students. International students are able to visit the advisers for assistance and advice on any matter which they feel might be affecting their studies. You can also visit the Overseas Students' Association (OSA) in the top floor of the George Murray Building (above the SAUA) for further advice and support.

Health services - at uni are like that of a normal medical centre and students are bulk-billed. It is opened from 9am-5pm on weekdays and deals with physical condition and emotional problems.

Medical Service - is the place to go when you are entitled to a medical supplementary.

Counselling centre - aims to help students academically by helping them with personal problems which may impact on the way they perform. On advice from the counselling service students are able to receive compassionate supplementary exams.

returning officer

Applications are now open for the position of Returning Officer for the Annual Elections. The successful applicant will be responsible for the conduct of all aspects of the election for

- THE ADELAIDE UNIVERSITY UNION BOARD
- THE STUDENTS' ASSOCIATION (SAUA) COUNCIL
- THE SAUA EDUCATION SERVICES STANDING COMMITTEE
- THE SAUA ACTIVITIES STANDING COMMITTEE
- THE SAUA WOMEN'S STANDING COMMITTEE
- THE SAUA ENVIRONMENT STANDING COMMITTEE

Applications open Monday June 2nd and close Friday June 6th at 4pm sharp. Applications should be submitted in duplicate to the SAUA Office.

FURTHER INFORMATION CAN BE OBTAINED FROM THE SAUA, GEORGE MURRAY BUILDING PHONE 8303 5406, OR BY SPEAKING TO AMRITA DASVARMA, STUDENTS' ASSOCIATION PRESIDENT AT THE SAUA OFFICE

CHILD CARE - There is childcare available on campus but not nearly enough. Ring Robyn Moore on 8303 5429 for information about childcare on each campus.

DISABILITIES SUPPORT - There is now a disabilities liaison officer to assist wherever possible. The security office also has facilities to assist disabled students like minor repairs to wheelchairs or walkers, a place to phone for transport, assistance to lecture and study venues and any other assist-

ance they can offer.

- EQUAL ACCESS SCHEME-GRANTS
- HARRASSMENT
- HEALTH, COUNCILLING SERVICE
- HOUSING
- LEARNING SUPPORT SERVICES
- LIBRARIES
- LOCKERS
- NEEDLE DISPOSAL/EXCHANGE SERVICE
- RELIGIOUS CONTACTS
- RESIDENTIAL COLLEGES
- SECURITY
- UNIGYM
- WILTO YERLO

North Terrace

OPTOMETRISTS

Elizabeth House
231 North Terrace
Adelaide



Telephone: 8223 2713

Quality comprehensive eyecare and eyewear
Eyewear with appeal, performance and value
The widest scope in professional and clinical service



Quality Eyecare

15% Savings to Student Card Holders

Juliana Hatfield is a name that people instantly recognise. Whether it springs from her earlier days with the Blake Babies (late 80's), her role as a homeless troubadour on *My So-Called Life*, or her newer musical success, Juliana Hatfield has entered the arena of 'big names'. And yet the first thing that I noticed about Juliana Hatfield was that she's remarkably modest. And what's more, she's modest to the point where she comes across as one of those really nice-but-shy people that you smile about when you think of later.

"I like Adelaide I haven't had time to see much of it yet, but I like the hills," Hatfield states, while looking out of the window of her hotel room. "I had more of a chance to see Byron Bay earlier on in the tour and it's nice there too." It's comments like these that win our hearts over, and heart is what drives Juliana Hatfield. With two acclaimed solo albums behind her (Hey Babe and Become What You Are) Hatfield's most recent album *Only Everything* describes exactly what she puts into her music. So what was it that triggered her presence in the music world, and how long does she intend to stay there? Juliana Hatfield chats to On Dit, and fills in the blanks.

What inspired you to start playing guitar?

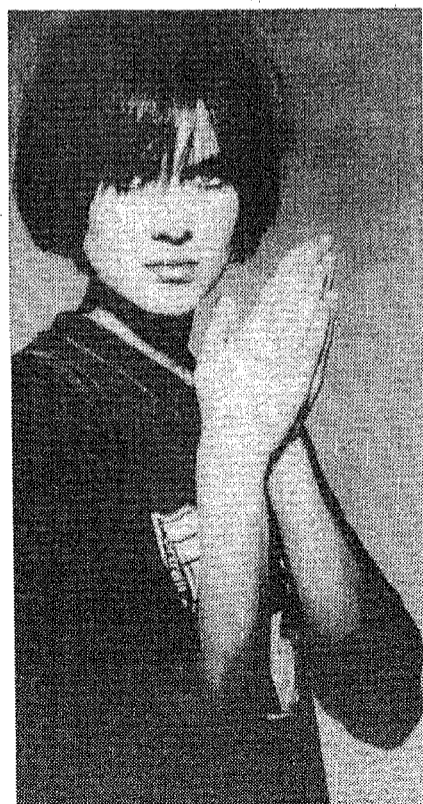
The music on the radio.

And singing?

I can't ever remember not singing, it's just this thing you do, something that just comes out of you. I've been singing ever since birth, I think everyone does it.

What was the one musical experience that totally changed your life?

My first big rock concert made me really want to [be a musician]. It was Def Leppard opening for Billy Squire, and it's not because they were the best bands in the world, I just think the spectacle of it really blew me away. It was so exciting to walk in



and see all these people screaming and standing on their chairs. It made me want to become a part of it.

Why do you think people consider you as a 'singer who also plays guitar' instead of a 'guitarist who also sings'?

I think my guitar playing gets overlooked and a lot of people don't notice it, or mention it. I guess it's because I have a distinctive singing voice and that's the thing that people hear first.

Is your guitar playing something that you'd like to push forward?

Yes, although when I'm playing an acoustic set it's difficult to do because my vocals are more exposed and my acoustic guitar isn't really that special. But I hope that when I play with the band that people will notice my guitar playing more, because I'm trying hard to get better at it.

Have you got better at singing as well?

I think I'm a better singer now than I used to be. I have more control over my voice and I can do more things with my voice.



The acoustic setting is a good way for me to try new things with my voice because I can hear myself. Sometimes with the band it's hard to hear my voice, so I just basically sing at the top of my lungs all the time. **You've most recently been heard on the Jack Kerouac Kicks Joy Darkness tribute album performing 'Silly Goofball Pomes', why did you decide to do that?**

It just sounded like a fun thing to do. It was like a bunch of people sharing their appreciation for somebody, and like this celebration of Jack Kerouac.

Do you enjoy Jack Kerouac's work?

Yeh, I get pleasure out of reading his books.

Do you ever have any plans to write something yourself?

No not really. I like writing music and the lyrics for my songs but that's about it.

Beyond music what would you really like to do?

Maybe sometime I'll go back to school to become a Veterinarian. I would like to be a Veterinarian because I like animals so much.

What can we expect from Juliana Hatfield in the near future?

Well, I'm currently previewing some new songs that I've written and I'm hoping to

get them out in the form of an album very soon.

With that news it was all but over and with her very responsible last words "Don't drink and Drive" Juliana Hatfield was away (preparing herself for the night's show, no doubt).



GIG REVIEW

Elder Hall

May 9 1997

It was a strange picture: Elder Hall on a Friday night. Only hours earlier I'd been in that very same place for a Lunch Hour Concert. But now instead of a distinctive

'elder(ly)' crowd, it was (as Ben Lee later put it) the 'elite of the indie' people. It promised to be a very special night (a totally acoustic show held in a place with fantastic acoustics) and we were not disappointed.

First up was Andrew Bunney, a local guitarist/singer/songwriter (of Exploding White Mice fame) who played a nice combination of ballad-type songs and powerful tunes about real things. That is, in between his colourful tales about how he came to write the songs in the first

place! With crowd pleasers such as 'the one referred to as the nurse's song', Bunney kept the crowd amused (even though they were a little hesitant to show it at the start) and warmed up the night completely.

Ben Lee sauntered onto the stage almost directly after Bunney left (leaving little time

to gulp down the glass of red wine I'd spoilt myself with) equipped with his guitar, and sweat inducing polyester outfit (he was 'determined to win the sweat competition' over Juliana). What followed was amazing. Having never heard much of Ben Lee's music before - I can't even hum the notorious "I Wish I Was Him" - I was completely blown away. It wasn't just the music, or his totally engaging stage persona but his brash and shameless honesty that really got to me. Songs about cleaning up after a party held while parents are away, first loves, separations etc. are all things that most of us can relate to. And that's cool. I came across a review of Lee's latest album *Something to Remember Me By* where the reviewer sees this as being "rather immature and quite annoying". I'm sorry but I just can't see that. Ben Lee led the audience through the journey of his life, and the honesty in his songs won more than just my heart. Highlights of the set included 'You have to Burn to Shine', '8 Years Old' and one particular spoken injection where Lee stated that "I know these are restrictive circumstances, but you're allowed to smile. It could be worse, this is just music!"

After Ben Lee's fantastic introduction, the crowd was expecting great things of Juliana Hatfield. And they got them. With a little smile and a wave of the hand Hatfield sat down, arranged her hair so we couldn't see her face and went for it. I'm not sure why she'd told me earlier that her acoustic guitar playing was 'nothing special' because it was exactly the opposite. Juliana Hatfield maximised the use of the Elder Hall and let both her extraordinary voice and guitar work soar high into the acoustic chambers. With a smattering of Triple J friendly songs ('My Sister', 'Universal

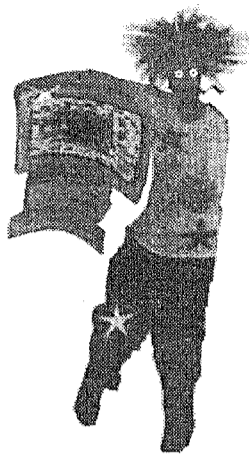


Heartbeat' and 'Spin the Bottle') as well as a few previews from her new album ('What have I Done to You') Hatfield proved that even well known tunes can be effective in their stripped back state. Actually, some of her songs were so effective that a couple of fans couldn't keep themselves in their seats (much to everyone else's annoyance). I guess some people just need to express their

appreciation in different ways....

Bunney, Lee and Hatfield. Three people. Three guitars. I think three is a very lucky number - so does everyone else who was there!!

SUSE BATE



Professor Keen-Bean

GAME REVIEW



Excalibur 2255AD
Playstation
Roadshow Entertainment

The basic structure of the game is quite simple. *Excalibur* has been stolen by some laser wielding baddies from the future, and Merlin has sent you, his trusty assistant, armed with only a sword and limited spell-casting knowledge to recover it. The graphics are quite good, reminiscent of *Tomb Raider*, although the game itself does not follow in its footsteps.

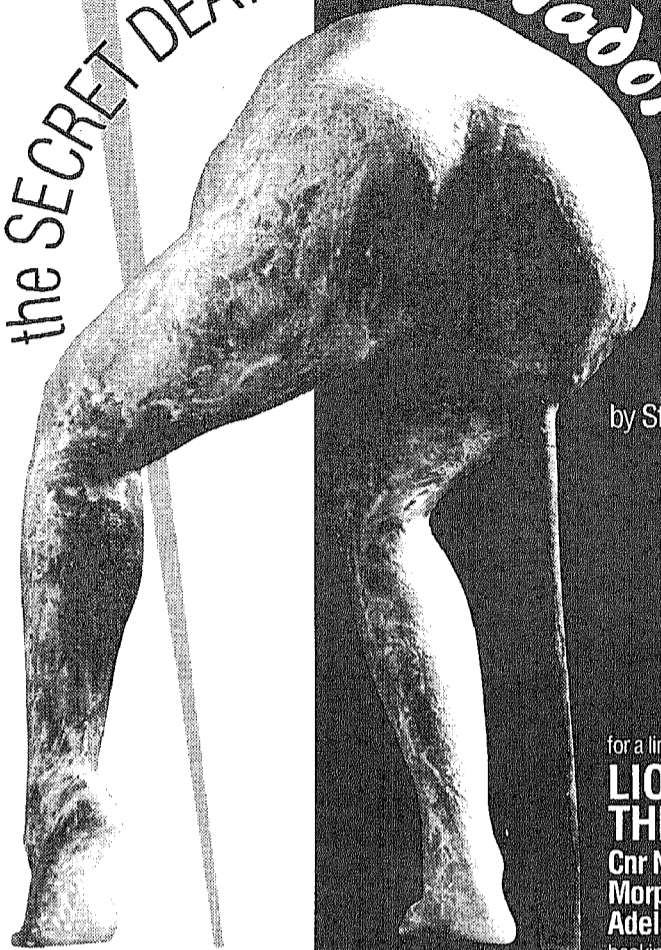
Unlike *Tomb Raider*, you have characters to interact with. Often you have to do something for them or give them something in order to progress further in the game. There's more of a combat flavour to it too. Wherever you go, there's someone or something which wants to kill you. As with basic movement in the game, the combat system is relatively simplistic, with only 3 attacking moves and a block button. This isn't the main point of the game by any means. Rather it's the integration of reasonably exciting combat with basic adventuring and puzzle solving which gets progressively more difficult that is its strength. The sum of the parts hold together well as a whole.

There are a few niggles such as loading times, but these can be ignored as you strive to retrieve Excalibur!

Daniel

Court of Miracles
presents...

the SECRET DEATH of Salvador Dalí



by Stephen Sewell

for a limited season only
LION ARTS THEATRE
Cnr North Tce & Morphett St
Adelaide - 8pm
bookings BASS
131 246

Adelaide Premiere Sat 7th June

EXAM RESULTS BY PHONE



The exam results telephone service will open for Semester 1 from Monday 14 July to Monday 1 September 1997.

It takes up to three weeks to mark scripts and process the results, so please do not ring until at least three weeks after your final exam.

When you call, you will need:

- pen and paper to record details.
- your Student Number which is immediately below your name on your Student Card. You will be asked to enter the first six digits.
- your PIN which is the four digit number on the top right hand corner of your Semester 1 HECS notice. If you do not know your PIN, please go *in person* to the Student Information Office, Level 4, Wills Building, to obtain a new one.

The results service will tell you the code and name of your subject(s), your mark (where available), your grade, and supplementary exam offers (where applicable).

This is an optional service. Unofficial results will still be available on departmental notice-boards. Your official results slip and details of any supplementary assessment opportunities will be posted to your semester address for Semester 1 and to your permanent home address once all your results are available.

- To use the system you must have a telephone that uses **touchtone** dialling. Most modern telephones are of this type. Check to see if your phone has a switch to change from **pulse** to **tone** mode. If so, ensure that it is switched to **tone** before attempting to use the system. If your phone is not touchtone you may have a friend who has one, or failing that, most public telephones are now touchtone.

.....
Some rural callers, PABX and Commander systems and mobile phones may not be able to access the system.

- This service will provide results **only** for subjects examined in Semester 1. The results are subject to confirmation through your official results slip.

.....
ENQUIRIES
• Paola Mavroggiannis
• (08) 8303 3235

In Australia call

1 902 281 011

*Calls cost 75 cents per minute.
higher rate applies from mobile and public phones.

FRIENDS

OF THE SOUTH AUSTRALIAN MUSEUM INC.

GRANTS TO THE VALUE OF \$2000

Grants totalling \$2000 are being offered in open competition to persons wishing to undertake projects based in the South Australian Museum and related to the State Collections of Natural History and Anthropology. Projects can also be carried out in the areas of education and communications.

Grants are intended to encourage people with a potential interest in Museum-related disciplines to pursue a Museum-based project.

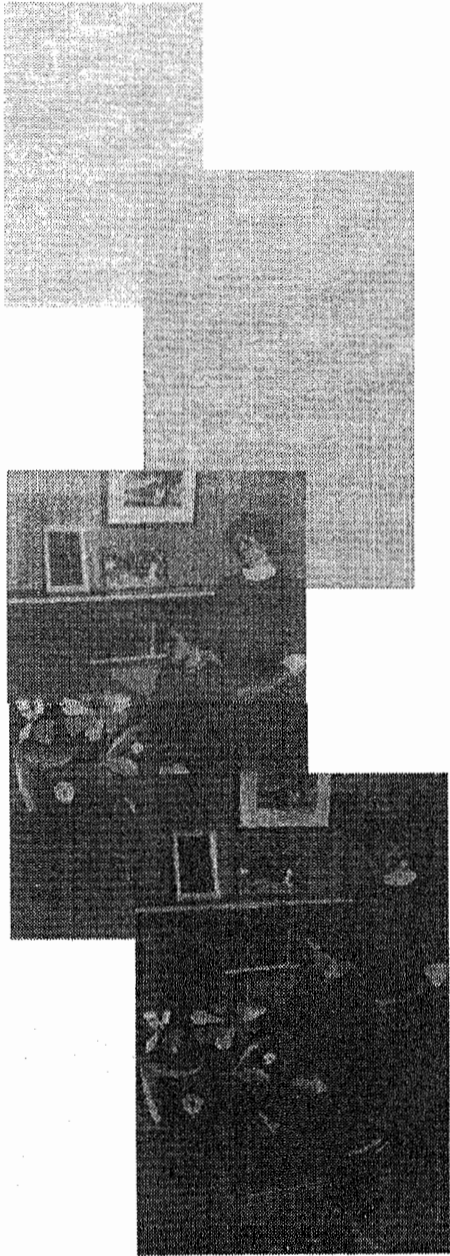
Application forms and enquiries:

FOSAM OFFICE
South Australian Museum
North Tce
Adelaide 5000

Telephone (08) 8207 7483

APPLICATIONS CLOSE 30th. July 1997

BOHEMIANS IN ADELAIDE



Bohemian London: Camden Town and Bloomsbury paintings in Adelaide
Until June 29th

Ahh... *fin de siècle*, the definition of cool. The Camden Town and Bloomsbury groups combined the style of Post-Impression with the cool of Bohemian life in London. *Bohemian London* exhibiting at the Art Gallery of South Australia showcases a cross-section of excellent paintings, highly skilled etchings, drawings and lithographs, and decorative arts from these movements. Artists of note exhibited include Spencer Gore, Charles Ginner, Augustus John, Walter Sickert and Paul Nash. The Art Gallery of South Australia continues to present exhibitions of astonishing quality, this is no exception. One can only imagine the other great treasures it must possess deep within its catacombs.

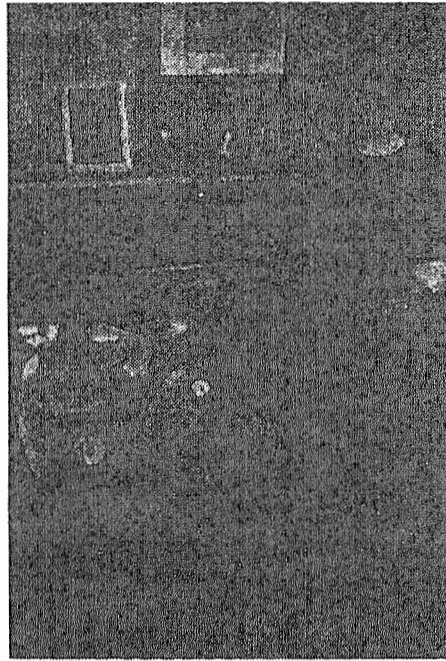
This exhibition says as much about the spirit and character of Adelaide in the 1930's and 40's as it does for the temperament of London during the turn of the century. Adelaide had developed a 'taste' for the Camden Town and the Bloomsbury Groups. It had acquired many significant examples of British Post-Impression, via both public and private means, which eventually came to comprise one of the most notable collections of these movements outside the Tate Gallery.

The 'notion' of British art instantly conjures images of conservative 'stiff upper lip' drivel, and this idea certainly assured the Adelaide 'cultural scene' of the worth of the Camden Town and Bloomsbury groups. They were convinced enough to invest in the works. However, whilst still retaining their 'British' feel, these groups were as modern and 'outrageous' as any movements on the continent. Perhaps some of the collectors' justification was in that they were British..., so they must be acceptable!

Whilst pondering the works in the exhibition I inadvertently overheard another punter convey, "They're dead London though, aren't they?". Too

right! In my relatively short life I've been lucky enough to go to London, and this exhibition translates what I believe to be an essential essence of the great city. Dingy, dark, dirty and cramped, yet somehow comforting. London is a city for those who like winter.

The Camden Town and Bloomsbury movements provide perhaps England's first significant contribution to Modernism which had been previ-



ously dominated by art from across the Channel. English Post-Impression, adapted from French Post-Impressionism depicted landscapes and everyday domestic scenes with an all pervading mentality that can only be described as 'English'. The Bohemian obsession with literature, philosophy and discussion were also introduced into the art works. These were true bohemians: decadent, outrageous, adventurous, intellectual and cool, not a lot different to what I imagine the essence of the American 'Beat Generation' of the '50s.

Landscapes such as "Beehives, Sweden" by William Ratcliffe capture the essence of Post-Impressionism with the necessary English overtones. Spencer Gore's "Ballet - The Alhambra" almost seems to pay direct homage to the work of Degas and Gauguin, but still

retains its London character.

The works of the French artists in residence in England, such as Lucien Pissaro and Émile Verpilleux still retain their 'Frenchness'. They cannot escape their innate European style. These are given by "Campagne Orovida", the *laurustinus*, by Pissaro, which provides an example of English light in a French post-Impressionist style and "The British Museum, London", which transposes the French 'chic' to an established British subject matter.

The influence of Art Nouveau and William Morris can also be detected, especially in the decorative arts of Omega Workshops. A formal artistic collaboration, organised by Roger Fry Omega Workshops produced ceramics, furniture, printed textiles and screen and mosaics. An example of Omega may be given by *Trevelyan cabinet*, an aesthetically pleasing and functional piece of furniture.

The setting for this exhibition is superb. All elements of the surroundings work perfectly to convey that 'London feeling'. The varnished wood floors, complementary wall colours, dim lighting and the fantastic flower arrangement atop one of the 'British racing green' leather lounges combine perfectly, transporting the viewer to the 'old dart'.

The influence of these movements upon Australian artists must also be noted. Artists such as Margaret Preston, Grace Cossington Smith and Roy de Maistre must have seen works of this ilk and proceeded to transpose the style to the Australian Modernist movement.

If you want to go to London..., if you've been there and want to recapture those moments, visit *Bohemian London* at the Art Gallery of South Australia. It encapsulates all that is cool about London, and what's more, it's free!, saving you around \$2000. Bargain!

Martin Polkinghorne

Above and Beyond until June 1
Contemporary Art Centre
Porter St, Parkside

This touring exhibition comprises of works by artists from a variety of cultural and artistic backgrounds and focuses on Asian / Australian exchange. There is a good balance of humorous and serious, abstract and figurative, smooth and rough - something for everyone.

Joan Grounds' contributions gave me a good giggle.

Her large mutilated cactus "Multy" and "Subdue the Earth" offers a quite painful proposition. "Ceci n'est pas une pipe", a collaboration with Sherre De Lys can only be properly appreciated if everyone shuts up while you put your ear to the pipe. These two sculptures have unashamedly obvious references and dreadful puns but are admirably uncorny.

Simryn Gill's coconut and banana-skin sculptures are so dry and cynical. Even better is the "Roger David" pho-

tograph of the artist (I assume) in the exhibition catalogue, wearing his wonderful coconut bark suit.

I would take a few hours in the gallery to notice all the intricate details of the works in this exhibition. I liked how close to the same works you had to stand. The subtle wax seal lettering of Emil Goh's "Despair" could easily be overlooked. I probably missed a lot in my quick visit.

Cathy Sinclair

Above And Beyond

THEATRE

Magpie 2 theatre company.
Queens Theatre, Saturday 24th
of May.

Future Tense
represents

a change in direction for the Magpie Theatre company, a theatre company whose anecdotal reputation is considered to be unexciting and dogmatic ie "Kiddies theatre". Magpie 2 is the result of a rebirth at the hands of new artistic director Benedict Andrews.

Future Tense is a double bill featuring the plays

of two playwrights who are relatively unknown in Australia: Mercedes by Thomas Brasch, and *In the solitude of the cotton fields* by Bernard-Marie Kolts.

The first play Mercedes is not in the traditional style of theatre. It is presented as a series of experiments which are conducted upon (or by, it is never made clear) two characters: Oi, and Sakko. The action revolves around the characters and their interactions with each other as they attempt to find some sort of meaning in their respective lives.

Of the three actors involved in this play the stand out performance came from Rebecca Havey (Oi). Havey managed to communicate to the audience a real sense of personal desolation and a desire to be anywhere other than in the life situation she was in now. Nathan Page's character Sakko provided a contrast as his character steadily became mentally unhinged which highlighted what Oi

was trying to communicate.

In the solitude of the cotton fields was in a different style to the first play which was relieving for those in the audience who don't like to be challenged too much in one night. This play is the encounter that occurs between two men in a dark alley of a large city. One man is the dealer, the other the client. This play looks at the usually quick and clandestine encounter that occurs between the two and examines themes such as what it is to be a customer and a merchant, the nature of goods, what it is to interact with others, to fear others, and to need others. Frank Whitten (the dealer) probes his client (Nathan Page) with his words. Both actors complement each other and feed off of the attraction and repulsion that their characters invoke in the audience and each other.

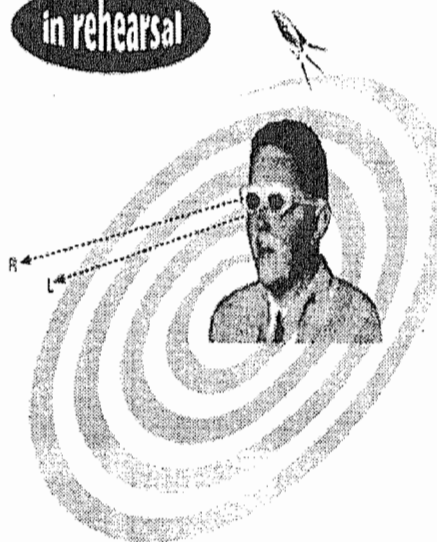
The lighting is the most impressive that I have seen in any production ever (I know, it's a big call). From the reproduction of cars in drive-ways in Mercedes, to the capturing of the essence of the

alienation of a dimly lit alley in *The solitude of the cotton fields* the lighting impresses throughout. Housed in the shell of the Queens Theatre the Magpie 2 group is utilising the space in interesting and unusual ways. For this particular production the setting is a surreal, almost lunar, landscape with shells of cars, groping plants, and the best front of house curtain I have seen for a long time.

As the first production of the year, the Future Tense double bill showcases Magpie 2's new direction and promises much for the future. See this production, you will not be disappointed.

Courtney Squires.

in rehearsal



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Free post show Forum following 12 June performance.

ABROAD WITH TWO MEN

5th May.
Playhouse, Festival Theatre.

I thought that this show was meant to be a hilarious satire of arts festivals. I am a person who doesn't like to be disappointed but I was by this production.

Why you ask? Well being the sort of person who actually cares about arts festivals and the state of the arts in general, plus not minding a bit of political satire, my expectations were high as this show promised to be a hilarious satire about the arts funding crises. What I wasn't to expect is that the material in the show would be directed at the "in" crowd and be so specialised that the majority of jokes would go straight over my head. This resulted in me spending an hour and a bit with only the occasional laugh, and that was usually caused by the slapstick comedy of the performers as opposed to the actual lyrical/satirical content.



There is no doubting the abilities of the performers. All had great voices and had a great range of facials which added much to the performance. Unfortunately this is not enough without an accessible and easily understood content. The "average" person would not have understood many of the jokes and consequently would not have enjoyed this show.

There is a perception within society at large that arts festivals are populated by pretentious prats. This show was ironically filled with those very same people, who enjoyed laughing at all the in-jokes but who fail to understand that this is one of the reasons why people don't see theatre and participate in arts festivals.

This production has finished now but were it still on I would have recommended that you not go. A poor example of fine talent going to waste.

Courtney Squires

PERSISTENCE OF VOYEURISM?

The Secret Death of Salvador Dali. A raunchy and bold expose of Dali's life and times that has an emphasis on his wide and varied sexual activities, and how these influenced his art. The truth is stretched as Dali has confabulatory affairs with Picasso, Bunuel, Hitler, and Stalin. *The Secret Death of Salvador Dali* is written for



two Adelaide actors, Kate Kendall and Rory Walker, who play 12 roles between them. A tongue in cheek biography of a wacky individual's life this show will run from 7-21 June at the Lion Theatre in the Lion's Art Centre. Tix are \$18 and \$9 concession. Review will appear here soon!

Small Faces
1996. Director: Gillies McKinnon
Cast: Iain Robertson, Joseph McFadden, Laura Fraser, Steven Duffy and Kevin McKidd
21st Century Video

Glasgow, 1968 proved to be the turning point in the lives of the McClean brothers Bobby (Steven Duffy), Allen (Joseph McFadden) and Lex (Iain Robertson). Lex and Alan have artistic ambitions but Bobby is er.. different. He is having problems with the death of his father and is in the local gang, the Glens. Their lives change dramatically when Lex accidentally shoots Malky Johnson (Kevin McKidd, *Trainspotting*), leader of a rival gang (The Tongs), right in the eye. Oops. Soon, Lex and Alan are reluctantly involved in the gang warfare in ways they never even dreamed of.

This compelling Scottish film is the collaboration of the McKinnon brothers, Gillies and Billy, and it looks like the film reflects much of their childhood in Glasgow. *Small Faces* is an observant and honest rites-of-passage tale seen through the eyes

W of Lex, the feisty 12 year old protagonist. The film may sound sombre and somewhat intimidating but it is littered with great humour and poignant scenes throughout. There is some occasional violence, its depiction is so brutal and honest that it makes you wince and leaves no room for manipulative sentimentality. The cast is uniformly excellent and makes *Small Faces* all the more engrossing. Bravo.

Ching Yee Ng

Escape from L.A.
1996. John Carpenter
Kurt Russell, Stacy Keach, Steve Buscemi, Peter Fonda
CIC Home Video

Imagine this scenario:
A man ("Snake Pliskin"; Kurt Russell) dressed in bullet proof

pants and trenchcoat is surfing a tsunami next to a highway upon which a car races frantically to avoid being swallowed by the earth which is crumbling rapidly behind it. Imagine the same man leaping from the surfboard onto the moving car, beating the driver senseless and then driving the car away from danger whilst still clinging frantically for life on the rear bumper.

What does this scenario tell you? It says that this movie is one of the greatest exercises in implausibility to ever make its way onto celluloid. This movie is utter shite! Avoid this movie at all costs and prevent serious brain melting.

Courtney Squires.

The Nutty Professor
1996. Director: Tom Shadyac
Eddie Murphy, Jada Pinkett, James Coburn
CIC Video

This has been done before. First there was *Jekyll and Hyde*, which was parodied by Jerry Lewis in the original *Nutty Professor*. This is the third, non commendable instalment. Eddie plays the role of a genius, however he is also an incompetent, fat and insecure professor, who develops a mix that speeds the metabolism to such a rate that weight loss is instantaneous.

However, with the loss comes a dangerously fast and high increase in testosterone, which turns Eddie into a good looking, but egotistical, loud and confident ass hole. But it's the latter that acquires the affection of the woman that he can only admire from afar as the 'fat professor'. The theory behind the change is shonky, and the story line is predictable. It was slightly amusing, but the ability to maintain the viewer's attention was very low.... which is why I watched it over two days. Eddie plays a plethora of roles, and does this remarkably well, although the novelty of this was worn down with *Coming to America*. Wait until this gets to the \$2 per week rental status before considering it for home entertainment.

Fiona Sproles

Astro Boy
Siren Entertainment

"Soaring high in the skies - Astro Boy, Astro Boy
Small but only in size - Astro Boy,

Astro Boy"

By God, they were terrible lyrics. Yes, It's Astroboy! Osamu Tezuka's revolutionary animated series which showed millions of children world-wide that nuclear power is Good For You.

The Minister for Science and Technology (in some unknown, futuristic society), defies both government and sanity in attempting to create a robot with a soul. The death of his only child, Toby, sends him spiraling into madness and he adopts the robot as a substitute for his dead son (as to why he insists on arming the boy with enough nuclear firepower to wipe out half the planet, we can only guess). As Astro grows to realise his destiny (the saviour of all things cute and furry), we meet a plethora of fascinating characters. There is Dr. Elephant (big-nosed robotics expert extraordinaire), Daddy Walrus (part teacher, part private-eye, all hero) and the mysterious Ringmaster (whose abuse of robot rights would make a toaster cringe).

This first instalment of the long-running serial traces Our Hero's birth at the hands of an insane and abusive father; his early development in the Dickensian 'Robot Circus'; and his integration into society through Daddy Walrus' third grade class.

Astro Boy is vintage Manga at its very, very, very best. Urge, nay demand, that you go out and buy your-

self a copy today.

David Bloustien

Dead Heart
1996. Director: Nick Parsons
Bryan Brown, Ernie Dingo
Roadshow Entertainment

Dead Heart is a bush yarn about a clash of black and white culture on a remote settlement in outback N.T. called Walla Walla. At the settlement there is the stereotypic bush policeman Ray (Bryan Brown), trying to maintain white-man's law in a black community. There are also two white school teachers and an anthropologist and his wife, they provide white man's symbolic attempt to fry and educate Aboriginal people, and to understand the Aboriginal culture, respectively.

When a young Aboriginal man violates a sacred site and is killed as 'pay back' the whole community is pulled apart. Ray has to uphold white law, despite traditional Aboriginal law condoning the act. The film is gritty and often ugly,

pulling no punches in its depiction of outback life and traditional Aboriginal practice. If you are into this kind of Aussie movie you won't be disappointed with this one.

Esther Speight

The Spitfire Grill
1996. Director: Lee David Zlotoff
Ellen Burstyn, Marcia Gay Harden, Alison Elliott
Columbia Tri-Star

The Spitfire Grill is a story of forgiveness and second chances, and is one of those feel-good movies that people will mention in the same breath as *Fried Green Tomatoes* - so now my duty is done! The story centres around Percy, a young woman who has just been released from prison, who goes to live in a small town out in the sticks which she had read about in prison. She begins working for the feisty old woman who owns *The Spitfire Grill*, Hannah (Ellen Burstyn). Percy's

at a new life gets off to a shaky start when the small town mentality of suspicion and prejudice against new people kicks in. Things really hot up when Hannah takes up Percy's suggestion that she sell the *Spitfire Grill* by running a competition. Hannah's family secrets and Percy's unspoken past add depth and mystery to the story. As with this type of film, you know that something will happen to bring everyone together - something that involves lots of tissues! *The Spitfire Grill* is well worth getting out on video for an emotional and ultimately uplifting experience in your own lounge room.

Esther Speight

Under gloomy over cast skies, with bedraggled hair and hardened hearts the voxpop storm troopers trudged about the Union building harrasing disheartened students, probing for answers to those oft asked questions..... do students really give a rat's arse? And what would you wear if you ure going to bare your arse in all it's splendour?

1. Do you think that the disappointing lack of prosh stunts this year is representative of student apathy?
2. How would you pay for your degree if you had to pay upfront fees?
3. Rumour has it that Dox Man (Prosh's lecture stalker) is graduating at the end of this year. If you were going to be his replacement how would you disguise yourself?

Thanks must go to Hoa as guest Vox Pop photographer.....creator of all those fabulous close ups... Also....Does anyone know who wrote 'I love Princess Viv' in red texta on one of the Med school desks?

Doug:

1. I think the students are just too bored....or drunk
2. I'd be a washed up rock 'n roller
3. I'd wear nothing but a cock ring

Heff:

1. I was content
2. I'd be a professional sandwich artist
3. I'd wear shoes because I wouldn't like to step on a nail

Andrea:

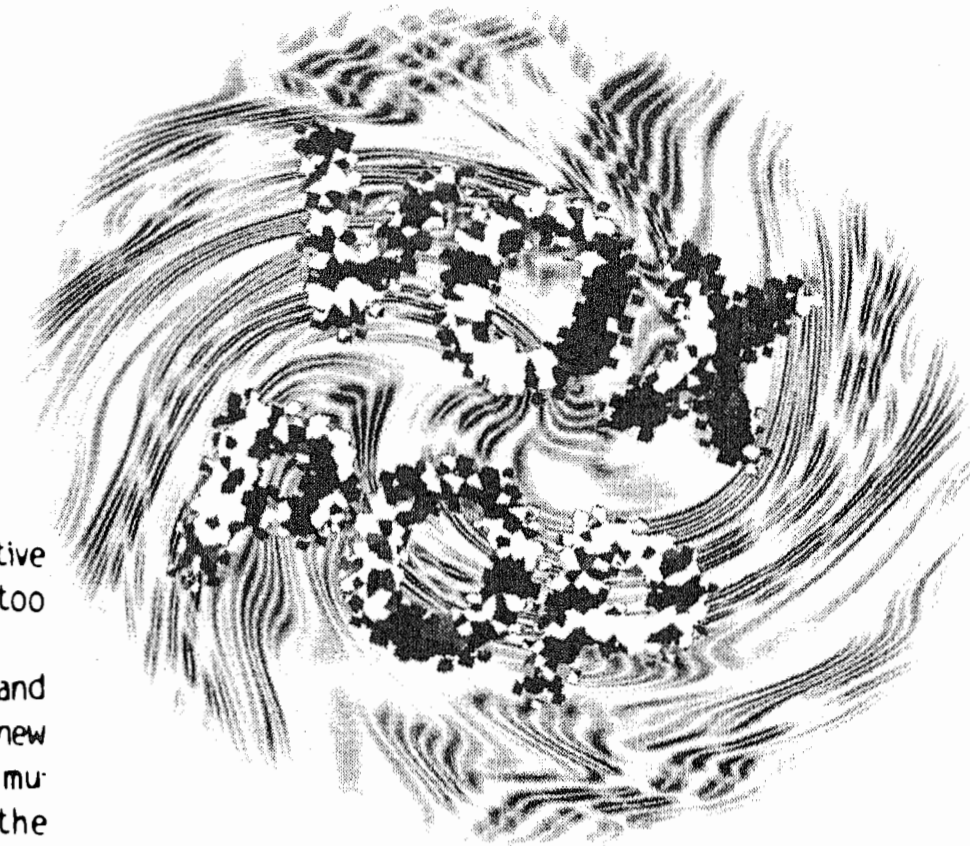
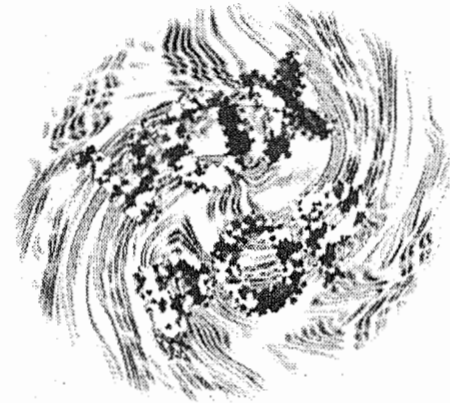
1. Ditto to dastardly Doug
2. I'd be a prostitute
3. I'd wear sunglasses and dye my pubes

Daniel:

1. No! University is for education. (grrrrr....)
2. I pay my fees upfront off the bones of my bare arse...(hrmmmmph)
3. I couldn't because I'd trip over it (toss toss.....he's stretched it you see....)

Sam:

1. Students today are very wussy
2. I'd go hungry
3. I'd dye my hair orange and my eyebrows blonde



Shaun:

1. Yes. It's also representative of people trying to be too mature
2. I'd be time effective and start a band. We'd invent a new musical genre called space music in a band called the Moonmen.
3. I'd wear a Yoda mask

Simon:

1. Maybe they just couldn't be bothered
2. I'd be stuffed...a full time job?
3. Balaclava

Chris:

1. Maybe students are too serious
2. My parents pay upfront for me (makes a please don't hate me face)
3. I'd never express myself in that sort of manner

Dougall:

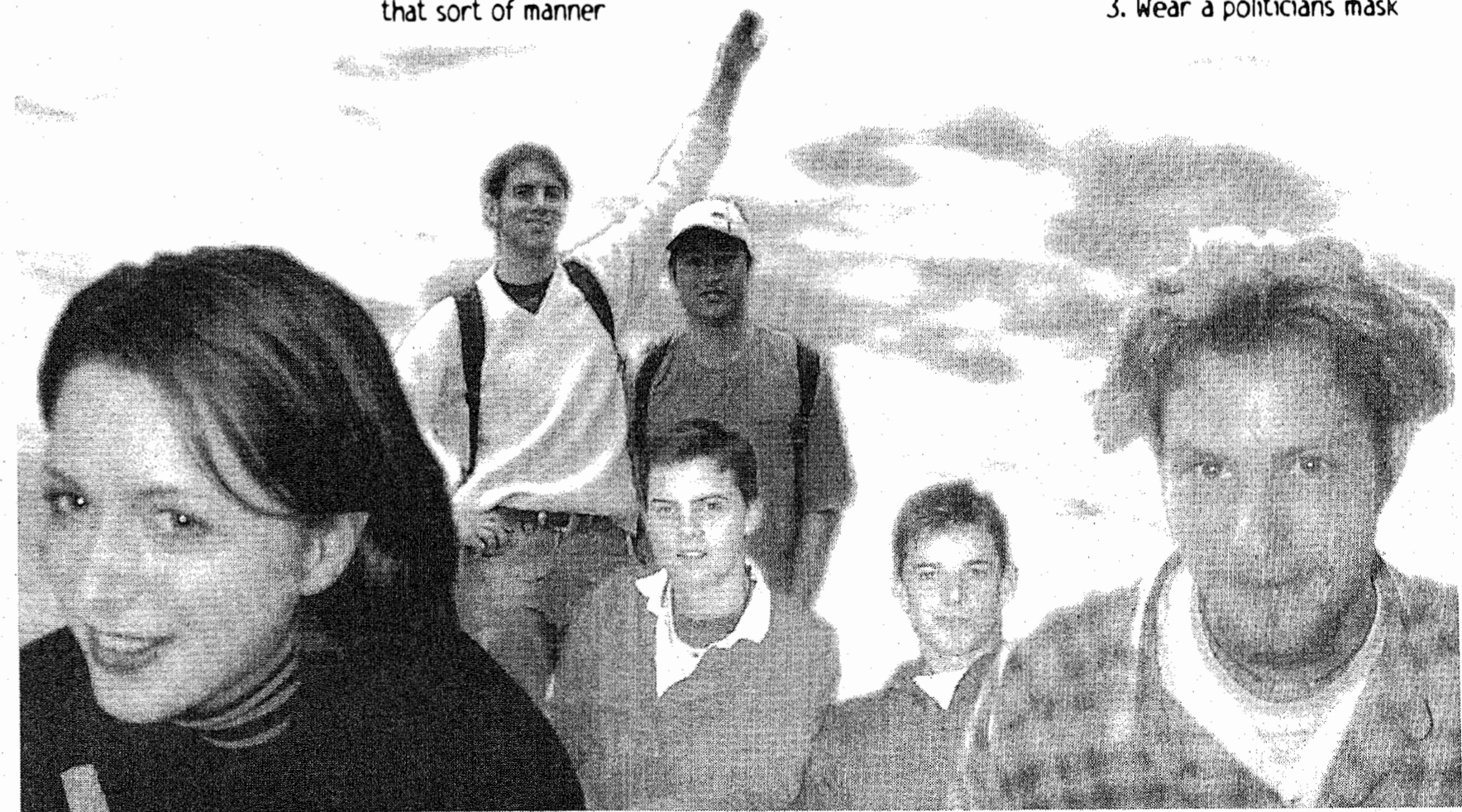
1. Hey yeah man.....
2. Hey yeah man.....
3. Shoes

Chris:

1. I think that students only pretend to care about important issues
2. A drug dealer
3. Wear a politicians mask

Greer:

1. Yeah, sort of
2. I wouldn't be here
3. A garbage bag.....Bin Girl!



Cine Seven

There are no more On Dits until after Palace's seven week festival is over, so we thought we'd review them all now because they promise to be some of the best films of the year and we'd hate everyone to miss out ... so here they are...

Love in a Cold Climate

All Things Fair
Palace East End Cinemas

All Things Fair is set in Sweden in 1943. It centres around the handsome (if you like blondes) 15 year old Stig as he falls in love with his teacher and has his first real love affair with her. She is married but her husband is away from home as a travelling salesman a lot of the time. It is an interesting and touching exploration of young love/lust and teenage boydom, as we see all the other characters and everything that happens through Stig's eyes. The most interesting aspect of this film for me was the way that Stig's personality and loyalties change through the film. He ends up developing a very close relationship



with his teacher's husband by the end of the film, showing uncharacteristic depth and sympathy for someone who is of the age where usually very little

matters but one self.

This film succeeds with a very difficult subject. It could have very easily become shallow and stereotyped, but it retains a strong sense of believability and touching humanness. Everyone in the film makes mis-

takes, breaks social rules and in the end, everyone pays. *All Things Fair* is apparently partly autobiographical, and the writer/director's son plays the part

of Stig and he does it very well too I might add. The first bit of the movie where he is lusting after her and she knows it is excellent; very intense, the sexual tension is great! After that the plot becomes more personality driven, as they have to face reality and deal with their attraction and social situation repeatedly.

All Things Fair is one of a set of seven films from all over the world that have been brought together. It is called Cine Seven and I have seen the shorts for most of them and they all look fantastic. I recommend we all look out for them. *All Things Fair* has been dubbed "The best Swedish Film of the Nineties" in Sweden, and it is well worth seeing.

Georgia West

Hypnotic Express

Fallen Angels
Palace Cinema, East End

Wong Kar Wai is not a name you may be familiar with but if he keeps producing challenging films like these, in time, you will hear a lot more of his work than you wish. One of the more interesting directors to come out of Hong Kong of late, his work is a beguiling mix of heady narrative, hypnotic French new wave imagery coupled with some of the coolest music to be put on celluloid.

Perhaps less accessible than his last film *Chungking Express* (shown on SBS), *Fallen Angels* is nevertheless an engaging exploration of five disparate but endearing characters: Killer (Leon



As excellent as *Fallen Angels* may be, it is plagued with what I feel to be some rather chaotic and really dizzying shots and some sequences that border on tediousness, compromising the spontaneity of the story. At times sequences doesn't gel very well and overall, the film has an unpolished feel. But (and it's a big but), if you want a diversion from the mainstream and you're up for a challenge then try *Fallen Angels*.

Ching Yee Ng

Lai), a disillusioned hitman who wants out, Agent (Michelle Reis), Killer's agent who is in love (obsessively, I might add, to the point of rummaging through his rubbish) with him, Ho (Takeshi Kaneshiro) a mute ex-con who has a penchant for breaking into shops during the night to conduct some night-time business, Cherry (Charlie Yeung) who's getting over a break-up by plotting revenge on Blondie who supposedly stole her boyfriend, Punkie (Karen Mok) an extremely kooky girl who loves rain (possibly taking Garbage's "I'm only happy when it rains" a little too far) and Killer.

Fallen Angels follows these five characters' journey as they romp around the seamy troughs of neon-

infested Hong Kong. Wong Kar Wai, Christopher Doyle (the cinematographer) and Co. provide the appropriate backdrop for this surreal and delightfully moody tale with creative handheld camerawork (juxtaposition of noirish B+W with buoyantly colourful segments) and stimulating sounds that assault the audience's collective senses.

However the film is romantic at heart, all of these oddball characters are doing a bit of soul-searching (but with style), dealing with unrequited love, lost love and first love. The cast is superb but Takeshi Kaneshiro is especially appealing, adding much humour with his animative display of miming antics. The sight of him massaging a dead pig and enjoying it, is an image I won't forget in a hurry.

Adelaide Film and Video Festival

The Media Resource Centre is putting on the annual Adelaide Film and Video Festival again at the Mercury. (Yeh!) They'll be screening South Australian independent short films - here's your chance to see them on the big screen - who knows, someone you know may have a starring role (this is Adelaide after all).

Screening on 9th and 10th July at 7 & 9pm both nights, tickets are available on the night from the Mercury Cinema. In other words, be early or you might miss out!



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Cine Seven Programme:

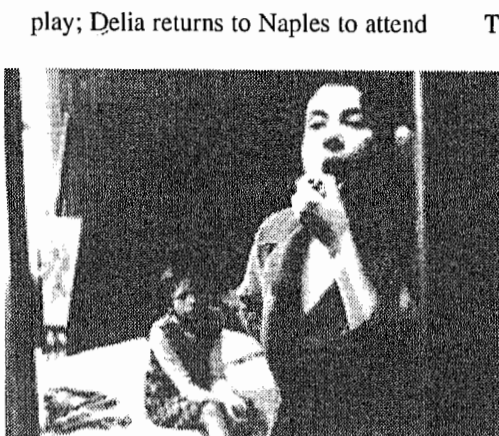
Week Commencing - *Thursday 5 June - L'Amore Molesto*
 - *Thursday 12 June - Guantanamo*
 - *Thursday 19 June - Fallen Angels*

- *Thursday 26 June - All Things Fair*
 - *Thursday 3 July - Molom*
 - *Thursday 10 July - God's Lonely Man*

Grim, but Gripping

L'Amore Molesto
 Palace East End Cinemas

The third installment of 'Cine Seven' is a brooding tale of dark psychologies and grim sexual politics. Amalia (Angela Luce) fails to turn up for her daughter's birthday. Delia (Anna Bonaiuto) gets a series of strange and frightening phonecalls from her mother, saying that she has been delayed because a strange man "wants to wrap me in a carpet and take me away". When Amalia washes up at the beach wearing only an expensive piece of lingerie, her daughter suspects foul



Amalia's funeral (ra ra ra).

This is not your standard psychological thriller, however. As Delia descends into the claustrophobic sleaze of urban Naples, the very moisture in the air begins to close in on her. Delia moves from country, to towering city streets, to subways, to rain, to steam, to water. A new Mussolini is in local government. She finds herself manipulated by strange old men and lingerie salesmen. The truth about her mother, and even her own memory, becomes painfully tangled.

Mario Martone returns to his home

town (Naples) - his last feature (*Death of a Neopolitan Mathematician*) is supposed to be brilliant, but I haven't had a chance to check it out yet. Martone's background is theatre, which usually makes for a fairly bland, stagey feel on the screen; but Martone uses space in such a way that the very cinema walls seem to be closing in on you. The acting is brill (three cheers to the crumbles for getting their gear off) and the plot is to die for. All in all, I haven't seen such a gripping piece of cinema in ages.

David Bloustien

Anti-heroic Angst

God's Lonely Man
 Palace East End Cinemas

Francis von Zerneck's first feature film (as writer and director) is a brain-wrenching catharsis of existential angst and the search for direction. *God's Lonely Man* is everything *Taxi Driver* wanted to be ... squared.

Ernest Rackman (Michael Wyle - *Valley Girl*; *Fast Times at Ridgemont High*) wants to be a productive citizen. When not working at the pornography store, Ernest immerses himself in cocaine and dirty pictures. He's religious and thoughtful, but his plummeting self-esteem and introverted sensibilities send him spiralling into drug-crazed bouts of despair and self-destruction. Just when his

feelings of self-loathing and stagnation reach their peak, Ernest meets



Christiane (Heather McComb - *New York Stories*, *the X-Files*), a 15 year old prostitute whose abusive step-fa-

ther has dragged her into a world of child-pornography and substance-abuse. Through Christiane, Ernest finds a locus of meaning, as together they begin a quest for Christiane's missing sister.

Wow. This is not the sort of film to watch before a heavy night of

study. This is not the sort of film to watch if you live by yourself.

An extremely personal film for von Zerneck, the characters and environments represent an actual period in his life. There's more than a touch of Lynch and Stone in *God's Lonely Man*; von Zerneck gives us nightmarish flashes of insight into the mind's eye of his anti-hero. The actors themselves bring such an intense degree of realism to their roles that the film becomes an intimate and voyeuristic experience.

I don't know what else to say - the cinematography is brill and the soundtrack is dark and moody, but it all seems so trivial after a filmic experience of this magnitude.

It's a film like this that makes you seriously review your life and personal achievements.

David Bloustien

They Say Blondes Have More Fun

Romy and Michele's High School Reunion.
 Greater Union

I went into *Romy and Michele's High School Reunion* expecting to see one of the funniest films that I'd seen in a long time. I loved Mira Sorvino in Woody Allen's *Mighty Aphrodite* and the dating flick *Beautiful Girls*, Lisa Kudrow is from *Friends* and I just love everyone on that show and co-star Janeane Garafalo was hilarious in *The Truth About Cats and Dogs* and her supporting role in *Reality Bites*. It seemed to me like three talents of enormous proportion were converging in one divine place. The hilarious promos on TV led me to believe I was right. To those of you with similar visions dancing in your head, I'd just like to say: "Don't get your hopes up!"

Romy and Michele's ... is a film with enormous potential that just never quite gets there. The stars however, do perform admirably in what is a mess of a storyline. The film centres around two blonde twenty seven year old women who were best friends in high school and have been living together ever since. Interrupting their hilarious social lives however is news of a ten year high school reunion. An important event to be sure. The movie then skews off into about a half an hour of flashbacks that are nowhere near as funny as they should be, combined with a concerted effort on the parts of Romy and Michele to find good jobs, boyfriends and to get into shape for the reunion.

About half way through the film they finally head off to the reunion. Time spent at the reunion itself is still minimal though, as there is an extra long

dream sequence showing an alternate reunion and future for the two friends. The trouble is that the dream is so like the rest of the film and drags on for so long that most of the comedy flies straight over the audience's head. The reunion itself is a bit of a non-event with the only real laughs coming from Garafalo's character and an amusing but slightly overdone dance sequence.

Some people that see this film may see my view as a little harsh because the stars do produce some genuine laughs. The overall product is so overwhelmingly average though, that I'm going to stick to my guns. I recommend this film to die hard fans of the stars only.

Dale Tiver

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GIVEAWAYS



After the Woody Allen Day a few weeks ago the Nova is holding another one day festival on June 29th. We have ONE all day pass to give away to the All Day Sci Fi Blitz, which includes *This Island Earth*, *Twelve Monkeys* and many more.

We've also been given five double passes for Nova Sunday doubles on 15th June (*Carl Jung: A Matter of Heart* and *A World Within*), July 20th (*Baraka* and *Wings of Desire*) and on July 27th *Jimi Hendrix Live at Woodstock* and *Bob Marley: Time Will Tell*.

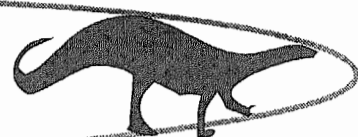
Re-released classics *Le Samourai* (Parisian noir from 1967), *Barbarella* (Jane Fonda Miss 40 000 AD) and *Betty Blue* (the director's cut) will be at the Nova soon and there are three inseason double passes to each of these.

And just to make sure next week's giveaway is a complete frenzy, we've got twenty double passes to any session at Palace East End Cinemas.

Wednesday 4th June at 1.00pm is the time, the On Dit office is the place, these are the last giveaways for two months, so don't miss out!



Dodgysaurus



The Lost World Greater Union

I've heard that even Mr Spielberg had so few illusions about the worth of *Jurassic Park*, that he didn't think doing a sequel would exactly harm it's memory. If this isn't true, it really should be. I think most would agree with me that *J.P.* was shite.

The Lost World is something of an improvement. I wasn't actively bored (even if Flyguy doubts whether any of us can be actively bored - don't think we haven't all noticed your pedantry, young man). In fact, I quite enjoyed it. But I think my standards have slipped since 1993.

In any case, you can expect the normal sequel fare. Everything that appeared to have been resolved at the end of the last movie ends up not to be at all and if Ripley can survive total combustion and reappear for a fourth *Alien*, then it's not the least bit surprising that there was, in fact, another island where dinosaurs had been secretly let loose to live in their own perfect ecosystem. And lo, that's exactly what happens.

It's no surprise either that Jeff Goldblum reprises his role as smart arse leather wearing scientist Ian Malcolm (since his disgraceful involvement in *Independence Day* the guy deserves never to work again, so he can count himself lucky.) He reluctantly agrees to go on an ex-

ny's losses by capturing the dinosaurs on the lost island for a theme park in San Diego, and arrive on the scene soon after the scientists.

So we suddenly have sympathy for the dinosaurs being chased around by these Great White Hunters. The evil of the *Lost World* is not so much

science, but profiteering, (am I reading too much into this?) And the message is Why-oh-why-can't-we-human-folks-just-leave-well-enough-alone? Well may you ask. Why do they make sequels to bad movies? Why am I writing this review when I'd rather be in bed? Well we all need to justify our existence somehow - and so it is for the bad guys in *The Lost World*. Really they just want to be loved, and why not?

Since love is a many splendored thing. But some of them are eaten instead.

It's holidays soon, brains will be deactivated on the 4th of July and I don't think that's a co-incidence, since brain death and US movies are traditional allies. I scathe, but remember, I enjoyed it...

Rachel Templer.



pedition to the new island since the amoral John Hammond (oh my god, Richard Attenborough) has already sent his girlfriend...

And this is where *The Lost World*, in its own limited way, kicks *Jurassic Park* into a cocked hat - there are human enemies as well as bestial ones. The even more amoral receivers of Hammond's company Ingen decide to recoup the compar-

"Margaret's Museum is haunting, brooding and smouldering with passion."

Jay Carr, BOSTON GLOBE

"An emotionally charged story... a stunning performance"

Brandan Kelly, VARIETY

"Sexy and wildly romantic"

LA WEEKLY



She found a way to preserve her memories forever.



HELENA BONHAM CARTER KATE NELLIGAN KENNETH WELSH CLIVE RUSSELL

MARGARET'S MUSEUM

SEASON COMMENCES THURSDAY

EASTEND CINEMAS 274 RUNDLE ST. PH: 8232 3434

Sing A Song For Carla

Carla's Song
From June 5th at Nova Cinemas

Ken Loach roars back to the silver screen with the fascinating *Carla's Song*, an unusual love story about the relationship between a Glaswegian bus driver and a Nicaraguan refugee. Robert Carlyle (*Trainspotting*), one of the best actors alive today, plays George, the bus driver, a man whose delight in sticking it to the authorities and whose sense of fair play both result in him losing his job - particularly after he meets, falls in love with and appropriates a bus to romance Carla (Oyanka Cabezas). Later, he travels with her back to her homeland, and the film's mood swaps suddenly halfway through as George is plunged

into an unfamiliar world of guerilla warfare and foreign-sponsored terrorism. Set during Nicaragua's civil war in 1987, Paul Laverty's script seeks to expose the American involvement in this war which cost so many lives. This American aspect is focused through Scott Glenn, perhaps the film's only major weak point. Unlike Carlyle, Glenn never has been and never will be a great actor. He can do CROSS and he can do BITTER, but that's about it.



In places remarkably like an extremely perceptive documentary, *Carla's Song* is a human and fascinating portrait of people at war; while it may be a little too long, its power is undeniable.

James Morrison

Ropes and Razorblades

Female Perversions
Coming Soon to Palace Cinemas

Freud is something of a weight around the neck of modern psychology and philosophy. He's the most well-known psychologist in history, but how much are his theories - and those of the people who have followed him - actually worth today? And as for a fictional film based on a non-fiction work about female sexuality and the effect upon it of social conditioning? It sounds impossible to pull off, and by rights it should have been. All praise, then, is due to Susan Stretfield (director) and her co-writer, Julie Hebert, for producing such a cohesive and interesting movie. Although it may be a bit too long, *Female Perversions* is clever and intriguing.

Tilda Swinton (*Orlando*) is excellent as Eve Stephens, a successful lawyer whose highly polished facade masks an extremely troubled personality, filled with fears and anxieties about her own abilities and attributes. Surreal scenes of dark fantasy are used very effectively to reveal Eve's personality and her relationships with her lovers and family - dreams of rope and razor blades, phantom assailants and faint susurrations of voices on the edge of hearing.

The supporting cast are also good - Karen Sillas (*What Happened Was*) as Eve's lover, Laila Robbins as Emma (the focus of the initial book) and especially Amy Madigan as Eve's resentful and kleptomaniac sister. All of the female characters are complexly drawn, with their own weaknesses and strengths (principally weaknesses) in an attempt to define the

plight of modern women in terms of the world's - and their own - expectations of them. Messages from the source text are seen on TV screens, bus stop seats and phone booths, stating the film's message more explicitly than might have been otherwise possible.

Gaelic Love Story

Margaret's Museum
Palace East End Cinemas

As is often the case, this film is grim, tragic, morbid, and also one of the most beautiful films I have seen. *Margaret's Museum* is a profoundly moving, awfully sad, and eventually surprising film. Beautifully directed, perfectly cast and based upon a startling story, I think this could possibly be a contender for one of the best films of the year.

Margaret's Museum is set in 1940's Nova Scotia, in the small town of Glace Bay, a community centred around a coal mine. The central character is Margaret MacNeil, Helena Bonham Carter (*Room With a View*, *Howard's End*), an outsider in the town, apparently rejected because of her continuously runny nose. We meet her family, with her mother Catherine, played perfectly by Kate Nelligan (*Shadow and Fog*, *Frankie and Johnny*), and her adorable younger brother, Jimmy (Craig Olejnik).

The tragedy in this film comes from the looming character of the coal mine. As the town is centred around the mine, no one escapes its influence. It blackens the background of the sweeping shots of beautiful sunny, Cape Breton countryside, and dominates the lives of all of the townspeople. The MacNeil family has previously lost both a husband and a son to an accident in the mine, and the grandfather, who escaped injury all his life in the tunnels is now retired, and at death's door because of the state of his lungs, after years of breathing the coal dust. Consequently they are very vocally against the mine, and are desperate to keep their youngest son out of the tunnels. When there is an accident in the mine a siren calls across the town, and, sitting in the cinema, every time I heard this my own stomach fell. Most of the men in the town work in the mine, and the sight of all of the women

running to the mine as they heard the siren, still wearing their aprons, terrified for the fate of their husbands and sons, is one of the images which stays with you, and characterises the tragedy of the film. No one escapes the coal mine in Glace Bay, it being a way of life, and death.

At the beginning of the film we see Margaret meet Neil Currie (giant Clive Russell). He falls in love with her, woos



her, and they eventually marry, much to the annoyance of Catherine, Margaret's mother. Neil is a loveable giant of a man, standing six foot six (in contrast to the tiny Helena Bonham Carter, this makes for some beautiful scenes). He builds her a poverty-stricken, but beautiful house, and is also very anti-mine. Neil brings up another of the points the filmmaker obviously wants to make. Writer/director Mort Ransen obviously has a statement to make about the exploitation of the poor by large companies, such as that which owns the mine, and the hopelessness of the small-town lives of the people in the film, but through Neil shows his concern with regard to the preservation of their cul-

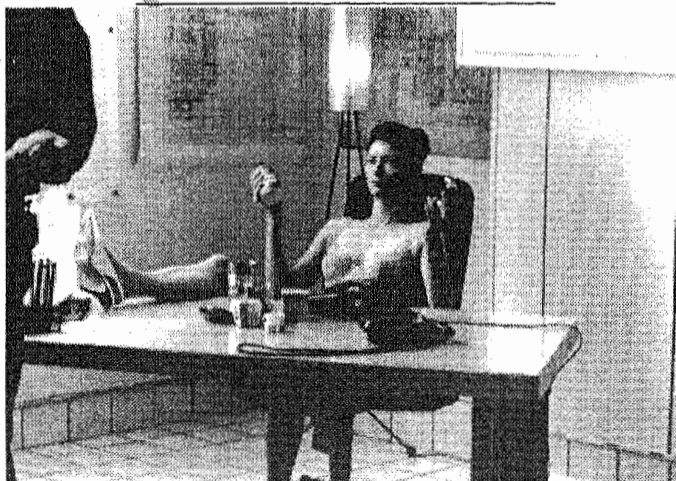
tural heritage. Nova Scotia is a province in the south-east of Canada, and is traditionally inhabited by the Scottish. Our first encounter with Neil is when he is thrown out of the local coffee shop for playing his bagpipes, and he makes a point of gathering the old men of the community to speak and teach Gaelic and play traditional Scottish songs.

The actors in this film are absolutely marvellous. Helena Bonham Carter gives an incredibly powerful performance, her strength combined with underlying vulnerability, Clive Russell is also strong, and a beautiful man. Kate Nelligan, playing Margaret's mother, is adorable, playing her character with a real black humour. The younger son (Olejnik) and the uncle (Kenneth Welsh), are both gorgeously played as

well. The scenery is stunning, the point of the film being portrayed perfectly by the dirty shadow of the mine which hangs over the peaceful 1940s town.

As you may have gathered, I was very impressed by this film. Having heard about it beforehand, I went in with high expectations (often a bad idea), but I was not disappointed. It is a beautiful story with a totally bizarre, but very fitting ending (which I would love to reveal to you, but doing so would damage your own experience of the film). Be warned, take your tissues, it being a bit of a 'weepee', but do not miss *Margaret's Museum*.

Alexis Tindall



The only problem with this is that the Freudian approach may put a little *too* much emphasis on gender. In one scene, Eve talks with a young girl about whether it's a Man In The Moon or a Woman In The Moon. In the end, the moon's just a big lump of rock, and people are just people.

James Morrison

dare to let yourself go
where you've never been before

"...Female Perversions
is bound to impress."

- Jim Schembri THE AGE EG

"...highly entertaining
★ ★ ★ 1/2"

- Jessica Nicholas
SATURDAY HERALD SUN

"...visually striking...
Swinton's performance
is mesmerising..."

- Barbara Creed THE AGE

female
perversions

tilda swinton amy madigan
frances fisher paulina portzakova

SEASON COMMENCES JUNE 5

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CINEMAS
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**I am words
Words are me
Words don't hurt
I don't hurt
Love turns the world around
Money turns it the other way
Money buys love
and love buys money.**

**Do you ever think about me?
Do I ever think about you?
To start a revolution against a revolution
Creating is a problem
Hold to never have
You take what is not yours.**

**Religion is politics
Kill me in the name of God
Religion is politics
Lies become the truth
Religion is politics
Truth becomes lies
Religion is politics
Blood is time.**


FRANSISKA KOSOVEL

FOOL'S LAMENT

**Great, gashing, wayward emotions,
Fall down the rocky crags within me,
Everytime I see your heart.
Archangels herald the arrival
Of your otherworldly form.
I am rendered senseless - mute,
A cowering fool marvelling at your brilliance,
Hoping for acceptance, longing for admittance,
Yet resigned to failure.
I am the jester,
And you are the Queen.
I am a mine of useless ore,
And you are the golden seam.
Eyes that collapse, clinging to oblivion,
Forcing me to obstruct - instruct,
What hides inside,
Looking like a Fool.**

(Dedicated to Tasha Man)

By MR. MOJO RISIN

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WIN WITH ART

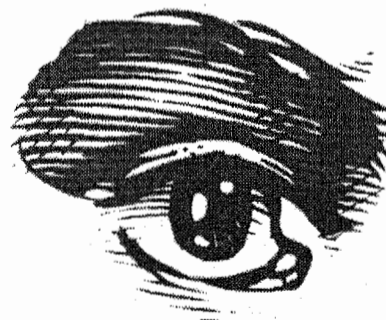
Thanks to Unibooks (on campus), we have a \$60 Book Voucher to give away for the adjudged best piece of creativity published in ON DIT each month

Prose, poetry, comics, drawings, just about anything will be considered. The submission box is down in the ON DIT office. Written work will be best received typed and under 1500 words. A name and phone number (not for publication) must be included.

1
A tragedy,
so sorry for you
go to every book, to find out what to do
developed in silent observation, bitterness of isolation
sunken eyes
paint yourself into a
spontaneous moment of hypocrisy

2
reacting
ask - you know the answer
what seems to be the problem?
somewhere between control
and just going crazy
and taking my hostility
and hacking off your head.
Then I would be the bad guy.
Can you believe that?

3
...they collapsed in a circle around the fire...filled their
glasses and toasted the...
...from a safe distance he watched...anticipation flowing
through...
...their laughter incensed, overwhelmed...finally released.



4
dirty hands
killed your friends
they are slaves, born
squinting into the sunlight
it ends here
dumped upside down
still,
don't look around.

5
the endless parade of memories began before I remember
shooting pool, leather, denim, jukebox man
he hangs in the air, as smoke
Saturday night man
just thrilled to be
cruising through the centre of attention
and gone
snap
a statistic.

Simon

MISTAKEN

Go on home young boy
and play with your toys
I'm not amused by your games anymore
your delusions of grandeur
Put that toy gun away
- I know that it's not loaded.

You fooled me - I admit it
I really thought it was all an act -
There was some deeper person inside of you.
That all your stories were
nonsense woven for my benefit.

Stupid...
you really believe those stories
my nonsense is your reality
you're not capable of telling the difference

Go on home little boy
play with your toys and not my soul
And put that toy gun away
because I know it's not loaded.

SOLSTICE**fightdogfight**

what a sight.

overbearing blindness of
dawning bright,
shift my shoulders,
just too much might.

worn soles,
patter the dew;
softly spoken
"hello you?"
"maybe-just maybe to-
night."

eyes now wide.
mind shot by battered
pride,
destination-who knows?
just enjoy the ride.

i love my dog,
but he'll never kick a ball
again (never fight);

just the other day he did
his knee.
guess i'll have to drop him
from the team.

shattered-popping pills;
every morning/evening/
night.
dreams become "never
will's",
sight maimed by darkest
blight.
shaking succumbs to fears.

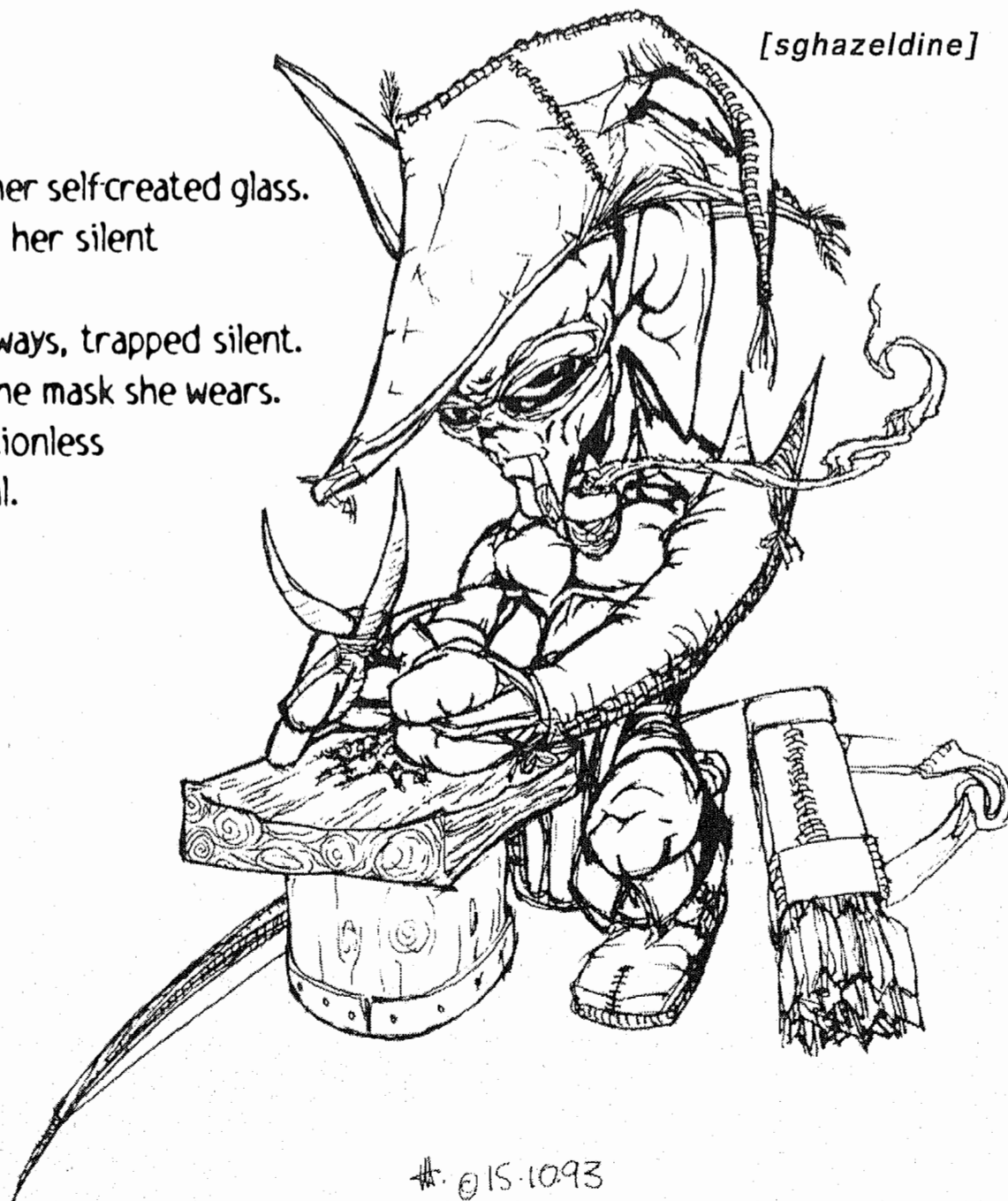
angelic light,
rekindles roaring fight.
please make it tonight.

my dog still believes in
trees.

[sghazeldine]

The tragic mime stands behind her self-created glass.
Pushing to escape. We laugh at her silent
attempts to scream for help,
her gross movements as she sways, trapped silent.
She is perfectly controlled by the mask she wears.
As she slumps to the floor motionless
We stand, roaring our approval.

Soumynona



He wore his beaver up.

Let's Try Again.

The View From Here
Brian Keith Jackson
Hodder Headline
\$24.95

What a satisfying book!!

The View From Here, Jackson's first novel, tells the story of Anna, poor, black and pregnant for the sixth time. Set in the rural south of America, the story covers the nine months of this pregnancy. What makes this story different is that it is told in the voice of the unborn child. Sound woefully sentimental? That's what I thought, until I actually sat down and read the book. It's Brilliant! Miles away from being even slightly sentimental.

Ahem...

Many of you will have noticed the missing review of *The View From Here* in last week's edition. While this did turn out to be kind of funny, in it's way, IT WAS NOT MY FAULT!!!! Computers can be tricky things, and so on and so forth. Sincerest apologies to Penny Spencer. Anyway, here 'tis!

tal. As it says on the 'fly-leaf', the voice of the unborn child is "a voice desired to move, to shock and to heal". This unusual approach works and works incredibly well.

Jackson displays an intuitive understanding of the bond between a woman and her unborn child. He seems to have an affinity with Anna, quite unlike his fictional character, Joseph. Joseph, Anna's



THE VIEW FROM HERE
BY BRIAN KEITH JACKSON

husband, blames her for this added burden and callously decides that they will not keep the child, but will give it away after birth. Anna is devastated by this decision, especially as she feels that this baby is a much longed-for girl (she has 5 boys). The tension that this impending separation produces is felt throughout the novel. Anna seems to embrace all of the good qualities of motherhood. We

see her strength, love, service, protection, warmth and understanding. That these qualities are able to shine through the most appalling situations seems to me to be the 'essence' of this book. For *The View From Here* deals with some very grim aspects of life, child abuse, prejudice, rape and even murder, all come into play in Anna's world. Yet still she is able to hold her family together with dignity, a lack of bitterness and a surprising amount of joy. In Anna's words "not only are women the bearers of bringing forth life, we also provide the strength that makes life worth living".

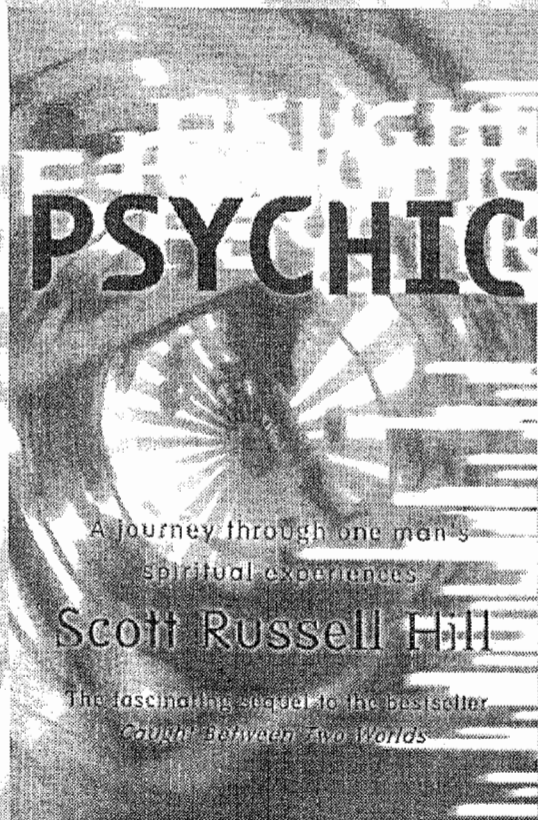
An excellent book - well worth a look at.

Penny Spencer.

I Knew You'd Say That!

Psychic
Scott Russell Hill
Pan Macmillan Australia
\$16.95

Is it just me, or do most psychics always say that everyone has a little bit of psychicness (for want of a better word) in them? If that were the case, writing this review would be infinitely easier, 'coz all I'd have to do is to think it and you would all instantly know what I thought of this book. In fact, for those of you out there who would like to try, here's some white space to help you visualise the words:



wotnot. (Don't get me wrong - I'm a believer; I watch *the X-Files*!) But as a novel, it is severely lacking. There is no plot - Hill just seems to

(For those skeptics out there and those who just couldn't find their ouija boards....) Written by a South Australian, *Psychic* is the sequel to "Caught Between Two Worlds". Written like an autobiography, it follows the spiritual sojourns of Hill and friends as he travels around Australia.

Although this book is supposed to be based on the real-life experiences of Scott Hill, it reads more like a work of fiction, with stories of UFO encounters, ghosts and

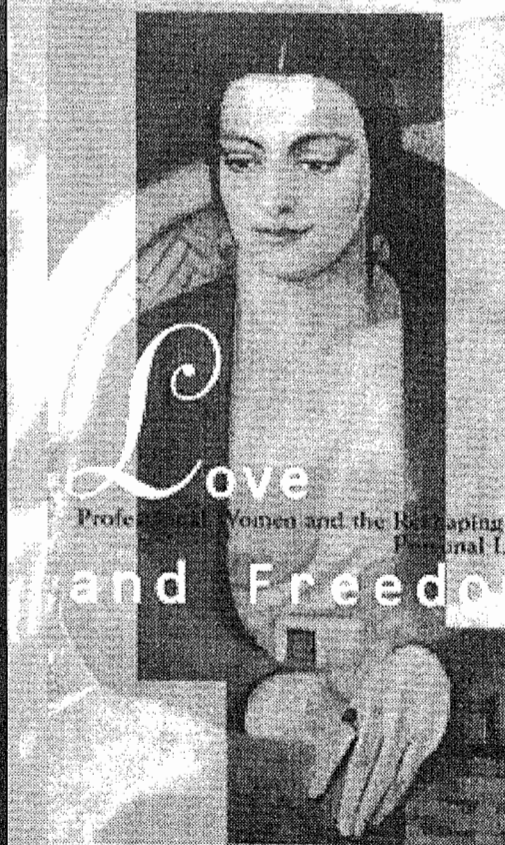
wander around Australia with gay abandon and solving everybody's spiritual problems. Oh yes, and the UFOs.

Like everyone else that's decided to jump on the X-Files bandwagon, this book includes the low-down on all things extra-terrestrial. In fact, as I speak right now, the "Supreme Race" are watching over us. Hmm... I reckon that's as a good a reason as any to go run and hide.... or I'll see you on an autopsy table somewhere near the Delta Quadrant, alright?

Caesar Wong

SOMETHING FOR THE LADIES

Love and Freedom
Alison Mackinnon
Cambridge University Press



own personal prejudices or it could be the book itself. It seems to be very stunted, the focus moves about from one section to the next.

The text itself was interesting, being a female I was excited about the fact that women have begun to have a hand in nearly all branches of politics, religion and the corporate world. I was also impressed by the fact that the author doesn't try to push her views onto you, she states the facts and also the idea that even though she's compiled this work she doesn't claim to have found the ultimate answer. In fact she passes the legacy of the six million dollar question down to this new generation of women who are quite obviously evolving and so 'maybe' will be able to solve the riddle. Being a person who

The woman definitely has a valid argument to bring forth today in the midst of violently feminist ideals and staunch tradition. She's addressing the six million dollar women's question: How do women of the 20th Century combine their roles in society to become, in the words of the author herself, "an active and desiring subject"? She looks at women throughout history and is very well read about it, having read much feminist history, theory and philosophy.

Admittedly I found it pretty difficult to get into - it could be my

doesn't like being told what to think (my apologies to the girl who tried to stick that feminism badge to me at the rally but ... come on!). It's a good way to get some facts. Not that it doesn't contain some bias - she's obviously in agreement with the new corporate strain of strong women, but it's not a strong bias and you can see that she's trying to maintain a fairly even balance. Overall, I say congrats on a fairly precise analysis of marriage, motherhood and the career-oriented woman.

Claire Murphy.

Keep Away From Her, You Bitch!

Aliens Omnibus (Volume Three: Alien Harvest and Rogue)

Robert Sheckley and Sandy Schofield
Millennium
\$12.95

In *Alien Harvest*, the first of the two novels within this omnibus, we have a Dr Stanley Myakovsky, a terminally ill man, stretching out the last few months of his cancerous life by regularly ingesting the highly popular and yet somehow illegal (funny how that is) hallucinogenic, *Xeno-Zip*, produced from the royal jelly of alien queens. With the assistance of a ship full of inmates from an Earth-based penitentiary (if you're thinking that's just asking for trouble, you're right), and a cybernetic alien of his own creation, "Norbert" (don't ask), Stan figures that retrieving more of this jelly will make him healthy, wealthy and... ah... wise.

Rogue, on the other hand, takes place in Charon, a former penal colony, where a Professor Ernst Kleist (gotta love those names) is secretly "breeding" his own aliens for a considerable profit. And I've always thought they breed themselves. As is always the way, a Captain Joyce Palmer of the transport vessel, Caliban, finds his actions somewhat unethical and spends two-hundred or so pages trying to stop him.

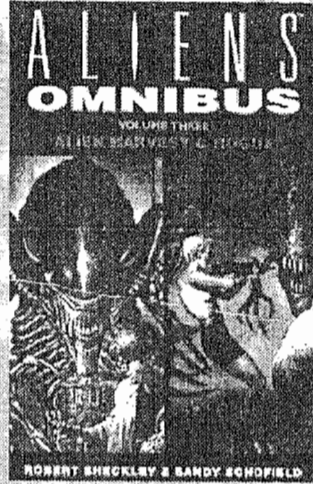
Oh, joy. Now, I must admit that these novels are both fine and dandy if you're into that sort of frivolous twaddle, but I can't help but feel that it's kind of all been

done before. The "prison planet with lots of dark tunnels ideal for aliens to hide in" notion has already been endeavoured in the film, *Alien 3* (and not too well, I might add). And furthermore, I am sorry, but *Rogue's* Mrs Palmer (?) could quite easily be mistaken for Sigourney "I won't do the third one, I promise" Weaver. You know who I mean: the somewhat undernourished character of Ellen Ripley, a "number one" gracing the lily-white dome of her head, a grey t-shirt latched in a sweat not entirely her own, a plasma rifle of some sort, considerably larger than herself, slung floridly upon her

shoulder... Oh yes, those were the days...

On the rare occasions when the novels actually do dare to diverge from the H. R. Giger *Aliens*™ "standard," it is accomplished in such a way that it may appear to any avid fan (which I'm sure you can tell that I am *not*) to be some form of sacrilege. Philistines! From one extreme to the other, these novels fail to achieve a sufficient balance between what a reader is to expect based on other previous attempts and any "new ground" the authors may care to delve into. In space, no one can hear you scream. But in a library, with this novel grasped in your hot little hands, be warned: everybody can. (Maybe a bit of an exaggeration, but hey, you never know.)

Brad Harding

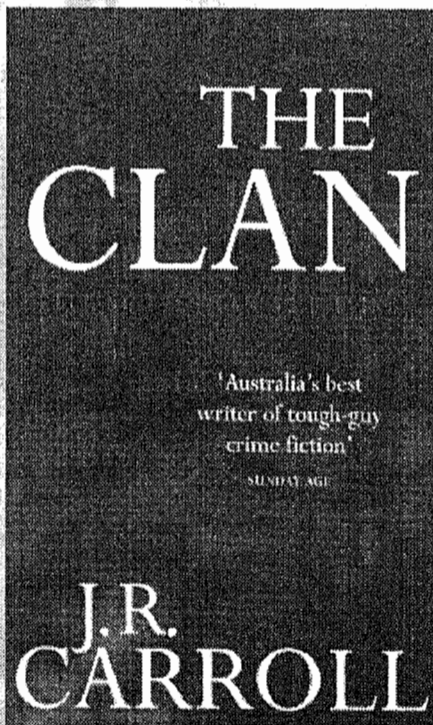


HOOTS!

The Clan

J. R. Carroll
Pan Macmillan Australia
\$12.95

The Clan is typical of the crime fiction genre — it's seedy and (in my opinion), unjustified. *The Clan* could easily have been written by Quentin Tarrantino as it mirrors much of his work and a good portion of this book works for its shock value alone. *The Clan* is a *Reservoir Dogs/Pulp Fiction* hybrid. Characters are introduced



spasmodically and incorporated into more than one sub-plot giving the book an Agatha Christie type feeling. However, the reader can be inundated with names which are all part of the big picture (yet not soon enough given background) and it can become annoying. There's not much of a challenge in guessing which character is responsible for particular nasty deeds - there are no shortage of these - and the plot is more predictable than (insert cliché here).

If you're into mindless consump-

tion of this type, then you should find *The Clan* a particularly good read. There are plenty of punches thrown, sawn off shotguns pushed down people's throats, copious amounts of alcohol consumed, and lots of explicit detail about various characters' sexual conquests.

The Clan is an insight into a world where you can be charged for consorting when having an innocent drink with your best mate, and if you need some cash you just rip someone off. The crims are portrayed as victims, not offenders, and the predictable plot, as a narrative device, deliberately makes the police look downright stupid.

The twists and turns of the plot and the relevance of the sub-plots are, at times, a little surprising and when the story comes to

a close the reader may feel an overwhelming sense of satisfaction that the loose ends of the mystery are tied up.

Tarrantino followers will probably enjoy this a lot. However, the rest of us will continue to ask what type of sickoes conjure up and pollute our literature and media with twisted thoughts and images of excessive violence and hatred? And we will, no doubt, be given the explanation that it's just free speech.

Christopher Booth.

CHROME DOME SPEAKS.

Awakening the mind, lightning the heart.

His Holiness, The Dalai Lama of Tibet.
Harper Collins.

The plight of the Tibetans has attracted very little media attention yet most people know that Ti-

and he gives clear, highly accessible explanations of this text.

Rays of the Sun is a text about understanding and putting into daily practice the qualities of mind training and stages of the path traditions of Tibetan Buddhism. With grace and insight the Dalai Lama shows how the Buddhist teachings can be incorporated into our daily lives.

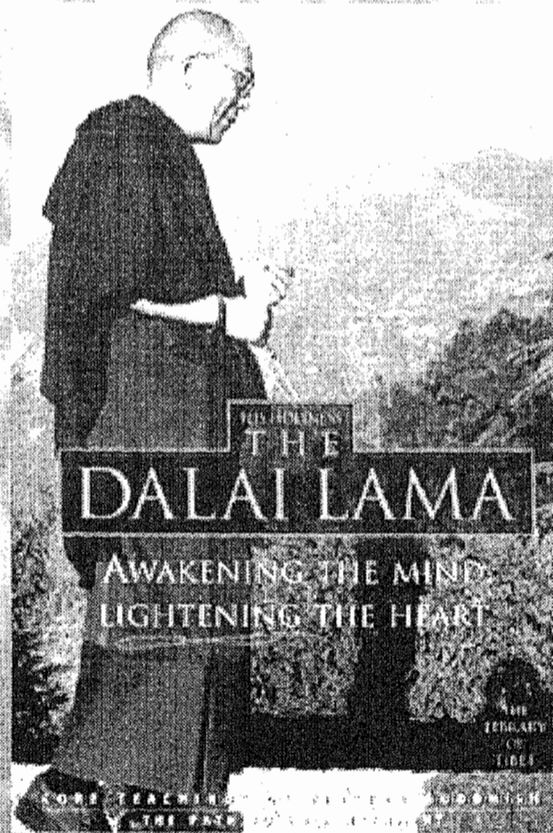
This is a book of meditations yet it does not assume that the reader is an experienced Buddhist. It is easily accessible to anyone interested in Buddhist teachings. The Dalai Lama communicates Buddhist principles in a non-threatening and non-condescending way and there is no assumption that you will actually become a Buddhist.

The Dalai Lama's personality comes through in the text and you can sense his deep inner peace. Unlike many of the world's philosophies, there is no dogmatism involved here and it is very comforting to read.

This book will appeal to those who are interested in

Buddhist teachings and philosophy. If you have ever wondered about these teachings, then this book would make a great investment as its teachings form the core of Buddhism.

Courtney Squires.



bet is the home of Buddhism. This is a book of Buddhist teachings from one of the most influential and inspiring people alive today.

Awakening the mind, lightning the heart is an explanation of the fifteenth-century text called *Rays of the Sun*. This text is one of the Dalai Lama's personal favourites

I found face of Jesus on my fish finger

Flight No. 376 To Auschwitz Will Be Leaving From...

The Fiftieth Gate
Mark Raphael Baker
Flamingo
\$16.95

I heard an interview on Triple J's morning show the other day with Dr. Mark Raphael Baker discussing the emotional turmoil he and his family went through during the researching and writing of this book. He said it was definitely the hardest and most painful thing he had ever done. It is about his parents' experiences as Jews from Poland during the Second World War, his father's work in Auschwitz and other work camps, his mother's lonely life as the only child survivor from a town long forgotten, and their unlikely survival. This is not a subject to be taken lightly and so I would not recommend this for anyone just want-



ing an easy read. It is filled with historical documents, such as a Register of survivors, and Jewish words, songs, pronunciations, and customs, in order to retain authenticity, only hinting on the amount of work and research that must have gone into this book. Dr. Baker returns to the scenes of his parents' captivity and the purpose-

fully disjointed plot jumps between Poland, Germany, Jerusalem and Melbourne. It is a cleverly written book, almost poetical at times, as the author tries to impress on our minds the waste of life that occurred during the war, not just of those killed, but also the survivors who are burdened with their memories forever and can never be the same again.

For me, the most emotional parts of the story are when he forces his parents to go back to these horrible places, some now tourist attractions, and their reactions are child-like ones of terror and disgust. "Why did you bring me here?" his father repeatedly asks, and so you read the book wondering if this was all necessary, if forgotten memories must be brought up again. The story is really a chance for Mark Baker, who acts as the historian, to put in order his par-

ents' memoirs, and to understand his parents and their fears for themselves, and for him as a child. To begin with, he did not totally believe the stories he had been told since he was a child, but he recovers so much evidence that no doubt could be left in anyone's minds as to their authenticity.

Although a horrible story of death and torture you feel that there is hope and possibility for the world if humans can be so strong. While confusing at times, *The Fiftieth Gate* is a powerful story which will definitely touch anyone who reads it. It makes you feel like you have been let into someone else's most private thoughts and memories, and is hopefully a good example of why anything like World War Two should never happen again.

Anna Harvie

GREAT BOOK, DODGY COVER

Silent Witnesses: Adelaide's Statues and Monuments
Simon Cameron
Wakefield Press
\$16.95

Don't be fooled by the title, it's not half as serious as it sounds. Actually this book turned out to be a fairly lighthearted account of the stories behind those statues we probably have walked past hundreds of times. It gets a little weary when a lot of stats are involved but otherwise it's pretty good. It's not something that you can really get into, in fact it's more like something you can put on your coffee table and pick up every now and then to browse through.

The pictures are extraordinarily clear and even though they are black and white, don't make the text boring to look at. Each picture gives a fraction of the surrounding area so you can visualise where exactly it is situated (we found ourselves going "Oh yeah. I know where that is! I didn't realise it was meant for that!"). Some carry happy stories, some sad and some simply vain and pompous. There are water fountains dedicated to the fireman killed in the Rundle Street fire in 1887, erected because the family of the other man killed did not want to share a memorial. My own personal favourite: the unveiling of the statue of Sir



Thomas Elder. It's not that I don't respect the man - after all he contributed rather significantly to Adelaide Uni - but I couldn't help having a little giggle at the student

pranksters who cat-called out of windows or the fact that they painted swords on him because of his rather vain stance, much to the condemnation of all present and the local press. Goes to show students don't change much and that we're keeping up the tradition (I seem to remember a witch's hat taped to the head of the Sir Walter

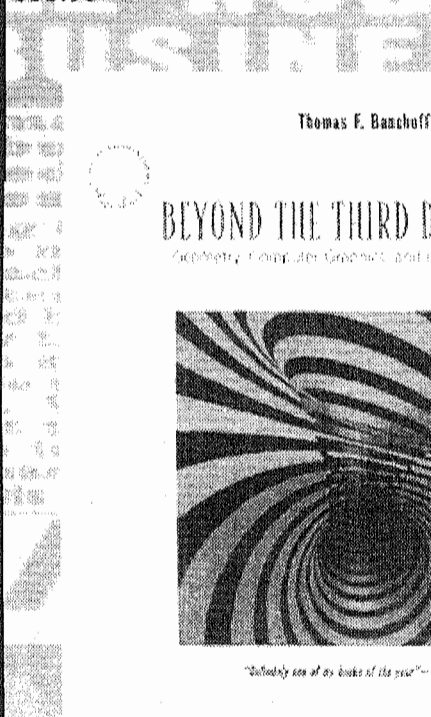
Watson Hughes statue early last year!)

Overall this book shows the wide variation of historical figures Adelaide has made a home for. We often give such high precedence to overseas history, wars, dictatorships, etc. Simon Cameron is showing us that we have just as valuable a history here at home. He's actually a GP here in Adelaide, so for a doctor to take time out and appreciate history it must be pretty important. Oh, and I love the sentence in the beginning: "He realises that history rules our every move, and that understanding it is our only hope". Here! Here!

Claire Murphy.

Freaky Graphic Stuff.

Beyond The Third Dimension
Thomas F. Banchoff
Macmillan
\$33.95



The imagination is the fundamental tool in mathematics. Unfortunately, the ideas and abstractions of mathematics are mystified in the mathematical hieroglyphs, leaving them out of the reach of ordinary folk. Such abstractions include the idea of higher dimensions. The great thing about *Beyond The Third Dimension* is that these academic ideas are given accessible applications so revealing their fascinating nature. With terrific diagrams and explanations and amazing techniques the reader is taken through the history of higher dimensions. It's influences on geography, physics, architecture and art are all incorporated in this book but the ways described to visualise higher dimensions was of most interest to me. By using real world ideas like shadows, slicing and unfolding, higher dimen-

sions can be understood by bringing them down into lower dimensions. As an example the reader is asked to consider a cube passing through a table, and only concentrat-

ing on the table surface. This involves the creation of a changing two dimensional shapes on the table top (a square say) from a three dimensional object (the cube) which stays the same when passing through. This invokes a square that "appears for a while" when considering the cube passing through the table. This involvement of

time to interpret three dimensional objects passing through two dimensional worlds is extended to our three dimensional world and four dimensional objects. In this way, four dimensional cubes become 3D, regular cubes that "appear for a while" as they pass through our three dimensional universe. If the reader sticks with these mental contortions and the easy introduction into the more rigorous mathematics you get a feeling that you are quite clever, being able to understand such abstractions. Having a hankering for mathematics will always help for any mathematical type of book but *Beyond The Third Dimension* does splendidly at explaining ideas that are far too interesting to be left for academia alone.

Simon Pampena.

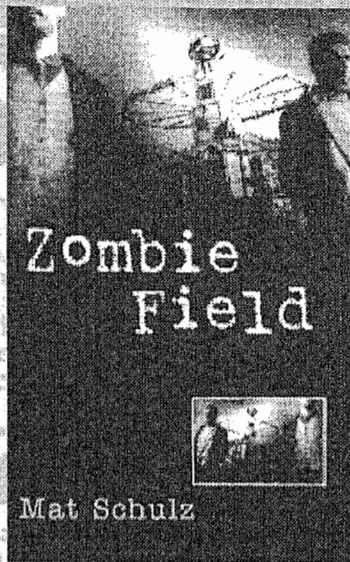
WE ARE THE HOLLOW MEN

Zombie Field
Mat Schulz

Grunge writing - that "dirty realist" style epitomised by the works of Andrew McGahan is frequently gritty, realistic, and gloomy, to the point where it finally becomes boring. It is not so with Mat Schulz's new novel *Zombie Field*. Sure, it's set partly in a "depressing" town - Wagga. The characters come with requisite drug problems, lack of career and varying degrees of social ineptitude. Yet despite this, Schulz has created no pathetic post-teenage angst scenario. Almost disappointing, because it means that I can't slag him off for being so depressive. Instead, I have to praise the bastard for his creativity, while feeling envious because I just review other people's work, rather than writing myself, remaining a reaction rather than a

an action - excuse my rambling. I think I just got carried away into my own grunge monologue. However, to continue. The story is written from the perspectives of many characters, but always returns to the narratives of three brothers - Craig, Richard and Chris. Craig is classed by another character, Cameron as being a member of the "zombie field".

This is one of those books where the author inserts the title halfway through the text picks out a catchy phrase and uses



it as the title. I was pleased to find the character Cameron explaining on page 128 that the zombie field is the grey generation "between Tony's and the generation including Richie and myself". Obviously, Cameron doesn't class himself as a member of this intergenerational filler group. His generation are busy trying to live their own lives, wanting to achieve without getting trapped into mundane middle class life

(sound familiar?). Yet in doing so, they seem to make up their own zombie field - a zone inhabited by people with unfulfilled achievements and their own banality.

Who escapes the zombie field? At first it seems that Chris is the only one with a chance. Young and slack, he is given unlimited credit card supplies by his parents in order to fund his overseas adventures. As the book continues, things become less clear cut. I doubt that I have the skill to tease you much more without giving away what happens - that is, if much does happen in this book. Events come and go, and the characters meander on. As always.

But, nonetheless it is a great book so stop reading this and go and buy a copy. Judge for yourselves. I'm only a critic.

Alex Wright

HANSON'S LAMENT.

The Yellow Peril From Sin City
Hung Le
Penguin Books
\$14.95

I know that publishers, in this case Penguin, want to sell books. I know that sometimes they may, as one politician put it, be economical with the truth. However, when Penguin said on the front cover that this book represented "The life, ravings and hallucinations of Australia's zany comic genius" it went way, way too far. If this collection of "autobiographical short stories", as the reviewer in *Who* magazine called it, is the work of a comic genius then sew my lips up and paint me red. At the risk of being



repetitious, but with the hope of being lucid, this book is not funny. It is not even mildly amusing. When I read the work of a comic genius I expect to revel in their insights. I expect to be unable to put it down, riveted, as it were, by the story unfolding before me. At the very least I expect to be moved to laughter, a good hearty sustained laugh once during the book. The most Mr. Le could rise in me was a small snigger that was quickly snuffed out. Perhaps if you enjoyed him in *Wog-a-rama* or saw him live this book may appeal to

you. Alas (or on the strength of this offering - thank God) I have neither seen him live nor in *Wog-a-rama*. I would think most University students who had travelled overseas would have many more humorous anecdotes than Mr. Le provided. Now I know that this person is supposed to represent

somewhat of a multicultural success story, being the first Vietnamese stand up comic (at least that I am aware of) in Australia. However Mr. Le's meandering first literary effort, in which he retells many incidents from his life, which, I assume, are supposed to be funny, seem to peter out and finish not with a bang but with a whimper. I did not find the limited number of his observations particularly novel or funny. In fact many of the incidents themselves seemed to lack a need to be retold much like a family member who, after a few drinks, recounts a funny "story" after which all one can do is groan and hope they shut up for the rest of the night. Alas, not even an interview by the magnificent Tony Delroy could change my mind. Don't waste your money.

Robert Kalnins.

Blowing Up A Gael

Chronicles of the Celts
Iain Zaczek
Hodder Headline Australia.

There is something about Celtic art and culture that appeals to many people. To some people it means the art, to some it evokes memories of a plaintive song, or to others it is the knights of the Arthurian legends. The Celtic age is seen through a veil of romanticism and this book aims to reveal the truths behind the fascinating Celtic culture.

The Celts are examined in detail in Ireland, Wales, and Brittany. The photography is a feature with full colour pic-

tures on nearly every page. This means that the book has great coffee table potential for browsers.

Throughout the book are some of the stories and legends that have arisen from the Celtic culture. These are stories of heroes, love, and magic which are embedded in a romanticism that modern authors often ignore or are incapable of writing.

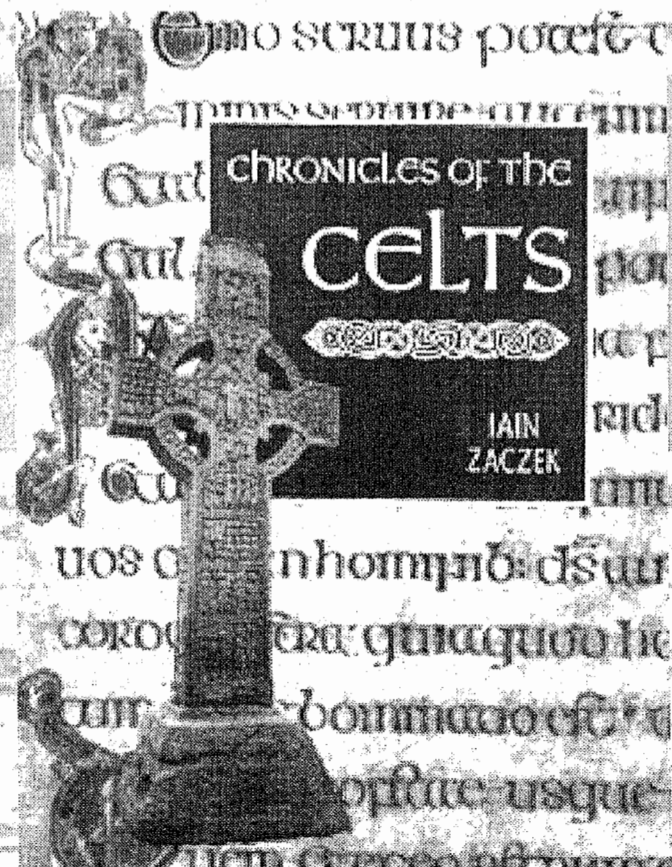
Each page is packed with information and I liked the small, half page features which explain important elements of the Celtic culture. These include the major gods, weaponry, animal symbolism, and the origin of Celtic crosses.

There is so much in this book, it is done justice as a general reference book or as

something to pick up and lose yourself in for a few hours (as I did). The presentation is fantastic and by breaking up the text with photos and features your attention doesn't seem to waver.

If you have any interest in the Celtic culture or you know someone who does then this book would be a great addition to your bookshelf.

Courtney Squires.

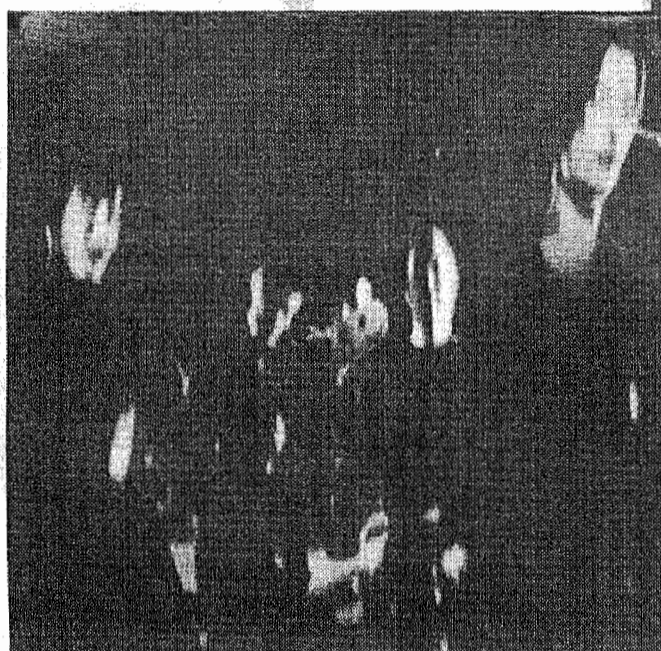


Susie's Snippets

Susie received many snippets this week but they all seemed to pale into insignificance when she received the following press release: "The Clouds announce the final tour 'Never Say Forever' and call it a day.....". Witty words describing a reaction to this horrifying news just don't cut it. And so, Susie has

decided to dedicate this whole snippet section for appropriate mourning.

The venue was Sydney's MAXS Petersham Inn and the year was 1989. This particular night was memorable for a couple of reasons. The legendary GO BETWEENs imploded, playing what turned out to be their final performance, ending a much loved chapter in Australian independent history. Significantly, it was also the maiden live performance by the CLOUDS - a then quartet



at the heart of which lay the songwriting and vocal talents of Jodi Phillis and Patricia Young. And the rest, as they say, IS history.

For Susie, the first contact with the CLOUDS was embarrassingly enough at The Crown in Victor Harbour at the end of (her) year 12 - 1994 - a pivotal music experience that also marked the beginning of numerous pub gig adventures. Since then Susie has been to, and enjoyed immensely, every CLOUDS gig held in Adelaide (she especially admires the way that they decided to sell T-shirt transfers (\$5) for those who couldn't afford to buy the ready made T-shirts). But now she has to say good-

bye.

"Sydney based trio the CLOUDS have



decided to call it a day. No musical differences. No bandroom fistfights. This ain't no footy retirement. It's simply the natural end of a musical career."

Susie, and the rest of the world, have to say goodbye to a band that has generously spoiled the Australian music scene with 9 Singles, 3 EP's, 4 Albums, 1 Compilation, 7 Videos, many T-Shirts and a groovy transfer.

From the very first self-titled EP *Clouds* to their most recent Single release *Never Say Forever*, the CLOUDS have been, and always will be one of the best alternative pop/rock bands in Australia. And we, the Adelaide punters have one final chance to 'say farewell'.

The CLOUDS invite friends, fans and anyone who has ever loved a good pop tune to join them at their final shows. With

twisted structures, engaging dynamics and those glorious trademark CLOUDS harmonies - the 'Never Say Forever' tour will place you firmly in pop heaven. Don't miss your last opportunity to witness the beauty of the CLOUDS.

The CLOUDS will grace the Adelaide Uni stage on Saturday June 14, along with special guest support from Jason Falkner (USA) and The Miltons (Adelaide). Tix are available from CIB.

TROUT FISHING IN QUEBEC

Pete Neville, the percussionist from one of Sydney's most infamous instrumental bands - Trout Fishing in Quebec had had a quiet Tuesday night ("not like some people [he] knew") and was feeling refreshingly eager to be interviewed on the Wednesday Morning. In fact, he was so keen to get started that he rang the *On Dit* office half an hour early. After working out that Pete was a little ahead of himself (and the rest of the East Coast too for that matter) it was a case of

'Take 2' when 11 am (SA Time) came around. TFIQ has an interesting history. They formed in Sydney in 1991 for the initial purpose of entering a band competition. They had a few originals and a Jethro Tull cover. They won. They decided to keep playing. And now they're about to head to Adelaide as part of their extensive 'Fuck Drivin' I'm Sailing' tour. "There's good things about touring" Pete says. "You get to see a lot of the country - and that's why we're sailing, because we haven't seen all the open seas of Australia. We're sailing the inland seas".

At this stage I was beginning to wonder if water has become some kind of unhealthy fixation for this quintet. And the alarming news that Rex Hunt has offered them a spot on his Fishing Show only increased my angst. And then Pete informed me that the name "Trout Fishing In Que-



bec" originated from a Woody Allen film ("I can't remember which one") and assured me that some of the other members of the band are absolutely obsessed with motor racing ("not me though")

So what's so special about Trout Fishing In Quebec? One might ask. Well, for starters they have a unique sound that is very hard to pin down in words. According to Pete that's because "Everyone does their own bit in rehearsals. Everyone

is influenced by totally different things and a lot of the time it's almost like a collage of musical ideas, where things get pasted together". And then there's the

success story that speaks for itself: successful releases such as *Where Are They Now* (1994), the remix of 'Ooh La La' (1995), *Pissing Into The Wind* (1996). Their current new single *Corduron* is a token of the in-

fectious TFIQ sound. Described as "the kind of tune you hear and instantly take a shine to" it certainly marks an important place for TFIQ.

And yet there's also a feeling of scepticism from people who don't quite know where to place TFIQ on the scale. It led me to wonder whether people (in general) spend too much time trying to pigeon-hole music instead of just enjoying it. "Yeah" muses Pete. "For me if the groove is good and the melodies are good, it doesn't matter what style it is - as long as people play it with conviction and emotion. I think you can listen to any music and really enjoy it".

"TFIQ is music for all the kids - all the family, it's a bit of everything!". Adelaide watch out - here comes the Australian Wiggles Show! - only joking (Pete's joke actually...).

Trout Fishing In Quebec are that rockin' instrumental thing that you can dance to (or just listen to) but mainly ENJOY, and they'll be breezin' in around Thursday June 5 for shows at Flinders (lunchtime) and the Madlove Bar (later that night) and Friday June 6 at the Adelaide Unibar. Susie Bate

SPIDERBAIT

If you haven't heard of Spiderbait by now, then there's two possibilities: 1) you've been walking around with your head above the clouds, or 2) you've been stuck with your head in the sand. They have been heralded as one of Australia's finest bands overseas and they've received outstanding support from all around the country (their last two sell-out shows in Adelaide are testament to this). And yet when it all boils down to it they just want to write good songs". On Dit's Susie Bate speaks to Whitt about all things Australian and musical....

OD: You've had a big 1996 with the release of Ivy and the Big Apples and 'Buy Me A Pony' racing to the No 1 spot on the hottest 100. Has it been difficult to get back down to business?

Whitt: No not really, because our lives haven't changed that much. It's been more like a feather in the cap, and we've kept on going. We didn't win the Hottest 100 and all go out and buy Porsches, or throw a big party, it was just a nice pat on the back. The main thing for me was being the first Australian band to do it

which is really good. It takes away from the thing in the past where Australian bands didn't have the confidence of other bands telling you you've done a good job.

OD: Your last gig here was for Australian Music Day, how important is Australian recognition for Australian bands?

Whitt: I think [Australian recognition] is really important because this is where it all comes from, and you treat it with the same credit. But at the same time it doesn't mean that you should feel guilty about going into a CD shop and choosing to buy something really good from America, or England over something mediocre from Australia. It's just nice to know that if it's good, it's being noticed.

OD: Spiderbait has been described as heavy, grooving, pop, rock, techno, 70's fusion and just plain gutsy. Which of these best fits?

Whitt: Anyone of those. Anything that sounds good. Like

We're better at working out songs. I think we're learning a lot about putting down ideas we have for songs and we're much better at putting them into practice. But at the same time we're trying not to overdo it - letting our work evolve.



with any genre of music there's 5-10% of music that's good and the rest is just either mediocre or crap. So, I would prefer, whatever genre it is, or whatever influence we have, that it just sounds good. We'd prefer to keep it wide open. It gives you a much bigger library to work from.

OD: How has Spiderbait changed?

Whitt:

OD: Is this 'new work pattern' evident in the preparation for your next album?

Whitt: Yeah, I've got a new place up near Byron Bay and I've got some recording stuff here - setting up a home studio etc. I think we'll definately rehearse here and at least demo all our stuff here and see how that turns out. It's all sort of new ground for us at the moment, but if it sounds good enough it'll be great to be able to record it at home. It takes the pressure off and also allows us to take our time to experiment a lot more.

Spiderbait currently have three CD's out - ShaShaVaGlava, The Unfinished Spanish Galleon of Finley Lake and Ivy and the Big Apples and are continually touring the nation. Check them out, they're worth it!



The Devil Drives
Dave Graney 'n' the Coral Snakes
(Polygram)

I'm writing this late, late at night at which point this album is pissing me off rather badly, but that's not to say it's in any way a crappy album.

It is (and the following terms are intended to be neither shinningly favourable, nor derogatory) very easy-listening, lounge-musicky, and piss-taking.

To illustrate I will quote. "Everybody loves a mass killer/The more the better/The bigger the splash" (from "Everybody Loves A Mass Killer"). "A man on the make is an ugly thing/What's on his mind is on his face" (from "A Man On The Make"). "Hey everybody, this is your captain speaking/We are headin' for the planet A sharp minor/In the constellation of F6" (from "I Dig The Pioneers"). "I feel like laying down the law/Standin' on a street corner/Waiting for no-one/Feelin' kinda sporty" (from "Feelin' Kinda Sporty"). And all this sung in the smooth & sultry voice you use when impersonating a tragic cocktail-lounge crooner.

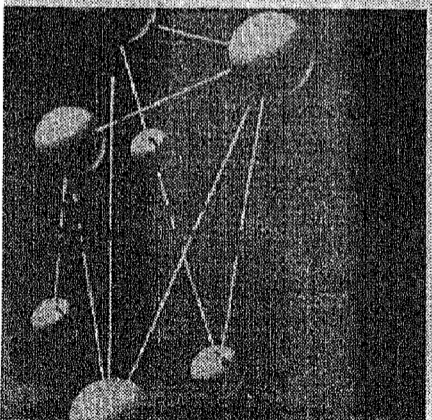
You know, I sit here, listening (with teeth gritted), and I can just feel myself wanting to get up and boogie, not the way I do in public, nor like I do in private to Smashing Pumpkins or Echobelly or Bjork, but in a really, really daggy way, like some really, really daggy movie star, making a smoochy face and clicking my fingers to the beat.

Voice-overs that sound like bad phone-sex ("You're my big adventure...") can either be puked at or laughed at, and really, it just depends on your mood.

No, really. This is not bad music. It's just not something you'd buy and put on the stereo and yell "Hey everyone, listen to this!" Because it's so sort of warped, that if it was really any more serious than it is it would be in very poor taste.

I actually got a free key-ring along with the CD, a key-ring that said "Feelin' Kinda Sporty" (Which is the name of the last song on the album, and the big single, oh yeah.) I gave it to a friend, who thinks it's whacking cool. But not, like, cool-cool. More like kitsch-cool. And really, that's the album for ya. Kitsch-cool. Yahoo. I've nailed it.

Alice



The Colour and the Shape
Foo Fighters
(Roswell Records/EMI)

Don't expect a Nobel Prize for Significance here; just a head full of sound and some incongruently sweet harmonies. "Monkey Wrench" is pop single nirvana (sorry), but I can't see past "My Poor Brain": "Sometimes I feel I'm getting stuck between the handshake and the fuck". High crooning verses and crunchy choruses that put those tuneless wonders, Veruca Salt, into an irrecoverable dive (or it should). There are similarities between this and VS's recent effort; the succession of punching guitar pop songs is the main one, except that Foo Fighters seem to hit the mark where Veruca Salt can't spell "mark".

"Wind Up" could get tedious after a while, but there's a chord change and a vocal flourish to just save it, perhaps. "Hey, Johnny Park!" and "Up in Arms" manage to combine spongy balladism with head bobblingly popstastic finales. How to account for the whimsy of "See You", or the plaintive "February Stars"? I dunno. Where the hell did the smashing "Everlong" come from? Who cares. The rather nice "New Way Home", like most of the songs, has all the lyrical import of the Banana Splits theme song, but you can't help liking it somehow. Therein lies the essence of this album.

Foo Fighters have delivered on the promise of their initial effort with a big album of pretty well unpretentious stadium pop. Somehow they manage to fill it with enough charm to save it from the inexorable boredom of the stadium pop genre.

This album should be dullsville, but it is strangely and pleasantly likeable; not for any one reason, just because of the particular mix of ingredients it happens to contain. Fortune's a funny thing. Fighting Foo is fun.

Paul Lobban



The New Transistor Heroes
Bis
(Wiiija/Shock)

This CD came in a very cute promo package, complete with a badge and a heart-shaped hair clip. Like a child is to a new toy (well, not that far off really...) I was drawn to this CD. The fact that the characters shown on the front cover looked remarkably similar to Astro-Boy people (although I may be pushing it here) cemented my interest.

Bis are the people who cheerfully brought us the ever-brightening tunes "Starbright Boy" and "Sweet Shop Avenger". With their new album *The New Transistor Heroes*, these Glasgow folks attempt to get other people really excited about songs which can only be described as 'fizzing with originality and wild invention' - a good thing to listen to when you are brimming with energy and not wanting to relax.

In fact, the racey tunes, deliberate half-talk/half sung lyrics and Manda Rin's penetrating voice can sometimes get quite wearing. However, songs like "Everybody Thinks", "Tell It to the Kids" and "Photoshop" prove to be both thoughtful and strangely insightful (if you want to read that much into them). Bis are POP in big capital letters and very aptly described as being inspired by 'too

much Game Boy and chocolate rather than sex and drugs' (Thank You to the Beastie Boys).

Bis are The New Transistor Heroes to take the world by storm. Catch them if you can.

Susie Bate



Mother Nature Calls
Cast
(Polydor)

Well the Liverpool lads are back with a new album, which for me was eagerly awaited. After the success of *All Change* which brought us such tracks as "Sandstorm", "Alright" and "Walkaway", could you blame me for having high expectations? Upon the first listen I wasn't sure, but listening second time around I knew they had come up with the goods. I think *Mother Nature Calls* contains a slightly maturer sound from singer John Power and Co, maybe a more complex sound from a band that seemingly writes simple songs. Or something.

The album opens with 'Free Me', a definite winner. And that's how I would describe track 2 "On the Run" as well. Very catchy. I could go on, and I will. There's the sad and sweet sounds of "I'm so Lonely" and "Never gonna tell you what to do (Revolution)". While tracks 9 and 7, "Guiding Star" and "The Mad Hatter" respectively, are more upbeat guitar numbers. Its the sort of album you will leave on for the entire duration, because there are no dodgy tracks to skip, and it is difficult to single out a favourite track. By the way, as with *All Change* there is a lovely bit of music hidden at the end of the album, which they have arranged so it kinda sounds like birds chirping etc. I guess its Mother Nature calling. Anyhoo, while I understand they're not to everyone's liking, I think Cast have given us a great album, and I am off to listen to it again now.

nat.



Villians
The Verve Pipe
(RCA Records)

I must admit to reviewing this album upon the comment of someone, somewhere over the 'net. I don't remember much about what the person said, let alone who the person was, but I know they loved the band. Well, I think its a safe bet to say that they are Pearl Jam and Bush fans too [not that this is necessarily a bad thing] if this cd is anything to go by. Sometimes, as on tracks 7 and 9 for ex-

ample, I'd swear that it was Eddie singing. Incidentally, this album was produced by the guy responsible for stuff by Live and the Crash Test Dummies. The Verve Pipe [not to be mistaken in any way from the brilliant 'offagain, onagain' Verve from the UK] are a five piece from Michigan who incorporate "both the comely simplicity of pop and the more desperate urgency of rock," apparently, and have also been described as "muscular, rough, and passionate, yet possessing a keen, intellectual drive". Their major debut 'Villians' has everything; rockier rock ['Real'] and the more mellow track ['Freshman'], although I can't seem to single out a star track or anything. The lyrics are interesting. Take "...and Valerie/the winter won't be keeping her around/I'm nailing leaves to the ground/but it feels like sand underneath/dig it...". from "Cup of Tea" for instance. While not an intriguing new sound, its still generally pleasing to the ear - the word 'safe' comes to mind. I recommend this album for its attractive cover and booklet [I'm a sucker for that sort of thing] though as for the actual musical content, you be the judge. Personally, I guess its growing on me, but I know its not going to change my life or anything.



Kerouac - Kicks Joy Darkness
Various
Rykodisc/Festival

Jack Kerouac was first described to me in the same way that - the cinema of the 1950's had James Dean and Marion Brando and popular music had Elvis Presley so the American novel had Jack Kerouac. He was the 'Father of the Beat Generation' and the creator of a 'spontaneous bop prose style' who captured the turmoil of a restless generation.

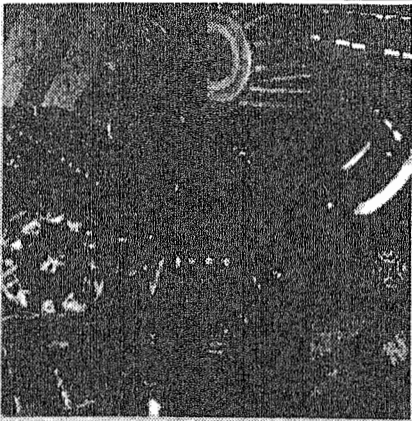
This album is a tribute album to Jack Kerouac although all of the poems (yes -that's how it's spelt!) - apart from two 'tribute poems' by Morphine and Hunter S Thompson - are by Kerouac. What makes this album a tribute is the huge array of artists and musicians who have banded together to make this album happen. Big names like Michael Stipe, Allen Ginsberg, Jeff Buckley, Steven Tyler, Juliana Hatfield and William S. Burroughs are only some of the fine people who are featured on this album and make the poems beat (so to speak).

The colourlul 'Silly Goofball Pomes' (performed by Juliana Hatfield) the striking "My Gang" (performed by Michael Stipe) and the very short "Angel Mine" (performed by Jeff Buckley and Inger Lorre) would have to be particular favourites, although each and every track is very special in their own right. Jack Kerouac made writing sound exciting and this tribute album is very representational of this fact. *Kicks Joy Darkness* is truly a celebration of a great life!

Susie Bate

breaking the ethers
Tuatara
(Epic/Sony)

The Promo sticker on the cover of *breaking*

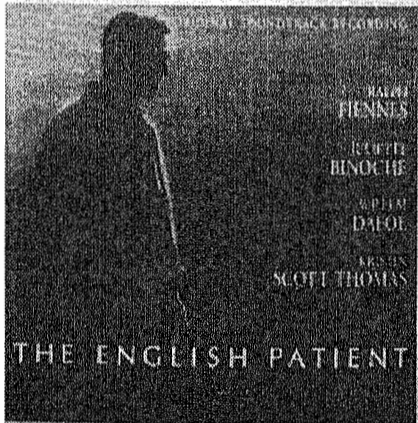


the ethers reads "TUATARA features... Barret Martin Justin Harwood Peter Buck Skerik Steve Berlin Mike McCready". This is a little misleading, however. McCready [Pearl Jam] and Berlin [long-time New York session bassist] feature on one track each, and while Buck [REM] plays on most of the songs and is credited as co-writer on about half of them, this is really Martin and Harwood's project.

This album is hard to nail down. It's an instrumental excursion into old territory but with new equipment. The new equipment isn't really all that new: tablas, timbales, marimba, Tibetan horns, and steel drums all feature on the album, but they are removed from their normal context of 'world music'. The old territory is jazz, the style and structure of which is pure early Coltrane. Very conventional. Very sweet. Melodic, smooth and sassy.

The end result is a slick album; the production values are high, the arrangements deftly complex and engaging, the overall package rich and entertaining. Think Pat Metheny and Orlette Colman circa *Song X*, only much more accessible. This is either the perfect jazz album for people who don't like jazz, or the perfect world music album for people who don't like world music. It's colourful and diverse, each tune woven with a multitude of musical textures. Listen out for 'Dark State of Mind' and "Goodnight La Habana", in my opinion the best track on the album.

J.D.



The English Patient
Gabriel Yared
Festival Records

I read the book, I've seen the film and now I have the CD. What more could I ask for? (Thanks Susie!)

This CD is fabulous, whether you have seen the film or not. Gabriel Yared composes the original score, many of them with a lovely mysterious lilt rather than overly dramatic nuances of other composers, say, John Williams. Tracks like "Read me to sleep", a piano solo is slow and affecting, while "Rupert Bear" is dreamy, with the harp taking precedence in the first few moments before the big orchestra (Academy of St. Martin In The Fields) settles into their position. However, the best thing about this soundtrack is the addition of some incredibly sassy toe-tapping jazz/swing numbers such as Benny Goodman's "Wang Wang Blues" and "Cheek To Cheek" ('Heaven, I'm in heaven...'), sung by both Fred Astaire and Ella Fitzgerald.

Good stuff.

There is also a bit of the classical music with Johann Sebastian Bach's "Aria from the Goldberg Variations" which is also great, adding to the rather sombre but, mind you, not depressing tone of the score. However, it is the very haunting song, "Szerellem, Szerellem" sung with magnificent prowess by Marta Sebestyen which gets to me every time. It gives you the impression that it is Arabic, just like the geography of the film but is in fact sung in Hungarian. This reflects the overall mysterious nature of most of the soundtrack (but also *The English Patient*, don't you think, for those who have seen the film?).

This has to be one of the better OSTs I've heard of late. This is an original score, one, from what I have experienced, complemented the film exceedingly well but is able to stand on its own.

Ching Yee Ng



Shaming of the Sun
Indigo Girls
(Epic/Sony)

Amy Ray and Emily Saliers have been doing their thing quietly and without much fanfare for quite a number of years now, blending folk-country and rock to weave a musical backdrop for their chokingly personal story/songs. *Shaming of the Sun*, their eighth album, is everything that fans of the band have come to expect from the 'Girls. It has all the trademark catches and hooks, a wide breadth of variation musically, and lyrics that actually have something to say. If you don't know the band, think Emmylou Harris with a beat, or maybe Diane Zeigler if she wasn't so sugary. If you do know the Indigo Girls' previous albums, I'd go as far as to say *Shaming...* is a serious contender - with *Swamp Ophelia* - for their best album to date. Stand out tracks include "Scooter Boys", "Hey kind Friend" and "Cut It Out", by Ray, and "Get Out of My Sight", "Everything in its Own Time", and my personal fave, "Caramia", by Saliers.

The songs on the album sound complete without being over-produced, and the band's own formidable talents are augmented by a string of guest artists, most notably Lisa Germano and Steve Earle. And the sleeve notes include a list of 'resources', such as Sexual Minority Youth Assistance League and the Coalition of Environmental Federations, complete with website and e-mail addresses. This is a truly great album; a must for fans and the best country-rock album I've heard this year.

J.D.



broadway & 52nd

Us 3
(Blue Note/EMI)

Us 3 are back with more of the same fusion formula unleashed in 1993 on their debut album, *Hand On The Torch*. The reworking of Blue Note's jazzy back catalogue with the slick hip hop beats and rap of today is sure to leave jazz fans inspired but others may find most of the tracks a little monotonous.

If you find the voice telling you to "Get Down" on the first single ("Come On Everybody") annoying don't let it put you off the rest of the album. You'll love the wickedly bent jazz solos and licks provided by the likes of Ed Jones on tenor sax and Dominic Glover on trumpet and of course the funky piano that propels most of the album.

Broadway & 52nd is dedicated to the famous New York street corner that was once home to the sounds of all the greats including Basie, Miles and in particular Charlie Parker's Birdland. If that's not enough history for you then try translating the hip hop speak on the inside cover into meaningful respect as you listen to the distinctive sound of Us 3.

Shink



Discover my soul
H-BLOCKX
(BMG)

The bio for this band mentioned Gold records, sell out crowds, non-stop media attention, being box-office giants and an extremely powerful on-stage force. It also describes the music as "progressive rock", taking styles from "punk, grunge, rap, hardcore and cross-over". I have to disagree strongly with some of this. H-BLOCKX is a five piece German band that experiment with rap and rock, sometimes both in the same song. They've been around since 1990 and this is their second album. They got their name from an area in a British prison where IRA political prisoners are incarcerated. They play a little "Home-boy" shite, like in the track 'Step back' (Once again -c'mon- here it is gee... Allya slimgers and fiends of ours lookin' for trouble/ Ya better gitcha ass out on the double (*The fuck you say? - Eds.*)). 'Give me more' is more funky than hip-hop and 'This is not America' (ironic isn't it!) sounds like a funky Rage Against the Machine or Dog Eat Dog. The band displays another side with soft-rock tunes like 'Discover my soul' and 'I heard him cry', which has a moving thirteen piece string orchestra at the beginning and an eerie chant-like chorus.

The rest of the album is just (plain) "progressive rock" and much the same except for two stand-out tracks. 'How do you feel?' is a quick nasty power-rock song with a catchy chorus (I-I-I'm looking for renewal /I-I-I cannot forget about you/I-I-I many girls are on my mind) and a wicked video clip of motor bikes racing on the walls of a huge barrel. 'Heaven' is different, with a soft acoustic sound mixed with alternating angry and quiet vocals. H-BLOCKX don't live up to their bio but that doesn't really matter, they let the music do the talking and showed that they are a super-group, even though only in Germany. Good luck to them.

E

NAUGHTINESS

Music Students Debut Concert
May 29, Hartley Concert Room

Naughty but not quite naughty enough is how I would describe a variegated array of tidbits made up and played by the new crowd on the new music block.

The naughtiest by far were the two works by Alexander Habus. "Guten Tag" I say to your quartet and baritone items, "Two Songs", and a lesson in dice chucking on the floor. "Board Game String Quartet" Alice Ray's "Bubblegum" for solo piano was also quite high on the naughty stakes. Bluesy poohsy. Mark Smith was badly behaved indeed as he played his trumpet into a mike, growled and chased his tale. Bad boy!

For me, the most enjoyable playing came at the hands of guitarist and composer Alex Carpenter, who quietly lulled us with his "Train", and made a good list of Trevor Tao's "Etude for Solo Guitar", demanding and at times intriguing.

The two works by Jasmine Lim Yen, the first, "Asuka", accompanied by some beautiful and quirky Japanese texts, spanned several cultures and the playing of her "First Vibes - Theme from Baby Nana" by Grace Blake was subtle and purposeful. Solo piano works dotted throughout took me to various parts of the aesthetic spectrum and included "Knocking" by Natalie Williams, stylistically homogeneous and quite well behaved. I thought, and Paul Jaeger's "Piano Sonata, 1st Mvt", a wayward child if ever I heard one. Also performed at the gig were works by Lincoln Brady - quite naughty, Mona So and Iris Koh - could be naughtier, and Leah Cotton - nearly naughty.

Lets have more noises from you lot, please, but more mucking up or *spankings will follow!*

Padma



TOP TEN

1. Do You Know - Michelle Gayle
2. Encore Une Fois - Sash!
3. Gimme Gimme - Whigfield
4. In The Evening - Sheryl Lee Ralph
5. Jellyhead - Crush
6. Make The World Go Round - Sandy B
7. Da Funk - Daft Punk
8. Physical - Olivia Project
9. So In Love With You - Duke
10. Thinking Of You - Lisa Maxwell



Captain (Million Miles An Hour), Something For Kate (murmur/Sony) S4K, in their infinite brilliance, have no trouble translating their love of model plane building into pure pop inspiration. This bristles with the trademark angst that has made their previous releases such compelling listening. What's more, I bet they've got even better songs up their sleeve. (glancey)

Tell Me Do U Wanna, Ginuwine (550/Sony) With dodgy lyrics like "the dance floor is jumping/the music is pumping", this CD guarantees you will get your average daily allowance of cheese. "Video Hits" ought to like it. 'Nuff said? (glancey)

Step Into My World, Hurricane #1 (Creation/Sony) At first this sounds very much like a new single from the monobrow Gallagher brothers. But after a few spins, the clean, textured guitars and smooth, restrained vocals speak for themselves, carrying quite a pleasant melody rather well. (glancey)

She Cries Your Name, Beth Orton (BMG) Very radio-friendly, slow and quite melodic, this is the perfect song for the "Yoof network" - aka Triple J. Beth Orton sounds like a cross between Dolores O'Riorden (from the Cranberries) and Joni Mitchell. This could be described as new-wave folk (if you like labels). (ANDREW I)

Don't Need Much, Weddings Parties Anything (Mushroom) This is an OK little single/EP (?) from the Australian folk/slow rock group. The actual highlight of the release is one of the B-sides, called *House of Ghosts* (a live, acoustic version) - which is much better than the actual single. (ANDREW I)

Puppet Master, Soul Assassins (Columbia/Sony) A hip-hop supergroup? It's a lot better than you'd expect. Dr Dre and Cypress Hill's B Real deliver some pretty standard West Coast style rap, but an infectious groove and some catchy lines ensure it's of a high quality. (glancey)

NEW MUSIC ENSEMBLE

AURICLE NEW MUSIC ENSEMBLE presented its first concert for 1997 on Tuesday, April 29. "Wilde Warblings", a concert of songs by composers White, Chapman-Smith, Grant, Stravinsky and Britten, with texts by Oscar Wilde, Goethe, Edward Lear and W.H. Auden.

Under the direction of Melita White, Auricle is now in its second year. It has consistently presented concerts of new works by Adelaide composers combined with the more established 20th century pieces at a high standard of performance. "Wilde Warblings" was no exception, performances by Miriam Gordon, Ashley Hribar and Emma Barson were outstanding. Particularly memorable was Gordon's performance of Benjamin Britten's marathon work *On this Island*.

White's *Oscars*, beautifully captured the humour and sarcasm in her setting of Oscar Wilde's texts "Phrases and Philosophies for the use of the Young" and "A few maxims for the instruction of the

over-educated", whilst Grant's *Salomé's Reverie and Song*, chose to explore the issues of power, or 'power and privilege' in Wilde's "Salomé".

Two works by Chapman-Smith were included in the program, one, *Farbenlehre* for soprano and piano on texts by Goethe, a canticle containing 12 variations for voice and piano, with prelude and postlude by piano alone. The other, *Four Interludes*, was for solo piano and was performed by Ashley Hribar.

If you have not already attended an Auricle concert, be sure to do so. They are one of the few ensembles in Adelaide who regularly present works by Adelaide based composers. I hear on the grapevine that they may be presenting works by women composers upon their return from the Australian Women's Music Festival.

Prosh '97 After Dark
Adelaide Uni (Unibar, Games Room & Cinema)
Saturday May 24

It was a case of returning back to the scene of the crime a week after the big event had happened. I'm not sure how much of a role Indyfest

500 played in the lack of numbers at Prosh '97 After Dark (it was after all only a week later) but the fact remained (at least there was no return of that funny stairwell mosh game we'd played at Indyfest!).

Unfortunately I missed Entropy, and arrived just in time to catch Revolver (in the Games Room). I'm still not entirely convinced that the Games Room is such a good idea as a venue for bands - the sounds tend

to simply bounce around the room forever - but Revolver seemed to be making the best of a situation. I can't remember any of the song titles but I do recall the last song being a particular highlight. Revolver are still a reasonably new band on the local scene but it's easy to see that it won't take them long to take off. There were some exceptional moments where the trumpet weaved in and out of the usual drums/bass/guitar/vocal selection, not that the rest of the outfit was any less delightful!

Comedian Jody

Hill was 'fully going for it' in the Unibar (despite a relatively cool reaction - there were three people laughing when I was there) but she was still funny, which is what comedians are

supposed to be.... but the football was on!

I saw Rash next, who had the small crowd up close and personal (great to see!). They played a very comfortable set - something that Adelaide crowds are getting used to and growing to appreciate more and more. I especially liked it when Nat started 'Throat Singing' - something that sounds unusual and yet amazing at the same time.

In the meantime Big Things Flying were playing their told and true set in the Unibar. And they did it very well indeed!

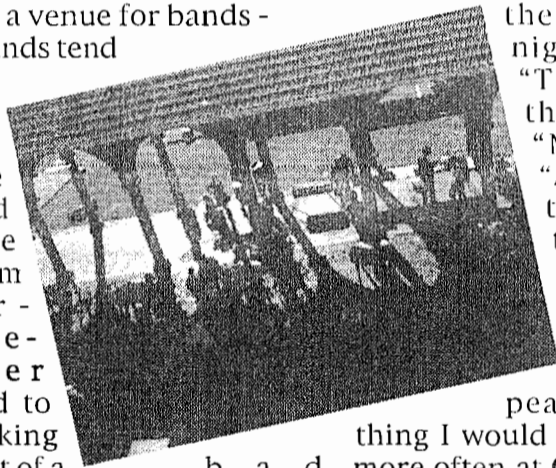
Crisp followed BTF at the Unibar stage (definitely the band that my companions were most looking forward to) and managed to jazz a few of the punters into action. A few

golden oldies was the taste of the night: "Things", "The Word and the Deal", "Moodswings" "Apart" etc, although I was extremely happy when the stripped back "Sia's Song" made an appearance (something I would like to happen more often at Crisp gigs).

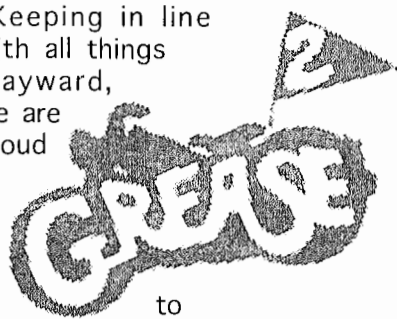
Following Crisp were the Testeagles (another band that "everyone had come to see") and played to probably the biggest crowd of the night. They did their stuff: hard, loud and fast and after that we left. My token visit to the Cinema (I was just checking to see whether that's where all the people were) proved to be a wasted trip - there was no one there! But that's not to say that that was my thought on the whole night.

Yes there was a poor attendance. But Yes (even louder!) there were some great bands there who played some great sets to some great people.

Susie Bate



Keeping in line with all things Wayward, we are proud



to present the first in our on-going series of "Movies that changed our lives", or, as more commonly referred to; "Dodgy flicks from the 1980's".

The movies we will be discussing are in a league of their own for either being terribly bad or terribly good... note the key word here. Movies which are underrated and that haven't been given the credit they deserve. Anyhow, the first video we will be pulling apart holds a special place in my heart, which yes, is a very scary thing. Suprisingly, it is a fairly unknown entity among my movie-watching friends. Introducing *Grease 2*. Starring none other than Michelle Pfeiffer (yep that's right), like its predecessor this film can also be found in the "Musical" section of your video store. This film has so many similarities to the original *Grease* that you really don't have to have seen it to know what's going to happen. Despite this, I'm going to tell you anyway. Reading right off the back of the video box, one discovers that "Many familiar faces from the smash hit "*Grease*" return to the campus and the new ones are equally memorable in this happy tribute to straight skirts, and young love

Moving right along, it adds "It's 1961, two years after the original "*Grease*" gang graduated from Rydell and there's a new crop of seniors. The Pink Ladies and the T-Birds are still the epitome of cool, except that over the summer, something's happened to Stephanie, the sorority leader. She feels she's outgrown Johnny the head T-Bird, and is looking for a new love who is even more cool, and whose bike is even hotter. Meanwhile newcomer Michael is smitten with Stephanie, who won't even notice him. The conflict is on and the Rydell High fun takes off to new heights." There... now that makes the film sound either

Wayward Dodgy Movies

more boring or more interesting than it actually is. I can't decide which.

So fully for research purposes only [heheheh] my Wayward mate and I hired *Grease 2*. Here are some notes, questions, thoughts I scribbled down as I watched.

- It must have the longest opening sequence of a film ever [what with its embarrassing

my memory]. Also compare the heart-warming (read; stomach-churning) 'We'll be together' song at the end of *Grease 2* (which features all of the cast singing) to "We go together", the last song of *Grease*. Ooohhh, its just tooo scary.

- The bad "cavity face" Scorpion guy is back and is just as tough.

- Frenchy is also back, and is



Are your chills multiplying at the sight of this picture?

'we've gotta go back, back, back to school -lets-all-sing-and-dance-around-I like-wankers bit]

- Those T-Birds have no idea... as emphasised in their 'T-Bird song' for the talent show.

- The talent show, including the auditions, is a definite highlight of the film. Which is pretty sad I guess.

- What kind of person kisses some strange biker dude without ever seeing his face, due to the fact that the ol' biker dude in question won't ever remove his goggles or helmet? (Too bad Michael, we know its you!) I guess an English accent will do it every time.

- Comparisons between *Grease* and *Grease 2* are endless; similarities include the same type of songs, same style of characters, and even similar scenes. For instance lead males in both *Grease* & *Grease 2* have their I-feel-all-alone ballad [the former song being "Stranded at the drive-in", and the latter being erased from

just as Frenchy (no, not really. The beauty-school dropout is much older & wiser, and has come back to study Chemistry at Rydell so she can go on to make her own skincare products. True.)

- This film has an amazing bit where I swear Stephanie has taken a trip... there can be no other explanation for it. When you watch you will know what part I am referring to. *Grease 2* has a very strong "kids say no to drugs" message. One look and you begin questioning the habits of the writers, filmmakers and actors to create and be involved

in something this greasy. And you promise yourself you will never be this bad.

- Saying that though, I feel there will be some who, despite my protests/recommendations, will watch this under the influence of something other than Pepsi Max. Woah! I'm staying clear of anything heavier than that [hehehe]. And that's all I'm going to say on the matter before I get myself into trouble.

- Highlights [I'm using the word ironically if you haven't already guessed] include the "Let's bowl, let's bowl, let's rock 'n' roll..." sequence, the "Reproduction" song, the "Let's do it for the country" song [warning: these songs rate extremely high on the 'oh my God' cringe scale] the mystery of the "Who's that guy" song and the wonderful Michelle Pfeiffer singing "I wanna coool rider...". Personally, my fave song [as my mates know] is the "Calendar Girl" one and that really scares me. I blame the ah-ah-ahs.

- This film doesn't have any characters to really like (as *Grease* did, what with Sandy, Danny, Rizzo, Kenickie, Marty & Co.). Instead there are a lot of wacky teachers and kids who you really couldn't care less about.

- Quotes like this one say it all: Stephanie (riding on the back of the bike): "I can't stop shivering."

Cool mystery biker dude: "Well, hold on."

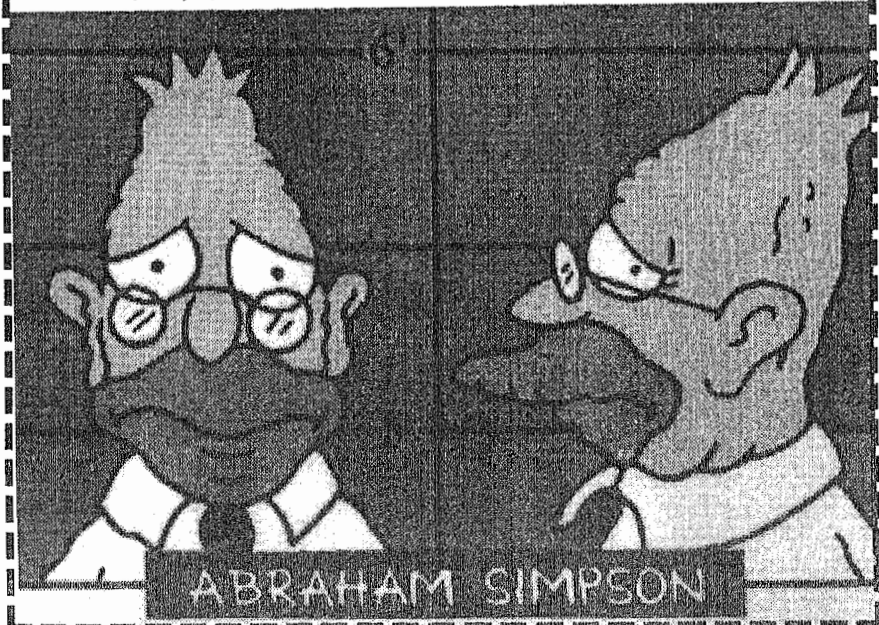
Stephanie: "That's what's making me shiver."

Natalie Whelan



ON DIT
BOWLING
TEAM

SIMPSON'S COLLECTORS' CARD #..ER.. BLAST, I CAN'T REMEMBER WHICH..WHEN I WAS A BOY, WE DIDN'T HAVE THESE CARDS, WE COLLECTED TURKEYS BLAH BLAH BLAH..



"NOTHING LIKE A GREAT CUP OF COFFEE."

- SPECIAL AGENT DALE COOPER

SPORTS

Football

Round 6. 24-5-97.

Div 1 Largs Res. UNI 16.14 d Port District 19.9. Best (Dixon, May, Ford, Tamke, Arnold, Granger.) Goals (Ford, 5, Arnold, 3, Chapman, 2, Bryson, Chaplin, 2, Thomas, Granger, Smith, McGahan, 1.)

Div 1r Largs Res. UNI 14.22 d Port Dis-

d Henley Greek 8.4. Best (Kokar, Furey, Fewster, Walker, Thoday, Baker.)

Goals

UNI White A v Woodcroft 0-1. UNI White B v

cent diving save.

Vets drew with Seacliff 5-5.

Vets started with an unprecedented 8

players and

were quickly 2 zip down. At half-time it was 1-3. By midway through the second half they had swelled to 11 players.

Two superb penalty corner conversions by Trevor Smith and a clever backstick goal helped us to a 5-3 lead. They lost the plot in the last 10 mins to finish at 5-5.

WOMEN

Premier League defeated Woodville 3-0. A fairly scrappy game but at least the final result was OK! A lovely drag flick goal at an early short corner was not allowed and we went to the half time break scoreless. A badly timed tennis shot from Bec Anderson bounced into the turf and over the goalie for our first goal. Our second goal came after some fairly lack-lustre hockey (and too many short corners) with a Robbie Hampton rebound off a Sara Fuller shot after some good build up down the left. Amy Williams scored the goal of the day from a shot on the backline after picking up a rebound from her previous shot. This time she skied it into the roof of the net for an absolutely sensational goal. Our defenders did their jobs well as the ball only got near goalkeeper Naomi Staker twice.

Sarah Whitley.

Badminton: B2

Port Adelaide d Adelaide Uni, 7: 173 to 3: 129. The three games being won in the men's singles, (Faulkner, Rogers & Crouch).

SPORTS REPORT

trict 6.6. Best (Kelly, Kewell, W Thomas, Davies, Yezis, Charlton.) Goals (Kelly, 4, Boteman, 3, Rule, 2, Gallgher, Price, Yezis, Davies, Prescott, 1.)

Div 8 South University Oval. UNI 12.11 d Henley Greek 10.9. Best (Rudge, Ritchie, Mathewson, Evans, Aplin, Maxwell.) Goals (Maxwell, Mathewson, 5, Paltridge, Aplin, 1.)

Div 8r South University Oval. UNI 17.10

(Mc Donald, 6, Fewster, 5, Goulding, 5, Wildy, 2, Densley, 1.)

Div 8 North Park 10. UNI 19.31 d Gaza 4.7. Best (Black, Raggianti, Hurn, Lymn, Wildash, Witnall.) Goals (Hurn, 7, Stanborough, Wildash, Burton, Chiavone, 2, Lymn, Crook, Parfrey, Witnall, 1.)

Div 8r North Park 10. UNI 16.21 d Gaza 1.3. Best (Treseder, Brock, Quinton, Juttner, Kube, Hall.) Goals (Brock, 9, Quinton, 3, Kube, Leitch, Hall, Primerano, 1.)

Div 10 South Mortlock Park. UNI 33.20 d Unley 4.6. Best (Duncan, Lines, Rigden, Mayes, O'Reilly, Andrews.) Goals (Rigden, O'Reilly, 11, Lines, 8, Snierlaw, Andrews, Mayes, 1.)

Soccer

Results 25/5/97

AMATJERS :A-grade. UNI lost to MA Hawks 0-3. B-grade. UNI lost to MA Hawks 2-3. Goals to Paul Deleso & Ian Curd.

WOMENS :A-grade. UNI lost to Gepps Cross 1-2 (Stephanie Lambert). B-grade. UNI drew with Gepps Cross 1-1 (Anna)

COLLEGIATE : UNI Black A v Rostrevor 0/5 0-5. UNI Black B v Rostrevor 0/5 4-1. (Somai Faming, 2, Christian Huntington, Mathew Michael.)

USA

Raiders 3-0.

UNI Blue A v AGUA 10-1. UNI Blue B v AGUA 0-1.

Graduate Red v USA Raiders 1-4.

UNI Dodgers v Windsor Gardens 1-5.

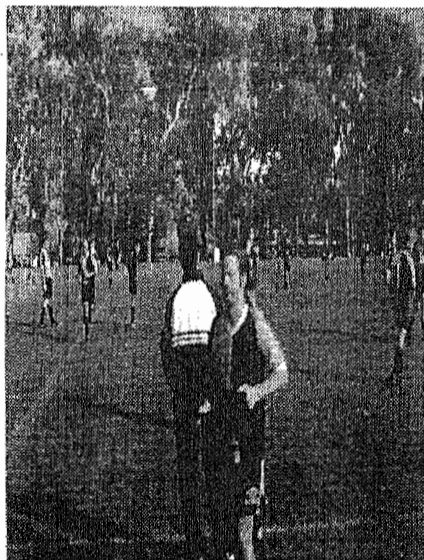
Hockey:

Being a long weekend only four of the club teams played during the weekend and the club hosted part of the state junior carnival.

MEN

Premier League Uni lost to Adelaide 1-2. This was a disappointing loss as Adelaide were without their Hotshots players and we needed to win to keep our final four chances alive. We were leading Sunday's game at half time 1-0 after a penalty corner conversion by Bjorn Smith. Despite a few chances we did not score again and conceded two goals late in the game.

Premier League Reserve drew with Seacliff 1-1. Seacliff scored from a penalty in the first minute of the game. The second half was better and we managed to get a goal back through Grant Coleman with 4 minutes left on the clock. Unfortunately, Mike Munro then failed to convert a penalty stroke in the last minute of the game when the Seacliff goalie pulled off a magnificent



Century 1: Quatrain 65.

"A child without hands, never so great a thunderbolt seen. The royal child wounded at a game of tennis. At the well lightning strikes, joining together three trussed up in the middle, under the oaks."

Nostrodamus.

Until recently this quatrain has made no sense whatsoever. How could a child without hands play tennis? To date no royal child has been wounded playing & till today this quatrain has been nothing short of an embarrassment to those who believe in Nostrodamus' amazing powers

of prophecy. It is however, little known, that of all sports old Nostro' took an interest in, tennis was his favourite. In fact, on most Saturday afternoons, after lining the house against plague, Mr & Mrs Nostrodamus (and all the little Nostrodami) would take themselves off for a game of real tennis.

In this extraordinary prophecy, Nostrodamus makes some startling predictions, couching them in the tennis jargon of the 1990's. Come with me then, on this bizarre journey.

The modern game of tennis has produced two basic types of player. Firstly the traditional serve & volley exponent; these players who come to the net after serving are known in the modern parlance as having "good hands". The second type of player, who blasts away from the baseline and never comes to the net is variously de-

scribed as having "bad hands" or "no hands at all", thus Nostrodamus, in his first line "a child with no hands.." is not describing the improbable handless tennis player, but a player famous for playing the baseline. That the old prophet couches this in 1990's tennis jargon strongly suggests that this quatrain pertains to our own time.

As stated earlier, no member of this royal family has managed to master the base line style of play, let alone get wounded. There is one person however that fits this description perfectly.

Monica Seles, the undisputed 'Queen of the Baseline' or as Nostrodamus put it, "the royal child without hands", was indeed wounded at a game of tennis. Although not strictly at a "well" at the time of the attack, Seles was never-the-less drinking from a court-side water cooler, when as Nostro' accurately prophesies, "

the lightning strikes..."

The last line, "... joining together three trussed up in the middle under the oaks.", is again beautifully succinct. Three people did in fact meet in the middle, the centre court judge, head of security, and the physiotherapist, under the big oak chair of the centre court umpire. It is, however unclear as to whether or not any of these three were wearing a truss as suggested by Nostrodamus.

Once again Nostrodamus has confounded his critics. In this amazing quatrain he has prophesied the advent of baseline tennis, the dreadful attack on Monica Seles, who later gave up tennis for a time because she couldn't stand all the back-stabbing going on, and did it all in the tennis lingo of the 1990's.

As Nostrodamus would say, 'Prophecy - Just Do It!'



the Clouds

one show only

**End of semester show at Adelaide UniBar
with the Miltons and special guests**

Saturday June 14, 7.30pm

**\$10 AU students, \$12 others, \$15 at the door
tix from CIB and Union Admin. Office**

Can You Prove It?

There's a bible discussion on from 1-2pm every Tuesday in the Margaret Murray Room (5th floor Union Building).....yes, I assure you the Margaret Murray Room does in fact exist, despite popular opinion that it is purely phantom. If you're interested in checking out the Bible, or if you just want to see the Margaret Murray Room for yourself, then please do grace us with your company Tuesday lunchtime. :) - From DOC (disciples on campus)

Fatalistic Christian Rockers

Endtimes. Christian music and arts magazine. Please write to:
2 Vinall St
Dover Gardens 5048
for more info.

Catholic Umpires

The Southern Catholic Mixed Basketball League is looking for umpires. No qualifications are required, except a love of the game and an understanding of the rules. Matches are played Sunday afternoons during the university semester, between 4:30pm - 8:00pm. This is a social league, with players ranging in age from 16-25years. Umpires will receive \$20.00 per afternoon. For more information please phone Danielle on 8298 3129.

Frog Thesps

Calling all Actors
1997 French Club Production
"Le Mariage De Figaro"
par Beaumarchais
AUDITIONS: Tuesday 3rd June
3.30pm - 4.30pm
Rm 725 Napier
and
Thursday 5th June
12.00pm - 1.00pm
Rm 725 Napier
These meetings are for all people interested in theatre (French speaking or otherwise) Positions available for stage managing, props, techs & make-up also.
Be involved.
Be very involved.
Yours truly,
The French Club

Axe-wanking

Guitar Lessons (folk, blues, rock, funk, metal, grunge, jazz), qualified teacher, based in city area, beginners welcome, first lesson free. Phone David 8267 4714

Argh

Notice: Please note that the closing date for nominations is in fact 5pm Thursday June 5th and not May 22nd. As such you will be notified of the time of your interview on Friday June 6th. Apologies for any inconvenience this mistake has caused. Sorry - Eds

Wanted
Returning Officer for the 1997 Union Board & Union Activities Committee Elections.
A Returning Officer is needed to run the Annual General Elections for both the Union Board and the Union Activities Committee. While the election date has not yet been set, the week will fall between mid August and mid September. Applications must include the applicants:
- Knowledge of the Hare-Clarke Optional Preferential Voting System.
- Knowledge of the four campuses of the University.
- Knowledge of the Union's Election Regulations.
- Availability between mid - August & mid - September
- Contact details (including reliable phone details) And any other information the applicant feels is relevant.

Applications must be in writing and addressed to the 'President of the Student Union'. Applications can be sent by mail or dropped off in person to:
Adelaide University Union
First Floor
Lady Symon Building
University of Adelaide 5005
Applications close at 5pm on Thursday 5th June. Applicants will be required to attend an interview with the Executive Committee of the Union Board. Applicants will be notified by phone on June 6th as to the date and time of their interview.
All queries should be directed to the Student Services Director of the Union (Ian Cannon) on 8303 5401
Ian Cannon
Student Services Director
Adelaide University Union.

"Does your wife like photography? Nudge nudge!"

Lost at the Law Ball 24/5/97
Lost 1 Kodak camera, borrowed from a friend. Photos of particular sentimental value. Please ring 83395423 with any information concerning its whereabouts.

Avoiding Study Is Also A Skill

Study Skills
People who get higher grades are not necessarily smarter.
So what is their secret?
SUCCESSFUL STUDENTS KNOW HOW TO:
• Put their brain in the "study" mode whenever they want to!
• relax and produce their very best at all times
• organise and use their time effectively
You will learn all of the above in the Superlearners Study Skills Workshop
plus
• efficient note taking techniques
• create an atmosphere that makes studying fun!
• how to deal with learning blocks
• exercises to switch on the brain for any activity
• how to prevent and deal with exam blocks
• how to remember things easily and have a high recall even after a long time!
• how to make a mindmap and what to use it for.
• speedreading
Dates: Friday 30 May and 6 June
Venue: Adelaide Institute of TAFE
120 Currie Street, Adelaide
Time: 6.00 - 9.30pm
Free Introductory Lecture: Tuesday 20 May
Venue: Norwood Primary School Activity Hall, Osmond Terrace Norwood
Time: 8.00 - 9.00pm
7 hours value for money \$110 (handouts included), \$80 concessions
Enquiries: Student Services, phone Alison Birkett or Hazel Askwith: 8207 8201
To Enrol: Send full remittance (transferable and non-refundable) with your name, address and telephone number to: Ad. Institute of TAFE, Student Services Unit, 120 Currie St, Adelaide 5000

Mountainous Romping

Wanna Have a Memorable Term Break?
Join the OSA 5 days ski trip!
Venue: Victorian Snow Fields
Date: 20 - 24 July 1997
Cost: \$305/person
The cost includes:
• transportation
• motel style accommodation
• entrance fees to the snowfields
• four evening meals and breakfasts
• 3 days ski hire
Everyone is welcomed to join!!
Find out more information from the Overseas Students' Association Inc. office
(Level 3, George Murray Building)
Hurry! There are only 35 spaces available!!

Eating Women

Attention All Women!
Do you ever feel concerned or dissatisfied about your eating patterns and your weight?
Do you ever wonder whether your eating habits have an impact on the way you think and feel?
The University of Adelaide Department of Psychology, in conjunction with the Queen Elizabeth Hospital is currently conducting a study assessing the relationship between unhealthy eating patterns and mood in women aged between 18 and 45 years.
Any interested volunteers are invited to contact Jodi Mansfield c/o The University of Adelaide on 8272 6598 for further details.
All information is strictly confidential.

Non-Toupe Rugs

For Sale
2 Persian Rugs
130 x 219cm
All offers considered
Ph 8239 0436

Michael Keaton need not apply

Friendly, easy going person wanted to share house in West Croydon. Rent is only \$37/week. 10 mins to city by train. Call Mark or Jo 8268 8994. Non-smoking vegetarian house.

Wear It To The Disco And Impress Chicks

Judo Suit For Sale
Size 4, colour natural, hardly used, \$40.
Paul, 8303 5598, email
pschultzemotel@zoology.adelaide.edu.au

Can you help? Have you used cannabis?



If so, then you can help us. We are conducting research into the impact of cannabis laws in South Australia and need to talk to people who have used cannabis.

The study will look at people with on-the-spot fines for a minor cannabis offence, along with others who have never been penalised for their cannabis use.

Any information you give will remain completely confidential.

We can negotiate a mutually agreeable location for the interview.

For more information, or to arrange an interview, please contact Alison on 8274 3396.

A contribution of \$20 will be made for the time you spend in the interview.

This project is being undertaken by the Drug & Alcohol Services Council of SA in collaboration with the National Centre for Research into the Prevention of Drug Abuse in WA.

Better than losing the thumb

REWARD REWARD REWARD
Lost! 1 silver thumb ring
Where: London Tavern Toilets
When: M&I pub crawl, Friday 9th May
Please return - sentimental value, drop it into security, or phone 8381 8343, or 017 164 293. Ask for Alida

Stressed? You bloody ought to be!

Stressed out??
Exams are near
Enrol now in a Stress Management Workshop:
When? Wednesday 4 June or Thursday 12 June 1997 1-2 pm
Where? Group Room Counselling Centre, Horace Lamb Building
Numbers are limited to 10
Book now to avoid disappointment.
Tel: 8303 5663

So, that's about it, folks. First semester has ground shudderingly on towards its end, with little between now and the bitter end but swotvac and the sheer hell of exams. Those of you who haven't started studying yet are no doubt feeling the pressure, while those of you who have are irritating smartasses whose friends secretly resent you. Still, all part of life's rich tapestry, eh? You've got to take the rough with the smooth. In ten years from now we'll all look back on this and laugh. Blah blah blah. Good luck, unless you're one of the few people we've put on the **On Dit** blacklist in which case we say BITEYERBUM. Fare ye well.