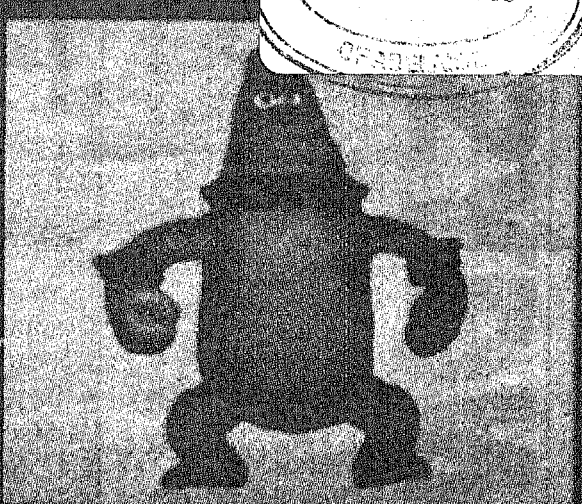
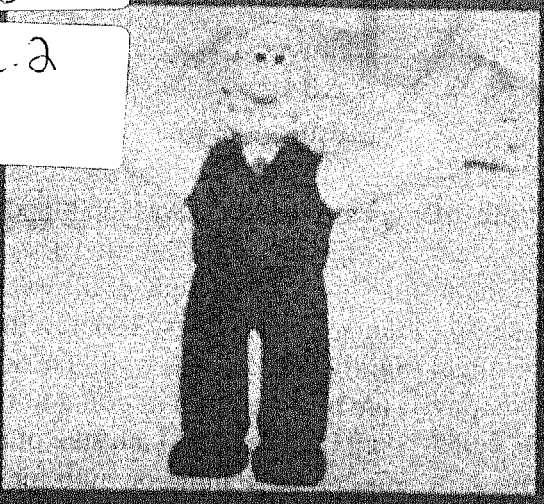


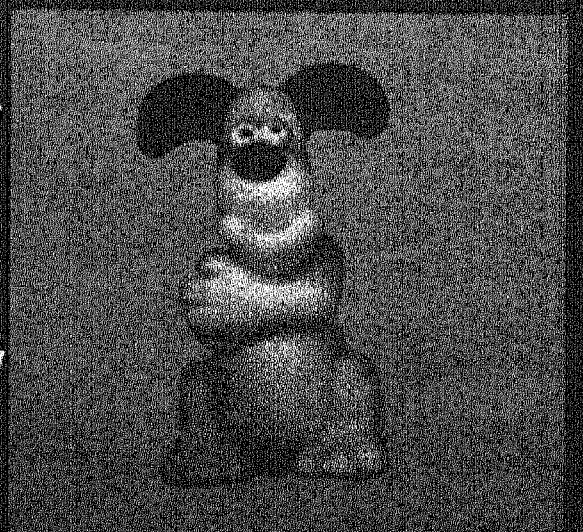
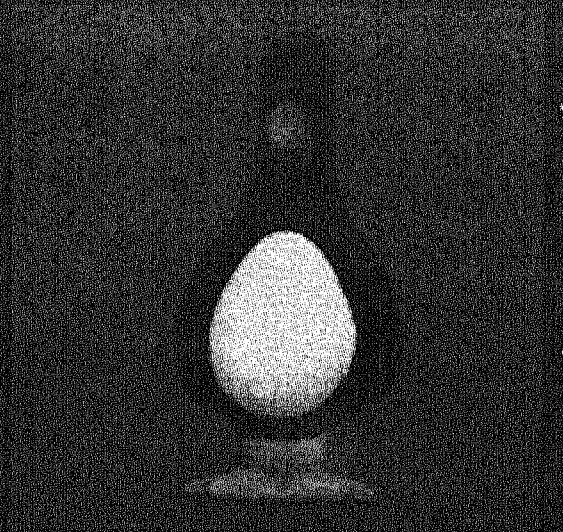
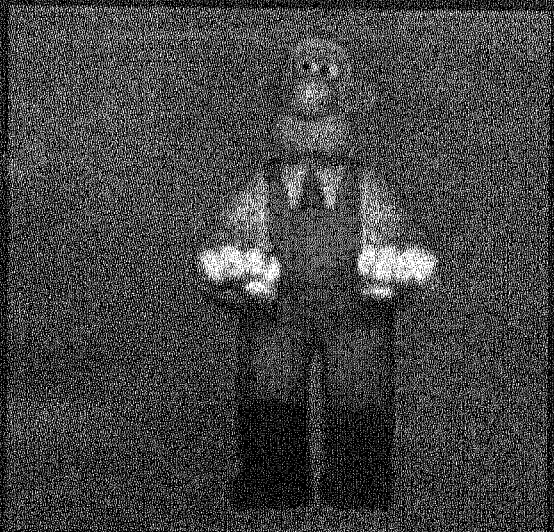
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# The Bunch



# On Dit

*If the shoe fits...*

*The University of Adelaide Student Newspaper*

*March 2nd Vol. 66 No. 2*

# GIVEAWAYS

Copies of the amateur lover's new single, 'Rubiks Cube', to be splurged on the first five people down at the On Dit office after 12:30 pm this Wednesday. No arguments, no substitutions, no guts, no glory. If that doesn't take your fancy, check out the Theatre and Video sections for other prizes.

# EDITORIAL x3

Oh, bollocks, all right, I'll start. Before you criticise too much, bear in mind just what sort of a state we're in at this time of week. Not good. So we'll be as socially incisive and witty as we can, but, if it doesn't meet your high standards, you must excuse us. I should like to devote my remaining space to the excitement many of you may feel at returning to, or beginning, university. Something new. It is exciting. For most people, that lasts about two weeks. My plea to you, for this year, is that you try just a little bit to remember, when June swot week rolls around and you're trying to remember what the fuck led you here, the way you feel right now. And I know that sentence didn't make sense. But I warned you.

**Chris**

Summer is over. Yay! I say "Yay!" for a couple of reasons. Firstly, it means it is now March and Writer's Week has begun. Now all I need is the time to get over there. I'm sure a Sunday afternoon has got to be much better spent schmoozing with authors than slaving away in this dingy little dungeon we call "The Office". Secondly, I just hate the heat. I'd much rather be in Winter, when it rains, enjoying the spectacle of cool, refreshing, life-giving water dripping from the sky, than drifting through the energy-sapping, life-draining half-death we call "Summer". So, Yay! Now, if only I could get out of the office...

**Paul.**

I was supposed to write this editorial last night but by the time I got around to it I was too bloody tired. The reason? Simple, I'd been out every single night of the week doing Fringe things. And now the Festival's started as well...I'm not sure how exactly I'm going to fit it all in. One thing I am sure of is that I'll be running on auto for a couple more weeks...it's much more fun that way! I was pleased to see the city buzzing with excitement over this weekend - just think, this is Adelaide's chance to be the best 'festival state' in the nation. People always complain that there's nothing to do in Adelaide, well now that there is just make sure you make the most of it. Now's the time to "burn the candle at both ends" (so to speak!)

**Susie**

**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. Anything you can do to make our existence more bearable, including gifts, food, drink and flowers, would be most welcome.**

**Editors:**  
Susie Bate  
Paul Bradley  
Chris Slape

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Leanne Storr

**Freight:**  
Annabel Davies & Jocelyn Milbank

**Typesetting:**  
Fiona Dalton

**Printing:**  
Cadillac Printing

**Seasonal Delights:**  
Lucy for coming two times, Chris with a B for coming in once, Joc for waking up and actually having stuff done by Thursday (!), J.D. the muffin man, FlyGuy, Georgie for eventually coming to the phone, Ching Yee (for the bouncing monkey), Peter and Christian, Sarah Liston for letting Susie off work (like, real work), Eloise for spending too long sitting at our table last week, Alice for dropping in and doing no work, Darren for averting disaster, James and Lisa for bringing us crap magazines and doing no work and Ian and Bonnie for the best meal any of us have eaten this year.

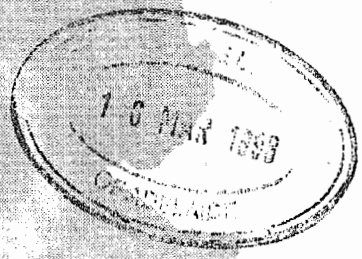
No thanks to:  
The noisy, smelly truck outside our window.

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

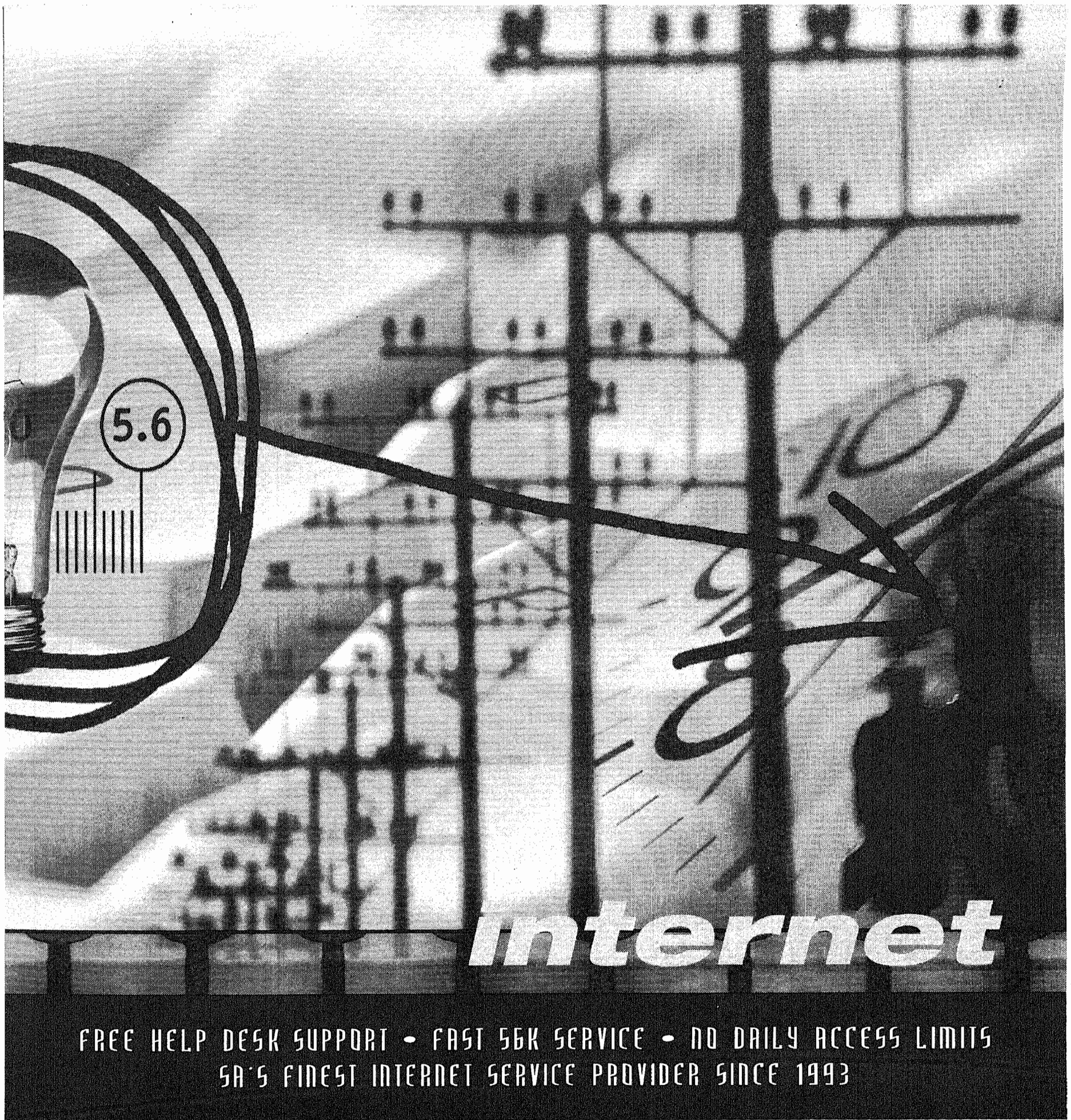
**How to contribute/contact us:**  
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404, fax us on (08) 8223 2412 or email us at [ondit@smug.adelaide.edu.au](mailto:ondit@smug.adelaide.edu.au)

**About the cover:**  
Susie made this. Paul ate the cornflakes.

# Content's of Chris's lunch.

- 
0. A yiros. Mmmmm.
  1. A cover.
  2. Where we spout our wisdom and worldly goods.
  3. The page to look at when you get hungry.
  4. Letters. Still feeble.
  5. Another ad from the good people at Camtech.
  6. Our O' week summation.
  7. SAUA talk.
  8. War crimes.
  9. Non-traditional students.
  10. Georgie's current affairs digest.
  11. Native Title.
  12. Science: internet (not computers) and peers (not jetties)
  13. Here's why Camtech's so good.
  14. PG, but suggested for immature audiences.
  15. Dodgy as it gets.
  16. Video, featuring Quentin Tarantino.
  17. Creative stuff.
  18. Wayward, the goose said.
  22. Vox Popping.
  24. Philosophy. The answers.
  25. Clubby clubby clubs clubs and the Festival Fest.
  26. Interview with Russell Fletcher.
  27. Interview with Janei Anderson.
  28. Fringe reviews, including lovely Wil Anderson.
  29. Nadia Butler uses kindling for firewood (a Fringe thing).
  30. Fringe reviews. They never stop.
  31. Life (In General) Liftout.
  32. Chris Wilson interview and some reviews.
  33. Music featuring Student Radio
  35. Film.
  38. Film feature: RIFF.
  39. Literature. You know, books.
  42. Sport.
  43. Saucy sexuality.
  44. Classy classifieds.





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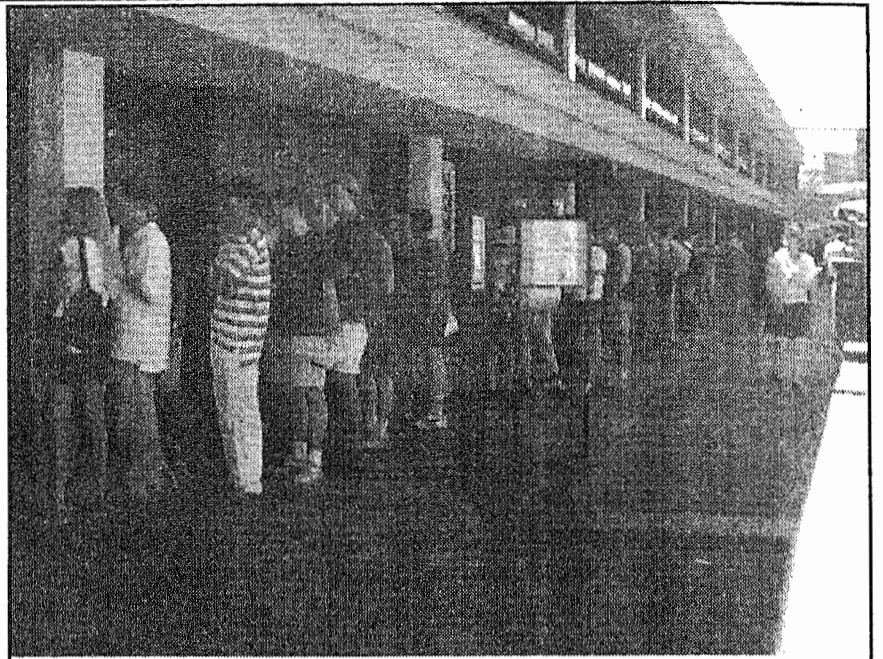
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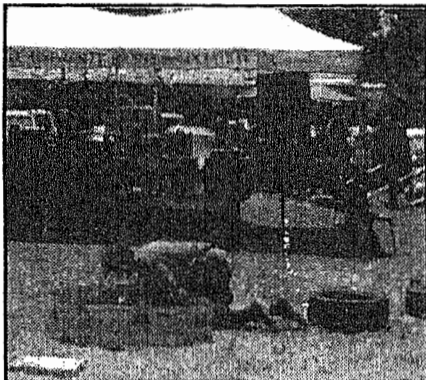
# O' week follies



THE NEVER-SHY STUDENT RADIO MOB,  
TURNING IT ON FOR THE KIDS ALL WEEK.  
SEXY BUNCH TOO, AREN'T THEY?  
WELL, REGARDLESS, THEY HAVE LARGE  
MIKES AND THEY DID A BANG-UP JOB.  
GOOD WORK!

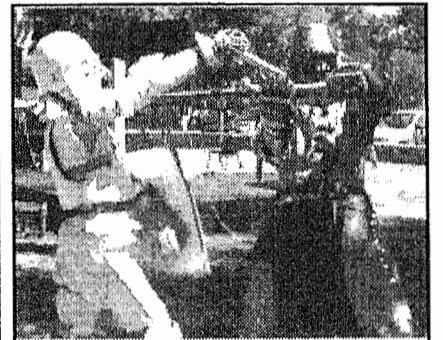


THE TOO-LONG SMART CARD QUEUE



THE OBSTACLE  
COURSE WAS POPULAR  
WITH THE PUNTERS.  
WE THINK THIS  
YOUNG MAN IS BOB-  
BING FOR APPLES.

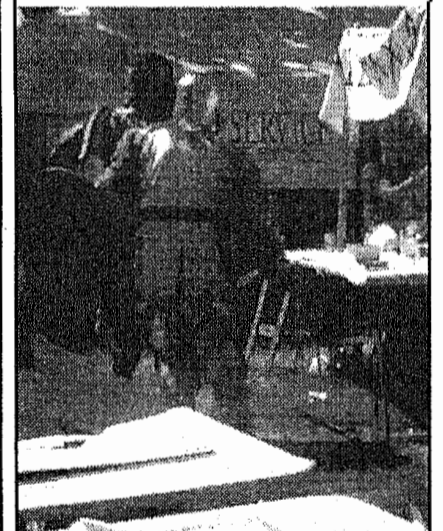
The 1998 academic year kicked off last week accompanied by a variety of amusements and scorching heat. Many clubs and associations braved the weather to staff their tables and hopefully attract some new members (I myself spent the better half of two days at the On Dit table pondering which of my moles were becoming malignant). Those who spent some time on the Barr Smith lawns were entertained by a number of bands (a rendition of Spice Up Your Life was particularly memorable), some speeches and the variety of events that proved Uni students are not afraid of embarrassing themselves in public in the pursuit of free O'Ball passes and other giveaways. Many were amazed at the dedication of the members of the Medieval Recreation Society (also known as the Society for Creative Anachronism). Despite the temperature being in the range of 38 degrees, members of the society dressed in layers of clothing and armour to put on a fighting display for the crowd. Talk about commitment! On Thursday the O'Week activities moved off campus to the University Oval where the big attraction was a big Bouncy Castle. I am sad to say that I personally missed that marvel of modern invention but if all went to plan I'm sure a good time was had by all. Meanwhile, back on campus students were experiencing the ghosts of enrolments past with the incredible lineup for the new student card. Seems students were eager for the opportunity to replace their existing cards (with the usually hideous photos taken when we were unsuspecting first years) with the new high tech versions. Many of the card functions are not yet available but by the time mid-year exams are looming and O'Week seems just a dream, those functions are scheduled to become available. Till then simply lament the fact that the new photo is just as bad (if not worse) than the old one.



THE EVER-PRESENT  
MEDIEVAL GUYS PUT  
ON THE GEAR AND  
SLUGGED IT OUT.  
NOT FUCKIN' BAD.

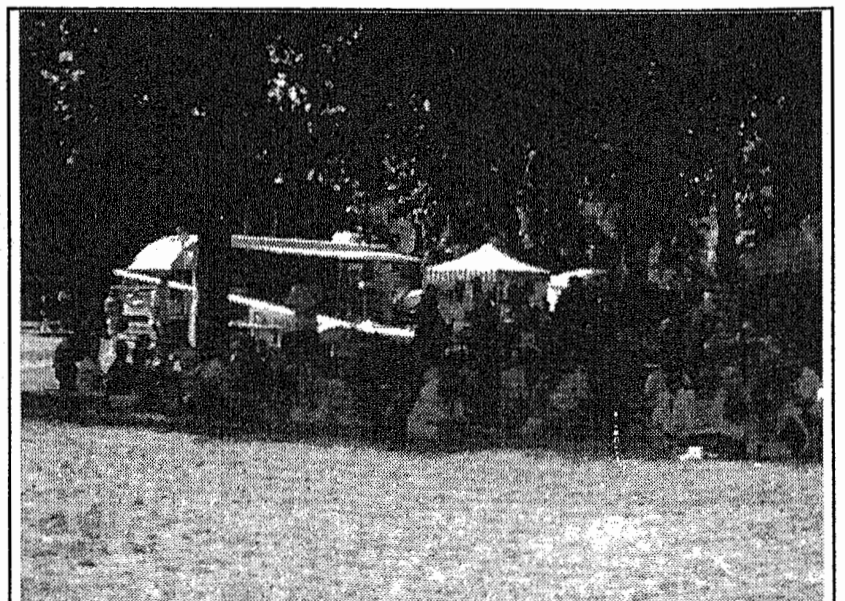
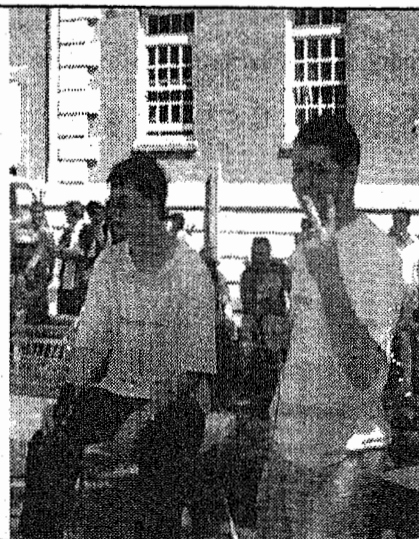


SOME FOOL'S COLA  
CHOICE IS  
RIDICULED! OH THE  
HUMILITY!



AWWW! HUGGIES!

YOUR FRIENDLY  
STUDENT RADIO  
DIRECTORS.  
WOULDN'T YOU LIKE  
TO TAKE THEM HOME  
TO MEET YOUR  
MOTHER?



THE CROWD KNOWS WHERE THE SHADE'S AT.



## president >> sophie allouache

### ORIENTATION

I hope that by now you have all recovered from O'Week and O'Ball which were both huge successes. It was great to see so many people on the lawns getting involved in what was going on. Orientation was brought to you by many students who gave up their summers and did a fantastic job. Big Thanks go to...

Ben, Susie, Marcus and Matt for organising a huge O'Week. Thanks also to the O'Week crew for their early mornings and late nights, especially, Louisa, Gary, Kerry, Paul, Kate, Briony, Roxy, and all the others that I have forgotten.

Alf and Alex for helping at the SAUA table and in the SAUA Office.

Kate and Tristan for O'Ball, you and your helpers did a great job. Thanks also to Sasha for helping the O'Ballers.

Beck and George and all the O'Tour leaders for showing hundreds of first year around Uni.

Janak, Sam and Kiley for being brave enough to take 100 first years away on O'Camp. Also to the O'Camp leaders who were fantastic.

Susie, Paul and Chris for putting together the O'Guide and making sure that they were all gone!

John, Courtney and Alan for bringing us a fantastic Counter Calendar.

To all the SAUA Staff and Office Bearers for their help throughout the summer and especially last week. To anyone else who was

involved that I have forgotten THANK YOU.

### PHOTOCOPY CARDS

For those of you who take advantage of the cheap photocopying provided in the SAUA, this week we are introducing a new card system, with spunky new cards. It's very easy and will be much more efficient. Come into the SAUA and find out more about it. Deb or any of the SAUA Staff will be happy to explain it to you.

### SAUA SERVICES

We provide students with many other services including free legal aid, accommodation boards, employment boards, and several others so if you haven't found out what they are yet come into the SAUA, we are in the George Murray Building in Union House.



## education-vice president >> sky mykyta

### NATIONAL DAY OF ACTION - APRIL 1

Look out for events and information in the lead up to the NDA. The theme of the NDA is 'publicly funded, accessible and high quality education for all': this includes issues affecting students on campus here in Adelaide - like the overcrowded Law School and further cuts to Performing Arts.

### ORIENTATION

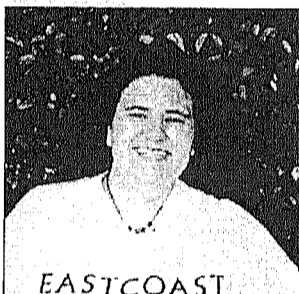
Thanks to all who contributed to another

huge Orientation. The Great Students vs Politicians Debate was a success with all speakers putting in a fine performance - Senator Rosemary Crowley, Chris Pyne (Member for Sturt) and Tammy Franks (President of the Young Democrats) represented the politicians and Simon Ower, Katherine Alstrop and Todd Golding represented the students.

### EDUCATION STANDING COMMITTEE

The SAUA Education Department is made

up of not just an Education Vice President but an Education Standing Committee: Janak Mayer, Jess Roediger, John Gardner, Nic Zweck, Greg Miller and Emma Cowie. The ESC meets regularly to discuss education issues and plan events; the meeting dates, times and places will be publicised as soon as they're set, in the meantime see me in the SAUA if you're interested - meetings are open to all students.



## activities vice-president >> alida parente

### FRINGE

Just because Orientation has ended it doesn't mean that the activities have. The first week back will see fringe acts strutting their stuff on the lawns, just for your entertainment. So keep an eye out for many of the fringe performers.

### PROSH

I'm sure you all picked up a flyer from the activities SAUA table this past week, and I'm sure you have read the article in the O'Guide about PROSH. So this is just going a quick reminder that PROSH is coming up. PROSH will be held from the 18th-22nd May,

so get your pranks ready. Don't forget to register your pranks in the SAUA (Students' Association), and the best registered prank gets a really, really, really cool prize.

### ORIENTATION

Woah! What a week. Many thanks go to all the Directors that put in such hard work and effort this summer, and this week. A huge amount of thanks needs to go to all the helpers, love your work guys. The amount of effort and stamina that you all had was phenomenal. Great work everyone. An even greater thanks needs to go to all students who participated in the events. It was

fantastic to see so many people out on the lawns and getting into all the activities offered. There was plenty of beer flowing, food to be eaten and a general good time happening by all.

I'm sure the freshers and the veterans certainly got orientated this week.

As for the streakers at the cricket match. You guys rock.

### SAUA CUPS

Just a reminder that the SAUA cups that you purchased during O'Week can be used at all up and coming SAUA events throughout the year.



## womens' officer >> kate sowerby

Well, I hope everyone enjoyed O'Week. Now it's time to get to work. There are a few things coming up in the near future.

### INTERNATIONAL WOMEN'S DAY

This will be on March 7th. The main theme for 1998 is "Native Title and Reconciliation". Check out the posters which are currently being placed around campus. If anyone would like to participate and would like more

information, please come and see me in the SAUA.

### WOMEN'S SELF DEFENCE CLASSES

These classes are currently being run in conjunction with the Women's Information service. Classes are full but we will definitely be running more later on in the year. Interested parties should leave their names and contact details at the SAUA reception desk.

### WOMEN'S COLLECTIVE

Meet every Thursday at 1pm in the Women's Room. If anyone would like a copy of the program for term 1, it will be available from the SAUA.

Finally, special thanks go to the Women's Standing Committee, Brad Kitschke and Mrs. Cup for their help during O'Week.



## environment officer >> danielle kowalski

Well Orientation is over and lectures are back, but this doesn't mean that you should stop thinking green.

Orientation was great! The Enviro. Collective signed up many, woo hoo! Saua Cups were huge, there were many sold. Thank you first years!

### THINGS THAT HAVE HAPPENED

Tuesday 24/2/98 - Jabiluka film, great night all round, I learnt more about the people who live there and their fight for their land.

Wednesday 25/2/98 - Environment Department Paddle Boat Races, were great as always, people swimming in the Torrens is always a good thing. I hope no one gets sick.

### THINGS COMING UP

Collective meeting Thursday 5/3/98 1:00pm, hope to see you all there.

Don't forget to come and see me if you have any questions.

Bike Week in week 4 of this term will be the grand opening of the new bike lock in area. So make sure you check it out.

# War Crimes

## Can Justice Ever Be Done?

The surrender three weeks ago of Milan Simic and Miroslav Tadic, both wanted in connection with alleged war crimes and crimes against humanity committed during the civil war in Bosnia-Herzegovina, highlighted once again the faltering progress of the two ad hoc international war crimes tribunals - one dealing with the former Yugoslavia; the other with Rwanda. The prosecution of war crimes is particularly pertinent this year in Rome. This June, a treaty is to be signed for the creation of an international criminal court under the auspices of the United Nations, and as a sister institution to the civil jurisdiction of the International Commission of Jurists. Crucially, however, the criminal court would target individuals rather than States; something that the civil court cannot do.

Both Simic and Tadic are small fry in the war crimes pond. The most wanted Bosnian-Serbs, wartime leader Radovan Karadzic and his military commander Radko Mladic, remain at large hiding in Serb controlled Bosnia. The reasons for the lack of success in prosecuting the most wanted of war criminals from the former Yugoslavia, Rwanda and elsewhere are twofold. Firstly, the justice meted out by the war crimes tribunals as currently constituted is entirely dependent upon the co-operation of the states which are subject to such prosecutions. Simply put, States are reluctant to cede any of their national sovereignty or national jurisdiction to these ad hoc tribunals. Obstruction of war crimes investigations are common-place. For example, Croatia protested against a subpoena from The Hague demanding the handover of documents relating to Tihomir Blaskic, who was accused of war crimes. Similarly, Austria and Italy have been at logger-heads over the proposed extradition of WWII officer Wilhelm Schubernig. In the cases of Bosnia-Herzegovina and Rwanda, where the state and its institutions have been torn apart amongst rival groups, the recriminations which may flow from too ready co-operation with the war crimes

tribunals can be great, and may be a catalyst for greater atrocities in the future. Alternatively, the situation within a particular country may be adverse to an independent and thorough investigation of alleged crimes against humanity or war crimes. Recently, it was reported from Chile that the Communist Party was attempting to take action against General Augusto Pinochet over the 'disappearance' of thousands of activists during the military

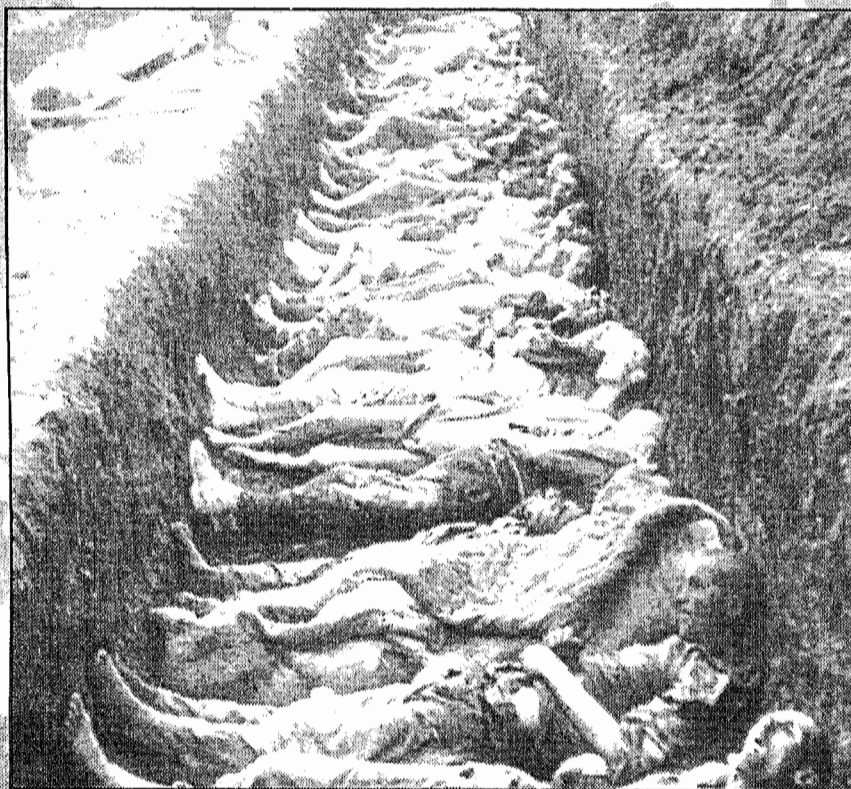
prisoners currently crammed into Rwanda's jails awaiting trials. Proponents of an international criminal court want the creation of a permanent institution, linked to the UN, to try war crimes in instances where the domestic courts are unable or unwilling to do so. An international criminal court would complement rather than override the domestic justice systems. It should aim to overcome any perception of 'victor's justice' - like that which

and its power of veto. This flies in the face of a strong and independent judiciary, but is not surprising given the loathing of most States to cede its powers or interests to the United Nations.

Given the harsh realities of international politics, any international criminal court which is agreed upon is likely to be more modest in its objectives and operations. It is likely to have jurisdiction over crimes against humanity which are committed during war (ie war crimes) or peace. Such crimes include genocide, murder, extermination, forced disappearance, torture, rape, forced prostitution, arbitrary deportation, forced repatriation, and persecution on religious, political or racial grounds. These are in keeping with the definitions in existing international Conventions. The international criminal court would not have a permanent seat - instead it would conduct roaming hearings as and when they are required. The court would likely comprise 18 judges and provide for witness protection and legal aid. But in keeping with principles of criminal law, the international criminal court is unlikely to have any retrospective jurisdiction. Thus, the current dilemmas facing France, Italy, Austria and Chile about whether to prosecute or 'forgive and forget' past crimes would be beyond the reach of the court once constituted.

However, irrespective of what the conference in Rome agrees the major hurdle which any international criminal court must overcome remains the enforcement of its jurisdiction. As stated before, the effectiveness of international law relies almost entirely on the good will and co-operation of its subjects. And given the Realpolitik which dictates international law-making and decision-making, there are bound to be numerous loopholes which allow a State to pursue its own interests when necessary.

Sources: Ali Qassim, "Tyrants on trial" *The New Internationalist*, no298, Jan-Feb '98, 15-17; *The Los Angeles Times*; *The Independent* (London).



dictatorship. General Pinochet's retirement is imminent but has been postponed for the foreseeable future as his military status affords him immunity from prosecution. In a country where the parliamentary democracy is yet to free itself from the military, attempted prosecutions of war crimes within the national jurisdiction could be very destabilising.

The second impediment to the effectiveness of both the Arusha/Kigali (re Rwanda) and The Hague (re Bosnia-Herzegovina) tribunals is a lack of financial resources. The tribunal at The Hague has only 1/6 the number of investigators that the recent Belgian paedophile investigation had. Meanwhile, the tribunals dealing with Rwanda have to deal with an estimated 12000

marred the Nuremberg tribunals in the wake of WWII. Instead the new court should have a panel of expert jurists and prosecutors drawn from all over the legal world. Further, it should be a diverse institution drawing upon law from around the world, not just the West - this proposal has strong support among Third World nations. Also, the Court's primary focus should be on helping States overcome recent upheaval through the establishment of independent procedures so as to lessen the likelihood of further bloodshed.

However, in keeping with the best that is international law, influential member states - notably the United States of America and France - want any new court to be weak, that is subordinate to the UN Security Council



# Fairer Access To University Education

## Non-Traditional University Students' Association

Do you believe that access to university education should be fairer? More specifically, do you think that people who have experienced educational disadvantage in the past, and those who are currently financially disadvantaged, deserve a fairer chance to undertake university education? Do you believe that they deserve greater support from the federal government and even from universities themselves?

Well, there are a lot of people who do! And some of them have got together to form a new support group - the Non Traditional University Students Association. Its objectives are to promote the interests of, and provide a focus of activity for, those many people in this country who for one reason or another have not found it possible to qualify for admission to university by the traditional means.

Many people in our community have not had the opportunity to complete their secondary schooling in a way which would give them admission to a university degree course. There are many reasons for this, and frequently they have had little or no control over the causes. Some have been forced by family circumstances to seek employment at an early age. Others have had family commitments which have made continuing study not possible. Still others come from family or social backgrounds which positively discouraged them from undertaking further education. And many have simply lacked the financial support so necessary to undertake higher education.

Over the last two decades there has been much talk about the development of equity programs designed to improve access to university courses. Many universities, with the support of federal governments, have developed a range of new forms of access. As a consequence, some of these non-traditional students have found ways of gaining admission to higher education. But the struggle to make higher education more accessible - and therefore more democratic - is just beginning.

The group of people which stands out as the most under-represented in university education in this country today are those who are often described as socio-economically disadvantaged people. The people who constitute this vast section of the Australian population, which in the current economic climate is increasing in size as each year passes, have not been able to improve their access to higher education for as long as records have been kept. To make things worse, evidence from a number of university researchers suggests that their position is

currently becoming more inequitable; that is, their chances of undertaking a university education is actually diminishing.

The members of this group appear to have no sense of collective identity, of solidarity, and as a consequence have not been able find ways of exerting pressure upon governments or universities in order to improve their access to higher education. But if they are to have any chance of gaining the same chance of undertaking a successful university education, as do more affluent people in our community, a way must be found to give them a voice. Their needs are becoming more urgent. For example, financial support in general, and by way of AUSTUDY and ABSTUDY in particular, has deteriorated markedly in recent times. HECS charges have been increased, and the debt now has to be paid off more quickly than was the case a few years ago. In many universities, selection procedures remain biased against them simply because their educational path has not taken the direction which traditionally leads to higher education. They must have the opportunity to speak up and be heard.

Last year I organised two meetings on the Flinders campus at which I suggested that a non-traditional university student association be formed. That group would be open to all people who either lacked the traditional qualifications to gain admission to university courses, or who had gained admission to such courses by non-traditional means, for example by way of Flinders University's Foundation Course, its Mature Entry Scheme, and its Aboriginal and Torres Strait Islander Access Entry Scheme. And it would also be open to those who wished to support such students in their attempts to make access to higher education fairer.

At both of these meetings the proposition that a Non-Traditional University Students' Association should be formed was unanimously supported. It was agreed that the first stages of forming such an association should be undertaken by people who attended these first meetings, and that then every attempt would be made to broaden the membership. In order get the idea off the ground, those present at each of the meetings elected a small number of representatives, who together constituted a Steering Committee, and gave them the task of undertaking the initial planning.

This Steering Committee has now met twice, has formulated a constitution, and has undertaken the necessary action to establish a formally constituted, incorporated association. It now remains necessary to attract as many interested peo-

ple as possible from across the State, and subsequently to hold a general meeting at which to discuss the nature of membership of the association and ways in which it could generate income to allow it to operate effectively; to appoint a management group (President, Secretary, Treasurer and other members of an executive committee); and to exchange ideas about the courses of action which the association might undertake throughout the coming year (consistent with its objectives of promoting fairer access to university education and of providing support for non traditional university students).

If any of the above arouses any interest in you, may I urge you to contact me at

PO Box 1069, Blackwood 5051. I will then make sure that you are informed of the time and place at which a general meeting is to be held; your attendance and participation will be greatly welcomed, and you will be able to decide if you wish formally to become a member of the Association.

Please pass on this information to any of your friends or acquaintances who already are, or could become, non traditional university students.

**VIC BEASLEY**

**NON-TRADITIONAL UNIVERSITY STUDENTS' ASSOCIATION**

### EXPRESSION OF INTEREST

I have heard a little about the newly formed association intended to support non traditional university students. The nature and objectives of this association interest me. I understand that no general meeting has yet been held to discuss the nature of membership of the association or the kinds of action which the group might take in the forthcoming year, and that no management committee has yet been established. I would like to hear when and where the first general meeting is to be held, and to receive information about what decisions are taken with respect to the Association.

SURNAME \_\_\_\_\_

*Please use block letters*

GIVEN NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_  
\_\_\_\_\_

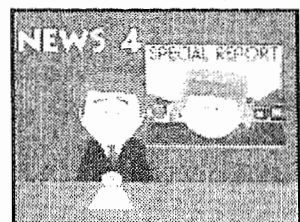
POSTCODE \_\_\_\_\_

TELEPHONE: HOME \_\_\_\_\_  
WORK \_\_\_\_\_

Are you currently associated with a university? YES NO

If 'Yes', which university? \_\_\_\_\_

Return to: Vic Beasley  
PO Box 1069  
Blackwood 5051



# Current Affairs

## "Speak softly, but carry a big stick"

The first commandment of foreign diplomacy has proven its worth again - at least for the time being. Last week, United Nations Secretary General Kofi Annan, scored a diplomatic coup by signing Iraq up to an agreement for unfettered UNSCOM inspections of Saddam Hussein's presidential palaces, putting on ice planned military strikes against Iraq by America and its allies. The outcome of Mr Annan's whistlestop tour to Baghdad has been cautiously accepted by the United States, Britain and Israel. However the word of the Iraqi President continues to be doubted, and the trigger-



finger remains as itchy as ever. In America, Congress is less than impressed with the perception that President Clinton has ceded American foreign policy to the United Nations. The surprising outcome of Mr Annan's visit has drawn the almost inevitable comparisons with British PM Neville Chamberlain's appeasement policy towards Adolf Hitler in 1938 and his cry of "peace in our time". Probably Saddam has already shifted his weapons of mass destruction from his presidential palaces so there will be nothing to find! Until America and its allies are satisfied that Saddam has complied fully with his undertakings, the military forces will remain on alert in the Persian Gulf.

## AIRBORNE TOXIC EVENT TERRORIZES USA...sort of

One of the more bizarre events of the last couple of weeks involves the FBI arrest of two men in possession of 'anthrax', which it wasn't really. One of the men,

Larry Harris, is a white supremacist and designated 'mad scientist'. In 1995 he was found in possession of bubonic plague in. He claimed that he was in fact carrying anthrax vaccine with a view to neutralising the effects of any biological bombardment by the well-endowed Iraqis in any ensuing Gulf War Mk III.

## When the lights are out...

Electricity, or the failure of, has been prominent in the last week. First, Premier John Olsen announces plans to privatise the whole of ETSA and Optima Energy,

citing the financial risks involved in the new National Grid. However, his plans have not been well received with allegations of deceiving the electorate in the lead up to the last State election when the Premier emphatically stated that electricity would remain in State hands. Then, the lights well and truly went off in New Zealand's largest city, Auckland. All four of its power cables snapped at once, plunging the CBD and most suburbs into chaos. Heavy criticism has been made of Mercury Energy, responsible for the electricity and the government responsible for the recent privatisation process. To make matters worse, the power is expected to be off for at least another week, much to the fury of residents and businesses alike. Queensland has also been beset by power problems with supplies being heavily rationed during the hottest time of the year. There have been predictable conspiracy theories abounding here. Queensland goes to the polls later

this year and the government is a keen proponent of privatisation of public assets; the power generators having recently been subjected to this.

## When the Wik fails to ignite.

The Federal Government's plans to trigger a double dissolution election have been dealt a blow of sorts. Tasmanian Independent Senator, Brian Harradine, has warned the government that the Senate is unlikely to accept or reject the Native Title Amendment Bill quickly simply because it is coming around for a second time. Thus, the Bill may not be voted upon in the Senate until after the May Budget, which would make the likelihood of a double dissolution less probable given that an election is due in any event by March 1999 and that any double dissolution must be called no less than six months before the normal expiry date for a House of Representatives term. Senator Harradine has indicated that the Senate will deal with the Bill as it does any other - which means that lengthy Committee hearings are possible as the Senate contemplates that Bill and any new amendments.

## India goes to the polls

Amid an increasing amount of election violence, the world's largest democracy goes into the third round of voting with the outcome far from certain. At the outset of the campaign, it seemed certain that the Hindu nationalist Bharatiya Janata Party (BJP) would win enough seats to form government. However, opinion polling on the eve of the first round indicated a slump in support for the BJP with its major rival, the Congress Party, picking up the slack. The Congress Party's campaign had been boosted by the popular appeal of Sonia Gandhi, widow of slain former PM Rajiv, who is the latest in the Nehru-Gandhi dynasty to come to the forefront of Indian politics (but she isn't a candidate). According

to the polls, the Congress Party and its allies have enough support to return to power in a coalition. The second round of voting has been highlighted by skulduggery in Uttar Pradesh. There the BJP government was dismissed by the Governor. In response, the BJP leader went on hunger strike while alleging a "devious conspiracy" between the governor and the Congress Party, which had recently withdrawn its support from the BJP's coalition government in that state. The dismissal of the BJP government was later overturned by the Indian Supreme Court. Elsewhere, a spate of bombings has prompted political posturing on a grand scale. Most bombings have been attributed to Islamic militants. However, the Congress Party has alleged BJP complicity in India, political assassination attempts are generally a good way of securing sympathy votes, notwithstanding that the Congress Party itself benefitted in 1991 in the wake of the assassination of Rajiv Gandhi. Results won't be known until later this week at the earliest.

## Legalese

The Zambian government has formally charged ex-President Kenneth Kaunda with misprison of treason (in English, this means withholding information about treason). This charge relates to the failed coup by junior military officers last October. Mr Kaunda was detained without being charged late last year. This had prompted an international outcry, amid concerns that the allegations against him were trumped up by current President, Frederick Chiluba, who is a long-time rival of the former President and benign despot.

An inquiry in Israel has cleared PM Binyamin Netanyahu of responsibility for an assassination attempt on a Hamas leader.

In Nigeria, a 38 year old legal

# Digest

tussle between ninety-something Caroline Mojekwu and her uncle in law has finally been resolved. The dispute over who should inherit Mrs Mojekwu's late husband's estate was decided in her favour and has been hailed as a landmark decision. Justice Tobi held that the particular Nnewi Olikpe which the uncle relied upon in claiming the estate for himself was not consistent with contemporary practices. Under that custom, male children inherit their father's estate, with the deceased's brothers, and nephews being next in line irrespective of whether there is a surviving wife and/or daughter. However, enforcing this precedent will be difficult as such customs are deeply ingrained, especially in rural areas of Nigeria.

## Chitty Chitty Bang Bang

Authorities in Brazil recently commenced proceedings to ban the computer game, *Grand Theft Auto* in which players go around stealing cars and knocking off their uniformed pursuers. Previously, authorities had also banned *Carnageddon*, another computer game, in which players aim to kill as many pedestrians as possible with their vehicles. Brazil has a horrendous record in road fatalities and has recently undertaken to reform the Highway Code, but with little success. Similarly, Brazil has one of the highest rates of violent crime - especially among young people - in the world. The leading cause of death among 15-19 year olds is homicide. The banning of these computer games has been done in the belief that were they to remain accessible then the

death rates on the road and by violent crime may increase still further.

## Soap suds enthrall Caracas

Remember Alicia Machado? She's the Miss Universe who was threatened with the loss of her crown when her weight ballooned out within weeks of winning her 1996 title. Well, she's back in the news. Today, she's an aspiring soap star. But she seems to want to live out her scripts. Last week she was hauled before the Venezuelan courts to explain herself... The plot goes something like this: 'rugged boyfriend' Juan has a sister. She is eight months pregnant, but commits suicide by jumping off a 5th floor balcony. Juan blames his brother in law for the suicide and attempted to exact his revenge by firing shots at him after the funeral before escaping in a car allegedly driven by Alicia. But the husband survives. The investigating magistrate, Mr Fuenmayor, issued a warrant for Juan's arrest. Later that day, the judge receives a phone call from Alicia. He says



that she threatened to kill him unless the warrant was revoked. Alicia denies this. She says that she rang only to congratulate the judge for his 'unbiased pursuit of

justice'. Both Juan and brother in law have since disappeared. To be continued...

## Georgie Hambrook

Sources: *The Australian*, *The Guardian Weekly*, *The Economist*, *BBC World*, *Panafriean News Agency*.

# Native Title Report

If you weren't too 'far out' over Christmas/New Year you may have noticed some significant news items regarding Native Title and reconciliation. As we know, these issues won't go away, as much as the Government may wish that they would. While Cathy Freeman may be a laudable Australian of the Year, the award does not reduce the Government's failures in the area of indigenous affairs. The Government gives every indication that it will continue to march on with its discriminatory legislative program regarding Native Title and that it will not change its position on reconciliation (the question of apology and reparations are critical here - note Canadian official apology to its indigenous people over the New Year period).

It is interesting to note some of the contrary messages emitted by the Government recently. The Prime Minister has claimed that the people of Australia want the Native Title matter dealt with quickly so that 'development' can get under way, thereby permitting job creation. (Space does not permit adequate comment on the Government's lack of real policies for addressing the fundamental problems associated with high unemployment - suffice to say that the Government's proposals are of the 'blame the victim' ilk.) ATSIIC has rebutted these lies with figures showing that resource exploration increased last year.

Perhaps revealing rather more than he might have wished to, over the New Year the acting PM (Mr. Tim Fischer) commented that his Government had last year lost the PR battle over Native Title and he released a Native Title (mis-) information sheet in order to address this political problem. It would appear that the Government is concerned about a people's movement for reconciliation developing. At the other end of the spectrum it is also worried about the Hansonites taking away votes at an upcoming election. This is the background, of course, to Borbridge's recent comments, aimed at stirring up groundless fears about backyards.

The movement that has developed over the past half year in support of Native Title can claim some credit for the first defeat of the Government's racist Native Title Amendment Bill (NTAB) in the Senate in December last year but of course the struggle continues, and, more generally, our country has a long way to go in developing a genuine process of (and approach to) reconciliation with our past and its present continuing consequences.

The recognition of Native Title in Australia, a common law right initially recognised in 1992 by the High Court in its Mabo decision, does not equal reconciliation. There is much more that has to happen, but its recognition is an important step towards a just recognition of the peoples who occupied this continent before 1788. If the Government is successful in its bid to legislate for effective extinguishment of Native Title, it will be difficult, if not impossible, for some kind of authentic reconciliation.

It is up to us, the people, to reject the development (perhaps more appropriately called plunder) at all costs mentality underlying the Government's approach to Native Title (and to other areas of social policy). The next few weeks will be important: the Government will represent its NTAB to the Senate in the first week of March. Hopefully the Senate will maintain its December position (at a *minimum* - at that time it *passed* about two thirds of the Government's Bill). Please consider helping Australians for Native Title and Reconciliation (ANTaR) by assisting in the following upcoming event in Adelaide:

**March 8th, ANTaR's 'Sea of Hands'** (in Canberra twice last year), around 100,000 hand cutouts to be put out for a display in Rymill Park, each one representing one Australian supporting Native Title. We need hundreds of volunteers on the day. Please phone ANTaR 8227 0170 (office now in CAA offices, 5 Hutt St) or CAA 8223 3405. Glenn Giles (ANTaR SA interim sec.).

## Science stuff

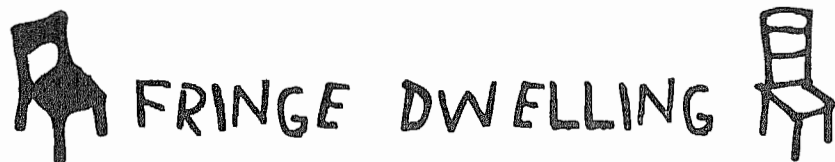
This is an Internet column. But please keep reading. I promise not to use words like "cyberspace" or "radical" or phrases like "surf the net". I promise not to use technical terms that no one understands, like "javascript", or "applets". I'm not going to list sites or give them ratings, instead I'm just going to dribble on for a while about something that interests me.

The Fringe is on at the moment. I figured it was supposed to be a "hip and happening" arts festival and, as everyone knows, an internet presence is compulsory to be "modern, hip and happening". So I went hunting.

In *The Advertiser's* Festival guide they are promoting the internet site [www.cyberfringe.net.au](http://www.cyberfringe.net.au). "This is it!" I thought, and I loaded it up thinking that I'd find a site full of interesting stuff. What I found was a pretty dull e-zine called "Web-In-Front" and what was supposed to be the Fringe issue.

For the uninitiated, an e-zine (apart from being another stupid word) is just a magazine on the internet. There are thousands of them around the place (see [www.dominis.com/Zines/query.shtml](http://www.dominis.com/Zines/query.shtml)...). Some of them are very good ("The Onion [www.theonion.com](http://www.theonion.com)

# The Electric Chair



..."Family Dog Suspected Cause Of Miniature Chuck-Wagon Disaster"; or "Urban 75" ([www.urban75.com](http://www.urban75.com)... home of 'Spice Slap'). Most of them are dull little things with music, films and the odd bit of creative work. "Web-In Front" fits quite neatly into the latter category.

The Cyberfringe Edition contains a couple of interviews (The Superjesus and Juliana Hatfield), movie, video and game reviews. Yawn. It also contains some utterly terrible creative work.

Example: diary of eugotta be kydding Feb 12, 1998:

The Juice Tiger has squeezed the last drop of integrity from my veins. I'm sitting smack bang in the middle of a war between disenchanting ideals and reality. Both armies are armed with cucumbers and harming the opposition by profanity through sign language... When will the yellow submarine submerge?

Needless to say that won-

derful little piece came from the category known as "Wrecked". The author must have been when they wrote it because it is utter shit. The rest of the piece continues in the same vein. Continuing with the drugged theme, there's a story about stoned animals. The pictures look funny, but do I really have to tell you that it's NOT funny to blow smoke into the dogs face?

Apart from the dull content (which has nothing to do with the Fringe) Web-In-Front looks like a choicest circa 1975 living room. Mustard background, with red writing and yellow highlights. Tasty.

Web-In-Front does have something going for it though. Anyone can contribute. So, if you're literate and have something interesting to say then put something in. It needs help.

If you're looking for some quality design and interesting graphics, digital artist Josh Banks (you're not supposed to have heard of him ... I hadn't) has a site fea-

turing pictures that are also in a showing at Boltz cafe (I think). The exhibition is called *Osmosis* ([www.ozemail.com.au/~osmosis](http://www.ozemail.com.au/~osmosis)) and the graphics are excellent - spectacular images of faces, colours and text merging and fading.

What else ... if you want to find out about a show or book a ticket, the official Fringe site

([www.adelaide.net.au/~fringe](http://www.adelaide.net.au/~fringe)... one large advertisement) is professionally done, although only selected (and presumably positive) feedback about shows is featured.

The Jim Rose Side-show Circus has put together a site to provide them with a bit of media hype ([www.ambient.on.ca/jimrose](http://www.ambient.on.ca/jimrose)). There are a few photos (female sumo wrestlers and mexican transvestite wrestlers) but it's mostly promotional stuff (in case you didn't know that Jim Rose featured on the X-Files) and isn't that exciting.

And that was that. No more Fringe sites, nothing exciting, not even that much to do with the Fringe. Maybe at the next Fringe in two years time the internet will be used more extensively and creatively.

**Tim Kentish**

## Big Brother (and Sister) is Watching You!

While most of us were taking part in O'Week revelry, some students were preparing for the new year in a different way. They are part of the new Peer Adviser Program which is aimed at keeping first year Science students from becoming overwhelmed by university life. The program has been developed by Education and Welfare officer, Ms Karen Walker, in conjunction with the Adelaide University Union and supported by the Fac-

ulty of Science. This pilot program involves 37 science students who have agreed to become peer advisers to approximately 10 first year science students each. In this capacity, they will meet with their students weekly and help them get to know the campus and hopefully aid the inevitable adjustment involved when moving from their former environment to university. Similar programs have been adopted with success by

high schools with senior students acting as peer support leaders for year eight students. This program was developed in response to comments made by first year students that they often felt alone and disillusioned during their initial year and in an attempt to stem the resulting high attrition rate of first year Science students. Currently, the Peer Adviser program is limited to the Science Faculty, but if all goes well this year, the program may

be extended to other University Faculties.

**Eloise Wiseman**



Students with T-shirts!  
Ain't life grand?

# Camtech Delivers Remote Net Access to SA's Universities. Orighit!

Students and lecturers of South Australia's three universities will use the internet to access their campus computer systems due to a contract with South Australia's leading Internet Service Provider, Camtech.

Camtech recently won the exclusive right to deliver remote dial-up modem access services to the University of Adelaide, University of South Australia and Flinders University.

Staff and students who register with Camtech will have access to university networks, via a high speed optic link.

Using their own personal computers, students will be able to work on assignments, send and receive email, access university computer resources and course material and also lodge assignments electronically.

Staff will have similar benefits, including the opportunity to work from home and access the internet for research purposes at a cost-effective rate.

Camtech chief executive officer Bruce Linn said that the new remote access services would open up communication between staff and students.

"There are 40 000 staff and students at the three universities and we believe a significant percentage of these will take advantage of this offer," he said.

"There is the potential for staff and students to create a sub-Internet community within the bigger Internet framework."

Students in country areas will also have access to the service via Camtech's many point of presence (POP) sites throughout the State.


"Our POPs in Mt Gambier, Whyalla, Port Augusta, Port Lincoln and Roseworthy will enable students in these country locations to gain access directly," said Mr Linn.

"This will make it a lot easier for external students to access university resources."


Camtech will provide two connection options for staff and students. The first provides access to university networks, while the other offers a comprehensive service, including access to the University networks, full Internet access, an email account and webspace.


1998 Thrifty Word Productions presents  
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**From the Menu**  
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 308 King William Street, Adelaide SA Ph: 8212 4159  
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These options are offered at highly competitive rates, with a benchmark cost of only \$45 for a 100 hour block of intranet access time.

Camtech, a \$13 million network technology and Internet services company with its head office in Adelaide and branches in other states, is the state's largest Internet Service Provider with thousands of clients utilising its corporate and dial-up Internet services.

Mr Linn said Camtech was chosen for the contract due to its high quality of service, high speed access and comprehensive Help Desk support. In fact, Camtech's Help Desk support, available from 8:30 am until 10 pm every day, is provided mostly by part-time employed South Australian university students.

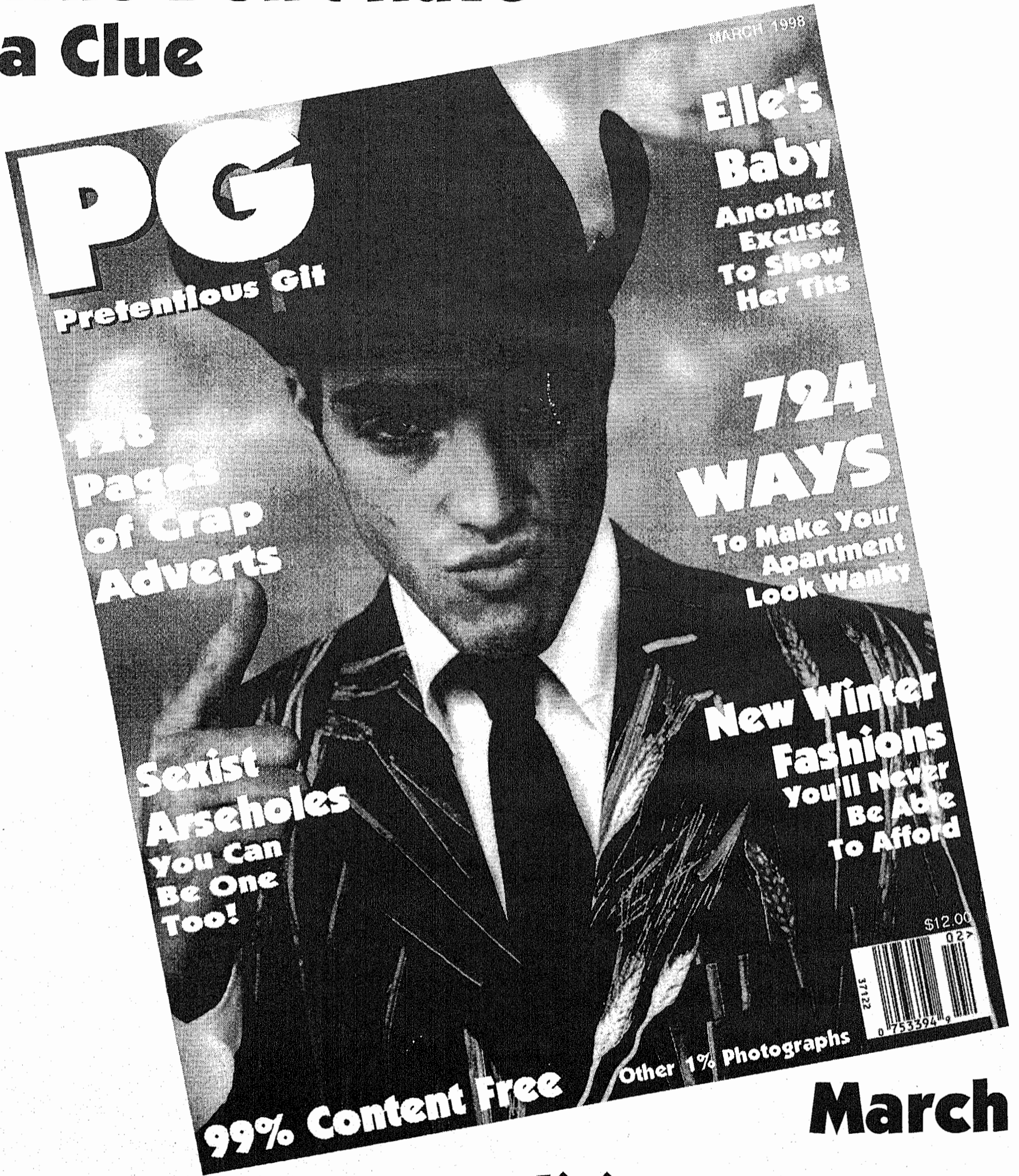
Students and staff can register with Camtech immediately, providing students have already enrolled with respective universities. The service requires that users provide their student or staff identification numbers.

You can find more information about Camtech's university connection services on Camtech's website at [Camtech.net.au/uniserv.html](http://Camtech.net.au/uniserv.html).

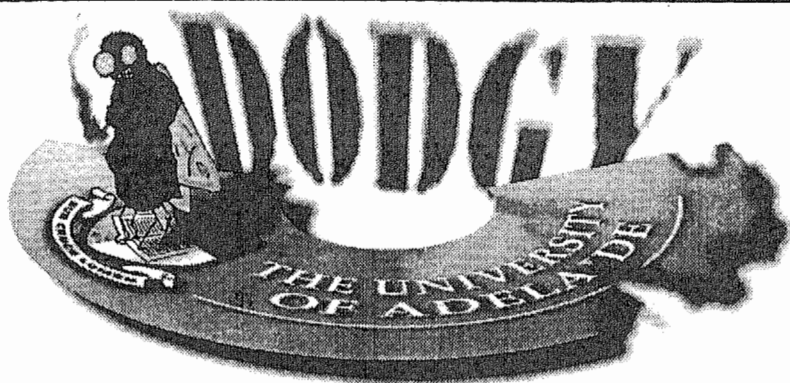


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# The Magazine for Men Who Don't Have a Clue



**March  
Edition Out Now**



I was in a car just a while ago, being driven along by a good friend of mine, GrassHopperGuy, you know him, and it occurred to me in a briefly blinding flash of realisation how completely my life was in this bloke's hands. And who is he? He's noone special (hey, well, you know, he is, as I say, my good friend, and I trust him absolutely and all that kind of crap, but hang on, the bloke is not totally on top of the game, after all (and, even if he was, the point I'm trying to make is more of a general one and relates in no specific way to the abilities or otherwise in the driving area (or any kind of motor skill (ha!) area) to GrassHopperGuy (so leave him alone))). Sure, he can drive, I believe he has a licence to do so (he sure as hell can buy liquor), but so can any fool over a certain age, it's not exactly a skill. Okay, it is a skill, that's exactly what it is, but it's a pretty bloody common one. It's like ... er, eating spaghetti. Sure, it's tough at first, but given enough practice, any one can do it. So I'm hurtling along in this deathtrap (it was not the most secure vehicle the FlyGuy has ever laid his compound eyes on), not even considering the fact (well, not until I started thinking about it) that the guy in control is no rocket scientist. And yet I trusted him.

As trains of thought will do, this one rapidly shunted into well, hang on, don't we trust people to do things, things we're not completely sure they can do, things that we need to be done, all the fucking time? And if so (and indeed, it is so, so don't even bother arguing with me), are we not all buffoons? Yep.

I trust people not to short change me when I buy stuff (which is not as often as I'd like, but is still frequent enough (thankfully)). I blindly walk into lectures, tutes, what-have-you, convinced without solid basis that the people charged with my education will not lead me down the primrose path (ah, the primrose path (but that's another story)). I trust cops to catch the bad men (and, as always, women (although I'm sure there are stats to show that the majority of bad men (and women) are, in fact, men)). I trust my friendly bartender not to let me get too plastered (in spite of the presence of an obvious ulterior motive (for the slow among you, that is; to make more money)). I trust the Italian restaurant people to cut my spaghetti so that I

need not twirl it around my fork. I could go on.

How is it, then, that I am not yet dead? This is where the argument veers from competence/incompetence to niceness/nastiness. I don't know why. Stay with me. Seems to me, people might not be the bastards that, at first glance, they may appear to be. If people were bastards, think of all the opportunities they would have to screw you over. Short change. Primrose path. Uncut spaghetti. More implications than you can shake your stick at. But, by and large, it is possible to get through a normal day without being abused. Not every day, sure, but at least a couple a week. Possible. Conclusion: people, nice.

Of course, it's obvious to anyone with basic human interaction skills and a brain larger than a walnut that people are not naturally, fundamentally, nice. No no no no. So where does this pseudonice, this surfacenice, originate? I consulted briefly with experts in the field (bastards, too, they were; look what I put up with for you (conclusion: FlyGuy, real nice)), and it seems there are two schools of thought on the matter.

1) Evolutionary theory suggests that a species of beings who constantly screwed each other over, stabbed each other in the back and, yes, even pulled the rug from under each other's feet was never going to last all that long. Two, three ice ages at most. The dominant species (ironic, no?) will be the one that learns to cooperate and to depend on each other to create a more productive society. I say hogwash.

2) Capitalist theory suggests that everyone will do what they can to get money. This is patently true. Good theory, that one. Hope all the commerce students were paying attention. This leads to the specialisation of society, wherein society is so complicated and each individual's role so specific, that we all depend on each other for survival. Speaking for myself (as I do), I would have no idea what to do if all the primary food producers in the world walked off the job tomorrow (I'd probably make GrassHopperGuy pull over, skewer him and cook him slowly over an open spit). The theory runs, if we screw over, we will be screwed over. I say hogwash.

So how do I explain it? I don't know. People do stuff. You can't stop 'em.

FlyGuy

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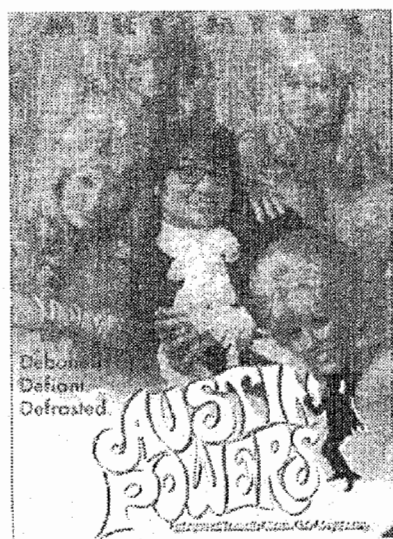
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## Video Schmideo

**Austin Powers International Man of Mystery** (1997), Dir: Jay Roach  
Mike Myers (Wayne's World), Elizabeth Hurley.  
Roadshow Entertainment

Austin Powers is first and foremost a spoof on all of the 60s and 70s Bond Films (with nods in the direction of *The Avengers*, *Beyond The Valley of the Dolls* and other movies of the time) and it does it well. We meet Austin in 60s London hot on the trail of Dr Evil. After a groovy dance sequence and a psychedelic nightclub scene Dr Evil shoots himself off into space, cryogenically frozen, to return 'when free love no longer reigns and greed and corruption rule again'. So he returns in 1997. Austin, too, has been frozen to await Dr Evil's return. Times have changed and Dr Evil has to contend with culture shock whilst organising an evil plot to hold the world to ransom. Austin must also contend with being outdated whilst foiling Evil's plot. A large amount of toilet humour pervades this film (eg Dr Evil's no.2 man is called Number Two ... need I say more?) but the good stuff outweighs the bad. There are also a number of cameo appearances by people like Carrie Fisher and Christian Slater to keep star watchers like me interested. This one is well worth checking out.

Esther Speight



### Quentin Tarantino's Video Store Suggestions

Tarantino, director of *Reservoir Dogs*, *Pulp Fiction* and the Academy Award nominated *Jackie Brown* is a well known video geek (video addict). In fact he even worked in a video store while he worked on movie scripts. Quentin's top 3 video picks are: *Rio Bravo* (1959); directed by Howard Hawks. Western. Starring John Wayne. Plot: John Wayne is the sheriff of a small town who has to stop a gang of baddies from breaking their boss out of the local jail. It has everything a good western should, a pretty love interest, a gang of bad guys, a saloon, a jail and a gun fight. *Taxi Driver*; directed by Martin Scorsese. Starring Robert De Niro. Plot: A man's descent into the violence and filth and madness of New York City. Violent and compelling. *Blow Out* (1981); directed by Brian De Palma. Starring John Travolta, Nancy Allen, John Lithgow, Dennis Franz. Plot: Travolta plays a sound-effects man in search of the perfect scream. He runs around recording sounds and accidentally records a car accident that he begins to believe to be no accident. De Palma isn't original but he makes a thoroughly absorbing movie. Tarantino had wanted Travolta in his films after seeing *Blow Out* in '81 and after watching this film you can see why! All of these titles can be found at your local video store, check them out!

Esther Speight

**Broken English**  
Dir: Gregor Nicholas, 1996  
Aleksandra Vujic, Rade Serbedzija, Julian Arahanga  
Roadshow Entertainment

Having recently arrived in New Zealand to escape worn-torn Bosnia Nina (Aleksandra Vujic) must face the contradiction of living in a multi-cultural, peaceful country with her uncompromisingly belligerent and racist father Ivan (Rade Serbedzija). She decides to handle the situation by falling for one of the natives and promising marriage to a Chinese immigrant who desperately needs to get his New Zealand citizenship. What results is a distinctly uncomfortable look at race relations in contemporary Auckland which tends to border on the ridiculous.

This film relies heavily on racial stereotypes. Ivan left this country to escape the upheavals of war yet remains driven by anger and suspicion. The violence in *Broken English* is evident from the first scene which includes a joyous family gathering that cannot escape an underlying threat of malice. Nina's Croatian family is portrayed as overly-passionate and reactionary in comparison to the peace-loving, yet warrior-like, Maoris. The end of the film features the long-anticipated tribal war scene which settles the disputed claim over women, ego, and even much-cherished genes.

Although director Gregor Nicholas has attempted to create a film which is supposed to make his audience feel uncomfortable, my unease came about not because I felt confronted or overwhelmed by the material but because it contained a seriously flawed premise.

Carmel Pascale



**Hamlet**  
Columbia Tristar, 1997  
Kenneth Branagh, Derek Jacobi, Julie Christie, Kate Winslet, Nicholas Farrell

*Good my lord, will you see the players well bestowed? Do you hear, let them be well used, for they are the abstract and brief chronicles of the time.* (Hamlet, Act II, Scene II)

And well they may be, but what time? Recent film productions of Shakespeare's work (*Richard III* and *Romeo and Juliet* come most immediately to mind) have stressed the lack of change in fundamental principles in human society since Shakespeare's day, by setting them in the present (or at least the relatively near past). Kenneth Branagh, however, has chosen to set his *Hamlet* in the 19th century - not really close enough for us to identify with outright, yet not distant enough to be a traditional version. What it does do, though, is provide some wonderful scenery. This is a gorgeous film to watch.

And enthralling, too. I thought the advantage of watching the full 4 hour version on video would be that I could take a break when I wanted, get a drink or some munchies, sleep or whatever without missing anything. But I didn't do any of this. The 'Pause' button remained blissfully untouched. And why?

Because it's bloody good, that's why. It's brilliantly cast, for one thing. Nicholas Farrell (Horatio), Julie Christie (Gertrude), Kate Winslet (Ophelia) are all excellent; Derek Jacobi is his usual superb self as Claudius (why did he ever stoop to that *Cadfael* rubbish?); and Richard Briers was born to play Polonius. There are some nice bit pieces: Robin Williams as the foppish Osric and Billy Crystal as the Gravedigger are wonderful, but Jack Lemmon looks decidedly uncomfortable as Marcellus. But more than anything, this is Branagh's film. He puts in the sort of electrifying performance you'd expect from someone who knows the play backwards and loves every word.

It's not perfect, though: some of the flashbacks seem a trifle unnecessary, and one speech in particular looks rather stagey, but in a film over 4 hours long that's a pretty good average.

Final judgement: eminently watchable.

Paul Bradley.

Roadshow Entertainment are releasing a new Doctor Who tape (see review) for \$24.95. They have given us three copies to give away. For your chance to win a copy please put your name and phone number on a piece of paper and place it in the Video Sub-editors pigeon hole by Friday 6th March 1:30pm when the three lucky winners will be drawn out of a hat (or their names anyway).

**Dr Who: the Awakening / Frontios**  
Roadshow Entertainment, 1997

Staring Peter Davidson as the Doctor, Mark Strickson as Turlough, and Janet Fielding as Tegan.

The best monster stories on Dr Who are always set on Earth. The added thrill of having a universe-conquering alien in your local church always adds an extra thrill. *The Awak-*

*ening* is not a particularly good example of this type of story. The Doctor defeats an alien probe that has taken over a local village, standard storyline and solution. The story suffers most from having not enough episodes to cover the plot. Many plot threads are left hanging, unresolved. Solutions are found to problems, with little explanation of the discoveries that lead to them. The overall feeling is that of rushing to finish the story so we can get on with the next one.

If anything, *Frontios* is worse. This story suffered from the converse problem of having too many episodes. I would much rather have seen an episode of this given to the *Awakening*. The setting is a good one, the last surviving colony of earth under attack from an unseen, and unknown assailant. The solution is also a satisfactory one.

The annoying feature of this story is that lots of time is wasted by various characters disobeying the orders or suggestions of their compatriots, and ending up in trouble that they then need to be rescued from. Most of this is pure plot device to pad the episodes.

Added to this is some incredibly poor acting from the supporting actors, some overdramatised acting from Mark Strickson, and the most plastic looking aliens since the very early days of Dr Who. This story is really for the enthusiasts only. The saving grace is the model work, and the sets, which are impressive, and very real looking.

Still half the fun of Dr Who is the poor sets, and silly special effects. For this reason the tape is still worth watching.

David Drury





# Slaphappy

POET PHILOSOPHER

Before B4,  
And we took ourselves  
Serious so,  
Life was good, the mag  
Was grand  
And illegibility was  
Our stock.  
In trade.

Now we're sleek,  
Now we're hip to the beat.  
No we've got a logo  
Noone can read  
We got ourselves preppers  
Our offspring named  
For a designer  
Drug. O yea.

Apathy.



She stumbles around the block  
Searching for something that might be white.  
Staggering and falling  
She is picked up, urged to move on.  
Her step is uneven  
Her breath is short,  
Scared, alone and terrified.

In a room of people, she stares  
Unable to speak.  
Quiet, reserved or just plain unsociable,  
Calling for help to the phone  
In the corner.

A life of twisted memories  
Of hurts imagined, exaggerated and  
Sometimes real.  
Where is there to go when you think  
There is no God?

Hiding in bushes, hiding from life,  
The few bubbles left in her Diet Coke  
Go flat.

She sees no light  
She sees no love,  
And she wonders:  
'Will anyone go to my funeral?'

(Anonymous)



By candlelight and tranquil tune  
Is cast a shadow in the gloom  
Now corners shrinking from the light  
Besieged by candle's looming plight.  
In yonder place is all embraced -  
The give and take of Nature's race  
Yet if to be were only thus  
Then why the fuss, then why the fuss?

(Anonymous)

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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.*

## POLITICIANS

smugly smiling faces  
staring out flatly  
with nothing behind that grin  
but cardboard.

and they would have us believe them real:  
believe they smell hear taste touch feel.

yet they have shown us  
that they can be  
duplicated  
flattened  
dehumanised  
so that all they truly are,  
is cardboard.

Erin O'Donnell



"About two and a half years ago I met this guy in Sydney who said he belonged to this underground association of university students who claim to have had sex on campus."

- *Adelaide University Student, overheard in the Law library*

"I asked him why he needed 5 vanilla cornettos and he said he wanted them for reprehensible purposes."

- *Adelaide University Caterer*

"We thought we had rats in the building."

- *Adelaide University Anatomy Lecturer*

In the grand tradition of Adelaide's own *The Advertiser*, the Wayward students of Adelaide university hereby state their intention to undertake painstaking, infinitely careful, subtle, undercover research, cross-checking all sources, in order to discover and expose the name, the acronym, the codeword, the secret handshake, the initiation ceremony, the roll call, the roster, the honour roll, the constitution, the national anthem, the representative council, and the 10 year plan of this inflammatory institution, in order that students at Adelaide University know exactly their rights, responsibilities, and risk factors to the third decimal place, of being caught in a compromising position in any given room, lecture hall, toilet block, office, broom closet, shop, refectory, library cubicle, nook, cranny or flowering shrub on university campus.

**HAVE  
YOU DONE  
IT?**

Anyone with information is invited to contact the Wayward team at *On Dit* via phone, fax, pigeonhole or letterbox. Contribution boxes can be found in the library, the SAUA, and just inside the *On Dit* office door.

# THE

# WAYWARD



## THE GASTRIC GNOME

The Gastric Gnome brings you recipes, restaurant reviews and more life-style hints that you can poke a stick at.

Today we start with "spaghetti and tomato sauce".

okay, so you've survived 0-week. Sure, the kidneys took a pounding, but you've stopped peeing blood. After a week on a liquid diet you're feeling a bit green around the gills and beginning to realise that you might have to cook something, or maybe you've met someone you want to impress already you sly rogue, you, or maybe mum and dad are heading out of town for a week or so, leaving you to your own devices, or maybe you're just sick of Mum's cooking and want a change. What ever the impetus, you've reached the point of contemplating the kitchen.

As a student you've probably got no recipe books yet, you like food but you've got no idea where to start. Hungries and Pizza have been nice over summer but you're putting on weight for the first time and the purse is getting a bit light-on. Well, here's a recipe that will keep ya goin'. An initial warning:

purchasing all the necessary ingredients from scratch will set you back a bit if you have nothing in your kitchen, but there is a simple maxim in cooking that you need to understand before you don an apron. That is, ingredients are all important, more important than technique or the like, ingredients. You can make shit food from good ingredients, true, but you cannot make good food from shit ingredients, no Siree, it's just not possible. Don't believe me if you don't want to, you'll find out the hard way then.

Anyway, what are we going to make today? Well, despite initial outlays involved with setting up your kitchen we're going to make a cheap meal. And, horror of all horror, it's going to be a stinking vego meal (only kidding - about vegos being stinky that is - some of my best friends are vegetarians). What are we going to make? Tomato Spaghetti that's what (You can snob up the name if you want simply by replacing spaghetti with another fancier pasta type and inverting the word order to make it sound french or Italian if you like; eg fettuccine a la tomate). okay, for tom spag you'll need one tablespoon of olive oil - olive oil we haven't got any of that, I hear you say, we've got some "cookin' oil" that should do. Just forget it. Get down to the shop and buy some olive oil, and not that light shit either - it must be extra virgin or nothing. It's too expensive? Rubbish! You should be able to get some for about \$6-\$9 a litre at the supermarket (hint: check out the home brand stuff at the supermarket in the market - I'm sure it's a big-name brand repackaged under the homebrand label!). Right, now you've got ya extra virgin, pour one tablespoon or so in a frying pan. To that add 2 cloves of chopped garlic. Do not use that dried shit, it is the devil's food. Dried garlic is possibly the most evil foodstuff on the planet. Not only does it replace one of the most heaven-sent of a cook's ingredients, fresh garlic, but it is intrinsically evil in and of itself. Enough said, enough said. Fresh garlic. The flavour of this

stuff, if cooked over a medium heat and not browned or burnt, is subtle and sweet. If you don't like the smell of garlic on your fingers after you've chopped it up finely, then grab half a lemon and clean your fingers with this. Right, so fry the garlic gently for a couple of minutes but do not let it brown. Add either six to eight tomatoes that you have blanched and peeled and roughly chopped to the garlic and oil. Whoah, blanching-what's that you say. In this recipe it serves merely to help you peel the buggers, and all you have to do is put your tomatoes into a pan of boiling water for twenty seconds or so and then plunge them into a sink of cold water. If you're not using fresh tomatoes - and in winter these get a bit expensive and aren't as nice - tinned tomatoes are great, already peeled and cheap! one 450g tin should do the job. Right, so you've added your blanched and chopped tomatoes, and the pan is bubbling away on medium heat. Turn it down to low heat so that it just bubbles away and reduces to a thick sauce (Should take twenty minutes or so depending on how thick you want it, stir occasionally). Taste for seasoning. It might need a little salt and pepper (freshly grated please) and if it is a bit sharp (you know, acidic, like the lemon you used to clean your fingers) you can add a small pinch of brown sugar. As well as this you can add a spoonful of tomato paste to make a richer, thicker sauce. Make sure you add only a cooking tomato paste, not a pre-made spaghetti sauce, just plain tomato concentrate (keep the rest of the jar in the fridge). Cook your spaghetti or pasta - you know how to do this I'm sure - boiling water, pinch of salt (don't forget this, I have and it makes a huge difference), add pasta, and do not over-cook! Before pouring your tomato sauce over your pasta, add 2 tablespoons of freshly chopped sweet basil, mmmmm, smells good. Now add freshly grated parmesan and eat with wood-oven bread, and a glass or two of a mellow red, say a merlot or cab merlot.

So

remember:

Don't use dry garlic (it's the devil's food)

Don't use pre-ground pepper (it's the devil's food)

Don't use those poxy shakers of Parmesan (it's the devil's food)

Don't forget that pinch of salt when you cook your pasta, and don't overcook it

(unsalted or overcooked pasta is the devil's food)



Mark Vickers

# DOC CULTURE

It's not class or ideology, colour, creed or roots  
 The only thing that unites us is  
 Doctor Martens Boots  
 Doctor Martens makes boots for the world  
 Shows that everybody can be free  
 They're classless, masterless  
 And retail at only 90 pounds 99p.  
 And soon everybody will be wearing  
 Those boots with the Air Wair soles  
 And your boots will have a meeting  
 And your boots will take control.  
 Thanks to Doctor Marten  
 Everybody will move to one beat  
 Thanks to Doctor Marten  
 They'll be dancing in the street.

Now, Don't you want me?  
 O.K boots, do your stuff.

Doctor Martens, Doctor Martens, Doctor Marten's Boots  
 Doctor Martens, Doctor Martens, Doctor Marten's Boots  
 Doctor Martens, Doctor Martens, Doctor Marten's Boots

Jeremy Bolowski (aka Alexei Sayle)  
 from *The Young Ones* ('Oil')

University is not merely an educational institution; the inclusion of an on-campus unibar assumes a dominating social scheme within student life. Unlike most high-schools, the absence of a compulsory, identifying uniform means that people are sometimes ostracised because of their dress-sense, and those who find it hardest to be accepted into one of the many social strata lack but only one thing... Doctor Marten boots.

'Docs', as they are more affectionately known, are popular with many stereotypes. The Gothics enjoy a 12 or 18 hole boot because of its s'n'm appearance, with either black or white laces (see below), tied army style, usually covering the bottom of their pants. Indie people wear them anyhow, and just like them because they're English - however, purchasing your docs in England in a style that is not available in Australia does increase your Indie status.

'Docs' can also be used to make a political statement louder than a student rally just by the colour of the laces. The two most common defects from black are white (denoting fascism) and red (denoting communism). If you get mixed up, just remember this little rhyme...

Those who wear white smash everything in sight  
 Those who wear red say everyone gets bread.

Although black leather with yellow stitching and 8 holes is the standard, there are variations limited only to the size of your wallet (and foot). A popular option to those rebelling against society in a fit of teenage angst is the cherry doc - which is the same as the standard doc, only red. Those who are willing to pay a little more can enjoy the luxury of keeping their laces safe in the steel-capped boot. The number of holes range from 6, 8, 10, 12, 14... choice depends on how much time you have in the morning to do up your laces. It is common to tie the laces like other shoes (ie cross over), but anarchic people experiment (usually with army style). Colours range from metallic blue to tartan, and variety depends on your local doc outlet. Especially cool for those hip young radsters is the denim. And of course, all their soles are oil, fat, acid, egg,



# JAL Scholarship

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Japan Airlines will provide Return Airfare, Accommodation, Tuition fees, Sightseeing, Homestays, Insurance, Daily allowance and Text book allowance.

Applicants are required to submit an essay on a given theme. Entries close **Mid April**. For more information and application guidelines please contact:

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**Japan Airlines**  
**Level 14, 201 Sussex Street, Sydney NSW 2000**  
**Tel (02) 9272 1100**  
**e-mail: jalsyd@ozemail.com.au**




coke, petrol, and alkali resistant.

But most people wear docs not just because it makes them look groovy, but because they are actually very comfortable. You may be thinking that nothing can beat your masseur sandals, or your good-old-fashioned knee-high uggs for your foot's pleasure (albeit appropriate attire for home and the video store). Doctor Marten himself designed a boot to alleviate many of those nasty foot problems

(and to have his name on a shoe). Henceforth was born the therapeutically designed bouncing sole (Air Wair). In fact, Docs are even so comfortable, that some people wear them to bed to keep their feet warm.

Of course to complement your boots, it is a good idea to buy a t-shirt with 'Doctor Marten' written in big black letters.

**Brett Cockshell.**



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# Campus Veggies

Being a vegetarian on campus isn't easy. Ironically being vegan is even harder. Luckily for all those vegetable-friendly people out there there are some great vego meals available on campus through the Union Building. But don't worry kiddies, the Wayward section is here, and is able to guide you smoothly through the ins and outs of campus eating.

Whilst on my quest to compile the perfect and cheap vego menu, I was quite surprised to notice that most of my former knowledge was out of date. The menu has changed! No longer are there vegi burgers available in the Grill Bar - or is that the Wills refec? Are you confused yet? Read on. This week I will delve into the second floor of the union building (I'm still wondering after 4 years where level 1 is...): all that is...

## The Mayo Refectory - Wills Refectory

Formerly known as the Grill Bar, the Wills Refectory used to be committed to providing cheap vegie burgers, felafel, and tofu burgers. This is no longer! While you can still buy vegie burgers for under \$4 in the Mayo, all those still interested in eating Felafel, you'll have to go off campus. Oh well, the Vegi Burger is still incredibly tasty and great value!

The best thing about the Mayo refectory is that you can make your own sandwich. As a seasoned student of Ad-



Before.



After.

## The year she participated in the Miss Australia Awards, Sam Wilkinson changed a lot.

The Miss Australia Awards is not a beauty contest. So Sam didn't need to change her hair or learn new makeup techniques. We think she's gorgeous just the way she is.

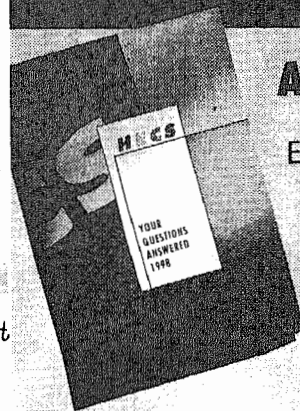
But Sam Wilkinson did change a lot on the inside.

She became more confident, organised and outgoing. And Sam now has the air of satisfaction and personal happiness that comes with knowing you've genuinely made a difference in people's lives.

The Miss Australia Awards raises money for Spastic Centres services for children and adults with severe disabilities. The valuable services include respite for family carers, accommodation with 24-hour support, access to community facilities and more.

As well as helping others through fundraising, Miss Australia Awards participants benefit from intensive training. This includes public speaking, media training, motivation and goal setting. They also establish networks of friends and business contacts, opening the doors to many a successful career.

If you think these sort of inside changes might suit you, why not participate in the Miss Australia Awards yourself? If you're over 18, single and an Australian citizen, call the Spastic Centres Foundation on (08) 8268 5000 to find out more.



## All you've got to do is read it

Even if you read last year's HECS Handbook, it pays to read the new 1998 edition.

You see, some of the rules have changed - so if you don't read it, you could end up paying more HECS than you need to.

For more information, call **1800 020 108**

# HECS

THE 1998 HANDBOOK. READ IT. AND SAVE.



COMMONWEALTH GOVERNMENT

HECS.9.18.16.0D

elaide Uni eatery, I find that the sandwiches are probably your best bet. It's quick, it's easy, and you are able to put on as much or as little as you want: freedom! 1997 saw the induction of gourmet vegi pasties and pies - fantastic, they are stored in a separate heater. Go for the Mushroom and pepper pie, or if you're feeling extremely decadent your best bet is the ratatouille pie. As for hot food - there is the ever famous hot chips or wedges, also available is stir fry vegies (mmmm) and rice. The potato bake is great, on really great days there is capsicum (always look for it...).

So if you're salivating by now, that means that you're in need of a cheap tasty meal from either the Mayo or Wills Refectory.

Stay tuned for next week, as I delve into level 4 of the Union building. (For all you poxy people out there level 3 is the resource centre).

Jocelyn Milbank

## WAYWARD

### GUIDE TO BETTER LIVING

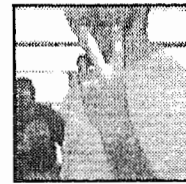
### 10 COMMANDMENTS

1. THOU SHALT NOT STEAL FROM THE BARR SMITH LIBRARY.
2. THOU SHALT RESPECT THY FRIENDS' TASTES IN MUSIC.
3. THOU SHALT NOT FEEL GUILTY FOR SKIPPING LECTURES TO ENRICH THY SOCIAL LIFE.
4. THOU SHALT BECOME INTIMATE WITH THE ARTWORK OF THE UNI BAR.
5. THOU SHALT READ ON DIT COVER TO COVER EVERY WEEK WITHOUT fail.
6. THOU SHALT BE CRITICAL OF EVERYTHING & TOLERANT OF EVERYTHING.
7. THOU SHALT STRIKE THAT VERY FINE BALANCE BETWEEN PASSING ALL SUBJECTS WHILE NEVER APPEARING TO DO ANY WORK.
8. THOU SHALT BE KIND TO CHILDREN, ALIENS, GUINEA PIGS, INANIMATE OBJECTS, AND ZOOLOGY STUDENTS.
9. ABOVE ALL ELSE, THOU SHALT HAVE A GOOD TIME. YOU WON'T BE YOUNG & FANCY FREE FOREVER, AND REMEMBER, IN THE WORDS OF ANOTHER, "YOU'RE A LONG TIME DEAD."
10. Go forth and boogie.

# WOW POP

### Questions

- 1) What did you think of student radio during O'Week?
- 2) How long did it take you to get a student card?
- 3) What kind of act would you do in the Fringe?



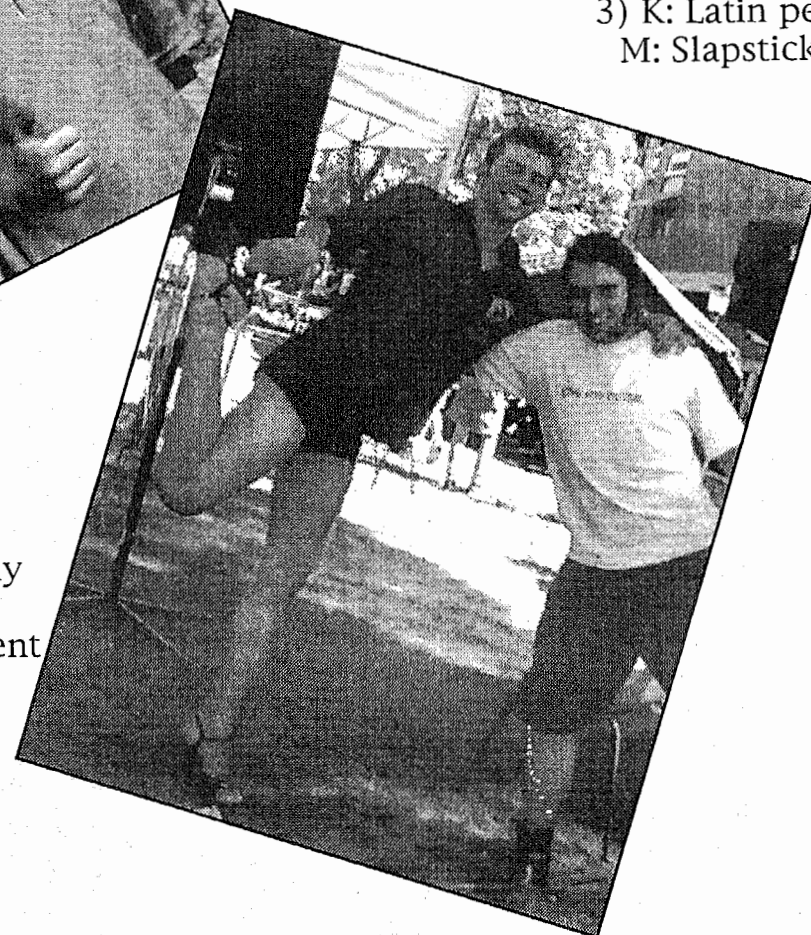
### Dave & Baart

- 1) D: All right.  
B: I liked it.
- 2) D: 20 minutes.  
B: 20 minutes.
- 3) D: I'd get up and abuse people.  
B: I'd act in some kind of play.



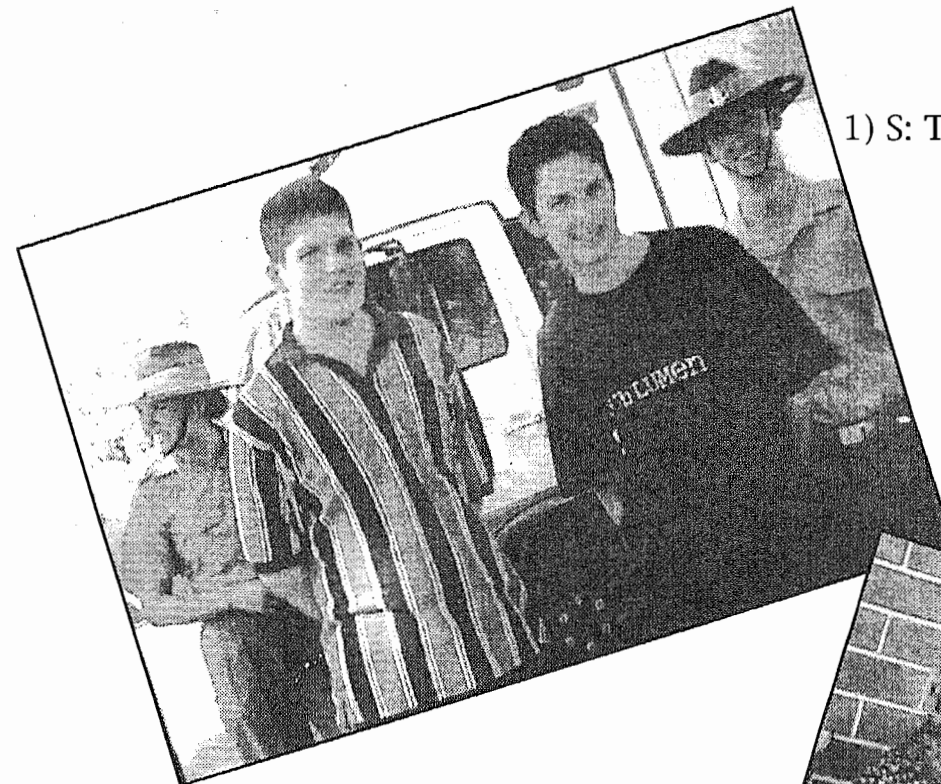
### Kym & Michael

- 1) K: A bit weird. They did play a Jamiroquai song though...  
M: Didn't pay much attention.
- 2) K: Haven't got it yet.  
M: Going to wait until the end of the week.
- 3) K: Latin percussion.  
M: Slapstick comedy.



### George & Luke

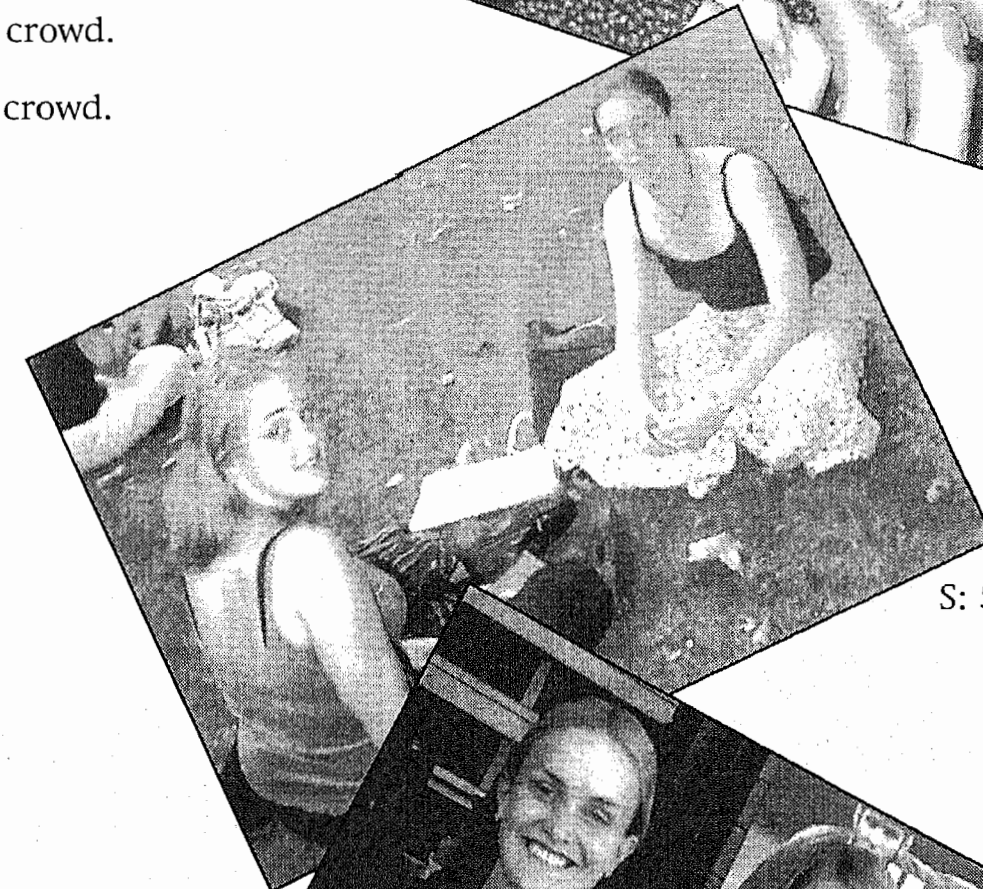
- 1) G: They blew me away. Knocked me off my stilettos.  
L: Absolutely amazing (Ed: note the student radio T-shirt).
- 2) G: Haven't got it yet.  
L: Haven't got it yet.
- 3) G: The guide to auto-eroticism and auto-humiliation.  
L: I'd be the third Canadian and blow up garbage bins.



- Simon & Greg
- 1) S: They should hand out free CD's to Officer Cadets.  
G: It made O'Week. Good that it was in stereo.
  - 2) S: 5 minutes - I came last week.  
G: Haven't got it yet.
  - 3) S: No comment.  
G: Generate live electronic tunes.

### Felicity & Louise & Emma

- 1) F: Good.  
L: Good.  
E: Very impressed that they played reckoning.
- 2) F: 15 minutes.  
L: 10 minutes.  
E: 10 minutes.
- 3) F: Drunks in the crowd.  
L: Stilt walker.  
E: Drunks in the crowd.

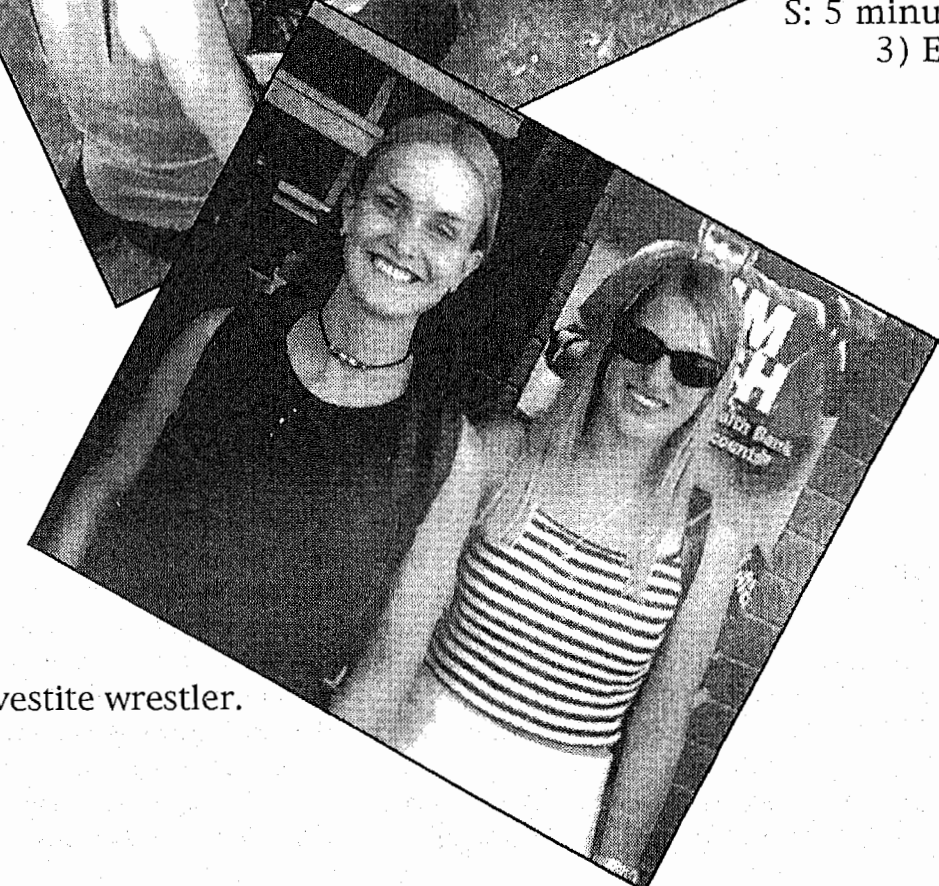


### Emma & Sarah

- 1) E: Haven't heard it.  
S: Haven't heard it.
- 2) E: 15-20 minutes.  
S: 5 minutes - at Uni S.A.
- 3) E: Belly dancing.  
S: Sing.

### Vanessa & Lara

- 1) V: Really good.  
L: Good.
- 2) V: 10 minutes.  
L: 10 minutes.
- 3) V: Mexican transvestite wrestler.  
L: Comedian.





# Philosophy

## Question 1: Why does music make us feel the way we do?

No human society has yet been found which does not have music as an important part of its culture. Music has been used for a wide variety of activities including: religious and spiritual rituals, coordinating workers and marching soldiers, arousing an army before battle and instilling fear in their enemies, for various ceremonies like weddings and funerals, as a mnemonic device for passing stories, legends, and cultural lore down through the generations, for events incorporating dancing, and of course for sheer entertainment.

Music has direct physical effects upon the listener. It stimulates the autonomic nervous system (heart rate, blood pressure, breathing), tends to arouse movement in its listeners (dancing, clapping, foot-tapping), synchronises people's movements (marching, working), and inspires emotions. For some it may have even more dramatic effects, like causing seizures in epileptic patients. Also, for some patients suffering from Parkinsonism (whose bodies are usually racked by muscle jerking and immobility) they are suddenly able to walk and move about with a semblance of normality when exposed to certain music. There have also been cases of brain-damaged patients unable to do even the simplest activities like tying their shoelaces, enabled to do so when singing a song into which the activity has been incorporated. It is as if music gives a structure to the external world which is normally lacking.

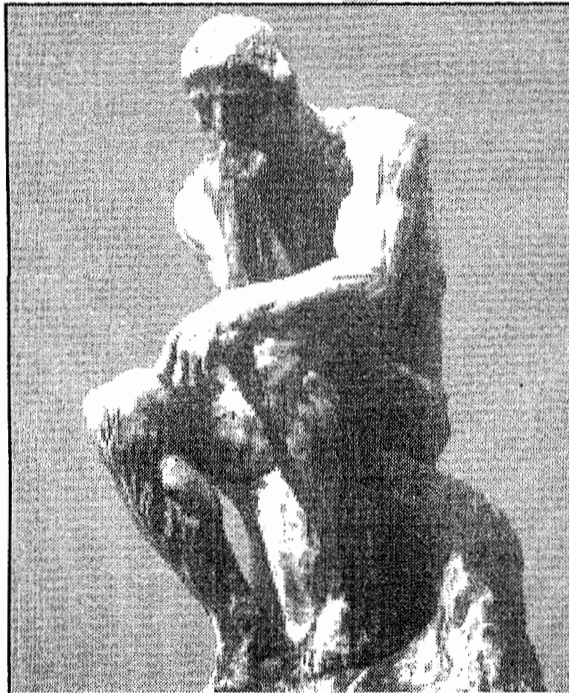
The best theory which seeks to explain the effects of music states that it is a human invention, derived from the emotional tones, intensity, and pitch used in people's speech. These sounds are used to convey meaning and inspire the appropriate feelings in the listener. What if you were to separate the words from their tones? Would you have the meaning without the words? Would you have music?

Evidence from brain research supports this theory. It has been found using an EEG (electroencephalo-

gram), which measures the intensity of neurone firing in the brain, that more activity occurs in the right hemisphere of the brain than the left when listening to music and when interpreting the emotional tones of voices. Also, those with damage in the right hemisphere often suffer impaired understanding of music and the emotional tones of voices. This is strong evidence for a relationship between the two.

Human beings are social animals. They need companionship, love, and the empathy of others. During infancy, the mother communicates to her baby in what has been coined motherese. This is spoken in a higher pitch than normal and with an exaggeration of the pronunciation and the tones of words. Though the baby can not understand the language used, they clearly respond to the tones and rhythms of the mother's voice, which soothes them and gives them a sense of intimacy. The close similarity of music to motherese suggests that music may help to satisfy that part of us that yearns for the safety and intimacy felt in the mother and child relationship. The human mind is a rationalisation machine. It continually gathers, sorts through, and orders the information provided to it by the senses. We can block out light by closing our eyes, and can easily avoid tastes, touches, and smells, but our sense of hearing is particularly difficult to regulate. We are continually assaulted by a plethora of non-stop noises from which it is very difficult to escape. This may be a reason why music is so important to us. The principle characteristic of music is its order. It has a certain predictability. When we listen to music we find ourselves in a complex place of ordered emotions. For a time we are able to escape from the chaos of the outside world. Our sense of hearing becomes organised, giving us a sense of confidence, of control, of well-being. Plato thought that music was the primary food for the soul. He thought that regularly listening to music causes changes in our mind, leaving behind some of its structure, and harmonising our thoughts. Unlike other art forms which are static in space, music flows elegantly through time. It seems to come closest to the continually evolving passions, joys, and fears which make up our experience of consciousness. In our hectic, fast-paced lives little time is usually left for the emotions. But people do feel, and they keep on feeling until their dying day. To console our every fear and heighten our every joy we would have to be with someone twenty-four hours a day, and share an existence of perfect intimacy. This isn't possible. Fortunately music provides an alternative outlet. Sorrow felt alone is a pure and tragic sorrow. Sorrow shared with another is permeated with a sense of well-being and hope. The same feeling is gained through listening to music. It lets us know that we are not alone with our pain. Others out there feel just like us. Through empathising with music you actually empathise with yourself. It stimulates repressed emotions, assisting in the healing process, and can inspire the slightest joys into full-blown passions of jubilation. Music can be very enriching. May it inspire you to live your life to the fullest.

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I especially recommend the following classical pieces for the listed emotions:

Exhilaration - Rossini: *William Tell Overture*  
Joy - Beethoven: *Ode to Joy*, Orff: *O Fortuna*  
Sorrow - Barber: *Adagio for Strings*  
Frenzied passion - Verdi: *Dies Irae*, Mozart: *Dies Irae*  
Hopeful melancholy - Beethoven: *Moonlight Sonata*  
Inevitable unbridled chaos - Grieg: *In the Hall of the Mountain King*

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## Brentyn Ramm

**Question 2:** The more science delves into why things happen, the more it seems we live in a clockwork universe. One thing causes another, which causes another, which causes another. Everything which happens does so because of a preceding cause (the domino effect). If this is so, then it follows that human choices are caused by forces outside our control. Environmental influences, combined with innate factors build our personalities and behavioural dispositions, and this personality combined with the current environmental circumstances (which are also out of our control) results in our choices. This is known as determinism. Determinism has the disturbing consequence that everything we do is set before we are even born. Depending upon conditions, water flows towards the lowest ground, iron rusts, tire burns, and we act out various behaviours. Our behaviour and everyone else's is just the effects of a chain of causes that can be followed back to the beginning of the universe. Given this, do we have freewill?

What do you think, reader? Answer Brentyn's philosophy questions every week and drop them down to our office (or email them, or whatever grabs you). Have your say!

# clubby clubby clubs clubs

## Adelaide University Bridge Club AGM

Monday 16th March  
at the Margaret Murray Room  
Level 5 Union House  
Commences at 5:30 pm.

## British Comedy Club

The British Comedy Club is having its 1998 AGM on Friday the 13th of March at 2pm in the Cinema. There will be elections for the new executive, discussion of events for the coming year, and all sorts of other merriments, followed by a surprise screening of a comedy of some sort. If you are interested in a position on the committee, email [britcom@smug.adelaide.edu.au](mailto:britcom@smug.adelaide.edu.au) or telephone Tim on 8556 2360 or Julian on 8334 5161 or Sarabjit on 8334 5148

## Chess Club Special General Meeting

on Friday March 6 in the South Dining Room (Union Building Level 4) starting at 1pm. This is to elect the vacant positions of Vice President and Treasurer. Also the times & places of regular meetings will be decided. Following the meeting will be a 10 minute blitz internal round-robin tournament. Number of games depends on how many people turn up. If you haven't joined yet you can at the meeting for one dollar. More information is available by email [chess@smug.adelaide.edu.au](mailto:chess@smug.adelaide.edu.au) web page <http://www.smug.adelaide.edu.au> or phone 8556 2360

## Adelaide University Film Society Coming Attractions:

This week's movie:

Week 1:

Beavis and Butthead Do America  
Plus 2 animated shorts: The Cat in the Hat and Felix Makes a Movie

Thursday 5th March, 1:10pm and 7pm

Union Cinema, level 5, Union Building (same level as the bar)  
\$3 members \$5 others

The Beavis and Butthead feature film. When their TV is stolen, Beavis and Butthead embark on a journey across America to retrieve it. It's the road movie updated for the 90's cartoon audience. If you are a fan of the TV series then you'll love the movie. Featuring the already legendary Cornholio sequence. As Beavis would say "Heh heh".

Week 2:

Chinatown

Plus animated short Jabberwocky  
Thursday 12th March, 1:10pm and 7pm

Union Cinema

Week 3:

AGM

Wednesday 18th March, 1:10pm

Margaret Murray Room

Blowup

Plus animated short The Beast of Monsieur Racine

Thursday 19th March, 1:10pm and 7pm

Union Cinema

Week 4:

American Graffiti

Plus animated short Paddington Goes to the Movies

Thursday 26th March, 1:10pm and 7pm

Union Cinema

Week 5:

The Blues Brothers

Plus animated shorts Where the Wild Things Are and In the Night Kitchen

Thursday 2nd April, 1:10pm and 7pm

Union Cinema

Week 6:

The Cabinet of Dr. Caligari

Plus animated shorts Paradise Lost, The Hooper-Bloob Highway by Dr. Suess and Felix in Hollywood

Thursday 9th April, 1:10pm and 7pm

Union Cinema

Everyone is welcome, member or not. If you'd like to become a member you can always join at the door for just \$5.

Film Society AGM-with popcorn!

Wed March 18, 1:10pm

Margaret Murray Rm

The film society is holding its Annual General Meeting on Wednesday, March 18th at 1:10pm in the Margaret Murray Room, Level 5 of the Union Building (access is via the Games room or from the corridor behind the Uni bar).

Anyone who is interested in film is welcome to come along (you'll be able to join up on the day). A new committee and new office bearers will be elected, these are the people who decide which films to show, so if you want to get involved, come along. PLUS there'll be free popcorn for everyone!

## TELSTRA ADELAIDE FESTIVAL

Prominent international and local artists, directors and performers from dance, theatre, music and the visual arts will share their wealth of knowledge with local students, arts practitioners, teachers and performers in an innovative Adelaide Festival program of lectures and workshops titled **MASTERCLASSES**.

"The local, national and international artists who have agreed to these extensions of their appearances as part of

the festival program are all undisputed leaders in their field," says Robyn Archer. "In 1998 we take great pleasure in making this remarkable series known to both the general public and the potential participants" says festival director Robyn Archer.

DANCE Workshops will include: a lecture demonstration by Lin Hwai-Min - Artistic Director of Cloudgate Dance Theatre from Taiwan; a three hour workshop by members of the Belgian dance company Les Ballets C de la B; a series of lectures by visionary Australian Choreographer Chrissie Parrott; a movement and text workshop by English dancer/actor Wendy Houston; plus workshops with Meryl Tankard and Nikki Heywood.

Leading British actor Fiona Shaw will present a two hour theatre workshop working on a piece of modern text in classical context and vice versa. One of Belgium's leading stage and screen actors Viviane De Muynck of Needcompany will conduct a six hour workshop sharing her life quest.

Ratan Thiayam of Chorus Repertory Company will give a fascinating workshop *My body, my Shrine*, in which he will share his acting preparation techniques. Enrique Vargas and Rosa Romero's eight day workshop entitled *An introduction to sensorial images*, is the first step towards a huge interactive show for the Adelaide Festival in 2000.

Visual arts events in the **MASTERCLASS** program includes a sold out *Drawing Marathon* lecture and workshop by Graham Nickson, Dean of the New York Studio School.

Highlights of the music masterclasses include the Brodsky Quartet, The Lincoln Center Jazz Orchestra and celebrated conductor Lorraine Vaillancourt of Montreal's Le Nouvel Ensemble Moderne.

For more info, please contact Emma Collison on 8226 8135



# Speaking to Russell Fletcher...

Russell Fletcher is a seasoned theatre performer, having previously visited Adelaide in dramatic productions of *Romeo and Juliet* and *A Midsummer Night's Dream*. At this year's Adelaide Fringe, he is performing his one-man comedy shows *King of Fools*, which he also wrote, and *Jump Ralph Jump*, written by South African Craig Freimond. He talked to me about both these shows, and some other stuff.

### So this is a big breakthrough show for you?

I guess so, yeah. When I first did *King Of Fools*, 18 months ago, when you write your own show and perform it for the first time, you're just nervous as hell. And when the first laughs came, I was just so relieved I started laughing on stage, and I was shithouse for the next fifteen minutes. But the audience sort of gets into that.

### How does transferring from serious drama acting to comedy work? Is that difficult for you?

No. I guess a lot of comedians get to play nasty roles, because we all have the dark sad clown side to our personalities. We're only in it for the therapy, mate. We all find it quite easy, it's actually a relief sometimes to play straight roles, where you don't have to make people laugh. You know, you're not acting like a dickhead or whatever, so I guess comedy, especially solo, it's more difficult retaining an audience's attention, so luckily I've had a lot of performing background over the last ten years. So I find the transition... oh, they're not easy, you do have to make some mental adjustments.

### What's the advantage of a solo performance?

For people's entertainment value. I guess they enjoy seeing me change character on the spot, with no costume changes at all, and I make mistakes, too. I think audiences really like that spontaneous thing, when you fuck up, and you improvise for a bit to get out of it. It's quite an economical way of doing theatre, for a start. And I never really wanted to do stand up, because my strengths are character acting, so I wanted a vehi-

cle to experiment with that form, of playing multiple roles in a show. I guess next time I do a show, I won't do so many roles. Bit of a change of pace.

### Sixteen characters?

Oh, I've lost count. Sometimes when I make a mistake it's more than that. Especially doing the two shows on the one night, one character might crop up in the wrong play. I guess I just wanted to challenge myself rather than doing a monologue, it creates new dynamics for the audience. To retain their concentration span.

### Do you think it's easy for the audience to tell the characters apart, if you don't change costume? Do you think that they're distinctive enough?

Yeah, they're very different. I guess I've always toiled around with accents. In *Jump Ralph Jump*, they're all South African, but there's the English South African, there's the more kind of Dutch background South African, there's no black characters, oh there's one sort of black policeman who crops up at one stage, but I try not to do that too much because being an Australian white boy, I don't have much knowledge of the realities on the ground of that sort of stuff. In *King Of Fools*, there's a Cockney character, there's a kind of weird Peter Lawry European kind of nasty character, the main character's ghost crops up and he's basically a spoof on Hamlet's father, there's the worst comedian in the world who performs at the opening night of the casino and he's Scottish, and there's also my American girlfriend crops up at one stage.

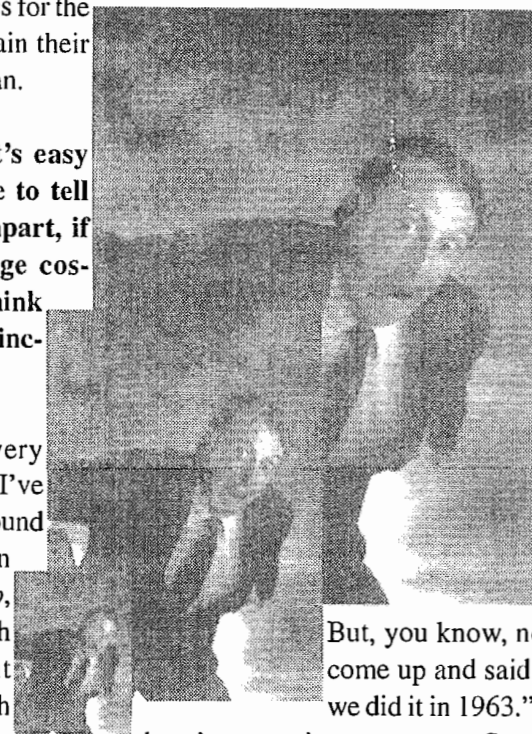
I was really nervous performing the South African one in front of South Africans, but I spent a lot of time with the director, he came over for the Fringe here in Melbourne last year to direct it and we were sort of living together virtually for four weeks, and he brought over tapes and I just sort

of studied a few different types.

### It says here that this is the first collaboration between a South African director and an Australian performer? How big a deal do you think that really is?

It's a good question. We don't think that anyone else has done it quite like this. I know there's been co-productions in South Africa of South African performers doing Australian plays, and I know that South African plays have visited here, but largely they were the black political plays in the 1980s. We think it's the first time a South African director's come across here to direct an Australian performer.

But, you know, noone's ever come up and said, "Actually, we did it in 1963." Before the sanctions came on. So we're going to claim that as a marketing tool until someone claims it. I think the interesting thing for audience members is to see the truth of the South African character in modern day Johannesburg, post Mandela coming to power, and it's really the first time that a play has arrived in Australia telling it how it is for the South African white dealing with the turbulent times in South Africa. Johannesburg is the most violent town in the world, and that's true, and a lot of South Africans came up to me and Craig during the Fringe festival saying, "Is it really like that back there now?" because when Apartheid was strong, they just quashed violence with brutal metal clad boots, you know, but now it's more open, there's all these armed black guys who are disenfranchised. They have no role. So what they've done is taken to car-jacking, to crime, to kidnapping, to try and retain their power, their status, and every day in Johannesburg without exaggeration, there's a major bank



robbery, at least a couple, where guys armed with Kalashnikovs come in, they're really well organised, they're trained terrorists, they come in, they wipe out a bank's vault, and they piss off and melt back into the homelands.

There's a lot of pathos in *Jump Ralph Jump*. We see this character on top of the building, and intercut with this every alternate scene is the telling of a supposed bank robbery on the ground, and that's where I play multiple characters, the guys that go into the bank, the police force arrives, the dog squad arrives, the special services arrive, there's a traffic reporter in a helicopter hovering above the situation, there's a camera crew, so I play all those characters on the ground, in this sort of dog day afternoon, at the height of the bank robbery. I won't give away the ending, but that's kind of fun, then the two stories come together at the end.

### I read that the characters on the ground are actually puppets?

There is a bit of puppetry. Everything that Ralph throws off the building, like matchboxes, there's a dog's bowl, the piggy bank that he throws off becomes the bank on this little puppetry board and they become the objects in the scene. The matchboxes become the police cars, the big cigarette carton becomes the special services truck that arrives. It's a little bit childish, but, you know, I think people get into the sort of fun play element of that, juxtaposed with the more serious character on top of the building talking about why he feels isolated and why he might jump. He might just jump.

### Is "Luckyland" in King of Fools a pisstake of the Crown Casino?

Might be. Yeah. There was no voice in the community saying, "Hey, maybe this casino isn't such a great thing!" We had the Grand Prix over here and there's a lot of protest against that...

### There's a lot of people over here who aren't too happy about that either.

Exactly. You can have it back, quite frankly. I'd be quite happy to offer it back to you during my show. I've been to the casino a couple of times

to have a look, and it's a very depressing place, and you must know from having your own casino, I don't know how rife the problems are there, but there were rumours when it first opened, I was doing a TV show and we talked to some cops and the cops were saying, "At one stage we were fishing two or three bodies a week out of the Yarra." People who'd just lost everything and decided to jump off a bridge. And there was all that controversy about kids being locked in their cars in the car park, and a quarter of Chinatown had gone bankrupt, and they run buses out to all the poor suburbs so that all the battlers can come in and throw their money away. It's a really evil thing. And they promote it as a world of entertainment, and it's an insidious place.

### The fact that you're presenting a double bill at the Fringe, does that make things more difficult? Having to do two different shows in the one night?

Yeah, it's pretty energetic, I guess an hour and a half of performing. Doing the comedy festival last year, I was performing in another show and then going to do *King of Fools* and working television during the day, so I think I can do it. Who knows, I might have a heart attack and die on the stage? But it is a challenge, and a lot of people have said, look, I'm mad, but basically I just wanted to show two slightly contrasting pieces, one that I've written, one that I haven't written, and there's going to be that arts market in town. So really it's a very selfish exercise in trying to show my wares, really, and my ambition is to tour these and festivals might say, "We prefer this show, or we prefer that show," so it gives them an option. And I think they're both good stories too, and I wanted to give Adelaide audiences a chance to check out what's happening in Melbourne, what's happening in Johannesburg, and some kind of metaphor for the modern condition. My main aim is to entertain people, and if they take away the message crap, you know, that's good.

Chris Slape



# ...and Janei Anderson

Recently, I spoke to Janei Anderson who said she was looking forward to the Fringe and also to escaping the Melbourne Grand Prix (Onya Janei!). I spoke to her about her new show and why she wrote it.

### CB: You can't really call this a one woman show can you? You've got Judith Lucy and Greg Fleet in there.

JA: Well, they're not really there. CB: Just their voices. JA: Yeah, just voices. I've been working with Fleety for the last 3 years. We've been touring the *In Love* shows, everywhere, every festival that exists in the world basically and this is the first time I'm doing something on my own. But I do have a couple of voice overs with Fleety as God and Judith as Gabrielle. I've got the lovely Phil Moriarty from The Gadflies, which are a great band and he's wonderful and he's arranged a whole lot of new music for the show - and songs and he'll be playing live, throughout every show.

### CB: Can you tell us a little bit about the show. It's Lucy Fell From Heaven...

JA: Yeah, *Lucy Fell From Heaven*. It's basically ... about, um, how can I explain it. About 7 years ago I came out of a long term relationship which had gone on for about 7 and a half years and it ended very badly and I basically just ended up (as) "Fatal Girl", in bed, not coping very well and whatever. I had been there for quite a while - as you do - and had this experience where I felt like I had been "touched by an Angel". I didn't tell anyone about it and I'm completely open to the fact that it may just have been a warm breeze coming through the room but at that point in time, it sort of, that's what it felt like to me. I had never really considered or thought about Angels very much but for some reason when that experience took place, that's what I thought. "Oh, I think I've been touched by an Angel". Slow but sure - and from that point on - I just felt differently, I knew I had a long hard road to go through but I felt I could do it. So it could have been anything, it could have been my subconscious, it could have been a warm breeze, it could have been my sister walking through the room, it could have been anything but for me it felt like I was "touched by an Angel". And as I said I didn't tell anyone about it because I thought they'll think...

CB: They'll think you're a crackpot! JA: They'll think I'm a complete and utter nutter. Then I didn't think

much more of it (until) I started dreaming it and then I basically got up one night and wrote down the outline for a show based on these dreams, that experience and the experience that I had had in this long term relationship. So I just wrote this whole outline or idea for a show and I didn't really know what to do with it but essentially what I did was file it because I started work shortly after that with Greg Fleet on the *In Love* shows. So, it was on the backburner, I hadn't thought about it at all and I was in Edinburgh this year and someone said to me: "Why don't you do your own show". I said "oh, no" and they said, "I really think you should do your own show" and that idea just came into my head. It is loosely based on the relationship between God and Lucifer and the fact that Lucifer was God's favourite Angel and when God decided to give Humans a soul, Lucifer suggested to God that he not do that. (But) God had decided that he wanted humans to have more faith and belief in Him, so by giving them a soul that would be achieved. All the other Angels didn't like that idea either because Angels have always been considered closest to God but in God giving humans a soul, humans would be... they would worship God and God would have a greater interest... in them than he did in the Angels. None of the other Angels spoke up except for Lucifer and as a result, he was admonished and kicked out of Heaven and as a result he became a fallen Angel. For me, that was the metaphor for having been in a really long term relationship that went terribly wrong. That's Lucy's Journey, as well, she's been kicked out of heaven and she just wants to get back. For whatever reason, she's not able to get back at that particular point in time, so she has to find a way through her own inner strength to re-adjust and exist on earth for a period of time. So what is taking place in the show is a combination of my personal experience...

### CB: Through the Janei character...

JA: Yeah, the Janei stuff and that is interwoven with Lucy's story. CB: ... there are moments of sadness but it is also a comedy, isn't it?

JA: Yes, it is. Essentially it is a comedy. In terms of writing the show, the first stuff I wrote was like a dramatic piece and I had to stop at a certain point because I had done so much reading and research, I was right into the subject matter and it was just too cer-

bral. CB: "People are going to be crying not laughing".

JA: Yeah, so I really had to stop myself and go back and in a sense simplify the idea and simplify the journey. Make it very clear what was taking place for Janei (and) for Lucy so that, that through line became clear. ... You have to accept the fact that you have done the work (research) ... and it filters in where it can but essentially you write to get across your idea and the objective of that particular part and obviously to make it as light and funny as possible. The moments in the Janei stuff are probably more serious but because some of them are so tragic and bizarre, I think they are pretty funny. I think they'll be a combination of people going "oh, no!" and that laughter that comes from either recognition or ...

CB: There will probably be a lot of people thinking, "I was just like that"...

JA: ... or people saying "she is so fucking of her head that I am feeling so much better about the fact that I put a prawn in the curtain rod of my ex-boyfriends flat last week." So I think people who have been through tough times in relationships might actually feel a bit better about themselves after seeing the show. They might relate to it and they might just go, "she's worse than I am."

CB: It gives them hope. JA: Yeah, it gives them hope, something to work towards. I can always give them a few pointers after the show. "Now if you really want to do something bad, here's what you can do..."

If you want some ideas on revenge you'll just have to go and see Janei.

Chris Bolland







*Word Salad, Gristle And Laughs From The Menu*

Thrifty Word Productions  
Showing: The Crown and Sceptre Hotel

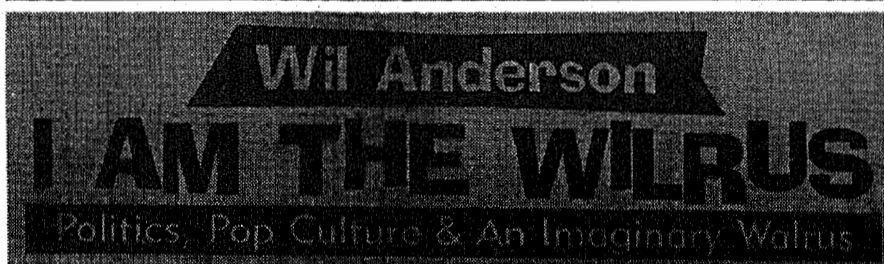
Thrifty Word Productions presents *Word Salad, Gristle & Laughs From The Menu*, performance poetry served with great enthusiasm and energy. The three poets and one funky musician come on stage and give Pythonesk performances with fast-paced poems that centre around

topical, social and gastronomic issues. Cross-dressing and audience provocation is used by the performers in a way that amuses them but not always the audience. The individual performances are well written and well delivered with a hearty mix of different styles. Manic **Kalicharan Nigel Dey** combines prose and poetry in a successful, high-energy performance highlighted by the piece *Carnivore*. **John Saviour** was impressive in his *Gym Junkie* routine. His mischievous sense of humour shone on stage and his costumes added extra strength to his routine. **Graham Rowlands** performance involved mainly political and social commentary in a style reticent of a more traditional poetry performance. Accompanying the trio was **Ivan Rehorek** whose dazzling array of musical instruments and talent kept the pace. A nice priced, worth while Fringe event.

(The last three performances are on March 2,3 and 4 at 8pm sharp).

Tickets \$10 from Fringe Tix Booking 1300362351 or Fringe Box Office.

**SIMON PAMPENA & ROSETTA MASTRANTONE**



**Cinema Nova**  
Feb 19 - March 1

During the Fringe you get to see many different performers in many different places. Seeing Wil Anderson in Cinema "I-can't-believe-how-comfy-my-seat-is" Nova was no exception. Wil is one angry lad with a strong desire to question the world, and he invites others to participate in the questioning during his show.

I am the Wilrus is a show

about identity, about defining oneself according to others in the world. It is about heroes, role models, media shaping and little things that slip through the cracks, almost unnoticed. From jokes about blur songs, television shows, MacMahon qualities, and the Adelaide Tram (yes, it goes to Glenelg and back -and...?) to comments about Pt Arthur representations and the Howard government Anderson provides humour with an edge. There's something to laugh

# WALL EXTREMITIES

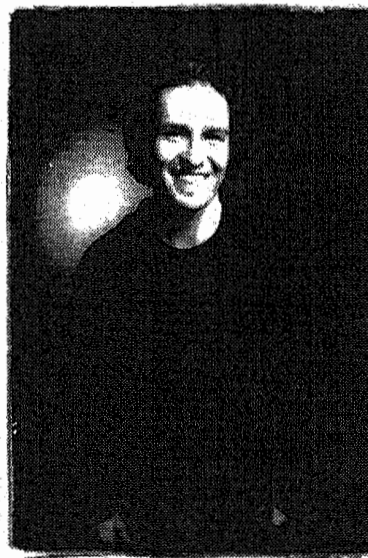
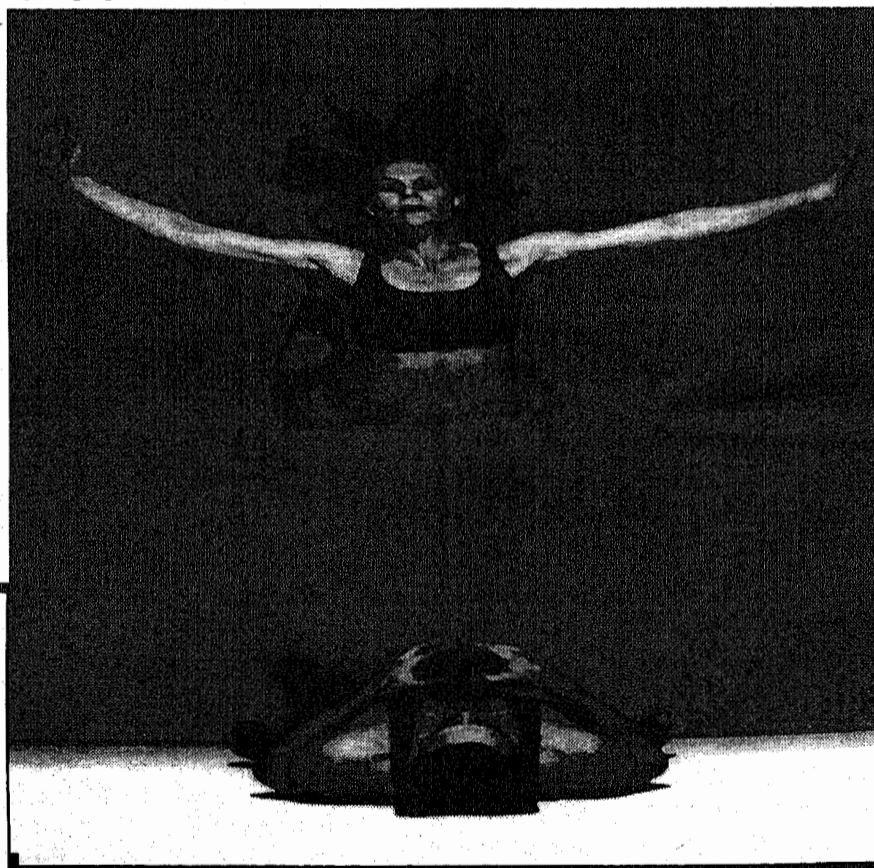
Legs on the Wall, the smash hit of the Adelaide Fringe, returns for the 1998 Fringe with the world premiere of their exciting new show, *Under the Influence*.

Presented by award winning Legs on the Wall and Company B Belvoir, Adelaide audiences will have first chance to see this new production, directed by acclaimed performer/choreographer Kate Champion.

Whimsical, funny, erotic, weird and troubling, *Under the Influence* examines the compulsions that can draw people together and drive them apart, how a relationship can shift from a tender embrace to a suffocating trap and how our "happily ever afters" are so often thwarted.

An extraordinary work, encompassing a unique blend of theatre, dance, movement, acrobatics and humour, *Under the Influence* promises to deliver highly physical, emotive, breathtaking theatre.

*Under the Influence* is at The Car Park, 7th Floor, Frome Road (via Synagogue Place) until March 7. Check it out.



at now, and tuck back in your mind to think about later. And yet, as Anderson himself said - "it's not about giving you the answers, it's just about raising some questions for you".

Wil Anderson will be journeying back to Melbourne soon (where trams travel in all sorts of directions!) but hopefully his questions will stay in the minds of all those who went to I am the Wilrus.

Susie Bate

FRINGE

Hey, you know what it's like when you're dangling from the ceiling of a theatre at about 4am with a hefty spotlight in one hand, a beer in the other, and a rickety old ladder just out of reach? No, me neither, but

I've heard it's pretty damn exciting.

Maybe you're wondering what I'm talking about, so I'll tell you. Well, you know how there's this thing on called The Fringe? And you know how there's this novel called Kindling Does for Firewood? Well lets just pretend you do for the occasion okay? Now, once upon a time (actually in about April last year) one ex-Adelaide Uni student by the name of Anita Butler and one ex-plebeian Melbourne or Tas Uni (who cares?) student by the name of Bruce Edwards, decided to adapt the aforementioned novel for the stage. This stage adaptation is what you'll see if you rock up to the Kentish Arms (you know the one, just off Melbourne Street - there's beer there) at 8pm this Saturday (7 March) or 10pm on Tuesday, Wednesday, Friday or Saturday next week (10,11, 13 & 14 March -

there's no show on Thursday).

Now you know the basics, I'll tell you about Canberra.

Listen closely now.

Canberra is the capital of Australia. It lies in the shadow of Sydney, is made up mostly of circles and has a monument in the middle which they call Parliament House. How is this relevant? Well it's not really but I'm just trying to set the scene, you know - be patient.

Actually it's relevant because Anita and Bruce's

theatre company, Cleanskin Theatre, has as its patron another ex-Adelaide Uni student (ex SAUA pres actually) by the name of Natasha Stott Despoja ( you may have heard of

**Kindling Does For Firewood - a tale of ways to procrastinate**

her - you know, the Senator with the Doc Martens and the policies and stuff) and our company launch was held in Parly House. (If you ever wondered where your tax went, I ate it. It tasted like sausage rolls and those little triangular spinachy things and lots of wine. Thanks Nat for topping up the current Government's crappy funding for the arts.)

Anyway, that's not really what I wanted to talk to you about. See, we performed this play (the one I was telling you about before) in the Canberra Festival of the Contemporary Arts last October, and to achieve this Bruce took (is taking) eternal leave without pay, and Anita made time off work by feigning car crashes and the like (it's good when you can put your acting skills into practise in everyday situations). Oh, me? Who am I?

Well my contribution to the project was to take a couple of weeks off Uni (don't do it kiddies, it's really bad and blah blah stuff, (blah); one week to rehearse and/or observe the directors hurling 'constructive' abuse at each other - and me, and one week to perform. Yeah, I'm actually playing my real life sister's character's little sister which is a bit close to home, so to speak, but I think I'm mature enough to

handle it. (Just do what she says and everything will be okay.) Guess who roped me into writing this article...)

Oh, so I guess I should tell you a bit about the play. Well, somebody (important) labelled it as "Gen X, gritty realism", my grandpa labelled it as "racy",

some people were expecting more nudity and less naughty words, but some people are just more perverted than others. Me, I'm not sure about labels and all that but I reckon the story's pretty much true to life - that is, most people who have ever been young and/or led a frivolous university existence can find in the main characters something disturbingly familiar, which may be a contributing factor to our coming off stage so drained and stressed out.

This is (only partly) thanks to the dude who wrote the book, Richard King, who actually admitted during a drinking sesh we were privileged enough to have with him, to having been a bit of a William (one of the main characters) in his younger Uni days.

I won't tell you the plot because that would be like letting you open your Chrissy presents two weeks early which is no fun at all. I will just say that it's mostly about relationships and how they work, or don't, depending on how lucky/much of a socially inept loser you are. I think it's a pretty funny play, but only if you can laugh at yourself.

However, I was talking to you about putting on the play wasn't I? Was I? See, there was a catch. During the one week we were supposed to set aside to rehearse, we were actually putting on another play -

Under Milk Wood with the Scotch Players - which meant a very minimal rehearsal time and equally minimal time to learn lines. But that's what made it so exciting on stage - to have to ad lib numerous scenes and never know exactly what the other actor is planning to say next. I asked Bruce and Anita if they were going to learn their lines for the Adelaide season and they thought that they might, but that could possibly detract from the play a little bit and take away some of the spontaneous energy/chemistry stuff we had going. So I figure maybe I won't lean mine either then I can spend the extra time going to some lectures or something.

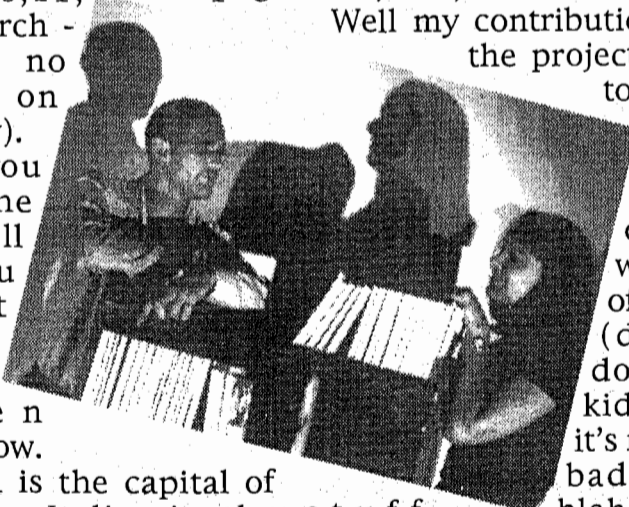
What was that about hanging from the ceiling? Oh, that was us rigging lights the night before the show.

Well I'm looking forward to a highly spontaneous season in Adelaide as this time we have not a week, but one day to rehearse. But praise some Greek theatre God-type for VB have sponsored us a slab each night so I'm thinking we'll probably make it through okay. Oy, maybe we'll see you there in the beer garden of the Kentish. Yeah, that'd be rad. Let's make it a date, okay?

Nadia Butler

*Kindling Does for Firewood* plays at the Kentish Arms

Hotel, Stanley St, North Adelaide, at 8pm on Saturday 7 March, and at 10pm on Tuesday 10, Wednesday 11, Friday 13 and Saturday 14 March. Tickets \$15/\$12 from FringeTix 1300 362 351. *On Dit* has a double pass to give away. Leave your name with us before Friday and we'll draw it out of a hat. Or a box.





# Be Vewy Vewy Quiet ...

Silence  
Noisy Oyster  
Drama Studio, Schultz Building  
Until March 3

Silence is an exploration of the possibilities and anxieties of that moment immediately after you've said something stupid. The silence of the other person, the moment dragging out ... you are trapped, entirely dependent on their reaction. Silence features a group of five friends, and begins immediately after the embarrassing remark is made, which in this case is an overly poetic description of a painting. Four of the friends shift uncomfortably in their seats, waiting for the fifth to speak and break the terrible silence that has descended on the group. The fifth character sits off stage, but a close-up of his eyes is dis-

played on two televisions at the rear of the stage, to inform us of his reactions and to create the sensation of time not passing as time normally would. The play, which is about forty minutes long, is intended to occur within a much shorter time frame, representing just the pause in conversation following the indiscretion. The off-stage character sits almost stationary, moving his eyes only occasionally to indicate reaction to the other character's attempts to force him to break the silence. These attempts include the telling of jokes, amusing and embarrassing anecdotes, and returning the silent treatment. The four on-stage characters are very fickle in the way they relate to each other, shifting from amusement at the indiscreet character's embarrassment to sharing in the embarrassment

at the silence, eventually betraying each other in their attempts to get the fifth character to break his silence. These changing feelings and interrelationships between the first four characters are cleverly represented by the movement of four chairs, the only set there is apart from the television screens, placed alongside each other, in opposition to each other or, frequently, in a jumbled mess. The physicality of the play is very apparent, altering between moments of frenzied chair-movement and complete stillness. The use of live music was very understated and subtle, enhancing tension when required and enhancing silence when not. The play features several moments of complete silence, during which the characters all sit and fidget, embarrassed. This is clearly intended to in-

clude the audience in the suffocation that silence can cause, and it does work; it is difficult to sit and watch without feeling yourself fidgeting, wondering who is going to break the silence. It doesn't, thankfully, go on long enough for us to be tempted to break the silence ourselves, but it is distinctly uncomfortable. It's intended as both a comedy piece and a serious look at why embarrassing pauses happen and what can be done about them. It succeeds more in the former than the latter, because it doesn't really tell us anything new. But it does cause confrontation of an issue that is normally deliberately forgotten, and that can only be good. Can't it?

Chris Slape

New Australia Council Emerging artists initiative supports 5 Adelaide artists to produce a season of 4 new plays for the 1998 Telstra Adelaide Festival. FOREPLAY (featuring 4 distinct plays that explore a number of different themes and emotions) is a project of Carclew Youth Arts Centre within the 1998 Telstra Adelaide Festival in association with the Australian festival for Young People.

Mark Pennington.  
Season: 3-7 March @ 7.30pm

**Shadows of a Silent Dancer**  
*Sex and Suspicion. Lust and Lies. Always the past. Always the shadows.*  
A boiling pot of sexual games, twisted morals and choices about life and death. An indulgent and galmorous masquerade.

**Emerging Artist:** Stephen House (playwright)

**Director:** Nick Gill; **Designer:** Geoffrey Parslow; **Costume Designer:** Mariot Kerr; **Composer:** George Kallika; **Choreographer:** Velalien;

**With:** Geoff Revell, David Adams, Anna Linarello, Matthew Bartsch, Michael BNaldwin & Rod Ho'vell.

**Peer Support Playwright's Consultant:** Rodney Fisher; **Dramaturg:** Peta Murray; **Lighting Designer:** Mark Pennington.

**Season:** 3-7 March @ 9pm  
**Warning:** this play contains explicit scenes and coarse language.

**All FOREPLAY performances at Theatre 62, 145 Burbridge Road, Hilton.**

**Tickets:** \$15 full/ \$13 friends/ \$10 Concession.

**Available at Bass 131 246 and at the door.**

The first two (out of four) plays to be shown include *mph* and *Shadows of a silent dancer*

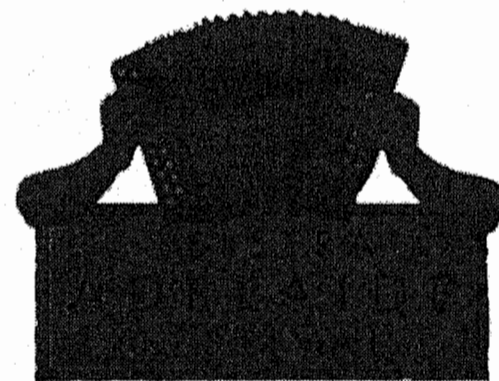
**mph**  
*You take the first shift. I feel like watching...*

Two men driving across a country with a boot full of love-lost memories. A synthesis of dance and theatre, combining striking imagery and music with spoken word.

**Emerging artist:** Stephen Noonan (performer/producer/co-writer)

**Performer:** Jotham Broad; **Director:** Chris Drmmond; **Co-Writer:** Sean Riley; **Movement Director:** Sally Chance; **Composer/Musician:** Jason Sweeney; **Set Designer:** David Gadsden;

**Peer Support - Artistic Consultant:** Andrea Lemon; **Lighting Consultant:** Geoff Cobham; **Lighting Designer:**



## STUDENT TICKET RUSH

### Special Ticket Prices

Student ID Required

## STUDENT TICKET OUTLET

Rundle Mall (Near Pulteney Street)

Monday to Sunday  
11:00 am to 2:00 pm  
29 February to 15 March



life in general  
at the Austral Hotel:

Date:	Performance Time:
Monday March 2	9.45pm
Tuesday March 3	9.45pm
Wednesday March 4	9.45pm
Thursday March 5	9.45pm
Friday March 6	8.45pm
Saturday March 7	8.45pm
Sunday March 8	9.45pm
Monday March 9	9.45pm

Tickets for:  
**life in general**  
are available to  
the public  
through the  
Fringe box  
office for \$12 or  
at the door on  
the night.

life in general's fun and casual style has been compared to the Barenaked Ladies, Simon & Garfunkel, things of stine and wood, Squeeze, the Finn Brothers, the Gin Blossoms, Counting Crows, Ben Folds Five, The Wallflowers and Matchbox 20. Their first three CDs - long forgotten toys (1994), gee. (1996) and one door down (1997) will soon be joined by a double CD of live material. Check 'em out in Big Star Records or B# Records!!! Do it NOW!



babadit

...miles to be with you here in Adelaide  
...are soooo worth it



all talking with Australian accents  
Jason: It reminds you that you're halfway across the world.  
Adam: Oh, they're absolutely brilliant, a pleasure to work with!!!  
SB: So, why the big trek?  
Jason: We had some time off, we'd been on tour in the States, and we had some time off.  
Jason: We have a new album out soon and we'll be starting a tour for that in three weeks in the States... Jason: but this is our little work vacation thing -  
Jason: 32 songs, it's more than two hours of music  
SB: What is it about Adelaide that makes you feel so comfortable being here?  
Jason: Yes it's very live. Our other albums have a lot of over-dubbed sounds on them but this new album is going to sound very stripped down -  
Jason: Very acoustic...very live! We recorded it at shows all over the States. Hopefully we'll be able to send some over to Big Star  
SB: Sounds good!

Notes:  
This very special edition of On Dit (baby-dit) has been put together especially for the life in general boys who persistently expressed a desire to be featured on the front cover of an On Dit. While this paper is much smaller than its parent paper, it's still a point out that size doesn't matter.  
For those of you who participated in the OWeek festivities [good stuff!! - Eds], you may remember seeing Pomland play onstage with a couple of extra members. For those of you who frequent the Austral, you might recall seeing some bands name listed over and over on the nightly gig listing.  
For those of you who spend Friday evenings in the Central Market, you could quite possibly have been accosted by two friendly musicians trying to make your shopping experience that much better.  
The point is (and there is one) life in general are in town and they will stop at nothing to make their presence felt. I caught up with the two people who make life in general happen - Jason LeVasseur and Jerry Chapman - in the busy Fringe 'Kundle Street' precinct over lunch at Cafe Buongiorno.  
SB: So, how did you guys form?  
Jason: We met at Jason's uni - I was playing with another guy at Jason's uni - and I lived in the town that Jason went to school in. So we were just playing [music] with other people, and then playing together randomly, and then a few years ago we officially merged.  
Jason: And now we're international Rock icons!  
SB: How have the shows been here?  
Jason: All of our shows have been very different, but they've all been really good. We've done encores, nobody's throwing anything at us, people aren't complaining about tickets prices.  
[and then "Adam" happens to be walking by, so Jason gets him to come over and give us a vox pop from the street]

## Music

Chris Wilson's new double CD, *The Long Weekend*, is his first solo studio release in six years, following the well-received *Landlocked*. He figured it could probably use some promotion, so he called me to talk about why it took him so long. And other stuff.

I had big writer's block for a long time and I couldn't write a thing. At one stage I thought I'd never write another bloody song. The secret to getting around it is just to keep trying, and I wrote a lot of things that I didn't like, but bit by bit I got one or two things that I was happy with, and after a while it became easier. So I think part of it is just seeking out that mindset that allows you to write something. Having gone through that, I'll never be as afraid of it now as I was then.

A lot of things happened to me between records. I got married and had a child. I had to change the way I worked. I've done quite a few records now, and when I do my own records I've always had the luxury of sitting around and writing whenever I felt like it, but since I've been married and had a child, you work to the child's schedule, not your own. It was a change I was happy to make. I love having a child.

**It took three months to record the new album?**

That was partly because I asked these musicians to work with me, and they said they would but they had other commitments as well, so we'd do one week on and then the next week off. But it was fairly intensive. I hadn't planned on doing a double album, but we just belted through the tracks so quickly that I just kept writing.

**You were writing as you were recording?**

Yeah, and I've never done that before. I'd always had X amount of songs and we'd

record those, and that's it. But it moved so fast that I thought "I've got all these people and I've got all this time, I should make use of it." I knew they were good, but I was a bit flabbergasted by how good they were.

**Your musical influences are very diverse.**

I just write the song, and once it's written the instrumentation suggests itself. So I don't think, "I'll write a country song now," but I'll write a song and then think, "What can I put on this track that I think suits it?" I write it on an acoustic guitar and then I'll take it to the band. They'll learn the song and then they'll throw in their own ingredients.

**There is a strong gospel influence on a few tracks.**

I used to sing in a gospel choir, but it was probably the most debauched gospel choir you've ever met. We all loved the music but I don't think we all necessarily subscribed to the lifestyle that went with gospel music. I've always really liked it, but even more so of late. I liked the spiritual content of it, and I like the message in it, it's positive, and I like the voices in it and the passion in it. I did it seriously, I wasn't taking the piss or anything like that. I was hoping to do a proper gospel song. I got Vika and Linda Bull to sing on it, and I wouldn't mess with them. I wouldn't try to trick 'em into doing something that wasn't real. They'd kick my arse.

**You're a big fan of old blues artists?**

I still get a bit mesmerised by their music, because they weren't given a lot of resources to work with, and to do so much, it's just extraordinary. There's a song on the record about Little Richard, and I really love Little Richard's stuff, and I was thinking about him one day, I was listening to this song he was singing, and he was just going hammer and tongs here, and he probably didn't get

it right the first time, he's probably had to do it about four or five times, and he's probably recorded another three or four songs during that session. That's sixteen, twenty, twenty-five times all up he's had to sing his absolute fucking head off, and he would've done it, gone at it, every time. I think to have that degree of focus and passion in what you're doing is just amazing.

**This CD features your first spoken word forays, with 'The Fourth Stoooge' and 'Surf's Up'.** I really like the Three Stooges, think they're really funny, and I started to write about the understudy who never got any recognition and was bitter about it. I wrote it and I read it to my wife just as a joke, and she thought it was really funny, so when I was doing these demos I recorded it just to make her laugh. When I played it back, everyone else was laughing too. So I decided to keep it. The other one, 'Surf's Up', I wrote when we were on holidays down near the beach, and I'd had a couple of people who'd passed away, and I was thinking about those people and I was thinking about the last wave of the day. I don't write a lot of poetry, I write a lot of song lyrics, but I don't think they're necessarily the same. I think, sometimes, but not always, song lyrics are there to complement the music, they don't necessarily have to stand alone. If you listen to some old rock'n'roll songs, they're almost nonsense rhymes, but it's appropriate and right. They need not be poetry, but they can be. Whereas poetry has to have the music within it and on the paper.

**Happy with the new album?**

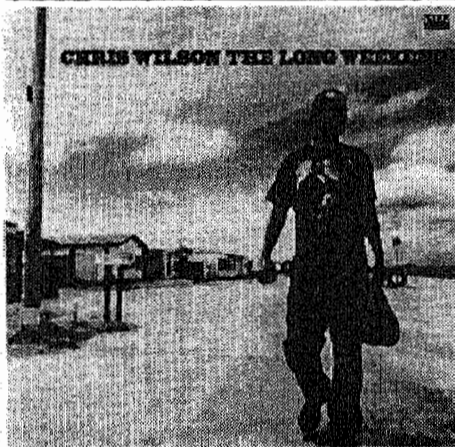
I think that, to be honest with you, my songwriting on this record has improved a lot from the last one I did. I think this record has got a little more depth.

He's also a brilliant lyricist: if the CD came with a lyric sheet I'd copy some out. My favorite tracks on the album are the two heavily gospel-influenced songs, 'Don't Look Down' and the ten-minute mammoth 'Death May Be your Ticket'. Very, very nice. Other highlights include the rollicking boogie 'Shoot Out', the powerful Aboriginal Land Rights message of 'Hand Becomes Fist' and 'Little Richard', a slightly humorous but true (apparently) story of the great one's religious



Chris Wilson's new CD, *The Long Weekend*, is out now, and he'll be touring in Adelaide soon. Look out for him.

Chris Slape



### **The Long Weekend**

Chris Wilson  
(Aurora/Mushroom)

The first outing in a long time for this Australian singer-songwriter has been well worth the wait. This double CD contains 22 songs, over two hours of music, and not a raw prawn in sight. Difficult to categorise, Wilson's style is a blend of blues and country, with a strong harmonica presence and a beautiful, raspy, versatile roar of a voice.

experience while on tour in Australia. Something a bit different are the two spoken word tracks, one at the end of each CD, and each brilliant in its own way. 'The Fourth Stoooge' is a hilarious suggestion of what the life of the Three Stooges understudy must have been like, recorded initially as a joke. 'Surf's Up' is a poignant reflection on life and death, and a great way to round off a beautiful double album.

Chris Slape

### **Pablo Percusso's *Industria* Level 7, Carpark Theatre Tuesday, 24 February.**

It takes some effort to get to a Pablo Percusso performance: through the gate in Synagogue Place, across the bottom level of the carpark to the lifts, up six levels and then a further two flights of stairs. To top it off I think I'd chosen the hottest night of the season to appreciate the *Industria* extravaganza. However, I wasn't complaining. Pablo Percusso with their urban sounds and city sites took the audience on a journey far beyond the cement pillars holding up the roof above our heads.

Beginning with a piece that featured a combination of sampled sounds and live percussion, Ben, Josh and Greg taught us that good drumming requires the use of your hands, heart and whole body. It didn't take long to get the feet tapping and the shoulders rolling along.



*Industria*, as much of a visual spectacular as an aural one, made use of a screen flashing up everyday urban images, glow-in-the-dark liquid pipes threaded through the ceiling lights above our heads and the cleverly manipulated light/shadow combination on stage.

These teamed together with familiar objects being used in unfamiliar ways caught the active attention of the crowd, who loudly cheered at any and every opportunity.

But by far the greatest part for me was the 'train' piece at the end. If you've ever travelled a long distance on a train, you'd instantly recognise the soundscape of train noises - speeding up, slowing down for a station, going past an intersection etc. It was all so real I could almost smell the pies, pasties and hot coffee wafting in from the food carriage!

A great night well-worth the stair climb.

Susie Bate.

# SINGLE FILE

**Ammonia: 'Monochrome (Murmur/Sony)**

Great song from WA's coolest export, pretty average clip, though. This single is definately worth owning just for the cover of Blondie's "Union Blues". J.D.

**Something for Kate: Working Against Me (Murmur/Sony)**

Four slick, ponderous, flavour-some tracks. The a-side cooks, and has a much better clip than "Monochrome", and it was probably cheaper to shoot. J.D.

**The Mavericks: Dance the Night Away (MCA)**

The first single from the to-be-released *Trampoline*. Oh, so cool country-rock infused with a healthy dollop of Zydeco and Mariachi and a few drops of irreverance. "Dance the Night Away" sounds suspiciously like Roy Orbison. Spooky. J.D.

**Shania Twain: You're Still The One (Mercury/Polygram)**

Shania shlamya. Sure she's got the voice of an angel, but this song is a sure-fire cure for insomnia. The dark side of country. J.D.

**Brad: Secret Girl (Epic/Sony)**

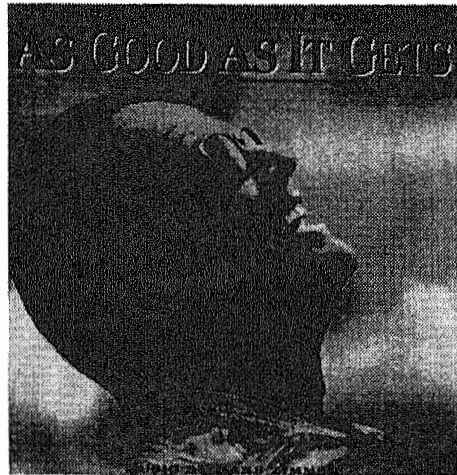
Stone Gossard's flirtation with the alternative to 'Alternative'. He shows no sign of quitting his day job, but with a second place of employment like this, it may not be such a bad thing. Fave track - "Heaven Help". J.D.

**Hanson: Weird (Polygram)**

lck. "Isn't it strange how we all feel a little bit weird sometimes?" Total bollocks. Chris.

**Solid Harmonie: I'll Be There For You (Jive/Libetation)**

Is that a threat? Solid Harmonie does not a good single make. Jay Guevara



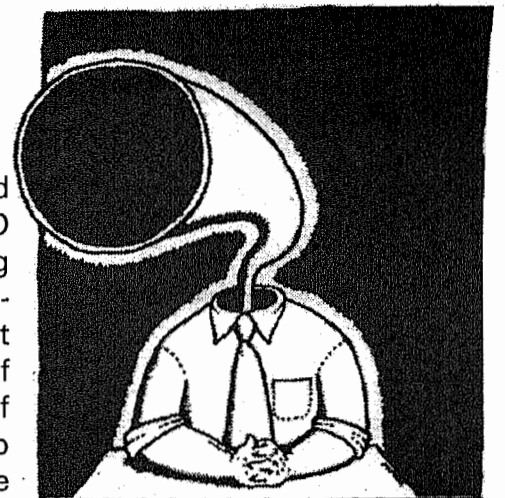
**As Good As It Gets Soundtrack (Columbia/Sony)**

As I pressed play, I glanced over the playlist of the CD in question, discovering that the first track is actually called "As Good As It Gets". I thought to myself after the first couple of minutes that if it lives up to its name it doesn't bode well for the rest of the album. I must confess to a bit of an affection for soundtrack albums, but I'm afraid that this one peaked my enthusiasum only fitfully. A couple of Hans Zimmer's instrumental tracks [which comprise the first half of the album] were quite nice, but on the whole, it didn't move me except to exercise my control of the skip-track button on the remote.

The rest of the album is taken up with actual songs, Nat King Cole's "For Sentimental Reasons" being the stand out track. Compared to Cole, the other songs tend to fade into the background. To be fair Shawn Colvin's "Climb On" is quite strong, while Danielle Brisebois's "Everything My Heart Desires" is destined to become a favourite request song for those possessing a romantic inclination and no imagination to speak of.

I think the ultimate failing of this album is its lack of identity; it seems that the producer could not decide between a straight soundtrack album or something that could feasibly sell on the strength of its MoR content. The result is an unspectacular collection of quite interesting and rewarding moments, none of which quite seem to fit in with the others.

J.D.



**Student Radio. Give me noise.**

O'Week done and fished with, nothing more to say about it. However, we'd like to thank everyone that helped, or at least put up with us, for the week, especially Ben, Suse, Matt, Mark, Anthony, Luke, Roxanne, and all the poster kids (and even you, Dion).

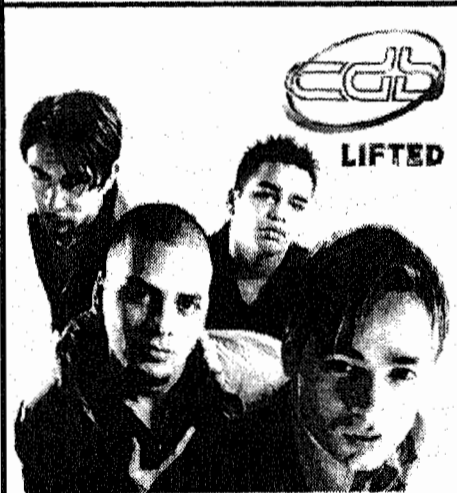
By the time you read this, Student Radio has already started. We have many new programs this semester, as well as some old favourites, and there will be a program guide in the next edition of On Dit. We would like to point out that Student Radio is 7 nights a week: Adelaide Uni does 3 nights (Monday, Tuesday, and Saturday), our good friends at Uni. of S.A. broadcast on Thursday and Friday, and our comrades at the far flung Flinders University have Sunday and Wednesday. We can personally that each night is as good as the next.

On Tuesday night WENDYHOUSE will be performing one of their final gigs LIVE on LOCAL NOISE. It all starts at 9:30 PM on TUESDAY NIGHT, and will be followed with a short chat with the boys from the 'HOUSE (excuse us for our J-Talk™).

That's all for now.

**Peter Adams  
Christian Haebich  
Student Radio Directors.**

If you have any queries about Student Radio call 8303 5000

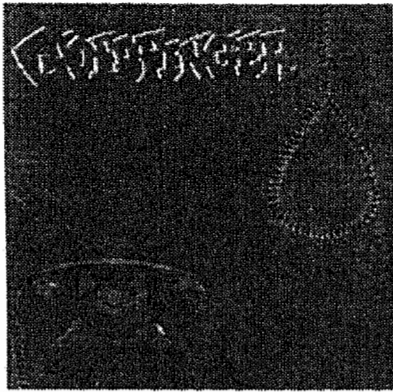


**CDB Lifted (Sony)**

I found this CD suprising. Suprising because it was barable for a prepubecent/teenibobber band. CDB handed themselves over to the Rockmelons and God for their latest album. Every band member thanks these people at least once in the insert. They sound slicker and more adventurous in "Lifted" as opposed to their debut album "Glide with Me". After a couple of careful listens I decided that these boys had a go at performing songs which sounded like their favourite artists. The track "Down for Love" definately sounds like Boys II Men and the next track "So Badd" had to be influenced by Prince (or Davo as Helen on JJJ calls him). Next on the hit list was "Back Then" which is Michael Jackson. My brother reckons that the track after that called "Hypnotic" is a Bel Biv DeVoe influenced track. The rest of the songs are just mushy stuff that puts CDB in the same category as No Mercy and Human Nature in my opinion. The imitations make this album an interesting first listen. It's not my style, but I am sure it will keep the under 16 year olds happy. The Rockmelons have definitely helped these Cool Dude Blokes out.

Cate Owen

# CD Reviews

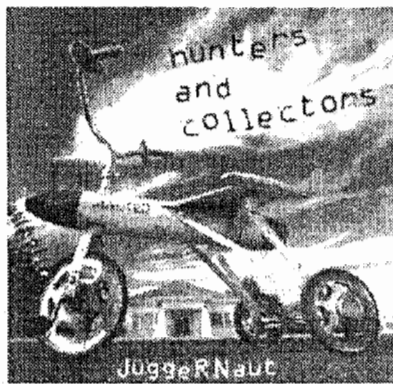


**Hang-Ups**  
Goldfinger  
(Mojo/UMA)

In case you've been living in a cardboard box underneath a freeway overpass for the the last seven or eight years listening only to the passing traffic and your Barry Manilow collection [yes, I'm talking to you, Paxton], there has been a quiet revolution going on. The kids are going sick over the whole SKA thing all over again. And why not? It's still the best thing to come out of the UK since deepfrying anything that will stay still long enough. But it's not the poms that are producing these dulcet tones any more, it's American bands like the Mighty Mighty Bosstones, Blink 182, Reel Big Fish and Goldfinger, eschewing the skinny

ties and standing brass sections [with the exception of the Bosstones] for a cut down, LA punk-informed sound that goes off. Goldfinger's *Hang-Ups*, the album in question, is very danceable, and if you can stop your feet moving long enough to listen to the lyrics you won't be disappointed [though your feet might]. These guys know how to put together a tune, from the most righteous "Superman" and "20¢ Good-bye" to the Beastie Boys tribute "S.M.P." [skiers must perish]. On the whole, one very cool album. Listen to it or don't.

**Sam Andreas-Fault**



**Juggernaut**  
Hunters and Collectors  
(Mushroom)

"We can't go back / And we can't stand still / So we're leaving this world behind." Everyone knows by now that the Hunters have disbanded (amicably) and that this is their swansong album. Pretty good it is, too. It closes with 'Long Way To The Water', from which the above poignant lyric is snatched, and this track is followed by a brief refrain of "We only did it for the good times," repeated from the opening track, 'True Believers'. It's not too hard to pick up on the message, the farewell and explanation. If you look hard enough, you can see similar hints all over: themes of ambi-

tion, achievement, success, failure and nostalgia are all here, especially apparent in tracks like 'Titanic' and 'Those Days Are Gone' ("Those days are gone / But the radio still plays your song"), but then they've never really been far from the Hunters' work, so possibly I'm reading too much into it. Highlights for me include the hilarious 'Old Mother Hubbard' and the very snappy, very Hunters, 'Suit Your Style'. I like it a whole lot. This is one band signing off on a high note; you can't ask for much more than that.

**Chris Slape**

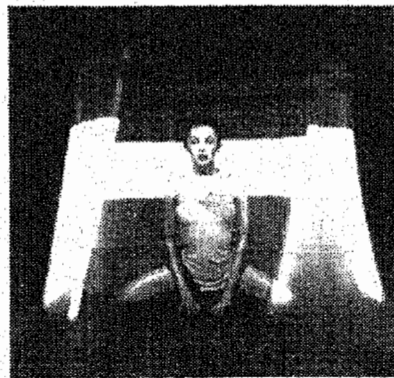


**Comparsa**  
Deep Forest III  
(ATV Music/Sony)

The only way to describe the music of Deep Forest is by calling it 'world' music. Yet again Deep Forest have combined African, Latin American, North American and European music to produce a unique sound. The lyrics are sung in Spanish, French and African languages I cannot identify and the styles range from Tribal to Jazz to even Techno in the title track 'Comparsa' (I think it is closer to dance than techno). Deep Forest is comprised of two men, Eric Mouquet and Michel Sanchez who compose songs and use different vocalists and some-

times instrumentalists to record them. Track 13, 'Media Luna' which they wrote with Abed Azrie (who also sings on it) is the only track on the album they did not write by themselves. There is nothing on this Album that will make you go out and buy it if you never liked Deep Forest in the first place but for seasoned listeners it is worth checking out. I admit that I do not own any other Deep Forest Albums but I have heard plenty of their music. In my opinion, *La Boheme* is still their best album.

**Chris Bolland**

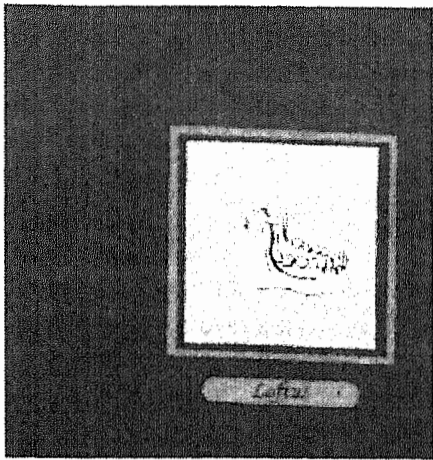


**Impossible Princess**  
Kylie Minogue  
(Mushroom)

I've always been a little suspicious of artists that continually seem to be renewing themselves, e.g.. Madonna. It usually seems that such reinvention is less driven by the needs of artistic expression [like the artist formally known as Prince] and more by flagging record sales [like a certain new mother who has reinvention down to an almost song-by-song art]. Hence, one can understand my initial suspicion of Kylie Minogue, Australia's most profitable export since the Merino, and a woman who has seemed to grow from adolescence to maturity between the covers of *New Idea*. I mean, really, how can anything that springs forth from those rouged lips amount to anything more than a sugar-coated reinterpretation of whatever is most popular at the time? Well, suffice it to say, I'm surprised, and impressed. On the radio the singles 'Did It Again'

and 'Some Kind of Bliss' sound pretty much as superficial and inane as the other pap on offer lately. But listen more closely; Kylie can actually sing [rather than merely shriek]. She has a kind of authority over the song, reining it in just when it threatens to spill out of control. The choice of material is inspired, a varied mix of straight, radio-friendly throwaways and deeper 'listen up, I've got something to say' songs that she can make to work for her. Add to that the fact that Kylie wrote or co-wrote all the lyrics on the album and you've got an artist who has become more than a face, and on her own terms. Favourite tracks - [okay, I'm shallow and transparent], 'Some Kind of Bliss' and the opening track, 'Too Far'.

**Jay Guevara**



**Loftus  
Loftus  
(perishable)**

The alleged beginnings of this album just go to prove how a major label wouldn't know a good record if it gave them a banana-smoothie enema. This album was apparently recorded by Chicago prodigies Red Red Meat (responsible for the post-adjunctive album *Bunny Gets Paid*), in collaboration with fellow travellers Rex, as a kind of demo for a major label who subsequently backed out upon hearing it. Their loss. Having finally made it onto an independent release, and all the way to our very own Big Star, we now have a chance to revel in the label's error and Loftus' various delights.

Working from the textured, earthy, blues, pop, country, twanging, sliding, mandolin-plucking, drawled singing genres in which both bands excel, *Loftus* is an artful combination of artrock, subtle tunesmithery, and some really heart-splitting moments. The standout track is the 4-song sequence on track 8 which begins with the banjo-plucking lilt of 'Bell and Hammer', flows into the spooky fragment 'Penguin Boy's Love Story' then morphs into the heart-shattering spaces and echoes of 'When the Electricity Goes Out in the Submarine', the track ends with the even spookier fragment 'Marlon Perkins'. The last two tracks, the instrumental 'Cake' and the perfectly formed 'Blind' end this album in a haze of misty awesomeness, pardon my hyperbole.

The first part of the album may be a bit hard to digest for a while, being quite long on "art" at times, but little gems like the twanging 'Raisin' and 'Emma's Rubber Leg' still puncture the skin at first bite. Even the loopy bits get into your brain after a few listens, and this is no bad thing.

*Loftus* is a superlative little album that I cannot say too many good things about. If you are a fan of Red Red Meat or Rex, you must have this, if you are not then chance your arm, leave corporate "sanity" alone and enter the rarified world of post-ironic excellence and, dare I say it, authenticity. There's that hyperbole again.

**Paul Lobban**

## Beavis and Butthead Do America d. Mike Judge

Opinion is divided on the merits of Beavis and Butthead. Based solely on the TV series, some have claimed that they are shallow, ignorant, immature and that their laughter is so annoying that there should be a warning at the start of each episode-may drive some viewers insane. But then there are others. The ones who have seen all the TV shows (even the bits with the film clips) and borrowed all the videos, just to see the same thing again but without the film clips. Now there

is a Beavis and Butthead feature film. Will it convert the unbelievers? Will it satisfy the devotees? Will it actually make any impression on the world at large? I can't answer that question, I can only say that watching this movie was entertaining to say the least.

When their TV set is stolen, Beavis and Butthead embark on a quest to recover it. Their journey takes them across America, from the Hoover Dam to the White House, providing ample opportunities to create havoc; opportunities which they seize without hesitation, in fact without any observable thought processes at all. The whole thing is fairly typical Beavis and Butthead, which means you

## Give 'em a good push over the...

*The Edge*  
Now Showing  
Hoyts and selected cinemas

In this poorly written and predictable tale, Anthony Hopkins plays Charles Morse, a shy billionaire who travels to Alaska on a photo shoot with his model wife Mickey (Elle MacPherson), photographer Robert Green (Alec Baldwin) and a few dispensable others. After Hopkins' plane crashes, the men become lost in the wilderness and have to battle both the elements and a man-eating bear (the credits list him as "Bart") to return to the woman they both love.

Although publicity portrays *The Edge* as both an action romp and a psychological thriller, the greatest thrill I received was the realisation that Elle's character was actually called "Mickey Morse". In retrospect, it seems that the Disney/cartoon allegory is apt. Supposedly a catalyst for the relationship between Hopkins and Baldwin, Elle's cardboard character appears only as window dressing at the beginning and end of the movie. The narrative in between offers little additional substance, rather it lumbers through a simplis-



tic "man versus nature" scenario, with the city-folk attaining self-realisation as they "tame" the wilderness through killing the wild bear. I must admit that by this stage I was cheering for Bart the bear and felt quite disgusted when most of the audience applauded Hopkins' achievement of "manliness" by spearing poor Bart in a rather contrived fight scene.

Hopkins tries hard as the inexperienced intellectual but he has little to work with. The screenplay is dull and its attempted ironies too unsubtle -such as Hopkins receiving a book on survival in the wild as a birthday present just before he actu-

ally becomes lost - as does the book, of course. Baldwin is adequate but again the poor script elic-

its little sympathy for his character. Needless to say, Elle MacPherson's "acting skills" receive quite a workout. Not only does she play a model (how unlike her real life!), she also manages to smile, laugh, frown, and look comfy in a skimpy negligee while all around her are rugged up against the Alaskan cold. That's what I call real talent.

This film obviously tries to address questions about human nature, trust, survival, integrity, and paranoia but the screenplay is too shallow to provide any real answers. By the end, I had a number of questions of my own. What the hell did they eat all that time? Why didn't they run out of matches if they only started with six and lit all those fires? Why was there only one bear in that whole expanse of forest? And how did that one bear manage to stay awake throughout this film? If you expect more from a movie than pretty mountain scenery and yet another tiring Jerry Goldsmith score, than give *The Edge* a miss.

won't be disappointed. Don't miss the excellent Cornholio sequence and Butthead's encounter with Chelsea Clinton. The whole movie is worth it for Cornholio alone. As Beavis would say: "heh-heh".

The Adelaide University Film Society is showing *Beavis and Butthead Do America* this Thursday, 5th March at 1:10pm and 7pm in the Union Cinema, Level 5, Union Building (same level as the bar). Members \$3, non-members \$5. Also screening are two animated shorts: *Felix Makes a Movie* and *The Cat in the Hat*.

**Helen Chandler**

**Judith Webster**



# Tarantino goes MA 15+!!!

**Jackie Brown**  
Wallis Theatres  
March 5

It has finally arrived! The new Tarantino film is here. *Jackie Brown*, based on the novel 'Rum Punch' by Elmore Leonard, was written and directed by the man that brought us *Reservoir Dogs* and *Pulp Fiction* and is very reminiscent of the latter. Not just because they both feature Samuel L. Jackson but because there are also some very familiar scenes in cars. I'm not referring to splattered brains (there is very minimal splatter) but rather bickering between characters. There is less swearing and less good music. No offense Quentin but the Delphonics don't do much for me. The major asset to this film, without a doubt, is Pam Grier. She plays Jackie Brown, a 40 year old air hostess who smuggles cash for arms dealers to make a decent living. "She does what she has to, to survive". One day she is caught and the only way she can avoid jail is to deliver the dealers to the Feds. Grier is fabulous as the sassy, no nonsense

Jackie. She is supported in the film by a good star studded cast that includes; Jackson, Robert Forster (Nominated for an Oscar for Best Supporting Actor), Bridget Fonda, Michael Keaton and Robert De Niro.

When I first saw this film, the length (2.5 hours) seemed a little excessive, in fact it annoyed me. I do still think it could have been shorter but it is not a major issue. The one thing that did bother me was that there was so much of Samuel

L. Jackson. Alright, I admit he plays his role well but there is only so much of his character you can take. Less Jackson, more Grier was the one improvement I would have made. This movie has grown on me. Although this is not a schlock'em shock'em flick like *Pulp Fiction*, it is definitely Tarantino and I'm glad to see he isn't afraid to use a woman as a lead in his films. It's worth a look.

**Chris Bolland**



# He Should Have Turned!

*U-Turn*  
Now Showing  
Cinema Nova

Oliver Stone: "I wanted to make a film that would be judged on its merits as a movie, and not be debated because of whatever political or social "message" someone might want to see in it or impose on it." So in one regard at least, this film is a complete success. Anyone who can convincingly derive a message out of this ridiculous succession of episodic scenes is a significantly keener observer than I. And I was trying pretty hard.

We're primarily concerned here with Sean Penn as Bobby Cooper, a bloke driving through the desert to deliver a bucketload of money to some crook in Las Vegas, when his car blows up and he is faced with a choice between turning around or entrusting his car to the local mechanic in a nearby backwater town called Superior. He opts for Superior and spends the rest of the film deep in regret. In a series of mishaps he loses his money, falls in lust with the beautiful wife (Jennifer Lopez) of the most powerful man in town (Nick Nolte) and is idolised by the young Jenny (Claire Danes), which leads to trouble with self-proclaimed tough guy Toby N. Tucker (Joaquin Phoenix). He faces confrontations with town sherriff Powers Boothe, waitress Julie Haggerty and blind man Jon Voight. Along the way, Bobby manages to collect an impressive array of bloody injuries.

I was enjoying myself for the first half hour or so. I rather liked the scene featuring the loss of the money, blown to bits in a shotgun blast. Rather amusing. And both the acting and filming is perfectly adequate, at least for the majority of the time. But the story really goes off the rails and you rapidly realise that there is not one character in the film that you sympathise, empathise or identify with. And then it's just a bunch of bastards walking around the screen and you couldn't really care less.

**Chris Slape**



# Hard To Swallow

**Soul Food**  
Hoyts Regent Cinemas  
Now Showing

Mother Joe (Irma P. Hall) is the Matriarch of her family. She is its binding force, its anchor. She keeps her family tightly knit with her weekly Sunday dinners - the soul food of the film's title - which offer time for her 3 daughters (Teri, the uptight lawyer; Maxine, the down-to-earth housewife; and Bird, the newlywed hairdresser) and their husbands to talk and bond. She is proud, feisty, strong-willed, good-humoured, determined, wise and full of platitudes. She is just the kind of sanctimonious old

bag I have always found extremely irritating.

So when she suffered a stroke during surgery and fell into a coma it was no big deal to me. To the family, however, it was a bit of a tragedy and they more or less fell apart. Except for young Ahmad (Brandon Hammond), Maxine's son and the film's narrator, who contrived to keep them all together. It's all pretty soap-opera-ish, really. It tries to be heartwarming, with the usual family dramatics and the happy ending but it just manages to step over the line into the realm of the sentimental. It's well acted and all, but it just fails to engage. Partly, I think, because of director

George Tillman Jr's use of the unsteady hand-held style camera technique. It's an attempt to bring the viewer into the action, but it doesn't work. I found myself more conscious of the camerawork than the action - somewhat counterproductive in a film whose script (written by Tillman) grasps so blatantly at the heartstrings.

It does have its moments - Maxine's and Teri's (Vivica A. Fox and Vanessa L. Williams respectively) fistfight is pretty funny, as is the sight of a furious Teri chasing her adulterous husband Miles (Michael Beach) with a carving knife - and there are almost enough of them to redeem the sentimentality. But not quite. A good way to sum it up is by thinking about the emphasis on music (Miles quits his job as a lawyer to aim at the big time with his band - dominated by Boys 2 Men style four-part harmonies sung by the sort of pretentious gits that really give me the squirts). The soundtrack features many songs written and performed by Babyface - appropriate, really, because much like his music, *Soul Food* is light, smooth, sentimental, slickly produced and, ultimately, forgettable.

**Paul Bradley.**



# Very Pink

**Ma Vie En Rose**  
(My Life in Pink)  
March 12  
Trak Cinema

The synopsis describes *Ma Vie En Rose* as a "colourful comedy." One thing this flick isn't short of is colour. As we are introduced to this movie, it is like walking into Barbie's dream house - the walls are pink (hot pink), the dream girl is Barbie herself and Ludcovic is one confused little boy. Ludcovic is a little boy who wants to be a little girl. While for some the transition into the "traditional" masculine role is in no ways a simple or clear path - images of the solo man come to mind (the tough, yielded warrior who needs Solo to get him through his physical journey) - this pilgrimage for Ludcovic becomes troublesome once his family moves to a very conservative and selective neighbourhood. Ludcovic falls in love with his father's boss' son who lives across the street. "I will marry him when I become a woman" proclaims Ludcovic to his family. Until the parents of the other boy catch wind of this event (Ludcovic holds a mock mar-



riage). This "dilemma" is treated with the triviality it deserves. It is tolerated when Ludcovic walks into a party wearing his sister's dress and mother's makeup, it is okay that Ludcovic plays with dolls and it okay that Ludcovic is in love with another boy. Everyone searches for acceptance in a new environment, unfortunately Ludcovic's behaviour forces his family into obscurity, father into joblessness and finally to another suburb in another Province. Oh yes, it is a comedy/drama fraught with social issues: acceptance, rites of passage, gender roles. This may seem to some as appearing to be another one of those French-pretentious-let's-get-a-nomination-at-Cannes-for-

this-one: however this is not entirely the case. I enjoyed *Ma Vie En Rose* for its beautiful scenery, its excellent soundtrack, and the gorgeous little boy that was Ludcovic.

Jocelyn Milbank

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# Free Movies

Yes, there is a catch! If you would like to review films for On Dit, then come down to our office in the George Murray Building (opposite the Barr-Smith Lawns) on Wednesday 4 March at 3pm. As a reviewer, you will see films for free and write us a 300-500 word review. See you there!

# TUNE IN, TURN ON, DROP DEAD

Timothy Leary's *Dead Cinema Nova* During - Revelation Independent Film Festival. Mar. 6 - Mar. 15

If some of you do not know who Timothy Leary is, then let me introduce you to the person who coined the phrase, "turn on, tune in, drop out". Yes, that's right, he's the LSD guru with a PhD. He was thrown out of Harvard because the establishment didn't believe his experiments were legitimate. I'll let you make up your own mind as to whether or not they were legitimate. This film is a documentary about the man from the time he began his experiments to the time of his death. It is slow in places and in others he can be quite annoying. The thing that I found most interesting about this documentary was the contrast be-

tween drug use in the 60s and drug use in the 90s. Supposedly, in the 60s, drugs were used to expand the mind and take you to a new level. In the 90s, people seem to be taking drugs more for an escape than anything else. I feel an urge to warn you about the ending of this film. I'm not going to tell you what happens but if you are squeamish, be prepared to cover your eyes for about 5 minutes. Timothy Leary's *Dead* is part of RIFF. Which consists primarily of documentaries and short films. One collection of short films to look out for is *Mondo Teen*. It is a collection of shorts from the 50s, 60s and 70s about kids growing up. It includes such pearls as *Personal Hygiene for Boys*, *Changin'* (which explains "that time of the month" for girls) and *How Do You Do?* (a guide to how teenagers should introduce themselves to the

opposite sex). There are a few other cool collections at the festival including *Bad Bugs Bunny* and *Australian Underground*, so check out the big bright orange programs that

are floating around the place and choose your films. Check out page 38 for more information on RIFF.

Chris Bolland



Richard Sowada is the man behind the Revelation Independent Film Festival which will be showing at Cinema Nova during the Fringe. I spoke to him to find out why he put this festival together and to find out a bit more about the films he chose for it.

# Revelation

## Independent Film Festival

### An interview with Richard Sowada (Part I)

**So Richard, how did you come to organise RIFF?**

Basically it came about by the fact that not last year but the year before I organised a festival for the local Fringe festival here in Perth, *Art Rage*. It was made up of a good



amount of films from overseas which I brought into the country for the festival and then sent straight back out again after the festival. At that time, I got a call from somebody else at the Canberra Fringe Festival and they said they wanted to use some (of the) films, (their) festival was happening at kind of the same time. So I put my feelers out and basically realised that there is a whole pile of Fringe Festivals and Art Festivals happening around the country, kind of at the same time, around September, October, and then a whole other bunch around February and March. I thought since the logistics are so big in putting a Festival like this together, while they are all in the country, why not circulate them around and as an offshoot of that, attempt to establish an Independent film distribution and exhibition circuit, which doesn't really exist in Australia for alternative films.

**You do have films from overseas in the Festival but you also have some Australian films. For example, *Australian Underground* which looks pretty interesting.**

It is pretty interesting. It is fairly eclectic I suppose, in that there are

films that range from the more experimental side of things, although "experimental" is not really the right kind of word. I think probably "underground" is a better word. There are those things from the archives, from the late 60s and early 70s. It ranges from that kind of material, to material of a more middle-of-the-road nature, perhaps in terms of audience appeal. But within that program there is perhaps one of the most brilliant Australian short films. I have seen quite a few but this one is *Teenage Babylon* and really, it is just brilliant, it's really beautiful.

**That's by Graeme Wood.**

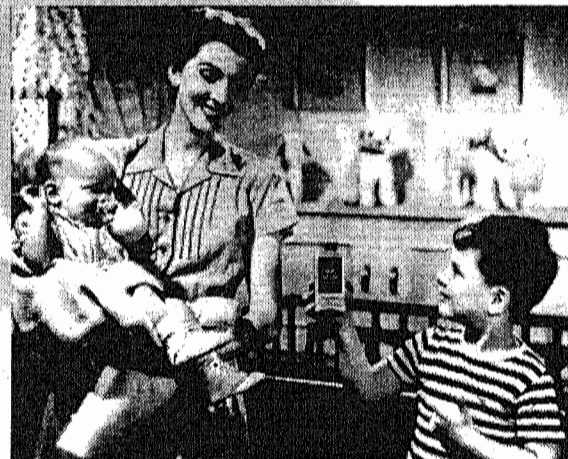
Yes, it is really beautiful and stands up against anything made internationally, of that kind of underground thing. It really is nice.

**Another collection, *Mondo Teen*, is a combination of American and Australian films and it looks quite funny. *Personal Hygiene for Boys* could be interesting.**

It is pretty hilarious actually. Most of those films are from my own collection which I have built up over quite a period of time. Right now I am looking at about 20 or 30 education films from the 50s and 60s but those are really the best that I have come across and I have looked at upwards of 300 or 400 educational films over the past 5 years or so. They are really the best and they are quite hilarious. They are also quite frightening in their own way, *Personal Hygiene for Boys* is really funny. It is just about this guy that wakes up at 6:45am every morning and spends the rest of the morning in the shower. It is quite beautifully 50s. The 50s as in that program are very kitsch. They have a wonderful 50s kind of atmosphere and are very funny

the way they perceive teenagers should be. They all have adult voice overs about what makes a really good teenager. In that program, as well, there is a really nice Australian film from the 70s called *Disco* which is actually a documentary film, and in its own right it is beautiful. It won quite a number of awards when it came out in the 70s. It is a beautiful 10 minute examination of teenage sexuality and it still stands up really, really well and is still totally relevant. In that respect it isn't as hokey as the other educational films in the program but it is a really nice way to wind up that program, in that it is a really nice slice of life and a nice documentary.

**Out of all of the films in RIFF, the only one I have seen at the moment is *Timothy Leary's***



***Dead*. I was with the film right up until the end and then you are just stunned by the ending. I sat in the cinema thinking, "My God, they can't do that!" I don't want to give the ending away because I want people to see it and decide for themselves (Readers, you will understand me if you see it). Then there is the section during the credits and I couldn't decide if what I had seen was real or not.**

Everyone has their own opinion about that and when I have been at previews here in Perth with it, people come up to me at the end and say, "Was that real or not?" It is really up to the individual because there was a review that

appeared here in the *Sunday Times*, which is a very conservative Sunday newspaper, and they absolutely slammed it. They said this kind of film should not be shown at cinemas, it is in extremely bad taste, it goes beyond the bounds of what should be allowed to be screened and what are the censors doing. Of course, the film is uncensored which is good, I kind of like that but they just missed the point. Without giving away the end, I have got to say, I think the end goes to highlight what Tim Leary says throughout the entire film; "Don't believe everything that gets thrown at you".

**I found it interesting to watch the film and learn about the drug culture of the 60s and 70s and reasons that they took drugs and then to compare it to the 90s. It is so different. Now it is more escapism rather than expanding your mind.**

That's right. Also, when you look at that generation, they were coming out of the 50s. That's kind of why I programmed RIFF in the way that I have because there are those 50s films, those educational films which are so conservative and so bound by social (conventions), by what they think teenagers should be, what society should be. With this really weird ideal. Then it explodes into the 60s when people are throwing off those shackles to just do what they want basically and explore themselves rather than be bound. (In) the 90s, the generation that are into drugs and that kind of stuff now, just haven't had those reasons to take drugs.

**Next week I will complete my conversation with Richard when we talk about, among other things, a collection called *Bad Bugs Bunny*, comprised of sexist, racist and just plain old politically incorrect *Loony Toons* cartoons from the 30s and 40s that Warner originally intended for mainstream release.**

**Christopher Bolland**

# STONE FREE

**Bodyjamming: Sexual Harassment, Feminism And Public Life.**  
Jenna Mead (Ed).  
Vintage (Random House)  
\$ 16.95.

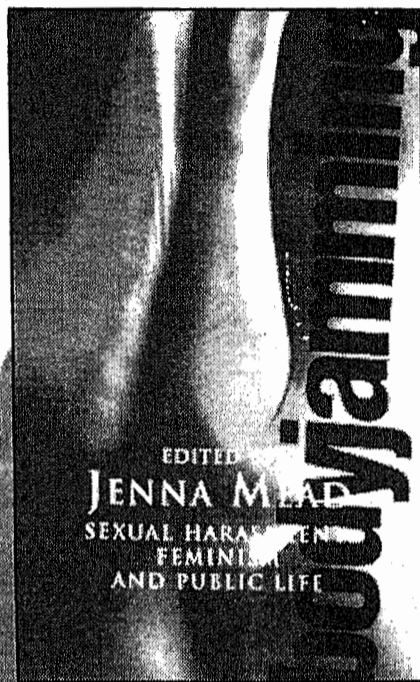
This collection attempts to redress the reactionary and emotionally biased debates about contemporary feminism and sexual politics, particularly in relation to the issue of sexual harassment. More specifically, it is a response to Helen Garner's 1995 non-fictional account of the Ormond College incident in *The First Stone* and the media-frenzy it created. *Bodyjamming* is a collection of essays that are separated into three sections — "Sexual harassment", "Feminism", and "Public Life". It presents a wide-ranging and accessible account of some of the various "feminisms" which constitute the socio-cultural landscape we inhabit. The book is produced in the spirit of diversity and its approach belies conspiratorial anxieties about the life-fearing, vindictive, puritanical feminists that saturate Garner's book.

XX, a complainant in the Ormond case, provides an important focal point for the book. In this essay, XX consciously avoids engaging in an emotive, retributive attack on Garner's very public and commercially successful portrayal of events. She also outlines the processes through which the complainants tried to resolve their complaints with the Master's behaviour. These processes are largely occluded from Garner's text, along with the failure of the college

and the University of Melbourne to deal with the issues competently and fairly. Her observations of the hysterical media reaction to the case provide a glimpse into the eye of a cultural cyclone in which the complainants were constantly berated for everything, from their motivations to their media silence. Similarly Jenna Mead's introduction, "Tell It Like It Is", addresses Garner's version of events. She pays particular attention to Garner's fragmentation of Mead (who was the complainant's confidante at Ormond) into between six and nine different characters in *The First Stone*, thereby adding weight to her conspiratorial proselytizing. Setting the tone for many of the essays, Mead observes that "The Ormond case was the occasion and *The First Stone* the catalyst for a moral panic about power and relations between the sexes, the place of law in our culture and the value we attribute to equity when it is applied to women" (8-9).

Of course, the politics of this whole discussion is coloured by the particular tone one brings with them

to the book. The "Neoconservatism" critiqued by essayists such as Mead, Mark Davis and Meaghan Morris will be seen by many as an overdue injection of "common sense" into the increasingly authoritarian regime of "political correctness" ruining our by-and-large functional society. Those cynical of intransigent political confrontationalism may simply see this book as the next blow in an endless round of such



exchanges between entrenched adversaries slugging it out for possession of our hearts and minds. Nevertheless, *Bodyjamming* is an eloquent exposition of current feminisms. It undermines the reactionary claims of vindictive and predatory solidarity amongst contemporary

feminists through articulate and creative pieces from a range of perspectives.

The collection contains a number of analytical essays. Among the best are Matthew Ricketson's 'Hitchhiking on the Credibility of Other Writers'; Rosi Braidotti's incisive (and sometimes abrasive) 'Remembering Fitzroy High'; Anne Curthoys'

considered 'Where is Feminism Now?'; and Mark Davis' 'Crying in Public Places: Neoconservatism and Victim Panic'. Elspeth Probyn and Amanda Lohrey contribute intriguing creative pieces which disarm the reader whilst preparing them for 270-odd pages of cultural comment. Other essays provide legal, political and humorous perspectives, including Judy Horacek's pertinent cartoons.

For me, the most enjoyable segment of the book is the interview between Jenna Mead and Meaghan Morris titled 'Ticket to Bundeena'. With trademark lucidity Morris ranges over the cultural landscape which is also *Bodyjamming's* backdrop. She articulates many pertinent issues, making them accessible and interesting to the reader whether or not you are inclined to agree. As the blueprint of *Bodyjamming's* project, 'Ticket to Bundeena' helps to identify and elucidate to suspicious or wary readers the complexities of these debates. It also demonstrates the kind of intellectual maturity and cultural sensitivity necessary to advance our understanding and respect for society's differences. To conclude, Morris' words recommend *Bodyjamming* as an important commentary on the whole Garner controversy and its cultural implications: "There's a lot of venting going on in Australia now. It'll pass, but in the meanwhile I'm looking for more of those lively, serious, beautifully written books for general readers with brains."

Paul Lobban

## GET STARTED

**Getting Ahead in Tertiary Study: A practical Guide for Business, Social Science and Arts.**  
Chris Macqueen  
UNSW Press

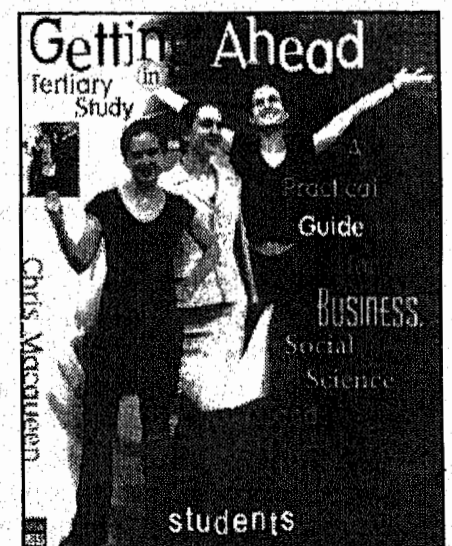
*Getting Ahead* is the kind of book I wish I'd read in first year. It has lots of handy tips on what to expect from uni and what is expected of you. The first two sections of the book are general advice about starting out and study skills, and are well worth taking notice of if you are planning on being a serious student. It contains

common sense advice that most of us take all of first year to work out!(eg most lecturers will assume everyone knows what is going on if no one asks questions, take notes during lectures). At times the author comes across as a little extreme - it is suggested that students may like (!) to re-write tute presentation notes after the presentation and give them out to the other students as class revision material.

The second half of the book is more specific. It deals with statistics and applying study methods to the

workplace. If this is applicable to your field of study check it out, but it is all basic info that you'll know by the end of first semester anyway (especially if you do Psychology 1). Despite being a good guide for anyone just starting tertiary study, for anyone else this guide is probably old news, and there are no real insights to getting ahead that you wouldn't have worked out through trial, error and exam.

Esther Speight



# LOSE 'EM ALL

**Abolish The States!**  
Rodney Hall  
Pan Australia  
\$ 6.95

With a ripper of title like *Abolish the States!* one may expect that Rodney Hall would be propounding some kind of extremist political theory involving armed revolution and lots of people running around in funny hats. Not so (unfortunate for those of you with a liking for guns). Instead Hall suggests a number of sensible and considered reasons as to why Australia should become a Republic. However, his republican model radically diverts from those propounded in the recent Convention. Basically, he thinks that the development of our political system was haphazard, with undue influence exercised by Imperial Britain. Australia was founded ostensibly as a convict colony with the underlying purpose to exploit for economic gain. As Hall elaborately (not) puts

it: "Australia, as a land, was exploited by the empire. So were the convicts. That is how empires work". Hall uses this as the crux of his argument: "the poms suck, therefore, we should become a republic". The poms were pretty diabolical (you know, genocide and exploitation combined with a really annoying air of superiority); and the preamble to the constitution still refers to God (hardly appropriate for a nation that supports the separation of church and state). However, this alone is not a good enough reason to fundamentally change our nation state. A more convincing reason is that Australia is outrageously over-governed. Hall points out that we have fifteen houses of parliament to govern eighteen million people. If the British were to do this, they would have forty houses of parliament instead of two. By eliminating a tier of government Hall (in a non-academic manner) estimates that we would save \$30 billion nationally. That is quite a few pints at the Exeter, eh?

Hall proposes, then, that we should eliminate the states replacing them with national and regional governments. Each state would be divided into approximately six regions with the election of senators based in those regions. This would mean we would no longer have to put up with petty and corrupt local governments (hire *Rats in the Ranks* from your local video store for more information) and regions would be defined by sense (climate, population, industry, etc.) rather than nonsense like the states were. That is about it really. That is all Rodney Hall has to say about his replacement model for Federation and in my opinion that is kind of pathetic. He fails to even mention the problems that would ensue if we were to elect just one senator per region. This book has clearly been written as an introduction (or red-herring!) to the republican debate and is not intended to comprehensively solve our problem of over-government. Just because you've been at uni for a couple of years (or

weeks), you shouldn't assume that you know everything about everything. But Hall deals with incredibly complex issues on such a shallow level that he really should not have bothered. Furthermore, his writing style is just boring, boring, boring, boring. *Abolish the States!* reads like a really bad maiden speech or, even worse, one of those really crap policy statements that people put out for student elections. A good example of Hall's complete dissociation from the English language is: "I believe we deserve something better. And we owe our children something better". You may want to buy this book if you have a younger sibling who needs to plagiarise something for a Year Twelve issues assignment; or if you haven't done the readings for a tute; or if you have been tipped off that ASIO will be raiding your house and you want to leave a book with an inflammatory title out for their perusal. Other than that, ignore this book.

Marian Prickett

## Don't Tell Anyone

**Secrets and other stories.**  
Bernard MacLavery  
Vintage  
\$ 12.95



It has often mentioned that the short story is one of the most difficult writing formats to master. Short stories generally require greater authorial control than the novel. This in turn must not infringe on the sense of expectation that gradually culminates and draws the reader on to a tight and, hopefully, satisfying conclusion. Bernard MacLavery's *Secrets and Other Stories* is a masterful collection that portrays the people of present day Ireland. MacLavery puts individuals from all walks of life under his fictive microscope but examines each with dignity and tenderness in both the first and third person. Each piece is 'told' and the 'listening' reader is drawn in as confident. We are entrusted with secrets to painful to be physically borne; endure the weight of secrets never told but sent to the grave with their bearer; and those exchanges that are shared in pleasure and in love. There is a sense of self-consciousness and humility that runs like a current through MacLavery's observations. Consequently, the reader is unable to escape an awareness that the purpose of these stories is not

simply to provide a quick, readerly thrill. These stories witness seemingly ordinary but significant moments in real human lives. MacLavery handles the protagonist of each carefully crafted story with sympathy for their losses and celebration at their gain. Most importantly, he seems to be impressing on the reader throughout *Secrets* that humanity is made up of moments that, like secrets, must be treasured and remembered. Both are locked up in a labyrinth of antithesis: pleasure and pain, desire and indifference, possibility and reality. Though essentially domestic in focus, these stories reach out to the universal experience that is mutually shared by us all, if not through experience then through the seed of empathy MacLavery gently waters in us, his readers. They reach out to us from the warmth of an Irish kitchen; or from a bathroom where a boy watches his father shaving; or through personal grief. *Secrets and Other Stories* is not a 'great' book that grips you from end to end; rather, MacLavery invites the reader onto a boat and then acts as river guide, ushering us through an urban landscape of human secrets. (Bernard MacLavery will be appearing at Writers' Week starting Sunday 1st March til Friday 6th March. Don't miss it!)  
Medusa

# Hey You!

Adelaide Writers' Week has been heralded as Australia's most eminent literary festival and it's FREE! Guest authors appearing this year suggest that this gathering will be nothing short of exciting (without exaggeration) and book enthusiasts of all interests will no doubt not want to miss out! There will be many veteran writers attending, as well as emerging artists from our own turf and overseas. By the time you are reading this, it will be well and truly HAPPENING. The programme starts at 10am everyday, concluding at 5.15 with the last session on most days. Writers' Week is taking place at the Pioneer Women's Memorial Gardens, next to the military stumping ground. There are two tents, conveniently called East and West (which doesn't mean anything to me), with events occurring at both simultaneously. Book launches, thematic discussions and opportunities to 'Meet the Author' are amongst the line up over the next five days. Don't miss Writers' Week - it's a long time till the next one if you do.

ADMISSION FREE - PIONEER WOMEN'S MEMORIAL GARDEN

1-6 MARCH 1998  
Medusa.



# Give US A Big Wet Sloppy One, Then.

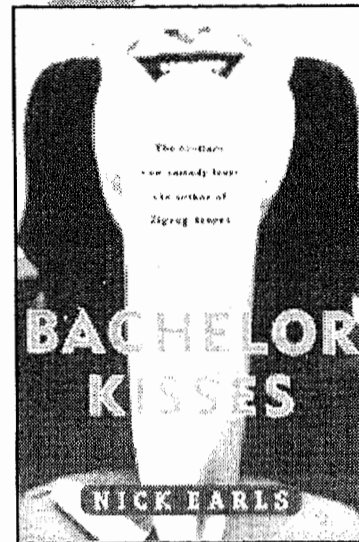
## Bachelor Kisses

Nick Earls  
 Viking (Penguin)  
 \$19.95

You can imagine that Nick Earls and his fictive creation, Dr Jon Marshall, have a certain amount in common. Both are Medicine (Honours) graduates, live in Brisbane, were about 25 years old in 1989 and, guessing by the title of Earls' latest book, both listen to *The Go-Betweens*. *Bachelor Kisses* revolves around Jon, a psychiatry resident at Mount Stevens Hospital who is cruising along so successfully, a few notches short of actually of being a top-achiever, that he has nurses

falling on top of him (literally) and a research project sponsored by the staff. However, as a Go-Betweens listener would know, life isn't that simple for people who have trouble just looking straight ahead and who know the difference between spoonerisms and post-modernism. Earls' writing manner is humorously wry and thoughtfully observant. He presents a gentle view of the world that his characters inhabit, and there is almost a tangible sense of honesty and sincere intention that underlies the motivations and behaviours of his fictive creations. Readers of his previous novels - *After January* and *Zig-Zag Street* - might recog-

nise a continuity with his lead characters, particularly with the males and their dialogue. Jon Marshall has confidence, success with women and a career that previous Earl characters may have lacked. But he is no less plagued by self-doubt and the need to search for something deeper. Complementing Jon's pizzazz is his housemate Ricky who is on a long running streak of failure in romance and ex-



Whatever the case, Jen always appears as the *kind* of girl they might have known at uni, whose motivations and thought were always elusive to them.

I have a special fondness for Earls' last effort *Zig-Zag Street*, so I was particularly looking forward to *Bachelor Kisses*. Although I found *Zig-Zag Street* fictively sweeter and sharper, *Bachelor Kisses* is very amusing, particularly his portrayal

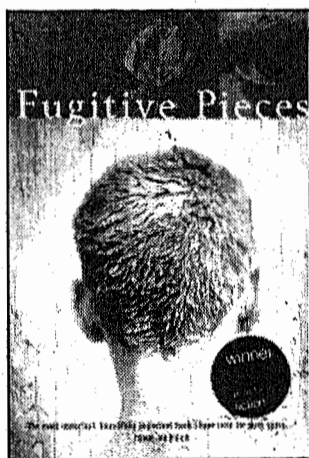
# Run Away! Run Away!

## Fugitive pieces

Anne Michaels  
 Bloomsbury Paperbacks  
 \$16.95

*Fugitive Pieces* is an important book. Read on and I'll try to explain why.

In response to my enthusiasm, my friend read the cover details of this book with her usual patience. Her interest, however, was diverted by the intimacy that this might be another 'war book'. *Fugitive Pieces* is not a 'war book' but it is written through the lives of those who escaped. It is about their families



Athos' nurturing care. At the end of the war they travel to Toronto where Athos has accepted a post at a newly established university. In this foreign urban landscape, Jakob is educated, befriends his life-long friend Maurice, mourns the premature death of Athos and meets his first wife Alex, a vibrant young woman with a passion for music. Unable to escape the wrenching memories of the very present past and deeply saddened by lingering personal losses, Jakob returns to Greece with the ashes of Athos and to their

family home. After many years and visits to Maurice in Toronto, he meets Michaela, the love of his life, his healer, his very own well-spring. I have outlined the shape of the plot of this novel but I have really told you nothing. Anne Michaels is a diviner of language, a sage who has taken a significant chapter of human history and given it fresh weight. Fate, memory, beauty and love are

woven together through Michael's powerful use of language to become poetry in its purest form. Truth and Wisdom stand, arms open on almost every page; each can be meditated upon as one would a proverb of the ancients. It is pleasantly frustrating to realize halfway through that you are missing most of what the novel has to say. In this way, *Fugitive Pieces* demands to be read again and again. Similarly, the novel is a tribute to the memory of the atrocities of the Second World War and its victims that must never be neglected. Michaels' narrative is not embroidered in raw and shocking detail; instead, she creatively

of hospital legends and parental idiosyncracies. As an added bonus, anyone that has studied the 'health sciences' might learn a little bit more about depression, melatonin and how to research medical issues. Nevertheless, if you relate to Jon Marshall, you too will hope that Ricky gets his social persona together, and you'll also like the whimsical, witty personality that Earls injects into his writing. He's my choice of Writers Week visitors, if only because he's so damn readable and entertaining, and to make a really crap doctor/health link, *laughter is the best medicine*.

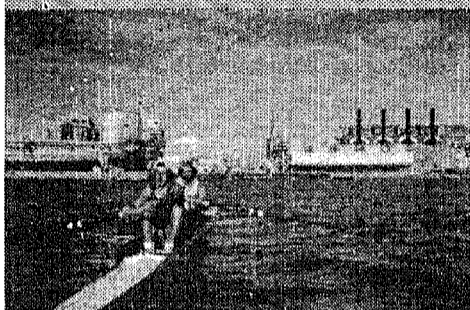
of hospital legends and parental idiosyncracies. As an added bonus, anyone that has studied the 'health sciences' might learn a little bit more about depression, melatonin and how to research medical issues. Nevertheless, if you relate to Jon Marshall, you too will hope that Ricky gets his social persona together, and you'll also like the whimsical, witty personality that Earls injects into his writing. He's my choice of Writers Week visitors, if only because he's so damn readable and entertaining, and to make a really crap doctor/health link, *laughter is the best medicine*.

Georgina Neill

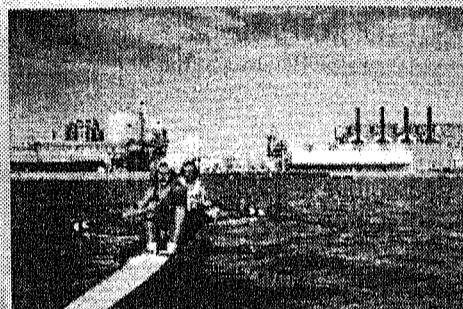
explores memories, finding them recorded in geology, weather and literature all of which intensify the novels lasting achievement. Superlative terms such as 'great', 'classic' and 'significant' are often used to describe contemporary literary works and consequently they have become words that almost denote nothing. However, Anne Michaels' first novel restores their potency. Vividly written, *Fugitive Pieces* is very sensual in detail; it is to be read with the whole body. *Anne Michaels will be appearing at Writers' Week, starting the Sunday, 1st March to Friday, 6th March. Dont' miss it!*

Medusa

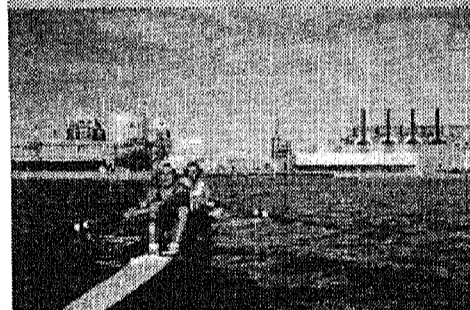
# I HAVE A DREAM!



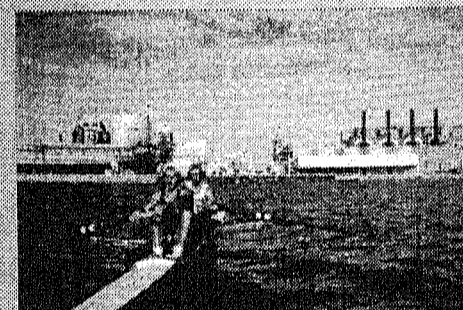
Ed and Tom are 2 of the state's top rowers and recently won the state championships in the men's 1st grade heavy weight pair. On Dit managed to get Tom to take time out from his busy training schedule to talk about life as one of the states most elite rowers.



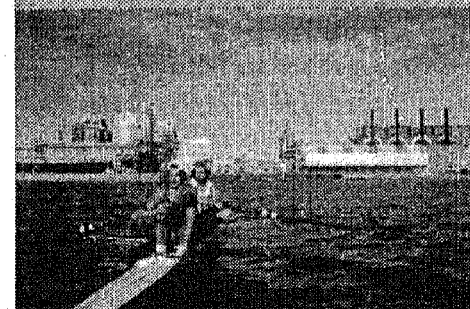
According to Tom one of the biggest preoccupations in his life at the moment is finding time to sleep. With the heavy training loads leading up to the nationals every spare moment is used to keep in peak physical shape. Current training involves water sessions of up to 20 kilometres with the training starting to tend towards speed work in the weeks leading up to the Australian Championships in Nagambie in Victoria.



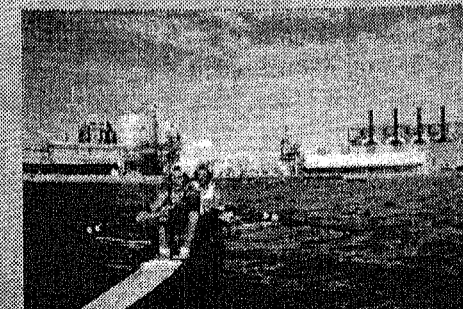
Tom rates as one of his biggest disappointments not being able to secure South Australian Sports Institute funding despite being the fastest men's combination in the state. Adrian David the head rowing coach of SASI was unable to be contacted to put his point of view across on this matter, but is understood to favour the surety of junior rowers who are able to win medals in the easier competition of under 19 and women's rowing.



One of the inspirations for Tom and Ed has been the coaching and support given to them by long time friend Dave Belcher. Dave who competed at the Atlanta Olympics in the Light Weight Four has guided their rowing through the uncertain times created by the indifference shown by SASI. Aside from rowing Tom is able to indulge his other main passion of surfing which fits in well with Dave who is also a great surfer.



With making the top 12 at the national selection regatta recently Ed and Tom are hopeful of making a big impression at the Nationals this month, both in the heavy weight men's pair and the South Australian King's Cup Eight.



# 'Inflammation of the Foreskin Reminds Me of your Smile'...

## - A Whole Bunch of STD Information.

While most of us are having and enjoying sex, whether on a regular or infrequent basis, not all of us understand why the sex we have should be safe sex. Whether fucking a woman or a man, engaging in hetero or homosex, we are all exposed to viruses and diseases that can cause anything from severe discomfort to severe damage to our reproductive systems, and can even be fatal. Safe sex is not just an issue for men who fuck men, but for all men and women. If you don't care about yourself, then consider what you could be doing to your partners by not playing it safe.

The following is a list of STDs to be aware of:

### Crabs - Pubic Lice

Crabs are a form of lice that live in pubic hair. They are small insects about the size of a pin head which can make you itch. You may not be able to see them, but you may find their fine brown eggs that are attached to the hair. You can get crabs by close body contact with a person who has them, or from sharing the same bed or clothes.

**Treatment:** There is a variety of shampoos and creams available from the chemist. It is important to also wash all bed linen, towels and clothes you have been wearing while infected to prevent a further outbreak.

### Scabies

Scabies are similar to Crabs, but are mites that burrow under the skin to lay their eggs. They often appear in the crotch, buttocks, in the joints, between the fingers, or under the arms. Scabies cause severe itching and are often noticeable by a small red rash or lumps.

**Treatment:** Creams are available from your chemist, and don't forget to read the instructions. As with Crabs, wash all bed linen, towels and clothing. Some of the creams many react badly with people who are HIV+, or who have sensitive or broken skin, so consult your doctor before using them.

### Candida - Thrush, or Monilia

Thrush is not in fact an STD, but a fungal infection which occurs in warm, moist places. It can be noticed by itchiness, along with a rash or raised skin. There may also be a cheesy, smelly discharge.

**Treatment:** Anti fungal creams are available from chemists, but be careful not to over apply the creams, as they may create a moist environment. Natural Yoghurt is another way to treat thrush. To avoid repeat infection, try and work out the cause of the thrush.

### Chlamydia

Chlamydia is a bacterial STD often contracted through unprotected sex. However, it is also pos-

sible to get Chlamydia through oral sex, and rimming (oral-anal sex). Many (up to half) people don't show symptoms, but the first signs may be itchiness or a painful sensation in the meatus (piss hole). Some men may have a slight discharge from their penis.

Women may experience some vaginal discharge or lower abdominal pain. Chlamydia in women may lead to endometritis, salpingitis and PID (pelvic inflammatory disease).

The safest way to not get chlamydia is to use a condom and water based lubricant. The best way to be sure you don't have chlamydia is to have a test. This involves the taking of swabs from the mouth, rectum and penis.

**Treatment:** Chlamydia is treated by a course of antibiotics (not penicillin). If left untreated, it can result in an infection of the epididymis (tube inside the scrotum) or testes in men.

### NSU - Non Specific Urethritis

NSU is an infection of the urethra, the tube inside the penis. It causes a watery or discoloured discharge at the end of the penis first thing in the morning (It's another reason to hate mornings). It can also have a burning sensation like Chlamydia, along with an increased urge to urinate. See your doctor to confirm the cause of these symptoms. NSU is usually passed on through unsafe fucking and oral sex.

**Treatment:** A course of antibiotics.

### Gonorrhoea - the Clap

Gono is caused by a bacterium in the vagina, penis, arse, or throat. Many men don't actually show symptoms of Gonorrhoea, but a burning sensation may be experienced when urinating or cumming. Likewise, women may experience a discoloured discharge. A tingle may also be felt in the head of the penis, or there may be some discharge which is usually creamier than that of Chlamydia. Gono may take 2 to 10 days to appear and there are usually no symptoms for infection of the arse or throat.

Gono can be passed on by contact between throat and penis, vagina, arse and penis, and mouth and arse, and even from one penis to another.

Gono can result in infections of the eyes, vulva, prostate or testes, as well as ulcers in the mouth, which increases risk of HIV infection during oral sex.

**Treatment:** A penicillin type drug is administered usually through injection or tablet.

### Syphilis

Syphilis can be caught from unprotected fucking and oral sex. It develops in three stages:

Primary: shows up 10 days - 3

months after infection. Appears in an ulcer like sore on either the mouth, vagina or penis, only later to go away.

Secondary: 2-4 months later, symptoms may include fevers, swollen glands, tiredness, rashes and patches of hair loss. These too may go away.

Tertiary: this may follow and if left untreated may result in death. Tertiary syphilis can effect the brain, spinal cord and heart.

**Treatment:** Penicillin. You may still be able to pass on syphilis for two years.

### Genital Warts

These are a wart virus that may appear on the vagina, penis, scrotum, meatus, and both in and outside the arse. The virus can be caught through sexual contact with a person carrying the virus, whether or not the warts are visible. The warts may not appear for months.

**Treatment:** Warts can be treated by freezing, surgery or by a lotion. The virus can still remain once the wart is removed. Warts are not a serious health problem for men.

### Genital Herpes

Herpes is caused by a virus and appears like cold sore around the penis, arse, labia, clitoris, introitus and vagina. The often are painful and scab, healing in 1-2 weeks. The virus can however still be passed on.

Herpes in women can be disabling, causing urinary tract infections.

**Treatment:** Anti-viral treatments are available from your local doctor.

To prevent later attacks, reduce skin irritation, stress and anxiety, sun exposure, and improve your diet.

### Trichomoniasis

This is a common cause of vaginitis, with the common cause being unsafe sex. Symptoms generally appear between 4 days and 4 weeks, and include an offensive, frothy, light yellow vaginal discharge. Some women may show no symptoms.

**Treatment:** A course of antibiotics.

### Hepatitis

Hep is a virus that mostly affects the liver and comes in a variety of forms. Hep B, C, and G are passed on through the blood stream by unprotected sex, or sharing IV needles.

### Hep A

After 2 to 3 weeks, hep A may cause headaches, nausea, tiredness, fever, loss of appetite, joint and muscle pain, and jaundice. Hep A is usually contracted by coming into contact with infected faeces, by unsafe anal sex, rimming, or fingering the arse.

**Treatment:** Rest, and lots of it, along with no alcohol, and a low protein, high carbohydrate diet. Recovery usually takes 1 to 3 months, but once recovered, you are immune for life.

### Hep B

Hep B takes between 1 and 6 months to be noticed, but can nevertheless be passed on during this period. Symptoms may include jaundice, fever, dark urine, or there may be no symptoms at all. Hep B is much easier to get than Hep A, as it can be contracted by contact with saliva, cum, blood, urine and faeces. Hep B can result in liver disease.

**Treatment:** Like Hep A, it takes rest and time, up to 2 months, but a vaccine is available for those who do not have the virus.

### Hep C

Hep C is passed on through blood. This could be the result of unsafe sex (rare), body piercing and tattoos, and sharing needles. There is no vaccine.

### HIV - Human Immunodeficiency Virus

HIV is one of the most talked about STD's, and can lead to AIDS (Acquired Immune Deficiency Syndrome) which is often fatal. HIV+ people can carry the virus for years, and show no symptoms and can remain healthy for years. But there remains no cure for the virus. HIV can only be contracted through the virus entering the blood stream through either blood or cum, this includes through sex and sharing needles. It is, however, possible, but rare, for HIV to be passed on through blood or cum coming into contact with the eyes, nose or throat. There are very low risks involved with oral sex. (Make sure you have no open cuts, or ulcers in your mouth.) Remember there is no cure for HIV. The best way to get STD's treated is to have them properly diagnosed as soon as you suspect something. There is no harm in being wrong, but it is better to be safe and sure. Having an STD check will involve going to either a doctor or STD clinic, having blood and swabs taken, this may be uncomfortable. But remember, if you find you have any of these symptoms, don't freak out about it - get it treated as soon as possible. Most STDs are treatable and easily cured. But play it safe to reduce your risks.

### ♥M

Sources:

*Gay Sex Without Regret: Hiv/Aids*, AIDS Council of SA: Gay Men's Health Education Unit.

*Gay Sex Without Regret: STD's*, AIDS Council of SA: Gay Men's Health Education Unit.

*A Handbook on Sexually Transmitted Diseases*, National Health and Research Council.



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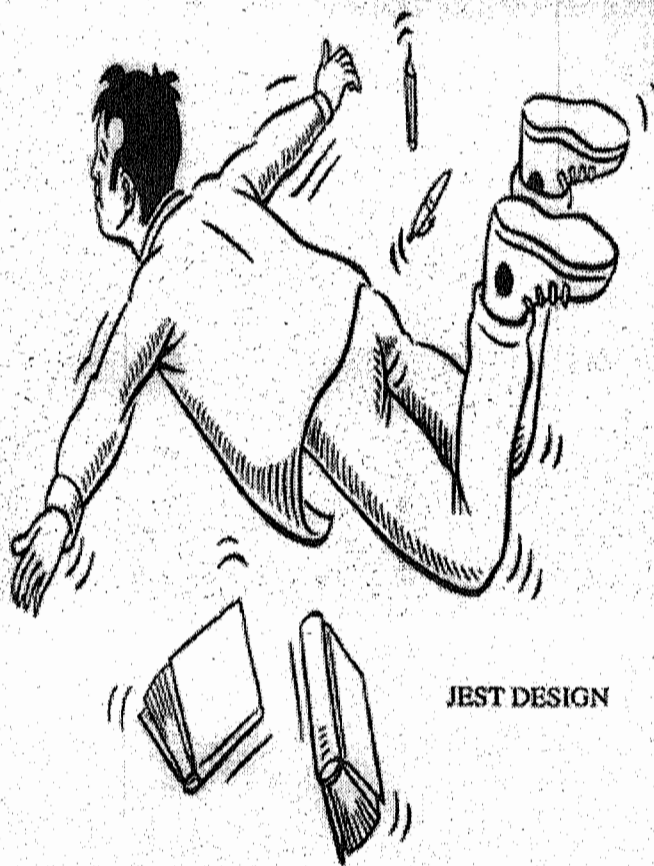
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