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On Dit

The Winter Shoe Store

The University of Adelaide Student Newspaper
June 1, Vol 66, No 12

LIBRARY OF THE UNIVER.
9 JUN 1998



Well, bye now. Y'all come back real soon, y'hear?

Editorial



Legendary TV guy Phil Hartman was killed in a murder/suicide by his wife last Thursday. Phil was best known for voicing several of the funniest characters on The Simpsons, among them Troy McClure and Lionel Hutz. He also starred in the hilarious sitcom Newsradio as the nasty Bill McNeill. We felt his passing sufficiently to make mention of it here, to mark the tragic death of a comic talent. We all liked him, and we'll all miss him.



and
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com Newsradio as the nasty Bill McNeill. We felt his passing sufficiently to make mention of it here, to mark the tragic death of a comic talent. We all liked him, and we'll all miss him.



Susie's Piece:

Um...I don't know what to write really. Paul says to write some gear. Chris is just telling me to hurry up. Actually Paul said to write a whole bunch of gear (Chris said almost exactly the same - "write lots of gear...NOW!"). Well. Well indeed. This is the last edition of *On Dit* for a long, long time. The next time we come out it will be July. And then the next week will be the first week of August. And then the next edition will be *Elle Dit*. Which actually reminds me about what I was going to talk about.

I went to the first *Elle Dit* collective meeting this week, along with Eileen (the new Women's Officer) and two other very nice people (I can't remember their names - sorry!). And that's all. Now, every year we here at *On Dit* are subject to many different opinions and ideas about what *Elle Dit* should be, why it should/shouldn't exist and whether or not it serves its intended purpose. Having never really been involved in the making of *Elle Dit* before I wasn't aware of how many people are usually involved. However, four people is not a great number. The only thing I can say about it is that if you want it to be YOUR women's edition, then get along to the meetings. Just don't wait for it to come out in a couple of months and then complain that it isn't to your liking. Alternatively you can write a letter to *On Dit* expressing your views. Come on. Do it.

Love Susie.

PS Have a Good Break

Paul's Bit:

What to write? It's the last edition for Semester, we're all off to exams and/or holidays, there are nuclear weapons going off like nobody's business in India and Pakistan, Indonesia's got a brand-spanking new President, Northern Ireland's decided that peace might be a bit of a goer although they're not completely certain yet and have to vote again, kids are shooting each other in the good old US of A (in the words of Tom Lehrer, it's as American as Apple Pie), Phil Hartman's passed on to the Great Sitcom in the Sky, Chris is threatening me with a knife, Susie's gone completely silly and is offering high-5s all over the place, we're going to have to pay more for bus and train tickets because the State Budget was a bastard, John Howard keeps saying "safety, stability & security" over and over again instead of doing something constructive, there's something going on about Jabiluka and Uranium mining but I'm not too sure just what, Jon completely neglected to bring in muffins on Saturday, I'm tired, and my brain hurts.

Enjoy the break, kids.

Chris's Bit:

State budget. Wooooh. Scary. I wrote in this very space a little while ago that I would be really a little bit happy if politicians would stop acting like a bunch of vote-hungry performing monkeyboys, and last week's State budget was anything but a vote magnet. I guess that just demonstrates *On Dit's* wide readership, hey? So now I have the following problem: is anything that is not a blatant vote-grab inherently a good policy, or is it possible to just screw things up without an ulterior motive? I'm not economist enough to say whether the budget was a good one or not, but it does seem a little ridiculous that the government can jack up taxes that much and then come out and say that we still need to sell ETSA. What? Why? Surely the tax hike will mean substantially more money in the coffers than there was last year, or the year before. Were we that poorly off before that even this extra money now doesn't bring government revenue to a high enough level? Maybe we were. But I doubt it, and even if we are, I don't think selling ETSA is going to help anyone.

I also want to bitch a bit about nuclear weapons. It shouldn't really be necessary; surely everyone knows by now? But, seemingly, India and Pakistan aren't aware of that yet, or else they wouldn't be threatening to blow each other up. What really strikes me as stupid is that they're right next door to each other. Bombing your neighbour with a nuclear device would be very high up on the stupid ways to commit suicide list. At least the rest of the world is angry enough about it to take some sort of action against it. Whatever it is that they're doing about it. It's nice to have something to take comfort in.

Well, that was fun, wasn't it kids? No? Then check out our fun page in this edition, to keep you all entertained over the break. Have a good one. I will.

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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Leeanne Storr

Freight:

Jocelyn Milbank

Typesetting:

Fiona Dalton

Printing:

Cadillac Printing

Thanks:

Georgie Hambrook (sorry if we bored you or anything); Chris 'Coffee! Now!' B; Esther the wee proofreading girl; Peter 'Can I have some more Gnocchi, please?' Adams; and Jon Dyer (What?! No Muffins? Although the choccy bikkies went down a treat); and Lucy, the nicest Literature Sub-ed we've ever had. Have fun, kids!

No thanks:

The Primary Scratch Disk, for always being too damn full; Janak (oh, sure he came in. But where were the chocolate biscuits?); and the girl who didn't even so much as offer Chris a bag, even though he had bought **four** (yes, that's **four**) things.

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

About the cover:

It's Winter and winter shoes are a lot more than just your Ugg Boots. Susie also just wanted an excuse to put more of her shoes on the cover. Also thanks to Peter and Christian, who donated their shoes to this very noble cause.

Next edition:

Out : July 27 Deadline: July 22

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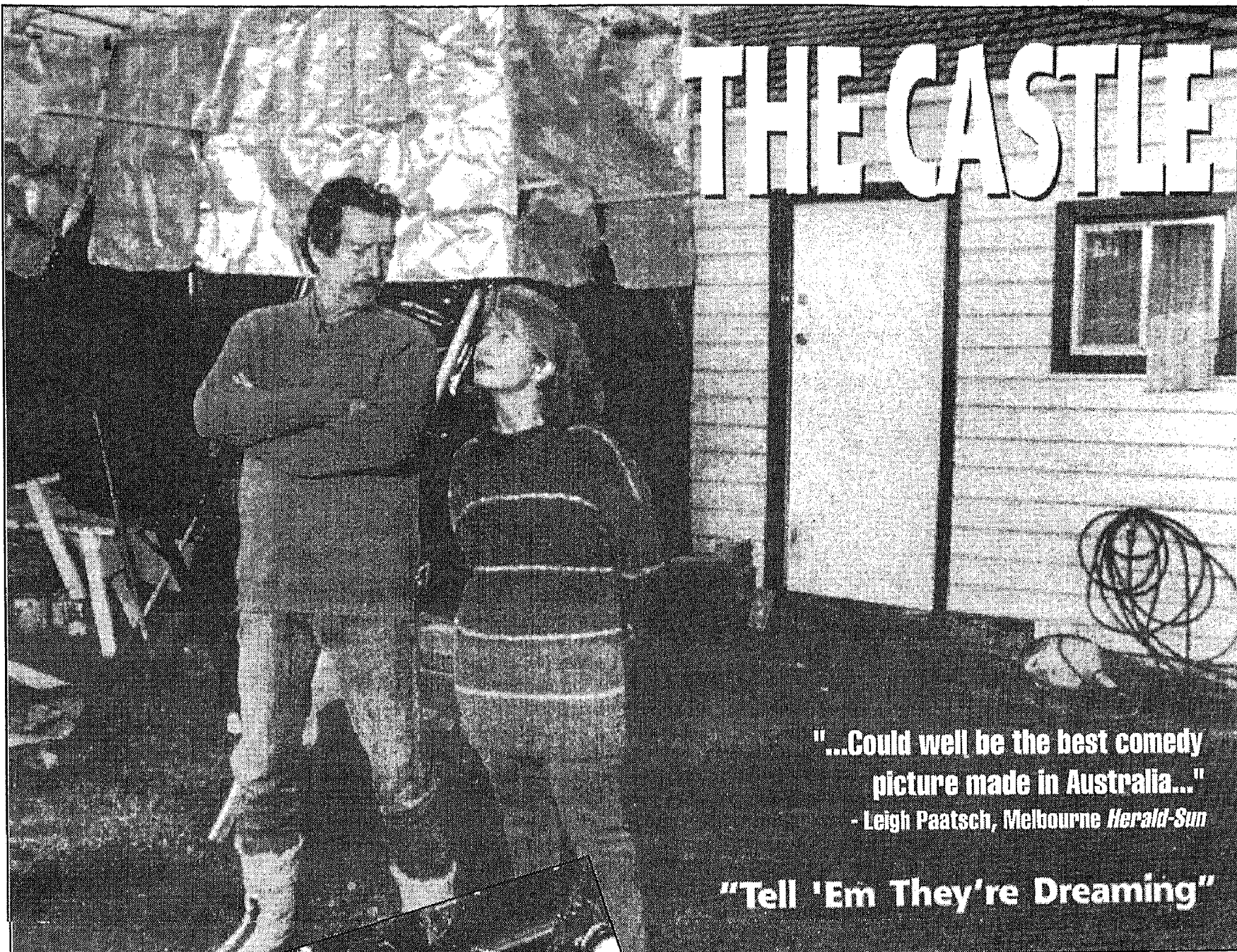
Bachelor of On Dit Mid-Year Examination June 1998

You should attempt all questions. All questions are of equal value
(at the Editor's discretion).

Time allowed: 0 hours.
Reading Time: 48 hours.

1. What goes on the front of any edition of *On Dit*?
2. What section allows the editors to regard themselves as more important than any-one else?
4. What page is merely an excuse for the editors to go nuts and actually serves no real function?
6. Where do the editors put all the idiots each week?
8. Where else?
9. Why do SAUA office bearers always get their gear near the front of *On Dit*?
10. What section justifies the use of the term "newspaper"?
11. Define Dodginess in 2000 words or more.
13. What is poetry? (with thanks to *Dead Poets Society*.)
14. Where has the gnome been, and what has he been up to?
15. Give one good reason why *On Dit* continues to believe in leprechauns.
16. What is the relationship between film and *On Dit*, and how cool is the layout?
19. How does video permeate lifestyles within the *On Dit* office, and what can be done to prevent this?
22. What is the only *On Dit* section that is autonomous enough to change its name without consultation with the editors?
24. What is the best chance any schmoe off the street has to appear in *On Dit*?
27. Where does everyone get the chance to act up?
28. What section is consistently the biggest?
38. Why is *On Dit* regarded as the premier literary publication in the state country?
43. Is there any such thing as "fun" within *On Dit*, and where can it be found?
44. Why is sport always at the back of *On Dit*, and why isn't there more of it?
46. Where the hell did the term "Clubby Clubby Clubs Clubs" come from, and why is it so funny?
47. Classifieds. Discuss.

THE CASTLE



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- Leigh Paatsch, Melbourne *Herald-Sun*

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A sweeping saga that takes the harsh Australian outback, the rugged characters of the ANZAC legend, and the spirit of Banjo Patterson, and ignores them in favour of a greyhound racing tow-truck driver who never meant to be a hero.



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We're sick of you lot. You never even read this bit. It's full of information which is absolutely critical to you getting your letter published in *On Dit*, and because none of you can be arsed reading it, we get a whole bunch of letters that we can't print. We had some good ones this week, too, and it's really annoying that we can't run them and so reply to them. We will just say this: SAUA office bearers cannot be expected to be in their office all the time since they are part-time employees, but you can leave a message for them and they'll get back to you; we think it's possible to play sport and be gay, and also to enjoy the arts and be straight (in fact, we're almost sure of it), and we doubt that all athletes are as homophobic as you (you know who you are); we actually rather like socks and will talk about them as much as we like. So there.

The rules for publication are these:

- 1) Include a real name, student number and phone number (none of which will be published if you say so).
- 2) Don't be racist, homophobic or sexist, or otherwise offensive or defamatory. We don't like it.

To encourage some actual letter-writing action amongst you kids out there, we are running the inaugural, not-at-all-annual "What I Did On My Holidays" letter-writing competition. The rules are simple: write a letter about your holidays, obey all the publication rules listed above, drop it in to us (email, regular mail, whatever) and you could be in the running for a really rather special prize. So get to it.

Geez, we were just having a joke

Dear *On Dit*,

Upon reading the "guest editorial" in the (rather unfunny) BRUCE edition of *On Dit*, found myself wondering why you had gone to so much trouble obtaining said editorial from the publication in which it had originally been published. In my opinion, this editorial, with its dreary tirade against the current new wave of Australian men's magazines, seemed to be nothing more than yet another depressing example of a bunch of women denouncing something they didn't like as some big patriarchal, phallogentric conspiracy. I was particularly annoyed (though, at the same time, somewhat amused) by the way that the editorial's authors singled out that excellent publication RALPH as the target for most of their gripes and grizzles since I have been religiously buying this magazine since Issue One and consider it to be a most line and praiseworthy publi-

cation, yes indeed. Filled as it is with fascinating articles on a wide (and, at times, bizarre) range of subjects (it isn't just about beer and naked women as that ignorant editorial would seem to imply), it often proves to be quite an informative read and I resent the inference of the editorial (and indeed of BRUCE itself) that, if you happen to like reading RALPH (or, for that matter, any other men's magazine), you must be somewhat deficient in the encephalic department. Of course, the magazine *does* contain a lot of material on such "blokey" things as cars, beer, sports and young, attractive women but, seriously, what the fuck is wrong with a man having an appreciation for any or all of these things? Even in the case of the women, I see nothing really wrong. After all, ours is an incredibly sexual species and I am sure that most of us, if we were to be honest with ourselves, would admit that we like looking at and/or fantasizing about people who turn us on. Would the authors of BRUCE's "guest editorial" also take offence to a gay magazine which depicted attractive young men as sex objects or a women's magazine which did the same thing? Would they be just as turned off by the thought of a *lesbian* ogling a woman she found at-

tractive as they obviously are by the notion of a man looking at a woman whom he finds pleasing to his sight'?

As for the insinuation that RALPH is misogynistic, I find this very hard to believe given that the magazine has a considerable number of regular female contributors and has also, during the months it has been in existence, received numerous letters of support from female readers. If RALPH is so offensive to women, therefore, how is it that women can write for it and/or enjoy reading it? I suppose, though, that the writers of the "guest editorial" would answer this question with some lame argument about how such women were being brainwashed by our patriarchal society or some bullshit like that (incidentally, if anyone out there actually is tempted to use this line of argument to answer my question, let me just say that, in doing so, you're no different from all of those closed-minded religious fanatics who dismiss criticism by claiming that everybody who disagrees with them is being deceived by Satan).

As for the question of why the new men's magazines are proving so popular, dare I suggest that maybe it's because such publications are (as opposed to university papers these days) actually interesting, funny and a good, light-hearted read (for example, they don't waste space with endless numbers of boring political articles in which humourless prats dissect things they don't like and denounce them as big (take your pick) patriarchal, phallogentric, capitalist, communist, imperialist, fascist, racist, homophobic, Satanic, Zionist, godless etc conspiracies). I see absolutely nothing wrong with them and resent this recent attack on them by university publications: an attack that, in my infinite cynicism, I can't help thinking is little more than a knee-jerk feminist reaction against them simply because they are aimed primarily at a male readership. Even if you

don't agree with the views that I have expressed in this letter, however, one glaring fact about the new men's magazines which cannot be ignored is that NOBODY IS FUCKING FORCING YOU TO READ THEM (so fuck off).

Lotsa luv,

James Brazel

PPS: Maybe the authors of the "guest editorial" were correct in thinking that the current new wave of Australian men's magazines is part of a bigger backlash against the SNAG. If that is indeed the case, I find it very reassuring and think that such things should only be encouraged. SNAGS SUCK.

PPS: Hate to be a party pooper (not!) and maybe lessen some of the self-congratulatory exuberance you have been feeling since the publication of BRUCE but *On Dit* wasn't even the first university publication to attempt to take the piss out of RALPH. If you were a regular reader of the latter fine publication, you would know (from the letters section of Issue Three) that, last year, *Vertigo*, the student newspaper of Sydney's University of Technology, ran a send-up of RALPH entitled BARF (which, in turn, was subtitled "Stupid Men's Business"). This fact - in combination with the fact that the student newspapers of the Universities of Adelaide and WA also had objections to RALPH - begs the rather disturbing question of whether all tertiary student newspapers in this country subscribe to the same narrow-minded, politically "correct" ideology.

Funny how we can be simultaneously criticised for being politically correct and for being politically incorrect for the same edition. It's true, kids - you truly can't please anyone. - Eds.

"Back to Uni"

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Good point, that man

Dear Eds

I don't know whether anyone else has thought of this or not, but as I was using the Self-Service Library Loan machine in the BSL the other day I realised that it was probably damaging my "brand-new" student card!

When you use the machine you place your student card below the bar-code reader and when it has been accepted, slide your books across, under the bar-code reader and then the machine goes "CLUNK" as it de-magnetises the security strip in the book but what is this "CLUNK" doing to the "smart-chip" and the magnetic strip on the back of the card.

I realise that neither of these can actually be used yet, but when (if?) the new swipe-card door entry readers and the "smart chip" credit machines are installed this could be a problem. I don't imagine too many people would be very happy loosing all of their "smart" credit every time they went to use the self-service loans (nor having to pay for a new student card presumably).

If anyone does know if the library has considered this or knows if the machine manages to not demagnetise the cards, please let us know.

Ian Milne
2nd Year PhD, Chemistry

Wonderful, schmonderful

Dear Wonderful Editors,
My, didn't Mark Kernich have a lot to get off his chest last week: two letters! Mark, although I had nothing to do with the "anti-ticket" that you referred to, you have entirely missed their point about student rallies. In Indonesia, student rallies with massive popular support from a broad cross-section of the country have helped us to set off what is, hopefully, the end of a long, corrupt, even despotic dictatorship. And as fantastic as that is, it didn't come without massive loss of life and destruction of property. However, in Australia, matters are somewhat different. As much as you may dislike John Howard and his government, comparing it to the despicable Suharto regime is just silly. At worst under Howard you are somewhat worse off financially. At worst under Suharto you were dead. Do I have to bring up East Timor? Rallies in Australia tend to exist to meet selfish (though not necessarily therefore bad) ends. Students rally for lower fees. Maritime workers rally to get their jobs back. Other workers rally for higher wages. In Indonesia, students and others rallied against the inherently undemocratic mess that was their system of government.

So Mark, I guess my point is this: though at great cost, rallies in Indonesia have achieved something. Here, rallies against the government have had no tangible influence on public policy. Indeed ral-

lies here have been counterproductive to a certain extent, as howled abuse has set the government offside where rational dialogue may well have achieved real results. It certainly couldn't have been less successful than rallies. Mark, your 'revolution' is not one yearned for in the soul be a majority of Australians, but you will get a chance to vote on who runs the country in a little while. I suggest you make use of that chance that so few people in the world have.

John Gardner
3rd Year Arts

This heading is longer than the letter

To the person who returned my little black book to my pigeon hole:

THANKYOU!!!

There are still some nice people in the world!

Chris V.

How does he do it?

little-known facts about adelaide uni, number four:

the union building does not have a 1st floor.

zanc

Bloody fish-hating bastard

Film Review:
Into the Deep
IMAX Cinema

A response to last week's 'review' by Chris Slape.

I had high hopes for a 3D film at IMAX. I really did. Nothing says fun and experience better than funny glasses and a bloody big screen. And what's more, the film was about fish. How can anybody not like fish? Fish are good.

It is a pity that my expectations were not met. However, it was not unexpected. First and foremost, I was not able to purchase a choc-top to enjoy during my IMAX experience. They do not sell them. They sell snow-domes and t-shirts and every other piece of useless paraphernalia though. I suggested to the candy-bar woman that I should go across the road to Nova to purchase one. She was all for it. Thanks, IMAX.

Thankfully, I had won a pass to see the film. If I had not, I would have paid \$12.95 for a mere 40 minutes of what turned out to be little more than a farted-up nature documentary. What about the battlers who want to take the family to see bloody big films? Thanks, IMAX.

The screen is not that big. It is sort of big, but not over-whelmingly so. If you sat really close to a large TV you would

receive an experience not unlike going to IMAX, except you wouldn't be surrounded by other idiots. The sound was superb, but so what? Film is about pictures. Thanks, IMAX.

The film in itself was not very interesting. Had it not been filmed on a big weird camera for a bloody big cinema, I doubt whether even Sandra Sulley would have screened this one. Now fair enough, I learnt some stuff about squids and fish, but the narration was highly irritating: "The ocean. Life abounds in its constant ebb and flow. The sea-floor is like a forest" etc etc. The 3D was largely pointless, looking nice but ultimately doing little to enhance the film. The IMAX preview cartoon was a million times better than the fish gear. Thankfully, the film was only about 40 minutes long, or else I would have wasted a large portion of my afternoon. Thanks, IMAX.

Does Chris Slape work for IMAX? His review was nothing more than a biased piece of "yes-sir, how may I help you" hyperbole. His head must be small if he had to turn it from side to side to see all the screen. Every word of his woeful "review" smacks of "Thanks, IMAX, for the free ticket. What can I do for you? Wash your car? Sure can mister!". If he had trouble describing the "stunning spectacles", why was he writing a review? I went along, Chris, and I was most disappointed, contrary to your exaggerated claims of "spectacle" and "go immediately". So you went nuts at the squids? You would, you deviant. Thanks, Chris.

Christian Haebich.
Arts Faculty Co-ordinator.

And your radio show's a piece of shit, too

Dear On Dit,

Last week was sorry week. I did not send you a letter containing the latest installment of my adventures in the world of ink. Many people were disappointed, and did not purchase your fine publication. Your circulation plummeted. Your funding will probably be cut. You will be out of a job and possibly on the streets.

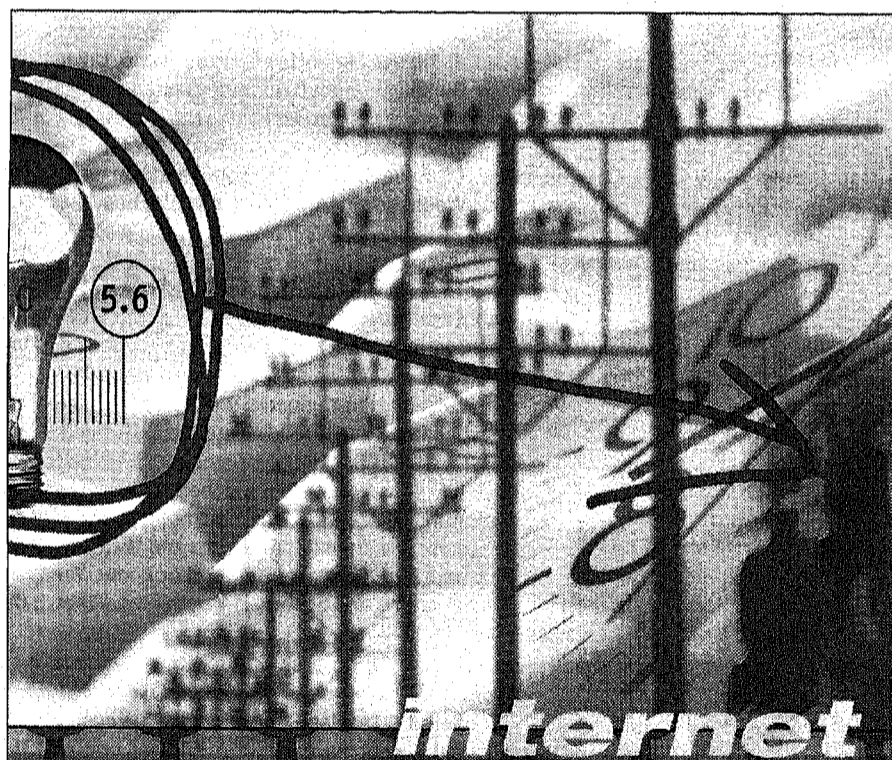
For this, I am sorry. Without *On Dit* being published, I will not be able to get my weekly fix of ink.

"What about us on the streets?" you say. I don't care. Chris Slape is a bastard. He should be sorry.

Christian Haebich.
Faculty of Arts Co-ordinator.



100% of cows are vegetarians.
Some statistics are bloody obvious.



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president >> sophie allouache

ACADEMIC RIGHTS WEEK

This week is Academic Rights Week. It is important, especially at this time of year, that you are aware of your rights as students. If anyone is having any problems with the exam timetable, with your tutor or lecturer then come into the SAUA and see either Sky or myself. We are more than happy to help you and if we can't then we'll be able to tell you where you can go to get help.

NEXT SEMESTER

This semester the Students' Association has run several campaigns and events

including:

- Orientation
- Bike Week
- Health Awareness Week
- National Day of Action
- Prosh

Next semester there will be heaps of things happening including;

- Re-Orientation
- Environment Week
- National Day of Action
- Election Week
- Blue Stocking Week

and several others. If you would like to

become involved in any of the campaigns coming up please come into the SAUA and see me.

GOOD LUCK

Well, the end of semester is pretty much here. I'd like to wish everyone good luck in your exams, essays, practicals and whatever other form of assessment you've got coming up.

Even though you may not have lectures the Student's Association is still open. So, if you need to do any cheap photocopying, need a tutor or would like some advice please come in and see us. Happy Holidays



education vice-president >> sky mykta

ACADEMIC RIGHTS WEEK 1 - 6 JUNE

The focus for this week is ensuring that all students are aware of their rights and know who to speak to if they need help. Check out the article later on in this edition for all the details and look out for the banners, stickers and fliers around campus this week. Don't forget if you have any doubts at all or just want to ask a question, come into the SAUA and ask - we may not be able to help you but you'll never know unless you ask! And it's quite possible that we can help. Remember that every Department in the Uni-

versity has different policies, so it's important to be informed about what procedure you may need to go through if you want an extension, a re-mark or a supp. It's also a good idea to find out who the student reps are in your Department or Faculty because they are quite often the ones who work on the development of policy and they are your representatives if you think something should change. Good luck with your exams and other assessment - hope it all goes well.

REVIEWS, REVIEWS, REVIEWS

The University has decided to make 1998

the year of reviews: we've got reviews into Entry policies, Student Services, Academic Board and more. It is essential that there is an adequate and effective student voice in each of these reviews, so Sophie, Phil (Project Research Officer) and I have been working heavily on submissions to all of these reviews. Hopefully the outcomes will be good for students - but many of these reviews have been going on for more than a year and the results are not likely to become apparent for some time to come.



womens' officer >> eileen fisher

ELLE DIT

As I wrote last week, Elle Dit is the women's edition of On Dit, produced by women for women. This year it will be coming out on the 10th of August, so we have already begun planning for this year's edition. Meetings will be held on Wednesdays at 1pm in the women's room. However, this week we will be getting together before the meeting, at 12:30pm in the Gallery Coffee Shopp (level 6, Union Building) so that we can relax and get to know each other better. If you are interested in being involved with the Elle Dit Collective, please come and join us on Wednesday. Otherwise, if you're busy and

can't make it just drop in to the SAUA and see me.

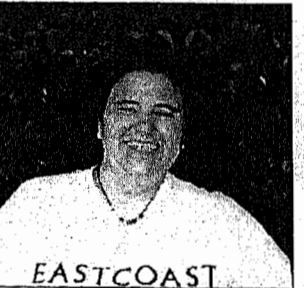
TOTALLY WIMMIN POWERED RADIO

Have you ever thought about working in student radio? If you have, then the week beginning the 10th of August could be your chance! Totally Wimmin Powered Radio is a week when women have the opportunity to learn what student radio is all about, by directing the week's programs or putting on a show of their own. If you want more information or are interested in being involved, come and see me in the SAUA or speak to the student radio directors.

NOWSA

Not long to go to NOWSA (Network of

Women Students in Australia), which will be held this year at the University of Western Sydney, Nepean, from the 29th of June to the 3rd of July. This conference is a great opportunity to attend plenaries and workshops with other women students from around the country, and have discussions about the issues relevant to women. This year's theme is "That was then, This is NOWSA" and the conference will highlight the relevance of the women's movement in the 1990's. Registration forms need to be in by next week, so if you've been thinking about going, come in and see me at the SAUA office or contact me on 8303 5406. Good Luck with exams!



activities/campaigns vice pres. >> alida parente

RE-ORIENTATION

The first week back in second semester is RE-O. Now, no-one wants to get straight into studying, especially after exams and holidays, so get ready to get Re-Orientated. Re-Orientation will be held on the 29th-31st July. Re-Orientation will be much of the same nature as Orientation, heaps of food, drink, bands and other acts and activities to keep you occupied. Look out for programs and posters during the week that

will let you know exactly what, where and when things are going on.

Don't forget to bring your SAUA cups for cheap drinks throughout RE-O.

WHO ON CAMPUS

WHO WEEKLY is offering tertiary students around the country the chance to submit either articles, pictures for a special WHO ON CAMPUS edition. Winners of the submissions will be published in a magazine that will be distributed around campuses

across Australia. Finalists will also receive an array of prizes. The categories are photo gallery, feature story, picks and pans, inside scoop, one-page stories and illustrative gallery. Registration forms are available in the SAUA. All entrants must be registered by June 26.

Good luck in exams, and have a great holiday.

Cheers,

Alida Parente



environment officer >> danielle kowalski

Well it's the last Ondit for this semester and I won't have to write another one of these for a while YAY!

So the first thing I have to say is good luck in all your exams and/or assignments and have great holidays. Especially to all those people who will be joining me at the Students' and Sustainability conference in Hobart.

JABILUKA

Well the police went in on 'National Sorry day' and broke up the blockade and arrested more people including more of the traditional owners. The company has already started work on the site.

UNLOGGED BOOKS

Are now available in the SAUA and they only

cost \$1 and if you bring your binder back then the next book only costs 80c. This is a great deal!

Unlogged Books are great for writing lecture notes on and are really really cheap.

SAUA CUPS

Are always available in the SAUA (all year round). They only cost \$2.50. So if you don't already have one buy one.

* The first week back of next semester is Re Orientation so don't forget to bring your SAUA CUP.

ENVIRONMENT WEEK/SUSTAINABLE UNIVERSITIES

7 - 11 September

See ya next semester.

Cheers, Dan.



Do you know your rights?

ACADEMIC RIGHTS WEEK 1 - 5 JUNE

At Uni it's easy to think that there's no-one who can help you if you've got a problem but it's simply not true. You have the *right* to a quality education and proper procedures when things go wrong. Your lecturers and tutors have a responsibility to hear you out if you're having problems with your course, feeling harassed or stressed, need a remark or supplementary assessment. And if you feel that your lecturer or tutor won't hear you out, there are people in the Students' Association and Union who can accompany you when you speak to them or speak on your behalf. Most problems can be solved quickly and easily if they are identified early enough - SO IF IN DOUBT COME AND SEE US.

Who to see if you've got a problem:

THE STUDENTS' ASSOCIATION

(North Terrace campus)
Ph 8303 5406 or drop in to the office,

in the North east corner of the Cloisters (behind the Cloisters) Sophie Allouache, the President, Eileen Fisher, the Women's Officer, and Sky Mykyta, the Education Vice President are all available to deal with academic grievances.

UNION EDUCATION WELFARE OFFICERS

(North Terrace campus)
Ph 8303 5401 or visit them in the North West corner of the Cloisters Chris Gent, Karen Walker and Vicki McCoy can give you advice on HECS, Austudy/Abstudy, Common Youth Allowance, housing, loans, academic grievances or personal counselling.

UNIVERSITY HEALTH AND COUNSELLING

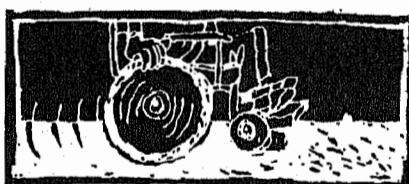
(North Terrace campus)
Ph 83035050 Ground Floor, Horace Lamb Building
If you want a medical or compassionate supplementary you have to go through the Health and Counselling Service. This is a free service for students and is available all year round for health issues and personal counselling.

WAITE INSTITUTE STUDENTS' ASSOCIATION

(Waite campus)
Ph 8303 4728 below Lirra Lirra
See Brett Lanyon, the President, or any of the other friendly people at WISA for good advice.

ROSEWORTHY AGRICULTURAL CAMPUS STUDENT UNION

(Roseworthy campus)
Ph 8303 7810
See Emily Gilliver, RACSUC President, if you need help with study issues.



OPEN YOUR EYES AND OPEN YOUR MIND - not all disabilities are visible.

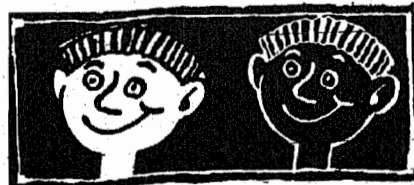
Students with a disability have a *right* to access Adelaide University and a right to support from the University community to ensure that they have full educational opportunities. The University employs a Disability Liaison Officer, Patricia Anderson (located in the Equal Opportunity Office, Hughes Plaza, phone 8303 5962). If you have a disability, the University cannot discriminate against you in any way, and they can make available special support services for you to get the most out of your educational experience. Remember that not all disabilities are visible: hearing loss, chronic fatigue, learning disabilities, chronic pain, medical conditions,

psychiatric conditions and many other disabilities are not necessarily always apparent but can still have a detrimental effect on the quality of a student's education if they are not properly recognised by the University. Through the Disability Liaison Officer, the University makes individual learning agreements with individual students and faculties to ensure the greatest possible flexibility for students with disabilities.



READ MY LIPS - NO!

All students have the *right* to study in an environment free of sexual harassment and no student has the right to harass anyone else (staff or student). The University has strong policies against harassment and every case is treated seriously. Remember that sexual harassment is defined by how the victim feels - don't think that you do not have the right to speak out if you feel harassed. Sexual harassment is not mutual attraction between people, it is unwelcome and uninvited verbal or physical sexual behaviour, and it frequently involves an abuse of a power relationship. Harassment can involve leering, touching, persistent invitations, displays of offensive pictures, pressure for sexual favours, dirty jokes or explicitly sexual violence. **SEXUAL HARASSMENT IS ILLEGAL AND IS NOT ACCEPTABLE AT ADELAIDE UNIVERSITY.** The University has a number of sexual harassment contact officers: the list is available at the Students' Association or Equal Opportunity. Contact Officers will not force you to take any action you do not wish to take if you have been harassed they will simply provide you with all the information on your options and support you if you wish. If you need someone to talk to, think you have been harassed, or simply want more information, come in and talk to the Womens' Officer, President or Education Vice-President in the Students' Association, or see Equal Opportunity or the Union Education Welfare Officers.

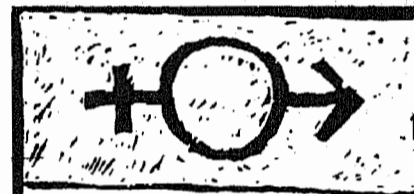


DON'T LET RACISM SET OUR CAMPUS AGENDA - celebrate cultural diversity.

All students have the right to a study environment free of harassment and that recognises their cultural

diversity. This means the University must provide adequate on-campus security to ensure a *safe* environment on campus, they also have the responsibility to take positive actions to reduce racist discrimination and harassment, and to provide fair procedures for dealing with issues of racist harassment or discrimination. The University has an anti-racism policy which states in the first line: *"The University of Adelaide is committed to protecting the rights of both students and staff to achieve their full potential in an environment which values cultural diversity and is free from racial discrimination or harassment."*

A University that has a commitment to its students must have a commitment to a racism-free environment and it's up to all of us to ensure that we support the policy of Adelaide Uni. If you have any problems, come into the SAUA or see Equal Opportunity or the Union Education Welfare Officers.

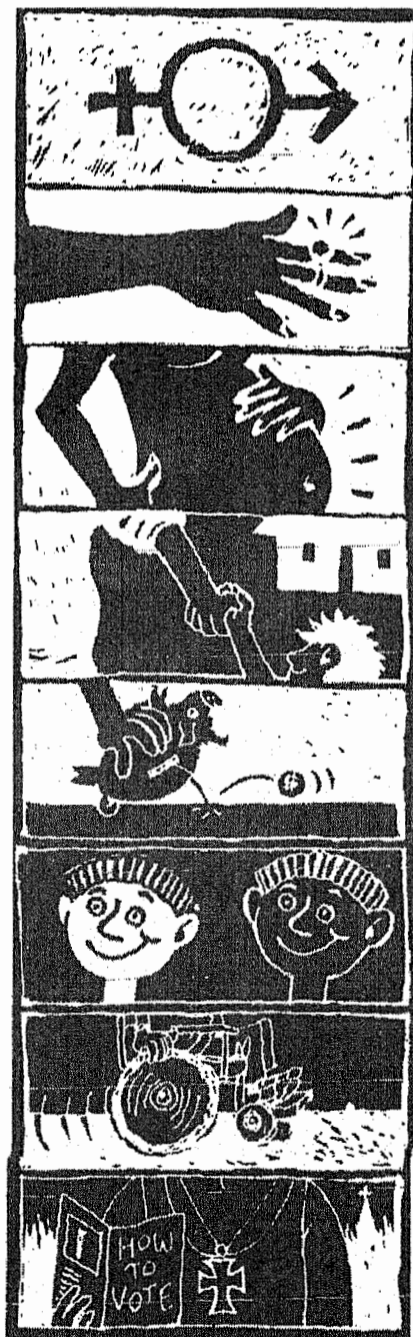


QUEER STUDENTS ON CAMPUS - why sexuality is an education issue.

All students have the right to a study environment free of harassment or discrimination on the basis of sexuality or gender identity, and to a University that recognises diversity and is opposed to homophobia. "Queer" refers to gay, lesbian, bisexual, transgender, transsexual, hermaphrodite, or non-heterosexual identifying people. It must be recognised that people who identify in this way face specific issues in terms of study - it can affect their home environment, the level of study assistance they are entitled to and feelings of exclusion of their experiences in course content. If you experience harassment on the basis of your sexual/gender identity, see the Students' Association, Equal Opportunity or the Union Education Welfare Officer.

Academic Rights Week is about remembering that all students have rights at University and that it is up to the University community as a whole to ensure that these rights are protected and enforced. Good luck with your study!

SKY MYKYTA
Education Vice President
Students' Association
skym@smug.adelaide.edu.au



CURRENT AFFAIRS

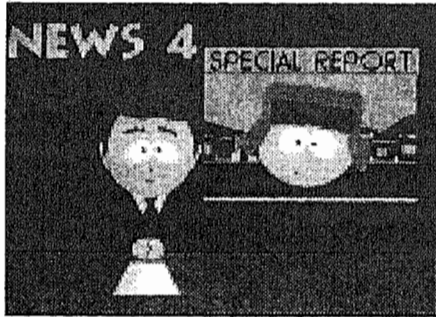
Never say Never Again

In his dreams, John Howard probably likes to think of himself as the Sean Connery type. So he has decided to follow in the Scot's footsteps by showing that 'never' is a word that should never be taken literally. Ahem. In 1995, during the phoney election campaign (sound familiar?), Mr Howard, in seeking to make everyone feel comfortable and relaxed about a prospective Coalition government, promised that "never ever" would a GST be put before the Australian electorate after its rejection in 1993. Now, as our eyes glaze over and we all chant the new mantra of "safety, stability & security" in readiness for polling day later this year, we are supposed to swallow the New-speak definition of 'never' - not during this election cycle, but look out for it next time. So, I guess this means that when Mr Howard says that the rate of the GST or

Bobbit (BBIT or broad-based indirect tax) or whatever it's called will never increase... Is it any wonder that public trust in MPs is waning?

When the Grass is Greener

Reports from North Korea suggest that yet another failed harvest is likely this year, making the current famine situation that much worse. After years of droughts or typhoons & floods and failed collectivist farming policies, much of the food that North Koreans consume today is food aid. Yet even that is insufficient. Malnutrition is rife, especially amongst children, and there are unconfirmed reports of numerous starvation deaths. Hungry farmers have taken to eating grass biscuits



and trying to grow meagre crops on wooden platforms above those crops planted in the dead earth. But inadequate supplies of water and fertilisers are likely to render such initiatives futile.

How I learned to love the Bomb

Pakistan was crowing late last week as it detonated several nuclear devices and proclaimed itself to be the first Islamic state with nuclear weapons capability. A government statement declared

that Pakistan was ready to attach a nuclear warhead to its long-range missiles in order "to give a befitting reply to any misadventures by the enemy". Pakistan's actions were predicted in the wake of India's nuclear tests a couple of weeks ago. We can sleep soundly now knowing that the world is a safer place (not).

Nautical misadventures

A fishing boat captain who threw a crewman overboard into shark infested waters because he hadn't caught enough fish has been jailed for 9 months in Mackay, Queensland. The crewman, Adrian Bush, a hitch-hiker from Sydney, recounted persistent abuse by Capt. Graham Griffin during the three week voyage, including being bashed with an anchor chain after succumbing to sea-sickness. Meanwhile, a man who faked his own death by drowning in Melbourne last month has appeared in a Wollongong court on a charge of armed robbery. Apparently, he had died and travelled to Wollongong in the hope of finding a job as a uni lecturer. We all knew that lecturers generally have all the personality of a corpse, but this is ridiculous.

Dawning of a new age?

Talks concluded between new Indonesian President, Jusef Habibie, and the Indonesian Parliament last week about the timetable for parliamentary reform. It has been decided to hold fresh elections next year after the Parliament approves new election laws in a special sitting slated for late this year or early next year. Meanwhile,

Indonesia has witnessed an explosion in political awareness and participation in the wake of the downfall of former President Suharto. The ruling Golkar Party, a conglomeration of Suharto cronies and special interests, is on the verge of disintegrating as its members seek to distance themselves from the Suharto legacy. Many of the factions seem likely to emerge as separate political parties in the lead up to the elections. Dozens of other community groups and students' and workers' organisations have expressed a keenness to enter the political process, no doubt inspired by the success of student and religious demonstrations in the weeks leading up to Suharto's resignation.

Who said sex and religion don't mix?

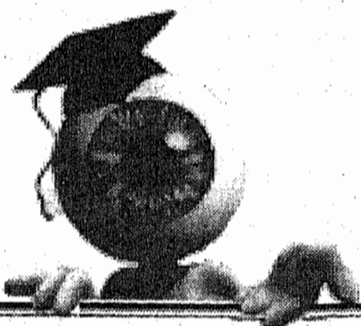
A shipment of porno mags confiscated at a Philippines airport will be recycled into Bibles "to spread God's teachings," according to the *Manila Standard*. About 3000 magazines were shredded and turned over to the Philippine Bible Society to be turned into Bibles and other religious publications. Pornographic magazines are banned in this largely-Roman Catholic country but are often smuggled in. "Instead of being a source of immorality, these can now be used to spread God's teachings," an official said. And perhaps when the porno publishers are short on paper, they are the ones who remove all those Gideons from the motel rooms (it's not the atheists after all!). Yes, it's true, folks - God is everywhere.

Return to Salem's Lot

Mexican police arrived in the nick of time and rescued a man on the verge of a lynching in Chiapas state. The villagers believed that Fernando Garcia Garcia was practicing witchcraft, along with his wife and daughter. Garcia has confessed to the allegation and has agreed to leave town, taking his broomstick with him.

Georgie Hambrook

Sources: *The Australian*, Reuters, Associated Press, Tabloid News Services.



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A Very Short History of Australian Female Parliamentary Representation

Australian women have maintained a continual struggle for equal, just and fair representation within the Australian political system. Most women, with the exception of Aboriginal women, were enfranchised in 1901 to vote in Commonwealth elections and by 1908 in all State elections. However this progress toward female equality in society was not translated into any amount of parliamentary representation of women until the end of World War I when

women were eligible to stand for elections.

Edith Cowan became Australia's first female parliamentarian in 1921 when she

successfully contested the seat of West Perth in the Western Australian Assembly. And boy did Cowan ruffle well-groomed male feathers in the House! She successfully introduced two Private Member's Bills with the aim to improve the legal rights and status of women in society. The Guidance of Infants Act (1922) made provision for a woman to apply to the courts if she was left with insufficient maintenance by her husband. In addition, the Women's Legal Status Act (1923) removed the grounds for disqualifying women from entering legal and other professions.

Cowan's most radical and controversial (remember this is the 1920s!) stance was her suggested amendments to the Industrial Arbitration Act. She argued that the Act should include provisions for domestic workers (housewives) to have wages, set hours and form a union. Cowan represented women's issues and the women's movement with a proud, strong, determined and effective voice to an *all* male parliament, at a time when these concerns were re-

garded with even less importance and relevance than they are today.

It was not until the 1940s that women were elected to federal parliament. In 1943, Enid Lyons became the first female representative in the House of Representatives for the United Australia Party (now the Liberal Party) in the seat of Darwin (now Braddon) in Tasmania. Moreover, in the same elections Dorothy Tagney became the first female representative in the Senate for the Australian Labor Party.

The fact that it took 42 years after women became enfranchised until the first two women got elected into federal parliament in 1943 is

confirmation of the uphill battle women face in getting pre-selected and ultimately elected. It was not until 1990, 47 years after the election of female parliamentarians that Australians were fortunate enough to see its first female Premiers: Carmen Lawrence in Western Australia and in the same year, Joan Kirner in Victoria.

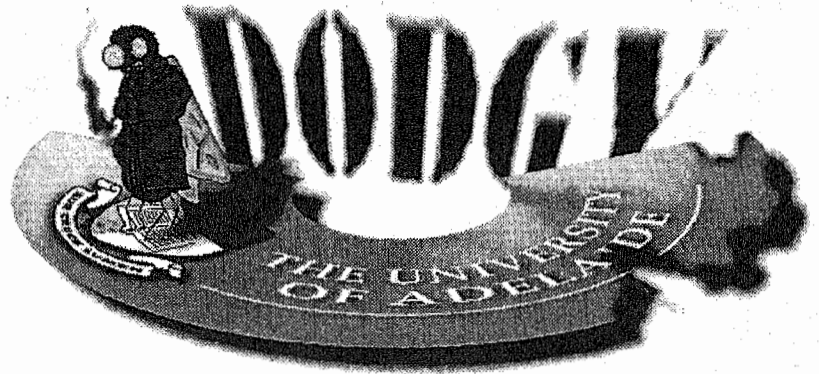
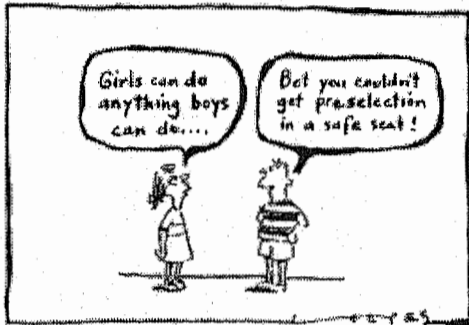
Australia cannot wait another 40 years or even five years for equal female parliamentary representation or even until the perfect legitimacy of a politically *ambitious* and *determined* woman is recognised. Australia can only benefit from equitable, just and representative legislatures and female leaders. Maybe then the idea of Australia being a representative democracy will have some credence.

Sally Hetzel

References:

Reynolds, M. *The Last Bastion* (Business and Professional Publishing: Sydney, 1995).

White, K & Clarke, J. *Women in Australian Politics* (Fontana: Australia, 1983).



I have had difficulty lately reconciling my beliefs and opinions with those that the world at large impose upon me. No, no, that's not right. What I mean is that it has recently come to my attention (on more than one occasion, I might add) that there are people out there who think that I think things that I do not think. Until now I had naively (well, relatively naively (it should really go without saying that the FlyGuy does not do anything genuinely naively (but if things like that went without saying, what the hell would fill all these brackets?))) wandered (I like the word "ambled", actually) through life, expecting others to automatically know my opinions on a wide range of subjects, and now it turns out to not be the case. What's a FlyGuy to do?

(Of course, I simplify the matter somewhat here (it is sometimes (rather frequently, really) necessary (not "enjoyable", notice: necessary) to dumb things down for you lot (that is, sometimes we have to say fings nice and slow and easy for you, you young ragamuffins)): the range of subjects mentioned previously is in fact rather narrow and contains exclusively matters that are central to any thinking individual's sense of, yes, individuality and self (I speak now of issues such as those concerning equality of the sexes, equality of the races, animal rights, basic human rights, environmental issues; in short all the stuff that every sane, right-thinking person agrees upon without any trouble at all (of course, this is simplified yet again; such agreements are broad, but, while details may differ, the essence of these persons' beliefs are effectively interchangeable)), and yet does not include such topics as the meaning of life and is there a god and this sort of thing which sensible people can realistically disagree on (well, except the god thing). Effectively, I refer to all the opinions I hold that are so basic and fundamental (and, crucially, so well-founded in uncomplicated logic) that I, in my (relative) naivety, consider to be universal and, so, expect:

a) everyone to be aware of my beliefs in these matters; b) everyone to share these beliefs. I would, of course, not (previously) openly admit that I thought this way, for I was myself unaware of it (such is the nature of blind assumption). Obviously, not everyone is, for example, of the belief that a woman can perform a certain task as well as a man, but my assumption upon meeting strangers would be that, yes, this is what they believe. Sounds dumb now, hey?)

Well, there's a limited number of things that one can do. I could go around continually making my beliefs obvious to everyone I run into (maybe I could get my own column in a respected publication!). Of course, that would turn me into one of those try-hard annoying pratts who constantly run about trying to convince the world and its occupants that he (slash she) is one of the nice guys (slash girls). Not attractive, and not an option. The alternative, sadly, is to meander ("amble", dammit) the rest of my way through life having people constantly misunderstand me and mistake me for a bigot, idiot or just plain nasty person. Not much better, but better. Ultimately, if someone else thinks of you in a negative way, does it really matter? It does, yes, if it's someone you care about or someone whose opinion you respect. It does not, however, if the said someone is an idiot themselves (all things, of course, being entirely a matter of opinion (but opinion is really what matters, after all)), which they probably are if they are making such flawed assumptions about you. Or me. I forgot who we were talking about. It was probably me; it usually is.

I had a point when we set out on this little adventure, but I can't for the life of me remember what the hell it was. I will say this: do not assume that anyone can know what you're thinking unless you tell them (and, just as importantly, do not assume that you know what anyone else is thinking). Hey, that was my point. Cool.

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For more information, contact one of our graduate recruitment officers on (02) 6240 8256 or (02) 6240 9004. Your careers counsellor on campus also has information on career opportunities with DEETYA.

DEETYA is on-line: <http://www.deetya.gov.au>

Information for graduates is at <http://www.deetya.gov.au/recruitment/graduate>



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FLIGHT FROM BEING

Priests embrace the ghettoed poor
holding out flowers like dying lies
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of political promises that are broken
addicts drugged with dreams
are in a lunar flight from being
lost in Thantos in Eros' stream
cripples are dragged by hearses
under a moribund wastelands curse
vagabonds shrouded in clouds
are tattoed with societys taboos
gypsies clutching crystal full moons
roam tarot roads in caravans
crossing the hermit in desert sands
suffocating in the stenching smoke
of the suns burnt out hoax
beings banality is numb with pain
in the mundanity of consciousness chained,
but the mirrors of glass coffins
are the eyes of iconoclasm's soul
for in the warfare of pseudo welfare
love will turn the key
of deliriums surreal venereal funereal
as the revolution in blood visions
screams for the wands of magicians
with theosophical occultic dialectics
leaving footprints in the wind
tracking history like golden horseshoes
for alchemy is a quick silver stream
poisonous as Mercury's star bead beams
as peoples passion united will never be defeated
and visionaries of being, haloes of light
kiss the roses of the stars studding night
and poets shoot words in bullet showers
creating ever green Spring Venceremos flowers
as autumn trees weeping in passion
dropping leaves like tears as history assassins
are branches and boughs of blossoming fists.

Julie Thompson

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**Gastric Gnome Productions Present—
"I'm beck from Seth Efrika mon! Ya!"**

Yeah yeah, yeah. I know. I've been slack and haven't written my weekly column for a while. So sue me. I've been busy and I've been away. Where did I go? Seth Bleddy Efrika, mate, that's where! Was it any good, you ask? Oath it was! This country should be holiday destination *numero uno* for any red-blooded, beer-drinking, meat-loving Aussie with any sense whatsoever. With the Rand worth about a third of the Aussie Dollar but prices being roughly equivalent in numerical terms, Africa can be yours for a song. Oh, yeah, except the airfare which is pretty damn steep actually (around \$1800). Still, once you are there you've got an excellent climate, friendly people, Africa's unique culture and fauna and some pretty damn nice bits of landscape to take a geek at. Then there's the fact that a *good* bottle of wine will set you back about \$5-10 at a restaurant in Cape Town for example.

So, what's there to do in SA (a cool way of saying South Africa, clown)? Well, I'm no expert, but that's never stopped anyone in the past from rabbiting on and dispensing crappy travel advice, so here goes.

Firstly, go to a game reserve. Obvious? Yeah, maybe . . . maybe. Personally, I found the game reserves a bit of a let down, but then I only went to a couple of smaller ones with a large group (yikes! how crass!). My justification is that it was a conference organised thing, so give me a break, I'm not talking Kon-Tiki Tours here. Still, there is one benefit from going in a group and not in a private car and that is you get to drive around in an open truck. The benefits of this are that you are at some risk, however slight, of being mauled by lions, tigers or the like. When you're sharing a truck with a whole lot of yanks who want to stop the truck to take a photo of every bloody little native bird that's sitting in a crappy bush by the side of the road you start fantasising about being attacked, I tell you! The driver has a gun in a rack behind him so there's also a chance, again slight, that you might get to bag some game. Possible scenarios here involve a lion jumping on the driver, you jumping forward,

grabbing the gun and taking out a few lions at close quarters—could make your holiday! A slightly less unlikely, but equally attractive, scenario involves four lions attacking your truck simultaneously (the gun holds only three shots) and you getting to see some yanks mauled to death. I suggest you take a camera in case of this eventuality. However, do not, I repeat, do not take photos of the wildlife just standing around. When you get home you'll find that all you have are photos of dots: dots in the grass, dots in the trees, dots in water, dots on rocks. Pathetic really, and embarrassing if you consider yourself half a photographer—which we all like to do don't we?


Secondly, after having shot yourself a healthy specimen of an endangered species you should take some time to relax. Sun City is the best place for this. If you have trouble understanding exactly what postmodern architecture is, then a visit here will enlighten you instantly. Imagine taking a beautiful natural setting, say Wilpena Pound in the Flinders Ranges, and letting loose the architects of The Magic Mountain and the inside of the Marion Megaplex Cinema Complex with the only instructions—make it big, make dreams come true! Wow! Sun City, according to a plaque I read just on the other side of The Bridge of Time (more about this in a minute), was first built by a lost tribe from Northern Africa (hence the egypto-greece-crypto-pomo architecture I guess). The city was then, apparently, half-destroyed by, you'll never guess, a volcano! Finally, it was "rebuilt" even better than the original" as a pleasure city full of casinos, shopping, bingo halls, video-game arcades shopping etc, oh yeah, and the wave pool (Valley of the Waves) and The Bridge of Time where, on the hour every hour you get a mini volcanic eruption complete with noise, smoke and shaking – awesome man, totally awesome.

What else is there to see? Heaps, but most of it's truly interesting and tasteful, so I won't bore you with it too much. Scenery, coastline, great surf, beautiful towns like Stellenbosh, wineries. Cape Town, Capital C Kulcha, yeah, yeah, nice, nice, you get the picture, Ya?

Marc Vickers

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SEMESTER & YEAR ABROAD *FULL DEGREES

CAN UNIVERSITIES SERVE ALL OF THE PEOPLE?

The Non Traditional University Students' Association

Do you believe that access to university education should be fairer? That they should not be dominated by the affluent members of our community? That people who have experienced educational disadvantage in the past, and those who are financially disadvantaged in the present, deserve a fairer chance to undertake university education? If so, you may wish to join a new support group - the Non Traditional University Students' Association. Its objectives are to promote the interests of those many people in this country who for one reason or another have not found it possible to qualify for admission to university by traditional means.

This association is not connected with any one university, or with any political party. But it will seek to give those who are underrepresented on university campuses a voice that will be heard by both universities and political parties.

A constitution has been developed for the association, and it has recently become incorporated. But it will not hold its first general meeting until July, during the mid-semester break. At that meeting everyone who attends will have an opportunity to discuss the ways in which this group could best support non traditional students.

We hope that this first general meeting will attract students from all three of South Australia's universities. In the longer term, we hope that it will become a national organisation representing non traditional students from across the country. Why not get in on the ground floor and come to the first general meeting. Have a say in which direction you would like to see it go. You could make this association an example of a democratic movement at work.

If you are interested, complete the form below. This won't obligate you in any way, but it will ensure that you are sent details of the time and place of the first general meeting, a copy of the constitution of the association, and details of any decisions which are made and of activities planned.

To get more information write to Vic Beasley, Box 1069 Blackwood 5051.

THE 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

Hope, Guns and Gaels

British PM Tony Blair is fond of the rhetorical flourish. He likes to make a big gesture and a big statement. However, it was his Irish counterpart, Bertie Ahern, who best summed up the hope, as well as the apprehension, that the Irish - North and South - woke up to last week. "We have seized the initiative from the men of violence," he said. "Let's not relinquish it, now or ever". For those of you who hibernate at this time of year (I wish!), Irish Bertie was speaking after the healthy 'Yes' vote in favour of the Good Friday Peace Agreement. Thus, another step has been taken in the long march towards peace in Ireland. But, make no mistake, the road ahead is treacherous. The Troubles will not end with the



swish of the pens of the 71% of people who voted for peace. "Remember," said Glen Barr, a former Protestant politician who heads one of the most progressive self-help community groups in (London)Derry, "you have nearly three generations of people in this country who have gone through a war with their neighbours as their enemy." This is particularly true for the mostly Protestant Ulster Unionists who voted only narrowly in favour of the agreement (about 55%). The safe passage of the Good Friday Agreement merely means that nationalists and unionists, Catholics and Protestants will have to wage their battles more civilly, in the truest sense of the word. Peaceful persuasion, not guns 'n' bombs, is the method from here on in. At least, that is the hope. Next month, elections will be held for the newly constituted Northern Ireland Assembly. It's here that the peace process gets down and dirty. The most vexed immediate problem is that of weapons. The Good Friday Agreement called for all parties to work towards "the total disarmament of all paramilitary organisations" over the next two years. However, the British Government, to appease the noisy unionists in the British Parliaments, has added conditions which could impact on the inaugural Northern Ireland Assembly. Britpop Tony has given public undertakings to the Ulster Unionists (while on the hustings for the referendum vote) that Sinn Fein politicians would be expelled from the Northern Ireland Assembly if the IRA failed to decommission its weapons ahead of the July 25 elections. This undertaking has upset several government officials in the Irish Republic who point out that the expulsion order is outside the terms of the peace agreement. Moreover, Sinn Fein is feeling unfairly persecuted - that the decommissioning of IRA weapons is given much more prominence than the decommissioning of Unionist para-

military groups. Even if the expulsion order isn't enforced, leading Ulster Unionist rabble-rouser Ian Paisley has vowed, in addition to "nailing Tony

Blair's hide to the fence", to lead a boycott of Ulster MPs against any Assembly in which Sinn Fein has members. There is a danger that the peace process may proceed no further as the politicians and the paramilitaries refuse to make any concessions before the enemy does. Sinn Fein leader Gerry Adams and his deputy Martin McGuinness have both suggested that the IRA weapons be left to rust in the ground rather than surrendered, but in the same breath they call for the disbanding of the notorious Royal Ulster Constabulary. Additionally, determining who is the IRA for the purposes of decommissioning weapons is no easy task. There is reported to be a very substantial cache of weapons in the hands of paramilitary groups which have splintered from the IRA since the ceasefire - including the Continuity IRA and the Irish National Liberation Army. Meanwhile, there are less shadowy Unionist paramilitary groups like the Ulster Defence Association and the Ulster Volunteer Force which possess large arsenals and are closely linked with several of Ulster's political parties campaigning for election to the Assembly. The Northern Ireland Assembly, once convened, will essentially assume control over the governance of Northern Ireland. Whereas London would have previously legislated for the province in the areas of finance and economic development, agriculture, environment, education, health and social services, now this is the Assembly's domain, via departmental committees in which all parties will be represented. Already the hardline Unionists have vowed to sabotage

any Sinn Fein Ministerial appointments to these departments, and also to obstruct any attempts to release republican terrorists from prison.

Ireland. Meanwhile, a referendum in the Republic later this year is likely to result in the removal from the Irish constitution clauses

which lay territorial claim to Northern Ireland. Thus, the North-South Council is likely to be the closest thing Sinn Fein and other nationalists will get to an All-Ireland.

It is painfully obvious that many obstacles lie ahead. However, for the moment, hope springs as never before together with the realisation that it will take a lot of hard work to achieve the ultimate objective of peace. As Eamonn Deane, the editor of Fingerpost, a monthly magazine in London (Derry) - Ireland's own Berlin - noted: "We first have to learn to coexist and get through the day without damaging each other. Once people feel safe, then we can work on building a pluralistic society where people can mingle with ease."

Georgie Hambrook

Sources: BBC; Irish Times; Barry Hillenbrand, "The End?" Time; Barry Hillenbrand, "A Big 'Yes' for Peace" Time; Ray Moseley, "Ulster Arms Out of Sight, On Everyone's Mind" Chicago Tribune.

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GLORIFICATION

The Newton Boys
Now Showing
Hoyts and selected cinemas

This film is the true story of the four Newton brothers, incredibly successful bank robbers of the 1920s. I use the term story loosely; this is not so much a story but an ill-directed series of vignettes that happen to be on the same topic and in chronological order. Yet the film isn't all bad, it does have its attractions.

The first of these is the cast. The brothers are Willis (Matthew McConaughey), Joe (Skeet Ulrich - Neve Campbell's boyfriend in *Scream*), Jess (Ethan Hawke) and Dock (Vincent D'Onofrio - *Men In Black*). Willis, an ex-convict and a failed cotton farmer, has the unusual philosophy that it is just to rob banks, and he convinces the rest of his brothers to help him. They are joined by Brentwood Glasscock (Dwight Yoakam), an explosives expert, and the five set about robbing any bank that can be had.

McConaughey is engaging as the charismatic and driven leader. He romances Louise Brown (Julianne Margulies - TV's *ER*), a cigar store attendant who is unable to fully



accept her lover's occupation. This wisp of morality is furthered by the reluctance of Joe to continue the robberies. He is the youngest brother and the most believable character, due to Ulrich's decent acting. Hawke is raucous and fun as the alcoholic Jess, and D'Onofrio is suitably understated as the slower eldest brother. Other attractions of the film are its flawless sets, costumes and props. The music combines well with these three to create a very believable picture of the 1920s. Overall the film was presented in good humour, as if - and as Jess says in court, "it was all a bit of a lark". This pressured the audience for laughs and made the film unbelievable. That is, until you remember this all occurred in America. If you need a film to remind you what a joke the American legal system is (and was), then this is it. Sorry, but perpetual glorification of criminals doesn't sit well with me.

Stephen Mullighan

ADAPTATION

Mrs Dalloway
4 June
Palace East End Cinemas

This movie is based on the book *Mrs Dalloway in Bond Street* by Virginia Woolf (1922). Just as other adaptations of novels written around the turn of the century, this one also has a characteristic style: rich in personal portrayal, calm, quaint and constantly nagging: "note these issues in life-philosophy for subsequent digestion" (which is OK if you are in the mood). Since the film is not really based on a buildup, I think giving you some of the story will not ruin it, and it will give you a good feel of the style (if you don't want to know, skip the following four paragraphs).

The entire story takes place on the birthday of Mrs Dalloway, while she prepares for "one of her famous parties". The movie takes you back to her

younger days, with friend Sally and suitor Peter Walsh, so you get a progressive understanding of who is who and what they did. The circle of friends stays the same over the 35-or-so years, with Peter still being an adventurous, romantic man, retaining strong feelings for Clarissa, although he claims he is now in love with the wife of an Indian army major.

The beautiful, young Sally is very significant in Clarissa's times of youth, being her best friend with whom she discussed sex, marriage, poetry and the excitement that life had in store for them. Both Sally and Peter challenged the rules and wanted to live life dangerously, in contrast with Clarissa, who chose to marry the safe and dependable Richard Dalloway.

For Clarissa, the 1923 day turns into an interior monologue, expressing concerns about

the party's success and fear of Peter getting bored. She is just beginning to enjoy her party when Sir Bradshaw, a psychologist, arrives with the news of a young man's suicide. This is Septimus, a shell-shocked war veteran, who jumped from the window when it was time for him to leave for a long rest cure in the country.

Clarissa is so effected by this that she must leave the party to regain her composure. She stands on the balcony as she anguishes over her own fears of both life and death, admiring the young man's courage. We also see Septimus's story in detail, but the link to Clarissa's life only becomes meaningful at the

end. He experienced violence and passion in a way that enables him to throw his life away, as opposed to Clarissa, who always made careful and guarded choices. The whole movie has a surprisingly modern feel, even though the sets are carefully chosen



to reflect post-war English society. Maybe this is because the issues are so timeless and because the characters are so true to their environment.

Clarissa is played by Vanessa Redgrave, who has been playing very diverse roles for four decades. Lena Headey (young Sally) appears in *The Jungle Book*, *Century*, and *Waterland*. A handsome Peter Walsh is from *Enchanted April* and *Out of Africa*.

This is a well-made movie, which is as entertaining superficially as it is in its deeper meanings. This kind of movie is good to see occasionally, even though you know full well that you will forget it soon. And what if you don't have the time to read the book but you still want to know what it's all about? It's worth it.

Judit O'Vari

CIVILISATION DAMNATION OPERATION

Deep Impact
Opens June 18
Greater Union and selected cinemas

Imagine the following scenario if you will: The President of the United States announces that a comet the size of New York City, big and fast enough to cause what is known as an E.L.E. (Extinction Level Event), is on a direct collision path with Earth. Imagine then that 800,000 people will be randomly chosen to join the 200,000 hand-picked important, smart and creative people to live in a vast underground civilisation, with the hope that existence as we know it can go on after the rest of life has been vaporised.

Deep Impact succeeds where *Independence Day* dismally fails. It examines human behaviour when faced with disaster without one sordid cliché, one corny joke or a sickly sweet love story. Every disaster film has to follow a cause and effect formula of some sort, seen through the affected society, but *Deep Impact* introduces us to characters that we care for, and a situation that could very well

happen. It's not so difficult to believe, especially with newspaper articles of recent time, that these people could one day be us.

Tea Leoni from TV's *The Naked Truth* plays Jenny Lerner, a journalist who thinks she's on the trail of a Washington sex scandal when she cracks the government's plan to defend life against the impending disaster. She performs her

role with a charming mix of naivety and heroism and is given impressive support from Morgan Freeman as Mr. President, Robert Duvall as the head of the space ship operation intended to blow up the comet and Elijah Wood as Leo, the young kid who discovers the comet in astronomy class.

Director Mimi Leder, who directed an episode of *ER* and *The Peacemaker* with

George Clooney, continues with her tradition of using the TV show's cast members (there are at least two) and with the help of executive producer Steven Spielberg, succeeds in examining human behaviour when faced with mass destruction and possible extinction. While the special effects here are extraordinary, Leder is also good at using contrasting images for a subtle effect, like following the President's glitzy and brutal press conference with school kids questioning Leo in the school auditorium at his astronomy meeting. It's a classy touch. James Horner, who did the music for *Titanic*, pitches in with an impressive score, but we are spared anything along the lines of that love anthem, *My Heart Will Go On* (and on, and on, and on).

Deep Impact is a great film. See it on the big screen. It restores faith that only Hollywood can and will make pictures that cause a bang big enough to blow you away.

Belinda Schaefer



PARLEZ-VOUS FRANÇAIS

National Cinémathèque
Every Sunday
Palace East End Cinemas

Included in the 1998 National Cinémathèque film screenings (showing every Sunday at the Palace in Rundle Street) are some 'treasures from the French embassy collection'. The two films shown in Adelaide on the 24th of May were a curious pairing: Jean-Luc Godard's *Prénom Carmen* (1983) and Robert Bresson's *Pickpocket* (1959). Both of them explored the idea of whether or not crime pays: Bresson in a didactic conversation; Godard in an interrupting wander. To use a university analogy, Bresson's film was like a well-prepared lecture, Godard's like a tutorial where (as usual) only a third of the class has done the reading.

Bresson's films explore moral dilemmas and ask the audience to think through the implications of the characters' actions. *Pickpocket* shows us a world of characters who think and whose choices have consequences. In Bresson's film, the main character is a young man who believes himself above the laws and norms that govern society, he makes his living as a pickpocket until he is eventually caught and imprisoned. He is saved by the love of a good woman, the twist being that this good woman is the un-



married mother of his best friend's child, hardly, in 1959, the stereotypical image of female goodness. Film for thought on a Sunday.

By contrast Godard's main character, Carmen, is the downfall of the man who loves her. Carmen constantly tells her lover that men who love her will be destroyed by her. She is an echo of Godard's most famous heroine, Patricia, in *A bout de souffle* (Breathless) who dubs her lover in to the police. Godard's film is a reworking of the original Carmen story (seek out Bizet's opera for another version) but, true to himself, J-L's interest is in form, not content. *Prénom Carmen* continues the Godard experiment with jumps in the narrative and alienating devices to make the audience aware that they are watching a made-up story, not a seamless picture of reality. The effect of showing us the string quartet who provide the musical soundtrack in rehearsal works well, but once you've got the point, does it have to be so laboured? It was worth sitting through, however, for the scenes when Godard himself appears, as the director on the verge of a nervous breakdown. He walks into a café, announces 'Scene 32, shot 5, take 2' before beginning his conversation - a great moment.

Katharine Thornton

\$25 AND A CRACKER

Crackers
June 18th
Nova and selected cinemas

Okay, so I went into this film thinking I was going to see a Kingswood Country-esque 'Australian comedy'. With a title like *Crackers*, a promo line that read "Just your average bunch of biscuits" and production notes that contained far too many references to Great Grandad's penchant for flattery, I figured I could not expect anything else. As it turns out, I was both pleasantly and unpleasantly surprised. I assume most of us know the trauma of the family Christmas, and it is for this reason that Writer/Director David Swann (who has the well-received documentaries *Remember Me* and *Moving In* to his credit) has chosen this time of year as the setting for his film. The main character is Joey (played well by Daniel Kellie), a youngster who is having difficulty in coping with his father's death. His mother Hilary (Susan Lyons) is having trouble coping with him jumping off buildings at every given opportunity. Add to this the fact that Joey has taken a strong dislike to Hilary's boyfriend Bruno (Peter Rowsthorn) and his aggressive son Angus (Christopher

Chapman) and the family Christmas starts to take on nightmarish proportions. The problems of this makeshift nuclear family are exacerbated by the annual trip to Grandma Vi and Grandpa Jack's beach house, especially given the surprise arrival of Jack's much disliked father, Albert.



Swann has given us a potent mix of characters and situations, and has then gone and placed them in a setting that is sure to be a source of family friction. The result is a sometimes

'funny' and often depressing look at family life; this is not, as Swann says himself, *The Brady Bunch*. His characters are real people with real, and sometimes shocking faults, not the least of which is the selfishness that every one of them show in the course of the film. Whilst similar to the fabulous *Welcome to the Dollhouse* in its black look at family life, *Crackers* has none of the subtlety of that film. *Crackers* is harsh and a little bleak, and because of this, despite the good performances of the cast and the interesting premise of the film, I came out of the theatre feeling depressed. But hell, maybe that's just me.

Oscar

GRATUITOUS NOSTALGIA

The Princess Bride
Dir: Rob Reiner
1987

Is it eleven years ago already? This film lives so vividly in the memory it really doesn't seem that long ago that I was first introduced to Westley, Buttercup, Inigo and The Six-Fingered Man. I can see it all so clearly...

The year was 1987. Bob Hawke was PM, the Berlin Wall still stood, Mikhail Gorbachev was the darling of international politics, the world gleefully tossed weapons Saddam Hussein's way, and I was but a lad of ... aw, shucks, you don't really expect me to give away my age, now, do you?

Anyway, into the world came a movie that was fresh, vital, energetic, and beautiful to look at. It was *The Princess Bride*. It followed the story, as told by a Grandfather to his sick Grandson, of true love that would not die (even if at one stage it did become 'mostly dead'); of pirates and Kingdoms; of swashbuckling adventure and political intrigue; of evil Princes and reluctant



Princesses, and of friendship and revenge. The acting for one thing is marvelous. Cary Elwes (Westley), outswashbuckles Errol Flynn, Robin Wright (Buttercup) plays her part to the hilt. Chris Sarandon is wonderfully slimy as Prince Humperdink, Christopher Guest (Count Rugen) is delightfully spooky, and Mandy Patinkin (Inigo Montoya), Wallace Shawn (Vizzini), Peter Falk (Grandfather) and Billy Crystal (almost unrecognisable as Miracle Max) all have an absolute ball in their roles. But for me the film is almost (almost, mark you) stolen by Peter Cook as the clergyman with almost every speech impediment imaginable. He's hilarious. I won't go into the plot in too much detail, because what really matters with this film is not so much the 'what' as the 'how'. Basically it is played for laughs, but there is so much more. Rob Reiner created a brilliant tribute to the old swashbucklers of days gone by. *The Princess Bride* captures perfectly a sense of nostalgia for those films; filtered through a self-reflexive irony; a loving, yet slightly irreverent, awareness of their fantastical, unrealistic, and even camp escapism. The result is a film that

doesn't take itself remotely seriously, and entertains in many, many ways. Which was a pleasing result, for me, because originally I didn't want to see it, thinking, in my boyish way at the time, that it would just be a straight fantasy, an ordinary fairytale that seemed to me to be pretty much a girl's film (look, this was eleven years ago, okay? I was not the mature, intelligent individual I am now). I'm glad I was wrong. It opened my eyes - and mind - a little. Great movie.

Paul Bradley

Coming Attractions (and some that are already here), in no particular order.

Godzilla - June 11, You know what it is about and we know it is going to be big. Will it knock *Titanic* off its perch? Cinemas Everywhere.

Hush - Now Showing, featuring Jessica Lange and Gwyneth Paltrow. Hoyts and selected cinemas.

Total Eclipse - June 25, from the director of *Europa, Europa* and the writer of *Dangerous Liaisons* comes the story of two 19th century poets. Stars Leonardo DiCaprio and David Thewlis. Palace East End Cinemas.

Twentyfour Seven - June 25, this British flick features Bob Hoskins and a cast of new young actors. Cinema Nova.

She's So Lovely - Late July, features John Travolta, Robin Wright Penn and Sean Penn. I have no idea what it's about but it is meant to be good. Cinema Nova.

Chris Boland



Two Hands Clapping

Kundun
June 18
Palace East End Cinemas

Martin Scorsese is known to his fans chiefly for his gangster films (*Mean Streets*, *Goodfellas*, *Casino*), as well as a handful of cinematic gems, such as *Taxi Driver*, *Raging Bull*, the exquisitely staged *Age of Innocence*, and the remake of *Cape Fear*. He has won various awards for some of his films (the American Critics circle voted *Raging Bull* Best Film of the 1980s), while others have threatened to ruin his career. Still Scorsese has managed to continue making a good film every couple of years, while his peers have fallen by the wayside (like Michael Cimino, Peter Bogdanovich) or been smothered by the weight of their own greatness (like a certain member of the Coppola family), and all within the Hollywood sphere. He is a filmmaker with an acute sense of cinema history, and is himself a film historian. He is responsible for some of the most memorable moments in film (DeNiro's 'big, bad wolf' seduction of Juliette Lewis in *Cape Fear*; the electricity between Daniel Day Lewis and Michelle Pfeiffer in *Innocence*; DeNiro in front of the mirror in *Taxi Driver*, to name a few). I admit it - I might be biased: I love his work.

For his latest film Scorsese has chosen the stuff that epics are made of, but he has not made an epic. *Kundun* relates the story of His Holiness, the Dalai Lama; believed by his followers to be the fourteenth incarnation of the Buddha of Compassion. The story follows His Holiness' life from a very young boy growing up in a village on Tibet's border with China, through the discovery and training of the young Kundun (a traditional title passed down from the first Dalai Lama) to his escape from the occupying Chinese army to India.

A string of superlatives spring to mind in regard to *Kundun* - sumptuous, inspired, compelling; in short the film is visually lyrical, a cinematic masterpiece of the highest order. Scorsese's sense of cinema history plays throughout the film. The broad, sweeping



views of the Tibetan countryside, the camera's lingering over barren plains and dusty villages are reminiscent of David Lean, circa *Ryan's Daughter* or *Lawrence of Arabia*. With this kind of material the director ran a risk of making the film into something very beautiful but superficial. But Scorsese and veteran screenwriter Melissa Mathison have managed to create a very personal, human story and set it against an extraordinary backdrop of landscape and history. The cast (made up almost entirely of native Tibetans) is superb, their acting understated, allowing the story to essentially tell itself. Mathison's script succeeds in relating an eventful life without getting bogged down in details, yet all the while remaining sympathetic to the subject matter. All in all, *Kundun* is a contemporary masterpiece. Pressure was placed on the distributors of the film not to release it in Australia. It was believed that it wouldn't be commercially expedient, that screening the film would offend the Chinese government and put our trade relationship at risk. The major cinema chains have bowed to the pressure, but the film will be screened around Australia at independent cinemas. See *Kundun* to show your support for the Free Tibet movement or see it simply because it may well be the best film of the 1990s, but see it.

J.D.

The Ass.

The Assignment
Now Showing
Greater Union and selected cinemas

The assassin known as "The Jackal" is one of those riveting yet repulsive characters ready made for a movie. With years on the run, many disguises and his ability to outwit his international pursuers, it's not surprising that his story is attractive to filmmakers. (Witness Bruce Willis' recent and rather unspectacular attempt). This movie focuses on the years just before Carlos was captured, and the machinations of the CIA and Mossad as they try to track down the elusive killer. Enter Annibal Ramirez (Aidan Quinn), a US naval officer who just happens to look exactly like Carlos (also played by Aidan Quinn). Ramirez is "captured" by Mossad agents convinced they have the real thing. Jack Shaw (Donald Sutherland), a grudge bearing CIA operative, and Mossad agent Amos (Ben Kingsley) see their chance to use Ramirez as a double, and so the games begin.

Quinn and Sutherland make a fine pair, although as a fan of Ben Kingsley I was disappointed he didn't have more to do. The script moves along nicely, the action is slick and entertaining. There's also a nice theme running through the film about the brutalisation of "normal" people when they behave brutally. On the whole though, this is a "suspension of disbelief" kind of movie, and if you can do this at the start you'll enjoy what follows.

Judith Webster



Kiss This

Kissing A Fool
Now Showing
Greater Union Cinemas

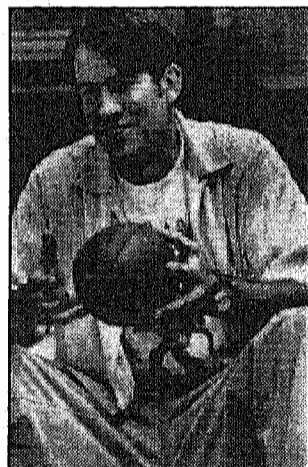
The only person I could convince to come and see *Kissing a Fool* with me was my fourteen year old sister (because "it had Ross from *Friends* in it"). Admittedly though I'd seen the shorts before and was looking forward to a movie that didn't require any heavy thinking. *Kissing a Fool* didn't let me down.

Roughly based on the boy meets girl/boy likes girl/boy attempts to get girl (whole movie)/boy finally is rewarded with 'true love'. *Kissing a Fool* also plays around with the stereotypical love triangle. Max (David Schwimmer) is a popular sportscaster and womaniser. He is 'hip to the beat' in every sense. Jay (Jason Lee), his best friend is everything Max is not. A struggling author, currently in the process of nursing a very wounded heart and generally a nice guy. After being given a chance to publish his book, Jay decides - out of the goodness of his heart - to set Max up with his newly acquired editor, Sam (Mili Avital). Within 24 hours they're calling each other by pet names. Within a couple of weeks they're engaged. Within the next few months Max is pleading for Jay to help him work out if Sam really is 'the one' by testing out her fidelity. In the meantime Jay is still trying to get over his ex, get his book finished and is spending a lot of time with Sam. What happens in the end could only be as predictable as a fairytale ending.

Kissing a Fool is just another one of 'those films'. The soap value is there and the content can be found inside the bubbles. However, if you'd like to see

David Schwimmer act it up with some muscles, some so-called 'sex appeal' and way too many "What-Ups" for any sensible being... it's your time...

Susie Bate



We Like Short Shorts

A Night of Shorts

Screening Thursday June 4th at 7pm in the Union Cinema, Level 5, Union Building. Tickets \$2 members, \$4 others. All welcome. A door prize of a double pass to Palace Cinemas will be drawn at the end of the night.

The world of the short film is as diverse as that of features. The Film Society has delved into the vaults to find a cross-section of films to represent the history of the short film.

Steamboat Willie (1928, US, B&W, 7mins): This is the first ever Mickey Mouse film, dating from the time before he was even called Mickey. The success of this little film led to the eventual development of the Mickey Mouse character. Walt Disney himself does the voice of Mickey.

Hardware Wars (1987, US, col.,

13mins): This parody of Star Wars features household appliances to recreate the original movie.

Un Chien Andalou (1928, France, B&W, 17mins): This film is claimed by the creators, director Luis Buñuel and artist Salvador Dalí to be the first surrealist film. The makers combined images from their own dreams, producing a bizarre juxtaposition of the beautiful and the shocking. The film can be interpreted in many ways, from a meaningless joke, to a profound commentary on the human condition. Buñuel himself has described



it as "a desperate appeal to murder", while claiming that "nothing in the film symbolises anything". Even the title for the film was taken from a collection of poems he had just written and was justified by him in an absurdist sense, noting that the film contains neither dogs nor Andalusians. An extraordinary film.

Ballet Robotique (1983, US, col., 8mins): Before Barry Kosky thought of Earthmover Ballet, came this film of the production-line robots at General Motors. Contains a classical music soundtrack.

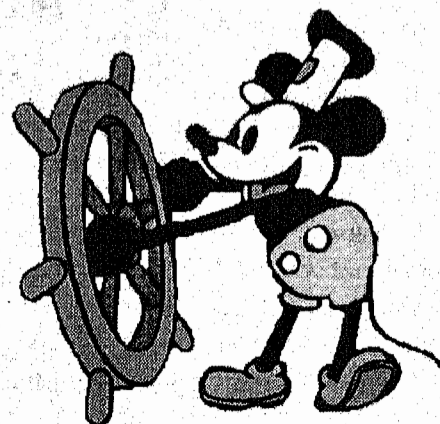
Streets of Paris (1932, US, B&W, 3mins): Documents Sally Rand in her famous nude fan dance.

Tin Toy (1988, US, col., 8mins): This Oscar-winning computer animation, in which a baby meets a musical toy, was directed by John Lasseter and produced by Pixar Animations, the team who later went on to make Toy Story.

The Fly (1980, Hungary, col., 4mins):

1980 Academy Award winner about the last minutes in the life of a fly. Animated. Also showing on the night are *Harry the Dirty Dog*, *The Huge Adventures of Trevor*, *A Cat*, *Academy Leader Variations*, *Summertime*, *Zea*, *Cosmic Zoom*, *Paradise*, *Smile for Auntie* and a strange film we found in the cupboard.

Helen Chandler



The B-Grade Loser

The Winner

1996, Dir: Alex Cox
Rebecca DeMornay, Michael Madsen, Vincent D'Onofrio
Roadshow Entertainment

The Winner is a poor B-grade attempt at the Quentin Tarantino/Gus van Sant art-house type of film. Set in Las Vegas, it is the disjointed story of a ditzy, naive character called Phillip (D'Onofrio) who, on the verge of suicide, makes a bet on a roulette table and wins. He goes on to win every Sunday for five consecutive weeks and becomes famous for giving away his winnings to people in need.

His innocent and trusting nature attracts every con-person in town and he unknowingly becomes the target of two different groups of scam artists. The first is a group of three ganster-wannabes. The ringleader, Joey, believes he has been sent a message from God to protect Phillip from other thieves but to rob him at the same time. The other group involves a Vegas show-girl, Louise (DeMornay) and her love-sick bodyguard, Jack. Louise owes \$50,000 to loan sharks and she constructs a plan to seduce Phillip into giving her \$150,000 with which she will repay her debt and have some left over for herself. Meanwhile Phillip's brother, Wolf, suddenly appears with the dead body of their father under what seems to be suspicious circumstances. Confused? The plot becomes more and more complicated and ridiculous as the movie continues. Phillip falls in love with Louise. Louise is having an affair with Wolf. Wolf becomes the main suspect for the murder of his father and on goes the sordid tale!

Phillip remains frustratingly good throughout the whole film believing that everyone he meets has a hidden good side. He decides to give Louise the money and although she runs off with it, she

The Castle

1997 Dir: Rob Sitch
Starring: Michael Caton, Anne Tenney, Stephen Curry, Sophie Lee, Anthony Simcoe, Charles 'Bud' Tingwell, Tiriell Mora

There aren't too many movies that have made me laugh all the way through from beginning to end. Tim Burton's *Mars Attacks* comes to mind, as does the Coen brothers' *The Big Lebowski*. So too with *The Castle*.

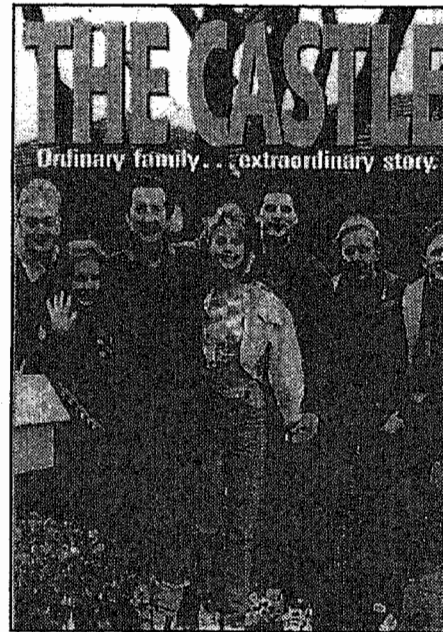
This is, quite frankly, the funniest Australian movie I have ever seen in my life. It makes *The Adventures of Priscilla, Queen of the Desert* look decidedly pedestrian - an outrageously-dressed pedestrian, but a pedestrian nonetheless. It concerns, for those who don't already know, the Kerrigan family and their house. It's not much of a house, really, built right near the end of the runway of the airport next door, but they love it dearly. So

soon discovers she really loves Phillip and returns to Vegas to find him.

The story culminates in a shoot-out between Joey's group and Louise's jealous bodyguard. This is the only interesting part of the movie as the screen goes completely black and all you can hear is gunfire so you have to wait to find out who bites the dust. By this stage, however, you wouldn't care who it was, you would just be happy the film was over. Disjointed filming sequences, quirky music and wobbly camera angles attempt to make this film interesting but they only make the film harder to follow. *The Winner* certainly does not live up to its name, if you are a die-hard fan of gambling films or if everything at the video store is out then get this video, otherwise give it a miss.

Alex Stillwell

"Suffer in your jocks!"



when the airport wants to expand and their land is compulsorily acquired, the head of the household, Darryl (played to perfection by Michael Caton), refuses to take it lying down. With the help of his small time lawyer mate Dennis Denuto (Tiriell Mora of *Frontline* fame) and a retired QC Lawrence Hamill (Charles 'Bud' Tingwell), Darryl takes the multi-million dollar multinational to the High

Court, and wins. It's great to see. The reason it's so great is the script. Anyone who's seen *Frontline* (and let's face it, if you haven't you've really done yourself a remarkable disservice) will know that the Santo Cilauro - Tom Gleisner - Jane Kennedy - Rob Sitch writing team is second to none when it comes to creating truly funny scripts. *The Castle* affectionately parodies suburban Australia in all its kitsch glory, with some of the best lines in moviedom (Denuto's courtroom summing up being one of them: "It's the constitution, it's Mabo, it's justice, it's the law, it's the vibe, it's ... no, that's it, it's the vibe."). Add to this perfect casting (Jane Kennedy deserves credit here) and you've got brilliance that will leave you feeling terrific. See *The Castle* and ask yourself one all-important question: How's the serenity?

Paul Bradley.

COMPETITION

Thanks to the lovely people at Roadshow Entertainment we've got 10 Castle packs to hand out.

What's in a Castle pack? I hear you ask.

Well, for starters there's a copy of the video of *The Castle*, a poster, a double pass to the Greater Union Megaplex at Marion, and a 600ml Dairy Vale Iced Coffee Max, all worth about \$70.

How can I get one of these packs? you cry out in despair.

Well, the process is twofold. First, answer the questions in Part A below.

You must answer them all correctly. Then answer Part B. Bring your entry down to us by June 8. If we get more than 10 correct entries for Part A, then the ten most creative answers to Part B will win the packs.

Easy.

Name:

Student ID:

Contact Phone No:

Part A

1) On what game show did Tracy win a tumble drier and a drill set?

2) Complete the following quotation from Dennis Denuto: It's the constitution, it's Mabo, it's justice, it's law, it's _____.

Part B

In 20 words or less, answer the question: How's the serenity?



I Know What You Did Last Summer
(1997). Director: Jim Gillespie
Jennifer Love Hewitt, Sarah Michelle Gellar, Ryan Phillippe, Anne Heche.

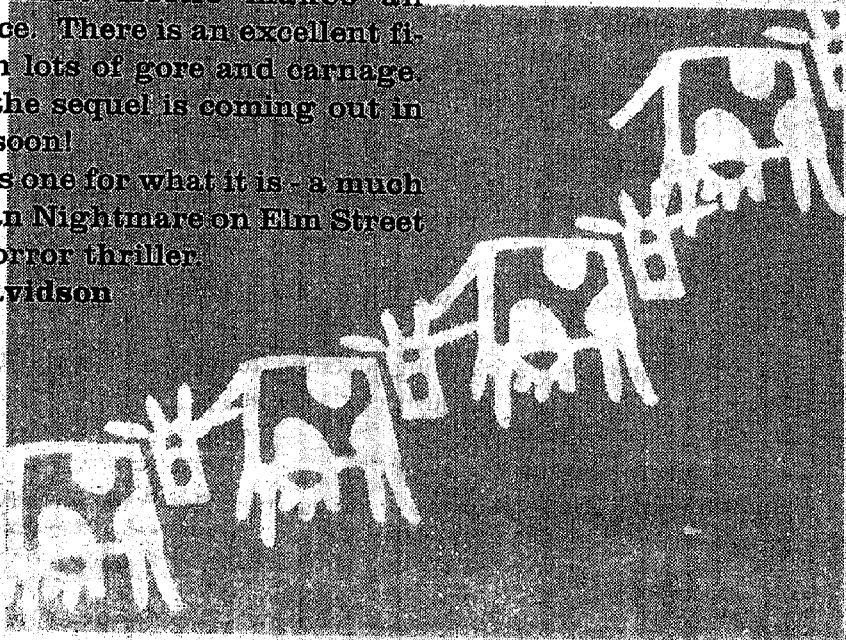
Roadshow Entertainment

Don't let the advertisement "from the creators of *Scream*" fool you. This film does not have the style or humor of *Scream*. It IS a good schlock horror film for a night in over the holidays.

Four friends are out celebrating the end of school and their bright futures, when they run someone over. They decide to dump the body, rather than explain what happened to the police. One year later all of the friends have changed, none of their plans have worked out, they've all been traumatised by what they did, and someone else knows. They all start being threatened by a mysterious figure dressed like the person they killed. As the body count increases around them the group start to suspect each other. Anne Heche makes an appearance. There is an excellent finale, with lots of gore and carnage. Oh, and the sequel is coming out in cinemas soon!

Enjoy this one for what it is - a much better than *Nightmare on Elm Street* type of horror thriller.

Diana Davidson



Vampire Journals
(1997) Dir: Ted Nicolaou
Starring: Jonathon Morris, David Gunn, Kirsten Cerre.
Roadshow Entertainment

This is the latest offering from Full Moon Entertainment, who, a bit like Troma, are a usually cheep'n'cheerful, straight to video, B-movie-and-proud-of-it operation, best known for the *Subhumanoid* series. Which makes it all the more stunning how good this film looks. Great locations, atmospheric lighting, superb make-up and more than passable effects all make this a cut above the usual video-shelf lurker. What a shame, then, that the script is the usual cod-dramatic rubbish. Don't get me wrong - this is an entertaining evening's worth of leave your brain-at-the-door style fodder, starring Jonathan "Bread" (yes that Bread!!) Morris in a surprisingly understated performance as evil vampire Ash, battling good vampire Zac (Gunn) for his soul and that of piano prodigy and token innocent female object-of-desire Sophia (Cerre). All the B-movie vampire trademarks are present and wonderfully correct - copious blood and gore, plastic fangs, gratuitous heaving breast shots, and abundance of silly accents and lots of brilliantly corny, quotable dialogue (ie "It seemed a good time to separate him from his neck"; "Sorry, sir, this is a private establishment." "That's all right, gentlemen, I'm a private man.", etc), and a priceless scene of a disembodied head croaking for mercy!!

Vampire Journals is a swish, enjoyable piece of video schlock, and a fun, often surprising, way to kill ninety-odd minutes. I could make the usual predictable 'this film sucks' joke, only, for a B-grader, it doesn't.

Gerard von Rysbergen



Suburbia
(1997) Director: Richard Linklater
Adapted from the play by Eric Bogosian
Starring: Giovanni Ribisi, Steve Zahn, Amie Carey, Nicky Katt, Parker Posy, Ajay Naidu.
Columbia TriStar

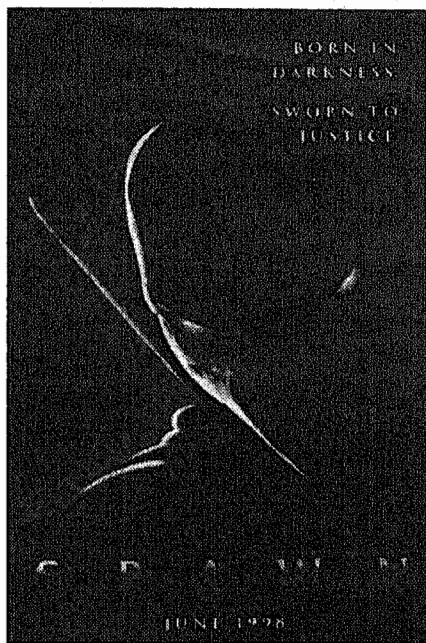
Suburbia takes us through a night in the life of a group of American kids in Burnfield, a small suburban town which offers little to entertain the youth population other than to hang out in the carpark of the local convenience store. The return of an old school friend, Pony, who has shed the "geek" persona he was known for at school and actually "done something with his life" by making it big in the world of the rock star, sparks all sorts of monumental realisations and confrontations between the friends and by sunrise, some of their lives will have been irreversibly changed. Some too will have, just as importantly, not changed at all.

A lot of issues and messages are thrown around in this tale of social criticism as the group argue for and against consumerism in the face of third world suffering, class distinction, racism and white supremacy, alcoholism and oppressive parents and a lack of hope for young people. At times this borders on the overstated as Jeff flaunts his idealism both tirelessly and tiresomely, to the point where we wish he would either shut up or do something about it. This was no doubt the reaction intended to some degree, but perhaps did not need to be made quite so glaringly obvious right from the start.

On the whole however none of the feelings or ideals expressed by the group seem unwarranted, and thankfully the film does not go so far as to attempt answers to all these problems, a move destined to failure. The performances are without exception very convincing, and all the characters well developed and easy to identify with. This is a beautiful piece of social commentary, and while it does not necessarily move beyond that, it neither aims nor needs to.

Nadia Butler.

Scorn



Spawn: Directors Cut
(1997) Dir: Mark A.Z. Dippe
Michael Jal White, Martin Sheen, John Leguizamo, Nicol Williamson, Theresa Randle
Roadshow Entertainment

"The war between heaven and hell is based upon the choices we make".

I am not a reader of comic books, but I found this movie very entertaining, and, dare I admit it, thought provoking. The storyline centres on Al Simmons (White), a government assassin, borderline psychopath, with his heart in the right place, who is betrayed and killed by his superior, Jason Winn (Sheen). Due to his somewhat confused morals, Al descends into hell, where he makes a deal with 'Satan' to kick start Armageddon, hoping to see his fiancée, Wanda, again. Placed back on earth as a slightly scarred individual, Al, or Spawn as he is more affectionately known, undergoes 'counseling' from the relevant factions (being, naturally, good and evil). Clown, played amazingly by Leguizamo, (Tybalt from *Romeo and Juliet*) and his opposite number, Cogliostro, played by Williamson (Merlin from *Excalibur*) harass Spawn as he faces some confronting developments and decides what path to take.

The dialogue is snappy, has some memorable moments, and some of the insults roll off the tongue almost as well as Wesley's from *The Princess Bride* (my favourite was "You Malignant Sow"). The acting is generally reasonable. Sheen and Leguizamo are excellent in supporting roles; Williamson and Randle are good;

Try Again

Trial and Error
(1997). Director: Jonathan Lynn.
Michael Richards, Jeff Daniels.

Charley (Jeff Daniels) and Richard (Michael Richards) are very old friends. Charley has just been made a partner in a big law firm and is about to marry the senior partners daughter. Richard is an unemployed actor. When Charley gets roped into representing the bosses brother in law for fraud Richard turns up the and throws Charley a surprise bucks night - Charley is out of it the next day and Richard takes his place in court (he is an actor after all). Well, as you may expect, Richard has to keep being Charley when the trial goes ahead. What ensues is a great comedy where the dumb guy isn't so dumb and the straight guy isn't above bending the rules (he is a lawyer after all). Infact there are some hilarious moments, some great one liners ("This isn't about winning, this is about not being lynched"), and some clever bits. There are no cringe moments where people are so stupid you just have to turn away (yes, I did watch *Jury Duty*). No film like this would be complete without the love interest and this film is soooo good that there are two. This is an above average no-brainer comedy, well worth checking out.

Esther Speight

but if you're picky, White may be criticised. He portrays a pissed off, arse kicking son of a bitch really well, but his sentimental act leaves a little to be desired. There don't seem to be any stereotypes, at least not obvious ones, unless you count the cute little girl who sympathises with the freak. The differences between the director's cut and the original are indiscernible. A few extra seconds of computer scan here, a few flashbacks of happy lovers there, makes very little difference. In this respect, it's definitely no *Bladerunner* or *Terminator 2*.

The movie has some developments that are a little difficult to follow, but in my case, that just made me want to see it again. If you're a sucker for a good hard clash between good and evil, see this vid.

"Are there any normal people left on earth, or is everyone just back from hell"

Stephen Lloyd

Bag This

Excess Baggage
(1997), Director: Marco Brambilla
Alicia Silverstone, Jack Thompson, Benicio del Toro, Harry Connick Jr, Christopher Walken.
Columbia TriStar

When a video jacket has to resort to such catastrophes as advertising that the "trailer features music from the hottest group in the world - The Spice Girls", it's pretty darn safe to say that there's nothing much more to look forward to. In *Excess Baggage*, Alicia Silverstone plays little rich girl Emily Hope, who is emotionally neglected by her father, Alexander (Jack Thompson). Unable to win his attention, Emily stages her own kidnapping by tying herself with gaffer tape and locking herself in an expensive BMW, the same BMW that professional car jacker Vincent Roche (Benicio del Toro) has spotted for his next steal. With heavies everywhere trying to catch them, they soon begin to realise that the only way out of their mess is each other. I would like to make a stand to rid the acting community of mind numbing actors who can't speak. Benicio del Toro is one of these. Apparently he was quite good in *The Usual Suspects*, but give me a break, how can we, the supposed audience, find out important plot details when we can't understand what is being said. I'm glad this movie is on video. At least I could rewind if I felt the need. (Unfortunately, I didn't really care what was happening, and that says it all.)

The whole thing is a shame, because *Excess Baggage* could have been good. Alicia is not bad, neither is Harry Connick Jr as Vince's thieving partner. The initial story line is quite funny and original, but it seems that no one involved knows what to do after the plot set up. I think that it's supposed to be a "Romantic Comedy". But two important ingredients are sadly missing. It's not romantic and it sure ain't funny.

Belinda Schaefer.

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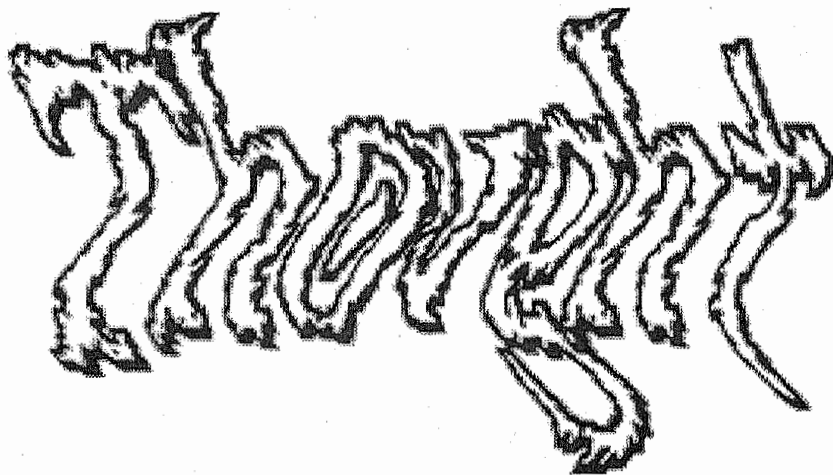
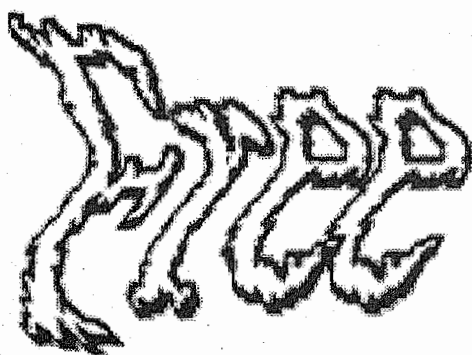
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What is knowledge? Is there a difference between faith and knowledge? What does it mean to know something?

David Hume, being a bit of a hell-raiser, once asked "How can we infer the unobserved from the observed?" For example, if you were to arrive on a desert island and you discovered a watch, you would infer that someone had once been there. This reasoning seems to be based upon a concept of cause and effect. That is, there is a necessary connection between watches and the presence of people.

If this inference is based upon a concept of cause and effect, it needs to be asked: how do we arrive at this concept? Hume suggests that there is nothing inherent in the sensory qualities of objects that allows us to make an inference from cause to effect. Thus upon first encounter one could not by any reasoning predict the explosive force of gunpowder, the attraction of metal to a magnet, or even the effect of one billiard-ball striking another. For example, at seeing the motion of one billiard ball towards another, we might infer that both balls would remain at rest, or the first ball would ricochet off the second, or the impact of the first would cause the second to shatter, or a hundred other events just as probable. In other words, there is nothing in seeing the motion of the billiard ball towards another that allows us to predict what effect it would have on the other.

This holds for any other event that can be connected, including the sight of fire with

the experience of heat, the release of a rock and it falling downwards, the sight of water and the experience of wetness, or the call of a voice and the presence of a person. None of these events bear a necessary connection between them. Hume suggests that it is only by past experience that we build up a concept of cause and effect. Thus once you have seen the billiard balls strike each other a number of times, you begin to build up a concept of what will happen. Hume then inquired into why we always expect the same sort of effect to always follow from the same sort of cause. Why should

of cause. If this is logically possible then it must be asked: on what do we base our assumption that the same effect will follow the same cause? We base it, of course, on our past experience. We assume that since gunpowder ignited last time we held a lighted match to it, it will continue to do so in the present. Thus our use of experience to justify our prediction of a certain effect from a certain cause is based upon the notion that: THE FUTURE WILL RESEMBLE THE PAST.

The next question of course is: on what do you base your belief that the future will resemble the

I know that fire will continue to ignite gunpowder because the future resembles the past. I know that the future will resemble the past because it has done so in my past experience. If we can not justify our belief that the future will resemble the past then there are all sorts of nasty side effects. For one thing it means that the entire body of science's "knowledge" is based upon unsupportable assumptions. For science to have any bearing whatsoever it needs to be true that nature will continue to work by uniform rules. But there is no basis for believing that it will. If we can't justify the premise that the future will resemble the past then we can not justify inferences from the observed to the unobserved.

The reader will recall that also under attack from such arguments were the notions that the physical world exists, your memories are of events that actually happened, and that other people also have conscious thoughts like yourself. So we can add to this list of unsupported notions that the future will resemble the past. At this point you can see that we find ourselves in deep shit. It seems that all we know is that we know nothing.

Thus the sceptics can come along and start happily preaching their message of suspension of belief. Ha, Ha - You can't know anything. You must accept our doctrine of suspension of belief.

At this point Hume says: Not so fast fellers. The game's not over yet. You've neglected to consider one fact: we can not suspend belief. By our very nature we believe that the future will resemble the past. This belief is innate.

As I noted last time, our beliefs in the validity of our memories, the consciousness of other people, and the existence of physical matter are also innate beliefs we possess. Thus even if we cannot support these notions we will and must continue to believe them.



the magnet always be attracted to certain metals? Why should the billiard ball always bounce off in the same way? Why should gunpowder always ignite whenever you hold a lighted match to it? He asked this because it is quite logically possible that the same sort of effect won't follow the same sort

past? How do you know the future will continue to resemble the past? Most people would say they base this knowledge on past experience, but this is a circular argument. You can not say

I know that fire will ignite gunpowder because it has done so in my past experience.

MY OWN SILLY ARGUMENT

(Though since I wrote it its not my job to point out why)

The very existence of the universe and ourselves is tied up with the fact that the future always resembles the past. Our ancestor's children had to give birth, whose children had to give birth, whose children had to give birth and so on, otherwise we would not exist. This relies upon the fact that the future resembles the past. The chemical reactions occurring within our bodies can only occur because the future resembles the past. The laws of physics are inextricable from the fact that the future resembles the past. No stability would remain as objects flashed in and out of existence if the future didn't resemble the past. Thus the very existence of the universe and ourselves depends upon the future resembling the past. Even so, this doesn't support the notion that the future will continue to resemble the past. However, I say we can leave this premise unsupported because if it ever suddenly becomes false then we would cease to exist anyhow, and thus there would be no one around to notice it. Since we would cease to exist then so would reason itself. Since reason would cease to exist then so would the Premiss "the future will resemble the past". Since it would cease to exist it would also cease to have a truth-value. Thus the premiss "the future will resemble the past" cannot be false.

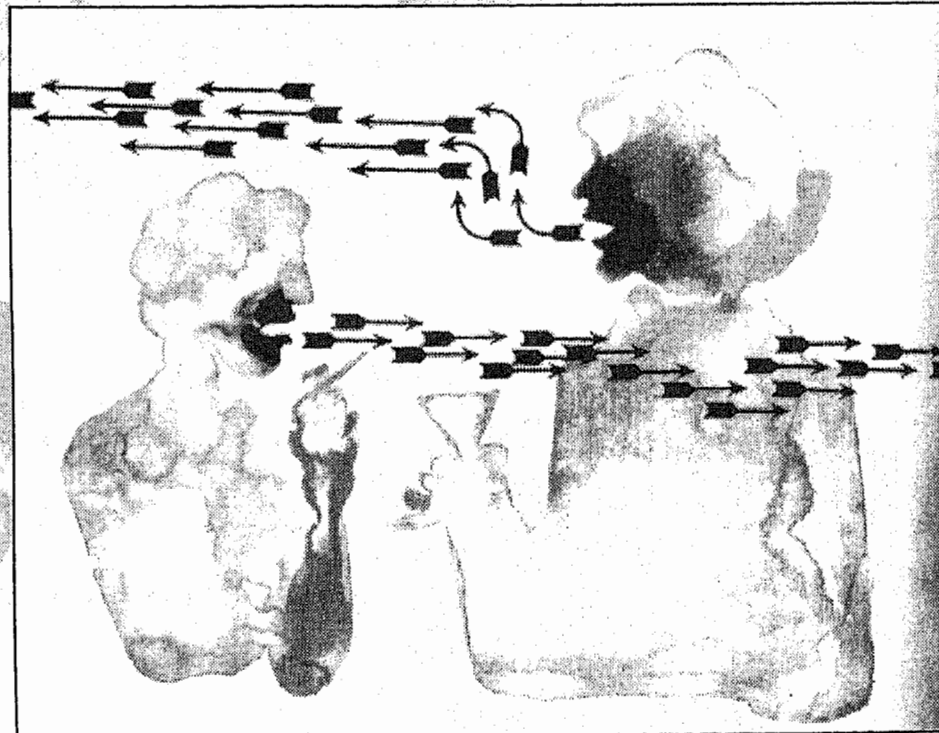
AN EVOLUTIONARY SOLUTION? (A not so silly argument)

The very fact that our beliefs in matter, others' minds, the validity of our memories, and the uniformity of nature are all innate, gives support to their being true. How? Through the theory of evolution. The theory of evolution states that animals are shaped by their environment. Any animal with an inferior bodily structure will have a lower survival value and thus be less likely to procreate and pass on this structure. This structure constitutes everything about the animal, including the mind and the perceptual system. Thus we perceive things and believe things according to how nature shaped us. For this reason we perceive time and causality even though these phenomena are not inherent in our received sense data. Thus via the process of evolution, our beliefs and perceptions about

the world have been shaped appropriately. Some of the beliefs formed in us by evolution include: matter exists, other's minds exist, our memories are valid, and the future will resemble the past. If it is assumed that these innate beliefs were installed by nature and that they mirror how nature actually works, then these innate beliefs represent reality. Ergo our innate beliefs have a solid basis and thus so does all of our knowledge based upon these beliefs. Do we and can we ever have knowledge in the philosophical sense? Probably not. Maybe only well informed opinion. In any case, well informed opinion is better than mere faith.

Brentyn Ramm.

"Laugh in the face of death while others fall to their knees and weep."



To Beck Dettman

Agreed. It is hard being a philosophy student. Personally a lot of people ask me (with the best of intentions), "So where will your course lead when you finish?" Which leads me to believe there are thousands of philosophy students on the dole. To my point, Beck, God did descend down on earth and order "Be nice to your mother!" or more accurately, love everyone to the best of your ability. Notions that this is dogmatic religious claptrap get in the way of the fact that exactly what you suggested has indeed happened. Surely, even if you don't believe this stuff, love is a fantastic thing to live for! I don't mean hanging around with a particular guy/girl you fancy (although this is a form

of love). I mean being nice to everyone you meet. Hold the door open, give way to other cars, send some warm fuzzy e-mails, share your lunch, lend someone a CD or some money (before they ask), put up with people's rubbish, pick up people's rubbish, sit in the back of the car. The meaning of life is love.

Zane

P.S. I feel all warm and fuzzy now!

REFLECTION OF TIME

How is it we fall into a state of comfort zone?

Tick-tock, momentary lapse of time fly by.

It is within these essences of time that we become who we are¹.

Sometimes we rise to the moment, Sometimes we fall from grace,

Never are we who we think we are.

By the time we figure ourselves, We would have moved on, Only looking back to see what we were.

Perhaps it is this innocence captured by our times as youth, Do we realise how far we've come.

Through transformation, innocence is lost. We can only consciously become wiser, But this can never mean getting back our innocence.

What you think can not equate with what you prefer to feel.

Maybe it's not lost. Look around. Can you do something to help others reach their potentials?

The greatest gift you can give yourself, Is in the gift to others.

Iann Thai (Chai) :

P.S. thought: Have you ever noticed that the universe conspires against people with profound experience from ever sharing their ideas. i.e. via economic, political, class and other prejudicial biases? That way, the universe can retain it's status quo of a random, arbitrary chaos.

¹ In the famous words of John Lennon (1980). "Life is what happens to you while you are busy making other plans."

A good friend of mine refers to the comfort zone as "economy of mind". By evolutionary standards it is of survival value (it is efficient) to become set into habits and no longer consider alternative ways of acting or thinking. Thus any novel thoughts (such as in this column) are quickly lost from consciousness, exterminated by the unstoppable force of ancient modes. Only by small steps can these barriers of ignorance be beaten back. Yet to others these novel thoughts make an extraordinary impact, their habit becomes seeking out novel thoughts - it becomes a religion. A fluke, evolution gone wrong. These people reflect upon meaning instead of mere survival or pleasure. Upon the universe rather than the footy scores. They gather pieces of the puzzle from many different sources. Gather them into a complex whole. What strange truths will they discover? Or forever limited by the perceptions of finite beings, will they discover none?

Brentyn Ramm

Question 9: What is consciousness?

P.S. Just because I've asked the next question it doesn't mean I don't still want other people's opinions on the question of knowledge. The same applies to any other subject that has been discussed (music, time, beauty, freedom of will, etc) or not discussed. Don't let the illusion of structure or progression stop you giving your opinions. These things are, after all, just abstract concepts.

Clubland

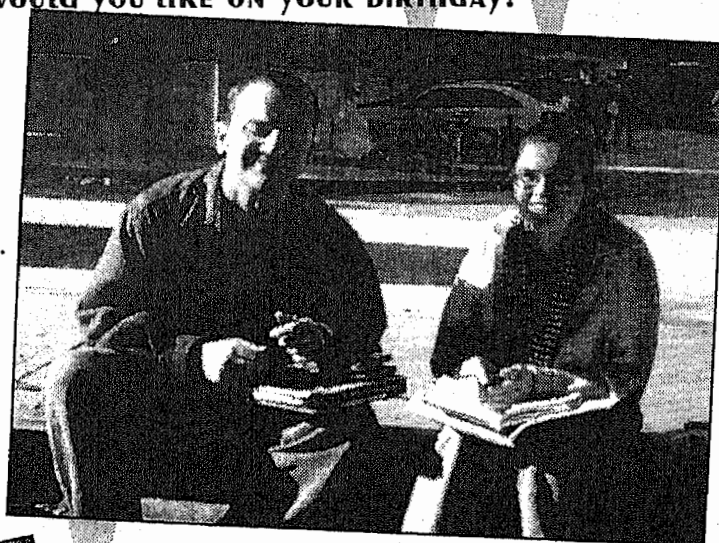
VOX POP

QUESTIONS:

- 1.) WHAT ARE YOUR THOUGHTS ON THE QUEEN'S BIRTHDAY public holiday?
- 2.) WHAT SORT OF CELEBRATION COULD WE HAVE FOR JOHN HOWARD'S BIRTHDAY?
- 3.) WHAT SORT OF HOLIDAY CELEBRATION WOULD YOU LIKE ON YOUR BIRTHDAY?

PETER & Olivia

- 1.) P: While we are not a republic we should still have the holiday.
O: I'd rather have a Reconciliation holiday.
- 2.) P: Bulletproof Vest Day.
O: Show pictures of him at the conference when he couldn't find his papers.
Maybe an Eyebrow Day?
- 3.) P: Free drinks day throughout Australia.
O: Free plane travel day for everyone.



Rick & Darren

- 1.) R: Is it actually her birthday? No? Bargain.
D: I'm all for it. You could call it anything, it's still a holiday.
- 2.) R: Wewease Woderwick Day.
D: Ronny Corbett/ Mr Sheen Day.
- 3.) R: We will have a national 24 hour drink session. Everyone can crash at my place after.
D: An overseas holiday.



GARTH, Rhys, BEN & SIMON

- 1.) G: If we didn't have it, we would still have a Republic holiday sometime.
R: To avoid all confusion it should be on her birthday.
B: It should be longer.
S: Yeah, a Queen's Birthday month.
- 2.) G: Whiney Little Man Day.
R: We should have a moment of silence.
B: Kick a Lib Day.
S: We shouldn't have one.
- 3.) G: Thongs, Stubbies and Snaqs Day.
R: Have a Mardi Gras.
B: Have a toga party. With sombreros.
S: Free beer in all pubs. Make that a mandatory law.



KENNETH & JADYNNE

- 1.) K: ANYTHING THAT GIVES YOU A DAY OFF IS FINE BY ME.
J: WE NEED A HOLIDAY ANYWAY. YOU HAVE TO HAVE A CERTAIN AMOUNT EACH YEAR. WE NEED AS MANY AS WE CAN GET.
- 2.) K: A DAY OF MOURNING, REFLECTING ON THE CRAPNESS OF HIS REIGN.
J: LITTLE JOHNNIE'S PORK RIND EXTRAORDINAIRE.
- 3.) K: FREE BEER AND CHUPPA CHUP DAY.
J: WE LOVE JADYNNE, HE'S SO GREAT APPRECIATION DAY.



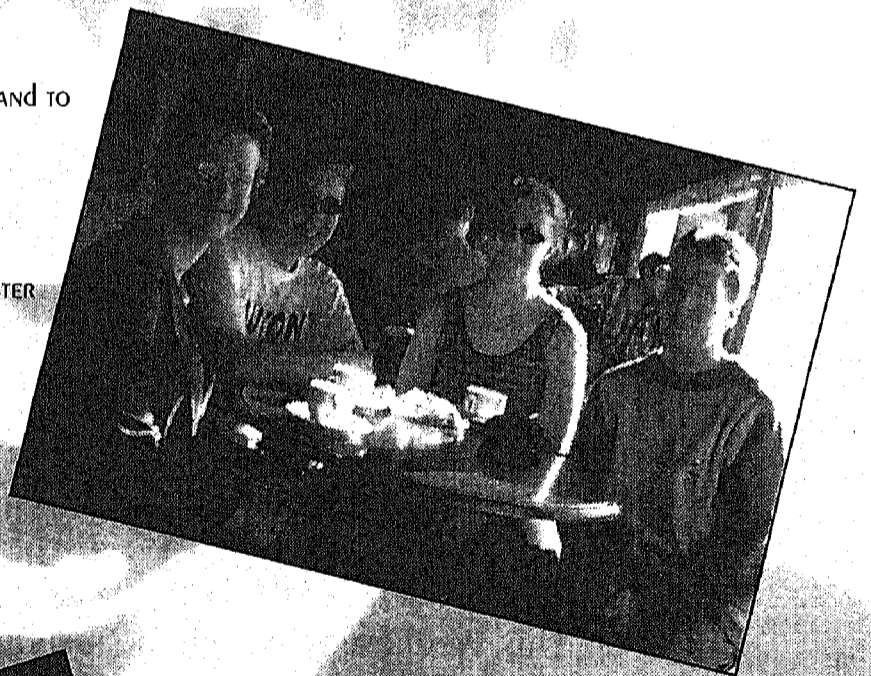
KATE & SAMANTHA

- 1.) K: IT'S AN EXTRA WEEKEND DAY, NO UNI, THAT'S A GOOD ENOUGH REASON.
S: WE SHOULD CELEBRATE WITH A GAY MARDI GRAS.
- 2.) K: YEAH, ELECTION DAY.
S: ELECTION DAY.
- 3.) K: AUTOMATIC PASS DAY.
S: HIGHER I.Q. FOR EVERYONE DAY.



MICHELLE, ROBYN, KATHERINE & GABS

- 1.) M: DITTO (TO ROBYN).
R: FORCES US AS AUSTRALIANS TO REMEMBER WE ARE STILL UNDER BRITISH RULE, AND TO REMEMBER OUR HERITAGE.
K: ANY HOLIDAY IS APPROPRIATE.
G: IT SHOULD BE MOVED CLOSER TO HER BIRTHDAY.
- 2.) M: AS LONG AS IT'S AN EXTRA DAY OFF IT'S GOOD.
R: HE DOESN'T DESERVE ONE. IF WE DID HAVE ONE, EVERYONE COULD HIRE A JESTER COSTUME TO DRESS UP IN.
K: HAVE A DAY WHERE ALL BALD PEOPLE CAN COME OUT.
G: YEAH, NATIONAL BALDY DAY.
- 3.) M: A MICHELLE DAY.
R: DRINK BEER AND PLAY LEGO TECHNIC DAY.
K: MAGIC MOUNTAIN DAY.
G: PEARL JAM DAY.



SUZANA & SARA

- 1.) Su: WE SHOULD HAVE AUSTRALIAN INDEPENDENCE DAY.
Sa: ANY EXCUSE TO HAVE A DAY OFF IS GOOD.
- 2.) Su: ELECTION DAY.
Sa: NATIONAL WEDGIE DAY.
- 3.) Su: NATIONAL CHOCOLATE DAY.
Sa: BLOWING BUBBLES DAY.



Elle Dit

is coming on August 10.

Elle Dit is the Women's Edition of On Dit, produced by women for women.

Contribute:

Articles Reviews Creative Writing
Artwork Letters Interviews
or anything else you can think of

Deadline is August 5

What do YOU have to offer?

An opportunity for women to have their say.

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This Wednesday we will be meeting for coffee before the meeting at 12:30pm in the Gallery Coffee Shop. Hope to see you there.

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Choreography: Stephen
Baynes**

Following the extremely successful execution of *La Bayadère* (see *On Dit* May 4 for a review), *1914* was the second piece presented by the Australian Ballet in a sadly short Adelaide season. A striking contrast with the classic oriental exoticism of *La Bayadère*, *1914* is a brand new work commissioned for the Australian Ballet, based upon David Malouf's World War One story *Fly Away Peter*, and choreographed by Stephen Baynes. I must here confess my ignorance in never having read the book in question - so this review is by necessity incomplete - although judging from the criticism the work has received in the national press, as an adaptation of a classic novel, I think I may say it was a piece better judged on its own merits than in its success as an adaptation.

There can be no question that this is a strange choice of subject matter for a ballet - adapting any contemporary novel to the form of ballet must be an almost impossible task, in particular one with such harsh subject matter. Simply contemplating the process makes one realise why most bal-

lets and operas have such melodramatic plots! However, whilst the work has attracted much criticism as an adaptation of the novel, Malouf himself has defended the piece as being Baynes' response to the poetic feel of the novel, and sees it as successful in having 'picked up some of the book's contrasts - that sort of free world... and that sort of regimented machine for killing that the war becomes' (*Australian*, May 1).

Certainly Baynes has steered clear of an overemphasis on plot or literal interpretation of the novel in the creation of the ballet, and this decision is a sound one. There is a severe limit to what one can convey in an 80 minute ballet, and rather than becoming bogged down attempting to convey dramatic action, Baynes has focused his energy on the poetic spirit of the book, in particular on the contrasts between two worlds - the paradise of the Antipodes, and the hell-on-earth of the First World War trenches. The strongest motifs used to depict this contrast are those of light and dark, and the individual and the collective. Jim (the novel's protagonist) is first depicted in the idyllic surroundings of a bird sanctuary. Amid the call of birds, and the musical flutter of a light, airy score, the stage is bathed entirely

in light, a bright blue sky is brightly illuminated above, and the stage is the red of the Australian landscape. The choreography is primarily a series of solos. As the story progresses, and the action moves to the trenches, choreography becomes brutal and regimented, the light becomes harsh - bursts of stark white on a dark stage - and the red Australian sand becomes the mud of the trenches.

Baynes' choreography of the trench scenes is truly inspired, and he succeeds in depicting with great pathos scenes that few would think possible to portray in ballet. One gets a true sense of the horrors of war, yet Baynes achieves this without recourse to sentimentality. Jim's death is ultimately simply one amongst many, as the dancers slowly walk off stage, sequentially illuminated, momentarily, from above, in a bright beam of light.

Technically, however, on the night of my attendance, the dancers were not at their peak. In contrast to *La Bayadère*, which presented an admirable showpiece for the company's female Corps de Ballet, *1914* is, as one would imagine, a piece for the male dancers. They lacked the finesse and seeming effortlessness, however, that usually characterises the best work of the Australian

Ballet, and too often seemed strained and heavy - a pity for it blunted an otherwise innovative and imaginative work.

Like Baynes' choreography, Graeme Koehne's score is exceptional, and makes many illusions to other pieces from the time. Many critics have commented on the influences of Prokofiev, Stravinsky and Copland, and the music successfully weaves together such strands to create a piece which captures to the same extent as the choreography and design the sense of contrast between the lightness and innocence of youth in Australia, and the darkness and brutality of the trenches.

This is above all a very Australian work - in its subject matter, its themes, and also in its innovation. It is by no means a literal interpretation of Malouf's *Fly Away Peter*, and in light of this, one might be led to wonder if perhaps an entirely original ballet about the First World War might not have been more successful. My feeling, however, is that its basis in Malouf's novel not only contributes a great deal to the ballet, but also confirms its status as a striking example of great Australian artistic talent in all fields, combined.

Janak Mayer

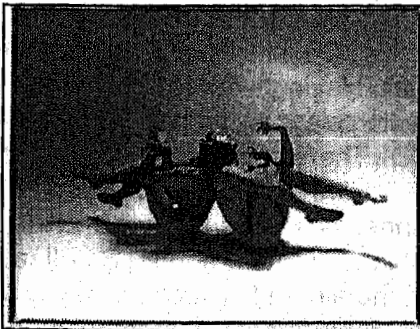
Depth of Field Leigh Warren & Dancers

Depth of Field is a chance to immerse yourself in space and rediscover the magic of the human body

"This piece is about bringing everything back to the body; the body is the subject. Everyone has a body and we seem to be in a time where everyone is body-obsessed. But I think a lot of the time we are very unaware of what our bodies mean to us and how we actually relate to them. In fact with some people the attitudes are actually very fascinating because I did a series of interviews with people about their bodies; a whole range of people from very young [eg. a girl of around 9] to very senior people. It's really fascinating to find how often people feel their minds and their bodies are totally separate entities. That their bodies are like the taxi department; to get them from A to B. And they only notice their body when something goes wrong or they want some pleasure from it.

And there's a great indifference to their bodies. And I suppose to a dancer, and a choreographer, a body is a very, very important thing. And it's the vehicle that says what you can't say [in words]. I personally think that the body is a miracle. I am constantly amazed about its capabilities

and its ability to express what you think and feel. I suppose so much of it is unconscious and what I'm doing is bringing the body's potential to the surface. And everyone's potential; because everyone has a body. I mean, some people talk away and they don't use their hands at all, but other people would be lost without their hands to express. And of course if there is a problem with language we always use our hands to overcome the barriers, to help to com-



municate. So, our bodies are used to communicate. It is what it represents - it is a myriad of possibilities of what it represents to other people. How much we hide it, how much we expose it, what the ramifications socially are of exposing or hiding it are. All of those things become issues for us. And I wanted to not get too far

away from the body - that's why I've also emphasised the voice. And Stuart Day [the composer] has created - it's not a capella - it's everything; it's the voice in its most guttural sense right to its potential as something that's harmonic and almost linastic. So it has this incredible range, which we don't often really listen to. And by eliminating all the other stuff, zeroing in on how simple and yet how extraordinary the voice actually is. So we start off with this

cacophony of ideas and sounds and movements and gradually pull away until we are left with just the body, the mind and the voice. It's a journey; it's quite a lengthy journey because the production's going to be quite a long one [about 1 hour 20 minutes in one hit]. So for a dance production that's quite solid going. I mean, normally I do break my work but this time it seemed really criminal to do it. We do the first forty minutes and it goes so fast, it's changing all the time, there's not a moment that lapses without a change from one thing to the next. It's engaging. So I think it would be the wrong thing to break it. So instead it really builds and takes you to this other place."

Leigh Warren (as told to Susie Bate).

Depth of Field opens at the Norwood Concert Hall on June 20 (through to June 27), 8pm. Tickets are \$28/\$22 concession Preview: June 19, 8pm, \$24/\$19



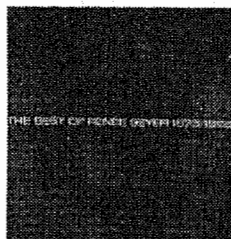
Stuff
Holly McNarland
(Universal)

This album blows me away. Still. Every time I listen to it something new kicks me in the teeth, which makes it kinda hard to smile, but I do anyway. *Stuff* is just so damn good.

A friend in the *On Dit* office described this album to me as 'Alanis Morissette if she actually had something to sing about', and the lyrics of this album are indeed unrelenting in their attempt at unsettling the listener. McNarland has a dark preoccupation with imperfection, and an amazing ability to weave this seamlessly into some pretty smooth songwriting. 'Porno Mouth' is an uncomfortable account of a man who McNarland describes as 'everything but beautiful', and includes some incredibly catchy backing vocals. With lyrics such as 'I wanna die in water' (Water) and 'I feel better when I'm numb' (Numb) the album at times feels very insecure and scared, which is then pushed away by the wackiness of 'UFO' the beauty of 'Just In Me'. The angry and confused 'Elmo' is the highlight of the album for me, with its catchy off-beat bass line and screaming chorus, but this is an album I can easily listen to from start to finish. And then again.

Stuff is McNarland's first full-length release, after a widely acclaimed EP in 'Sour Pie', which included such frank gems as 'Mr. Five Minutes'. This album has actually been around since June last year but Universal, in their most infinite wisdom, have made us wait. And that wasn't very nice. Buy the album and find out why.

andrew four



The best of Renee Geyer
1973 - 1998
Renee Geyer
(Universal)

Do not be fooled. A more accurate title for this album would be "The Best of

Renee Geyer 1973 - 1981, with token songs from the early nineties thrown in for good measure" But that title probably wouldn't fit on the side of the CD...maybe the record will be called that.

I knew what I was in for when I took the CD home, and both my Mum and Dad said "Oh, Renee Geyer, I used to like her...". Renee was a bit of an Australian pop icon back in the seventies, and had hits such as 'It's a man's man's world' and 'I really love you'. Soul jazz is what Renee does, and she don't do anything else. Every song has that annoying wah-guitar that makes me want to watch Funky Squad again.

The album comes as a double CD pack, with the 'best of' and a bonus eight-track remix disc. As it turns out, the remixes are quite good. Modern rap, dance and drums'n'bass mixes make for an interesting listen. Which is a little weird, because Geyer fans would hate it, I reckon.

Get it for your Dad who's going through mid-life crisis, but otherwise get something good.

Greg Heaton



Let It Come Down
James Iha
(Virgin)

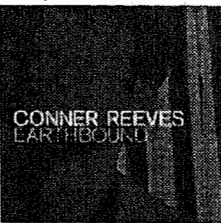
For the sake of the ignorant, James Iha is guitarist with Smashing Pumpkins. Do not, however, expect

anything like Billy Corgan's production-rich wall-of-sound approach to music on Iha's first solo effort, *Let It Come Down*.

The cover offers the first hint of what's to come. A picture of Iha, backlit (almost silhouetted) by autumnal sunlight, looking pensive, looks more like a Carol King cover than anything you'd find in the record stores these days. Put the disc in your player and it's like stepping back twenty years; the sounds emanating from your speakers bear more in common with James Taylor than the Pumpkins. Iha's voice is rich and clear, given to a quiet lilt and perfect harmonies, and his songwriting hand - a sample of which some of us were offered on a B-side he penned for '1979' - reflects an abiding respect for the singer/songwriters of that other [unfashionable] end of the seventies; listening to *Let It Come Down* for me was like hearing Jackson Browne's *Late for the Sky* album [the record that made me want to learn to play the guitar] for the first time.

The album's designated hitter, 'Be Strong Now', should be familiar to radio listeners; next in to bat is 'Jealousy'. Both of these are good strong tunes, supremely radio friendly, as is practically the entire album (my favourite song in the set would be 'No One's Gonna Hurt You' - the last track, but it's fun getting there). My recommendation would be to dust off the bean bag, settle down with a Coke and *Let It Come Down* on the headphones, and leaf through the cover booklet, trying to pretend it's twelve inches across.

J.D.

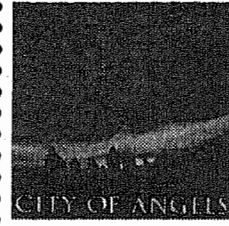


Earthbound
Conner Reeves
(BMG)

I was so surprised when I first put this CD Player, I had to check that I was actually playing *Earth-*

bound. The cover and picture reeks of Country music, but Conner Reeves is actually an R+B singer. Having worked out that the right CD was being played, I found that this is quite a good CD. There are some great tracks like 'They Say', 'Earth Bound' and 'Ordinary People'. Conner has a rich voice and he fully exploits this to create a fine R+B collection. However, the album falls down heavily in the originality department. Listening to *Earthbound* is like listening to Take That, Backstreet Boys or Allure. The instruments and music all come from the Stock Standard R+B Instruments and Music Library Vol. 5 and it shows in the utterly predictable nature of all facets of the CD. I couldn't help a strange feeling of Deja vu.

The blatant derivative nature of the CD makes it hard to criticise. I must admit I liked one or two of the songs, but the boredom and banality of the work drags this down into the gutter.



City of Angels - Soundtrack
Various Artists
(Warner Sunset/Reprise)

To go through the CD sleeve is like going through

an artist's encyclopaedia. With names like U2, Alanis Morissette, Jimi Hendrix, John Lee Hooker, Goo Goo Dolls, Peter Gabriel and Eric Clapton you get one of those feelings that you are in for something different here.

It is difficult without seeing the movie to fathom how these songs are connected, but when you see the movie you'll understand. You may be thinking that this is a soundtrack for the female of the species as is the case with Meg Ryan love stories. My advice would be to buy this album for that special someone in your life, and sneak in a listen if you are timid about such things.

The tracks inside are all quite emotion invoking and powerful and tend to offer the listener many surprises. An almost apparent deviation from the norm is the case for Alanis Morissette's 'Uninvited'. Whereas U2's new release 'If God Will Send His Angels' is another classic. Speaking of which 'Red House' by Jimi Hendrix sounds like it belongs on the *Blues Brothers* soundtrack but still has its place. The only disappointment about this soundtrack is that the instrumental sections by Gabriel Yared are all just heaped together at the end, destroying the overall feel of the album.

My advice is to go and see the movie first and then get the soundtrack to listen to musical journey unfold before you. You won't notice the soundtrack during the movie, due to its powerful nature, so you'll need to get the soundtrack afterwards to make sure you don't miss out altogether.

Rock'n'Roll Rodney



Lets Go Do What Happens
Francis Dunnery
(Razor & Tie Entertainment)

This is one of those CD which hangs between rock and techno, trying to incorporate the best of both worlds. Dunnery doesn't succeed often, but when he does it is great, particularly the fourth song 'Crazy Is A Pitstop'. This song has a trance-like bass and wicked riff and the repeated sample of modem connection (you know that beep-beep-beep-grrrrrrr sound). Easily the best song on the CD. The other songs comprise of Dunnery talking more the singles over the lone guitar solo and drums, which are quite boring. You can hear Dunnery trying different genres, varying his tempo and style, but this is an album that doesn't make a major impact. There are a few other surprises like the great 'My Own Reality' and rocky 'Sunflowers'. The cover reads "It's All A Big Hallucination" and this sums up this whole CD. There is variety, a spaced-out feel and some decent songs but not enough to make me love this album. I guess it has to grow on you.

Califone
Califone
(Flydaddy / Perishable)

Red Red Meat by any other name is still...fucking excellent. Messrs Rutili, Hurley, Massarella and Deck have returned with another strangely

non-RRM entitled recording (see the RRM/Rex project *Loftus*) which, for all the onomastic confusion, retains their particularly resonant, slow-cooked, hypnotic sound. Again built around their unique percussive beds (see the "block being dragged across the floor" sound on "To Hush a Sick Transmission"), their by-turns slurred and then penetrating guitar work, and Tim Rutili's throaty, whispered drawl, Califone provides seven tracks of always engaging and constantly enjoyable tunes.

That I can say "tunes" without ironic quotations (um, except for just then) marks another change in direction for this band. Where the last RRM album, *There's a Star Above the Manger Tonight* was often characterised by elliptical and often difficult to access song structures and sounds, *Califone* is, as the helpful sticker placed on the cover by Big Star staff explains, more song based - perhaps signalling a return to the staggering melodies and soundscapes of 1995's *Bunny Gets Paid*. Less ambitious than *Bunny...*, *Califone* works on a more modest level with simple acoustic tunes like "Silvermine Pictures" or the understated, sustained tension of the simmering "Pastry Sharp". Also of note are the almost twinned first and last songs, the first, "On the Steeple with the Shakes (X-mas Tigers)", builds around a smudged guitar line which threads through the whole song and sustains Rutili's distorted whisper. The final song, "Down Eisenhower Sun Up with Mule" (don't ask) also accretes around a lazy riff and fades out in a haze of angular piano, jerky guitar twangs and a feedback rumble which growls along for about 12 minutes after the song proper has ended. The wistful "Dime Fangs" again highlights the band's knack for understated yet buoyant melodies. With each song embellished by the band's trademark sonic inventiveness and eccentricities, *Califone* reinforces your faith in the redemptive qualities of popular music in an otherwise largely bankrupt musical environment.

Paul Lobban

Turn the Heat Up
Shemekia Copeland
(Alligator Records)

Upon a first listen, comparisons with the music of the Commitments immediately comes to mind. This is due to a resemblance in musical style and very similar keyboard use. Shemekia Copeland is a blues singer from Harlem, New York and at only 19 years old sounds like she's been singing the blues for ages, although this is her debut album. The themes that occur in her songs include love, loss and human striving - but aren't too overt. Her voice soars and ranges from full, heartfelt singing to gravelly, intense parts to soft and soulful expression. As a blues type CD this is excellent. This woman has attitude and feeling and expresses it well.

Not all the songs are the same - some are soulful and full of feeling ("Ghetto Child") while others have a moving beat and are conducive to Shemekia's soaring vocal style. Fans of the Commitments would enjoy this CD as would anyone who has a preference for blues, soul and R&B. Shemekia is tokened the next Koko, the next Aretha or the next Etta on her album sleeve - she certainly seems to have the talent to fill these expectations.

kym

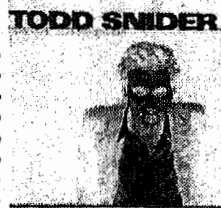
The Robert Johnson
Songbook
Peter Green with Nigel
Watson

Robert Johnson is a legend in the blues world. He died at the age of 26, his whisky poisoned with strychnine by a jealous husband, on the floor of a juke joint and, according to legend, barking like a crazed dog. To this day, there exists only two photographs of him, and he left behind only two full collections of songs, 29 in all.

Yet his music has been recorded and re-recorded ever since. The most famous student of Johnson's music is Peter Green, and this is the album that every Johnson fan has to hear. There finally exists a modern reproduction of this songbook that seeks only to provide an honest revision of those original 30s recordings, rather than glorify them for personal merit. For those into modern blues, this album will seem bare in parts and pretty straight, but compared to Johnson's original phonograph recordings, this CD still carries the soul and is merely a facelift. Johnson originally recorded in hotel rooms in the US, and this CD is perhaps how he would sound if he had ever gone into a studio. Personal highlights on this collection include 'Phonograph Blues' with its marvellous honkey-tonk piano and bone dry vocals, and the rendition of the legendary 'Sweet Home Chicago'. This is a must for all Robert Johnson fans, and certainly for fans of the genre, the perfect introduction to the early years of blues.

andrew four

Viva Satellite
Todd Snider
(Universal)



Now here's an off-beat fellow. Example: closing lines of letter to producer John Hampton, included in the

liner notes, 'you can be our cheese meter if we can be yours...hope you enjoyed the jerry jeff...' This guy has plenty more to say, and he's actually pretty good at it.

Self-described as 'non-dirivitive roots rock (the spelling error is his), Snider uses his voice to glide some honest emotions over sweet organs and grungy guitars in a very Steve Milleresque manner (a very smooth cover of 'The Joker' even appears). This is one of those white guys who actually means the blues and doesn't use it as a neat gimmick (see Jim Belushi and the Sacred Hearts).

Highlights have to include 'Positively Negative', Snider's message to a girlfriend that he will no longer be a victim of her lies ('if you think you're jaded now, wait till you see the rest of me'), and 'Once He Finds Us' a song about Jesus ('he never leaves us, no matter how far we fall apart'). 'Double Wide Blues' is a crack-up with its unsubtle observations of a small country town: 'v-neck t-shirt with a mustard stain', 'them cut off t-shirt and numbchuck kids comin' around', 'soap opera heaven without all the clues'.

Recorded in Memphis, this album has a lot of soul to it and a very down-to-earth sound. And as if fourteen tracks weren't enough, there are even secret offerings at the end. The liner is very cool, too. I like this album a lot. Check it out, and see what you think.

andrew four

The Daddy Of Them All
Space Monkeys
(Factory Records)



The Daddy Of Them All is the debut offering from one of the more recent groups to appear on the Britpop scene, and

Space Monkeys' music is as wacky but fundamentally entirely uninspired as their name is. Most people will probably have heard the first single from the album, 'Sugar Cane', which has received considerable airplay on Triple J. It is as sickly sweet as its title suggests, but also has an infectious bop to it, which makes it infinitely catchy, although swiftly irritating - perfect radio fodder. Sadly, however, far from the commercial face of a talented group, 'Sugar Cane', a tribute to the beneficial effects of smoking Crack, is by far the best song on the album.

Space Monkeys sound and lyrics are generic Britpop - stereotyped to a point that they become scarily close to parody, although I'm sure no irony was intended with this record. Singer songwriter for the group Richard McNevin-Duff does an admirable impersonation of a Liam Gallagher whine, and even has the haircut to go with it. Musically, the group combines Oasis style guitars and melodies, with samples and electronic beats. To this extent, they owe an evident debt to groups like Black Grape (with whom they also share a serious drug fixation - even the songs whose lyrics don't make overt drug references are entirely tripped-out in other ways), although they have none of Black Grape's raw, energetic and original sound. Rather, on the whole, what they have produced here is heavily overproduced, and on the whole, unoriginal.

Space Monkeys are at their best with loud, high-tempo songs with strong guitar and bass riffs, acid house drumbeats, and tripped-out kaleidoscope lyrics. The first two songs, 'Acid House Killed Rock'n'Roll' and 'Blowing down the Stylus' are promising in this respect - hardly original, but loud, noisy and fun, with a good beat to it. The lyrics to 'Blowing down the Stylus' are also probably a good summary of the bands attitude and place within Britpop: "When it feels supreme to be on the scene/and you've just figured out what the nineties mean...". Apart from these and 'Sugar Cane', other highlights include 'Ready for the Rampage' (probably the second best piece on the album), and 'Smile America'. Thus far not too bad. The trouble really starts, however, when the band attempt anything softer and more sentimental. Crooning even more harshly and tonelessly than the more obnoxious of the Gallagher brothers, McNevin-Duff sounds just ridiculous spitting out lyrics like "While I'm kissing you goodbye/I might as well get it off my chest/And tell the world one final time/about the girl that I loved best". Songs like 'Sweetest Dream', 'Inside My Soul' or 'Dear Dhinus' become really worrying in this respect.

If you absolutely love 'Sugar Cane', then you'll probably find a few tracks on here to keep you entertained for a while, but otherwise, go get one of the limitless seriously good new records to come out of Britain recently.

Janak Mayer



Pure Imagination
Eric Reed
(Impulse/Records)

What can I say. *Pure Imagination* is pure department store material. A jazzy yet light mix of piano, acoustic bass and drums, it would provide perfect 'formal' dinner time music, lounge music or even go well in a classy elevator. Despite this, Eric Reed and Co. seem to be good musicians and although some of the songs sound like boring pieces of trash to me, some parts have a real feel to them (a funky drum solo in no 5. '42nd Street'), and at least there are no wanky vocals so it makes okay background music. If however, you dig this smooth jazz showtune scene, you might find this CD to be aurally fulfilling.

Eric Reed is the artist and he plays the piano in a cool and laid back style. Hailing from Philadelphia this is his fifth album, although the first on which he has not written all of the songs. By redoing many well known Broadway tunes he attempts to show that while a song may be familiar, there is still room for musical expansion on it that can give it a new feeling.

The music is all pretty mellow but some tracks have a bit of movement. It's largely a jazz CD and included are fairly well known numbers like 'You'll Never Walk Alone' (and what a grandiose song that is), and 'I Got Rhythm'. Other familiar titles are, '42nd Street' and 'Send in the Clowns', so if that's what you're into, then you will probably get into this.

kym



King Britt Presents Sylk 130
When the Funk Hits the Fan
(Ovum/Ruffhouse/Columbia/Sony)

CD sleeves are often next to useless in that while they usually look good, more often than not they tell you next to nothing about the CD you're listening to. The sleeve for *When the Funk Hits the Fan*, luckily for this reviewer, is an exceptional case, and introduces the CD so succinctly that I'm going to allow myself to quote a chunk of it:

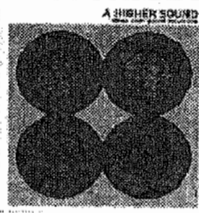
"Produced and co-written by King, [*When the Funk Hits the Fan*] is a fictitious, bio-mythographical 'film without visuals' of DJ Sylk 130, King's 70's alter ego. Filled with a pot full of soul-food grooves, we get a glimpse of a day in the life of Sylk, hailing from southwest Philly. The aural documentary starts with Sylk reminiscing about the old days: basement gatherings, block parties, street life. From there, Sylk's cinematic sound collages enter our membrane."

Yep, this is a narrative-driven CD, each track introduced by a little vignette. Either you like this sort of CD or not. Personally I find it a bit painful at times. Having said this, the music on the album is just soooo fat and funky, just soooo cool, that I forgive King Britt any self-indulgence. The music ranges from soulful acid jazz to housey funk, with just about everything in between—including a great feminist spoken-word "Sisters" beat-poem-rap-thingy. As well as featuring a number of accomplished Philadelphia musicians, songs such as "the Reason" and "Gorgeous" feature the soul-tearing vocals of Philadelphia's grand-diva answer to New York's India, the oh-so-smooth-sounding-help-me-I'm-melting, Vicki Miles.

Most of you Triple-JJJ listening crew out there will know the catchy number "Last Night a DJ Saved My Life." Most of the rest of the CD takes a couple of listens till you're really hooked, but for my money it's all the better for it. Well worth a number of listens.

Most of you Triple-JJJ listening crew out there will know the catchy number "Last Night a DJ Saved My Life." Most of the rest of the CD takes a couple of listens till you're really hooked, but for my money it's all the better for it. Well worth a number of listens.

Marc Vickers



A Higher Sound: dance under ground volume one
various
(Warner/WEA)

A Higher Sound "is a dance compilation drawn from unsigned acts from around Australia." Chosen from nearly 200 submissions this compilation is yet another demonstration of just how strong Australia's broadly termed "dance music" scene is. In the last year or so we have seen heaps of Australian dance music on the shelves. I'm thinking of compilations such as *DJ BEATS 2*, *Force One*, *Pure Drum and Bass* (which featured quite a few Australian artists) and whole CDs by the likes of Endorphin. The common feature of many of these releases, as well as their consistently high quality, is the preponderance of drum and bass. Not being completely *au fait* with what's happening in the music scene in other countries, I can't help speculating on whether Australia produces a higher proportion of this sub-genre of dance music than other countries with strong dance scenes. I'm pretty sure we do. Given this, Australian dance music appears freer to mix it up between the various sub-genres than much of the international product.

A Higher Sound, not surprisingly given the above speculations and observations, is a mixture of sub-genres, from drum and bass to techno and even a housey number (track one, 'Believe'). Stand-out tracks on a very sound album will depend on your musical taste. Personally, I love the driving pounding of 'Loud Speaker' by Fabric, as it reminds me a bit of (Adelaide DJ) HMC's ground breaking hit "Phreakin'." Other tracks that are well-worth a listen include the housey first track, 'Believe,' the funky sixth track, 'Over You,' and the tweaking ninth track, 'Kukulkan'. More good, home-made product. Shit we've come along way since "click goes the shears boys"!

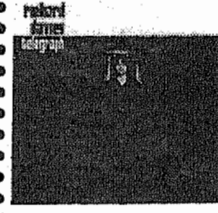
Marc Vickers



Allez! Ola! Olé! The Music of the World Cup
Various
(Columbia / Sony)

Coming into the tournament the Brazilians looked very strong. With their pedigree of pulsing samba and the brilliant form shown in the Nike ad music, we all thought they were sure things. But football is a funny game. In the end, Daniela Mercury's "Pais Tropical" and Skank's "E Uma Partida de Futebol", while showing verve, energy, and a certain amount of toe-tapping skill, just didn't quite make it. So too, England, with a pre-tournament field of champions to choose from, ended fielding a dud as Chumbawamba's tepid "Top of the World (Olé Olé Olé)" fell in the first round. Of the other also-rans, Holland's Slagerij Van Kempen's "Kick Off" was briefly spirited before dying off in the second half, France's Gipsy Kings should remember it's a game of 90 minutes and two halves, and how Scotland's Del Amitri, with "Don't Come Home Too Soon", ever made it through the qualifying rounds will live long in the minds of World Cup officandos everywhere.

Of the better performers, the vastly underrated Jamaica United's "Rise Up", with some nifty toasting by Shaggy on the left wing, was a pleasant, if not wholly original, surprise. Seem-



Telegraph
Richard Davies
(Flydaddy/V2)

Richard Davies was once singer/guitarist and principle songwriter with the Cardinals, but that was a long time ago. Now he is one of the most original solo singer songwriters within the municipal limits of rock 'n' roll town. His first solo album, *There's Never Been a Crowd Like This*, was released on the independent label Flydaddy, and subsequently received next to no exposure on the radio and few but the most fair and resolute of critical voices gave the album any kind of mention in print. Now Flydaddy has a distribution deal with the vanguard label for the new and original, V2: this ensures that more than one or two record stores will begin to stock the kind of gear you used to have to hunt around for. Will this bring a end to Davies' obscurity in this country? Only time will tell. Meanwhile *Telegraph* has hit the marketplace. Perhaps a little less experimental than ... *a Crowd Like This*, Davies new album still carries the hallmarks of his previous work - strong emphasis on songwriting and structure; clever, informed lyrics; a sense of continuity with what has gone before. While Davies's influences are obvious (Beatles, Byrds, Big Star, Beach Boys... I could go on) he doesn't wear them on his sleeve. Instead he negotiates the terrain between blatant commercialism and self-conscious obscurity (that most difficult path which isolates the radio-minded and the terminally-indy simultaneously), creating a sound both familiar and original. But don't take my word for it. Get into you're local music store and have a listen for yourself. You just might like it.

J.D.

ingly unconcerned about national loyalties, France's veteran Jean Michel Jarre, whose style of play has been out of fashion for at least a decade, made a creditable return to the big league by subbing on for both England, with ApolloFourForty's "Rendez-Vous 98", and Japan's Tetsuya 'TK' Komuro on "Together Now". While both were slightly ragged around the edges, at least no explicit mention of football was made. Which is where the secret to success in this tournament ultimately lay, as Germany's machinistic style of play once again took them to the top with the robotic and gloriously (soccer)irrelevant Jam & Spoon with "It's Only a Game". By revisiting the success of England's New Order in 1990 (in producing a football song which largely ignores football), J&S came out of the tournament with the cup. As for the neutral officials, Ricky Martin's "La Copa De La Vida" toiled manfully on a boggy pitch with little to help him by way of tune, voice, or inspiration, and the combined Belgian-African-French line-up of Youssou N'Dour & Axelle Red provided an ambient but not totally annoying backdrop to the whole shebang with "La Cour des Grands".

All in all a rather predictable tournament with the usual piles of Latin-Euro-trash. Unluckily for them, even as hosts France can't seem to win a game. C'est la vie.

Paul Lobban

"naughty" CD reviews

(without covers, that is)

Electric Chair/Armchair Gurus
Hoodoo Gurus
(Mushroom/Sony)

What can be said about the Gurus that hasn't been said before? They represent Oz Rock at its absolute pinnacle (although several Hunters n Collectors fans I know might disagree strongly with that notion) and have released classic albums full of fantastic good old fashioned pub rock for well over a decade. But like all good things, it must come to an end. The Gurus are no exception, and they have chosen to group what they consider to be their best material onto two discs - *Electric Chair* representing their "rockier" material, whilst *Armchair Gurus* is their more melodic work. This double album features over 2 hours of music with 34 tracks - 17 on each CD. I personally prefer the *Armchair Gurus* release, as it features "My Girl" (which has just about the best video clip I've ever seen, with Faulkner singing to his perennially losing greyhound) and "Death-defying". However, it must be said that "I was a Kamikaze Pilot", "Axegrinder" and their cover of the Beatles' "A Hard Day's Night" are fantastic, and they're all featured on *Electric Chair*. If you love the Hoodoo Gurus, but never bought all their stuff, you'll love this release.

AnDrEw 1

The Boxer
Soundtrack
(MCA)

This soundtrack captures beautifully the atmosphere of the movie. It consists solely of music written and arranged by Gavin Friday and Maurice Seezer and incorporates such diverse sounds as the bouzouki and 'Th Choir of Christ Church Cathedral'. Going by the list of thank-you's on the CD over it seems that Bono and U2 had their input on the soundtrack as well, although not such a large contribution as was made by Bono on the "In the Name of the Father" soundtrack. The opening track "In the Shadow of a Gun" is the music which accompanies the title sequence of the movie and is particularly catchy and would have to be my favourite track. The rest of the soundtrack is basically instrumental with the occasional movie quote mixed in where appropriate, as is generally the way with movie soundtracks. The movie itself is well worth seeing and to fully appreciate this moving soundtrack, it's necessary to have seen and enjoyed the movie. Or, alternatively if you are a huge Daniel Day-Lewis fan you may want to purchase the CD purely for the pictures on the cover. However the music alone is worth a listen if you enjoy subtle yet strong instrumental/orchestral music with an Irish flavour.

RJ

Chupacabra
Imani Coppola
(Universal Music Australia)

Rolling green hills and a spider-like hair style. A psychedelic skirt and a pink shell. The cover of Imani's CD indicates a CD of contradictions, but really it shows little variation from the main release track - "Legend of a Cowgirl". With tunes reminiscent of Sonia Dada, this CD has catchy tunes and lyrics like track 6 "Karma and the blizzard": "Everywhere I go there's a dude on my ass". The lyrics are vaguely feminist. The song "It's all about Me, Me and Me", about searching for something better within herself, with the line "Someday you'll come to me - Supersonic Personality". This theme is also followed through in the song "Piece". Coppola has a decent voice, but spends most of her time talking or rapping (Will Smith style), however her songs have more substance and the songs aren't really of a dance style, more just a groove style. The lyrics to the songs as are present now in most CD's are written (by hand) around child like pictures. She also seems to have an alien thing going on. As it goes, it's a good CD, listenable but easy to forget you're listening to. A recommended CD, a little wierd but not altogether in a bad sense. Go in with an open mind and let the groove flow.

Miss Kathryn

Play with love
Crow
(Ra/BMG)

Opening with the intensely bass heavy "A Broken Machine", this fourth long player from Sydney's Crow, is slightly different to their last full length release, *Li-Lo-Ling*. It is without the second guitarist that was considered to be such an integral part of the band's sound. Instead, there is now a keyboard player, in the shape of Chris Abrahams. Whilst I still think of another Sydney band, bluebottle kiss, when hearing "A Broken Machine", that thought is immediately dispelled upon listening to the second track, "Animal Husbandry". With backing vocals coming from the ace Caroline Kennedy (ex- of the Plums and now with deadstar), it's a fast paced number that actually has "potential radio hit" written all over it, which is slightly unusual when you consider that Crow are anything but a "radio band". The most amazing thing that I can think of to say about *Play with love* is that it's amazingly consistent in it's diversity. "Hate Need" comes across as a quasi-love ballad, where as the second single, "Swollen Venus", sounds like a sexier version of Dave Graney (who is, if you ask me, anything BUT sexy). No song sounds the same as another song - which is something that cannot be said about many bands. And the most unbelievable thing is that Crow manage to pull it off without sounding like a band clutching for ideas. Whilst "Plagiarise" (which has the lines "You have a certain way with formula") is my personal favourite, it's impossible to pick one track out as a standout, simply because all of the twelve tracks are great. And every song has a distinct sexy-ness to it (and let's face it, Peter Fenton is a VERY sexy man). And that's the crux of it really - Crow are, much to my amazement, a sexy band. Initially I didn't think so, but I also didn't think that Girls Against Boys were a sexy band either. Now I understand. I can't wait to see how this album turns out live.

AnDrEw 1

Let It Whip
CDB
(Epic)

Yet another installment from the four man pap teams event. This particular release seems to have no redeeming features, and looks to be the product on considerable neglect. Its staccato form backed with an ever so familiar dance beat only seeks to annoy the hell out of me. This is not a song to be played. It is a song to be laid down and avoided. If you enjoy it though, there is an instrumental version so you can sing karaoke in the bedroom. Makes a damn fine frisbee. Give it to your little sister, she will probably love it.

Rock'n'Roll Rodney.

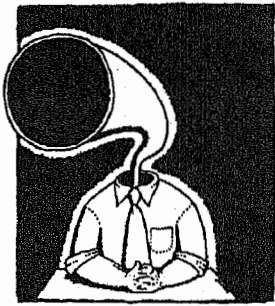
Pash
Kate Cebrano
(Mushroom)

With the release of *Pash* the album, Kate Cebrano refines her own style to achieve something quite different from her previous work. *Pash* has been described as "an 80's kinda 60's thing that leaps out of the speakers in a 90's kinda way, with exuberant good humour and hooks of steel." The title track opens with catchy pop keyboards and rhythms, and an infectious energy. Remembering her early eighties beginnings and influences, Kate gives thanks to the likes of Blondie and Kate Bush, and really has fun with this album giggling "I love this song it's so stupid"

in track 9 'Helen'.

Because the songs on *Pash* are all Kate's own compositions, she is not restrained by interpreting the songs of others. She explores a new freedom with this album, with lyrics that tell stories of love, loss, and a caricature of coffee culture. 'Love is alive' is pop exuberance. Described by Kate as a love anthem, she had images in mind of that pash behind the school garden sheds. The album also shows however a more serious and vulnerable side to Kate with the brilliant 'Time to think' and 'Sympathy'. It's a great album with honest emotions among woozy funk, eighties pop, and of course the sassy voice that is Kate Cebrano.

Leeanne Storr.



give me noise

the student radio 'we wanna know' survey

Please fill in this survey and return it to the box in the Student's Association or outside the fine catering facilities a round campus by July 31st and you could be in the running for some great prizes, including: CD vouchers, a Student Radio t-shirt autographed by the Whitlams, CD's, Film Tickets, Posters etc. You've got to in it to win it.

1. Do you listen to Student Radio?
 Yes
 No - go to question 3.

Dodgy
 Needs Work
 What Column?

2. Have you heard of Student Radio before?
 Yes
 No - go to question 9.

9. Do you have any ideas about the content of Student Radio?

3. When do you listen to Student Radio?
 Monday
 Tuesday
 Wednesday
 Thursday
 Friday
 Saturday
 Sunday

10. Have you heard of 'Local Noise'?
 Yes
 No - go to question

4. Is there a particular show or presenter you like?

11. If you have listened to 'Local Noise' was the band(s) worth listening to?
 Good
 Crap
 OK
 Can you name them?

5. For what reasons do you listen to Student Radio?
 Music
 Views
 Student Issues
 Band Info
 Live bands/music
 Other (Please State)

12. What local bands would you like to hear on 'Local Noise'?
 a.
 b.
 c.
 d.

6. What would get you to listen to Student Radio more than you currently do? eg: More prizes, less waffle!

13. Do you think Student Radio is a worthwhile aspect of University Culture?
 Yes
 No
 Why?

Why not?

7. Is there enough publicity & promotion of Student Radio?
 Yes
 No

14. Do you think the establishment of On Campus Radio is a worthwhile pursuit?
 Yes

8. Is the Student Radio column in On Dit:
 Informative
 Easy to read

No
 Reasons?

15. Would you listen to On Campus Radio while at Uni?:
 Yes
 No
 Maybe

16. If On Campus Radio was presented do you or would you support its transmission through speakers into food and beverage outlets on campus?
 Yes
 No
 Maybe

17. How often do you listen to AM or FM radio?
 1-2 hrs per week
 2-5 hours per week
 5-10 hours per week
 10 + hours per week

18. What are your favourite radio stations? (rank 1st - 5th)
 3d
 Student Radio
 5AD/5DN
 Triple J
 MMM
 SAFM
 Alta Mira
 5AN - ABC
 Coast FM

19. What publications/papers do you read/browse? Tick them.
 The Australian
 Messenger
 The Advertiser
 Rip It Up
 On Dit
 dB Magazine
 Empire Times
 Gay Times
 Entropy

Guardian
 Weekend Australian
 Green Left
 Sunday Mail
 Other (please specify)

20. What are your favoured pastimes?
 Sport - participation/active
 Sport - watching/passive
 Music - listening
 Reading
 Socialising/Pub
 Studying
 Movies/TV/Videos
 Live Music
 Arts -Drawing, Theatre, Opera
 Music - playing instruments
 Drugs - legal & illegal
 Indoor Activities - computers/ video games

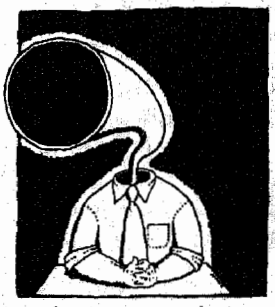
21. Tick the frequency with which you purchase the following items:

	Weekly	Fortnightly	Monthly
CDs:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clothes:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Computing:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Equip.:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Travel:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thankyou for completing this survey.

Please return it to the SAUA, or one of the nifty collection boxes outside our numerous catering facilities before July 31st and you could be in the running for some nifty prizes.

Thanks.



give me noise

Thankyou for taking the time to complete this survey.

Fill in your details and win some great prizes. See above for details.

Name:
 Address:
 Contact Department:
 Telephone Number:
 E-Mail:

Student Radio 5UV
531 AM.
9:30 PM - 1:30 AM
7 NIGHTS A WEEK

Christian Haebich & Peter Adams - Directors.

the student radio survey.

"what's goin' on here then?"

We here at Student Radio want to know a little bit about you. So we've put together a survey to ask you a few questions about who you are, what you buy, and whether or not you listen to Student Radio.

It's pretty simple to do, and it's fun. Here's how it goes:

- 1) Cut out (or photocopy) the opposite page out of On Dit.
- 2) Pick up a pen.
- 3) Use the pen to fill out the survey.
- 4) Put the pen down.
- 5) Take the survey, fold it in two, and place it in one of the nifty "Student radio Survey Return" Boxes conveniently situated around the campus
- 6) Sit back, happy in the knowledge that you're in the draw for some great prizes.

**student radio.
give me noise.**



9:30 PM - 1:30 Am 7 nights a week on 5UV 531 AM

give me noise

this week on local noise

revolver

playing songs from their hit CD "Somewhere Sometime"

playing 'live-to-air' on student radio
tuesday the 2nd of June 9:30 PM 531 AM

**give me student radio.
give me local noise.**



student radio. give me noise.

7 nights a week on 5UV 531 AM

SIN DOG JELLYROLL

Direct from the by products of photosynthesis in conjunction with Cook took the habit Sin Dog Jellyroll are one of the most eclectic bands to have emerged from anywhere, let alone South Australia, in the last little while. Now streamlined (for the time being) to a three-piece, with the departure of guitarist Nathan, they have been practising hard and launched themselves back upon the masses on Saturday 30th May at the Producers. Their brand of sonic terrorism is either adored or hated by the masses, as bassist Jonny points out:

"It's the Sin Dog cancelling theory. For every two people that like us, there are two people that hate us."

So how do you feel about being classed as a political band?

"I don't call politics reality; it's non-reality. I don't describe myself as political, and nor would I describe Julius [vocals and now, apparently, guitar] or Mel [drums] as political, it's just certain things we find ironic about why we're here now, and we like to look into those things. For fuckheads like Sony everything needs to be literal; 'Are you political? Are you hip-hop?'. Everything has to be catergorized."

So you never want to be hugely popular?

"Popularity is not an issue. If it was an issue for us we would have done everything to stay signed to Sony, and done everything that they wanted."

So you never want to get Triple J airplay?

"Not with the rest of the crap they play on that radio station. I wouldn't want to be slotted in with Grinspoon and Jebediah and Something For Kate. I'd rather play on a radio station like that [SAFM playing Spice Girls] just for the contrast factor. For me, Triple J is like the SAFM of the 80s."

How would you describe your sound these days? Is there more of an electronic influence in there?

"It's becoming more and more random. I never really think about that. I never think about putting it into one word. We have incorporated samples these days, but we would have done it four years ago except we couldn't afford it. We aspire to more dub sounds than electronic sounds. We like sounds that are not really of acoustic instruments."

So you wouldn't ever become a politically correct, straight down the line band?

"NO WAY!! Politically incorrect if anything. I think we're a bit naughty in that way that we tend to be a bit confrontational."

What was the initial reaction when Nathan left the band and moved to Sydney?

"I think the initial reaction was to take a break and a breather to re-charge the batteries. We spent two months doing jack shit, which was probably a good thing. We jammed, but that was about it."

Any plans to record in the near future?

"We're always recording now. That's the one thing that we did scam out of the whole Sony deal that made it all worthwhile for us - we got a hard disk recording set-up. We channeled most of the money we got from them for that. We've got two whole albums that didn't get released and aren't likely to get released - we feel that that music is in the past and not relevant anymore."

So what do you listen to?

"I love listening to stuff on SBS radio at the moment - there's lots of different random Diaspora of international flavours out there. I tape stuff off the radio and buy CDs and records whenever I can afford it."

How do you feel about the Led Zeppelin comparison comments?

"There's no doubt about that. It's not intentionally there. I love Led Zeppelin. I've gotta be honest and say that's one [of our influences]. It's not one I like though. If there's one element of our sound that we pinpointed after Nathan left and said, 'that's exactly what we want to get rid of', it's that kind of sound."

Who would you want to work with?

"If we worked with someone like Lee Perry. That'd be very fly. I love his music; I dig what he does and feel very much attracted to his approach of music. He wouldn't be suggesting that we have a Led Zeppelin drum sound. He'd listen to some of our jam tapes and tell us a better way to produce that sound."

Any releases on the near future?

"As soon as we get a CD burner!"

So there we have it. Make sure that you check out any future Sin Dog releases.

AndREW 1 & Dastardly Dougie



the time is ripe

ripe is a show consisting of ten (Yes! Count them! Ten!) bands, all for just ten (Yes! Ten!) dollars. Pretty good, right? The bands are (count along with us now) Wonderland, High Stakes, Gleeet, Wax Lyrical, Monte, Kinetic Playground, Rash, Sunday Roast, Pornland and Macbeth's Bodyguard.

If you don't think that's pretty good, well, you're just wrong. It's happening at St Pauls (corner of Flinders & Pulteney Streets) this Saturday (June 6) from 4pm-2am. Tickets are \$10/\$15 from venuetix and proceeds go to the Autism Association of SA.

Alrighty then.



get kumfy

Saturday June 6th is also the next instalment of the popular Kumfy Klub at the Crown & Sceptre Hotel. Lounge around to the jazz, funk and disco moods or get up and move to the beats, bass and deephouse grooves. DJs Smiley, Brad, Marty, JD, & guests set the mood complimenting the cosy surrounds, loungey decor, table service, underground chill zone, and, of course, great cocktails. Dress Code? No code, just bring your funky wares. Remember, groove is in the heart! Doors open at 10pm-4am, four dollars on the door.



SINGLE FILES

Cornershop - 'Brimful of Asha' - (Wiiija/Shock)

The original single version of this song is catchy though quite dull and a little repetitive - especially after hearing the two Norman Cook remixes (tracks 2 & 4), which give the song new energy and are much better. Track number 3 is an electronic sounding instrumental.

kym

The Mavis's - 'Cry' Remixes - (Mushroom Records)

This single contains 3 remixes of "Cry" (from The Mavis's *Pink Pills* album) and the original mix. The pick of the bunch would have to be the Blast Off Mix (which you will probably have heard on JJJ), all though the other two are equally as good. There's nothing ground breaking here but it's still a good package all round. 5/5

Scott

Drugstore - 'El President' (Roadrunner)

'El President' is melodic, sweet, and with Thom Yorke sharing lead vocals, how could they possibly go wrong? 'Livia' and 'Everything a Girl Should Have' are also quite nice.

Paul Bradley

Jamiroquai - 'Virtual Insanity' - (Sony)

Funky, groovy and magical. Jamiroquai has created a smooth and melodic song that reflects his unique moving style. Keyboards, drums and a well placed guitar combine with his topical lyrics to produce a splendid song, (and the remixes on the single are worth buying it for if you are a Jamiroquai fan).

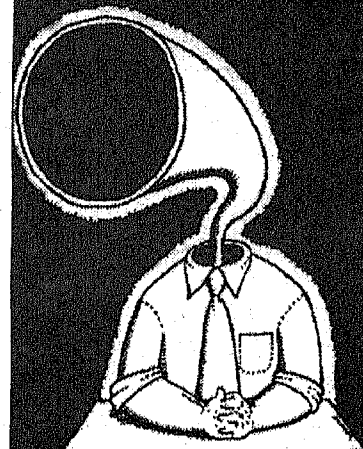
Peach - 'On my Own' - (Warner Chappell Music/Mushroom/Mute)

Regular and predictable little dance track. Includes 5 mixes of the track, one dance, one techno, one instrumental and so on. Not particularly to my tastes, but will probably be heard in the Planet or Heaven sometime soon.

RJ

Kenny Wayne Shepherd Band - 'Slow Ride' - (Revolution)

This single rocks! *Slow Ride* is a great pop song that grabs the attention straight away and holds it for the full three and a half minutes. Watch out for the Kenny Wayne Shepherd Band because they will be certainly be big very soon.



Student Radio Column

We hope that you have seen the Student Radio Survey elsewhere in the paper. Nothing more needs to be said about it, other than another polite request that you fill it out. We will love you forever and have your children if you do.

Not all music is like Savage Garden, Celine Dion, Mariah Carey, and Bryan Adams. Unfortunately, sometimes it can be difficult to hear anything other than the afore mentioned and their ugly gang of cronies. There is a lot of good music out there that has difficulty getting played on air, and thus heard by new people. We are proud to announce that we have two (yes! two! count them!) show dedicated to music that would otherwise be left in the radioland wilderness. NOISEGATE (Tuesday Night, that is Wednesday morning, 12:30 AM - 1:30 AM every second week), with Luke Toop, presents the latest and most interesting in drum 'n' bass, experimental, and general electronic noise. This Luke is in the know.

WUNDERKIDS (Saturday Night, that is Sunday morning, 12:30 AM - 1:30 AM every second week) are crazy. However, in the spirit of finding humour in other's misfortunes, they are also quite funny. They present electro-experimenta-ambient-rock-variety with a big capital "V". We suggest you listen. You know you want to.

This week on LOCAL NOISE we have REVOLVAR playing live to air from the studios of 5UV. Tune in this TUESDAY night, the 2nd of June, and hear the band play some choice tunes from their hit EP "Somewhere Sometime". Yeah.

Peter Adams
Christian Haebich
Student Radio Directors

LOCAL PRODUCE

BLACK SHEEP

"My name is Ben Frost. I am the lead vocalist and guitarist of Black Sheep"

"I am Ben Ryan. I play the piano, lead guitar and back-up vocals"

So, another interviewer subjected to the "Ben'n'Ben" situation. But this isn't all there is to newish local outfit Black Sheep; there's also Tom Burgess (bass) and Daniel Ryan (drums). Actually, they're not really that young; they've been together since December 1996. It's just that they haven't graced the ears of avid punters for very long (they had their first gig last September). And yet they've forgone the usual 'play a few gigs around the place/get a feel for the scene/gather fans/gather money/gather dust' routine and have raced ahead with the release of their debut CD EP "Dark Angels".

I heard you're CD launch was a pretty crowded affair...

Ben F: Yeah, it was rather huge. We had around 200 people there. You basically couldn't move. The last time that we'd played at the Seven Stars we were having to "peer into the distance". You know "is anyone there?"! And this time around we could smell their breath!

What have the reactions to Dark Angels been like?

Ben F: Really good. The sales have been good so far. We seem to be well and truly on the way. It seems that people have been pretty impressed with it. But I think we've evolved a lot since we put it out. So, the sound on the CD, although it's still us, we've definitely moved a lot [since we recorded it].

Ben R: We've got a lot of new songs that we play now.

What was the reason for

putting a CD out so quickly?

Ben F: Peter Kearns helped us out a bit with that. He's had quite a bit of experience in the industry.

Ben R: And he came along to hear us a few times when we were practising and he was really impressed with what we'd written. He suggested that we go and record it because he knew people who could point us in the right direction.

Ben F: I guess there's this mentality that we broke away from that you have to be around for a long time before you record a CD.

And really that makes no sense because you want people to know what you're about from the start.

Ben R: To get known. Because everyone always asks what you sound like. And you can only say so much - although it's never quite enough. So to actually say "well here you go, go and work it out for yourself". Make up your own mind!

Ben F: Especially with our sound. I mean, you say 'heavy rock' and 'acoustic' in the same sentence and people are really intrigued by that, so it's really good to then give them an example of that.

As if launching a debut CD isn't enough fun for the Black Sheep boys, they've also been hot on the trail of the important 'Par-

allel Importing' issue surfacing at the moment.

So, why has Parallel Importing become such a pertinent issue for local musicians?

Ben F: Ben and myself attended the Music Business Adelaide seminar a couple of weeks ago about Parallel Importing.

Ben R: Well basically we didn't really know what it was all about.

Like most people we heard the terms 'parallel importing' before but we didn't really know what it was. And it's a pretty

complex issue. And they had 10-12 people speak from different parts of the industry about how it would affect them. And I came away from it with a lot more of an understanding about what it actually was and a desire to see that it doesn't actually go through. Because it's not actually that good for anyone.

What do you have to say to people who talk about the benefits of 'cheaper' CDs?

Ben F: I guess that's why we're doing the gig. People are only getting that side of it.

Ben R: And most people go "great! I'm all for it".

Ben F: But they're only getting half the story and I guess the point of doing this gig and doing all the promotion for it is

to get people aware of the implications. What people don't realise is that it's more than just the big companies (like Sony, Mushroom etc) who get hit. What hurts them hurts us.

Ben R: It all filters down eventually.

Ben F: The thing is that CDs do need to be cheaper; there's no doubt about it.

Ben R: And they can be. Because at the moment they've got a 22% sales tax on them that other items don't have at all. So, there's all this money going to the government, that they're reaping from CD sales. All they need to do to reduce the price of CDs is reduce the sales tax..

Will there be information for people available on the day?

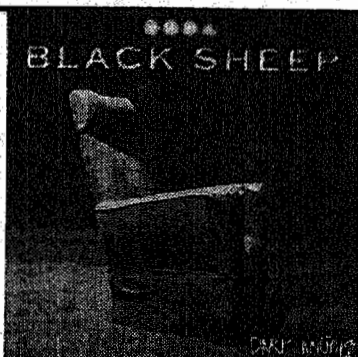
Ben R: We're going to get some information on a flyer or something, just to hand out to people.

Ben F: We'd like to explain it in 'Adelaide' language as well so people can understand what we're talking about. How it affects us. Because that's what's important to me. It's all very well for bands that are signed - they've got an immediate problem to deal with. But in the end it all filters down to the record stores etc. who stock our (independent) CDs, and so on.

Ben R: Ultimately the industry will survive but it just won't be that healthy anymore. New music won't flourish and we want to give people the chance to understand and do something about it before it's too late.

Black Sheep, together with Monte, Revolver, yakspit and Blindside, are putting on a show at Seven Stars on Sunday, June 14, 2-8pm (all ages).

SUSIE BATE



Dark Angels
Black Sheep
(Independent)

The Black Sheep, one of Adelaide's newer gems, seem to have popped up at exactly the right time. Their debut CD release *Dark Angels* similarly provides the avid music punter with a delicate mixture of 'heavy rock' and 'acoustic' sounds. I liken it to my own terms - 'hard acoustic'. Beginning with the title track 'Dark Angels' the CD immedi-

ately places the listener in context with the sound: hear, react, enjoy, participate. And, while the style of music may appear to be too heavy for the melody in places, it's well worth making the effort to decipher the lyrics.

Dark Angels is yet the beginning for this foursome. We can only sit back and impatiently wait for what's next.

Susie Bate

CD prices and parallel importing. What's the story?*

MYTH: "The Australian music industry is uncompetitive"

FACT: In Australia hundreds of record labels and publishers and thousands of retailers compete for the consumers' dollar. There are regular discounts at both a wholesale and retail level.

MYTH: "Australian CD buyers are ripped off by profiteers and forced to pay up to \$7 more for their CDs than consumers in the United States"

FACT: The main difference between the price of CDs in Australia and the United States is sales tax. While in United States retail tax ranges from nothing, to as little as 8.25%, in Australia the Federal Government imposes a massive 22% wholesale tax and consumers end up paying the price.

MYTH: "Copyright laws stopping CD imports have no place in the modern world"

FACT: The Coalition Government is moving to abandon the very copyright laws most other countries have seen fit to adopt. In this decade alone, nine new countries have joined the long list of markets using copyright laws like Australia's. These markets include the USA, European Union, Canada, New Zealand, Hong Kong, Finland, Norway, Taiwan, the Philippines, Jamaica, Latvia, Russia and Bulgaria.

MYTH: "Piracy and counterfeit CD trade poses no threat to the Australian music industry"

FACT: Piracy and counterfeit trade is a \$5 billion a year, worldwide problem. Uncontrolled imports provide the perfect environment for dumping counterfeit and deleted CDs into Australia. Piracy will decimate the Australian music industry costing jobs and investment in local music, by stealing as much as 30% of the market.

MYTH: "Record companies make super profits"

FACT: While Australia's recording industry makes average profits (7.5%, Australian Bureau of Statistics Oct, '97 Report), the Coalition Government, wielding its massive wholesale tax, takes more than \$100 million a year from consumers buying CDs and cassettes.

MYTH: "Copyright import laws are a tariff"

FACT: Copyright ensures ownership of music by those who have invested money, time and energy into its production. And just as we are able to sell our property, whether it be our car or stereo or surfboard, copyright enables 'rightful owners' to sell their music. If the Federal Government wants to take away copyright property, what property will be taken next?

THE BOTTOM LINE: If the Federal Government changes the copyright laws that have supported the Australian music industry, we'll all end up paying more for our music. Their changes will cost us the investment dollars used to unearth local talent. Australia's best undiscovered musicians will remain just that. We'll lose job security for the thousands of men and women working in the Australian music industry as they are bypassed for imports. And we'll be surrendering the one mechanism that protects our music businesses, artists, composers and consumers from the onslaught of piracy.

Perhaps even more disturbing than the cost of the Federal Government's CD legislation, is their uncertainty it will lower CD prices at all.

FOR FURTHER INFO: call 1300 651 181 or www.aeros.com.au/aria/intro.htm

*taken from a pamphlet authorised by David Snell and distributed by the Australian music industry.

THE PARADISE MOTEL

They almost weren't going to come (due to such a 'tight schedule') but thanks to popular demand the folks known as Paradise Motel came, delivered their wonder and moved on again (actually it's on tonight but that's last night now - if you know what I mean). Susie Bate spoke to them a little while ago about, well, about things really.

Adelaide gigs to date:

"The first gig we played [in Adelaide] was at the Synagogue. That was great. The crowd were really into it. The second time was at The Producers and it got rained out - so we had to play on the floor inside, which was a bit awkward. But the crowd were quite good there as well. And then the third time we played was last year at Indifest. That was 'interesting'. I think that's all I'd like to say about that one!"

On Adelaide crowds:

"There's a group of people in Adelaide who always come along and are very nice...and very pleasant."



On The Paradise Motel sound:

"There's always the question 'how would you describe your music?' And I have no idea. It's one of those things where there's a certain group of people out there who really like it and certain groups who don't. I think it's a matter of exposure. If you do hear lots of different styles of music you will find lots of different styles within The Paradise Motel. But if not people will attach themselves to the 'Portishead' or 'Julie Cruise' type singer. But it's hard to say really."

On their new album *Flight Paths*

"*Flight Paths* is a lot to do with being in your early/mid twenties, being in Australia, growing in quite a small community, quite isolated, not having any real direction, not really knowing what you're doing, where you're going...and trying to make sense of it. Trying to make sense of your place in the world. And [*Flight Paths*] is trying to articulate that in words and in music. It's mainly that ideal that we come from than a musical drive. That is, trying to incorporate an idea, a concept into the music first."



Flight Paths The Paradise Motel (Mushroom)

My God, what an album. *Flight Paths* should be mandatory listening for anyone

with the audacity to say that nothing fresh is coming out of the national music scene.

I was introduced to the Paradise Motel by a friend who had interviewed them for a local paper. He played me a single from their previous album, *Left Over Life to Kill*, which I quite liked and promptly forgot about. That is, until *Flight Paths* fell into my lap. And I say again, what an album.

The Paradise Motel have managed to create something unique and special; their sound is sparse yet lush, spatial yet comfortingly familiar. I'm not making a lot of sense here but if you've heard any of their recent gear you'll know what I mean. There's a certain quality to their sound that draws the listener in to their world. Your perspective changes while the music weaves a subtle web around you. Merida Sussex's voice lifts and glides, weaving between the handful of supporting notes that buoy each song and frame their beautiful melodies. Songs like 'Aeroplanes', 'Derwent River Star', 'Four Degrees', and the first single from the album, 'Heavy Weather' cast a spell over all in earshot and reinforce the band's status as one of Australia's best 'unknown' musical outfits, a problem that *Flight Paths* should go a long way toward rectifying.

PAINFULLY SUCCESSFUL

AN INTERVIEW WITH ANDREW MILLER

Andrew Miller received considerable attention and praise for his first novel, *Ingenious Pain* that *On Dit* reviewed earlier this semester. Indeed its success has been more than Andrew could have hoped for and the novel has been published in over 20 countries worldwide as well as the film rights sold. I spoke to Andrew about everything except love, sex and death, but we did start with a familiar end-of-semester topic - research. Andrew spent years poring over medical and surgical procedures, registers and painstakingly ensuring that the details of the eighteenth century context of his novel were pretty accurate. So why has research become a considerable component of contemporary fiction? Andrew: 'I think now people expect a lot of accuracy and they expect you to get it absolutely spot on. For this reason I think writers spend a lot more time researching, especially with an historical novel. I didn't want to make mistakes in the novel but I didn't want to worry about getting everything right because it's not a biography or a text book. My concern was that it with be true to the spirit of the time that I was writing about. I think you don't want to get obsessed otherwise you'd never get started.'

Now 38, Andrew left home at 18 with the ambition to become a writer. Thence followed a lifestyle of casual work (you know the kind I mean) and writing. So what kept him going for so long? More to the point, why does he write? Andrew: 'I think the reason I write is because the world seems very elusive and I like to have the illusion I'm fixing it in some way. I feel as though the world is constantly slipping away. One of the nice things about researching and writing is that you can at least have the sense that you are fixing things and so for the duration of the book perhaps the world seems rather more "set" and you have a better grasp on it.'

'Fixing' the world, thanks to some basic grounding in post modern terminology, I comprehend - but which world is he talking about? Andrew: 'The only one in the end is this. I am not an 18th century novelist nor do I try to pretend I am. I can only be a contemporary novelist and I can only write contemporary novels, wherever they're set, because I'm a citizen of the late 20th century and I'm not rebelling against that. I'm also not drawing some sort of an elaborate parallel with today. I'm not trying to use history in that way. On one level I'm

trying to fix the world in the 18th century in terms of trying to be accurate about the time and to recreate something of the spirit of the time.

'I think writing is an attempt to overcome some of the anxiety connected with the elusiveness of the world that you would like to pin down for at least a moment.'

But this too it seems, is an illusion for our Andrew who confesses that even 'writing is endlessly escaping. Its like sticking your thumb on a bubble of mercury. You can't and that's fine because you're not kidding yourself.' Mmmm....

Well here's a point of interest in the conversation for those doing or considering the creative writing course (post grad.) offered by

our very own English department. Andrew participated in a nine month creative writing MA at the University of East Anglia.

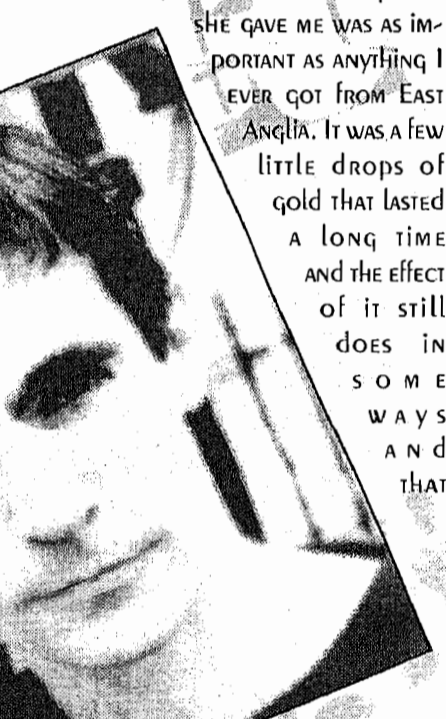
There he was tutored by heavy weights such as Malcom Bradbury and Rose Tremain. So a slice of advice from the man

'What you can do in a year is try out lots of different ways of writing. I used the year at East Anglia to try out all different kinds of writing, to go down lots of blind alleys and make lots of false starts. That's just the kind of thing you can do in a year like that. I also think it's important to develop the right kind of mind set as well as an openness to the world. But I think a year is quite long enough. At East Anglia, the week before it was your turn to be in the 'hot seat', your work was photocopied and given to students (9 in his year). They then spent the weekend reading your work in great detail and closeness in preparation to interrogate you in the hot seat. It's a really intimidating experience. It's good from the point of view that it makes you take responsibility for what you put down on paper. But when you're writing, it's important to feel uninhibited and to allow yourself the freedom to make mistakes and even to write badly.'

He was also successful in getting into a week long course at the prestigious writing course set up by the Arvon Foundation (I have absolutely no idea what that means but apparently it's impressive) where he met the irreverent, rip roaring Angela Carter. Andrew: 'I met her at a course set up by Ted Hughes. There are cottages set up throughout the British Isles that you can go to for a week and sit at the feet of people like Angela Carter. She was a very impressive woman with a mane of grey hair. She was very supportive and kind, and said things that were exactly right for me at the time. The encouragement she gave me was as important as anything I ever got from East Anglia. It was a few little drops of gold that lasted a long time and the effect of it still does in some ways and that

was just 5 days. So I feel much gratitude towards Angela Carter and any writer of that position because what they say is taken very seriously.'

Andrew agreed that writing can be a quite a lonely and frustrating experience at times but he can't imagine that changing. How does he deal with that? 'Well I work out at the gym, do tai chi on the roof (he has a flat roof) and occasionally I go on a binge with friends. The first time round the obstacles are very demoralising and you think you'll never get through. But you're gaining experience. That's partly why the first novel takes so long. Also you have to do other things, like other jobs and courses. The second novel I could write full time. The second time round you know that's a part of the process. So you don't worry so much because you know you can recover from them - that helps a lot.'



'I remember trying to write a particular scene of *Ingenious Pain* and hating it in a way. I do remember just going on

with huge reluctance and feeling that this scene was impossible. Trying to get inside the mind of a man who, for the first time in his life, has just woken to the experience pain and love and he's in an eighteenth century lunatic asylum - that's a lot of stuff to try and get to grips with. But you push yourself forward a line at a time, rewrite endlessly (try 10 drafts for *Ingenious Pain*) because in rewriting things happen. There is a stage where something which isn't working does start to work and that's a little bit of magic which I love. You go back to it again and again and you might still not be happy with it, but you can see something starting to happen. Even when I read from it now I've got my pen to it. But that's impossible for any writer. Perhaps when you get to the point where you no longer feel like that, perhaps you can stop then. But I certainly don't feel that way at the moment.' When I spoke to Andrew, he had finished his second novel and was onto his third. The second, which is due to be published very soon, is about Casanova's mid-life crisis - and that's no joke. The third is set during the Spanish Armada. So clearly he's sharpening an historical flint in contemporary fiction. But where do his ideas come from?

'Like any profession, your way of thinking becomes geared to your work. So, for the novelist, the world is full of potential stories and you are picking up things in that way, whether it be an anecdote you hear or something you read or a combination of things. You constantly see the world in terms of narrative. The difficulty is in sitting and knowing what is a novel and what is just an anecdote, and you don't always know at the early stages which is which. You have to live with something to see if this is a story or just a story line. It's like panning to see where the gold is. If it remains, then it can develop into an idea - then you're probably onto something good. If it doesn't, you should just let it go. I have folders full of possible stories and 90% are fool's gold and maybe 10% will be the beginning of a book. But nothing gets wasted.' So we can look forward many more tales of long ago in the wake of *Ingenious Pain* of which you will also, no doubt, soon be reading about in *On Dit's* prestigious Film Reviews!

Medusa.

Better Read Than Dead

The Reds: the Communist Party of Australia from Origins to Illegality.
Stuart MacIntyre
Allen & Unwin

For the most part, previous histories of Australian communism have either been hagiographies written by supporters or damnations from its opponents. Stuart MacIntyre seeks to redress this balance. As the title suggests, *The Reds* is his attempt to write a fair and comprehensive account of the Australian communist party from its formation in 1920 until World War II. In this he succeeds admirably.

The Reds is well written and comprehensive. An academic historian, MacIntyre was approached by the trustees of the communist party's records and offered full access to an enormous volume of material. He has read widely and uses these sources well to paint a vivid picture, not only of the communist party itself but also of the individuals within it. His actors are neither criminals nor dupes, they are individuals with real motivations, concerns and beliefs, men and women who were attracted for one reason or another to the promise that communism held out for a better society.

By discussing the labour movement at various stages, MacIntyre places the communist party into its local political context. In particular he clarifies well the relationship between the communists and the unions. Additionally, he documents its troubles with the authorities

through spies and infiltration. Australian communism is also put neatly into its international environment. In dealing with the troubled decades before World War II, MacIntyre addresses many important issues exhaustively and informatively. These include its formation in a political climate quite different to that of other countries (the Australian labor party had unique, rapid electoral success), the imposition of control from Moscow, its Bolshevisation during the 1930s, its growth during the depression years and its reactions to the tumultuous events of the late 1940s, such as the Spanish civil war and the Stalinist purges. MacIntyre articulates well its dealings with the Comintern and the complex nature of the interaction between control from Russia and local discipline, and initiative, autonomy and enthusiasm is thoroughly investigated.

What I liked most about this book was that despite its academic approach, MacIntyre does not assume much previous knowledge of the Australian historical, political and social context or of communism itself. He explains its origins and philosophies, and briefly introduces the main works of Marx and Lenin, making this work readable for both non-academics and for those not knowledgeable in this field.

How long have you been working on this project?

About six years, though I had other writing commitments during the period.

You researched this book with Andrew Wells, how did that collaboration work?

As I note in the Acknowledgements, we were to write it together but his duties at Wollongong changed so that he could not do so. Therefore I did it. But he had read a lot of the archival material, and so we had discussions on topics in the history.



I understand you were approached by the Search Foundation and offered access to their records, did you feel overwhelmed at all by the volume of primary source material you then had at your disposal?

Yes, and the even greater volume for the second volume is all the more daunting.

My note-taking system broke down altogether on a couple of occasions.

One of the first things I noticed about your book is that it is very comprehensive but at the same time is reader-friendly, in that you don't tend to assume much historical knowledge of communism. Was this deliberate?

Certainly. I was aware that for many younger readers, communism will seem quite strange and unfamiliar, and it would be a challenge to try and explain

to them why it mattered so much to an earlier generation.

You mention the passing of communism makes it very difficult to convey its importance to first year undergraduates. Do you think people view a serious history of communism as somehow now being irrelevant?

Probably. They certainly see it as obsolescent, failed, and left behind. Many would also see it as completely discredited by its final failure. My book is partly a response to that.

You mention in the introduction that you were attracted to communist ideas and radicalism in general during the 1960s, do you think that this has given you any insights into its appeal that might be lacking, say, in works by conservative authors?

Principally I think I am taking communism seriously as a movement that captured the enthusiasm of many extraordinarily able and generous people.

Regarding the possibility of another volume, can you tell me what type of questions you'll be asking about the communist experience in the 50s and 60s?

The effects of the Cold War will be far more important, and I am still thinking about how to treat them. The ambiguity between communism widening people's lives and narrowing them becomes much sharper in the post-war period also.

Judith Webster

Warm And Fuzzy

Love Is A Story - A New Theory of Relationships

Robert J. Sternberg
Oxford University Press

If you have ever been in love then you could be considered a contributing author of *Love Is A Story*. You may be the author of an "horror story", an "addiction story", a "police story" or perhaps even a "cookbook story". *Love Is A Story* is a non-fiction book in which the author proposes the hypothesis that we all create stories about what we think love is and then seek to ensure that our lives follow the stories. The success or failure of our relationships then depends upon how compatible our love story is with the other person's love story.

The book begins with an explanation about Sternberg's research and how he came up with his hypothesis. It then goes on to describe twenty five different stories which are commonly the basis of relationships. These stories are divided into categories:

asymmetrical stories, object stories, co-

ordination stories, narrative stories and genre stories. For each story there is an explanation of the modes of behaviour associated with the story, a list of the advantages and disadvantages and a real-life example of how the story operates in a relationship. A test is given for each story so that the reader can identify which story or stories characterise their relationships. Some examples of the stories in *Love Is A Story* are:

The "war" story:

The type of relationship which is based upon the "war story" is one where the couple are constantly fighting out battles with each other to the point

where others think the relationship is doomed to fail. If two people share this story; however, they are happiest when

they are fighting and if the arguments stopped, the relationship could end.

The "fantasy" story: This is what the author describes as "the classic love story" in which the prince or knight and princess are to find each other and live happily ever after. People in this sort of relationship are likely to believe their partner is a "dream come true".

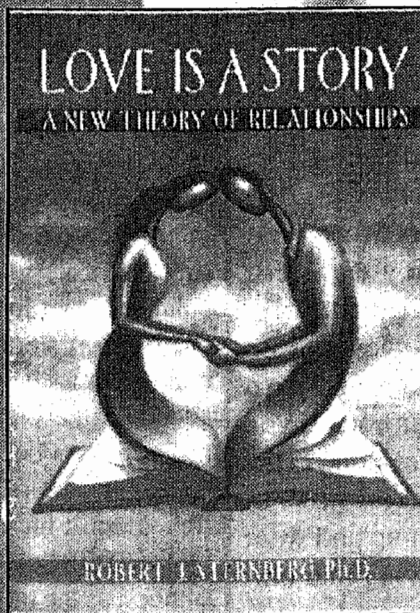
The "theatre" story: In this type of relationship, one or both partners see themselves as actors and the relationship as a play. The actors follow scripts and

they plan their relationships right down to what they will feel, say and do.

As you read this book, you may see that your love story takes a number of forms and that you have had relationships which involved different stories. Sternberg discusses this and explains how to identify what your major love story is. If you are also one of those people who seems to constantly be crying "What did I ever see in him/her?" or "Why do I always end up in bad relationships?", you will appreciate the chapter on teaching you how to change your love story if it is making you unhappy.

This is a not a "how-to" or a "self-help" book but is more of a guide to how we can navigate ourselves through the complex world of love and relationships. The book is a must for anyone whose conversations seem to revolve around relationships. Maybe your love story will be a masterpiece. Maybe it will need some editing. Maybe your love story even needs a re-write. Read this book and find out.

Alex Stillwell.



Fruity

Man or Mango?

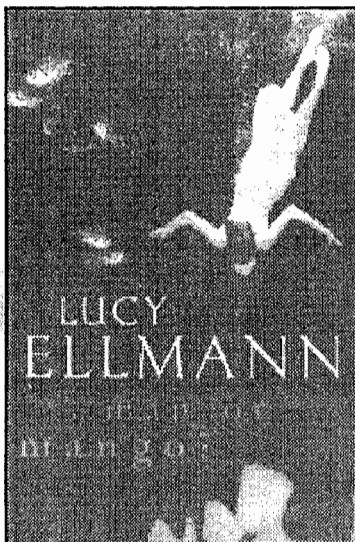
Lucy Ellman

Lucy Ellman's third novel is provocative, unusual and an excellent read. Through her characters, she embraces the entirety of humanity: the good, the bad, the weird, the 'normal'. If you are a fan of contemporary literature this is the book for you. The story is told through a sequence of chapters written by an objective narrator about a character, or as a monologue from the character him/herself. This style is perfect, as it allows the characters to march into your mind on their terms, not translated through the author. Eloise is the central character to the novel, and she is defined as a hermit. Her story is initiated by that objective narrator, but this fits her well, as she is not the sort of person to become intimate with someone on the first, second, or even tenth encounter. She hides her-

self away, is shy and reserved. Or is she? The transformations (or rather, enlightenings) that occur in her character will surprise you, but complete her humanness. The others take less time to get acquainted with you, each according precisely to character. Ellman's construction of this novel is exquisite. The characters she creates tend to be on the fringes of what we would term 'normal society', but they are unmistakably human. They are hard to deal with in some ways because of their various oddities, but as a reader you become intimately involved with them. You learn to love

these weirdos, these freaks of human nature, simply through the unfolding of their stories. Being mostly monologues, you meet these people on a brutally honest level and truly experience their completion. Their emotions, their histories, and their presence form a bond with you. It also leads to an understanding that to accept humanity you must know all. You must experience each person as a human being. You must make the effort to see past the exterior (personality, not just facial features). These are not necessarily 'nice' people: they are human. They search for love and fulfilment in the same soci-

ety in which we move. And they are each alone. I loved the messages of this novel as well as the way that it was written. The characters are subtle, brutal, strange and normal all at once. They are not the sort of people that I (at least) normally associate with, and some of them are not people that I'd ever like to meet. But the novel stands, regardless of the social quality of its characters. It makes you look around and within you, with the same brutal honesty that its characters exhibit. It is destined to be a work of great renown (and has enough symbolism to guarantee it a place in future English curriculums). If you are interested in people and social interactions, or even in gaining a new perspective of yourself, this is a brilliant book. It's a heartache in some ways, but I honestly can't recommend it enough.
Erin O'Donnell.

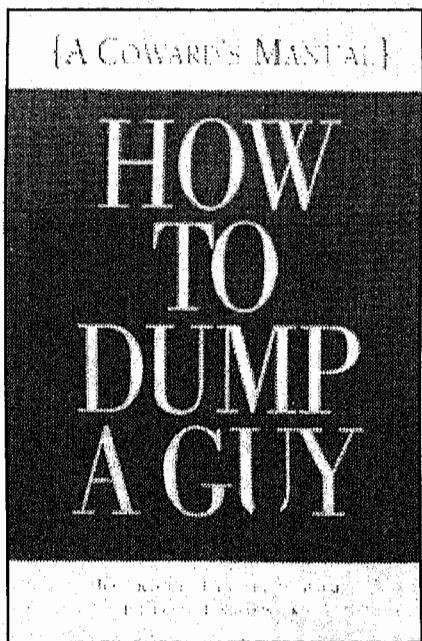


Welcome to Dumpsville

How to Dump A Guy: A Coward's Manual

Kate Fillion and Ellen Ladowsky
Harper Collins
\$ 14.95

This book is exactly what it says it is. The authors take the potential dumper through exercises to determine what kind of emotions lead people to dump, a 'typology' ie categorisation of different types of guys and their features that make them hard to dump, along with the pitfalls experienced in the dumping process. Then follows a long list of dumping dos and don'ts, and things to consider eg dumping format - email, in person etc. All of the dos and don'ts are illustrated with real life examples of people who



have experienced the positive and negative effects of different situations given. The book is written slightly tongue in cheek, the authors say that dumping is such a traumatic experience that it helps to inject a bit of humour or into the situation. This 'humorous' tone is a little off-putting and forced at times. There are a couple of pearls of wisdom in this book, but overall the information in the book will not really give anyone anything that they didn't know before. However, I do recommend this book if you feel alone in the decision to dump and want the comfort of knowing that others dump guys every day!
Diana Davison

Kill 'em All!!!!

Special Warfare: Special Operations Forces from the Great Game to the SAS

Adrian Weale
Coronet Books
Hodder and Stoughton
\$16.95

Secret Warfare is a non-fiction work which comprehensively discusses the evolution and involvement of special force deployments in global operations. Weale (who obviously has a significant passion and interest in this area) has done a great deal of research. He paints a full picture of both the participants and the objectives of these operations. Episodes from the First World War up to the Gulf War are described. Weales' account of the function and successes of the special forces is balanced. He does not over praise or glorify the branches and in several instances he points out how inadequate the preparation of many missions has been. It is surprising to me that more men (the special forces don't have a huge place for women) did not die in these instances, as the information supplied to new recruits was sometimes very scanty. In one recruitment during the Second World War the only in-

formation supplied by commando leaders was that volunteers needed to be "young, absolutely fit, able to drive and unable to be sea or air-sick." As a pacifist, I have to admit that books discussing outfits such as The Green Berets or the British Special Air Service, usually do not particularly interest me. This book however, does not deserve to be dismissed so quickly. Weale, through his discussion of the special services, gives a different and relatively unpolitical account of periods of conflict in the twentieth century. The Chapter on T.E. Lawrence (ie Lawrence of Arabia) was the one I enjoyed the most. As well as going into his strategic skills, the author gives us a substantial background to Lawrence as well as a comparison of the Lawrence known to British Army and that portrayed in "Seven Pillars of Wisdom". If you are interested in modern military history or have an assignment on the special services, I thoroughly recommend this book. The information is extensive and well presented.
Ziggy

Paradise Found

Paradise

Toni Morrison
Random House
\$35.00

I read recently a conversation between two American academics who regarded the last 18 months or so as something of an American literary renaissance, with new novels being released by people like Thomas Pynchon, Saul Bellow, Philip Roth, Norman Mailer, Don DeLillo and David Foster Wallace, all of whom had been somewhat quiet literature-wise in the 1990s until then. They were obviously happy about the situation, likening it to the 1920s, but lamented the fact that all of these luminary American authors are white males.

Enter Toni Morrison.

Paradise is her first novel since being awarded the 1993 Nobel Prize for Literature, and she's in fine form in-

deed. From the novel's first sentences ("They shoot the white girl first. With the rest they can take their time.")

Morrison's robust, muscular prose imposes itself with confidence and surety upon the reader with a voice that has known and seen struggle. You do not just read this book. You feel it.

Morrison's subject is, as ever, the plight of the black American woman. She begins with a massacre: a cold, violent slaughter in 1976 of a group of women living together in a house near the town of Ruby, as told from the points of view of the men who conduct the butchery. Subsequent chapters then tell the stories of these women and how they came

to be in the house: what they were running from; what they were looking for; what they left behind; all their

fears, hopes, thoughts and feelings. Their lives are re-created so convincingly that the division between fiction and life is blurred, unrecognisable. I felt Mavis' fear as she tried to escape from her husband and children. I felt Seneca's morose self-hatred as she tried to bleed herself

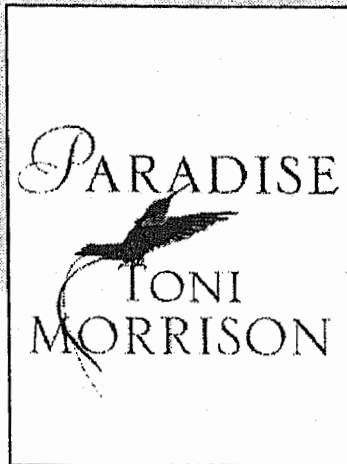
of what was inside her that made others want to hurt her. These were not just characters in a book.

Intertwined with these life stories is the history of Ruby, and its predecessor, Haven, and the families of their founders: black men, freed from slav-

ery, journeying to open land, thinking of their mission in biblical terms (as related brilliantly in the town school's annual Christmas nativity play); families refused entry into other towns because of their colour, creating lives and livelihoods for themselves as God's only chosen children, only to then deny their wives, sisters, daughters, and, occasionally, sons, the freedoms they themselves sought. In relating the innermost thoughts of the black women of Ruby, Morrison unleashes a cry of rage at the conservative, patriarchal society created not just by the black men of Ruby, but by America itself.

That is why Toni Morrison won the Nobel Prize, and why she may rightly take her place alongside those other luminary authors. *Paradise* is not lost. It is here for the taking.

Paul Bradley.



Bloody Foreigners!

Foreign Correspondence

Geraldine Brooks
Doubleday
\$29.95

Geraldine Brooks is an Australian who has seen much of the world. As a foreign correspondent and roving reporter originally for the *Sydney Morning Herald* and now with *The Wall Street Journal*, she has covered a wide variety of peoples and places. In *Nine Parts of Desire*, Brooks took us on a journey into the world of Muslim women, exploring their culture, status, history and spirituality. *Foreign Correspondence* is an exploration of a different kind (a memoir of her childhood pen pals and her search for them twenty years later). Born in a lower-to-middle-class suburb in Western Sydney during the late 1950s, Brooks dreams of a world outside the small and isolated one she seems to inhabit. Noting her father's letters to many people, she yearns to know the places where history and culture are made.

The pen pals she starts to correspond with at an early age give her a glimpse into this world. Without even leaving Australia, she gains unique personal perspectives on the Middle East, United States and France of the 1960s and 1970s.

Brooks writes of finding common

interests with pen pals (the *Star Trek* television show for instance), losing contact with some, being bemused by the totally foreign ways of others and receiving intimate glimpses into human hearts. Most of all, Brooks relates how these people helped her connect both geographically and intellectually with life outside Western Sydney.

Two decades after this childhood correspondence, Brooks begins a search for these pen pals. She wishes to see them for the first time, to find out how they are doing and to discover whether she meant as much to them as they did to her. From Israel to outer France to central Manhattan, Brooks writes of the joy, reminiscences and devastation of coming into contact with these people (she met the mother of her best pen pal who died at an early age from anorexia).

Brooks is a gifted story teller and her writing style is simple, imaginative, graceful and witty. *Foreign Correspondence* will appeal to those who appreciate a first-class Australian writer, who crave to explore a world beyond their own and who enjoy an honest and down-to-earth memoir.

James Gruber

Fat-Arse Gear

Does My Bum Look Big In This?

Arabella Weir
Coronet
\$14.95

Hands up all you people out there who are insecure about their appearance, who think they're too fat, not interesting enough, and are totally without self-confidence in relationships? Ever



kept a diary. Hmmm. You didn't write this book, did you? Well, if you didn't, you should at least read it! Arabella Weir is well known in her native Britain as a television comedienne, sidekick to Alexei Sayle, and one of the stars of the sublime sketch comedy *The Fast Show*

(shown in a slightly bowdlerised version by SBS recently), in which one of her most popular characters - Insecure Woman - has the catchphrase "Does my bum look big in this?", hence the slightly cash-in-ish title of her book. It's not a completely unjustified use, however, as the book's heroine, Jacqueline M Pane, is Insecure Woman fleshed out to be more realistic, and borderline-paranoiac, proportions. The book follows a year in Jacqueline's life through a series of

personal diary entries, and occasionally other assorted scribbles.

Jacqueline is one of the most personally insecure women you could ever hope to meet - nothing about her is, in her opinion, any good. She's too fat, too boring, too uninteresting to men. Her *real* problem, however, is being too obsessed by these mostly non-existent problems to realise that she is in fact well-liked and pursued by no less than two men, is only a little overweight (she barely qualifies for an article in a magazine about larger women, but has the worst attitude of those interviewed), and is surrounded by friends and friendly acquaintances. The prose is informal, chatty, believable and witty - Jacqueline's half-hearted and deluded attempt at writing a 'self-help' book is particularly funny - and very easy to become involved in, often personally. You will find yourself in turns irritated, laughing, sympathetic, and squirming in all-too-familiar empathy (I'm probably just as bad at realising that anyone's interested in me at all as she is!), and will eventually realise that you are relieved by the admittedly cop-out but still somehow satisfying happy ending. A great book to dip into every once and a while and realise, as the blurb quote on the back says, "you are not alone". God help us all...

Gerard van Rysbergen

Chucky Runs Amok!!!

Child's Play

Clare Nonhebel
Hodder Headline Australia
\$16.95

Clare Nonhebel's novel is definitely one which you could describe as hard to put down. The author's vivid descriptions of places and events together with her comprehensive treatment of characters makes the novel all the more engaging.

In the opening chapter of the book we are introduced to Sonia and Lois who are both of Jamaican descent. Sonia a single mother and a practising housekeeper, and her daughter, Lois, have just been evicted from the Grenville's residence. Sonia and Lois are dumped on Victoria station (London) with little money and no immediate future prospects. As Sonia battles to find herself a new job and new home for herself and Lois (a battle

that is eventually successful), more and more is revealed about them both, sometimes in almost imperceptible doses. Sonia's employment agency cannot help her obtain a reference and things appear utterly hopeless. But then her luck changes. Sonia gets a position as a housekeeper by rather unconventional means and her new employer (a noble man named Samuel) refers to both Lois and Sonia as family.

Although things now appear to have settled down and changed for the better, the lives of Sonia and Lois are still not free from unpleasant ripples. Lois suffers recurring bouts of vomiting and Sonia is daunted and sometimes suspicious of her new surroundings. Although the

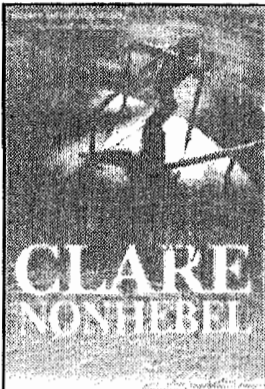
signs of disquiet are not always immediately apparent there is a continuous underlying tension throughout this section of the book that makes the reader aware that all is not well. Lois continues to be unwell and both she and Sonia are plagued with memories of the Grenvilles' that do not seem to be fading.

The Pandora's box of unpleasantness opens curiously with a series of events that centre around Samuel. Samuel's life could be seen in certain aspects as paralleling that of Sonia and Lois. He has very little family in his life (besides his cousin Gertrude) as he was separated from his immediate family at an early age. When a doctor calls to investigate whether

Samuel is alright, his discovery of Lois draws her and Sonia's lives back to the past. It becomes obvious that time is not always enough to heal all wounds and other remedies are sometimes needed.

Child's Play is an engaging and compelling novel which contains many twists and subplots. It leads the reader down an interesting and descriptive path where social issues and problems continually mark the way. These (especially when involving children and childhood experiences) are often particularly confronting. The novel is not all doom and gloom however, and it also encapsulates both the strengths and virtues of human character. The writing is of a consistently high standard and the reader is continually encouraged to complete their journey.

Ziggy



Brinkmanship

On The Brink: Australia's Universities Confronting Their Future

Peter Coaldrake & Lawrence Stedman

Well, the cover design pretty much sums this one up, described as the "gargoyle of a gloomy scholar or teacher". I realised that I have never felt more like a healthy dose of sleeping pills in my life. If you're a uni student you know all of this already. It's the summation of the things we face on a daily basis - you know, fees, cuts, ifs and buts. In other words fees, quality of education and employment opportunities. What this book will give you is concrete evidence that your degree probably won't get you a job due to the fact that as the government reduces funding, the University seeks alternative sources of income which, in effect, compromise the quality of your education. If the international student is buying his/her degree, what does that say about the rest of us who have ours on lay-by? In actuality, your prospects are probably better with the "back of the cornflakes box" degree, as you have the same chances and at least you're getting a quarter of your daily fibre intake.

You may also be under the misconcep-

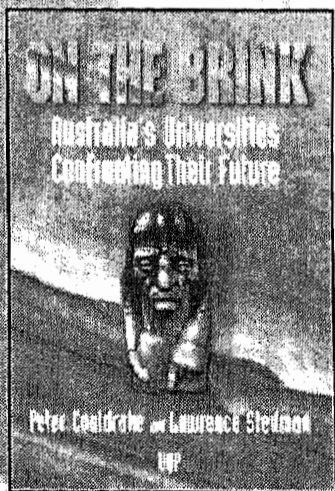
tion that your friendly lecturer is there to help you in that dark hour before deadline. The truth is, the undergraduate student is an annoying disturbance from the lecturer's reason for being - research. This research ends in the proliferation of many and not always varied texts written by your friendly lecturers, which are never available in the library but live in abundance in your lecturer's office.

It has not always been this way, though.

There are still some of the old guard left who remember a time of quality education, free for those who wanted it. These scholars would give everything to return the University back to the pursuit of great minds, instead of the great degree factory that churns out minds barely touched by academia. So the future, boys and girls of the nineties University, is gloomy: not only is the quality of your education falling,

the price of it is rising and eventually the poverty-stricken young tattooed freaks of this generation will no longer have access to that great shiny degree as only those already on a hundred grand a year will be able to afford it. But how did he/she get this wondrous career? They went to Uni, of course!

Claire Murphy



Moronic

Ironic: Alanis Morissette - The Story

Barry Grills
Quartet Books
\$24.95

Q. How many times can you use the word "ironic" in one page?
A. Read this book and Barry Grills will reveal all!!!

A successful biography is one that anyone can enjoy, regardless of whether the reader has a particular interest in the subject of the book. *Ironic: Alanis Morissette - The Story*, which looks at her life and musical career, is not successful in this. Grills bases his book around Alanis Morissette's quotes - many of which come from her songs - as he has never actually interviewed her. This particular fact is the main downfall of the book. One of the successes of the book is that Grills does confront some of the issues surrounding the Alanis debate - whether or not it matters that Alanis was once a bubble-gum pop dance queen (a la Debbie Gibson) and whether this means that her alternative persona is contrived, and her artistic integrity lacking.

The titles of each chapter are named after her songs, thus the chapters are not clearly designated as sections of particular subject matter. While the book is easy to read, this lack of structure makes it seem like a mishmash of ideas. The pictures in this biography are of a very poor

quality, so if you're a Morissette fan looking for great pictures of her, this is not the book for you.

If you really want to know about Morissette's life and personal views, I suggest you track down another Alanis Morissette biography, preferably written by someone who has actually interviewed her. If there are no other books about her on the market at the moment, then I suppose this book will have to do. Maybe you'll get something out of it, unlike me. People who are interested in gaining an overview of women

in music might like to read this book as there is a section on female musicians such as Tori Amos, PJ Harvey and Courtney Love, and analyses of their similarities to Morissette. But again, I'm sure there are more superior books on female musicians out there that you could get your hands on. Personally, I got really tired of reading about how "insightful" Morissette's lyrics are, how Alanis is "the poetic voice of her generation", so "brutally honest" in expressing her anger, and how she taps into the "frustrations of an entire generation". You'd have to be a pretty big fan of Alanis to enjoy this book even remotely. For those of you who get pissed off at the misuse of the word "irony" in the song 'Ironic' - DO NOT READ THIS BOOK. Grills misuses, and overuses, this word more than Alanis Morissette ever has or ever will.

Amy Janowski.



BOUNCY BOUNCY BOUNCE BOUNCE

ADELAIDE UNIVERSITY BASKETBALL CLUB

The boring history part

The Adelaide University Basketball Club is one of the oldest basketball clubs in South Australia, having celebrated its 50th Anniversary last year. Adelaide Uni sent a team to the first intervarsity basketball competition in 1947, hosted it for the first time in 1949 and won it for the first time in 1954. Recently the Club adopted the "Griffins" nickname and added royal blue to its traditional black and white colours. (The Griffin is a mythical creature which is half eagle, half lion.) The Club is partially funded by the Sports Association and is based at the Uni Gym.

Current teams

The Club has teams in both the district competition (BASA) and in various social competitions around Adelaide. This year we have entered both women's and men's teams in divisions II and III of the district competition, as well as a number of social teams which compete at stadiums such as Forestville, St. Bernard's, and Sturt. Most district games are played at the Powerhouse. The Club has been quite successful in recent years and consistently has teams in the finals.

Club Structure

The Club is comprised mainly of students but also graduates and some who have little connection to the University (we're not fussy). At the recent AGM Brent Henderson (a PhD student at the University) was elected President for 1998. Other office holders are Melanie Fuss and Bronwyn Puddy (Vice-Presidents), Rebecca Patrick (Treasurer) and Brenton Cooper (Secretary). Members are kept informed of Club activities via the Club magazine, *Ritha//ed*, which this year is edited by past President Simon Langsford and the infamous William Walker. Members of the Club are also included under the Sports Association's comprehensive health plan which covers injuries sustained during any games or other activities for the Club (not that injuries are a frequent occurrence).

The interesting bits

Anyone who has played for a district club will know that there is a lot of politics involved in basketball, and that this sometimes detracts from the enjoyment of the game. What sets our Club apart is that we manage to combine playing basketball seriously with having a good time. Four times a year the Club sends teams to tournaments around the state. A typical weekend involves playing around six games of basketball, drinking a shit load of alcohol and sleeping very little.

Over the Easter weekend we make the traditional pilgrimage to Mount Gambier, this year managing to bring back some prize money. This is one of the higher standard

tournaments, attracting a number of CBA players, including some trash-talking Americans. Our top men's team was forced to compete in the highest grade and acquitted themselves well, losing by a point in the semi-final to Warnambool, the team which eventually won. (It must be noted that Warnambool had ten players, a coach and a manager, while we had six players and a bucket on the bench for those who had not quite recovered from the previous night). The D grade men fared best, winning their grand final against arch rival Flinders. The next tournament of the year is Tanunda, on the June long weekend. This is a popular weekend due to the short travelling time and inexpensive lodgings (namely a marquee out the back of the stadium). On the October long weekend we compete at the Murray Bridge tournament, which is usually dominated by "Griffins" teams and is probably one of the most basketball intensive weekends, with teams playing up to nine games in three days (which is very difficult if your team mates choose not to let you sleep on the last night). The final tournament for the year is in Swan Hill over the New Year's break. This would have to be one of the best tournaments because the accommodation is comparatively luxurious and there is a waterside. It is also the highest standard of basketball, with the top grade often featuring an array of NBL players.

Interfaculty

Interfaculty is an annual tournament organised by the Club to give its members and others a chance to represent their faculty in a friendly competition, and is usually followed by a lunch or pub night. This year interfaculty was held on Saturday May 23rd at the Uni Gym. The early morning start may have deterred some, but those of us who made the effort would agree that it was worth it. The men's competition was won by a combined team representing Maths/Computer Science and "others", who defeated Medicine in the final, while the "others" (Law/Arts/Architecture...) also won the women's section, defeating Science on percentage. It was pleasing to see that a large proportion of the participants made it to the Kentish for lunch afterwards, many making the most of the Club subsidised drinks and remaining well into the afternoon.

Other social activities

In addition to our basketball related activities the Club also organises several social events during the year. The most recent was a pub crawl which was well attended and enjoyed by all, although perhaps remembered by few! The staff of the Kentish were particularly impressed by our mass shooter buying and would probably be quite happy to see us back again; everyone at the Oxford was

undoubtedly impressed by our dancing abilities. After a food stop a fair percentage of the group made it back to Rundle Street, although numbers had dropped off considerably by the time we reached our last stop at the Stag. The next big event will be a keg night to celebrate the D grade men winning the Mt. Gambier tournament, combined with the traditional Summer Dinner, on the 30th of May.

Intervarsity

Every year the Australian Universities Games are hosted by a different University in Australia. This year they will be held in Melbourne in the mid-semester break in second semester (27th September to the 2nd October), hosted by Melbourne University. Unfortunately, due to restructuring of the Games in recent years, it is now necessary for teams to qualify to compete. Adelaide Uni is in the Central Conference which also includes Flinders, USA and Northern Territory University. Only two of these four are accepted each year. Qualifying games are usually held during the mid-year break (this year they will be held in the first week after exams, the 6th-10th of July). Unlike normal district competition, only current students of the University are eligible to play at intervarsity. However, you do not need to be a member of the Adelaide Uni Basketball Club, and if you

play for another district Club, you do not need a clearance to play for uni at IV. Intervarsity is one of the best weeks a uni basketballer could hope for. A couple of thousand uni students converge on one city for a week of partying interspersed with playing sport. For the last two years the women's team has failed to qualify; the men attended Canberra IV in 1996 but also failed to qualify last year. It has been the tactic of some opposing universities to use players in qualifying games who do not eventually go to IV. We truly admire their dirty, underhanded play and this year we aim to beat them at their own game. This requires us to find district standard players who are at least willing to play for us in qualifying, even if they are not able to attend the actual Games. (Hint, hint... we know you're out there.)

Getting to the point...

The Club is always looking for new players. Whether you want to play social, district or are interested in playing at IV, we would love to hear from you. Contact one of the following people...

General inquiries:

Brent - ph 8336 5063 AH or e-mail bhenders@stats.adelaide.edu.au
Intervarsity: Women: Mel - ph 8235 0425 AH
Bec - ph 8235 2139 AH
Men: Will - ph 8344 4398 AH

**WIN \$1000
for designing your
diary cover.**



Chances are, this is the best offer you'll have all year. The opportunity to have your design grace the cover of the 1999 Tertiary Student Diary* - and win \$1000! Simply fill in the front cover with your original design, and it could be your design you see every time you look at your

diary. Now wouldn't that just be the perfect start to the new year?

And here's one date you'll definitely want to remember - 31 July 1998. That's when entries close, so dust off your computer, get out your pens and paper and start designing.

CONDITIONS OF ENTRY: 1. Designer must be a current South Australian University/TAFE student. 2. Designer must submit ID Number and the name of the University/TAFE currently attending. 3. The design must be landscape or portrait in A3 size suitable for reduction to A5 spiral bound. 4. Allow for bleed-off. 5. Provision should be made for one small logo and a corresponding institutional name. 6. Submit full colour design on disc (in CMYK) or hard copy. 7. The winner will be notified by mail. 8. No responsibility will be taken for loss of artwork. 9. Judges' decision is final and the judges reserve the right to ask the artist to modify the design if necessary. *Participating institutions - University of Adelaide, Flinders University and TAFE SA.



ENTRIES LODGED AT CLIENT SERVICES, ADELAIDE INSTITUTE OF TAFE, 120 CURRIE STREET, ADELAIDE SA 5000 BY 5PM ON THE CLOSING DATE. PLEASE ENSURE PERSONAL DETAILS ARE INCLUDED WITH YOUR ENTRY. KEEP YOUR SUBMISSION FLAT. AFTER 1/9/98 ARTWORK CAN BE COLLECTED FROM ADELAIDE INSTITUTE CLIENT SERVICES DESK.



Howie's

TRIP MEETING
WEDNESDAY
JUNE 3RD
UPPER REFECTORY
(UNION BUILDING)
@ 6.30 PM

PUB
NIGHT

FOLLOWING MEETING

Happy hour

\$1.50 Schooners

\$3 Jaegermeister & Schooner

\$5 Pint & Jaegermeister

\$5 Schnitzel chips and gravy and a schooner

All night

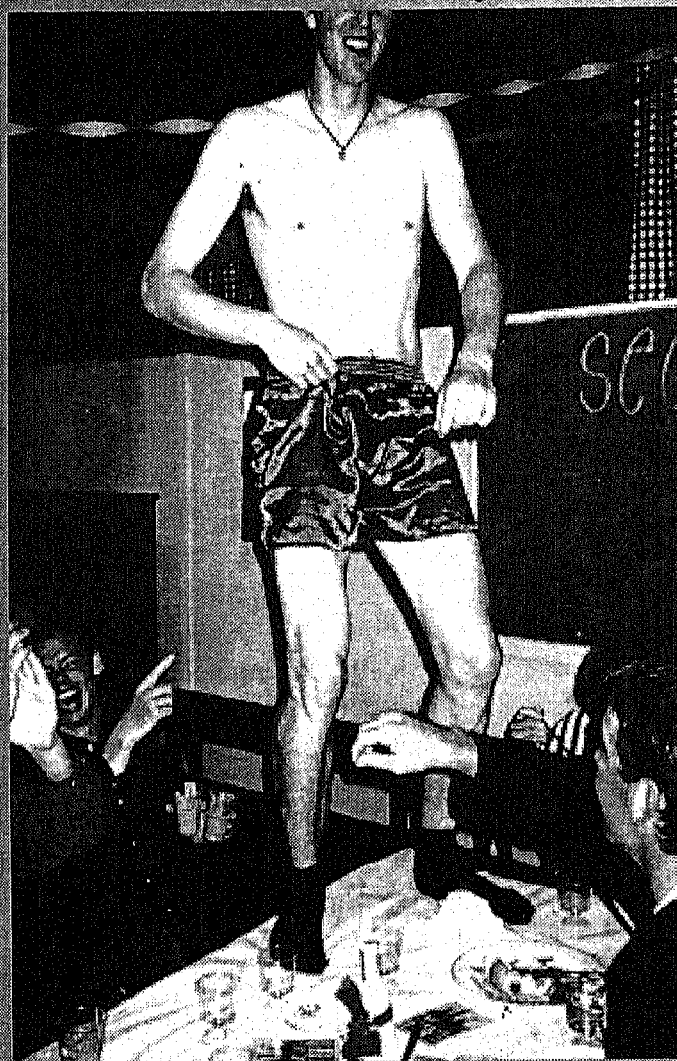
\$4 Pulp

\$6 Pint & Jaegermeister

\$4.50 Schooner & Jaegermeister

UNI BAR

Nick in the Nude!
Live at the UNIBAR this
Wednesday



Clubby Clubby Clubs Clubs

Labor Club

General Meeting

Tuesday 1pm 9 June in the Margaret Murray Room

Adelaide University Choral Society

Come to see AUCS perform in Elder Hall on Saturday 13th June 8pm. We are singing in Beethoven's Choral Symphony with the Elder Conservation Symphony (ECSO) and Guila Tiver (mezzo solo) with Nicholas Braithwaite conducting.

Tickets: \$10 Students, \$15 Unemployed/Pensioners, \$20 Full price, available from BASS or at the door if you re early.

Calling for singers for semester 2:

AUCS starts rehearsing on the 1st Wednesday of the mid semester break (July 8th). Come along to the Hartley Concert Room (off Kintore Av.) at 7pm.

We will be doing 2 concerts. a "Funky God" concert in September and Christmas concert combined with Flinders Uni Choral Society (FUCS).

Call Mareta on 8344 8044 for more information.

French Club

Every Tuesday 1pm: Coffee, cake and conversation in room 723 of the Hughes Building

The 2nd Sunday of every month: French Breakfast @ Café 54 at Mile End

The 1st Friday of every month: Alliance Française "Rendezvous de la Musique" @ Nexus, Lion Arts Centre

Every Wednesday from 5:30 6:30pm Happy Hours @ The Griffen's Head in Conjunction with Alliance Française

2nd Tuesday evening of every month Cinéclub @ Alliance Française

Last Wednesday of every month Soirée Vidéo @ Alliance Française

August: Wine and cheese night

Coming soon:

French Dinner @ La Guillotine

French Play

Trip to New Caledonia.

Photography Club

Is having a random get together at Boltz Tuesday 2 June at 7:30pm.

We will be discussing ideas about photography and the club.

All welcome. We meet the first Tuesday of every month.

For further information please call Kendell on 8271 6443

Animal Liberation

If anyone is interested in Animal Liberation or related activities please call Michael on 8354 2123

Catholic Community

Are holding their AGM Tuesday 2 June at 2pm in the Catholic Community Room, Religious Centre, Lady Symon Building

Members are encouraged to attend for:

Election of office bearers

Annual reports

Other business

British Comedy Club

Men Behaving Badly

Showing in the Union Cinema, Level 5.

Friday 5 June, 3-7pm

You can join the club on the night.

Geographical Society

Is holding their IGM Thursday 4 June at 5pm in the WP Rogers room

There has been an expression of interest from a number of students that they would like to see a geographical club established on campus. It is envisaged that the club would participate in:

• Extra-curricular activities, in-

cluding field trips

• Develop field trips with NGO's and government

• Develop discussion groups and invite guest speakers

• Conduct social events.

Free beer, soft drinks and nibbles will be provided.

For further information you can email Brett Durand at Brett.Durand@student.adelaide.edu.au

AUScA

Are having a PJONGATAIL Party!

Which means that you dress up in a toga or your favourite Pjs and drink cocktails.

Party starts at 8pm downstairs at the Richmond Hotel, Friday 5th June

Lively music, a complementary cocktail, nibbles, and great fun for just \$6 per ticket.

Call Kate Boyd on 8449 6860 or Meeghan on 8365 4715

Theatre Guild

Present Moliere's *Tartuffe*, directed by Jim Vile.

Tartuffe is a fast-paced comic delight.

The season opens in the Little Theatre, University of Adelaide on Friday 29 May at 8pm. Season runs Saturday 30 May then Tuesday to Saturday 2-6 and 9-13 June. Tickets \$18/\$12. Book at BASS or call 8303 5999

Society for Creative Anachronism

are having their National Intersivity Camp

Inter College War 5

July 4th & 5th

Get bloody

Call Erin 8260 1766

If you're wondering what Soc for Creative Anachronism get up to try dropping in to one of their regular weekly practices:

Singing Practice: Mondays 6:30 8pm in the Chapel

Musicians Practice: Tuesdays

6pm 9pm Don Stranks Room

Rapier Practice: Wednesday 2 8:30pm on the Barr Smith Lawns

Dance Practice: Wednesday 7 8:30pm in the North South dining room

Movies!

Adelaide University Film Society

This Week:

A Night of Shorts

Thursday 4th June at 7pm

Union Cinema, Level 5, Union Building

\$2/\$4

Featuring: **Hardware Wars** (a household appliances take-off of **Star Wars**). **Un Chien Andalou** (Surrealist short by Salvador Dali and Luis Bunuel). **Steamboat Willie** (the first Mickey mouse film). **Ballet Robotique, Streets of Paris** and more.

Week 13:

Godzilla Plus Bambi Meets Godzilla

Thursday 14th June at 7pm

Union Cinema

\$3/\$5

The original Japanese Godzilla. Remember when it was just a guy in a suit? Plus a legendary short film.

The Film Society is looking for short films on 16mm. If you've made one contact us please and you could see it up there on the big screen.

Members, there is a newsletter in your pigeonhole now. Go get it! If you didn't get a newsletter and you think you should have, contact us and tell us where your pigeonhole is.

E-mail us at aufs@smug.adelaide.edu.au or drop us a line at the Club's Association.

Check out the Film Society Web Site for the latest info <http://www.smug.adelaide.edu.au/~aufs>

CONGRATULATIONS 1998 Union Diary Voucher Winners

Union fee refunds

Adelaide University Union, first floor,
Lady Symon building

First Prize (full fee refund): Rosemary
Douglas

Second Prize (half fee refund): Thorsten
Gehrke

Third Prize (half fee refund): Chloe West

Free SAUA T-shirt & Cup

Student Association of the University of
Adelaide (SAUA), George Murray
building

Winner: Katrina Freeman

Free Bar & Waiting Course

Union Studio, level 4 Union House

Winner: Ng Tiong Fatt

2 posters laminated & 1 box computer
discs

Union Resource Centre, level 3, Union
House

First Prize (posters laminated): C
Magrath

Second Prize (computer discs): James
Day

Sports Association Track Jacket

Sports Association, Lady Symon
building

Winner: Kent Rosser

\$200 worth of stationery products

Unibooks, Cloisters

Winner: Sarah Ridge

\$200 parcel of books

Unibooks and Penguin Books, Clois-
ters

Winner: Emma Springett

\$100 travel voucher

STA Travel, level 4, Union House

Winner: Suzana Gavric

**Please have your student ID when you collect
your prize.**

**Thanks all for entering and good luck for next
year's competition.**

10 SPEED LADIES

Ladies 10-speed bike for sale. Good
condition. Blk with helmet \$30.
Tamara: 8362 3372

ZOOS AND STUFF

First general meeting of the new
South Australian Biology Society.
Friday 5.30pm, Zoology Seminar
Room, Fourth Floor Fisher Building.
Topic of discussion Roxby Downs
Ecosystem Restoration Project. All
members and prospective members
welcome.

SELL YOUR PONG

Anyone with old tables in good con-
dition wanting to sell to AU Table
Tennis Club.
Please contact Iann Thai
Chow29@hotmail.com
or 8289 6382

PAID TO BRUSH YOUR TEETH

Volunteers wanted urgently for
clinical trials on toothpastes and
mouthwashes.
Healthy non-smokers ages 18-40
years required.
Upon completion you receive a free
dental scale and polish of your
teeth, and we'll PAY you!
Clinic 1.4, First Floor
Adelaide Dental Hospital
Frome Road
Further info/appointment: 8222
8236

All trials approved by the Univer-
sity of Adelaide's Ethics Committee

BABYSITTERS CLUB

Babysitter
Reliable
References
Own Transport
Call Bec 8262 5134 (leave your
name, & phone number clearly on
answer machine and your call will
be returned promptly)

RELIEVE YOURSELF

Naturopathy/Massage
Fully qualified naturopath/massage
therapist on campus. Relief from
exam stress, headaches, back prob-
lems, female/male problems, etc.
Full body aromatherapy massage (1/
2): \$25
1/2 hour massage: \$15
Naturopathic consultations:
1st visit: \$30
Follow up visits: \$20
Bookings through Craft Studio: 8303
5857, or 8267 2025

COW?

Share Accommodation
Cowandilla
Person 25 and over to share a 3 bed-
room, renovated, fully furnished
Adelaide Bungalow. Bond, rent plus
expenses. Must be non-smoking, tidy
and in part-time or full-time employ-
ment. Close to city and transport fa-
cilities if necessary. \$50.00 per week.
Contact Cynthia on 8352 1245 after
5pm or leave message on answering
machine.

WORK AFTER EXAMS?

Winter Break Work
• 2-5 week work program
• All majors considered
• Gain resume experience
• May continue P/T Spring, F/T Sum-
mer
• Flexible schedules
• Scholarships available
• Work with other students
Apply now; work after Exams
8296 9411

WIN GEAR

WIN, WIN, WIN... Autographed
Redbacks Cricket Bat, Crows Foot-
ball, Port Power Football,
Thunderbirds Netball, Adelaide
Rams Polo Shirt, Giants Baseball,
36ers Basketball, Australian Hockey
Olympic shirt, and many more prizes
Raffle Tickets \$1 each available from
Sports Association office, ground
floor, Lady Symon Building
Drawn 19th June 1998, 5pm Unibar
All monies raised goes towards the
Australian Universities Games 1998
Sell a book of 10 and you will enter
the draw for an extra special prize.
call Pone or Vicki 8303 5403 and we
can provide you with a book.

EXAM STRESS

STRESS MANAGEMENT FOR
EXAMS

When: Wednesday 3 June 1998, 1.10
- 2.00pm

Where: Counselling Centre, Ground
floor, Horace Lamb Building

Presenter: Sally Hebenstreit, Coun-
sellor

BOOK NOW ON 8303 5663 or
CALL IN

BS

BSL hours of opening extended
The Barr Smith Library will be open
longer for four weekends at the end
of Semester One, 1998:

Saturday 6 June to Sunday 28 June
(inclusive)

Saturday and Sunday 9am - 1pm (ie
the library is open 9am - 5pm)

Please note:

Before 1pm there will be no services
nor access to

- the Loans desk (but self-services
loans machines will be available)
- the Information desk
- the electronic databases.

TRAUMATIC

Have you ever experienced a motor
vehicle accident, assault, child
abuse, domestic violence or other
threat or harm? Have you been a
direct witness to a traumatic event?
Do you still suffer from:

- recurrent or unwanted memories
of the event?
- avoidance of similar situations?
- memory or concentration difficul-
ties?
- fear and anxiety?
- difficulty falling or staying
asleep?
- relationship problems?
- depression?

You may be eligible for a treatment
study being conducted by the
University of Adelaide Department
of Psychiatry. Further info: Rima
Najar on 8222 6909

In case you haven't picked up on
it yet, this is the last On Dit un-
til next semester. So, there's not
much point trying to give us any
classifieds until then. We rec-
ommend that you try solving
your own damn problems for a
change. Just give it a go.

N-TRENCE

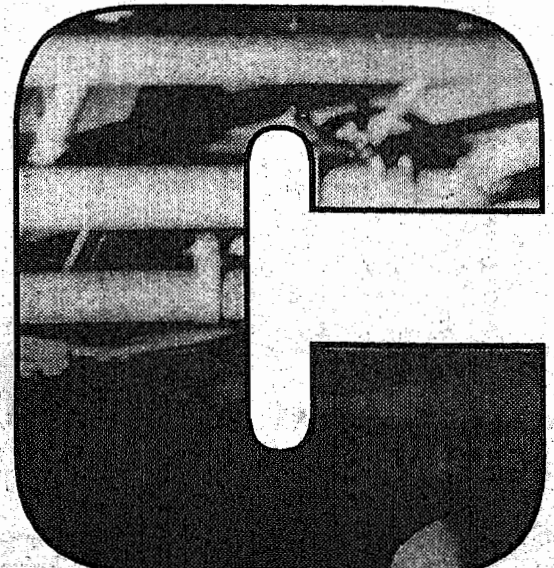
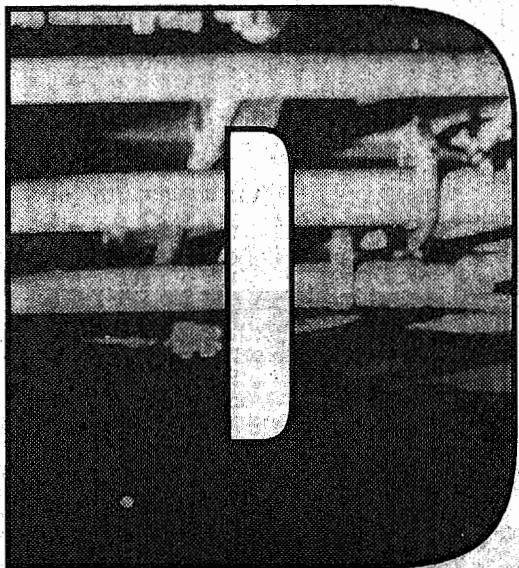
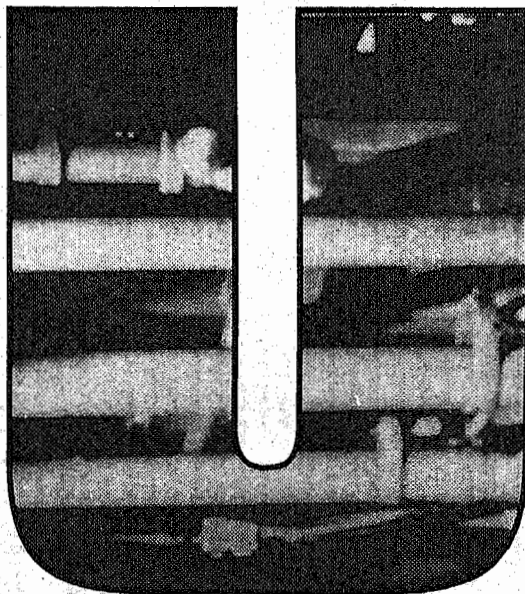
SUNDAY JUNE 14

HEAVEN II

TICKETS \$25 +BF
FROM VENUE*TIX,
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CENTRAL STATION.



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FRIDAY JUNE 19 IN HEAVEN II PRESENTED BY



SUPPORTS - FUGLEMEN, FAMBIZ, MAD CAP, FUNK MASTER P + . | TICKETS \$29 + BF FROM VENUE*TIX, BASS, CC MUSIC & CENTRAL STATION