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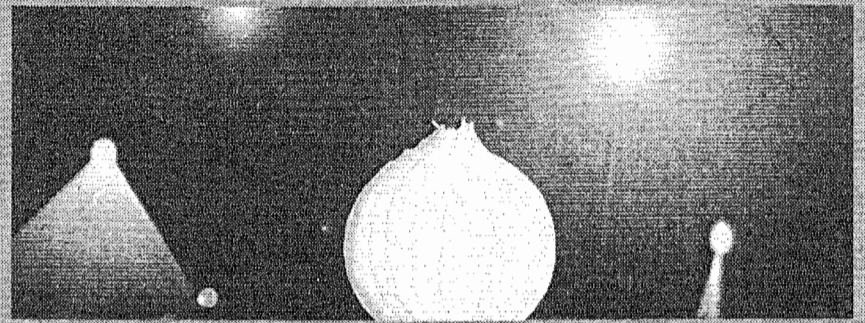
4 AUG 1997



Portishead's 'Onion' is a nineties musical masterpiece. The mixing of trip-hop with the humblest of bulbs is such an obvious idea that everybody seemed to miss it, until Gibbons and Barrow came along. But what results it produced! When Beth Gibbons croons "I just wanna' be an onion!" on 'Onion Box', we all know exactly what she means. In the end, when an album this good brings you so close to the onion as an artistic symbol, what more could you want?

**Roger Aubergine**  
Chief Editor (New Musical Onion)

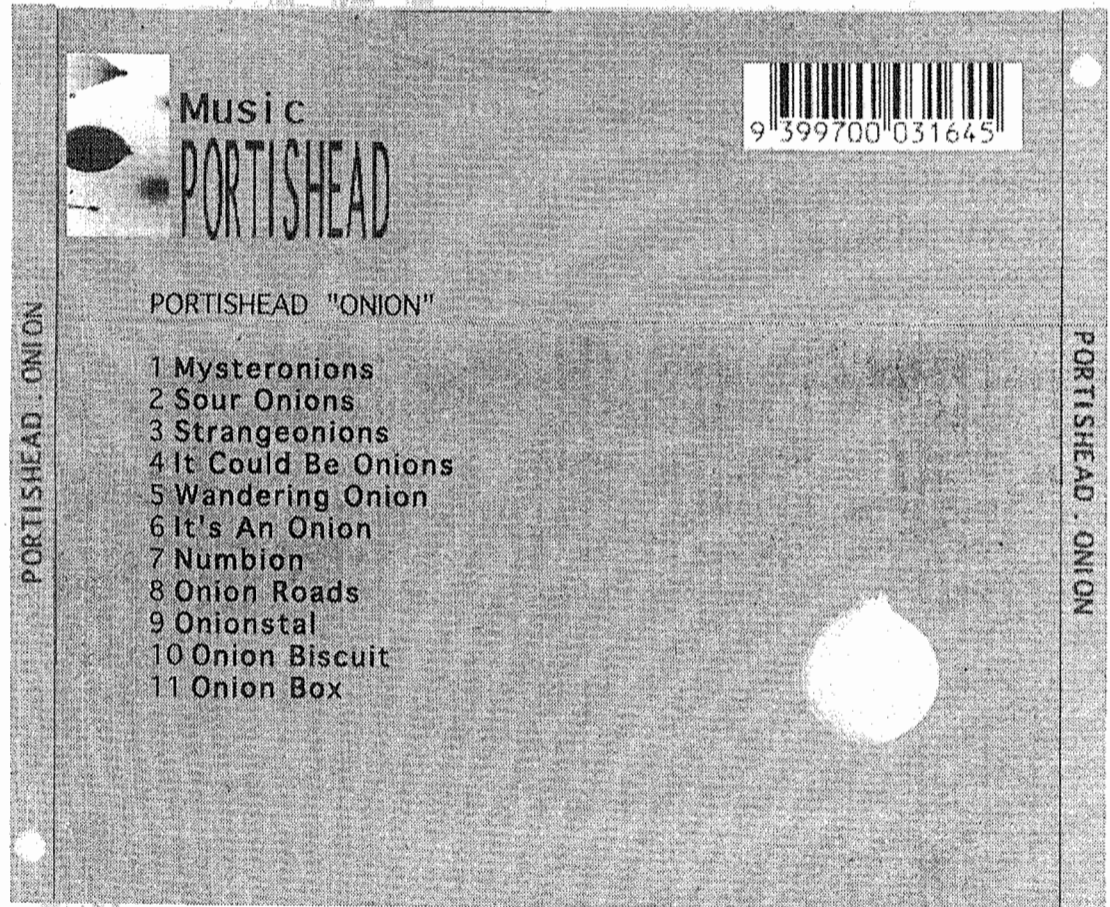
PORTISHEAD



ONION

**ONION RECORDS  
GIVEAWAYS**

- \* 5 double passes to Palace Cinemas, ta to Claire & Mark @ Palace - see film section for details
- \* 10 TWIN TOWN 2-for-1 passes, cheers -> Angela Tolley + Neil Ward - see film section as above
- \* 20 SOMETHING FOR KATE Sampler Tapes, thanx Sony folx - come down 3.45 Thurs



*On Dit* is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Don't bother suing us, we're penniless and pathetic, and we're not interested.

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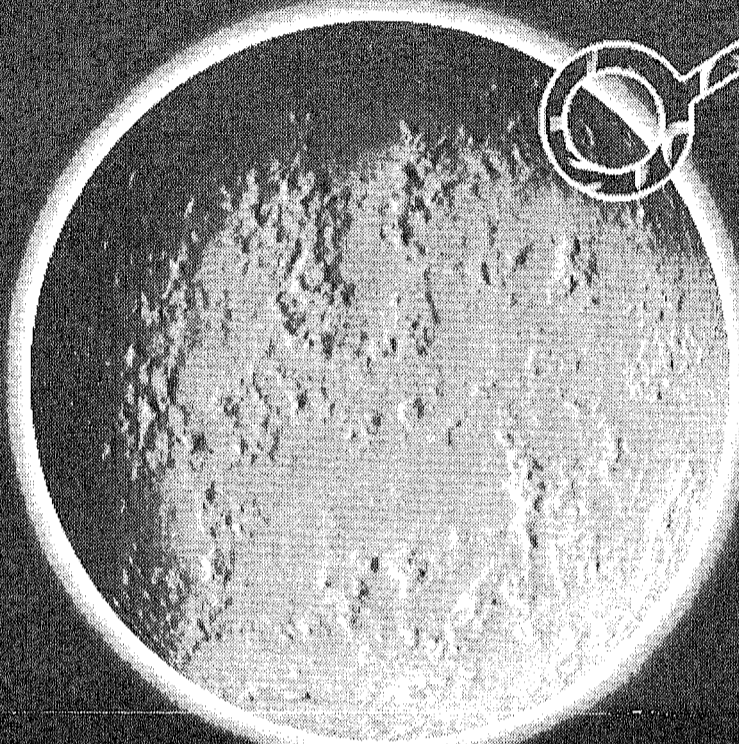
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The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains.

**How to contribute/contact us:**  
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Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

**About the cover:**  
By Ching Yee Ng.

**Remember:**  
There's no problem so big you can't drink your way through it.



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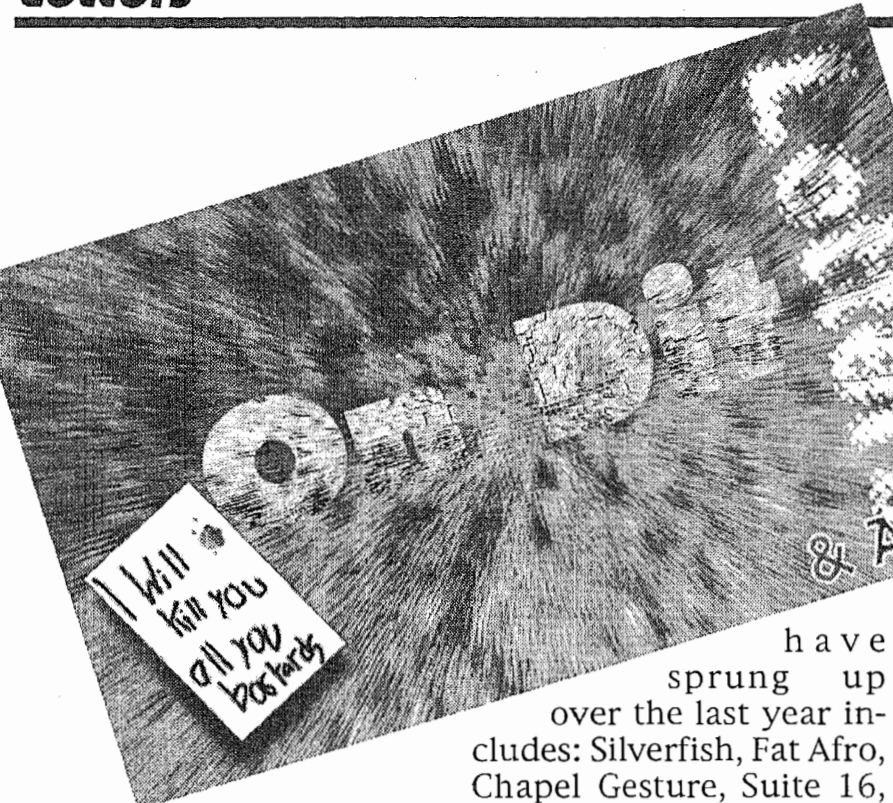
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### SUMMARY

\* INFERTILE  
 \* SENTIENCE:  
 NONE  
 \* POOR TOILET  
 FACILITIES

# 1000 X

YOU ARE HERE



### "Go West!" Yes, a Village People quote to start the semester

To the editor,  
RE: Hindley Street West  
Quite a few of us young traders and establishments are feeling very ignored and conned at the moment. Not enough has been done to understand exactly what direction this end of town is taking. It is a very exciting development which is being held back and hindered at every turn. Lighting is being ignored, as are public facilities such as bins, toilets, phones and security. The fact is, things are changing, the west end of Hindley St (Morphett St Bridge to West Tce) is bringing many new entertainment seekers besides the students, and the people responsible for doing this do not feel that we have any representation whatsoever that is close to the facts. Neither is it a dangerous or scary crowd of people. Much the opposite, I would describe the people coming into this area to be intelligent, gentle, educated, creative and artistic. I would also describe the young proprietors of the new businesses in the area the same way. A short list of places that

I have sprung up over the last year includes: Silverfish, Fat Afro, Chapel Gesture, Suite 16, Base, Caos, Cargo Cafe, the revamped WorldsEnd Hotel and the Interactive Gallery. More is being offered to attract 'decent' people into this area than has been available over the past 10 years. It is my concern that if local government does not hasten its pace, redirect some of its focused attention from the east of Hindley St towards the futuristic new development end of west Hindley St, small businesses established over the past year will find it increasingly difficult to keep the momentum going of exciting change and development, and that this tardiness could result in the loss of any of these struggling businesses trying to earn a living in these difficult times of "SA GREAT".  
Yours sincerely,  
**Kristie Errico  
Proprietor: Silverfish**

*Eds Reply: One big sic*

### You have to sleep with each of us in turn

To the Editors,  
Why? Why?  
WhyWHYWHYWHYWHY?  
Why have you not printed my letters? Were they not of the high quality standard you people demand?

YOU PEOPLE HAVE NO S T A N D A R D S GODDAMNIT!!  
I gave you everything you asked for: Real name, contact number - what more do you want? Sex? Do I have to sleep with someone to get this crap printed? I even let slip my friendship with James' girlfriend's brother's girlfriend - I have contacts in high places. But noo-ooo, it is still not good enough. All I wanted was a little slice of fame and glory cake for myself.

I will write and I will write again. I have no morals, no ideals, no causes, no political stances - I just wanna be a letter writer! love and other lack of letters,  
**SNAGGLEPUSS**

*Eds Reply: Heh, sorry about that - let's just say that we didn't check the contributions box as thoroughly as we could have...*

### Hello, my name is Trevor!

Hello, my name is Trevor. I am a 4th year Arts student at Flinders. I use your library every Tuesday. At Flinders I can bring my own tea-bags and get free hot water. It saves me money. (I can't get Austudy, or qualify for the dole anymore) Why does the Mayo refec. charge 50 cents for heated water? How can this be justified? What's the point of going on living in a world where there is such inequality and discrimination! I'm sure there are thousands of like minded students on campus. Please advise the relevant authorities of this blatant disregard for student rights. By the way, does anyone know how the Union House toilets know when to flush themselves?

I am impressed.  
**T. Howe**  
P.S. Nat Whelan is the funkiest woman in the universe!

## Shell shocked

Dear S'N'M,  
Yeah! yeah! Boycott Shell! That's the way! The majority of Shell petrol stations you'll ever see are franchises, not direct Shell companies. Boycott these, and you'll put an Adelaide business man/person out of work. Shell says "Oh well, put up a lease for someone else," and doesn't give a shit.  
Now the real reason I'm writing - most console operators you see in these petrol stations - not just Shell, but BP, Caltex, Mobil, whatever - are uni students. These guys lost their somewhat crappy jobs, and how the hell are they supposed to get through Uni? Look at the bigger picture. You might put a dent in Shell's profits, you might help the tribes in Nigeria (don't get me wrong, I'm appalled by the way Shell has gone about business there) but more likely there will just be cost-cutting measures such as less trading hours and more poor Uni students.

**Console Operator Man + Post**  
Speaking out against Uni students putting other Uni students out of work.

### Women's Room Schwomen's Room

Dear S'N'M  
I am taking time out of my hysterically busy essay-writing stint to respond to Sophie Allouache's article,

"Women's-Only Space" in your last edition of On Dit because I feel it deserves some constructive criticism. It may not come as much of a surprise initially that I am a male student but I do not write out of any spiteful anti-feminist feelings - quite the contrary. Through my studies at Uni, and living with my mum (God bless 'er), I have quite a sympathetic view on sexism, but I feel that the proposition of a womens'-only space not only achieves little to solve everyday sexist issues, but is problematic in itself.

Sophie used many examples of sexism that women encounter everyday (outside the university) as the basis of her argument for a women's room, problems which I'm sure women also encounter at uni as well, and certainly such a room would provide temporary freedom from male harassment. The difficulty I see is that having a womens'-only retreat does nothing to address these issues, it merely avoids them. Women have every right to feel safe and equal, but how much safer and more equal do you feel in the long term by temporarily segregating yourself from the problem? How much more empowered are you by confining yourself in an unrealistic environment? I am not suggesting that women should just cop what they get, but it does seem a 'Band-Aid' solution.

However be that as it may, I do recognise that women may quite often have a need to retreat from oppressive behaviour, but I do not believe that a womens'-only space is the only answer.

The logic behind the argument for a womens'-only space carries on much further than I think Sophie allows for. Not only does it assume a great deal about all men, it also assumes a great deal about all women, homogenising each unfairly in these respective assumptions.

By disallowing all men to participate in this designated space with women, it only further segregates and alienates the two from each other, but assumes, or at the very least tends to suggest, a great deal more about individual men than is really fair, that we are all a threat to womens' sense of safety and freedom. Of course, this simply isn't true.

Secondly, not all women are the same either, and freedom from oppression is not confined to gender. Much of the problem with early feminism was that all women were spoken for by the mainly white, heterosexual, middle-class champions of the cause, when in fact there were issues for black women, lesbian women, poor women, poor black lesbian women and a whole menagerie of other women of pluralist identities.

My point, I hear you think? My point is that a room for the safety and seclusion from discrimination of all women; black, white, Asian, Muslim, Christian, Jewish, non-religious, rich, poor, straight, lesbian, etc, assumes that all women are not racist, anti-Semitic, homophobic, classist and so on. In fact a womens'-only space for the purpose of freedom from harassment suggests that women of 'other' nationalities, classes, sexualities will only encounter oppression on these levels in an environment which includes men, because in a womens'-only space this won't happen. I for one find this notion highly offensive. Can you really say that an Asian woman in this proposed room, whilst free from sexual harassment, will not encounter any racist objections from other women? Can it be guaranteed that a lesbian couple would be free to show as much affection as they would like without ostracism from other women, however subtle? It is highly presumptuous to say that a womens'-only space will be able to provide complete freedom from harassment for all women because women can be discriminatory too.

Going by the logic of segregating oneself from those who may threaten one's sense of security and inflict harassment or discrimination, the ultimate conclu-

sion is to establish 'spaces' for all possible social identities so that no-one 'other' than you can be in the same room. This is obviously impractical and absurd, and I don't intend to trivialise the importance of women's right to a sense of security and equality, however I think the logic of a womens'-only room, when drawn to its ultimate conclusions, trivialises itself.

Might I suggest to Sophie Allouache that perhaps a better idea would be to establish a specifically 'sexist-free space', and in the spirit of such a room, (which may be inhabited mainly by women anyway), allow men to wander in at will, mix with women, and show their support. This seems a more positive solution for everyone. Sexism is not just a women's issue, and despite the fact that women are often the victims, men should not be excluded from the solutions.

Yours sincerely,  
**Jon Heard**  
2nd Year Arts

## Meet The Family

	Microsoft Office for Macintosh. Version 4.2.1 <b>\$199*</b>		Microsoft Office for Windows 3.1. Version 4.2 <b>\$199*</b>		Microsoft Office 97 for Windows 95. Standard Edition <b>\$179*</b>		<b>Microsoft Office 97 Professional Edition INCLUDES</b> Word•Excel•PowerPoint Access•Outlook <b>\$199*</b>
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## The joys of mo#dern technolo~/..

Dear S'N'M,

I have been trying all @#\$@# year to dial up to Uni using my ITD Dialup account. I have tried in the morning, afternoon, evening, late night, and early hours of the morning. I have tried on weekdays, weekends and public holidays. I have got through about four times. This is over a three month period. Yes, I do find it mildly annoying...

ITD have 16 modems for the ENTIRE student population. SIXTEEN!!!! That is approximately 1 for every 800 students! I know that not all of these people use ITD, and not all want to, but my point is that all 16 modems seem to be engaged 24 hours a day, 7 days a week. And this is not good enough. Of course, some of us can connect to the Uni from our commercial ISP's, but certainly not all of us (eg Engineering). The other thing is that that costs MONEY, not a common thing in student land. We could even get SMUG dialup accounts, but then, they won't give out any more. Why? Not enough modems (1 modem per 50 students is what they work on, I think) Why don't they get more modems? Because ITD won't give them any more phone lines! WHY NOT??? SMUG has the money to pay for them!

Dialing in to Uni from home is almost impossible for many students. My brother needs me to log in to SMUG from our ISP so that he can connect to Engineering from there. This makes for a VERY slow connection, and no independant connections — I have to be around for him to log on! I am sure

that hundreds of other students are just as frustrated as I am, and I want to know why. Is ITD just being sadistic? Or can't THEY get any more lines? Is it that they don't have enough money? (again, why not????) Maybe Telstra is implementing a Liberal anti-education Government policy, sanctioned by the Uni's mascot, Amanda Vanstone. I DON'T KNOW!!! But this has GOT to improve. ITD, explain yourself! Students, get annoyed, and tell someone who looks like they can fix it.... like On Dit... or maybe Ms. Vanstone....

Richard  
Computer Science

PS: I did send an email to ITD last week, giving them a chance to respond, but they haven't yet, so I thought "stuff them!!" and sent this to you. I hope it annoys them as much as they annoy me.

*Eds Reply: We have no power in this area. It sometimes takes us all week just to successfully log into our own email from our office, let alone via Telstra. In fact, if it wasn't for the 7 week break, your email probably wouldn't have seen the light of day for several editions... As for Big Mandy, well, what do you reckon? She's always been very helpful in the past.*

## Bingles

The Ladies and Gents of On Dit, I would like to pose a question which I think has been weighing heavily on the minds of many individuals lately. Let me first set the scene. I am 18 years old at the moment and I have had my probationary license for a year and a half. Now, I am the first one to admit that I am not the best driver in the world. In fact I consider myself a traffic

hazard. However, I try my best to drive safely at all times. Even though this is the case I am currently sporting two hefty traffic fines. One of these is a speed camera fine which I received driving south down O'Halloran Hill doing 98 in an 80 zone, culminating in a \$181.00 fine. This follows my last speeding fine from last year which was doing 70 in a 60 zone (\$110).

However, I am not going to complain about this as it was obvious that I was speeding (because the police wouldn't lie now would they? But during the last week of the mid-semester break I received another traffic fine, this one for failing to wear a seat belt as well as failing to display my "P" plate. For this I received another fine, this one costing me a whopping \$250.00 and a probable 6 month loss of license.

I hope that I am not the only person who thinks that this is a bit over the top, especially since I was driving a loan car 1km to a shop whilst mine was being fixed. The thing which makes me angry however is the fact that I can't see how it was possible for the cop to see that I wasn't wearing a seat belt. The only answer is that he actually followed the car hoping to defect it. This doesn't seem to ring true however, as he didn't actually check the car. It can't have been that he thought that I was driving badly because he actually told my father 5 minutes later, after pinching another three cars in the same street, that I was driving very carefully. I simply don't understand, and I wonder whether the readers of On Dit can shed any light on the matter. Surely it can't be that the police are only fining people for the revenue building. Nah, couldn't be that could it? So it seems confusing to me that this would happen to me, especially when a huge amount of the people who are actually pulled over for

dangerous driving, especially in my area, don't even have licenses. I mean, what can be done with these culprits. You can't take their licenses away because they don't have one. You can't fine them because they simply don't pay the fines. You can't give them community service because they don't turn up. So what happens is the people who do minor traffic offences start having to foot their bills. We end up with a repression of the people who actually pay the fines, and those that don't get let off with nothing. Perhaps I am being too cynical, perhaps not. My opinions come from being in a family who have witnessed policemen do nothing but revenue raising over the years. We have been pulled over for towing a caravan without any extra mirrors. Interestingly the officer never checked to see that we were driving an unregistered car, with an unregistered trailer without lights, and bald tyres on the car. Another example is the doubling of a traffic fine for not paying it, even though it became overdue as it was posted on a Thursday, received on a Friday, Overdue on a Saturday and was processed on The Monday. Makes you think, doesn't it? Anyway, Buckle Up.

Ross A Chapman

## Working for



Dear editors, "Working for you" is the slogan of the SAUA and its women's department. After their attempts to alienate male students on Thursday the 29<sup>th</sup> of May, one wonders to whom "you" actually refers. On that date in so-called "Women's Only Space Week", some brilliant mind

decided to hold an event called "Reclaiming the Bar", at which females received a discount on beer and champagne. Naturally, as it is common knowledge that the SAUA Women's Department is run by feminist extremists, and as the event itself was patronising to women in its suggestion that we are not capable of visiting the bar without some sort of protection, the female turn-out was appalling.

Two things were achieved by this event. The few women already heavily involved in the SAUA received some cheap drinks. Meanwhile, the males present in the bar were made to feel angry and resentful that they were being treated as second class citizens, despite paying equal Union fees. This is hardly beneficial to their perceptions of females as a whole.

The issue was only resolved when Union Board member Alan Anderson arrived and spoke with the manager, after being informed of the situation by an irate male customer and attempting to purchase a beer himself. He succeeded in securing dollar beers and champagne for all patrons. At least there was one member of the Board who appreciated that the event was not just contrary to Union policy, but also in breach of legislation governing sexual discrimination.

In summary, the SAUA organised an event which was illegal, contrary to the interests of ordinary students, and poorly attended due to its extreme and divisive nature. This is yet another example I have seen since arriving at university of "my" students association, with the exception of its Activities department, working for no one but itself. If SAUA 'student representatives' are going to continue this trend, perhaps they should consider changing their slogan.

Yours sincerely,

Katherine Hodgetts  
1<sup>st</sup> Year Arts

PS Why do we need to "Reclaim the Bar" anyway? On Friday night the gender balance was excellent. But perhaps women who are not rabid feminists don't count.

## Alan's #1 Fan

Dear Editors,

Please convey my redneck regards to Alan Anderson. I do, however, have a little trouble with his last letter, from last semester. He claimed I was illiterate. To prove to myself that I wasn't I went back and read his election statement from last year. It said that he opposed HECS. I then read some of his letters from this year, where he says he supports HECS in principle. I don't think I'm illiterate, but Alan should do something about his memory. Politicians can be so confusing.

On another note, has the Economics department become a branch of the Institute of Public Affairs?

They held a 'public meeting' recently, at \$750 a head. Wow. Also, over the holidays, one of their staff published a letter in *The Australian* advocating the abolition of minimum wage rates. Those of us who subsist on crap wages should surely take issue with Mr Dixon on this. One presumes the V.C. gave her permission for Mr Dixons views, in keeping with her policy letter to all staff of several months ago (reported in the *Adelaide Review*). Not only does this Uni want to keep the poor out, it increasingly looks like it wants them to starve as well. Have a nice day.

Red Dread

## Who says philosophy is a waste of time?

Message from Morph to Kipper Tray...

Wondering still as I wander through the world in my mind - perhaps it is what we are not seeing which brings us to realise the distance between one and the next, whilst experiencing the connection between one and the far away... is this where God steps in and finds the way for us? Or is that way not that of a higher being at all, but of a bored individual who, like us was striving to be something in the infinite hollowness of solitary existence here, in this place somewhere in the unknown of the universe? As one is in the mind world? Was it this thought in itself which drove the said individual to carve a carefully protected path for himself and, for fear of being alone on the path, used that same quality in others to persuade them of the righteousness of that path?

Was is merely fear and loneliness, coupled by a timely, rapid expansion of the human population, which brought about the identification of one third of the worlds population today as "followers"? Did this puny, sad individual enlist the help of friends by a cleverly constructed brainwash, or were they just paid out, as human nature leads us to suggest? Did they then write in praise of this person in an humorous and facetious manner, only to find their writings misinterpreted time over and gazetted as gospel?

Or were they all incensed by the wonders of womanhood and their own inability to create miracles, so finding it necessary to write a rule book enlisting the help of this frightening un-

known to keep women at their mercy? Was this a careful scientific experiment designed to uncover the secret of miracle making so they could reach this higher state of existence? Or was it to ensure frustration was never a concern? Perhaps this individual was so bored the ecstasy of masturbation confused him such that he could not distinguish between the right hand of the father and his own clumsy left hand, leaving him with the need to find a woman to clarify this ignorance. As puny and unappealing with an odd style of brain not dissimilar to that of a pot smoker with too much of one and not enough of the other, the females of his desire were understandably reluctant - their taunts and merriment so upset the loner he needed twelve of his mates to boost his ego. Not wanting to be seen as "different" he included a clause in this rule book which removed the suggestion of unwholesome interaction in his footy club. And as the voices in his head spoke, the path was written for him inside and out.

I ask you WHERE was the environmental impact statement on the construction of this pathway? Has the trampling of so many feet destroyed the very integrity of "the way"? Where is the diversity which once spanned the outskirts of this path? Was it vandals who altered the signposts along the way, or was it some concerned "friends" group wishing to set the way straight? Are today's followers blindly feeling their way because the path is so entrenched? Should there be safety lighting to protect them from undesirable lurking, obscuring signposts and pointing out the invisible wall and distant change beyond the confines of the path?

Was Jesus really just a bored, scared, ugly, pot smoking, sexually frustrated, insecure schizophrenic?



**ANTI-ASIAN:** from the maiden speech (<http://www.gwb.com.au/gwb/news/photo/phtalk.html>)

My view on issues is based on commonsense, and my experience as a mother of four children, as a sole parent, and as a businesswoman running a fish and chip shop. I won the seat of Oxley largely on an issue that has resulted in me being called a racist. That issue related to my comment that Aboriginals received more benefits than non-Aboriginals.

This nation is being divided into black and white, and the present system encourages this. I am fed up with being told: "This is our land." Well, where the hell do I go? I was born here, and so were my parents and children. I will work beside anyone and they will be my equal but I draw the line when told I must pay and continue paying for something that happened over 200 years ago. Like most Australians, I worked for my land; no-one gave it to me.

I believe we are in danger of being swamped by Asians. Between 1984 and 1995, 40% of all migrants coming into this country were of Asian origin. They have their own culture and religion, form ghettos and do not assimilate. Of course, I will be called racist but, if I can invite whom I want into my home, then I should have the right to have a say in who comes into my country.

Abolishing the policy of multiculturalism will save billions of dollars and allow those from ethnic backgrounds to join mainstream Australia, paving the way to a strong, united country. Immigration must be halted in the short term so that our dole queues are not added to by, in many cases, unskilled migrants not fluent in the English language.

I call for the introduction of national service for a period of 12 months, compulsory for males and females upon finishing year 12 or reaching 18 years of age. This could be a civil service with a touch of military training, because I do not feel we can go on living in a dream world forever and a day believing that war will never touch our lives again.

[E]verything I have said is relevant to my electorate of Oxley, which is typical of mainstream Australia. I do have concerns for my country and I am going to do my best to speak my mind and stand up for what I believe in. As an independent I am confident that I can look after the needs of the people of Oxley and I will always be guided by their advice. It is refreshing to be able to express my views without having to toe a party line. It has got me into trouble on the odd occasion, but I am not going to stop saying what I think. I consider myself just an ordinary Australian who wants to keep this great country strong and independent, and my greatest desire is to see all Australians treat each other as equals as we travel together towards the next century.

# Softly, softly

Yet another Pauline Hanson biff-pow-zap.

Yawning, scowling, puzzling, I've tracked the Pauline Hanson circus through squabbles over racism, political correctness, the right to free speech, freedom of assembly and freedom of the press.

I've read love-letters and hate-letters galore about Pauline Hanson's bloody-minded determination to speak for "mainstream Australia", and her fight to establish "One Nation" despite rowdy, persistent opposition by other politicians, socialist organisations, and many of the "general public".

I just want to know: Why is Pauline Hanson so slippery?

She doesn't speak like a slippery politician, picking her words carefully or playing games. She doesn't want to speak like a politician, because she wants to represent "mainstream Australia". She doesn't have to tote a party line: she's doing it all her own way. AND YET - unlike a lot of other politicians, *she really believes everything she says*. And this makes her very powerful.

People know they can trust Pauline to TELL THE TRUTH. People know Pauline's not afraid to SAY WHAT SHE THINKS, even if it means getting labelled a racist, a bigot, or a "boring egotistical Droog" (thankyou Amanda Vanstone).

Compare this refreshing (if misguided) honesty to the attitude of Prime Minister John Howard (who always appears to be squirming). John Howard's poker-faced "no comment" stance on the Pauline Hanson "issue" is thoroughly reprehensible: he at least has the intelligence to see the damage she is doing. Howard's safeguarding of personal and party power at the risk of harming Australia's world-wide integrity is more than irresponsible: it is evil.

Pauline Hanson is a threat to Australia because of her ignorance, her willingness to vocalise, and her power.

She is a female politician at a time that men still hold 90% of the power in parliament.

And I think her slipperiness lies in the fact that to criticise her is to call her stupid. And her lack of intelligence, coupled with her arrogance (which is a compliment: successful politicians are invariably arrogant) is her appeal.

Her statements are always black-and-white, which is why so many of them can be foiled by logic, or simple arithmetic. She doesn't see, or doesn't want to see, shades of grey.

She is dangerous because she is a mouthpiece for dissatisfaction, prizing spats over solutions. She is dangerous because she cannot (and may never) grasp the totality of what she is doing, and its impact upon Australia. She is dangerous because she has power, which criminal, clever people have the opportunity to exploit.

I respect Pauline Hanson's plain-speaking forthrightness, her grit, her patriotism. But I am frightened about a future with One Nation. (Read George Orwell's 1984. Read Yevgeny Zamyatin's We.) Pauline Hanson will only cling to her hare-brained ideology if people keep shouting "Onya Pauline!" She must be justly, surely defeated by words: *made to see* that she is ignorant (and wrong).

I'm crossing my fingers that she'll either do a backflip on her scrambled-egg opinions (losing support), get corrupted by power (digging her own grave), or simply get defeated (by ANYONE!) in the next election.

And you? Start by reading her maiden speech and her One Nation spiel. If you study economics, work out where she's gone wrong; if you study law, ditto; if you study politics, psychology, anthropology - ditto. If you believe in multiculturalism, work out *why* you do, and discuss your ideas with anyone and everyone - whenever you can.

One Nation? No thankyou. Just a country rich with PEOPLE.

Alice Ray.

**SCARE CAMPAIGN:** from the One Nation launch speech (<http://www.gwb.com.au/gwb/news/onenation/speech.html>)

They think Australians will just lay down and see their country disappear before their eyes.

Are they right? No, they are wrong again. Because if we let ourselves be stopped now, who will be left to take up the fight?

Some may believe it is almost too late, but we've come too far to be stopped, and we won't be stopped.

We will reclaim our country, and the future of our children.

We have been pushed far enough.

Tonight we start to push back.

It's a mammoth task that lies ahead, but we cannot step lightly, even though we tread where our enemies are waiting.

**NEWCASTLE RAMBLE:** from the Newcastle speech (<http://www.gwb.com.au/onenation/newcast.html>)

Now they say we must become part of Asia, yet according to the world bank Australia is the wealthiest country in the world. You might ask if we are so wealthy where is all the money going, and if we are to be Asianised who is it that stands to gain, us or them?

What will the union leaders do as Asianisation is forced upon us?

I don't pretend to have all the answers, and I certainly don't want to tell you what is the best for you, but I do genuinely want to help. No doubt there are many good ideas, and the best place to hear them is out amongst the people.

I want to sit down with BHP workers and talk about what can be achieved. And I mean sit down with fair dinkum Aussie workers, not labor party hacks, or anyone else who has anything but the best interests of the people of Newcastle on their agenda.

I hope that after tonight, people who have the best interests of the workers will come forward and make themselves known to my staff and me. Contact us, tell us who you are, and I will come back here to learn from you. I want to help, but I need your input.

**PUTTING HER FOOT IN IT:** interview with the Indonesian press (*The Weekend Australian* July 19-20, p4)

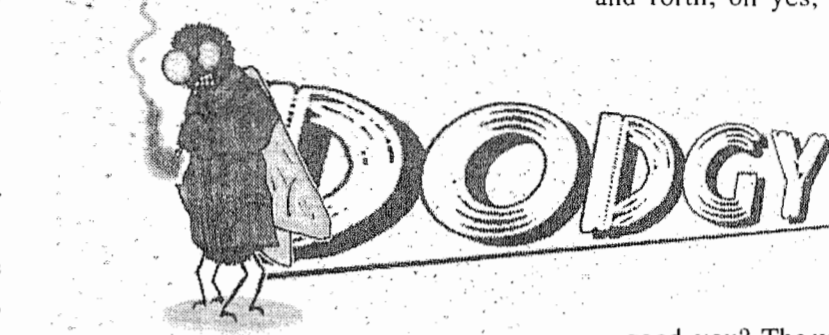
We are not Anti-Asia. We believe that many Asians in Australia are working hard and are polite and reliable. What we are saying is that some Asians are bringing their criminal ways with them to Australia.

We are not racist. We are just very concerned about Australia's economic future. We are a rich country, but we are on the way to going bankrupt. We have a huge foreign debt which simply should not be the case.

There are many things that shite me right off. You've probably noticed, if you've been paying attention. I thought I'd run through some of the more blatant examples here and now, just to bring you up to speed. It has been break, after all. (And incidentally, my highest commendations to that group of diligent students who were discussing the pros and cons of belly button rings on the lawns (that is, the discussion was on the lawns; I think you know where the rings were) in (that's during, not in (man, prepositions can be tough, can't they?)) the last week of semester. You have kept the FlyGuy amused through those long, cold semester break evenings.)

Let me take the first example (these are things what give me the shites, remember) that pops into mind: dissatisfaction. Complaining. Granted, on occasion, dependent on circumstance, complaining is a valid and justifiable means of expression, and can certainly be necessary to resolve unworkable circumstances. But (and here it is) so much of it is so unnecessary. You're a university student (well, most of you are), am I right? By mine own two eyes, you people walk around complaining of all the work you have to do. "Oh, oh, I have to write an essay!" "Shit, I have to give a tutorial!" "These twelve hour pracs are such a bitch and could eas-

ily be classified as several forms of headfuckery!" "Exam timetable? Don't talk to me, I have six fucking exams in one day! What the hell am I going to do?!" "My fucking supervisor hates me and I hate him and I'm more right than he is and he's just a ... a stupidhead!" To all you poor, downtrodden, miserable souls, the FlyGuy says; get the fuck over yourselves!



Aren't you here by choice? Didn't you choose both the course and the subjects that you do? Well, no, some of you didn't. But you could still drop out. What? You'll have no future, no career, no success, no money, no security, no life, if you drop out? Well, that's just rough. If you're that unhappy, give up and go away. Why are you here or, for that matter, why are you anywhere, doing anything, if you don't like it? If you have something better to do, go and do it. If not, shut up

and take it. Hell, if you try, you might even find you enjoy it. Just a little bit. In fact, I suspect that you all secretly do enjoy it, because it gives you the chance to complain and that's what you all really want. Well, I've had enough. Stop it. Further, and onwards, example two: people talking to people. A good thing, in and of itself, seemingly, at least. But why is there so much back and forth, oh yes, I'm

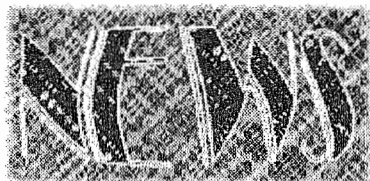
good, you? The wife? The car? How are your studies? Oh, I'm sorry, I didn't know you were divorced, pregnant and unemployed. When did this happen? This is not real conversation; this is pleasantries. The FlyGuy despises, with a passion, pleasantries. Which is unfortunate, really, because they are all around him. Everywhere he goes, people are nattering on about nothing, just "making conversation" and "small talking" and "passing the time of day" and "keeping in touch". I don't like it. Sure, yeah, I participate in it ("Hey, RoachBoy, how's your

fucking essay?"), but I don't have to like it. Example three: things. Things in general. I was going to say "the system", but that would be a bitter cliché and, frankly, it would smack of government conspiracy. Which I'm not sure is inaccurate, but I'm not about to go sensationalising. Um. Right. Things. You know. It seems like many, many things are designed to make us miserable. Perhaps I'm being a little <gasp> cynical, but a lot of shit happens and people fumble their way through it, going "Oh, Lordy, this is no good!" and looking for somewhere where they can just sit down. And then, when they go home (assuming they can ever stand up again), or sometimes even before that, while they're just lying by the side of the road, drowning in immeasurable suffering, what do they do? They complain about it. And, of course, if they see someone they don't know very well, but they know "to talk to", they'll probably pass the time of day. And that really stirs me up. In summary, then, I can probably subdivide all my problems into two categories; the world, and you. Fuck off.

FlyGuy

## UNION CATERING

<p><b>Mayo</b> L1 Union house Pasta Bake.....\$2.00</p> <p><b>Catacombs</b> Barr smith lawns, under Union Hall Hot Dogs only.....\$2.00</p> <p><b>Backstage Cafe</b> next to Scott Theatre Schnitzel, chips and gravy.....\$3.00 Coffee &amp; cookie.....\$2.00</p> <p><b>Grill Bar</b> L1 Union house open from 8am FREE tea or coffee with every full breakfast. Buy a burger with the lot and get a side order of fries FREE</p>	<p><b>Foodcourt</b> L1 Union building Bolognese or Neopolitan Potato.....\$2.50 FREE spring roll or Dim Sim with combination dish purchase</p> <p><b>Equinox Cafe &amp; Bar</b> L1 Union house open 10am - 10pm dine in or take away ph 8223 5432, or 35858 Dine Al fresco on the Equinox balcony in comfort away from the Winter weather. Check out our new enclosed area. EFTPOS now available SPECIAL BURGERS.....\$5.00 Beef, Thal chicken, Steak or Vege served with wedges add a Milkshake .....\$1.50 Friday Happy hour 4-6 pm \$1 beer, wine, champagne From 4pm receive 10% off your food bill</p> <p><b>Roseworthy</b> Campus Thal Chicken curry &amp; steamed rice.....\$2.00</p>
	<p><b>UniBar</b> L5 Union house open from noon Mon-Fri From 28th July - 8th August "West End" special... \$1 schooner 12-6pm Schnitzel chips and gravy &amp; W.E. schooner.....\$4.00 'Rhubarb Rhubarb' now on tap</p> <p><b>Gallery coffee shop</b> L6 Union house open from 8:30 am Buy a glant muffin &amp; coffee for.....\$2.50 Purchase one of our handmade bowls and have it filled with soup for.....\$1.50</p> <p><b>Waite</b> Campus Mon - Chicken nuggets &amp; chips.....\$2.50 Tues - Fish &amp; chips.....\$2.50 Wed - Fried rice &amp; spring roll.....\$2.50 Thurs - Hamburgers ...\$3.00 &amp; Happy half hour Fri - Pasta with sauce \$2.50 &amp; Happy hour</p>



We know that you have been pining for the news section for the past 6 weeks — but don't worry — we have endeavoured to bring you an update — well at least a quick one of the truly important issues.

**IRA declared ceasefire**

If the latest IRA ceasefire lasts, Sinn Fein will be admitted to peace talks on 15 September. The British Government continues to insist that decommissioning arms will take place in parallel with talks. Martin McGuinness, Sinn Fein's chief negotiator said: "The IRA have said that they will not

decommission a single bullet and I have not heard any statement from them saying they have changed their position." The IRA will be under intense scrutiny over the next 6 weeks. Protestant unionists are adamant that any evidence of attacks, targeting, fund-raising, surveillance or intelligence-gathering by the IRA should lead to the exclusion of Sinn Fein from talks. There could be a possibility that splinter groups of the IRA will be "licensed" by the IRA to carry out attacks to exert pressure during talks. Unionists said that the absence of the word "permanent" in the ceasefire declaration proved that the option of returning to violence was being left open.

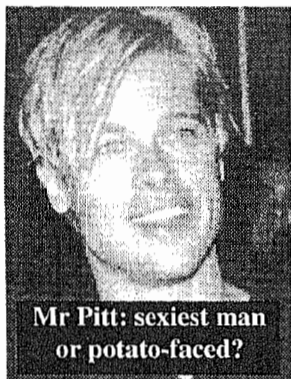
**Bridge collapsed at Maccabiah Games**

On Monday 14 July, during the Jewish Maccabiah Games in Israel, a bridge leading to Tel Aviv's Ramat Gan stadium gave way whilst the 370-member Australian

team was making its entrance for the official opening of the Games. More than 40 people were injured and two Australians were killed. The Maccabiah Games, which draws about 5,550 Jewish athletes from 60 countries, were suspended for a day of mourning. In previous years the Maccabiah organisers had asked the army to construct the bridge, but this year the task was given to a private contractor because it charged only a quarter of the cost of the army.

**The P. M. went to the U. K.**

Johnny left Australia to travel to ol' England and we were left in the hands of Tim Fischer. Everyone complained that Howard spent too much time at Lords Cricket Ground, socialising with cricketers.



Mr Pitt: sexiest man or potato-faced?

**Pauline came to Adelaide**

On 11 June, Pauline



The perils of cheap contracting

Hanson visited South Australia to launch her One Nation Party (gggggrrrrrrrr) Hundreds of people turned up to the European Convention Centre to protest and thousands more joined a peaceful march through the centre of Adelaide as a demonstration of racial tolerance. The streets were ablaze with candles in an uplifting tribute to multiculturalism.

**Girl killed during building demolition**

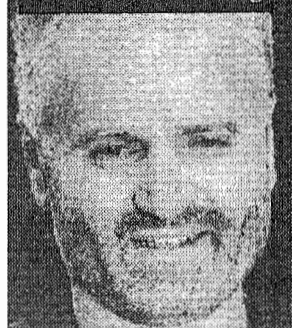
On 13 July, a twelve-year-old girl was killed and nine people were injured when the demolition of the old Royal Canberra Hospital imploded instead of exploded, sending large chunks of debris flying. The thousands of people

watching were astounded when bits of the building rained down on them.

**We found rocks on a-whole-nother planet**

On 5 June, the Sojourner rover landed on Mars as part of the Pathfinder mission. The first chemical analysis conducted on a Martian rock, nicknamed Barnacle Bill, showed a chemical composition consistent with that of the meteorite found in Antarctica 13,000 years ago. The meteorite revealed what appeared to be fossilised remains of primitive single-celled organisms, which alerted scientists of the possibility of life on Mars. The Sojourner's expedition was supposed to end last week, but things have been going so well that engineers expect the rover to keep going for months.

Versace: Not Talking



should be a disgustingly extravagant affair, considering a reported \$2.5 million was spent on the last Packer wedding — the most expensive non-royal wedding in British history. Oh, it's all so exciting!

**Versace Assassinated**

Earlier this month, Italian designer Gianni Versace, 50, was shot dead outside his Miami Beach mansion. The prime suspect is Andrew Cunanan, a homosexual prostitute. Cunanan is also a suspect in four other killings in northern U. S. states. Police have said that he is a master of disguise and may be dressed as a woman to avoid capture. The relationship between Versace and Cunanan is not known, but Vanity Fair magazine, which was preparing a profile on Cunanan before

Versace's killing, said they were casually acquainted. [Eds Note: Cunanan committed suicide on Friday morning]

**THE REALLY INTERESTING STUFF**

**Gwyneth and Brad**

In mid-June, the world reeled with the shock of Gwyn's and Brad's break up. No-one



They also threatened to kill her manager, you know

**Oh Elle!**

Australian model and actor, Elle Macpherson, appeared in court after some guy called Michael Mishler allegedly stole nude photos of her and threatened to post them on the Internet if Elle didn't give him \$US 60,000. Mishler has pleaded not guilty to the charges of burglary and extortion.

**Anyone for an.....ear?**

Seems that Evander Holyfield has lost a little of something to Mikey's hunger. Yes it was THAT fight, but don't worry, Mike Tyson apologised and all seems a little bit happier. This is why you should always fight a vegetarian.



Kate & James: expect fat, horse-faced kids with big breasts

knows for sure what happened, and not that many people really care.

**Katie and Jamie**

On 28 June, the engagement between socialite Kate Fischer and media heir James Packer was officially announced. The wedding

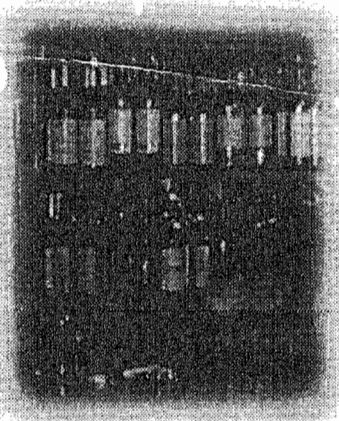
# Your Party Pub



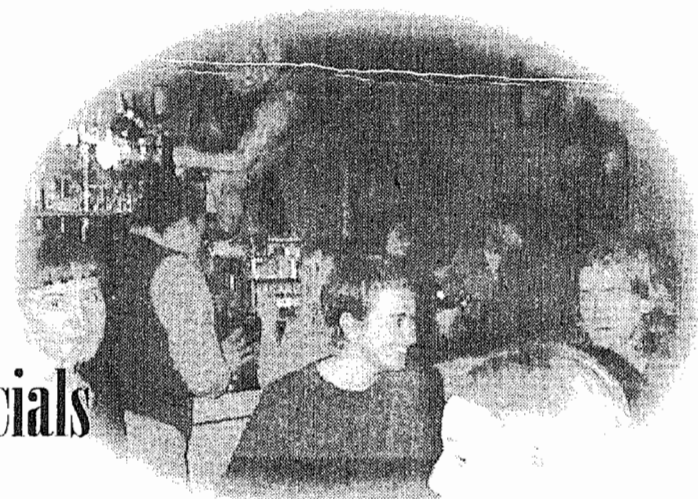
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**On Dit**





**SAUA  
PRESIDENT**

**Welcome Back...**

Welcome back to second semester - I hope all of you have had good holidays and that your exams, essays, and other assessment went well. Get geared up for Semester two - there are some exciting weeks coming up!

**Library Campaign**

The SAUA Education Department is running a library campaign this week: the library is a crucial resource for students and for a quality education. The University has been mak-

ing cuts to the library which is reflected in the reduction of staff, the reduction of opening hours and cuts to essential journals. Please participate in this campaign to improve the Barr Smith, law and performing arts libraries and take the time to fill out a survey.

**Re-Orient Yourself!**

Re-Orientation 0097 is up and coming next week, so take the time to relax on the lawns: there will be info stalls, food stalls, and entertainment

brought to you by the SAUA and the Union.

**Student Elections**

Elections for the Students' Association and the Union Board are coming up in the first week of September. If anyone is interested in running in the elections or wants to know more about the organisations and the positions available, please do not hesitate to come into the SAUA and talk to me or see Rosslyn Cox in the Union office.



**WOMEN'S  
OFFICER**

**Elle Dit Collective**

Elle Dit is the women's edition of On Dit and it's produced by women for women. This year Elle Dit will be coming out in the 15th of September so we need to get the Collective started now. The Collective meetings will be on Wednesdays at 1pm in the Women's Room. If you would like to know more about it or would like to be involved but aren't free at that time don't hesitate to contact me on 8303 5406.

**NDA - August 8th**

The 8th of August marks the anniversary of the day that funding for abortions was

provided through medicare. The Women's Departments from all three of Universities have decided to celebrate the day with a film night. The film we will be showing is 'If These Walls Could Talk' and it will be in the Union Cinema.

**State Women's Policy Conference**

This year marks the first ever NUS State Women's Policy Conference. The Conference will be taking place on the 22nd of August as part of the led up to Blue Stocking Week. The theme of the conference will be women in higher education, there will be plenaries and work-

shops on a variety of different topics. If you would like to find out more about the conference please contact either myself or Sky, the NUSSA Women's Convenor, on 0414 369 013.

**Women's Health Handbook**

This year we have decided to produce a health handbook for University women. The book is designed to inform women about health issues and also provide an extensive referral list of places to go that will be able to help with various issues. The health handbook will be coming out later this term so keep a look out.

**Introduction of Sexuality Officers in the Students' Association**

At last year's student elections a Referendum was put forward via a petition for the introduction of 2 Sexuality Officers within the Students' Association. Upon receiving professional advice, the proposal, however well intentioned, appears to have been hastily assembled. As it stands, the proposal is incapable of being implemented by the Association. The proposal is unconstitutional and therefore legally void.

The Referendum proposed to establish a "Sexuality Department" and "Sexuality Standing

Committee" which without any formal terms of reference, became such an uncertain expression of popular intention that the SAUA Council finds it incapable of execution in the manner it has been presented.

The proposal, to be implemented according to the spirit and purpose of the Constitution, requires the terms of reference, an indication of the nature of the proposed services, a clear expression of the staffing resources needed to meet them, skills/qualifications of those staff, the level of individual remuneration and therefore the total estimated budget to provide the service and a suggestion as to the source of income to provide the service.

Additionally, there should have been an accompanying proposal of the composition and duties of the Standing Committee to a similar depth of detail as is set out for the other Committees in the Constitution.

However, the SAUA Council has noted the principle of the referendum to have sexuality issues addressed and highlighted by the Students' Association. To this end, the SAUA Council passed the following motion:

**"That the SAUA Council accepts the advice of the Association's solicitor's regarding the 1996 referendum for the establishment of a sexuality department**

**within the SAUA and endorses the formation of a working party which will outline the Constitutional requirements for the establishment of a Sexuality Department to be put to referendum at the annual elections."**

This working party will meet on Thursday, July 31, at 1:00 pm, in the SAUA, and will include the SAUA President, Women's Officer, Project Research Officer, Co-Convenors of Pride, and other interested students. If you would like to be part of this working party, please contact Amrita Dasvarma (SAUA President) or George Valiotis (Pride Co-Convenor) through the SAUA on 8303-5406.

*The more perceptive amongst you may notice that there are normally 5 office bearer columns, and yet here we see but 2. There have been 7 weeks since the last On Dit. If you would like to know what your office bearers have been doing for you over the last couple of months, we suggest that you feel free to drop in any time and talk to them in the SAUA office, or call them on 8303 5406 at any hour of the day or night. After all, they are "working for you", remember?  
Thank you for listening.*

# PEACE -full

## WHO IS THE CHILDREN'S PEACE-full-ENVIRONMENT FOUNDATION?

The Children's Peace-full-Environment Foundation is a voluntary, non-profit, non-religious, non-political organisation dedicated to supporting children, youth and young adults of the world to have a their say about how they would like to see their future.

## WHAT DOES THE FOUNDATION SET OUT TO ACHIEVE?

We are holding many events during August this year with the intention to bring together people of all ages from all cultures in the common bond of caring for young people, all people, peace and the environment. We are mostly young people who believe that each one of us can make a difference to our future. When people become aware of the positive solutions that are around today, that support children, peace, the environment and creativity, they will be more inclined to practise them.

## WHAT ARE THESE EVENTS THAT ARE BEING HELD DURING AUGUST?

### ENVIRONMENTALLY FRIENDLY PARADE

On the 1st of August there is an Environmentally friendly parade down King William Street, we are encouraging people to come along and celebrate life as we have fun going from Torrens Parade Ground to Victoria Square. The parade starts at 9am.

### OPEN DAY

At 10am at Wayville Show

Grounds, Centennial Hall on the 1st of August there is an Open Day. This is a day where schools, individuals, businesses, state and local government and community groups who are positively supporting peace, the environment, children and creativity will be displaying these methods to the public. There will also be a Natural Fibre Fashion Parade, Performances throughout the day, workshops, Welcoming Ceremony, plus other fun and exciting activities. Entrance is on a donation basis, all are welcome.

### CELEBRATION OF YOUTH

From the 2nd-17th August there are an assortment of events being held throughout Adelaide. These include workshops, dance parties, fo-

and dedication to the children of the world. This begins at 12pm near the Totem pole.

### 1st INTERNATIONAL CHILDREN'S PEACE-full-ENVIRONMENT CONFERENCE

From the 20th-22nd of August there is an International Conference being held at Bishop Auditorium, Trades Hall. This is a conference for children, youth and young adults. There will be workshops on social, peace and environmental issues. Two of the guest speakers will be Professor Mike Tayler (the Frog Man), Senator Natasha Stott-Despoja (Inspirational talk). By the end of the conference the delegates can vote on resolutions that will be sent to the governments of the world. The Children's Peace-full-Environment



rum, company tours and much more. This is an opportunity for people of all ages to celebrate youth and participate in some fun and beneficial ways of living. There is a program included below.

### MAGIC FOREST FESTIVAL

On the 18th of August there is a Forest Festival in Bonython Park. This is a special space that children, youth and young adults have created by planting trees, painting murals and by giving gifts to the forest. It is a special place for people to dream their dreams. There will be performances on the day as well as a final planting

Foundation will then survey the Governments of the world every twelve months, asking how many of the delegates proposals have been implemented, and we will then publish results. Come along and have a voice, our world is a wonder-filled place, it can be free of war and destruction. We can make a difference.

### AFTER THE CONFERENCE, WHAT?

Every three years a Conference will be held in a different country (year 2000 Canada). With each Conference being preceded by a Celebration of

Youth. Adelaide, along with other cities and towns will host a coinciding Celebration of Youth with each Conference. Our Foundation will continue to fund raise in order to help young people attend the next Conference. We will also work towards insuring young people have an opportunity for their voices to be heard.

### HOW CAN PEOPLE BECOME INVOLVED?

There are limitless ways to be involved in these events, either as participants, volunteers or performers.....

Dress up and bring your joy as part of the Parade.

Come to the Open Day and experience ways of supporting our planet, or volunteer your help, set up and help on the day.

All are welcome to come along to any of the assorted events of the Celebration of Youth.

Help set up and with on day assistance for the Dance Around the World.

Come along to the Forest Festival and be apart of the magic, Be a spontaneous performer.

Become a delegate for the 1st International Conference, help set up and on day coordinating and note taking.

By joining the young peoples committee

### HOW DO PEOPLE CONTACT YOU IF THEY WANT TO HELP?

Write to: The Children's Peace-full-Environment Foundation  
Box 253, Rundle Mall, South Australia, 5000  
Marilyn King ph/fx 83265905  
Rebequa Aitken ph 83848420

**ALL EVENTS ARE ON A DONATION BASIS, SO ALL CAN BE INVOLVED.**

Your participation is limited only by your imagination.

# News

It's the end of the world as we know it and I feel fine. . . .

Not only have we spent the last century scared to death of the spread of communism throughout Western and Central Asia — there is a new threat: China. This may seem like old news to you all



but we think it is necessary to dwell on the finer points of the Hong Kong handover of 1 July 1997. Yes it was an historic event, and yes it means that Hong Kong is not the champion for democracy in Asia. But what about the positives? How many of you sat in front of your

televisions, watching all that pomp and ceremony, and all those intoxicated British people, thinking, "this is the end of English colonialism!" Inevitably we will have to wait to see

the consequences for Hong Kong and its people: already the freedom of protest and choice of religion has been outlawed. . . . but this is typical of the communist philosophy. O.K. so the incident at Tiananmen Square in Beijing where many students were slaughtered

was mentioned quite a few times by the media. Think about it. Would it be in the Chinese interests to immediately pursue this type of control in such an environment, es-

pecially when the Big Brothers of the U. S. and the U. K. watch over their shoulder? Personally, I think not. The lease that the British held over Hong Kong simply ran out, and why wouldn't China want to have this centre of consumerism and capitalism as part of their empire? This is not to say that the news section necessarily agrees

with the actions of the Chinese government to deny Western human rights that were so much enjoyed only a month previously, rather we seek to delve deeper than the mainstream media's representation of this event. I think REM put this rather aptly: "it's the end of the world as we know it and I feel fine".

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**Sweetwater**

## The NUS SA Women's Policy Conference

22 August 1997

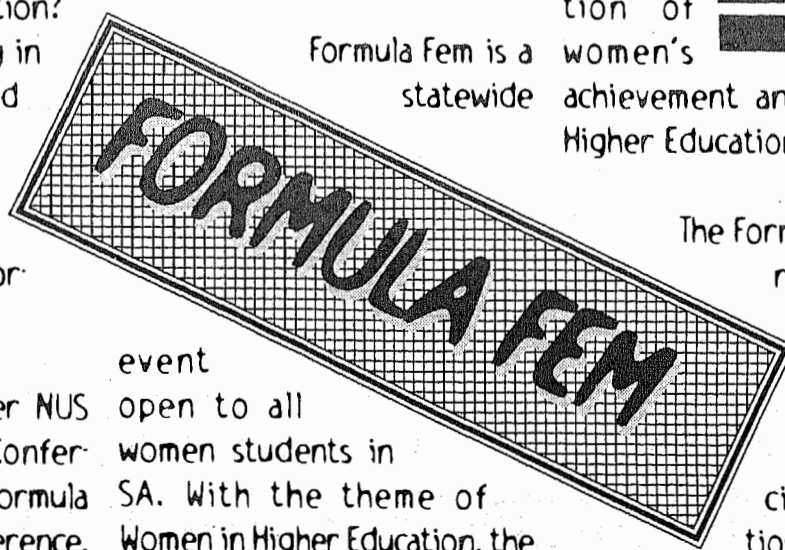
How would you like to have personal involvement in setting the direction for the National Union of Students in 1998?

Like to learn more about women in Higher Education? Like to see policymaking in action? Ever wondered what policy actually does? If you answered "yes" to any of the above questions then Formula Fem is for you!

1997 sees the first ever NUS State Women's Policy Conference in South Australia: Formula Fem. In this one-day Conference, delegates will be exposed to a range of different issues in workshops and plenaries and

asked to propose policy in these areas. Formula Fem will give you the skills to write policy for our National Union and to see the importance of policy in setting the directions of all organisations in our society. This is your chance to effect the future of the National Union of Students at the most basic level.

Formula Fem is a statewide

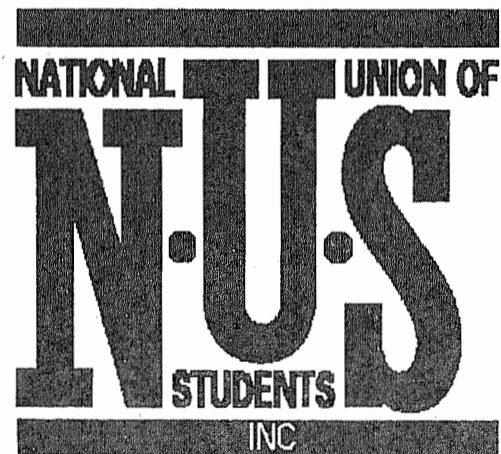


event open to all women students in SA. With the theme of Women in Higher Education, the Conference is being held as part of the nationwide celebration of the Blue Stocking Week.

Across Australia, from 25-29 August, women will be participating in Blue Stocking Week: the annual celebration of women's achievement and activism in Higher Education.

The Formula Fem experience will occur on 22 August at a university campus in the city. Registration will be really cheap so Formula Fem is within every woman's reach. Take up the opportunity to de-

cide the future of women's policy in SA!



The formula is: women + higher education = what is our direction for the future?

Get your registration form in your Students' Association or Student Union office now! Childcare will be available on the day. For information contact Sky Mykyta at NUS SA on 8359 2455 or mobile 0414 369 013.

**FORMULA FEM:**

**WE ARE THE FUTURE**

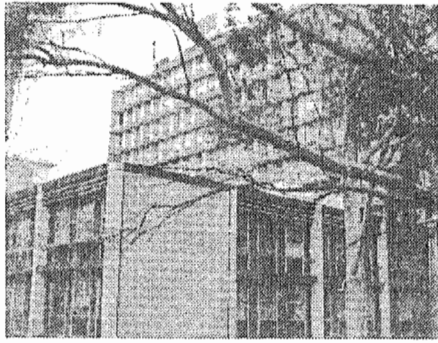
# Uni's Like Fort Knox

For a Year 11 student who has trouble finding the kitchen in her own house, the Adelaide Uni campus looks like Fort Knox. A quick attempt at capturing some of that "Uni spirit" resulted in my almost getting lost on the way back to the On Dit office. My impressions of Uni are quite simple, really....I can't wait.

I set off on my short journey expecting to discover people at every turn. The hundreds of cars lined up and-down the lanes were surely a sign of at least some. But I was wrong and the handful of people scattered from here to there didn't seem too stressed. Walking around my own school you would encounter people who are constantly looking stressed and tired. Senior students are always running after teachers to hand in assignments and they're always headed somewhere. University seems quite the opposite.

The people casually stroll along, seemingly in no hurry at all. Admittedly, I've only

been in this environment for one day, and I probably have no idea. From the quick glimpse I've had into this world, it seems like a place people come to socialise and have fun, and if they



learn a little in the process, it's an added bonus.

The closest I've come to meeting any of these Uni students is the staff of On Dit. They appear to be a fun group of people and in spite of my first impressions, they don't just sit around playing computer games. Whilst



getting down to some serious work, they're laughing constantly. If this is what Uni's all about, I

can't wait to start!

Zanna Walding

# NATIVE TITLE

Australian For Native Title Reconciliation (ANTaR) is a broad coalition of organisations and individuals established in New South Wales earlier this year who believes that the legitimate rights of Aboriginal Australians, as confirmed in the High Court's Wik judgement, are in danger of being taken away and that this action would leave Australia, in the words of our Governor General, Sir William Deane, "a diminished nation". The coalition acts in consultation with the National Indigenous Working Group (NIWG). ANTaR is developing a major community education and awareness raising campaign of which a major component is a signature drive to deliver a petition from at least 250,000 Australian Citizens to the Senate by October. The campaign is being taken up in all cities across Australia.

ANTaR was launched in SA on Thursday July 10. Three hundred people gathered in Maughan Church to get the campaign rolling. The Mabo judgement was a reconciliatory gesture made by the High Court in the name of the Australian people. The Wik judgement substantiated this gesture. As Noel Pearson said, these were unilateral peace offerings to the indigenous people of Australia. The rare opportunity before us reaffirm the justice of these gestures. For it to be a lasting peace, the peace offerings must be supported by the vast majority. The challenge for those involved in the ANTaR campaign is to garner that majority support.

Time is running short. The federal Government's response to Wik, which has been almost unanimously rejected by indigenous people, will be presented to Parliament in the next few sitting sessions. If the Government's response becomes law, the moment will be lost.

Australian Citizens Statement on Native Title

"We appeal to all Australian politicians - National, State and territory - to endorse pub-

licly and unequivocally the High Court's native title decisions at just and correct decisions. The recent Wik decision recognised a policy and practice in Australia for over 150 years of both pastoralists and Aboriginal people co-existing on pastoral leases. Since the 1840s Aborigines and pastoralists in many parts of the country have lived on and used the same leasehold land but for different purposes. Leasehold land is not freehold, and should not be the subject of a "land-grab" by any sectional interest.

The Wik decision was a further strengthening of the reconciliation process between indigenous and non-indigenous Australians which, if sabotaged, will leave Australia, in the words of our governor general Sir William Deane, "a diminished nation".

The Wik decision respected the rights of both pastoralists and Aboriginal people. Certainty required both groups. This cannot be provided by wiping out the legitimate rights of Aboriginal people. Negotiation is the only process which will make co-existence workable for all parties, as evidenced by the recent success of the Cape York agreement. Aborigines, no less than pastoralists and miners, have to be at the negotiating table and their rights have to be respected.

We ask you to be courageous and not give in to destructive forces of selfishness, prejudice or ignorance. We ask you to stand firm resisting any tampering with the Native Title or the Racial Discrimination Act that could lead to extinguishment of native title - in the name or in fact. We believe that this path could lead to the most serious damage to the social fabric of Australian society and to our standing in the international community. Do not diminish our nation".

Please turn to pg 33 for more info on upcoming events by the ANTaR and what you can do.

## North Terrace

### OPTOMETRISTS

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**What is a beat?**

A beat is any public place where you go looking for other people to have sex with. A beat can be outdoors or indoors, it can be in a park, a railway station, a swimming pool, a pub, a cinema or anywhere that is open to the public. Even if you have to pay to get into the place, it can still be a beat.

**Can I get in trouble with the police for just hanging around a beat?**

The short answer is no. But if you help someone do something which they can be charged for, you can also be charged.

**What is a charge?**

A charge is the formal accusation that you committed an offence. It begins the legal process. Often it is done at the police station if you are taken there by police.

**What can I be charged with for doing a beat.**

A man who has sex with another man who is under 17 can be charged - whether he is at a beat or anywhere else. A man can be charged even for attempting to have sex with someone under 17. If convicted the penalty would be a jail sentence. The exact charge and the sentence would depend on the type of sex you were having. So if he was sucking you off the charge can be more serious than if you were wanking each other off. It makes no difference that he was keen. Also, it doesn't matter that you didn't know he was under 17.

**What else can I be charged with?**

If he's over 17, and you are "conducting yourself in an offensive manner" at a beat, then you can be charged. A court would consider that this includes having sex. You could also be charged for exposing your "person" (which is lawyer's talk for your dick or bum).

If convicted, and this is your first offence, the most likely penalty is a fine. You could also be charged for attempting to expose yourself or conducting yourself in an offensive manner. Just thinking about doing something is not an attempt.

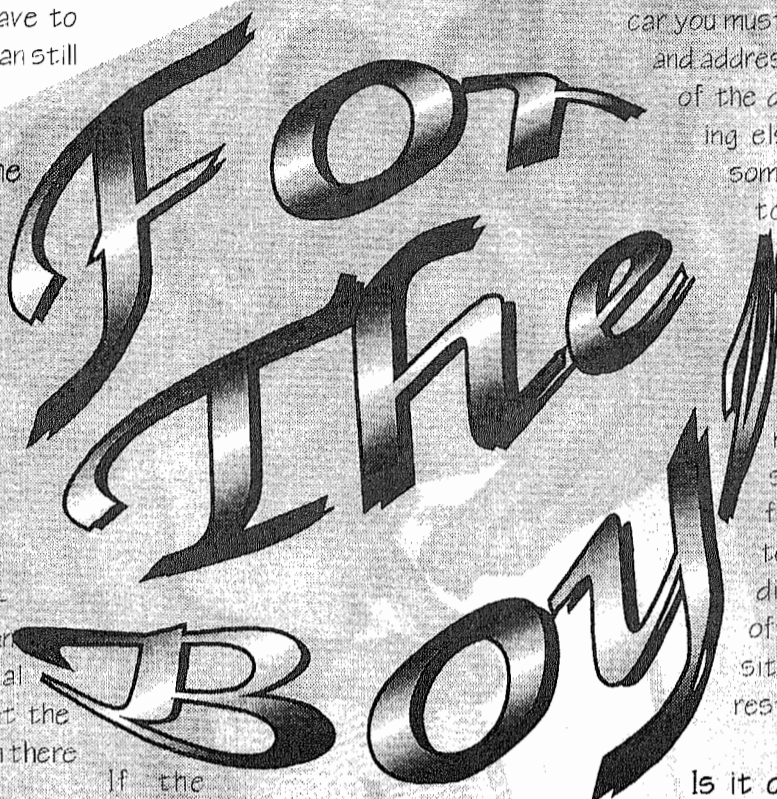
**Do I have to go to the police station if the police tell me to?**

If you are not under arrest you can walk away at any time. If you are arrested you must go to the police station with the police.

number.

**Do I have to answer any questions that the police ask me?**

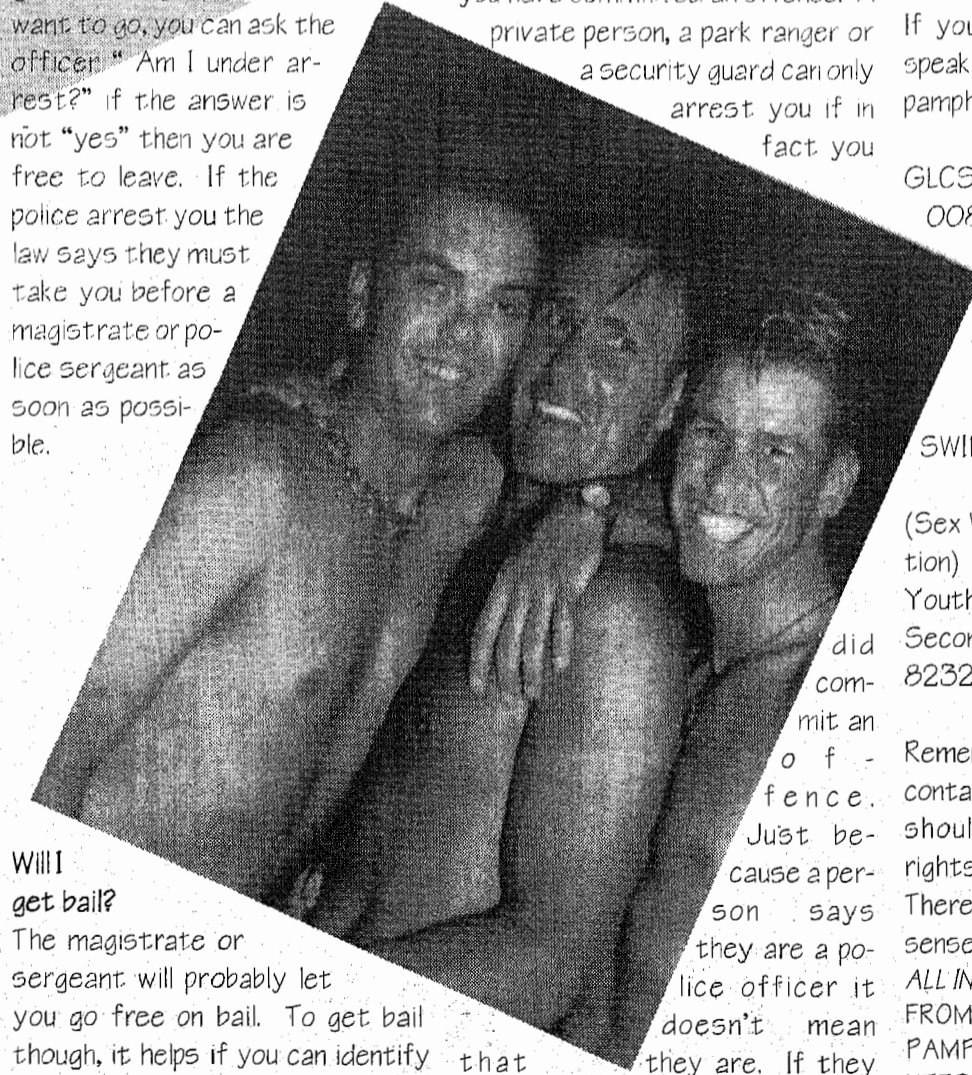
YES: If asked you must give your name and address. But nothing else: if you are a passenger in a parked car you must give your name and address also the name of the driver. But nothing else. Remember sometimes, it helps to be co-operative. For instance, if you haven't been arrested the fact you co-operate might make some police officers decide not to arrest you. A different police officer in the same situation may arrest you anyway.



If the police say "we would like you to come to the station with us" it does not mean that you are under arrest. They may be asking you to go voluntarily. If you do not want to go, you can ask the officer "Am I under arrest?" if the answer is not "yes" then you are free to leave. If the police arrest you the law says they must take you before a magistrate or police sergeant as soon as possible.

**Is it only the police who can arrest me?**

The police, including police officers on public transport, can arrest you if they have a reasonable suspicion you have committed an offence. A private person, a park ranger or a security guard can only arrest you if in fact you



**Will I get bail?**

The magistrate or sergeant will probably let you go free on bail. To get bail though, it helps if you can identify yourself. You can do this by showing identification, such as your driver's licence. If you don't like carrying identification, you could just give the police your driver's licence

did commit an offence. Just because a person says they are a police officer it doesn't mean that they are. If they are in plain clothes ask for I.D.

**Victim's compensation.**

If bashed, you might be entitled to compensation from the Victims

Compensation Tribunal as a victim of a violent crime.

**Bashings at beats.**

There have been some very serious bashings and even murders at beats. A bashing at a beat should be treated as a serious incident by police. Bashers can become murderers if they get away with violence over a period of time. Even if you are at a beat, you are entitled to get police help and later claim compensation if you are a victim of violent crime.

**THREE IMPORTANT POINTS**

- \*You are free to leave until you are arrested.
- \*Whether or not you are arrested, you don't have to answer any questions.
- \*You can expect to be given bail if you can identify yourself.

**Other things to know.....**

On the spot fines do not mean you have to pay them; it means you get given a notice and pay later. So don't believe a "police officer" who tells you you have to pay now.

If you are arrested or want to speak to someone about issues this pamphlet raises, contact:

GLCS/Gayline: 8362 3223  
008 182 233 Country Callers  
7pm - 10pm, 7 nights.

ACSA: 8362 1611  
Mon-Fri, 9-5

SWIPE: 8362 1611  
Mon-Fri, 9-5

(Sex Worker Industry Peer Education)  
Youth Contacts:  
Second Story Youth Centre  
8232 0233

Remember This: This information contains advice on your rights. You shouldn't always assume your rights will be observed in practice. There's no substitute for common sense.

ALL INFORMATION DIRECTLY COPIED FROM "BEATS: Know Your Rights" PAMPHLET, PRODUCED & DISTRIBUTED BY THE AIDS COUNCIL OF SOUTH AUSTRALIA.

# RAPE REFORM COALITION

Rape is an horrendous invasion of another person, no matter what the relationship, the form, the reason, the consequences. There is no way to justify it. However, read these quotes and you could believe otherwise.

"I thought then and I think now that a mature worldly woman is, other things being equal, less likely to be traumatised by rape than an 18 year old virgin"  
Justice Alec Southwell, defending his 1991 ruling that the rape of a prostitute was a less grave crime than raping a "chaste" woman. (Age, 11th April, 1997)

\* By the time they are aged 18, 38% of girls and 9% of boys will have been sexually assaulted  
CASA House report, 1990.

\* One in ten women will be raped in their lifetime.  
Haines 1985 cited in CASA House 1990.

"It is well known that women in particular and small boys are liable to be untruthful and invent stories"  
Judge Suthcliffe 1976

"Women who say no do not always mean no.... if she doesn't want it she only has to keep her legs shut.... and there would be marks of force being used"  
Judge Wild 1982

Defence Counsel: (your swimmers) gripped your skin?

Woman: It was just a normal pair of swimmers.

Q: Yes, well, they gripped your skin?

W: It was.... yeah, just the nor-

mal kind of swimmers.

Q: And did you wear your swimmers round at X's place?

W: Yes.

(Case #148)

These quotes are infuriating enough, but even more so when you realise that they originate from the system supposedly constructed to protect us from rape, violence and harassment. The Rape Reform Coalition has organised a number of lectures to increase awareness and focus ideas for change with regard to rape law, and everyone is invited to attend them. There are still two lectures left for you to attend (which I urge you too). These are:

**TUESDAY 5th August 8pm:**  
Ngaire Naffine, well known academic and lecturer at Adelaide University will discuss 'Rape Law and the meaning of consent' with a feminist legal perspective.

**TUESDAY 19th August 7:30pm:** David Wade, member for Elder, introduced the Statutes Amendment (the Sexual Offences) Bill. He will outline the contents of this Bill and discuss both the reasons for tabling it and the reactions it has received in Parliament.

All talks will be held at the City of Adelaide Community Centre (23 Coglein Street, right near the Central Markets), which has it's own carpark. Please phone Jade on 8338 4114 to reserve a seat if you will be attending.

A Living Health youth art project

## Are you "Somewhere Out There"?

If you are confused about your sexuality, or you would like to explore it further with other women, then this is the group for you.

**Somewhere Out There** is a support group for women attracted to women. We recognize that we are sexual beings overriding such labels as gay, lesbian, bisexual, celibate etc.. for labels like these and others we can only choose or change for ourselves and not put them onto others.

We aim to make new members feel welcome and accept the level of participation with which they feel comfortable.

We respect each other's individuality, uniqueness and right to personal opinions. We aim to support each other as people, for we are all worthy human beings in our own right, and we hope to create a safe space in which we can discuss our highs, lows and issues in a non judgemental manner.

### MEETS:

When: Friday Fortnightly  
6pm - 7:30pm by \$3 donation

Where: Women's Health Statewide  
64 Pennington Tce, North Adelaide 5006.

Info: Contact Lea on 0885 244935

(Groovy pictures of women designed by Sheryl Jurgens!)

Living Health  
POSTCARD  
PROJECT

Design a postcard  
promoting health, see it  
distributed nationally  
and become a finalist  
for 1 of 3 PowerMacs.

If you think you've got a good idea, get moving. Entries close 20 August 1997.  
For an entry form drop into Living Health at 267 Melbourne Street, North Adelaide.

# Escape To Melbourne

**The Great Escape**  
or  
**Reflections on a weekend stay  
in Melbourne.**

Never mind the fact that it was a week before the end of Semester exams or mere days before major essays were due. Being the fly-by-the-seat-of-our-pants kinda girls that we are we had no choice but to go with our instincts and travel 12 hours east to Melbourne, for no other reason but to escape 'our worlds' for a while.

Upon our return to Uni life we have discovered that our holiday destination was indeed a popular one, and so for all those interested but yet to make the trip we hope our experiences may prove helpful.

## Friday night

We were going to be travelling by train and got dropped off at the station only to discover that one of us had left a purse at home. After a few stressed filled moments ["You're gonna have to go without me.."] a kind parent brought it in to us.

For anyone thinking about embarking on this journey, we do recommend the train, although the bus is quicker. Essentials for the train include:

Σ Walkman with good batteries.

Σ Your fave music to listen to. [However, as we discovered, it is possible to listen to the same one great track again and again and again].

Σ Reading material. A long

train journey gives you an excuse to buy a girlie magazine such as Cleo, which you would definitely never otherwise purchase. Somehow long periods of mundane travel allows an otherwise dodgy magazine to become acceptable, but just don't let your Australian Cultural Studies tutor catch you [hi Mandy!].

Σ Food and drink supplies. Do what we did and bring generous amounts, especially if you have farewelled South Australia in a special manner many of you guys are bound to do before the train ride to Victoria. You may find yourself hungry and if memory serves correct they don't sell Pepsi Max or BBQ Shapes in the on-board 'cafeteria'.

Σ A pillow and blanket. We went without cause it meant 'extra luggage' to carry around, and we didn't need any where we would be staying. Saying that though, we discovered that when it comes down to it, a shoulder and coat really don't make the grade.

Σ One or more friends to be silly with.

On board, discover the wonders of the train toilet and bathroom, the funky foot-rest thingy, and the lives of the people sitting around you. Check out the 'cafeteria', an area which is open throughout the whole night...and the glory of having people who wouldn't normally eat a meal at 3am deciding that now is a good time to begin. And don't miss out on the travellers [Mmmm... savour that word, let it roll across the tongue].

By the way, we did travel 'Economy' (Return around \$56) but had the chance upon returning to Adelaide to up grade to 'First Class' (around \$28 more, one way), but didn't. Don't be fools like we were! We suggest maybe getting there 'Economy' and then returning by 'First', or go all out and travel 'First' there and back.

Obviously price-wise 'Economy' is great but it also has its down sides. Snotty, whiney little kids to contend with, drunken idiots who happen to be sitting a row away from you, having long legs that means your feet somehow end up past the foot-rest and stuck way under the seat in front of you, and dealing with sliding doors to the cafeteria that are supposed to shut but instead bang & bang throughout your sleepless night....

## Saturday

Upon our early arrival in Melbourne we walked to Backpackers City Inn (Bourke Street Backpackers) where we had ear-

lier booked our one night's accommodation. We lasted there about 5 minutes. Basically we had handed over around \$54 to say in a 24 hour pub that had scary patrons dancing to "Some girls do, some girls don't..." and downing jugs of beer at about 8.30am. Sure there is a time and a place for running amok but it just had bad vibes. The tiny room we got was less inviting than many a backyard shed.

We were prepared to rough it but knew we could do better for the same price. So we got our money back and got the hell out. If you are the type of person who finds comfort in the knowledge you can get a beer (or 5) for breakfast and often sleep on the floor, you probably will be quite comfortable here. Just leave your class at home.

Out on the pavement we rang around for replacement accommodation and were more than successful with a place called The Nunnery, in Fitzroy. Talk about complete opposites. We paid the same price (Around \$17 a night, and no bond this time) and didn't mind sharing a room. Replace beer with coffee, and dodgy music with beautiful tunes...and add fine works of art on the wall, open fireplaces, et al. We shared a dorm of 12 and met some cool travellers. Its only a short tram ride into the heart of the city and down the road from Brunswick Street.

We went shopping (finding some great stores), did the Café thing and had Macca's for dinner - yes all things we could have done in Adelaide I guess, but as many would know there is certainly a great difference (not just physical things like shops, but vibes themselves) between the two cities and it was good just experiencing this.

## Saturday Night

It was always going to be one of the highlights of our trip to Melbourne. You know, somewhere different to go, drink, dance and enjoy ourselves where no one would know us. We spent most of the time in a place called Subculture. It has four levels (1- The café, 2- Grunge, punk, power pop and alternative dance, 3- UK indie, dance and techno, and a cinema screen, 4- Gothic industrial and

Newromantic.) so kinda has something for everyone. We got there for happy hour and ended up being silly enjoying ourselves. We also went to a place called Collision, and that was okay. The DJ in one of the rooms there was amazing. For a minute there he was David Bowie. We stayed there a while and then went back to Subculture. As per usual we ran into a few familiar Adelaide faces.



Its funny, but we have found that once interstate, the stranger you've acknowledged once across the mall in Adelaide becomes a best bud and comrade.

## Sunday

One of the main reasons for our sudden journey to Victoria was to meet up with some fellow Jeff Buckley fans from the internet to both mourn his death and celebrate him and his music. After missing one train (all blame to be directed at Natalie for reasons undisclosed), and then wandering around aimlessly we finally made it to the Commercial Hotel in Yarraville. What a great pub - we thoroughly recommend it as a cool place to sip a 'pot' of 'dark ale'.

Anyway, for a couple of hours about 25 of us drank, smoked, laughed, cried and sang as the talented musicians amongst us played tribute to our beloved JB. It was great to meet some of the folk I had been chatting away to on the 'net for so long.

We were leaving for Adelaide on Sunday night, so there was time left for only a bit of shopping and hanging around. The train ride home was horrible but I guess we were too tired to kill anyone.

## Monday Morning

Back to Adelaide, to reality, to responsibility, to work, to [SHIT!!!]... essays and exams. Ha ha he.

NAT

# Welcome Back

Hope all you guys enjoyed your holidays - God knows we love being on holiday.... What with trips away, friends (and foes?) made, loves won (and lost), money earned & spent, some great movies watched (and a couple of dodgy ones), some interesting nights out ["if you're going to spew, spew into this..."] and some great bands enjoyed. Just like the normal highs and lows of Semester time really, but hey.... Hope you are all ready for hard work and dedicated study. Sure you are - and you've got the new notepad and pen to prove it.

Anyway, to help get your mind back into study mode we have included this **COLOUR-ING-IN ACTIVITY**. Be careful not to go over the lines!

See you in the Unibar.

## Worldsend

It was with trepidation and excitement that the On Dit team set out to get thoroughly sloshed at the Worldsend for our mid-year, post-exams, pre-second semester party. The nervous tension in the air was almost palpable as the first Pale Ales were procured. There was a strange looking bloke hanging off a rope behind the bar. He didn't say much but I had a hunch that he was friendly.

Rather than a globe's bottom the Worldsend is an excellent pub located in the blossoming West end of Hindley St (far from its less illustrious Eastern counterparts). We had heard of its excellent reputation as a venue for parties from a number of staffers who had previously attended such raucous piss-ups. Now was our chance to test the waters, so speak. And amber, bubbly and refreshingly cold they were. Relaxing to James Bond tunes, we cruised through the opening liquid courses, supplemented by more than adequate supply of tasty crudites. There is definitely a very relaxed feel to this pub, coming through in the decor, music and friendly staff. Worldsend proved to be an extremely agreeable shelter from the bitter raging elements and the occasional Hindley St. flasher.

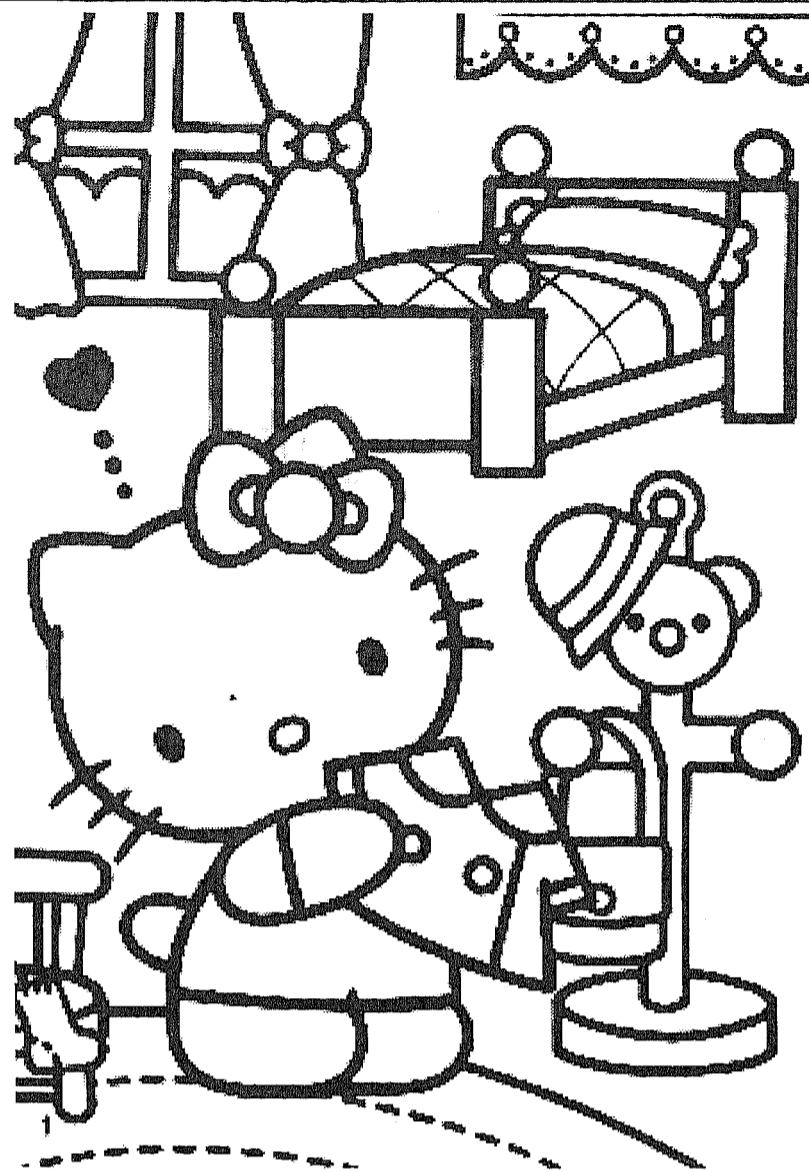
More than just a pub for parties, the Worldsend is blessed with an excellent dining room with a beautiful winter-time

open fire and very well-priced menu with quite a very enticing selection of dishes.

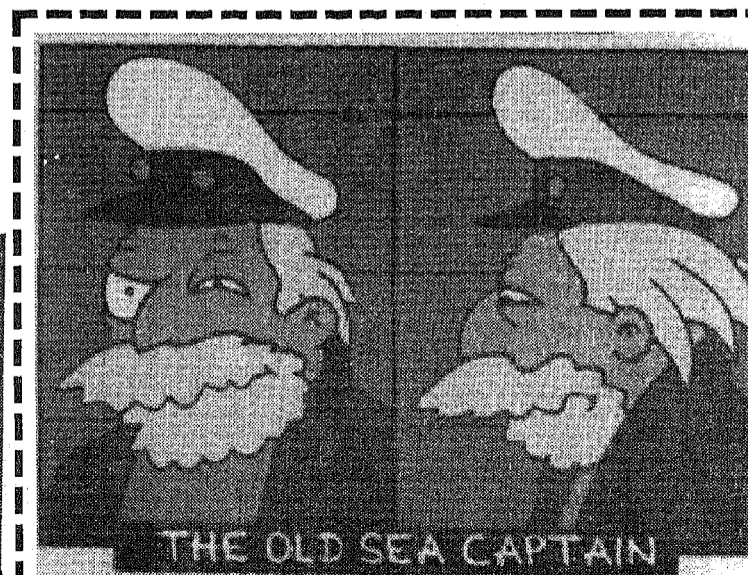
We spoke to Evan Katsaros, the proprietor of the hotel, a one time teacher, long time On Dit reader (before any of us were born) and an ex-Union president of the SACAE (pre-USA days), on the night. Evan has done a lot for the Worldsend. Rather than make it another trendy pub - another flash in the pan for the groovy set - he has created an excellent venue for everyone from passers-by to Uni students, to determined celebrators and attendees of different parties which are held there. It was the party element that Evan was most chuffed about. He had helped create a reputation for the hotel where people from all walks could have a party for whatever reason and be guaranteed a bloody good time. This was something we found to be very true.

If you are hellbent on having a good time, a relaxed drink at fair prices, a good meal or a cool party then the Worldsend is your place.

SAFFRON JARLSBERG



CUT-OUT AND KEEP  
SIMPSONS COLLECTORS'  
CARD. AARRHH!





for you

a sensitive space alien of the nineties. the soundtrack of my life.  
a sequin. a puddle. a new nickname. a construction-paper  
menagerie. a smile from oklahoma. a baked frittata  
oblongatta. an oak-leaf sarong. the chezbippy. a deconstructivist tiara. a well-scrubbed potato.  
an idiotic idyll. a dilemma in rhinestones.  
lunch @ fat willy's. rambu tams & a batman secret decoder  
ring. indigenous igneous items in ikebana. jelly beans &  
kosher crack. extraordinary phone doodles. ultra suede poinsettias.  
latvian lather. a footprint. a decoupage acorn. lip gloss  
&  
bubble gum

humid glass people. a golden lady. hands that  
understand. a soul love. aw, what the hell, a  
soul train line, too. 5" black stiletto heels.  
a cracker factory. my imaginary life. a stroll  
through a bob ross painting.  
\* a magic bus  
\* a magic carpet ride  
\* oh that magic feeling.

/mountain/volcano/dunes/rocks/cave/salt water/chuck soul/ah/  
a tin whistle. bananas, bars, and beaches.  
a crawl space home. your own way. a  
tower of power. lilac glitter  
mascara. an eye that  
sees and an eye that feels.  
courage. patience.  
an onion. morning  
glory. a purple passion plant. slippy underwear. slippy love. slippy, slippy noodles.  
a lead-tipped arrow. fishing in McElligot's Pool.  
new beginnings. something to say. a ride on the  
clue bus. natural  
acts. stargazing. a  
mad venture. a walk  
out in the storm.

survival revival roads passages turns sweat sonnets chaos imagination inspiration strength choice wisdom shelter exposure flight something a little beautiful  
something a little perfect  
something a little pure  
something a little real  
something a little wrong  
something a little true.

true vision. innervision.  
true reflections. fuego.  
sheer lunacy. fifth avenue  
nocturne once in a blue  
moon. a back-pack best  
friend. underwater love.  
namaste. a cueball. star-  
dust. fairy dust. a magic  
lasso of truth. more existential  
crises. the devil's cabana boy.  
a stoner's pot palace. moxie.  
a rock n roll animal. a  
grumbling garbage guy.  
proud shoes. green shiny heavy balloons.  
a french fry fight. a telegram from  
tangier. ringo's sgt. pepper's jacket. one sweet dream.  
blue - an open door to the soul, an infinite possibility becoming  
tangible. woody harrelson's costa rican commune. sunshine cake.  
kears & tisses. glad tidings. an orange origami orangutan. a  
tap dancing tiger lily. a pine cone pet. british-accent lessons. the  
scent of your favorite crayola crayon. 5 somber glances. an aria of  
bowie standards. a frog in a cigar box. a winter scene on  
the head of a pin. the liad, by fax. morphine.  
Let's Pretend Lane. cosmic marsh-  
mallow antennae vibrations.  
a river deep that will bring you something that will let you get to sleep.  
warmth  
like the sun  
sturdiness  
like the Earth  
quiet  
like the night  
purity  
like the snow  
radiance  
like the stars  
rage  
like fire  
vitality  
like  
bl  
o  
o  
d

~ Carolyn Wise

# Profundity

*To be so profound, what a gift. A tortured soul, how "in". How special. To feel despair so deep, emotional pain so familiar as to be a friend. To be so. To need to let it out, to have to let it flow from and drain you. Pain as tears, pain as music, pain as words. Pain as great feats of accomplishments. Oh to be a tortured soul. To be a slave to your distress, to live the grunge life, while others just wear it. To be cool to the last, profound 'til the end. And there seems so much to live for.*

*It is hard for one who laughs with joy at the beauty of the sky to understand your choice. Maybe it is not a choice. A gift? Quite possibly. But if it is a gift, why do I cry at the pity of it all? And aren't there only so many times one can be hurt? Isn't there only so long one can care?*

## UNIBOOKS



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 Saturday 10am - 1pm  
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### WIN WITH ART

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

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

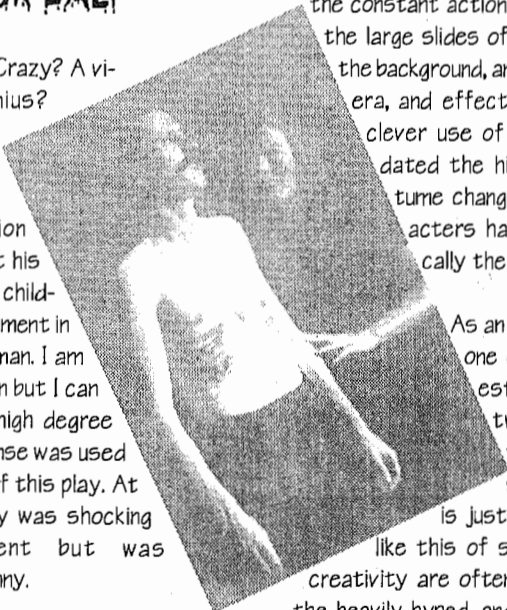
### THE SECRET DEATH OF SALVADOR DALI

Salvador Dali: Crazy? A visionary? Genius? Sadistic? Selfish?

This production takes a look at his life from early childhood to confinement in bed as an old man. I am no art historian but I can guess that a high degree of artistic license was used in the writing of this play. At times this play was shocking and irreverent but was overridingly funny.

Between the two actors, Kate Kendall and Rory Walker, 12 roles are played. These include names from the era such as Picasso, Bunuel, and Lorca, to more mundane characters like Salvador's pompous and overbearing father, and loving sister. What this translates to is a fast, professional, and unpredictable 90 odd minutes of entertainment.

Having only two performers the show was dependent upon their successful interaction. Both performers were obviously totally familiar with their parts, and you could sense their enjoyment of their perform-



ance itself and the material they were presenting.

This play was sensually stimulating, with the constant action of the performers, the large slides of Salvador's work in the background, and the strains of opera, and effects. The setting and clever use of lighting accommodated the high number of costume changes that both characters had to make. Technically the show was slick.

As an in your face look at one of the most interesting people of the twentieth century, this play was a resounding success. It is just a pity that shows like this of such originality and creativity are often overshadowed by the heavily hyped, and often emotionally devoid productions. If you missed this show then I extend to you my commiserations. Perhaps it will make a resurgence during next years Fringe? We can only hope.

Courtney Squires.

### Wolf Lullaby

Why does a child commit murder? This is the issue that is explored in this latest production from the Performing Lines Company.

This apparently simple question creates a

complex answer that delves into the deepest and most vulnerable parts of our psyche. Inspired by the story of a 13 year old boy who had murdered a 4 year old, and the earlier killing of a 2 year old by two 10 year olds in England, Lizzie (the main character of the play) is responsible for the killing of a 4 year old child in her favourite play area.

The play begins by revealing Lizzie's (Susan Prior) domestic life. With a single parent mother (Lisa Hensley) and regularly visiting dad (Sean O'Shea), Lizzie could not really be classified as an underprivileged or neglected child. Yet her not so "good" character is revealed to us as she is terrorised by the local policeman Ray (Anthony Phelan) who believes that by scaring Lizzie "a good one" then she will never steal from Coles again. Whilst normally this sort of scene would evoke sympathy from the audience, this is offset by the revelation that Lizzie has also been twisting the necks of budgies at school.

This early scene is the initial rise before the roller coaster ride that is the remainder of the play. John O'Hare, director, has a vision of exploring childhood play and fantasy. Play is a mode of education but what happens when the game goes too far? What happens if you are not really sure of the rules, and what are the implications of breaking them?

The stand out performers on the night were Susan Prior as Lizzie, and Lisa Hensley as Lizzie's mother Angela. Individu-

ally they communicated emotions as diverse as utter confusion, to compliance, to cold hearted calculation from Susan, to despair, anger, disgust, self examination and blame, and an irreconcilable grief from Lisa. Yet their interaction as mother and child was what made the play such an emotional experience.

Supporting roles from Sean O'Shea and Anthony Phelan were strong, it was not the requirement of their role to be anything else. The efforts of cast were equally backed up by slick production and lighting.

The open space afforded by the Space Theatre allowed all a clear view of the setting. Large chairs, reflecting the child's world in which we were immersed, dwarfed the cast but were in turn dwarfed by the blackboard background covered in Lizzie's childish scribble.

This is the sort of play that cannot quickly be assessed. It challenges you with the themes and gives you a new perspective on the rabidness and falsity of media and people who are quick to absolve themselves and their society, but who are quick to condemn individuals and their family. This is an unusual play for Adelaide because it asks you to think, and is likely to make many of those conservatives out there quite uncomfortable because inevitably you reach the conclusion that we ourselves are (in some small measure) to blame.

Courtney Squires.

# THEATRE NOTICEBOARD

## UP COMING EVENTS

The North, a story of a man's search for his identity. Playing @ The Space Theatre from July 22 to Aug 2.  
Itcha a fusion of Asian theatre forms, modern dance, and minimalist movement. Playing @ Little Theatre from Aug 13-16 and 20-23. Tix are \$10 and \$8 Concession.

Threesome '97 three SA companies present diverse productions including Sex Juggling (25th July), The Sultana Jar (Aug 8-23), and And The Ass Saw The Angel (Aug 28 Sept 6). Playing @ Junction Theatre, further info on 8443 6200.

Rules of Thumb the latest production from the Red Shed Theatre Company. Playing from 11 July to 4 Aug.

Gulls Bill feels estranged from people after a car accident and his closest relationships is with the seagulls which gather round his home. Playing @ The Playhouse from 1 Aug to 23 August. Tix @ BASS

Gorge four nights of theatre from local writers and artists. Runs from Wed 6th Aug to Sat Aug 9th. Season Pass is \$25 and \$15 concession. Single nights are \$10 and \$6 concession. Bookings and enquires on 8303 5999.

## REHEARSALS

Threshold Productions needs bands, DJ's, poets, artists, drama groups, dancers, circus performers, and short story writers. Conditions: Performers must be under 24 years old, all work must be original, and no use of explicit language. Interested? Contact Thresa or Athena @ 8365 3477.

The Theatre Guild is offering auditions for Shakespeare's Richard III. Audition dates Sat 2nd Aug, Sun 3rd Aug, and Tues evening 5th Aug. For audition bookings and further info contact the Theatre Guild office @ 8303 5019.

## OTHER INFORMATION:

### SCHOLARSHIPS!!!

The Ruth Tuck Scholarship is worth \$11,250 to assist development in visual arts including sculpture, crafts and design.

Dame Ruby Litchfield Scholarship is worth \$11,250 to assist development in the performing arts including music.

The Independent Arts Foundation Literature Scholarship (\$6000) and the Colin Thiele Literature Scholarship (\$6000) is offered to assist young writers to further their professional development.

ALL APPLICATIONS CLOSE 5PM WEDNESDAY JULY 31. FURTHER INFO FROM CARLEW ARTS CENTRE @ 8267 5111

### WRITERS-READ THIS!

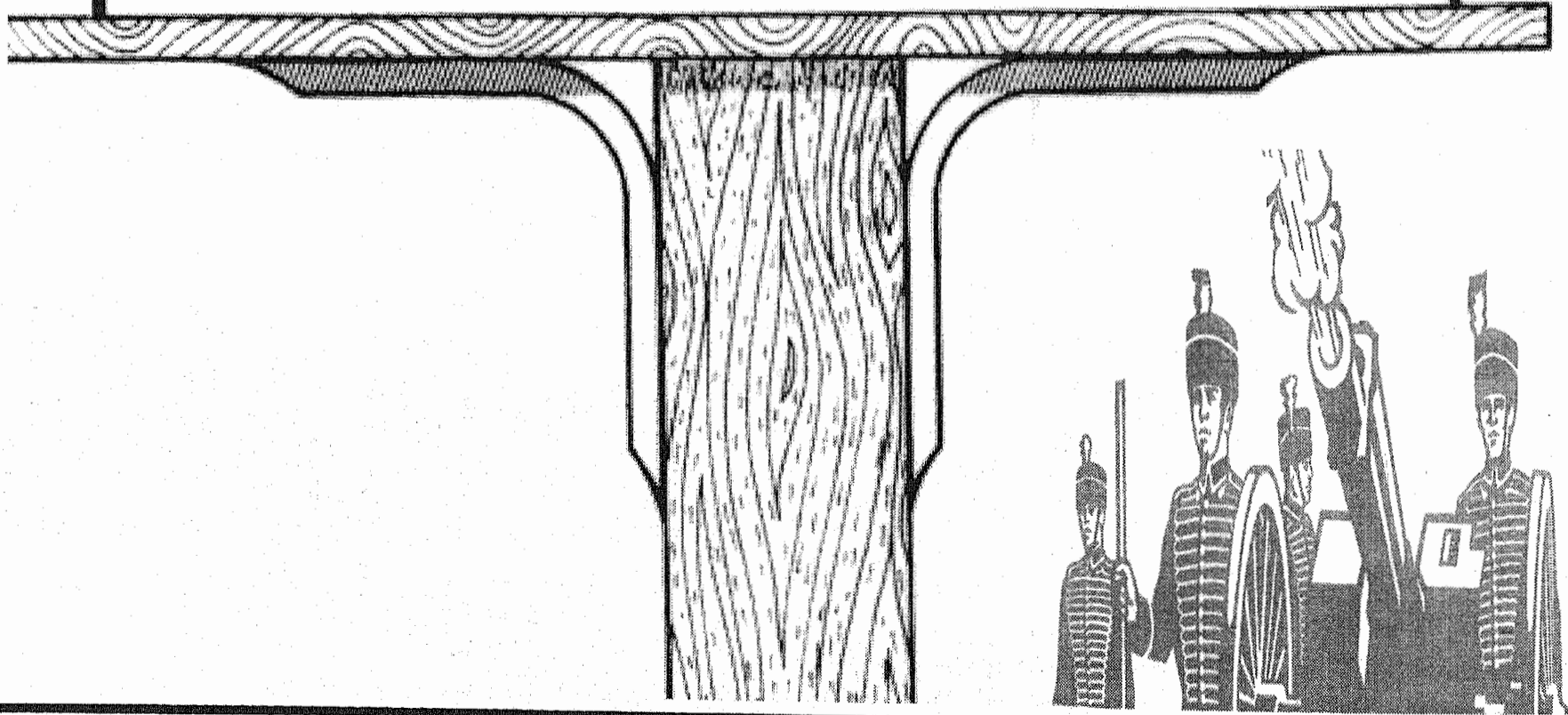
The South Australian Writers Theatre is looking to recruit new young writers. SAWT offers a variety of activities to assist writers to develop their work, including structured feedback from other writers, workshops, public readings, and script-in-hand performances. Further info from Norm Munro @ 8362 4205.

### CMO!

The Cultural Italo-Australian Arts Organisation Inc. is offering a \$2000 arts scholarship to drama students. The scholarship is open to all drama students of Italo-Australian background who have shown exceptional qualities and promise in the field of acting. Entries close August 31. Ring 8303 3250 for further info.

### DIRECTIONS

A national tertiary performing arts guide/directory. It provides info on the prerequisites, duration, subject areas and contact numbers for most performing arts courses in Australia. Cost \$7.50 including postage. Call Leigh 8267 5111.



## News from YOUR Union

Welcome back to Semester 2 of 1997.

There are a few issues I would like to bring to your attention in this and subsequent issues of On Dit. If you have any queries and/or suggestions about YOUR Union, please do not hesitate in giving me a call on 8303 5401.

### È VOTE IN THE UPCOMING REFERENDUM

At the July meeting of the Union Board, a couple of motions were passed to put a number of Constitutional Amendments to referendum at the upcoming student elections (September 1st to 5th).

The first set of proposed Constitutional Amendments are house-keeping changes. That is they simply tidy up what is already in the Constitution. None of the changes affect the direction or the operation of the Union (the actual Amendments will appear in the Election Broadsheet).

#### Referendum Question:

**Do you agree with all the proposed amendments to the Constitution of the Adelaide University Union as set out in the 1997 Election Broadsheet?**

There was another set of proposed Constitutional Amendments which will have a significant effect on the length of Board member's terms. Currently, 18 Board members are elected annually for a one year term on the Union Board. The following amendments will change the term of the Board members. There will still be 18 Board members on the Union Board, but they will have two year terms. The terms will also be overlapping. Apart from the first year, only 9 students will be elected each year for two years. In the first year, 18 students will be elected. The first 9 to be elected will serve a two year term, while the last 9 will only be on the Union Board for one year. It will be effective as of this year's elections.

### Two Year Terms for Union Board Members

#### Introduction

The Adelaide University Union is a \$5,000,000 (5 million) dollar entity. There is no way of getting around the fact that the Union is an organisation that requires serious management and direction.

Currently, we have annual elections

during which 18 students are elected onto the Union Board. Board members are there to promote student control of student affairs. To take the Union in a direction they see as the best one for the students and the organisation. And it shouldn't be any other way.

Unfortunately, a complete change of Board each year does not induce continuity or consistency. While it is imperative that new ideas are injected into the Union every year, by the time Board Directors fully understand the organisation and its operations, it is usually time for the next elections. While the Union itself could probably go a reasonable way in improving its approach to Board orientation and training, it would not come close to solving the problem.

#### The need for longer term planning

If we are to establish stability and a plan for the future and I do not believe that we can afford to do anything but that, we need to start looking at the best way in which we can ensure some sort of follow through.

At the moment, the Union formulate a strategic plan each year. We do it with the best intentions and with maximum consultation, but it rarely ends up being followed through. Why? The focus changes from President to President, Board to Board. As a Board leaves, so does the sense of ownership for that plan and the knowledge of the reasons behind the plan.

Two year split terms would allow students to become assimilated with the function of the Board and consequently know what will work for students within the Union and how to achieve their goals.

#### Financial Accountability

Budget rounds. One Board sets the statutory fee and another directs the Union for that year. There is perhaps a lack of accountability for mid to long term (financial) decisions when you know that come the end of the mid semester 2 break, the Union is no longer your responsibility.

Board members would become more responsible about what they

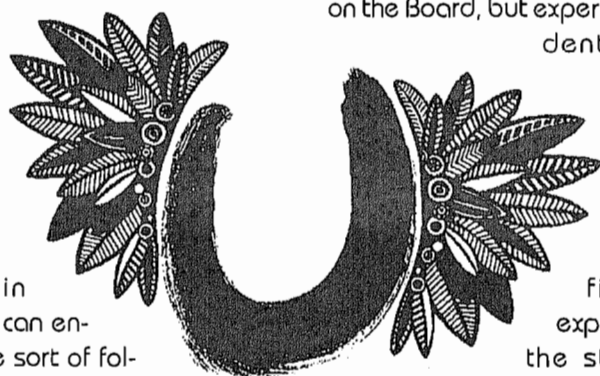
did on Board as it would mean decisions made this year would have to be followed through next year.

#### Electoral Influences

The argument that this system would be less beneficial to smaller groups does not hold water. Firstly, any system of election in a proportional representation is used will always favour groups. Secondly, there is a need to look beyond the politics of elections to determine what is best for the Union and ultimately every student on campus regardless of their political (or non-political) leanings.

#### Industrial Relations

It is near impossible for a new Board to comment or make recommendations regarding staff contracts when they have only been sitting for a few months. Dealing with staff issues is a very sensitive and important issue and requires the knowledge and experience of not only the staff members on the Board, but experienced student representatives.



Board members who have had first hand experience of the staff members and can make decisions based on knowledge rather than hearsay.

Enterprise Bargaining is also a long and arduous process, and certainly does not fit neatly into a term of Board. Frequently in fact, it spans at least two Board. An EB agreements require Board to ratify clauses relating to pay, working conditions and other IR related issues. A Board who have just come into the game halfway, or three quarters of the way through an agreement could potentially make a number of misinformed decisions.

What the Union needs is guaranteed continuity. Waving numbers around of how many people get re-elected is ridiculous. That is the good fortune of those people, but anyone involved in the game knows how easily that can change. The Union Board need to build stability within the Union by recommending two year split terms. It is students that will make the final decision in a referendum, but we must take a strong position on the issue.

If we want long term, quality and

responsive student control of student affairs within the Adelaide University Union, we need two year split terms for board members.

#### Referendum Question:

**Do you agree with all Union Board terms for students being two year split terms?**

**Please do come out and vote...September 1st to 5th...**

### UNION NEWS

For all the latest info on what's going on in the Union, look out for the latest edition of Union News. You can get your hands on one at the many On Dit distribution outlets, departmental notice boards and in and around the Union Complex.

### LOOK! YOU MIGHT BE A WINNER!

**ATTENTION Catherine Russell** and the 12 other people who took the trouble to return the Student Diary suggestion page. Some of ideas will be implemented, some, mainly due to cost factors, we will be unable to do, but thanks to all for participating.

Pop into the Union admin area in the Lady Symon building with your student card to collect your prize.

First prize \$60:

\* **Catherine Russell**  
953162 G

\$10 vouchers for the Gallery Coffee Shop, level 6. Union House or the Equinox Cafe & Bar, level 4, Union House:

\* **Jason Watson**  
942674 E

\* **Kylie Rogers**  
954133 F

\* **Tam Nguyen**  
951811 Q

\* **C Chan**  
963506 A

\* **Jason Thorne**  
965776 T

\* **Amy Slocombe**  
942665 N

\* **Matthew Magain**  
932138 C

\* **Ian Mudge**  
943443 E

\* **Janet Camac**  
860156 B

\* **Kelly Loffler**  
953279 T

\* **J Millisits**  
971374 G

\* **Soon C Chin**  
954481 Q

Yours in Union.

**Rosslyn Cox**  
President  
Adelaide University Union

It pains me to air this pitiful hoary old chestnut, however a distinct inability to come up with anything better has induced its usage. In my holidays I went to Melbourne. Melbourne! Town of the celebrity. A city financed by vice and speeding fines. Led

by a 'benevolent dictator' Melbourne is a town barren of a decent beer on tap. Despite the

facade of decadence, Melbourne does actually possess a distinct cultural 'vibe', which I'm afraid to say is much more cosmopolitan and vibrant than 'little old Adelaide'. This 'vibe' draws upon cultural diversity, historical significance and an unwavering belief that Melbourne is the 'place to be'. The National Gallery of Victoria provides a banner example of the cultural importance of Melbourne and Victoria. (smooth link, huh?) Thus, despite a somewhat irrelevant introduction here begins the purpose of this article, to provide an overview of the National Gallery of Victoria.

The Gallery possesses one of the finest collections of art in Australia. It's Australian art, particularly that of the Heidelberg group are perhaps its most significant assets. Other drawcards include substantial European and Asian collections and excellent temporary exhibitions.

Heidelberg Artists such as Roberts, McCubbin, Conder, Streeton and Davies are excellently represented in the collection. These artists, working primarily in the countryside around Melbourne captured the essence of the Australian bush with a prevailing nationalistic sentiment. Other notable Australian artists represented include Louis Buvelot, Russell Drysdale, Sydney Long, Sidney Nolan and Fred Williams.

Of particular note is McCubbin's *The Pioneers*. I distinctly remember the first time I saw this painting some seven years ago. It's enormity and detail simply blew me away. Several trips and many paintings later this work does not retain its initial numbing essence, however it remains one of the most famous Australian Art icons. McCubbin allegedly dug trenches in the ground to enable painting access to the top areas of the canvas.

European art is well represented, however at the time of my visit some of the Gallery's finest works were unfortunately in storage. These included *Weeping Woman* by Picasso (the one which got stolen a few years ago, and

isn't really that good anyway) and drawings by the most serene William Blake. Others artists still on show include Gainsborough, Wright of Derby, Hogarth, Bernini, El Greco and Rubens. European sculptures

include Rodin's ode to Balzac and a Henry Moore.

The National Gallery of Victoria exhibits a comprehensive coverage of Asian Art. Chinese and Buddhist works rank as the most significant and interesting. One of my favourite pieces in the Gallery is the Sino-Tibetan sculpture of the Bodhisattva Avalokitesvara (pictured). This work dating from the 18<sup>th</sup> century, although relatively modern in terms of the age of the religion is a fantastic example of a buddhist representation. Guilded with an intense bronze and adorned with semi-precious gem stones its design is exceptional.

The Gallery's Chinese artefacts date right back to Neolithic pieces and Shang Dynasty bronzes. Other works include the Tang Dynasty three-colour lead glazed sculptures and 'figurines'. These clearly illustrate the internationalisation of Chinese culture during that period. The Chinese exhibits are also accompanied by excerpts from the Tao-te Ching, the essential text of Taoism. Taoism is a fundamental religious philosophy underpinning all Chinese thought and subsequently art. The following excerpt reveals the infinite and metaphysical nature of ancient Chinese thought: "The universe is sacred. You cannot improve it. If you try to change it, you will ruin it. If you try to hold it, you will lose it."

The temporary exhibitions on show

during my visit were: 'In Relief - Australian wood engravings, woodcuts and linocuts' and the controversial 'Contempora 5 - a new \$100 000 contemporary art prize and exhibition'. 'In Relief' presented some exceptional prints of influential Australian

funds was all but ignored. Society needs culture and art, but at what expense?

The forthcoming closure of the Gallery for a forecasted five years for redevelopment and renovation will provide exhibition facilities that are long overdue. Although the quality and importance of the works possessed by the Gallery surpasses those of the Art Gallery of South Australia, the viewing space is distinctly out of date and inferior.

# What I Did in My Holidays

artists such as Thea Proctor, Margaret Preston and Christian Waller. The 'Contempora 5' exhibition has received particular public attention due to its sizeable monetary prize.

A national current affairs television

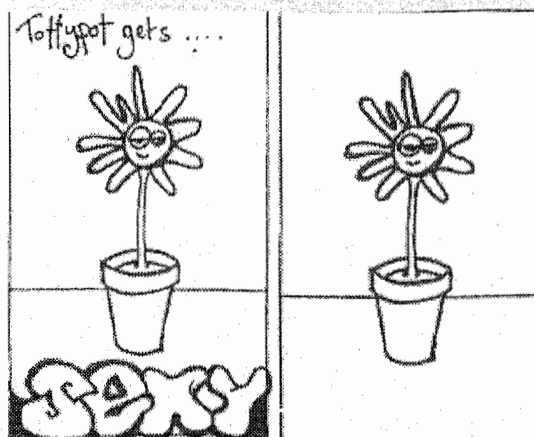
A visit to the National Gallery of Victoria is not complete without a walk through the 'Great Hall'. This giant rectangular room at the rear of the Gallery possesses a multi-coloured stained glass roof, which appears in a heavenly mosaic design.

I have only scratched the surface of this gallery by discussing the elements which interest me. There is an almost infinite amount of other art work to peruse at your leisure which time permitting I would have done too. O.K here comes the cheesy, cheesy ending, again arising from an inability to come up with anything better. You've been to the 'G' to see Carlton v. Collingwood, you've lost all your money on the Sc pokies at the Crown, and you've hung out with the locals smoking cigarettes at the steps of Flinders St. Station. What next? You could go to the National Gallery of Victoria.

Martin Polkinghorne



program of dubious reputation recently brought undue publicity upon this exhibition by proposing to question the allocation of 'tax-payers' money to such an end. This program however, focused upon whether the winners works ( Fiona Hall) were in fact 'art' or not. This question is both unaskable and irrelevant. The question of allocation of government



Have you ever painted a picture, written a poem or just drawn a doodle and then discovered that what sits before you is one of those "unconscious" symbolic message things that Freud talked about that apparently tells you something about yourself that you really didn't want to know? Unmistakable aren't they. Freud described them as a product of our unconscious drives and argued that they have far more power over our behaviour than our conscious choices. They come out in our slips in speech, (the old "Freudian slip") or in our dreams, in our everyday motivations and activities, and in our creative works. It's no wonder then that many people walk around constantly surprising themselves and muttering, "shit, where did that come from?" But what do you do with this material when you have it? Do you leave it out for public display on the coffee table or perhaps up on the wall, or do you shove it down in that cupboard in the back room where nobody will look anyway because it's so full of "stuff"? If you put it up for public display then you are involved in the process of "sublimation" as Freud described it, which involves contributing this unconscious information to society as an art form. Kendra Dick, a twenty year old artist from Devonport, Tasmania is embarking on this process and has recently exhibited her work at the interactive gallery in Hindley street Adelaide.

asserts that she has learnt a great deal about herself since this time. "For instance the fact that I nearly always frame my painted figures in theatre like curtains has made

me aware that I feel like I am up on stage exposing myself in front of the whole

naked and unique in some way. The first figure sits to the upper left of the painting. She is vulnerable, needy, alone. Her hand reaches out in a desperate plea for support but aid is far away. Her eyes stare motionless, relaying

to envelop all the misery around her. The emergence of this character I feel gives insight into the complexities of the artist's mind. For instance what is the role of the she warrior amongst the vulnerable? Is she a product of the artist's ego attempting to cover and subvert it's own emotions. Surely if this is the case then the artists would not be attempting to convey this emotion in the first place. Even within displacement theory set out by Freud it is stated that an emotion is only displaced when it is still in the unconscious mind. So is there a more powerful force that can over ride even the unconscious mind?

Carl Jung asserted the idea of the "collective unconscious" in the late 1800s. The theory was developed after Jung observed that certain symbols (termed "archetypes") repeatedly appeared in the literature and mythology of many different civilisations. Given that these archetypes began occurring when communication between ancient civilisations was non-existent, Jung proposed that a collective unconscious was a possible theory. You may think of the "magic circle" as an example of an archetype. The "hero" or mythical warrior figure that emanated strength, supernatural abilities and uniqueness was also an archetype that could be dated back to very early in history. Is it perhaps feasible for an archetype of this sort to appear in the work of a young artist in the 1990s?

Rather than providing you with the answer to this question it is preferable that you do the interpreting when you find time to go and see the artist's work. The pursuit of self discovery is a noble activity and if nothing else you may appreciate the work as brave. It is also typically characteristic of a generation of youth who find solace in the internal world. Unfortunately dates have not been provided but there is no doubt that the work will be exhibited in various galleries and exhibitions throughout Adelaide in the coming months as the artist pursues recognition and appreciation for her work. Some of the pieces are currently on display at the Producers Hotel on Grenfell street and will be there for a minimal amount of time so check it out over a beer or two. Also while you're there go and stare into the eyes of the figure in *Totally, Tenderly, Tragically*. Look long and deep. Stare until you can't stare any more and then ask yourself, who is staring back at you?

Rosalie Holden

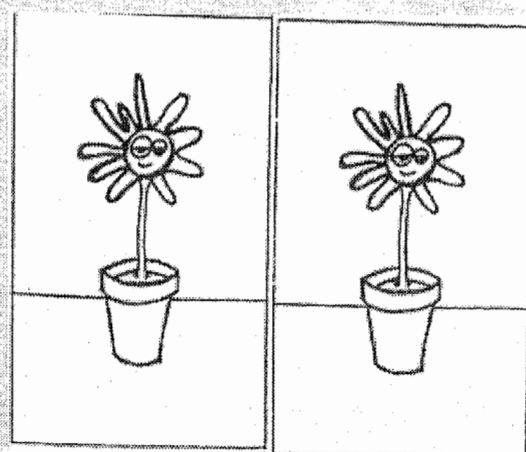
# Totally, Tenderly, Tragically



a complex message of tragedy and misfortune. The next figure is wrapped around the central figure. She is also naked but rather than being vulnerable she is curiously aloof and cold. Her face is averted from the viewer so it is shrouded in mystery but one gains the impression that if she were to turn around and look at you she would be grinning wickedly. The third and most

dominating figure sits central in the painting and is the first to catch the eye and the last to be studied when the rest of the work is observed. This is where the puzzle in the painting begins. According to the artist her first intention upon painting her was to depict a sad, withered, forlorn character. She would emanate all the loss that the artists has felt in the past. But rather than this emerging, a different type of character appeared. She is strong, bold, beautiful; she is a "she warrior". Capable in every way, this character depicts none of the attributes the artist intended. Her presence in fact creates the impression of a carer or protector, and though she does not even for a moment reach out to the other figures in a connecting show of support, her eyes seem to want

littered with hints of sexuality, fantasy and feminine mystique, the artist's work is clearly personal and self exploring. Having opened the door on her consciousness when she was in college with a little influential encouragement from artists such as Brett Whitley, Matisse and Frida Kahlo, the artists

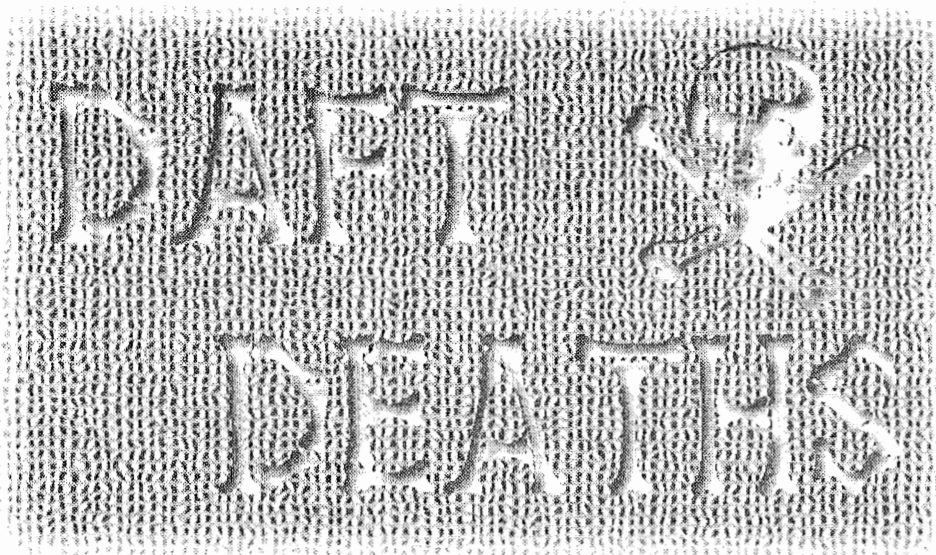


*Totally, Tenderly, Tragically*, best described as a self portrait sits largest amongst her works. It is painfully self analytical, exploring three different sides of the artist's personality. Each side is represented by a female figure

BAD WAYS TO GO

BY JAMES MORRISON

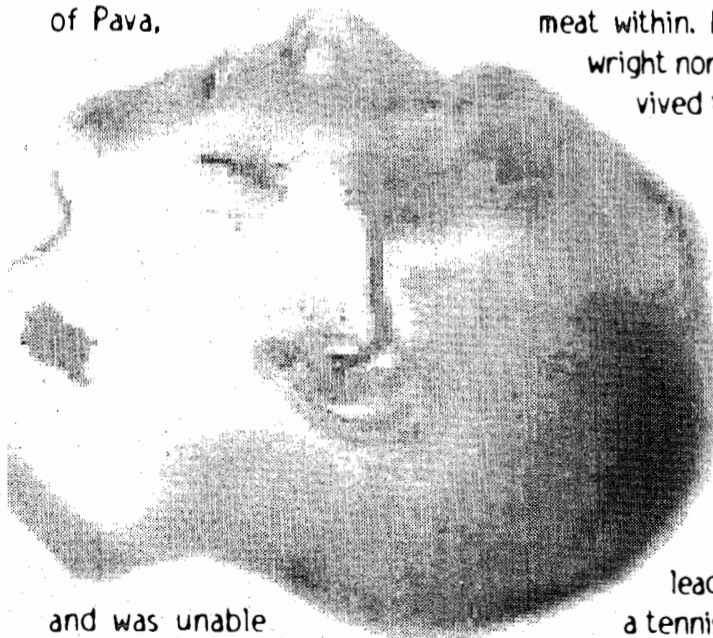
"A sudden and foolish death - like being run over by an invalid chair," replied Elvis Costello, when asked to describe his greatest fear. And not without reason, for many are those who have departed this earthly world in a less than dignified manner. For every "stylish" rock and roll death, there is a daft death. For every Kurt Cobain there's a Mama Cass (whose demise is often erroneously traced to a ham sandwich rather than heart failure from gross obesity). Yes, death isn't all it's cracked up to be, and here are a few of the more groundbreaking examples as to why every unexpected facet of life could lead to an unexpected death.



**BUDDHA:** Prince Siddhartha Gautama (563-483 BC) experienced a religious epiphany at age thirty. Abandoning his family, he wore rags and lived in a cave, where he developed the foundations of Buddhism. Initially subsisting on only mosses, roots and grains, he became inordinately emaciated, losing so much weight and body tissue that he permanently damaged his health. When he finally realised that enlightenment did not require starvation, he resumed a normal Indian diet. This caused a dramatic weight gain (producing the now famous Buddha gut) and experienced intense and chronic stomach and intestinal burning from severe and permanent ulcers. He ate his final meal after preaching a sermon at the village of Pava,

it ran past another village and was used to dispose of their waste. Bleeding and vomiting, the Buddha collapsed into periods of unconsciousness and finally expired after exhorting his followers to "try to accomplish your aims with diligence."

**AESCHYLUS:** Acknowledged as the main father of Greek dramatic tragedy, Aeschylus (525-456 BC) was recognised for both his seventy-plus classic plays (only seven of which now survive) and his shiny, bald head. It was this lack of hair which spelled his doom. An eagle, mistaking his dome for a large and handy rock, dropped a tortoise onto it from a great height, hoping to crack the creature's shell and allow the eagle access to the meat within. Neither the playwright nor the tortoise survived the experience.



**CHARLES VIII OF FRANCE:** The French king (d. 1498) died in seething agony after smashing his head into a doorway while attempting to lead his queen onto a tennis court.

**FRANCIS BACON:** Famed philosopher Francis Bacon (1561-1626) was wiped out by one of the world's earliest refrigeration experiments. He developed complicated pneumonia and died after spending too much time stuffing a fowl with snow in an attempt to preserve it.

**WILLIAM THE CONQUEROR:** King William I (1027-1087) won the battle of Hastings in 1066, despite his genetic tendency towards gross obesity (he was very active, and ate and drank little). It was his unfortunate size which led to his unpleasant end. Travelling to a 'reducing' spa, where he hoped to lose weight, the King was injured on his long-suffering horse. He developed a vicious internal abscess (peritonitis) which festered and killed him. The horror did not end there, however. His funeral was held on a hot day, and his swollen corpse was unable to fit properly into his custom-made sarcophagus. A group of well-intentioned bishops tried to force the lid shut, putting undue pressure on the monarch's innards (which were already under extreme internal pressure). The body exploded, drenching those nearby with pus and rotten internal organs. The smell was so bad that most mourners were forced to flee the church.

**ROBERT LOUIS STEVENSON:** (1850-1894) Stevenson, an acclaimed writer whose works included *The Strange Case of Dr. Jekyll and Mr. Hyde*, died suddenly and painfully while mixing a homemade mayonnaise. He suddenly clutched his temples, yelled "What's that? Do I look strange? My head, my head!" and died of cerebral haemorrhage.

**ELVIS PRESLEY:** The infamous singer (1935-1977) died of chronic constipation caused by his incredible diet of greasesodden burgers, chips and doughnuts. At the time

of his death he was consuming more calories than would have been required by a fully grown bull elephant. He died on the toilet seat, excrement compacted to a concrete-like consistency in his intestines and colon. As to those who would insist that 'Elvis lives', the doctor who performed the autopsy on Presley stated that, having cut off the top of the singer's skull and split open his torso, "if he wasn't dead before I started with him, he sure as hell was afterwards."

*Not every daft death has taken a famous person (though some have become famous due solely to the bizarre nature of their demise). Some of the more recent ignoble applicants to the choir invisible include:*

**KRZYSZTOF AZNINSKI** (30) who had been drinking all day in the garden of his home in Poland with three mates. The four men had put on their traditional Polish "Toughness Bonnets" and were playing macho games. Franciszek Zycoszusko (41) put his hand on a chopping block and challenged Azninski to chop it off. He complied, hacking at his friend's hand with a knife until the wrist was partially severed. Azninski then put his own head on the block and challenged Zycoszusko to chop it off - which he did, using an axe. The three survivors of the day then decided things had gone too far and began to sing a popular folk song, 'Roll the Head of the Giant', until the neighbours alerted the police

with a noise complaint.

**HECTOR PENNA** of San Julian, Argentina, had devoted the final four years of his life to developing a powerful factory-grade cooling fan in his home lab. He died when his wife walked in and turned on the light switch, not realising that the inventor had wired this to the fan, resulting in Penna's sudden and unexpected decapitation.

**SCOTT MCGRAW** (37) from Long Island committed suicide in 1994 after being dumped. He brought about his end by annoying Shakey, his pet rattlesnake, until it bit him. The snake later died of hypothermia, and the bodies were not discovered for 19 days.

An **UN-NAMED MAN** in Bengal, India, was trampled to death while brewing moonshine in his home when a herd of alcohol-affected elephants trampled through his home, crushing him.

**THREE UKRAINIAN 18-YEAR OLDS** were fatally poisoned by concentrated cabbage fumes when, as part of their National Service work, they were sent to clean out an underground food container in Charkov. A 48-year-old who went to help them was also killed.

**HANS PENDNER** of Salzburg, Austria, was suffocated to death when, through unclear circumstances, he became wrapped up in a twenty-metre thick roll of wallpaper. "The more he struggled, the tighter the paper wrapped him up," explained a detective.

**YVES ABOUCHAR** (45), a popular French slapstick comedian, died in 1995. He choked to death on a custard pie which had been thrown into his face, inhaling at the critical moment and suffocating on the foam.

**JUAN RUIZ**, a chef in Mexico City, was stabbed through the heart by uncooked spaghetti strands travelling at 150 mph when horrific winds hit his restaurant.

**ABNER KRILLER** of Albany in Australia was killed by bubble gum.

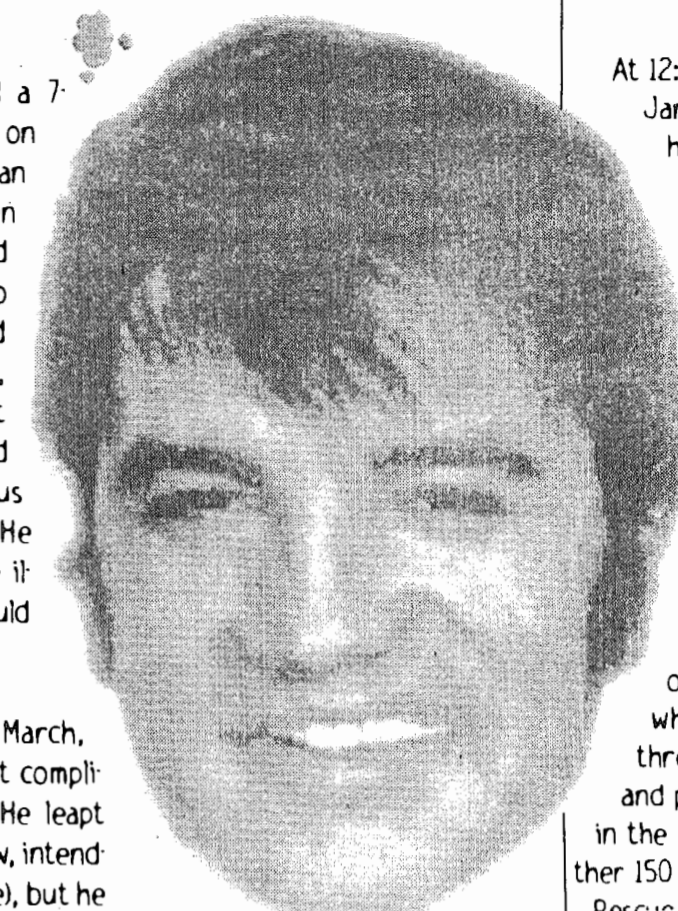
While driving, he blew a large bubble which burst and adhered to his glasses, effectively blinding him. Kriller lost control and his car went over the side of a hill.

**ROBERT PUELO** entered a 7-Eleven shop in St. Louis on October 10, 1994, and began to scream and swear. When an employee threatened him with the police, Puelo seized a hot dog and stuffed it into his mouth, fleeing the shop without paying. The police located him outside, unconscious and turning purple. He choked to death on the illicit hot dog before he could be saved.

**RONALD OPUS** died in March, 1994, in one of the most complicated ways imaginable. He leapt from a tenth floor window, intending suicide (he left a note), but he actually died from a fatal shotgun blast which struck his head as he fell past the ninth floor. The man who shot Opus was his father, who had been threatening Opus' mother with the shotgun, not aware that it was loaded. Bizarrely, it was Opus himself who had loaded the gun, aware of his father's penchant for waving it at his mother and hoping that it would go off accidentally and kill his mother. Opus' suicide note stated that it was the failure of this plan to result in his mother's death which had caused him to jump in the first place.

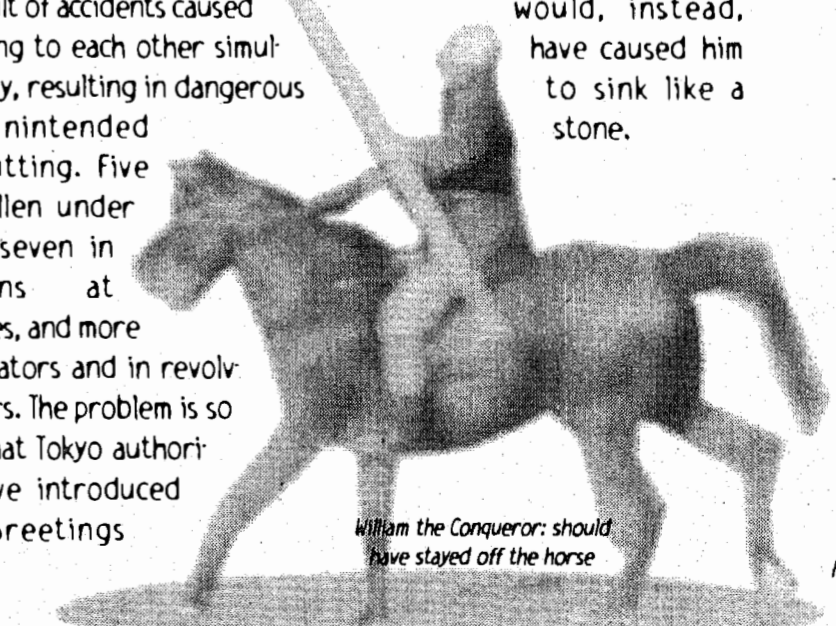
**MORE THAN 25 TOKYO RESIDENTS** have died since 1990 as a result of accidents caused by bowing to each other simultaneously, resulting in dangerous and unintended head-butting. Five have fallen under trains, seven in collisions at roadsides, and more on escalators and in revolving doors. The problem is so great that Tokyo authorities have introduced safe "Greetings Zones".

An **UN-NAMED MAN** in rural eastern Australia was found in early 1996, lying in the middle of a field and decomposing inside a



homemade fish suit. This suit was constructed from old waterbeds, and had no arms, no breathing hole and both legs were joined into one, like a fishtail. The man had donned this suit (one of many found hanging in his garage) in his remote country home and had then attempted to jump cross-country in it to the large lake several kilometres from where he lived. Why he did not wait until reaching the lake before putting on the suit is one mystery the police were unable to resolve. Another was what he hoped to achieve once he did reach the lake, since the constrictive nature of the suit would have prevented him from swimming and

would, instead, have caused him to sink like a stone.



William the Conqueror: should have stayed off the horse

DAFT MASS DEATH  
The Great Molasses Flood of 1919

At 12:40 PM on the fifteenth of January, 1919, a huge wave of hot molasses poured through the inner-city streets of Boston. The unseasonably warm day (46 degrees) had caused a gigantic, filled-to-capacity molasses tank to burst. 2.3 million gallons (some 14000 tons) of molasses swept through the streets, causing mass death, injury and destruction. Eyewitness reports spoke of a "30-foot wall of goo" which smashed buildings, threw aside horses, wagons and pool tables. 21 people died in the molasses flood, and a further 150 were injured.

Rescue efforts were further hampered by the stickiness of the hot molasses, which bound together survivors, bodies and debris and resulted in many emergency workers also getting stuck. The January 16, 1919 *New York Times* reported: "A dull, muffled roar gave but an instant's warning before the top of the tank was blown into the air. The circular wall broke into two great segments of sheet iron which were pulled in opposite directions. Two million gallons of molasses rushed over the streets... the greatest mortality apparently occurred in one of the city buildings where a score of municipal employees were eating their lunch. The building was demolished and the wreckage hurled fifty yards."



**SOURCES:**  
Brewer's Dictionary of Phrase and Fable (Cassell: 1990)  
The World's Greatest Mistakes (Hamlyn: 1994)  
Panati's Extraordinary Endings of Practically Everything and Everybody (Harper & Row: 1989)  
Fortean Times Magazine (Cader: ongoing)  
Encarta 95 (Microsoft: 1994)  
The Advertiser  
The New York Times

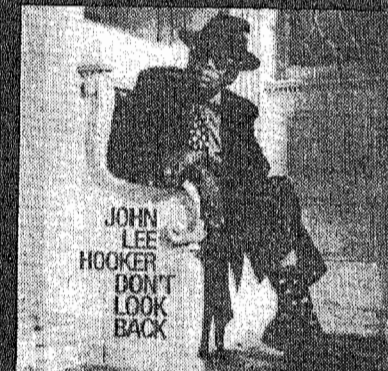
White Town



Women In Technology

Women in Technology
White Town
(EMI/Chrysalis)

The unexpected hit 'Your Woman' put White Town into the collective consciousness...



Don't Look Back
John Lee Hooker
(Virgin/EMI)

Anyone that has been making a living out of recording the blues for more than 50 years must be doing something right!

The album was produced by none other than long time friend of over 30 years and co-song-writer, Mr Van Morrison...



Middle of Nowhere
Hanson
(Polygram)

The most hateful thing about "mainstream" music is that it's deliberately calculated to win the approval (and money) of as much of the public as possible...

But what if it came from the heart? I wanted to review the Hanson album because I found out something interesting about the Hanson kids...

These three have been jamming together since the littlest was 5 years old: Middle of Nowhere is their 3rd album...

I'd love to be able to say they've escaped the capitalist monster, unfortunately, I don't think they have...

Well, I wouldn't buy this album (unless I was 14) but I say good luck to 'em. The Hanson kids aren't products of the cool-school, trying to fuck you over for money...

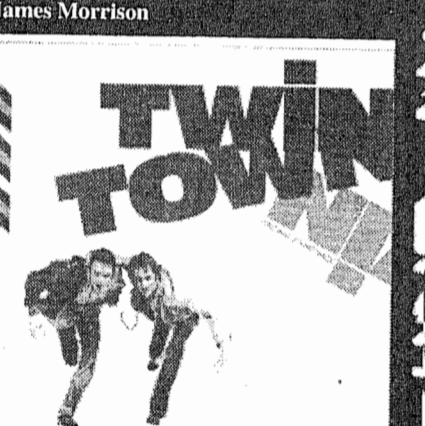
"I've been sitting here too long thinkin' about Milwaukee/T've been talking too long on my yellow walkie talkie/I'm talking to Mars you may think I'm wacky/I know they'll come get me, come get me some day..."

God I hope not. That would be evil. Alice Ray

Random
Various Artists
(Shock)

"Tribute album" - two words to strike fear into the heart of any committed music lover...

The secret to the success here is in the players. Kenickie (with a funky layered take on 'I'm An Agent'), Moloko (Roisin Murphy's plastic nineteen-thirtiesish madwoman vocals work extremely well on 'Are Friends Electric?')...

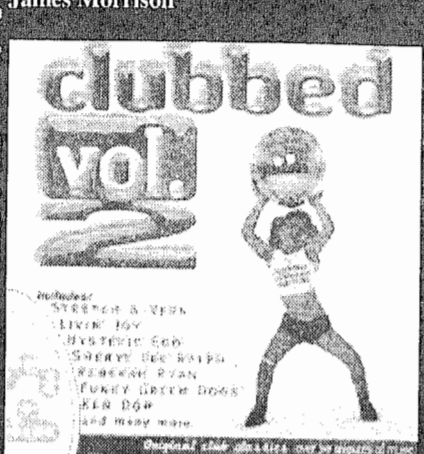


Twin Town Soundtrack
Various Artists
(A&M/Polygram)

If you see Twin Town, the cinematic tale of two sociopathic brothers rampaging around Wales, you will notice two things: firstly, it is trying very hard to be the next Trainpotting...

Twin Town isn't going to be the next Trainpotting, of course. It just isn't anywhere near as good. The soundtrack album, however, looks rather better when separated from the film...

(remember 'Downtown') is no Iggy Pop, and Mungo Jerry's 'In the Summertime' is not Pulp's 'Mile End'...

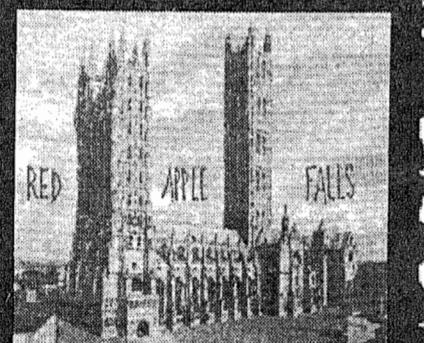


Clubbed Volume 2
Various
(Universal Music)

Well, here's a great CD for anyone who even remotely like dance. It's called Clubbed Volume 2, and it's a compilation by Universal music of various club music...

Track 1 is 'I'm Alive', by Stretch & Vern, which has been around for a while now and is a great hit. The second track I personally don't like, but think others would, which is called 'I Need a Lover Tonight'...

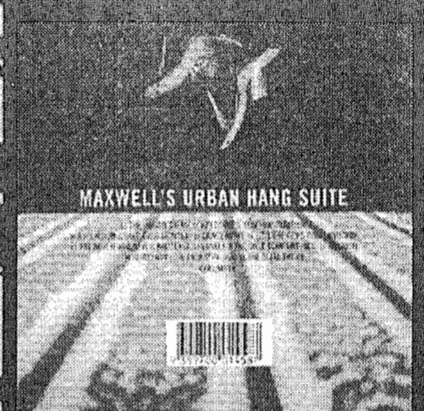
Also of note, the CD runs for about 70 minutes, so it is well worth a look. If that isn't enough, all tracks are mixed; just as they do at the clubs...



Red Apple Falls
Smog
(Shock)

I did the wrong thing. I'll be the first to admit it. I bought Cordrazine's debut EP - Time To Leave - before I got this little album from one piece band Smog...

cover/insert got completely rooted. All the songs are nice and melodic, but as a whole it gets rather depressing. A good example of this is the best song - Inspirational - 'If you're living the unliveable/By loving the unloveable/It's time to start changing/The unchangeable/By leaving the unliveable'...



Maxwell's Urban Hang Suite
Maxwell's Urban Hang Suite
(Columbia)

I agreed to listen to this CD because there is a very thoughtful and talented looking chap on the back cover, but I don't think it's the same guy who made the music, because this album is lame.

A brief generic introduction would have to involve the terms 'acid jazz' and 'funk', which is all too easy in this case because the Hang Suite placidly submit to categorisation. But the funk is softened into impotence, there is not much jazz and I don't think any of the musicians were inspired by acid.

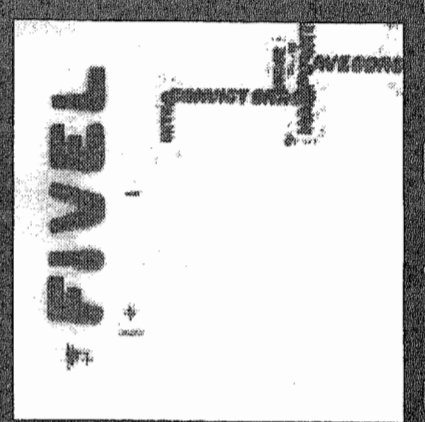
At the end of the day, this album has a relaxed and reasonably enjoyable sound, but falls down through its lack of substance. The riff's lack variation, the saxophones are pathetically sentimental, and there is no song writing to speak of. Verdict: lame.



Baile De Los Locos
Voodoo Glow Skulls
(Epitaph/Shock)

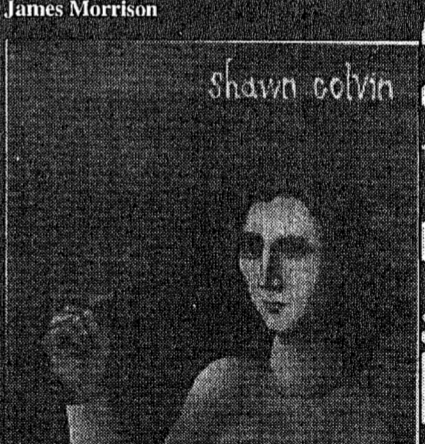
Somewhere between L.A. and Salt Lake City lies Riverside, CA; by all reports not a nice place to visit. Somewhere between Los Lobos and The Specials lies Voodoo Glow Skulls...

full-length album (their second album with Epitaph), and are apparently considered one of the 'up-and-comers' in the States, having toured with bands like the Reverend Horton Heat, No Doubt, 311, and Pennywise.



Fivel
Fivel
(Shock)

Any sane person would bet that every member of Swedish band Fivel own everything that Kim Deal has ever recorded, with particular emphasis on The Breeders' Pod. Enter Fivel's own debut offering on which throaty singer/guitarist Annika Persson growls and yowls about Eavesdroppers and porn-star turned minor celebrity Traci Lords...



A Few Small Repairs
Shawn Colvin
(Columbia/Sony)

When the CD began, I found myself engrossed in the music and not caring what the lyrics were really about. The music has a simple yet appealing beat and this is consistent all the way

rough the album. If you're in the mood for happy songs about happy things, then you need to look a little further than this selection. The song lyrics are really quite morbid and depressing if they are taken too seriously, but the rhythm and the beat seem to succeed in reducing this effect.

If you prefer music that screams obscenities at you from high-voltage speakers, ... keep looking. The sounds wafting out of my CD player were melodic and even somewhat mellow. (Even my mother approved, and that's saying something!) If you enjoy the challenge of almost needing a complex mathematical formula to decipher the lyrics, I suggest you look elsewhere.



Day Tripper Soundtrack
Various Artists
(A&M)

The soundtrack to a very limited release film about snow boarders - despite the fact that this sort of premise must have been begging for old psychedelic tunes and tedious modern Californian bands with big shorts and big attitudes, this album consists primarily of good recentish second-division Britpop (with the occasional lapse, i.e. Money Mark, DJ Shadow)...

Quite good, but hardly essential. James Morrison



Snowboy is primarily known as a Latin-jazz percussionist, but in this album he spent 6 months trying his hand at composing a variety of his favourite styles of music which include 'afrobeat', 70's step soul, 70's and 90's funk, jazz/hip hop, and a few dance tracks.

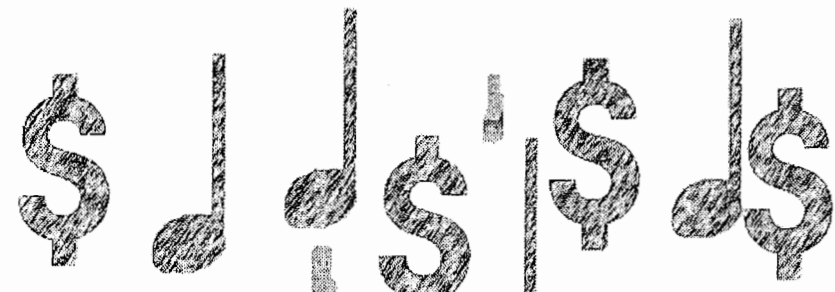
He says that he doesn't expect everyone to like every bit of this album and I agree. I don't think much of some parts of the album. Even the tracks I expected myself to like turned out to be only half baked songs consisting of 1 to 2 bar bass riffs however, one must realise that when listening to Snowboy, it is about the rhythm rather than the melody. Snowboy takes advantage of his connections to pre-dominant jazz/funk 'acid jazz' bands by including many guest artists such as the members of the James Taylor Quartet (excluding James Taylor himself)...



As Good As Dead.
Local H
(Island)

Having heard 'Bound for the Floor' a few million times on a certain radio station I was ready for a slow group of soft-cocks playing their new breed of indie music. To my surprise Local H is more of a fuzzy guitar/heavy drums band. Even more surprising is that there is only two of them with Scott Lucas with the vox/strings and Joe Daniels with the two sticks.





BY SUSIE BATE

In the age where music is everything and almost any sound you ever heard has been turned into music the all-important points of access are becoming more and more essential. For this reason, and this reason alone (no, I wasn't bored in my holidays!) I decided to attempt the glorious task of assessing if we really know what we are in for when we go out into the big wide city of Adelaide to do our music purchasing. What follows is a brief summary of my self-inflicted task and is by no means supposed to extensively cover every single music shop in Adelaide CBD (I already know that it doesn't so don't bother telling me the ones I missed out!) But anyway...here goes...

than you can shake a banana at. Speaking of bananas...this is the place to feed any secret playschool/Bananas in Pj's/Thomas the Tank Feti sh. For the more 'mature' music listener there is a huge soundtrack collection (esp. soundtracks from ABC shows) and quite a reasonable classical collection. And yes, this is probably the only music shop you can go to with mum, dad and the kids - lots of books, videos and T-shirts to keep everyone occupied. Rating: three j's, two b's and a bean

**Andromeda**  
**Situation:** A little out of the Rundle area and underground (scary leary!) but well worth the effort.

**Variety/Quality of Contents:** Excellent for photos, posters and memorabilia (all at really good prices) and great for 2nd hand CD's and vinyl. This store deserves an extra wrap because they've always got their finger on the pulse - they know the beat, and they know where it is in Adelaide, what time, and how much.

**Rating:** a starry O (I

**Bank St Records**

**Situation:** the little side street next to the Adelaide train station underpass - heaps good if you catch the train!

**Variety/Quality of Contents:** This place is good for collectors of the rare. Bootlegs, rare collections and imports can not only be ordered in but are often just found on the shelves. Another distinguishing feature is their vast collection of singles in CD and vinyl. And their T-shirts are also pretty classy - although there isn't a huge range...

**Rating:** bootleg city

**b# Records**

**Situation:** Rundle street, next to Tapas (easy, groovy, easy). B# is easily the classiest music store in Adelaide so make sure you're 'seen' if you make the effort to go in there.

**Variety/Quality of Contents:** B# provides the best Jazz

worth going back for), and the store set up is so simple, making it extremely easy to find anything. One move that I find particularly interesting is the plastic shrink wrap covering the CD's. I understand that it protects the CD's (covers and discs) but gee it's a bastard to open! A final comment on this store is that membership pays - and all other fellow members know what I'm talking about (go on, join up!).  
**Rating:** extreme class



**Big Star (Rundle Street)**

**Situation:** 197 Rundle Street (courtesy of their lovely little mailing list brochure that I found at the door, along with their STORE DIRECTORY!!! - major extra points)

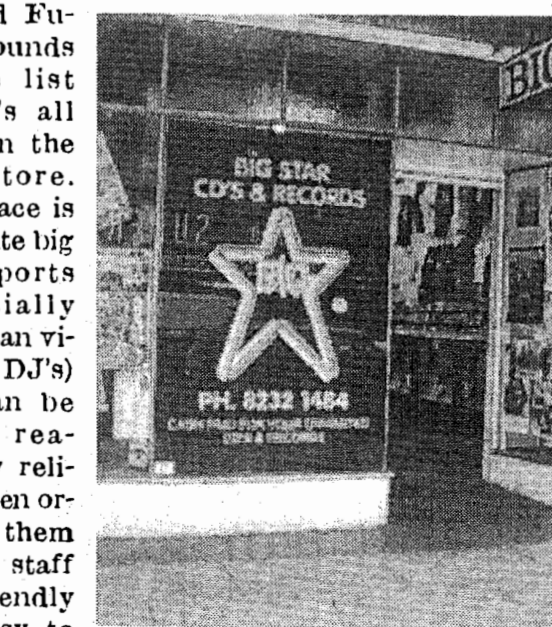
**Variety/Quality of**



**Contents:** The first thing you notice about Big Star is that it is decorated with T-shirts galore. The second thing is the massive range of music - the indie person's dream shop! In alphabetical order - Acid

Jazz, Adelaide Bands [the best collection of Adelaide music in Adelaide!], Ambient/Trance, Blues, CD Singles/EP's, Country, Easy Listening/Cocktail, Folk, Funk, Gothic, Industrial, Jazz, 1950's Rock'n'Roll, 1960's & 70's general, 1980's & 90's general, Progressive (early 1970's)/Kraut Rock, Punk (late 1970's), Records (new and second-hand), Reg-

gae, Soul/R'n'B, Soundtracks, Techno/Hip-Hop/Rap, Various Artists - 1980's & 90's, Videos, Popular, Roots, Soundtracks, Lounge Local and Fusion sounds to the list and it's all there in the one store. This place is also quite big on imports (especially American vinyl for DJ's) and can be found reasonably reliable when ordering them in. The staff are friendly and easy to approach (and one fine lass has different coloured hair each and every month, which alone is



World music, Zydeco/Cajun. Yeah, huge variety - everything on everyone (including singles) in a system that's easy to use. And if you can't find it yourself it's no problem, the staff are really good and helpful, each person brimming with news about the latest music.  
**Rating:** a gigantic star in multiple form!!!

**Blockbuster Music**

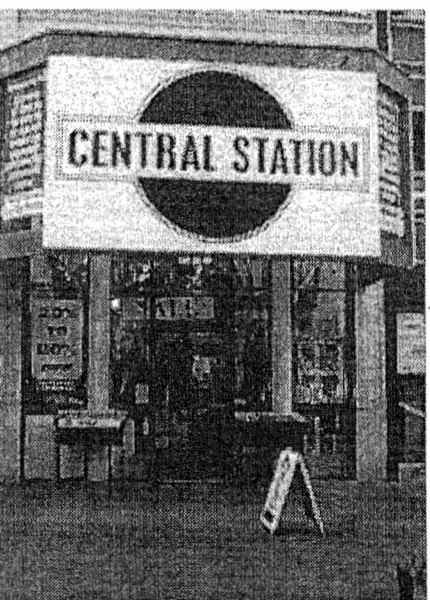


**Situation:** Myer Centre (but opening on Rundle Mall level)  
**Variety/Quality of Contents:** Blockbuster have really good listening posts, they sell interstate Bass tickets, and are well stocked - but mostly with crap. The range of Blockbuster's music covers all of the latest hits and currents trends but not so much the 'greatest hits' and landmark albums.  
**Rating:** depending on your listening style.

**Rating:** 65% C

**Central Station**

**Situation:** The Pulteney St end of Rundle Mall (but don't worry if you can't find it, just keep heading east until you feel the vibrations at their max).



**Variety/Quality of Contents:** Central Station 'specialises' in records, tapes, compact discs, equipment, accessories, merchandise, loud music and attitude. If you like beats and stuff, then this is probably the place to find 'em. If you're into anything else, don't bother! Dance/House/Techno wannabe's should feel very welcome in here provided they have the dress requirements. However then again, if this is an area you're lacking in, you can probably redress your total image while in store!

**CC Records**

**Situation:** exactly opposite Blockbuster on 'the mall', probably designed to attract the

**Rating:** Commercially pumping.



ing for the latest CD at the cheapest price, then come here!  
**Rating:** cheap.

**Uni Records**

**Situation:** Next to the Grill Bar in the Union Building - close to the Barr Smith Lawns.

**Variety/Quality of Contents:** Uni records rules in

**Muses**

**Situation:** Rundle Mall (next to John Martins for the time being).

**Variety/Quality of Contents:** Muses have quite a big range of music including the latest releases, older rock/pop, country, classical, and some rare collection and import items. They have good sales with decent mark-downs (although I've found their regular prices to be a little too high) and excellent competitions. Just don't ask to buy tickets to anything there because they tend get a little narky with their replies now!

**Rating:** quite good really.

**New Wave Music**

**Situation:** Regent Arcade - just off of Rundle Mall.

**Variety/Quality of Contents:** Generally, music in this store can be placed under the 'New Age' banner. Meditation music, World music, classical and fusion sounds music are about the extent of the variety but you can be assured of good prices and value for money.  
**Rating:** invigorating

**Target**

**Situation:** On the corner of Pulteney and Rundle Streets.

**Variety/Quality of Contents:** The music section of Target is really limited in range - the va-

three places: 1) cheap prices (usually at least \$5 cheaper than anywhere else - on par with Target/K-Mart). 2) Uni Records has no commercial obligations and therefore stocks great music: a



grand selection of Australian and Adelaide music, as well as most of the significant stuff

from overseas (I tell you it's nice to go into a place without having to sift through the crap for a change!). 3) Ordering, pre-ordering and bulk orders are always reliable and never seem like they're too much to ask for.

**Rating:** Uni Students'

**Dream**

**Verandah Music**

**Situation:** Rundle Street. (near Target on the same side)

**Variety/Quality of Contents:** Verandah also stocks a lot of the Australian/American/English indie music but tends to lean towards the heavier side of things. Books, clothing and hats as well as rare collections are also readily available. Verandah gets extra points for being a Bass outlet (the only one in the East



riety of blank tapes would probably be the extent of the situation. However, if you're look-

End) and their interesting window displays.

**Rating:** Undercover

After the Pavement concert, we were told that Pavement were to be left alone for 20 minutes. As the dope flew out at us as we entered their room it was pretty damn obvious what they'd been doing in this time. But Pavement's guitarist was kind enough to speak to us...

Steve: Hi. I saw you down there during the show (then he winked at me...sigh.....swoon, the benefits of being the only girl in the room). Did you enjoy it?

**Do you actually like coming here, or is it just another place on the map?**

Steve: Well, we haven't really had any time to spend here, we had more time in Melbourne. We've been pretty busy. It's a tight schedule. We're off to Sydney tomorrow morning. It's not that horrible, it's nice and quiet here.

**I'm just visualising day after day plane stop, rehearsal.**

Steve: Fine, every day it's a little weird. But we've got to do it, it's part of it.

**This is your fourth visit. Do you guys feel like you're pulling audiences as you come along?**

Steve: Yeah, I guess there's sort of more people coming gradually. Sort of like natural growth. It's not like it's been an overnight success really.

**Would you say you guys are larger in America and Europe than here?**

Steve: Um....I think it's kinda the same everywhere for us really. In big cities

# PAVEMENT

we play to more people. I mean, if you did it per capita here and if you did it on how many people come to see us versus how many live in the town it's on an international level, it's like the same.

**It's just that with a lot of bands they're like huge in one country and virtually unknown in another**

Steve: Not with us really. It's kinda the same everywhere for us. You know it tends to be that way with the generally more independent bands like us.

**You were meant to come last year but didn't, what happened?**

Steve: *Guided By Voices* didn't come so it fell through. It would have been good though.

**Do you feel that when you tour that you're growing in sales?**

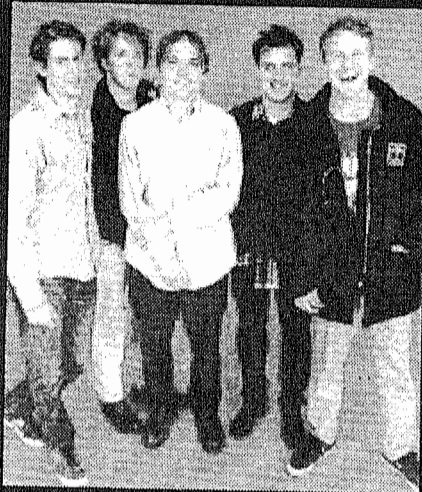
Steve: Yeah, I think that gradually we're sort getting better at what we do and it's getting easier to achieve what we want musically. So fans are growing, I just don't pay attention to that much. It's not really an issue for me. I just want to tour. I'm happy we can tour at the level of comfort we do and all that or we wouldn't do it. We wouldn't go around in a van or sleep on peo-

ple's floors at this point after six years. We'd still make records but. (sic)

**You guys got mauled in Japan with teddy bears and stuff like that**

Steve: Generally bands that go there get treated that way, just lots of gifts. They're gift-givers.

**Do you get to choose where you tour or does the record company just tell you where they want you to go?**



Steve: We kinda just organise it. I mean obviously the States is a priority, just because we can tour there more easily and make more money. We want to go

everywhere, so we just work out how we're going to do it and arrange it. This time it's just a little quicker. I want to get home, we've got lawns to mow.

**You've been on the road since June?**

Steve: Yeah, on this tour. I mean we started early January, had about a month off before June. It's alright.

**You guys are off to Europe to do some festivals soon.**

Steve: Yeah, we have ten days off after this then we're going over there for some of That which is fun. It's just not a very serious type of thing. It's bigger audiences but you're just part of a collective of bands and you just kinda play.

**Are you offered a lot of festivals, like Lollapalooza?**

Steve: Um....we've done them. It's just something different. We figure we might as well do it every three years or do it every year.

**When you're on the road, do you guys four-track much?**

Steve: No, not at all. It's pretty much 'yeah, this is enough'. I don't really have the opportunity to think about writing any new material. I just want to, yeah....[and then a little side track - music ed] Hey are you guys going to see Blur when they come?

**Yeah in Adelaide and Melbourne**  
Steve: No you're not.

**Yes we are. It's 102 days until we see Blur in Melbourne.**

Steve: (laughing uncontrollably) You've started a countdown. Do you like the new album? These are Damon's shoes by the way

**They are cool shoes (for those who didn't see them they were these amazing blue, white and silver trainers)**

Steve: They're his. He gave them to me. Well, he didn't know, he doesn't know so don't tell him. You can touch them. They're his.

**In all recent Blur interviews, it seems that Blur have a real admiration for you.**

Steve: We should have taken more advantage of that. They've got their heart in the right place. Blur do. They try. (Then, well you know, boys and their toys, they went into emotional outpourings about their various amps/guitars/pedals blah blah blah)

Steve: Yeah I've got a neutron wah volume pedal. I saw it. This guy Thurston, you know from Sonic Youth, he has one too. I know his wife better, but I like him. He's a cool dude, a funny guy... [and then back on track again - music ed]

**Brighten The Corners was recorded in an old tobacco farmer's lodge. What's the connection with that?**

Steve: It was owned by this guy we knew. We didn't know it was going to be like that really. It was close to where our drummer lived, so it was really a geographical choice more than anything. It was very comfortable and very mellow.

**What's for you guys next? Have you written any new material?**

Steve: 5 or 6 songs. Yeah we haven't worked out anything completely at all but you know. We'll probably go to Sweden to record it actually. We found this good studio, this band the Cardigans made their album there. But we're not like the Cardigans.

**I like the Cardigans.**

Steve: I said we're not like the Cardigans. I like them. But our music's kinda different. That song 'love me, love me, say that you love me' is a bit overplayed. Nah, they're cool. So I think we could go there, or we could go to Iceland where Blur recorded. I like Adelaide. We'll be back definitely when the next record comes out.

**So, Brenton pocketing the scissors Pavement had been using to cut up their dope, we left Steve trying to chat up the girl from The Miltons.**

*Special thanks to Nick, Pavement's tour manager, for the free tickets and to the three guys from Melbourne who let me come backstage to interview Pavement with them. I love you all.*

Roxy



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# Problems at BSL?

The Library campaign called "Restricted" is being run by your Students' Association Education department. The campaign is called "Restricted" because over the past 12 months students have had to deal with the problem of our library being restricted because of a range of things like lack of books which are in high demand, a reduction of opening hours, and being unable to take your bag into the library. These issues need to be highlighted to the University as a quality library is of critical importance to our education.

You can participate in the campaign by filling out a survey available in this edition of On Dit and in the Students' Association. Tell us your ideas on how the library can change to make it more user friendly, the good and bad aspects of the library and issues that the Students' Association can lobby for on your behalf. Remember that Adelaide Uni has the Barr Smith library, the Law library, the Performing Arts library, Waite and Roseworthy libraries.

### Is your bag safe?

It has been a problem for years and there has been many incidents this year's of students bags being stolen from the bag room in the Barr Smith library. Note that the Barr Smith library is the only university library in the state which does not allow students to take bags inside.

The problem exists because the Barr Smith library refuses to allow students to take their bags into the library with them. The reason for this is security and if bags were allowed into the library, books could supposedly be stolen. However, the library has a security system (anyone who has walked through with a book that has not been borrowed knows the noise it makes) and it is difficult to understand why this system is not adequate enough.

Ray Choate, the university librarian, said that reasons include security of the collections, bags in places like

the aisles could cause safety problems, bringing undesirable items like food into the library could increase with bags being permitted. To overcome this the Library has committed to the provision of video security and of lockers for library use.

One of the main problems he expresses is that at a time when the Library has suffered substantial cuts in its staffing budget and when indications suggest the necessity of the loss of several more staff positions, the Library cannot afford to invest additional effort in monitoring library exists by reducing other services.

The lockers system that the library put in to deal with the problem of security in the bag room has its own problems. The lockers are expensive to use. It was hoped that the system would mimic the state library but the lockers there could be hired for the whole day at one price. The lockers in the Barr Smith were at a recurring cost. If a student was to spend a whole day in the library studying on a regular basis, the cost that the students would incur would be quite considerable. Students already pay for so many things outside their course costs that hidden costs for things like lockers are not something that we want to spend our money on. If it at all possible don't leave your bag, especially with money and other valuable in it, in the bag room. Lockers are available from your Union, call 8303 5401 for information or go up and see them.

### Library hours were extended...Your voice was heard.

In response to the demands from Performing Arts students and the Students' Association the opening hours of the performing arts library were extended. This is on a trial basis for the whole of semester two but we will keep up the pressure on the university to realise the importance of this library. With the previously limited hours student were unable to utilise their library which is one of the most important resources for their study. As with the other libraries there is still problems with adequate assistance being offered to students so that they are able to use the library effectively.

## A VERY QUICK SURVEY... about the library

- (1) How many hours a week (on average) do you use/work in the library? (please circle)  
0-3      3-6      6-9      9 or more
- (2) Would you use the Library more if you were able to take your bag inside? (please circle)  
Yes / No
- (3) Have you ever had anything stolen from the bag room? (please circle)  
Yes / No
- (4) Do you feel that you receive enough assistance from staff in the Library? (please circle)  
Rarely      Not often      Often      All the time
- (5) Do you use the computers in the library? (please circle)  
Yes / No
- (6) Do you know how to access internet information and the library catalogue from the computers? (please circle)  
Yes / No

... THANKS FOR HELPING US



STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE

forming arts library were extended. This is on a trial basis for the whole of semester two but we will keep up the pressure on the university to realise the importance of this library. With the previously limited hours student were unable to utilise their library which is one of the most important resources for their study. As with the other libraries there is still problems with adequate assistance being offered to students so that they are able to use the library effectively.

### Funding cuts = Less books = Less resources

Funding cuts have hit the library hard. The government cuts have meant that the library has had to take a cut to its budget. These cuts have affected everyone especially students and staff. The purchasing of journals has been cut which is very disappointing as journals are one of the most

up to date sources of information that people can use. One issue that will impact greatly on the library is the implementation of up front fee paying undergraduate student here at Adelaide uni. This means that there will not only be more students in your lectures and tutorials but more students also using the library. A reduction of material but an increase of those using them...the supply and demand argument doesn't seem to come into it.

**A Quality library = A Quality education.**  
Olivia Nassaris, Education Vice President



We (the eds) assume that you return the survey to the SAUA.

### Continued from pg 15

There are several upcoming events organised by ANTaR.

1) A fundraiser film night on August 5 (6pm). The film is "Mabo, life of an island man". This documentary was awarded the best documentary prize at the recent Sydney Film Festival. It won't cost you any more (50 cents if you pay the full fare normally), and the ANTaR gets part proceeds for the campaign.

Enquiries: 8303 4914 (10am-5pm) or 8278 4270 (ah) and ask for Glen or email him at ggiles@chomsky.arts.adelaide.edu.au

2) Public meeting about native title at the Maughan Church in the city, August 11, 7.30pm.

The Theme: *Sharing the country: na-*

*tive title, co-existence and the environment.*

The speakers will be:  
Noel Pearson - National Indigenous Working group

Lester Rigney - Yungorendi, First Nations Centre for Higher Education  
Jim Downey - Australian Conservation Foundation.

3) Women for Wik. There will be a meeting, again at Maughan Church, on Saturday August 16th, between 9.00 and 1.30 pm. Three prominent Aboriginal women will be sharing their stories with those other women who attend. If anyone wants to help with the organising this event, please contact Nicola on 8443 4606

photocopy the statement before you sign, give one to a friend, give five to five friends...

Name (print): ..... Date: ..... Phone (h) .....

Occupation and/or Organisation: ..... Phone (w) .....

Address: .....

Postcode: .....

Email: .....

Signature: .....

Please return signed statement to:

Australians for Native Title and Reconciliation, c/- GPO Box 9830, Adelaide SA 5001

Donations to support ANTaR campaigns in South Australia - to the above address

For extra copies of the Citizens Statement for your network and/or further information:

Contact: Phone: 08 8210 8172

Fax: 08 8223 3880



# Bean There Done That



Bean  
Hoyts Regent Cinemas

I used to be a Bean fan. That was about two hours ago.

Reasons I was a Bean fan: Purely physical comedy is such an underexploited area of humour, and this was one of the few outlets it had. Rowan Atkinson, comic genius of our time, etc, is an excellent exponent of physical gags (being one himself). It was not just the jokes, however; Mr Bean was the ultimate loser who somehow always worked things out in the

and any Bean fan will recognise at least half of them. You think that it would occur to Atkinson and Co. somewhere along the line that it would be impossible to maintain a Bean that long. Impossible. It's a fifteen minute sketch idea. I felt, too, that Atkinson wasn't really quite the same Bean he used to be, but possibly that's an artefact of the length, the new director (Mel Smith, who's never directed a Bean sketch) and my being pissed off. Or maybe it just stunk.

Chris Slape



end. For those of us who could relate, it gave us some hope. But Bean was not just a loser, he was also a bastard. He would seize every opportunity to put someone down, to gloat when he was, through good fortune, better off than someone else. Again, for those of us who could relate, he was something to aspire to. But he was more complicated still: there's the Bean who tucks his teddy bear in at night, and the Bean who is doomed to eternal failure in romance. I'm not going to say whether I could relate to those two or not. Suffice to say that he was a deceptively complex character, usually placed in simple, ordinary situations most of us find ourselves in at one point or another, and making us laugh.

Reasons I'm not so sure I'm still a Bean fan: It's always tragic to see a popular, successful, and, above all, intelligent idea bastardised by the rampant machinations of commercialism. I'm normally not one to rail on about artists selling out and making a quick buck while they can, but for some reason, Bean is different. It is a sell-out. And the merchandising (which has always been around, but until now I was able to blind myself to its evils) is even worse. I know it's petty, and small, but I feel cheated.

To talk about the film for a moment, it is totally aimed at the American market, which is relatively unexposed to Mr Bean. This means many of the jokes are old,

## Chasing Your Own Tale

Chasing Amy  
Palace East End Cinemas

If heterosexual men find expressing themselves these days like tip-toeing through a mine field of sexist meanings, Kevin Smith, in his first two films, stomped through it in commando boots. In his third effort *Chasing Amy*, he seems to be trying to atone for the all-male perspective of those films. Through his main character Holden he presents the trials, tribulations and confusions of the modern unreconstructed male when faced with fluid sexuality and far from straight-forward relationships.

If this sounds a long way from the aimlessly hilarious dialogue and "nothing happens" style of *Clerks*, well it is. And then again, it isn't.

Where *Clerks* was all black, articulate, petty argumentative style; *Chasing Amy* makes a foray into *substance*. After the surreal convenience store purgatory of *Clerks*, *Chasing Amy* feels much more like a conventional movie. To start with,

it's plot-based, with comic artist Holden (Ben Affleck) meeting and falling in love with little, blonde, squeaky-voiced Alyssa (Joey Lauren Adams), who turns out to be a lesbian.

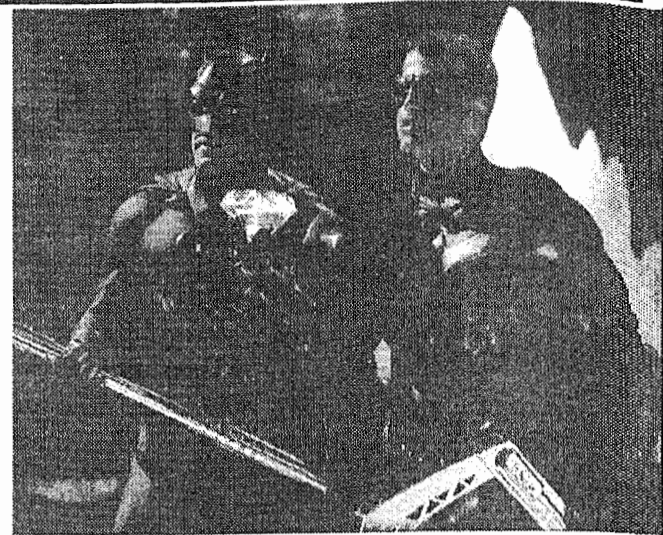
Smith flirts with some pretty dangerous clichés here, but to his credit he turns them into a very intelligent exploration of men's (and I suspect his own) attitudes to women, and to themselves.

In trying to extend his emotional reach as a director Kevin Smith gets (in the words of Pavement) "an A for effort, but a B for delivery".

Smith has incorporated a lot of asides and tangents to the plot which revolve around some of his old themes (*Star Wars*, comics, self-analysis). In one memorable scene the author of a Blacksploitation comic called "White-Hating Coons" delivers a diatribe on the racist underpinnings of the "Holy Trilogy" (that's *Star Wars* to you), and it's worth seeing the film for this scene alone.

Rachel Templer

# HOLY BATSHIT!!



Batman & Robin  
Academy Cinema

Holy half-arsed corporate re-hash, Schumacher. The fourth installment in the current Batman serial is little more than a posing ground for would-be teeny boppers and Smash-Hits stars. Now, I'm not usually the kind of writer who gads about picking at every nit in sight, but the straight FACT is that Schumacher's latest effort (and I use this term VERY loosely - there was not a jot to be seen in performances, script, direction or even the goddamn sound effects) has completely fucked up the wondrous gothicism and psychological profundity of Tim Burton's vision.

I've gone on too long. I could write for many more pages, but it's not worth the printing ink. Suffice to say ...

THE GOOD:

A poignant five minutes involving Arnold Schwatzenegger and an icicle. There's a mad scientist in the opening moments who is mildly entertaining. Oh, and Uma Thurman isn't a TOTAL loss ....

THE BAD:

The film opens with a sixty-foot close-up of Batman pulling on his trousers. Elle McPherson - all thirty seconds of Elle McPherson (what is it with Schumacher and bad Australian sex symbols - hasn't he ever heard of Judy Davis?). You're not sending ME to the cooler; cold shoulder; get the ice; a freeze is coming (etc.) Alfred does Max Headroom. The sound effects taken straight from Keystone Studios.

(need I go on?)

THE DOWNRIGHT UGLY: Both Clooney and Schumacher have a contract to do the next two Batman movies. They've already forced THIS Bat-Fan back into the closet.

Dave Bloustien



# Good 28 Gridlock'd

## Dare You To

**The Life Of Harry Dare**  
Palace Cinema

I really loved this movie. It hangs delicately in the balance between low budget kitsch and clever, close to home fun. This movie is so professional that I hardly noticed the streets of little old Adelaide in the background. This comedy, thriller, detective drama combines a wonderfully enchanting story, a very witty script, great camera work and fantastically funny, engaging, entertaining and sincere performances from a brilliant cast.

John Moore (*Blackfellas*) absolutely shines as the lovable hooligan Harry Dare, Nicholas Hope (*Bad Boy*

*Bubby*) is great as bumbling racist cop, and Aaron Wilton is gorgeous as Harry's young son. This is a child actor who can really act.

Harry Dare is a young (very nice to look at) urban Aborigine whom 'trouble follows like a curse'. We follow him as he tries to connect with his young son who is more interested in labels and basketball than uncovering his father's mysterious past and finding the missing kombi that is possessed by an evil spirit and obsessed his father to the point where his mother left him. Along the way to discovering the kombi, the truth and their destiny they encounter a wonderfully diverse and entertaining range of situations and characters



played by a fantastic supporting cast.

I especially like this movie because the story and characters come before the fact that Harry and his family and many of his associates are Aboriginal. The issues surrounding Aboriginality in Australia are developed in a personal rather than a political way. The movie is about humanity, families, growing up and mucking about before it is about being about any particular colour or culture. Because of this, this film would appeal to almost anyone, of any age or background. I think this sarcastic, witty, fast paced film could go far.

Georgia West

**Gridlock'd**  
Nova Cinema

Tim Roth and Tupac Shakur star in this film as Stretch and Spoon respectively, two "junkies" who decide to kick the habit after Spoon's girlfriend Cookie overdoses. This procedure, which they thought was going to be easy, instead proves to be a nightmare - what with a plethora of forms to fill out, different people to see, lines to wait in, approvals to be met, days/weeks to wait, as well as getting the run-around from 'clerks who couldn't give a shit', and case workers who are "overworked and underpaid". They also have to contend with a pair of pissed-off drug dealers and cops who've mistaken them for killers. Both Roth and the late Shakur are excellent. We feel for their characters as they try to make it into rehab and turn their lives around. The film is fast paced enough to never dull and the main actors have a lot of charisma, despite some of the events they are involved in. Gridlock'd is a feature film screen writing and directing debut for director Vondie Curtis-Hall, and is a film I wouldn't have any problem recommending or seeing again.

nat.

## Interwoven Colours

**Gabbeh**  
Palace East End Cinemas

I hope the days of National Geographic anthropological documentaries are over. I'd recommend that the



funds be diverted to people like the director of this Iranian film, Mohsen Makhmalbaf. A film centring around the nomadic tribes of southeast Iran who weave brightly coloured carpets called *gabbeh*. Tehran-born Makhmalbaf started filming *Gabbeh* as a documentary, but as editing began the idea of inserting a fictional story emerged.

As an old woman washes her *gabbeh* in a stream she conjures up the story depicted on the rug: a bride being carried away by a horseman. The story of the girl in the rug - called Gabbeh (Shaghayegh Djodat) - gradually unfolds, as her clan follow their nomadic path through plains of wheat and flowers and over snow-covered mountains.

The spectacular beauty of the landscape these people live in, and the gorgeous filming of it, is enough reason to go see *Gabbeh* if you're a scenery lover. More than anything, though, the strength of *Gabbeh* is in

its storytelling. The interwoven stories of the old woman at the stream and Gabbeh as their stories are told, the unravelling of the identity of the old woman, the exotic symbolism which is gently explained to the viewer all make this an amazingly different and moving film. I urge you to go see it before it finishes its run.

Rachel Templer

RIFI (1954 French).  
Director: Jules Dassin.

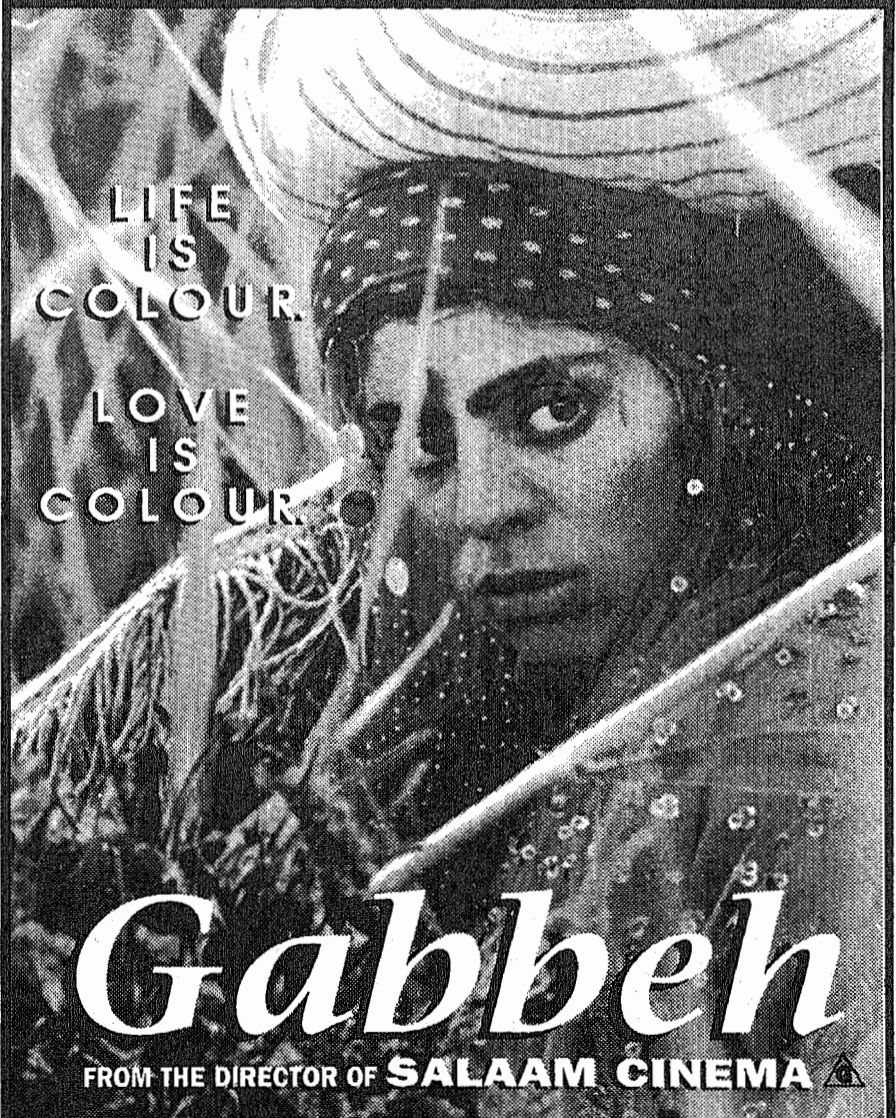
*Rififi* is the classic French heist movie that sets the tone for almost all of the heist movies made since. Filmed at the peak of Jules Dassin's career, this film has often been included in lists of classic French film noir. This may all sound very academic, but you don't have to be a film student to enjoy the dark and seamy cinematography, and darkly humorous storyline. It has recently come back to public attention because it has been cited by Quentin Tarantino. In fact, this film is part of the controversy surrounding Tarantino, as his movie *Reservoir Dogs* is more than loosely based upon *Rififi* in storyline and style.

*Rififi* is about an elaborate raid on a jewellery shop by four thieves, who soon find each other more dangerous than the cops. The highlight of the film is the famous heist sequence carried out in absolute silence. The thieves fall out and the caper ends in bloodshed. Despite its fame copies of this film are hard to find and an opportunity to see it should not be missed.

*Rififi* is being screened by the Adelaide Uni Film Society on

Thursday 31 July, 7pm in the Union Cinema, Level 5 Union Building. Film Society members FREE, others \$2.

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...goes straight to the soul." - The Age



# Gabbeh

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River Street  
Academy Cinema

Ben (Aden Young) had everything he ever wanted. He had a good job, a rich fiance and a Mercedes Benz, pity he got stuck in a film called *River Street*.

*River Street* is your typical ninety minutes of rich boy falls in love with poor girl and realises how shallow his highflying life really is.

In more detail, for those who haven't come across this predictable plot before, Ben works under his father-in-law to be in a real estate agency. However, when Ben accidentally gets arrested, he misses the auction of a lifetime as well as his boss's faith in him as a capable husband for his daughter. Instead Ben is sentenced to 100 hours of community service helping homeless and unloved youth in a recreation centre on River Street.

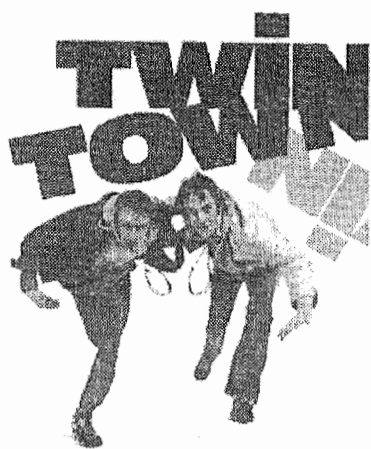
Enter the organiser of the River Street centre, played by Essie Davies. Assertive and in overalls, Ben instantly falls in love with her (even if he doesn't realise it yet.) The plot thickens, however, as he discovers the centre is on a prime location to build Melbourne's most prestigious apartment block.

Will the acquisition of the land get Ben back into his father in law's good books? Or will he have a guilt trip after conning a grandmother into selling the centre and change his whole outlook on his selfish, materialistic life. (I guess it would be too simple for Ben to find them another warehouse with him being a real estate agent and all.)

Anyway, regardless of the storyline, *River Street* boasts some quality acting, and with that subtle Australian humour and excellent photography (see last scene), *River Street* is a good all round family movie recommended for under 15's (hence the PG rating.)

And yes, Noah Taylor makes an appearance in this Australian movie too.

Shalini Sharma



Twin Town  
Cinema Nova

"From the makers of *Trainspotting*", shouts the promotional stuff for *Twin Town*, which was enough to get me (and most of the *On Dit* staff) to the preview of this new piece of black, slightly disturbing, UK grit.

Set this time in the Welsh town

# TWIN TWATS

of Swansea, the eponymous "twins" are actually plain brothers, Julian and Jeremy Lewis (Llyr Evans and Rhys Ifans). They're into car theft, soccer and drugs (often at the same time) and, in their mysteriously deranged way, are the pivot around which this film spins.

They're father, Fatty Lewis breaks his leg in a fall on a building site owned by sleazebag Bryn Cartwright (William Thomas), who promptly refuses to pay Fatty any compensation. Revenge by the addled Lewis twins ensues, colliding with the machinations of a pair of "bent coppers" (Dorien Thomas and Dougray Scott), and along the way there is much gore and many, many bongos.

As with *Trainspotting* and *Shallow Grave*, *Twin Town* is in the local language, with the Lewis family frequently breaking into Welsh while bumping around their tiny caravan. And just as Welsh

sound a lot softer than the often incomprehensibility of the Scottish vernacular in *Trainspotting*, *Twin Town* for all its spectacular violence and black humour has much more light-hearted surface than either of executive producers' Danny Boyle and Andrew MacDonald's other films.

There's more than a little *Muriel's Wedding* in the mix - with the seaside bowling holiday town of Swansea a kind of grey-skied Porpoise Spit and the same deranged retro feeling.

But beware, the light touch is only applied to the surface. As *Twin Town* moves on, the acts of revenge get blacker, the violence more squirm-inducing and as it staggers its way to its twisted conclusion you come to understand the bent copper's words about Swansea being "a pretty shitty city."

Rachel Templer

# Shattered Celluloid

Broken English  
Palace East End Cinemas

It's the tale of a Croatian family who've fled to Auckland, and more specifically their daughter Nina (Aleksandra Vujcic). Torn between the strict family loyalty demanded by her tyrannical father Ivan (Rade Serbedzija) and her lover Eddie (Julian Arahanga), she treads a dangerous line which will nearly cost her both relationships.

None of the characters in *Broken English* are natives of New Zealand, except for Eddie, who is Maori. And while it is a tale of cross-cultural misunderstanding and conflict, it is not the more usual story of the racist Anglo-European mainstream. By removing the characters from

the P.C. demands of such a jaded victim-oppressor context

there is a chance for them to be portrayed as real, three-dimensional people. And yet, *Broken English* falls a bit short of the realistic mark.

*Broken English* is hoping to hitch its wagon to the success of the much-lauded *Once Were Warriors*, and it is, indeed, from the same makers - the same producers, that is. However, while the latter film sprang directly from the observations and experience of its Maori writer, *Broken English* feels much more like a committee effort.

Director Gregor Nicholas and writers Jim Salter and Johanna Pigott seem uncomfortable in dealing with much other than ethnic stereotypes



and emotional cliches.

The Nina's family are war-scarred and violent, passionate and fiercely loyal. Eddie is intensely proud of his Maori heritage and deeply connected to nature. Nina's friends Clara and Wu are from mainland China and are nerdy and overly-eager to please. I would have liked it if at least one character had acted even a little bit against type.

I don't know, I think I'd be offended to see a Chinese film which portrayed all Australians as beer-swilling, kangaroo-eating, Hansonite yobs.

Rachel Templer

# EROTIC PSYCHOLOGY

**The Well**  
Nova Cinemas

*The Well* is based on the novel of the same name by Elizabeth Jolley and is directed by Samantha Lang. This is Lang's first feature and as that it is not a bad attempt. The two leads in the film are played by Miranda Otto and Pamela Rabe. Hester (Rabe) is a lonely country spinster who hires Katherine (Otto) as domestic help. The two women develop a close relationship (especially after the death of Hester's father) in which their sexuality becomes ambiguous. One of the best things about this film is the ambiguity in it. You are never really sure what the characters are thinking or what they are going to do. The relationship between the two women

deteriorates after a late night accident on an isolated dirt road. The film moves slowly and the ending is a little disappointing because it is not as ambiguous as the rest of the film. I am no great fan of Miranda Otto but her performance was good. Pamela Rabe on the other hand, was brilliant. Rabe is known for her per-

I am not sure whether I like this film or not. It is a very psychological film and I perhaps wasn't in the right frame of mind to see it. The dream sequence is very cool and the blue shade in the film also adds an eerie quality to it. Although the film is set in the country (it is not quite the out-back) there is a definite claustro-



## Youth, Philosophy and Romance



*A Summer's Tale*,  
Nova Cinemas

*A Summer's Tale* is the third piece in French director Eric Rohmer's film cycle, *The Four Seasons*. Critics have argued that Rohmer is one of the best directors to have emerged in France, and *A Summer's Tale* has been acclaimed as French art cinema at its best. All of Rohmer's films are picturesque, but they rely heavily on the talent of the actors rather than technical innovations to convey the essence of the story.

Rohmer, now 76 years old, has dedicated his film career to the exploration of youth, philosophy and the complications of romance. *A Summer's Tale* invites us to join Gaspard (Melvil Poupaud) on his summer vacation, where he meets three beautiful women who he must decide between. The synopsis is simple enough, but the superb acting, the sun, the beach and the long philosophical conversations soon draw the viewer into the story. That is the magic of this film.

One critic has said that Rohmer's talent converts people to French art cinema. The endless analytical dialogues, attention to detail, visual splendour and truly convincing acting in *A Summer's Tale* have certainly motivated me to reconsider my attitude to this style of cinema. If you are bored with Hollywood's latest offerings, *A Summer's Tale* will allow you to glimpse the true possibilities for film art.

Laura Stevens

formances in *Sirens*, *Vacant Possession*, and *Paradise Road*. She was also in the ABC TV series *Seven Deadly Sins* and *The Leaving of Liverpool*. In *The Well* she again shows her versatility and gives an excellent performance as the naive and repressed Hester.

**Paradise Road**  
Wallis Theatres

*Paradise Road* is based on the true story of a group of women who were evacuated from Singapore in World War II when the Japanese attacked only to have their ship sunk and be taken prisoner. It is the story of their lives in the prison camp and how they formed a vocal orchestra and then performed more than 30 pieces (for example, part of Dvorzak's *Symphony for the New World*). This is a good film. You can also play

spot the star in it. The leads are played by Glenn Close, Pauline Collins, Cate Blanchett and Frances McDormand with a supporting cast including Jennifer Ehle, Julianna Margulies and Lisa Hensley. Director Bruce Beresford was accused by the American film industry of a racist portrayal of the Japanese in this film but I'm not sure why. It is a reasonably balanced view, there are both nasty and sympathetic Japanese characters. This film is

worth a look for those of you interested in World War II or Women's history or if you are just interested in an inspirational story. This film has been showing for quite a while and so it probably won't be around much longer.

**Volcano**  
Wallis Theatres and Hoyts

The name says it all and what an original name it is! Yes, it's the second volcano movie for the year and the only difference between this and *Dante's Peak* is that this is set in Los Angeles and *Dante's Peak* had better actors. It may seem pretty bizarre

phobic feeling to the film. If you are looking for a psychological thriller then this may be a bit disappointing but it does make an interesting addition to the recent Australian films released. It is very different to all of them.

**Chris Bolland**

for a volcano to be erupting under Los Angeles but Anne Heche, the scientist in the movie, explains how it is possible because of the fault line that we all know runs under the city. After that she has pretty well outlived her usefulness in the film. For most of it she is simply a Tommy-Lee Jones accessory. As for Mr Jones whom I have never liked, he still has that irritating thing about him. When the action finally starts it does maintain its fast pace until it ends and oh what an ending it is! Remember kids, this is a Hollywood action film. The effects are good and the acting ...well, what acting? If I had to choose between this and *Dante's Peak* then *Dante's* gets my vote. There are better people in it and it is less Hollywoodish. This has been showing for a while too, so we can only hope that it will be gone soon.

**Madame Butterfly**  
Trak Cinemas

This is for hardcore Opera fans only. The cinematography in this film is superb and you would be hard pressed to find a more beautiful film than this one. But you should know that all 2 hours and 9 minutes of this film are of Puccini's opera. If you like musicals but not operas then go see *Miss Saigon* because its storyline comes from *Madame Butterfly*. If you are an opera lover then I urge you to see this. If not, the whole concept of Japanese and Americans singing in Italian and yet using the English word "butterfly" may be lost on you. Not to mention the pompous, sleaze of a leading man who you instantly manage to dislike and who is the cause of all our heroine's woes.

Christopher Boland

# Chris' Holiday



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**When The Cat's Away  
Palace East End**

Cool name for a film. Gris-Gris, that's the cat's name. Groovy. This black furball brings many unexpected but eventful and interesting experiences to his owner Chloe (Garance Clavel) a lonely makeup artist. Chloe goes for a short holiday and leaves Gris-Gris in the care of old Mme Renee (Renee Le Calm) who accidentally loses him. His disappearance sparks a kitty search of

**Miaow! Come Here, Kitty!**

near epic proportions involving practically the whole neighbourhood: elderly grandmas (Mme Renee's friends), Chloe's gay flamate Michel, (Olivier Py), Djamel (Zinedine Soualem), a kind but "I fell from the roof when I was a kid" Arab who develops a crush on Chloe, the butcher, the baker, yes, the whole goddamn mob.

This new situation throws Chloe out of her usual mundane daily routine into the streets of Paris, where she meets people, makes new friends with people she wouldn't otherwise have done if she wasn't looking for

her cat and inevitably leads her to a possibility of love. Chloe's walk from me-myself-and-my-cat loneliness to the warm melting pot of the Parisian community is whimsical, quietly touching and done with great affection by the director Cedric Klapisch. The continual urbanisation of the streets of Paris (constant demolitions and references about evictions) and the generosity of the community where help is given to those regardless race, sex, and age, shines through. The use of non-actors (especially Mme Renee) proves indisposible, lending a

sense of authenticity to the film.

The gentle humour and easy going pace suits the film but tends to drag it down at times. Although I had high expectations of this film (Winner of the International Critics' Prize at Berlin Film Fes-

MORE FROM THE BFI THE BRITISH FILM INSTITUTE CLASSIC FILM COLLECTION WILL BE SCREENING AT THE PALACE AS THEIR SUNDAY DOUBLES IN JULY AND AUGUST. THESE ARE NOT THE STUFF OF JOHN HINDE ON A WEDNESDAY NIGHT, THESE ARE BLACK AND WHITE AND PRETTY BRILLIANT. NEXT SUNDAY (3RD AUGUST) IS HUD, WITH PAUL NEWMAN AS TEXAS CATTLE RANCHER HUD AND THE SET-UP, A NOIR ABOUT AN AGEING BOXER WHO FALLS FOUL OF SOME THUGS.

tival) I wasn't sorely disappointed but in the end its light and delicate approach just proves a bit too much and squashes any possibility of being memorable. A sweet but fleeting snapshot.

Ching Yee

**The Stephen Cole Prizes for Excellence in Teaching  
and  
The Stephen Cole Prizes for Scholarship or the Creative Arts**

1997

Each year the University awards prizes for Excellence in Teaching and for Scholarship or the Creative Arts. The prizes consist of a monetary prize of \$2,000 and a certificate presented at the commemoration ceremonies.

The Stephen Cole the Elder Prizes for Excellence in Teaching are awarded annually for outstanding teaching. One of the prizes is awarded for postgraduate teaching Candidates for the prizes are nominated by their students or academic colleagues. Teaching groups may also be nominated. Nominations are considered by a selection committee chaired by an external member of Council and consisting of student and academic staff representatives.

The Stephen Cole the Elder Prizes for Scholarship or the Creative Arts are awarded for outstanding contributions to research or other scholarly work, or to the creative arts including their interpretation and performance.

Nominations are now sought for the Stephen Cole Prizes for 1997. Nomination forms and copies of the rules for the prizes can be obtained from Andrew Starcevic, Office of the Deputy Vice-Chancellor - Tel: 35902, Fax: 34357, e-mail: [astarcevic@registry.adelaide.edu.au](mailto:astarcevic@registry.adelaide.edu.au).

Nominations must reach the Office of the Deputy Vice-Chancellor by

20 October 1997.



**Giveaways**

If you've been starved of free stuff during the On Dit hiatus, come on down to the On Dit office at 4.00pm Wednesday July 30 for one of ten double passes to the new film at the Nova, Gridlock'd - a tale of relinquishing junk featuring the phenomenal talents of Tim Roth and Tupac Shakur. Also at the Nova is Twin Town, for which we have ten 'two for ones' (Tas to Angela at Neil Ward Publicity). Thanks to the Palace also who have provided four double passes to any session at their illustrious establishment.



The only way to get home safely  
on a Saturday night

**Now**  
getting you home  
well past midnight

Each Saturday night... forget designating a driver, breatho's, finding a park or catching a taxi. 'Go off' till the early hours, knowing you'll be picked up by a NightMoves bus from top spots around town between 12 midnight and 4.00am. Free taxi and mini buses connect with these services and take you to your front door - for just \$6.00! Now that's good value!

Call 8210 1000 for details.






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## The Day The Sun Turned Cold

1996, Dir: Yim Ho

SiChang Gao Wa, Wu Ai Zi, Tao Chung Wah, Ma Jing Wu

This slow-drenched epic by Chinese director Yim Ho is a compelling and heartbreaking whodunnit with a twist: Guan Jiar (Tao Chung Wah) informs the police that it was his mother (SiChang Gao Wa) who murdered his father (Ma Jing Wu) 10 years ago. She fell in love with the woodcutter (Wu Ai Zi) across the river. An investigator is initiated but things are not so clear cut. Is Guan wrong about the murder? Did his father die of natural causes? Guan's personal dilemma as well as his family reactions are adequately assisted by the sharp but sparse script. The performances of the actors are top rate, and the haunting music seemingly howls together with the gusty winds that sweep through the snow landscape. You'll feel cold just watching it but in the end the honest depiction of this story will put a fire in your tummy. Thumbs up.

Ching Yee

## DRAGON HEART

1996, Director: Rob Cohen

Dennis Quaid, David Thewlis, Sean Connery  
CIC Home Video

*DragonHeart* is a medieval, fairytale-like film based around the unlikely friendship between a dragon, Draco (with the voice of Sean Connery), and a dragon hunter, Bowen, played by Dennis Quaid. The story begins with the heir to the throne of the land being mortally wounded. He is taken by the queen to a dragon who heals him by giving him part of his dragon's heart. On recovery, the prince becomes a despot tyrant, and his mentor, Power, vows to slay the dragon responsible for corrupting the prince - totally ignoring the fact that the prince was always a prat. Power works his way through all the dragons until he meets Draco, the last dragon. After a hilarious battle they cut a deal that ensures that Draco can live to reach his secret dragon life-goal, and that Power stays employed as a dragon slayer (a lucrative occupation in those days). This story is set against the background of the prince's tyrannical rule, and you know that a showdown between Draco, Power, and a dissatisfied group of villagers, is inevitable.

The story moves slowly but is never boring, and the digital special effects are very good. *DragonHeart* is well worth the watch.  
Esther Speight

## TROIS COULEUR (?): BLEU, BLANC, ROUGE

SBS Movie of the Week - Thursday  
31/7/97

Three Colours: Red

1994, Irene Jacob, Jean-Louis  
Trintignant, Jean-Pierre Lorit

SBS is currently showing director Krzysztof Kieslowski's final three films, *Three Colours: Blue, White and Red*. Faithful cinema fans would know that he created these films around the ideals of the French Revolution, which apparently also underpin modern European democracies: liberty, equality and fraternity. *Blue, White and Red* can be seen as a grand finale in Kieslowski's career, but more importantly, they represent the culmination of his ideas about life, humanity and the emerging European state.

*Three Colours: Red* emerges as the most complex film, and on many levels, the most satisfying. In it, Kieslowski returns to themes he explored in *The Double Life of Veronique*: the truth that we are alone, and yet our lives are interconnected through our humanity and destiny.

Irene Jacob, who also had the lead in *Veronique*, is a model and student who lives alone in Geneva. She has an absent boyfriend and a family in France with whom she communicates only over the phone. Her neighbour is a law student who is betrayed by his lover, and although we are led to believe that she and he were destined for each other, they only meet at the very end when fate has been tempted. Her most important relationship in the film is with a retired judge who taps into his neighbours' phone conversations, and whose life represents that of the ill-fated law student.

Jacob is well cast as Valentine, as is Trintignant, the judge. Kieslowski is able to maintain the focus of the film to the end, which sees the main characters of the other two films appear in what seems to be a determined effort at closure by the director.

Three Colours: Blue

1993, Juliette Binoche, Benoit  
Regent, Charlotte Very

One of the first things that you notice about this film is the striking use of the colour blue on screen. Although the other two films also make use of colour and white it is in *Blue* that this works best. Unfortunately, much of this is lost on a small screen and there is not a lot else to hold your interest. Juliette Binoche is not at her best as Julie Vignon, a survivor of a car crash which killed her composer husband and daughter. The subtitle "liberty" refers to Julie's freedom from those she loved, but this freedom brings only loneliness and helplessness.

Unlike *Red*, it is sometimes difficult to know where the film is going but if you are able to tap into its characters' emotions you might find it worthwhile.

Three Colours: White

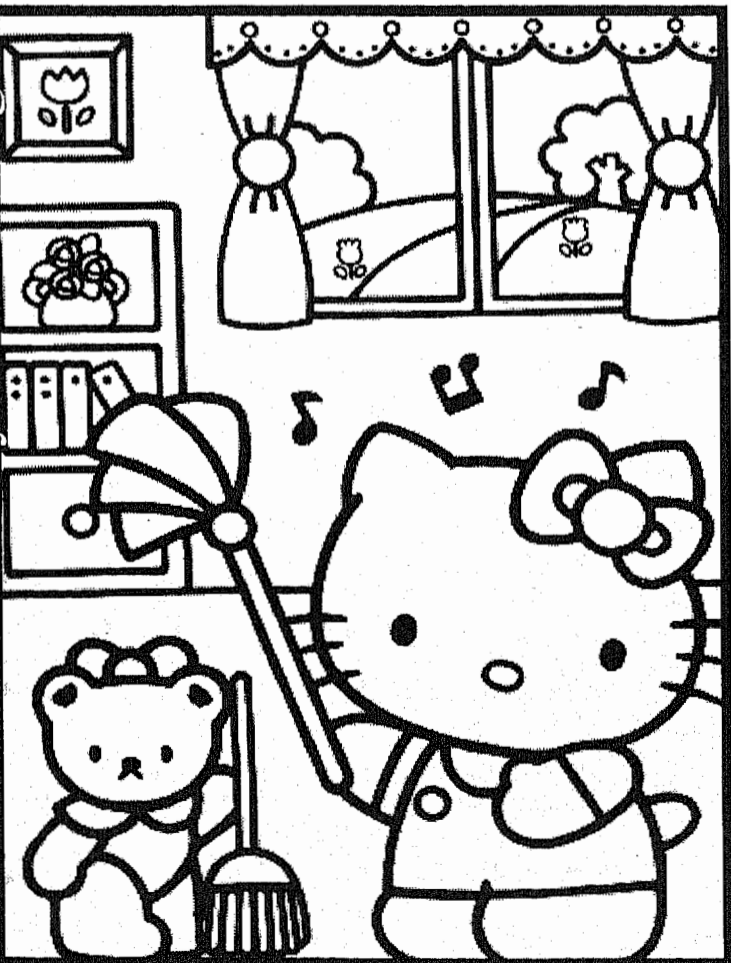
1993, Zbigniew Zamachowski,  
Julie Delpy

*White* is a black comedy which centres around its main character Karol Karol (Zamachowski), a Pole who is left with nothing when his French wife, played by Delpy, divorces him because he is unable to consummate their marriage. With the help of a compatriot he gets back to Poland in a suitcase, and with the aim of winning back his wife's love, or getting even with her (the same thing), he manages to build a business which makes him rich. In the new Poland "you can buy anything", even a corpse from Russia.

This film seems to be about more than just personal equality. It is about equality between eastern and western Europe, and the inequalities of being penniless and disenfranchised. Whiteness on screen comes in the form of snow and the winter in Poland, as well as the use of light. Throughout the film Kieslowski is able to maintain a good pace, but often refuses to spell things out. The ending in particular is left open to interpretation and a kind of black hope.

Carmel Pascale

With Pascale Paints you can colour  
in this weeks' activity filler! Origh.



# Conjuring Shiteness

## Conquering Shyness

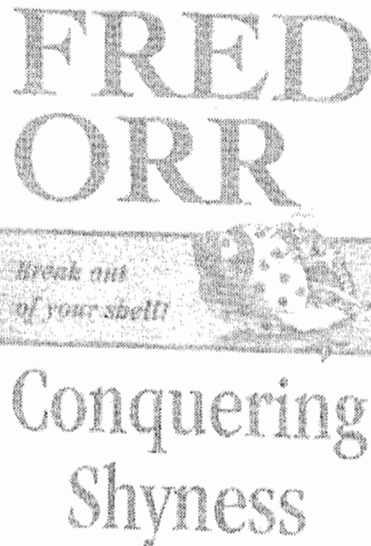
Fred Orr  
Allen & Unwin  
\$14.95

*Conquering Shyness* is based on the assumption that shyness is a 'condition' that can be 'cured'. Which is clearly not true. It's not a disease, it's just a characteristic. And, quite frankly, it's not a problem, and anyone who says otherwise should be hung, drawn, quartered, shot repeatedly (in each fragment), jumped up and down on, and tossed aside. It's true. It's been scientifically proven. Or at least it should have been. Well, anyway, it's not just my opinion. Most shy people agree - they just don't say so. So given this book's basic (fallacious) assumption, it's hard to know exactly how to look at it, so here are the two ways that occurred to me.

Fred Orr, in writing *Conquering Shyness*, has created a delicious parody of the 'self-help' manual. Writing with a prose style suited to the ten-year old (because shy people aren't just quiet, we're stupid, too, aren't we?), he discusses the ways that this 'problem' can be 'beaten', and in the process pokes more fun than was previously thought humanly possible. His mimicry is hilarious, citing 'case studies' of 'real people' who had 'shyness problems', and how they 'beat' them; providing charts for 'Relaxation Training' progress that people can fill out every day (joy!); scales for 'Social Avoidance and Distress' and 'Fear of Negative Evaluation'; and even a 'Marriage Readiness Scale' on page 111 (after all, that's what we're all after, isn't it?). It's also filled with brilliantly humorous turns of phrase, just to keep the laughter flowing; for example, this zinger from page 6: "Unfortunately, you can not purchase from your local pharmacist a bottle of self-confidence tablets. If you could, the world would be a much happier place and the manufacturers of these miracle pills would be exceedingly wealthy". Ho ho! What wit! Absolutely hilarious. Honestly, this guy should be writing for *Full Frontal*.

Champagne comedy. So there you have it. Either one of the funniest books I've ever read, or one of the saddest. I don't recommend it.

Paul Bradley.



Hmm. Fred Orr has tried, here, but that's about all. *Conquering Shyness* is styled as a self-help manual, but its target remains unclear. His writing is more suited to children, but topics like 'Sexual Intercourse' and 'Marriage' would seem to be aimed at more mature readers. Perhaps this is just his attempt to write clearly, but it just comes across as patronising, and makes the book hard to take seriously. Even Peter Meldrum's illustration on the cover threatens to plunge the book into the realms of the ridiculous - a snail breaks out of its shell (Good Afternoon. You are now approaching Cliché City. Please change all currency, and collect your emotional baggage before departing.). To become what? A slug? Hardly encouraging.

One major flaw is the book's subject matter. While Orr covers very well the fear of rejection that many shy people may be concerned with, he neglects the sometimes even greater fear of acceptance, of finding one's self in a new, unfamiliar role and appearing more than a little foolish due to inexperience. And perhaps the saddest thing is his encouragement to regard life as stage-managed, suggesting that all social situations should be rehearsed beforehand, acted out for others, rather than lived for one's self.

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# ESSENTIALLY LOOPY

## Necessary Madness

Jenn Crowell  
Hodder Headline  
\$24.95

This novel could have only be written by a teenager. It is patently obvious that Jenn Crowell has never lived through what she has written. It's written with passion and deep emotion, granted, but it doesn't even remotely come close to the rave given it by the publishers and reviewers.

My last girlfriend was, at 15, considerably younger than me. She wrote about us, and her feelings in her journal. This book reminds me of the way that she expressed herself, though my girlfriend's thoughts were better written and more complex. That may be why I am a little more critical than other reviewers.

There is a contradiction here: Emotions are complex and feelings can only really be felt after experience; at the same time this experience hardens us against emotions. Yet the way teenagers actually experience their emotions is so unrestrained. Everything is so deep and painful. At the same time these feelings are disposable. They are felt and then quickly forgotten, unlike adults who feel for longer, when we do feel. This book reads like a series of stuff that the author would soooo desperately like to feel.

I don't feel that I am being unreasonably harsh. If I did not know the author was 17 when she wrote this, I would have written it off altogether.

But who am I to criticise a book that was bought for

500,000 pounds! The rave reviews this book has must mean that I am wrong. Perhaps it is a sad sign of our times (cliche, I know) that adults cannot remember what it is like to feel so rawly. Perhaps it is the case of the emperor's new clothes (another cliche).

The story line is as predictable as something from the *Baby-sitters Club* series. But in a way that enhances this book. You know what is going to happen. Like a Mills & Boon. No thinking required, just feel.

This story is full of a troubled childhood, a rebellious youth, being just so different to everyone else. (Is there a teenager anywhere who didn't feel that they were all alone in the world??) And then wouldn't you know it - she meets the man of her dreams. A beautiful marriage, a lovely baby boy. The husband is an artist - oh, but one with integrity and honesty. Then the bad modern evil - cancer - strikes him down (Sorry Jenn, you don't describe the illness at all well). Woe is the poor wife, she just falls to pieces. Then another handsome artist wants to put a retrospective on about her husband's work. Yeah, you guessed it, they start something. No actual bonk, but you know what's coming later. I forgot to tell you, the new other handsome artist just happens to have lost his wife and baby daughter four years previously, and he hasn't even, well you know, fiddled with another woman since.

This is a book about what teenagers think they feel. All the emotional terror of being a person. Being promiscuous, then finding 'the right one', losing them, and then finding another 'right one'. Blah, blah. There are lines that made me cringe. I was going to quote some, but I think I have taken up enough space.

Mine will probably be the only harsh review this book receives. I don't believe in heaping praise on something just because of some-one's age, unless it is actually deserved. It makes me wonder what the fuck other reviewers where doing when they wrote their reviews. I am going back to my practice of not-reading other reviews.

Don't spend the \$24.95, borrow it if you must.

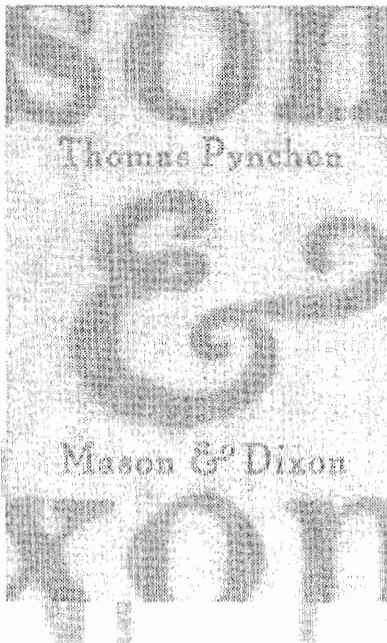
Michael Blackwell.

# 'The Ghastly Fop' Returns!

**Mason & Dixon**

Thomas Pynchon  
Jonathan Cape  
\$35.00

Not a Chain of single Links, for one broken Link could lose us All, - rather, a great disorderly Tangle of Lines, long and short, weak and strong, vanishing into the Mnemonick Deep, with only their Destination in common. (p. 349)



The Mason-Dixon line forms the boundary between Pennsylvania and Maryland, effectively separating the (now) USA into North and South, and became quite famous in the American Civil War. But *Mason & Dixon* is concerned with the actual marking of the line in the 1760s by the British surveyors Charles Mason - melancholy and Gothic - and Jeremiah Dixon - cheerful and pre-

These are the words of the Rev<sup>d</sup>. Wicks Cherrycoke, narrator of the novel Pynchon fans have been awaiting for nearly two decades, and it's been worth the wait. Since 1973's *Gravity's Rainbow*, rumours have been circulating that Pynchon was working on a great historical epic, something on 'Mason-Dixon', that would be the book, the definitive Pynchon novel. And at long last America's most famously (infamously?) reclusive author has delivered.

Romantic. Pynchon has re-imagined their story in this updated 18th-century novel, with its dashes, commas, and capitalised nouns, featuring Native Americans and frontier folk, ripped bodices, naval warfare, erotic and political conspiracies, and major caffeine abuse.

And, quite frankly, it's brilliant. Narrated over what must have been an incred-

ibly long night (773 pages worth), it shows all of the Pynchon trademarks that his fans have come to love: conspiracies are hinted at; puns, quips and jokes abound; characters burst into song or poetry for no apparent reason; and narrators narrate narratives of narrators narrating narratives, stories within stories, and so on. There is also what I think is a self-reflexive running gag about a series of books about 'The Ghastly Fop', who is never actually seen, but rumours of his presence abound - perhaps a dig at the Pynchon-spotting industry. And the sentences! The famous Pynchon sentences that, like good jazz solos, have starting and finishing points, but in between cover uncharted territory, twisting ineluctably, turning right angles while seeming to continue in straight lines, spiralling to dizzying heights that, if the reader goes along with them, transcend all barriers and make for one hell of a ride. As does the hook, as on their travels Mason and Dixon encounter Benjamin Franklin, George Washington, Samuel Johnson, a Chinese *Feng Shui* master, a Swedish axeman who takes his axe to bed, a talking dog called Fang, a pretty fair representation of Popeye the Sailor, and a lovelorn invisible mechani-

cal duck.

We find Pynchon more optimistic here than in the past. Whereas *Gravity's Rainbow* ends with the reader in a cinema waiting for a bomb to drop on his / her head, *Mason & Dixon* begins with "Snow-Balls have flown their Arcs": the Cold War is clearly over, ending not with a bang but a cold, wet splat, its trajectories merely play-fought jokes. But that's not to say it's all fun and games. As the surveyors complete their perfectly straight line of latitude, a triumph of science in the Age of Reason, they realise the damage they have done to the natural world, a violent slash across nature's domain, lamenting the defeat of the fantastical at the hands of the cold, hard rational. Slavery raises its ugly head, the surveyors wondering if it is their line that has created the division between northern and southern attitudes, or if it only points out what was already there. And, as with all of Pynchon's work, it's difficult - but then why should it be easy?

Sadly, the sheer size and difficulty of this novel will discourage many from reading it. But for those who persist the rewards are more than worthwhile.

Paul Bradley.

## I Can Walk!

**The Touch**

Julie Myerson  
Picador  
\$16.95

When you discover a book like this, it is a great pleasure for two specific reasons. First of all, the book itself is nothing short of brilliant - compelling, perceptive, funny and startlingly un-sentimental without losing any of its human warmth. Secondly, it is only the second novel by British writer Julie Myerson. This means that, with any luck, she has a long and brilliant career ahead of her. Her first novel (*Sleepwalking*) was a masterpiece of love, infidelity and quiet desperation. If the rest of her books are only half as good as this, they will still be things to treasure.



soon drawn in by the elderly man's unusual charm. But as the three friends become more and more involved with Frank - and Donna finally goes to him for healing - they begin to wonder whether he is more disciple or basketcase. Frank's own family history is revealed in small fragments, suggesting that not everything in his life has been guided by a faithful and loving God, despite his obsession with the Good News.

The novel's small cast of characters are beautifully and intriguingly drawn, and Myerson writes about love, friendship and filial relations with all of the amused wisdom of somebody with ten times as many books under their belt. She also tackles the topics of disease, power and faith, making this a remarkably complete and totally absorbing story. A cracker, nothing short of excellent.

James Morrison

Will, Gayle and the crippled Donna find Frank Chapman's battered, bleeding body in a park one chilly English evening. The elderly evangelist already seems to know far more than seems possible about Donna and her ruined spine, and when Gayle gets him to the hospital he offers to cure her sister by the laying on of hands. Initially sceptical, Gayle is

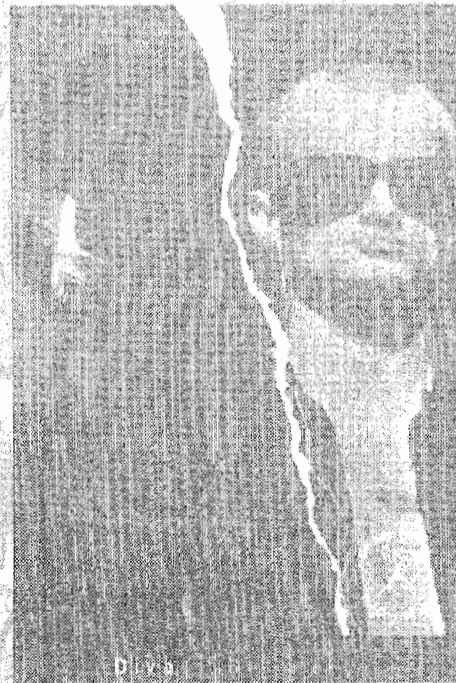
## Dancing Queen.

**Diva**

Delacorta  
Bloomsbury  
\$12.95

The pseudonym o u s Delacorta's first novel was originally published at the end of the 'seventies, and has now be re-issued as part of the Bloomsbury Film Classics range, since it was later adapted into a successful French film (though one which is little-known these days). A sporadically bizarre tale about sex, crime and opera bootleggers, this engaging yet slim novel manages to combine quite a complex plot with an oddly simplistic style - perhaps an artefact of the translation.

The central narrative concerns three individuals who are brought together in Paris by a love of classical music: a courier who uses a wired-up instrument case to illegally copy opera concerts, a wealthy criminal with a vinyl obsession, and his underaged, platonic, yet sexually



precocious, girlfriend. The courier has taped the perfect performance by an international diva who refuses to commit herself to tape - she believes that recordings are inherently unable to capture the *artistry* of a good show. This bootleg could be worth a lot of money, but the diva is unwilling to give her permission for its release. Meanwhile, another tape (detailing the criminal organisation of a major drug dealer and murderer) is doing the rounds, bringing a whole host of pimps and pavement artists into the mix.

A very punk novel (which is ironic, given its classical music focus) with only a couple of annoying flaws - the aforementioned simplistic style, which makes it seem a little shallow in places, and a very French fetishistic obsession with black women - 'Diva' is well worth a look.

James Morrison

# Regarding The Muse

## Studying Poetry

Barry Spurr  
Macmillan Education Australia

I started to read this book with a great feeling of trepidation, half expecting another essay by Dr J. Evans Pritchard PhD\*. Fortunately, it was far more interesting and enlightening. Written by an Australian, it includes poems and poets as diverse as Les Murray and John Donne. Although at only just over 300 pages, it does not attempt to be more than a general introduction, it is a great way to start to study poetry, and a useful jumping off point for more detailed studies that you may wish to do if something whets your appetite.

Spurr has written this book for the upper secondary market, but it is at a level that is readable and informative for those who have not ever studied poetry in great detail. It is divided into two sections - 'Reading Poetry' and

then 'Poetry Through the Centuries'. This is a useful way to be introduced to poetry, though the content and style of the first section is fairly 'school bookish'. It includes sections on Reading Aloud, Describing a Poem, Varieties of Poetic Style and the most Pritchardish: Evaluation of Poetry.

The second section is a concise view of poetry from the Renaissance to the present. The main focus is on English poetry, though American and Australian poets also get a mention. There is some historical background on each era, studies of some of the major poems and special sections featuring Spurr's selection of the most significant poet(s) of

the time, with biographical details and analysis of some of their work. The poets chosen for these studies include Wordsworth, Shakespeare, Eliot and Ted Hughes. The style of writing is approachable and concise, and provides interesting reading. The only thing that I can fault is that there are often extracts of poems that Spurr is using to argue a point, but the complete poem is not actually in the volume.

It would be useful to have a poetry anthology courtesy of the good ol' BSL handy so that you can have a look at the complete poem.

Also included is a glossary of terms used through the book, and more interestingly, a table showing each English monarch from Henry VIII on-

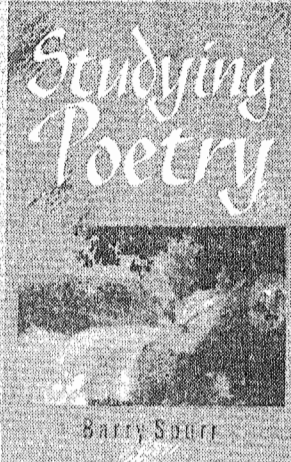
wards, and some background of what happened during their reign:

the major historical events throughout the world, the writers who lived at this time, and major literature events (not just poetry). This is very useful for getting an overall view of what was happening at the time, as well as a useful cross referencing tool. Also, for the really keen there are questions at the end of each section to answer!

Overall, I thought that this was a good book for taking away some of the daunting aspects of reading poetry, and providing readers with a knowledge of the basics of the genre. Approachable and easy to read, it breathes life into what is often unfairly treated as a very dull subject.

Bronwyn Davis.

\* Remember the film *Dead Poets Society*?



## How To Read A Book

### Contemporary Literary Theory and the Reading of Poetry

David Buchbinder  
Macmillan Education Australia

What do you want me to say? It's a book about literary theory ... a good one at that. It gives a fairly exhaustive account of modern reading practices and frames them within the context of poetry analysis (complete with concrete examples - very handy). It covers everything from New Criticism to New Historicism; Marxism to Deconstruction. There's even a chapter on poetry and gender written by Barbara H. Milech which slots seamlessly into the work as if written by Buchbinder's own hand (funny how we never see those two in the same room ...). It doesn't get quite as far as queer theory, but it's only 150 pages and was initially written six years ago. It's on its third printing, so it must be good. English students will find it extremely useful. Engineering students might find it to be a good read - the language is free from the usual hyperbabbles that saturates most philosophical discourse, but none of this makes for a very interesting book review ...

David Buchbinder's latest bestseller is a scorching. A bodice-ripping tale of textual passion and political intrigue, *Contemporary Literary Theory and the Reading of Poetry* thrills and titillates as it tears its way through the various genres of literary analysis. The first chapter ('Poetry and Theory') sets the scene - the human condition is realised through the

opacity of conventional verse; the narrator proclaims our common ailment with all the dry wit of Rod Serling. The next chapter is told in flash-back as the reader is hurtled back in time to the age of New Criticism. The organicistic decadence of the Roaring 20's and the intellectual angst of the Moaning 30's is explored in all its lyrical implications. In 'Structuralism', Buchbinder relates the saga of a theory gone mad - as Ferdinand de Saussure attempts to reduce literature to its linguistic essence. By the fourth chapter, 'Deconstruction', de Saussure's twisted creation has been brought back to life by Jacques Derrida and transformed into a destructive force of evil by the infamous 'Yale school' of Hillis-Miller, de Man and Hartman.

Meanwhile, a parallel sub-plot emerges with 'Russian Formalism' - which, along with the subsequent chapters, sees an integration of literature and insane plots for world-understanding: the analysis of literary tone; the relationship between literature and historical forces; and, finally, the emergence of a 'gendered' understanding of poetry. All these diverse narrative threads are tied up neatly in a gripping conclusion 'The Poem in Theory' which serves as a witty variation on the original premise.

*Contemporary Literary Theory and the Reading of Poetry* will have you on the edge of your seat - I have seen the new face of literary reconnaissance and it is

David Bloustien

## How To Read Another Book.

### Regarding Jane Eyre: Writers respond to Charlotte Bronte's Jane Eyre

Susan Geason, Ed.  
Random House Australia  
\$17.95

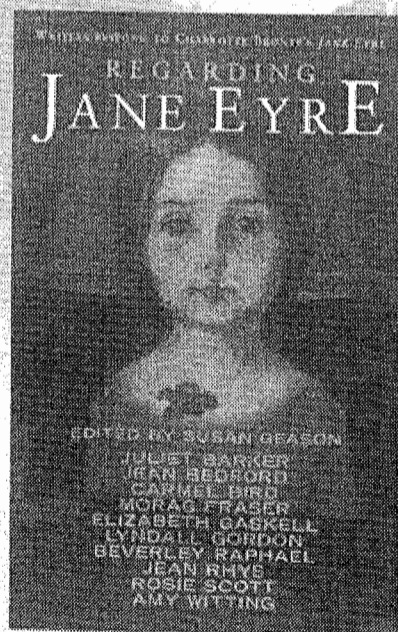
If you ever had the need to have some in depth knowledge about *Jane Eyre*, this is the book for you. *Regarding Jane Eyre* would be immensely helpful in the writing of an essay about Charlotte Bronte's *Jane Eyre* (plagiarism not being on my naive student mind).

Most of the writers are Australian, with the exception of Jean Rhys and the writers of Charlotte Bronte's biography. The best way to describe the contents of this book would be to give you a quick run down of the impressions I got from each essay. "What Charlotte

Knew" was educational; "From Curren Bell to Charlotte Bronte", informative; "A public voice", loud; "Charity children", charitable; "A Holocaust of a Childhood", disturbing; "Passion and Womanhood", therapeutic; "janeyre@window - Out of the Red-Room", insightful; "My Dearest Jane", enlightening; "The Landscape of Father Lovers", confusing; "Crown Me With Roses Pastiche", wonderful; and "Love's Dark Face", eccentric.

This novel illustrates the background of the Author of the novel, whilst bringing a contemporary view to the reading of *Jane Eyre*, it addresses many of the issues raised in the novel, not all of which you would have thought about upon first reading the novel, unless you have attended an English lecture on the novel. All in all it brings more to the experience of reading *Jane Eyre*, whilst being entertaining.

Kim



# BLACK DAYS...

**Red Nights**  
Louis Nowra  
Picador  
\$16.95

Louis Nowra is one of the 'names' of contemporary Australian literature. Author of the films (*Cosi* and *Map of the Human Heart*), he is popular with state theatre companies around Australia. This is the first of his novels I have read, and in it I found the same qualities which have attracted me to his plays. He shows amazing skill at choosing his themes and characters so that they are understandable, but still far enough from his readers' own experience to be almost fantasy.

*Red Nights* is the story of Nelson Taylor, the self-made king of Sydney's underworld. At the time in which this novel is set Nelson has lost his fortune and his previous success, but is still sur-

rounded by his socialite, wealthy, sometimes political connections. The society in which Nelson moves is like a sinister version of *Absolutely Fabulous*, where the women have facelifts and lists of young lovers, the men have corrupt political connections, and everyone makes the social pages.

The novel is set over twenty-four hours in this world, and through flashbacks and explanations from others' points of view, we learn a lot about Nelson, and his reasons for becoming what he did. He was, in a well-hidden younger life, a boy called Steve, from a failed Queens-

land family, and brother of mentally disturbed Mark. He made his fortune as a drug dealer and skilled night-club owner, and the 'red nights' of the title are a series of exclusive parties he held at his club, the Dourantine. He worked hard to become the figure he was, describing his life as "metamorphosis complete, Steve into Nelson, boy into Emperor of the city".

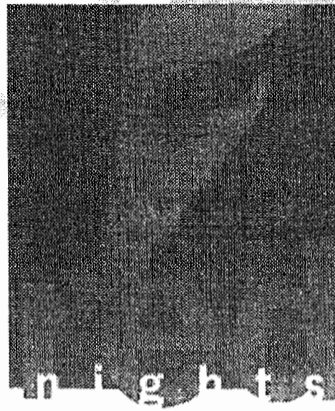
The circles in which Nelson moves are, despite their exterior prosperity, surrounded by tragedy. They all attend the funeral of a friend who died of AIDS, many are drug addicts, and many others turn to alcohol-

ism to compensate for their shallow, purposeless lives.

Nowra's skill comes in choosing a situation which, while holding many reference points, as we all recognise the character of King's Cross and Oxford Street, is totally foreign to the average reader's world. This strange society is portrayed in such a magnificent, rich manner, that it gives the novel an element of fantasy. His style means that the reader was not entirely sure what was going on for about a third of the book, but you really did not mind. His method of gradually revealing incidents of the past kept me hooked until the culmination of all in a surprising conclusion.

This is a fantastic book, and I would definitely recommend it, along with all of Nowra's other work.

Alexis Tindall.



LOUIS NOWRA

## "The Internet Is Not Computers"

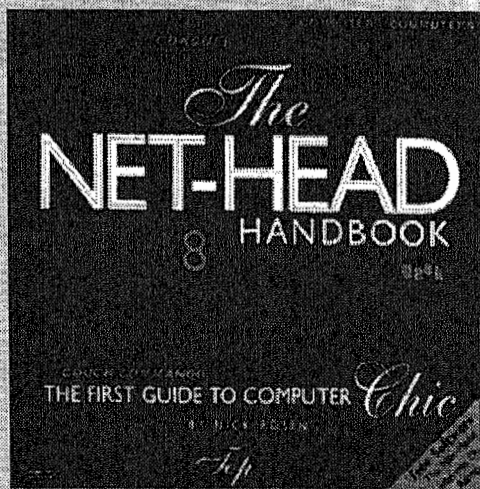
**The Net-Head Handbook.**  
Nick Rosen.  
Hodder & Stoughton.  
\$ 24.95

:-) As Montgomery Burns so eloquently said, "I don't know what phallocentrism is, but no girls." This book proves why more women need to get on the net. Sure the net is mostly populated by the juvenile adult male, but this does not mean that Rosen and his gurus need to perpetuate this ignorant cycle. The Net-Head Handbook is full of interesting tidbits about MUDs, MOOs, FAQs and various rules of netiquette. This informative and educational function does not excuse the obsession with the male gaze. The most popular CD-ROM according to this preposterously offensive tome is "Be a Penthouse Photographer". There is a persistent obsession throughout the book with the net as pornography jumble sale.

One of the most positive things about this book is its encouragement of anti-authority on the net. Even though Flaming Gates sounds like a new Dean Koontz horror, I still wouldn't mind kicking the smart-ass in his short pants. There is a simplistic, reductive and annoying categorisation of internet users including newbies, net-vets and netropolitans. :-@ Not even being able to call my-

self a newbie, I felt somewhat absent from The Net-Head Handbook's discussion. Alienation is a part of PC life, but I didn't expect this from a book. In this sense it is interesting that the medium had to be examined in book form. Perhaps this beginners guide to "computer chic" is meant to inspire the novice or ignoramus to pursue digital paths to knowledge. Well this doesn't seem to be the case as newbies and women are far from encouraged to ignore RL (Real Life) and go virtual. Newbies are described as "poor creatures" whom you should "Cull at birth. Just like baby seals." (Thanks for that Nick :-) )The internet is still not powerful enough to be entirely self-reflexive. Perhaps the D-Gen team should turn their attention to cyberspace - "Hello, I'm Mike Moore. Welcome to OnLine."

Anthony Paxton >:->



## Explosive Munchies

**Popcorn**  
Ben Elton  
Simon & Schuster  
\$12.95

Ben Elton, you know that funny bloke who does great stand-up (*Man from Auntie*) and occasionally writes hilarious novels (*Stark*). Well, he's done it again with his latest work, *Popcorn*.

Like its namesake it is enjoyable, very readable and drips with literally killer ingredients. There are more popcorn references: the central character is Bruce Delamitri, a movie director who likes to give the impression that he doesn't give a fuck, sticking his fingers at anybody who dare to criticise his latest popcorn seller "Ordinary Americans", a violent, exploitative flick about two rampaging mass murderers. However, being America he wins the Oscar for the Best Director but his fame doesn't last very long because he is about to face the reality of his movie: Wayne and Scout, the real "no-count white-trash" mass murderers.

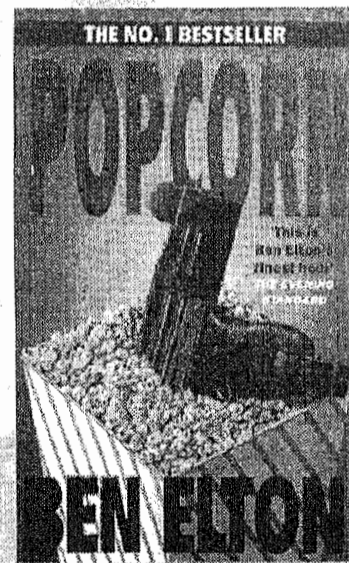
Elton's prose is incisive, a scream to read and immensely thrilling. If some of the events or in fact the plot to the movie bears any resemblance

to *Natural Born Killers* and *Pulp Fiction*, then you can be sure that it's intentional. Elton is making a comment on the media, its censorship and its (ir)responsibilities. The line between reality and fiction is perpetually blurred, highlighted by the sporadic changes of his prose to movie script format.

Such a serious subject matter may have been like dead seaweed in the hands of another writer but Elton makes *Popcorn* light but still relevant. The turn of events is always surprising and the sharp humour makes *Popcorn* a compelling read. Elton's detailed description of his Hollywood wannabes' mannerisms are bitterly funny whether they are actually accurate or not. Elton will mess with your mind; you'll come away wondering if you've just read a film because it reads like a movie, feels like a movie, sounds like a movie but is it?

If there is any criticism, then it is the fact that it is like popcorn; it passes too quickly and has a sickly affect if one examined the real contents.

Ching Yee.



## As Above, So Below.

*In Heaven as on Earth*  
M. Scott Peck  
Simon and Schuster  
\$19.95

Having never read or even heard of M. Scott Peck before, the accolades to him on the back cover meant nothing to me. However, the book made me interested to read more of his work and ascertain whether he was yet another new age American ranting supposed 'profound statements' (read 'bollocks') or actually had something of substance to offer.

*In Heaven as on Earth* is an interesting story that can be read very quickly. With a narrative style similar to *Jonathan Livingstone Seagull*, it describes the experience of one Daniel Turpin who dies and goes to the afterlife. The vision of this afterlife is a typically 'modern' one - there are no flames here, and all that exist are people's souls which take the form of 'light balls' with all matter - including human form - being a projection of someone's willing it to exist. These souls have the ability to revisit Earth, to travel forward and back in time, to meet other souls - including deceased loved ones - and communicate with each other through some sort of telepathy. There is total freedom for the inhabitants to do what they wish. Initially this is terrifying even for the strong-willed Daniel, though he discovers that others are constantly praying for him, as for others, and every effort is made to help everyone be content.

This 'after-world' is inhabited by all the departed souls of the Earth, despite having a strong Christian basis. It is undisputed by everyone that Daniel meets that Jesus is the son of God and the world's saviour, and no mention is made of anyone with a strong belief of another religion, though interestingly, he comes across several agnostics. Whether this is because of the author's own view or his attempt to demonstrate the experience using figures that the targeted reader will associate with is still unclear to me. There are frequent references to the Bible throughout the text, with even the protagonist feeling his own name has somehow influenced his life, and made him very like his Biblical namesake. However, neither God nor Jesus actually appear in the

novel, though the 'presence' of God is felt several times, and it is definitely a realm run by an omnipotent being.



It is considered a 'gentle' world and has been relatively well thought out by the author, though he easily dismisses anything that might contradict it by either making some ethereal reason up or simply ignoring it. The premise is simple: the afterlife for each individual reflects their own state of mind. An unhappy person will essentially place themselves in hell - represented unsubtly by a rubbish bin filled with souls whose entire aim is to help make money for no purpose other than for its own sake, where others will gain contentment from doing what they most enjoy for eternity. There are committees that souls join - ranging from greeters to welcome new arrivals, to the administration of this world to creating new souls to be born.

Daniel's own experiences and his reflections give a sound base to a quite sympathetic character who I suspect has much in common with the author himself. He meets several other characters, including a brief and sadly completely uneventful encounter with Satan. For me, this was one of the most unconvincing events of the book. Satan appears to him as his own imaginary ideal of a perfect woman and tries (naturally unsuccessfully) to seduce him. The idea even in this book - that would probably be described as pretty liberal by American standards - of sex being somehow an embodiment of 'evil' - was one that I found very interesting.

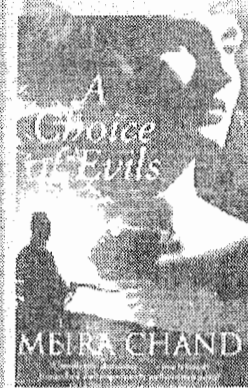
Although the underlying themes of the book were fairly translucent, the afterlife that it presents was quite a comforting one to me, as I suspect that it would also be to the average reader. To me, it was an enjoyable 'easy listening' read - no challenging ideas, a fairly attractive image of something that many probably worry about and an optimistic ending. My main curiosity is whether M. Scott Peck's intentions are simply to provide an interesting read, or to make a profound statement about the world. If he was attempting the latter then he did not succeed, though he created an enjoyable novel in the process.

Bronwyn Davis

## I'll Have A Large, Thanks.

*A Choice of Evils*  
Meira Chand  
Phoenix Paperback  
\$14.95

World War II, in this day and age would and should be far from anyone's mind, but it doesn't warrant a total dismissal. Being one of the most catastrophic times in human history, Meira Chand tries to make a life's lesson out of it. Starting at the very beginning, Meira Chand traces Japan's war movement from 1931 when it attacked China's Manchuria, to its end with the signing of the Allied Peace treaty in 1945. Following the lives of an American reporter, a Russian refugee, a Chinese-born American Doctor and her family, a Japanese Soldier, a Japanese Diplomat, and a Chinese Scholar, Meira Chand gives us great insight into the mentality and reasoning be-



hind the Asian contingent of the whole disaster. Whether they came out of the whole experience sane or not, everyone knew that a part of them was changed forever. Each character had their own life story, each character had their own demons, each character had to come to terms with all that they witnessed on their own. Based on actual events and characters involved in the war, it is hard to divorce fact from fiction. Chand excels in the illustration of how man can afflict atrocities on fellow man, by becoming machines of war, under the pretence of a better world order. Meira Chand also does not shy away from expressing opinions on the Americans' part in the matter.

If your interests tend towards War, massacres, and the evil side of the human mind, this book is for you.

Kim

## THEM BONES.

*The Bone Collector*  
Jeffery Deaver  
Hodder & Stoughton  
\$24.95

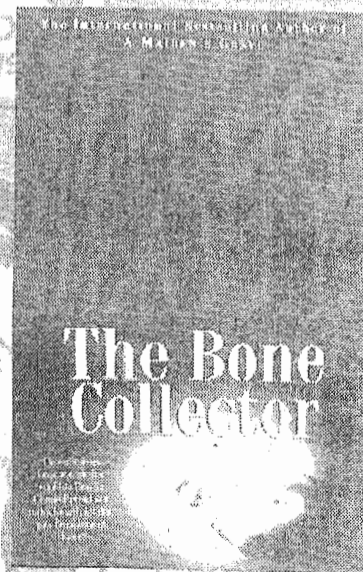
A fine, fine suspense thriller from a man whose name is only a couple of letters of alteration away from being that of an infamous serial killer (and whose author's photograph will do little to dissuade people from this view). Deaver's *The Bone Collector* is clever and tightly plotted, using multiple races-against-time to draw in the reader and leave them hungry for the climax. And if that doesn't convince you to read this, how about this?

The main character, Lincoln Rhyme, is both a brilliant forensic criminalist and a suicidal quadriplegic. When he is convinced into help-

ing the NYPD track down a serial killer, he is finally given something that interests him enough to keep living. He doesn't want to be interested in life, though, so weary is he of his crippled existence strapped into a bed in his musty high-rise apartment. Nor is he interested in love, which makes his growing attraction to Amelia Sachs, a retiring but dedicated police officer, highly problematic. The more he is drawn in by both murders and affection, the harder he has to fight it in order to convince his euthanasiac doctor that he is ready to die. "Lawks amussy!" it might rightly be cried from the rooftops. "This book is brilliant!" could also be yelled without deviating from the truth.

Jeffrey Deaver has been both a folk singer and a lawyer before turning to fiction. Neither of the former two occupations do much to advance the cause of humankind, but the latter does wonders. Read Deaver now.

James Morrison



# CCQ Basketball

**Central Conference Qualifiers Results**

Tuesday

**Mens:** USA 75 (Krause20, Barmantloo13, Kouwenhoven11) d NTU 55 (Truslove14, Dancis14, Lyons10).FU 87 (Hinson46, Mesecke20, Peck18) d AU 85 (Januszcke19, Whiterod13, Jennings13, Lefrere10).

USA105 (Barmantloo 27, Whitford17, Krause15, Maher10) d AU87 (Dancis24, Lefrere15, Kouwenhoven15, Whiterod10).

FU84 (Hinson 51, Peck 13) d NTU72 (Dancis 26, Miller 23, Truslove 12).**Womens:** FU47(Nobbes10) d AU 35(Ferguson14, Ramsae 6, Whittle6).

Wednesday

**Mens:** AU107(Mcphail30, Dancis25, Whiterod19, Walker12, Groves11) d NTU80(Dancis17, Truslove13, Harrison13, Kononen11).

USA97 (Krause25, Barmantloo13, Kouwenhoven12) d FU78 (Peck32, Hinson27).**Womens:** USA61 (Cudmore28, Konecny10) d AU47 (Patrick14, Sargent9, Fuss8).

Thursday

**Mens:** NTU86 (Dancis26, Bonson14, Truslove14) d AU 54 (Dancis14, Mcphail12, Groves12, Kouwenhoven10).**Womens:** USA60 (Cudmore34) d FU32 (Sewer11).

Final Placings:

Mens(1st)USA,(2nd)FU,(3rd)NTU,(4th)AU

Womens:(1st)USA,(2nd)FU,(3rd)AU.

In what was the play off between 4 universities for the two spots allocated to the Central Conference it would be nice if in the future Adelaide Uni (as host Uni)

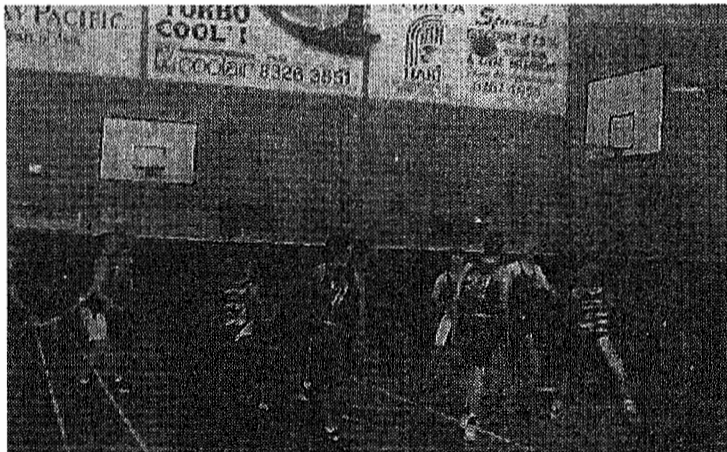
to try and support your fellow team mates. It was this pitiful attendance which ultimately cost us



**Sally makes a 3 pointer**

could at least have more than a handful of its students who expressed interest in going to IV actually bothering to attend the matches. Even if you are injured there should be an onus on you

our place in the games as we were severely undermanned, perhaps you

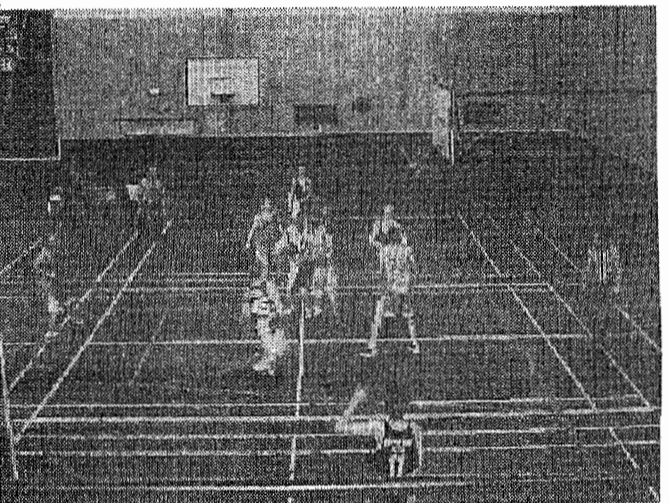


**Will Walker under the ring**



**Mel draws the defence.**

the true spirit of the games both on and off the court.



**Rudis jacking for 3**

should TAGHLAY. Thank you to all who played, even in what was a lost cause after the first day, and to those who helped foster

Thanks to everyone who helped with the qualifying games, especially to Gloria and the rest of the Sports Association staff for organising everything. Thanks also to Lorraine and the Equinox staff for the fabulous dinner which was a fitting wind up to the week.

**Will Walker.**

## Sport Support

**starring:**  
taekwondo,  
badminton,  
hockey, judo,  
soccer &  
football

## TAEKWONDO

Despite being during the university's exam period, members of the Adelaide University Tae Kwon Do Club recently attended grading tests conducted by Grand Master Chong Chul Rhee. All performed outstandingly well.

The Club is pleased to announce that all University members passed, with new member Adam Byron being double promoted from tenth to eighth grade.

Thanh Tran and Han Pham were promoted from eighth to seventh grade, and are to be congratulated as both have only been training for a short time. Other results are as follows: Fernando Sun (6 to 5); Madeleine Sabordo, Ramon Pathi (4 to 3), Colin Marchant and Alex Roach (all 5 to 4) and Brendon Supple (4 to 3). Also to be congratulated is Luke Francis, who was promoted from third grade to second, and so is now a brown belt.

Students of Adelaide University pay very affordable training fees, with on-cam-

pus training times tailored to suit most students (as well as full access to all off-campus sessions). We train at 1:00 pm on Monday and Wednesday in the Games Room (5th Floor, Union House), and Tuesday nights at 6:30 pm in the Irene Watson Room (4th Floor, Union House). Everyone is invited to join the club, so please, come along to a class or ring 8277 4670, or 018 841650, for more information.

**More good Sport stuff overleaf**



## Judo

**Judo:** A new black belt for the uni club, congratulations to Chelissa, coached to her 1st degree black belt by Meera Verma, who takes a **women's only** training session on Friday evenings.

Uni Judo looks to have a competitive men's team for this years IV in Melbourne, headed by the likes of the legendary Will Tamblyn, Len Hall, Cam Wheeler, & John Suanders. So far the women's team still has room for a few more. NOTE: you don't have to be a member of the club to compete at the games, being a student is the prerequisite

## Football

**Football:** Round 7. 31-5-97. Div 1. University Oval. UNI 21:16 v TTGully 8:12. Div 1r. University Oval. UNI 19:10 v TTGully 7:5. Div 8 South. Rostrevor coll. UNI 24:21 v ROC 7:6. Div 8r South. Rostrevor coll. UNI 15:17 v ROC 8:6 Div 8 North. UNI 9:13 lost to Greenacres 16:17 Div 8r North. UNI 15:21 v Greenacres 2:2 Div 10 South. UNI 45:28 v CBCOC 0:1

Round 8 14-6-97  
Div 1. UNI 10:7 v Kilburn 17:15. Div 1r. UNI 18:17 v Kilburn 6:5. Div 8 South. UNI 26:18 v Edwardstown 6:5 Div 8r South. Bye Div 8 North. UNI 14:21 v Salisbury North 9:7 Div 8r North. UNI Wins on forfeit Div 10 South. UNI 13:17 v Mitcham 12:12

Round 9. 21-6-97.  
Div 1. UNI 16:10 v PHOS Camden 17:15. Div 1r. UNI 17:15 v PHOS Camden 10:5. Div 8 South. UNI 18:19 v ROCS 11:10 Div 8r South. UNI 22:12 v ROC 8:5. Div 8 North. UNI 21:11 v GAZA 9:10. Div 8r North. UNI 14:8 v GAZA 11:9 Div 10 South. UNI 23:11 v Plympton 9:0

Round 10 28-6-97  
Div 1. UNI 12:15 v Edwardstown 9:12 Div 1r. UNI

19:20 v Edwardstown 3:3. Div 8 South. UNI 14:14 v Port Districts 11:9 Div 8r South. UNI 20:24 v Port Districts 6:3 Div 8 North. UNI 12:13 v Athelstone 7:7. Div 8r North. UNI 3:8 v Athelstone 12:13. Div 10 South. UNI 19:19 v Hectorville 7:12.

Round 11 5-7-97  
Div 1. UNI 13:11 v Broadview 12:23. Div 1r. UNI 14:8 v Broadview 9:7 Div 8 South. UNI 8:12 v Broadview 5:9 Div 8r South. UNI 15:12 v Broadview 4:5 Div 8 North. UNI 10:17 v Greenacres 9:7 Div 8r North. UNI 21:12 v Greenacres 9:10. Div 10 South. UNI 22:17 v Kenilworth 3:5

Round 12 12-7-97  
Div 1. UNI 19:13 v Athelstone 13:14 Div 1r. UNI 17:13 v Athelstone 13:14. Div 8 South. UNI 8:12 v Portland 16:6 Div 8r South. UNI 12:11 v Portland 11:7 Div 8 North. UNI 9:12 v T-T-Gully 7:8 Div 8r North. UNI 21:12 v T-T-Gully 8:9. Div 10 South. UNI 8:10 v Adelaide Lutheran 4:11.

Round 12 12-7-97  
Div 1. UNI 19:13 v Athelstone 13:14 Div 1r. UNI 17:13 v Athelstone 13:14. Div 8 South. UNI 8:12 v Portland 16:6 Div 8r South. UNI 12:11 v Portland 11:7 Div 8 North. UNI 9:12 v T-T-Gully 7:8 Div 8r North. UNI 21:12 v T-T-Gully 8:9. Div 10 South. UNI 8:10 v Adelaide Lutheran 4:11.

## Hockey

Hockey: results since last edition

**MEN Premier League**  
drew with North East 1-1. defeated Woodville 4-2. lost to Grange 0-5. lost to Port 2-3

**Premier League Reserve**  
defeated Forestville 2-1. drew with North East 1-1. lost to Adelaide 1-3

**Div 3**  
defeated Flinders 2-0. drew with North East 1-1. lost to PAC 1-6. defeated Adelaide 7-1

**Div 5**  
defeated Port Adelaide 3-2.

drew with Flinders 2-2  
**Div 6**  
defeated Seacliff 6-2. defeated Westminister 2-1. lost to Adelaide 0-5. defeated Uni of SA 5-3

**WOMEN. Premier League**  
lost to Port Adelaide 0-6. lost to Burnside 0-1. lost to Port Adelaide 0-1. defeated Forestville 3-0. lost to Grange 2-3

**Premier League Reserve**  
lost to Port Adelaide 3-4. drew with Burnside 1-1. defeated Forestville 7-0. lost to Woodville 0-2

**Div 3**  
lost to Seacliff 3-0. lost to Woodville 1-4. lost to Adelaide 1-3. defeated Port Adelaide 5-1. drew with Uni of SA 1-1. lost to Grange 0-2  
**Div 4**  
defeated Forestville 3-0. lost to Seacliff 2-0

## BADMINTON

Badminton: B2. 28-5-97 UNI 6:144 to PAOC 5:162  
4-6-97 UNI 5:135 to Glenelg Black 5:157  
11-6-97 UNI 2:125 to Lockleys 8:179  
18-6-97 UNI 2:102 to Glenelg Tigers 8:172  
25-6-97 UNI 5:125 to Sturt 4:134  
B1 18-6-97 UNI 3:102 to Bush Rangers 7:165

## SOCCER

Results 1/6/97  
**AMATUERS:**A-grade. UNI 1 v CBC 1. B-grade. UNI 2 v CBC 2. **WOMENS:**A-grade. UNI 1 v Infernos 0. B-grade. UNI 1 v Enfield City 0. **COLLEGIATE:** UNI Black A 2 v UNI Blue A 0. UNI Black B 0 v UNI Blue B 2. UNI White A 3 v Rostrevor O/S 1. UNI White B 1 v Rostrevor O/S 1. Graduate Red 4 v Flinders Accl 1. UNI Dodgers 3 v Flinders Rgs 4.

Results 8/6/97  
**AMATUERS:** bye **WOMENS:**A-grade. UNI 0 v Aldinga Beach 1. B-grade. UNI 0 v Gawler 8. **COLLEGIATE:** bye  
Results 15/6/97  
**AMATUERS:**A-grade. UNI 0 v

Adel. Raiders 7. B-grade. UNI 0 v Adel. Raiders 1. **WOMENS:**A-grade. UNI 2 v Adel. Olympic 0 (Lambert Hudson). B-grade. UNI 0 v Adel. Olympic 1. **COLLEGIATE:** UNI Black A 3 v Norwood O/S 1. UNI Black B 1 v Norwood O/S 1. UNI White A 0 v PAOC 2 UNI White B 1 v PAOC 3. UNI Blue A 4 v Mercedes 1. UNI Blue B 1 v Mercedes 3. Graduate Red 1 v UNI Dodgers 3.

Results 22/6/97  
**AMATUERS:**A-grade. UNI 0 v East. Suburbs 2. B-grade. UNI 1 v East. Suburbs 1. **WOMENS:**A-grade. UNI 0 v Sturt-Marion 5. B-grade. no game. **COLLEGIATE:** UNI Black A 2 v Mercedes 3. UNI Black B 0 v Mercedes 7. UNI White A 2 v Pulteney 0. UNI White B 1 v Pulteney 0. UNI Blue A 4 v Rostrevor O/S 3. UNI Blue B 1 v Rostrevor O/S 3.

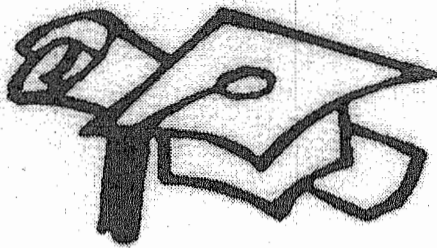
Graduate Red 1 v St Peters 3. UNI Dodgers 3 v USA Raiders 2.  
Results 29/6/97

**AMATUERS:**A-grade. no game B-grade. no game. UNI 2 v Old Ignatians 1. **WOMENS:**A-grade. UNI 0 v Plympton 1. B-grade UNI 0 v Blue Eagles 0. **COLLEGIATE:** UNI Black A 5 v Rostrevor O/S 3. UNI Black B bye. UNI White A 0 v UNI Blue B 1. UNI White B 1 v AGUA B 2. UNI Blue A bye. Graduate Red 6 v PAOC B 2. UNI Dodgers 7 v Norwood B 6 (on penalties).

Results 6/7/97  
**AMATUERS:**A-grade. UNI 0 v Old Ignatians 2. B-grade. UNI 2 v Old Ignatians 1. **WOMENS:**A-grade. UNI 0 v OUT 1. B-grade. no result. **COLLEGIATE:** UNI Black A 1 v Woodcroft 2. UNI Black B 2 v USA Raiders 3. UNI White A 6 v AGUA A 0. UNI White B 1 v AGUA B 3. UNI Blue A 7 v Norwood O/S 0. UNI Blue B 3 v Norwood O/S 2. Graduate Red 2 v Flinders Accl 8. UNI Dodgers 3 v Flinders Rgs 2.

Results 13/7/97  
**AMATUERS:**A-grade. UNI 0 v West End 0. B-grade. UNI 2 v West End 1 **WOMENS:**A-grade. no result. B-grade. UNI 0 v Adel City 2. **COLLEGIATE:** UNI Black A 1 v PAOC 1. UNI Black B 4 v PAOC 1. UNI White A 1 v Mercedes 4. UNI White B 1 v Mercedes 2. UNI Blue A 0 v Pulteney 0. UNI Blue B 1 v Pulteney 1. Graduate Red 1 v Flinders Rgs 3. UNI Dodgers 5 v Flinders Accl 1.

AMNESTY INTERNATIONAL



Refugees In Australia

In our community, refugees and asylum seekers are often labelled as "queue jumpers" "illegals", and "economic migrants". Such language degenerates those who have sought protection in Australia and ignores the human rights aspects of their plight. Not only this, it confuses refugees with migrants. Unlike migrants, however, refugees leave their homes because they HAVE to, not because they want to. And unlike migrants, they cannot return. The fate awaiting them in their country of origin is such that they simply cannot return - arrest, torture, rape or death. Every refugee is a human rights tragedy and every refugee has a right to seek asylum and refuge.

One of the most common metaphors used to describe any arrival of "boat people" in Australia is that of deluge - the image of millions of people arriving on our shores. In actuality, Australia is extremely difficult to reach, and receives only a trickle of refugees who come without prior authorisation. These people should not be punished just because of the manner by which they arrived in Australia. In most cases there is no time to organise passports, papers and visas. The situation is urgent and desperate. In order to save themselves they must take flight immediately. Sadly, despite this, these refugees are often denied their fundamental rights on arrival to Australia. In fact, refugees are often treated as if they have no rights at all. Yet a refugee is a human being with certain inalienable rights. These include the fundamental rights to life, not to be tortured, and not to be arbitrarily deprived of one's liberty. The latter right is often abused in Australia, which has notoriously draconian detention policy. The community of nations, including Australia, recognises these rights, yet frequently ignore them. Refugees have done nothing wrong to deserve their rights being suspended. (Amnesty International campaign brief)

Amnesty International has recently launched Refugee Campaign. We urge you to take action and help fight human rights abuses which occur all over the world, including Australia. For more information, Amnesty International on Campus has meetings every Thursday at 1pm, 5th Floor of the Union Building, Cannon Poole Room.

Jill

Fiona Bailey

**July 31-Mid-Year Dinner**

If you book by 4pm Tuesday 29 The cost will be \$10- pay now or pay at the door. If you don't book the cost is \$15, and we are limiting the unbooked numbers.

This function is, of course, open to all staff and students interested in the PGSA.

Prizes galore including free lunches, Reiki therapy, exotic beverages.

Upcoming function;

Supervisor of the Year - August 29 at the Adelaide University Club - only one nomination so far. Is this indicative of the state of supervision the post graduates are experiencing? Get moving!! Nominations close August 12. Refer to a copy of "Clever Country" for details or call this office on 8303 5898.

**The Women's Cross Campus Postgraduate Seminar Series Starts on August 20.**

The initial presenters are:

Anne Leonara Blaakilde (Gerontology) Danish Institute of Gerontology and the area of discussion is gerontology and folklore, and Caroline Denigan (Architecture) University of Adelaide whose area of discussion is "The Technology of Women's Self Build Housing".

Details of this and future seminars will be in the August edition of "The Clever Country", as well as in the next mailout to all postgrad reps.

If you need a study incentive, remember that as of next year all postgraduate coursework is Full Fee-Paying (Undergraduates, please note!).

See you Thursday night.

**CLUBS SCHMUBS!**

**FRENCH SCHMENCH!**

The French Club Play  
Le Mariage de Figaro  
Written by Beaumarchais  
Directed by Corey Hedström  
@  
Little Theatre

Thursday 31st July @ 12pm  
Friday 1st of August @ 7pm  
Saturday 2nd of August @ 7pm

Buffet provided  
Extra food & non/alcoholic beverages available.  
Student Admission \$5  
Full Price Admission \$6  
Further discount for group bookings

**GERMAN SCHMERMAN!**

Adelaide Uni German Club is proud to present 'Aladdin, der Hochstapler' (Aladdin the Conman) for your enjoyment and wish-fulfilment. In German,

it's a story of mystery, of enchantment and blue body paint-and don't forget the Genie of the Lamp. August 7th&8th - 1:30pm&7:30pm, August 9th - 7:30pm Little Theatre: Tickets:Concession \$5 Adults \$8 Booking/Info:Beverly 8339 6979

**CATHOLIC SHMATHOLIC!**

The Southern Catholic Mixed Basketball (S.C.M.B.L.) is urgently looking for umpires. No qualifications are necessary, although experience would be helpful. Matches are played at the Sacred Heart College Stadium, Somerton Park, on Sunday evenings between 4.30pm - 8.00pm.

This is a social league of players ranging in age from 16 - 25 years. Umpires will receive \$20.00 per evening (4 matches). For further information please contact Danielle on 8298 3129.

**CINEMA SCHMINEMA!**

Adelaide University Film Society Presents:  
RIFIFI(1995-French). Thursday 31st July, 7pm Union Cinema. Members free, Others \$2. The Classic French heist film and one of the inspirations for Reservoir Dogs about a jewellery heist that ends in bloodshed when the robbers have a falling out. FILM SOCIETY BBQ ON THE BARR SMITH LAWNS, \$1 SAUSAGES AND SAUCE. Friday 1st August, 12:30-2:00

**MOUNTAIN SCHMOUNTAIN!**

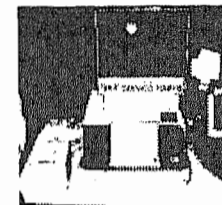
The Mountain Club is having a free BBQ and Champagne lunch for club members at 1pm on Friday, August 1st in the Cloisters. We are also having a Pub Crawl on the same day, starting at the Uni Bar at 5pm.

**Good news week**

**Sick of waiting in queues??**

**Well, we've done something about it!**

The Barr Smith Library has installed a Self-Service Loans machine to reduce waiting time.



This is a picture of it

**Help yourself**

You'll need your library card (doh!), and once all your books have been lent to you the machine prints a receipt listing the books just borrowed and their due dates.

...look out for it at a Barr Smith Library Loans desk near you!

President's

Prattle



Geoff Adams... Your President.



**TIE OF PARALLELISM**

It's a tie and a tie to see three friends who are still reading this, my friend's column. Such dedication, like yours, will be rewarded. And for anyone who still reading, remember I need a rule for the committee's exercise. So send me your suggestions.

partly back, a translation, and finally, upgrade over some column.

**MEMBER ON PUBLIC MEMBER IN CYPRUS**

A good deal of material about the political situation in Cyprus is being received by the Australian Broadcasting. Here are a few more to read it.

**Classic ON DIT - Amrita's unlikely to do this**

## **Funky Flat @ \$45**

Flatmate needed in PAYNEHAM, 5 mins from buses/shops, 10 mins drive to town. \$45 rent p/wk. Female Only. Call Lisa: 8362 6998

## **Errorr Ffre Typin**

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TYPING SERVICE

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## **Agent Orange is Not Your Friend**

Australian Vietnam War Veterans Trust is the body managing distribution of the Agent Orange funds for Australian Vietnam veterans and their families. Our Education Assistance Scheme (VVTEAS) was established in 1990, and helps children of Vietnam Veterans with the costs of full-time, post-secondary education.

Applications open from 1st September to 31st October. For more info, Ph: (02) 9281 7077; Fax: (02) 9281 9164; Email: vvt@accsoft.com.au; Post: PO Box K978, Haymarket, NSW 1240.

## **Bow-Ties, Tails and Sticks**

The Uni Hockey club Annual Ball is on 17th August, 1997 at the club rooms, Burbridge Rd, West Beach and the theme is Black Tie/Scottish. All welcome.

## **Groovy Threads**

BRAND NEW UNIFORMS  
WHOLESALE PRICES  
LAB COATS \$25  
MEDICAL COATS... \$25  
DENTAL COATS....\$25  
CONTACT:

Tanya 8352 3762  
AFTER 6pm

## **Sexy Spot @ \$65**

Room to rent. Dulwich. \$65 rent includes power and gas. Share with two females. Close to bus, shops. Phone Wendy 8364 0111.

## **Er... "Jam"**

1997 INTRAMURAL  
BASKETBALL - UNIGYM

The Intramural basketball season will again be starting some time in August. Would all team organisers please ensure that entry forms are returned to the UniGym by Friday 1 August. Late entries will not be accepted and all entries must be accompanied by an entry fee of \$55.00

Please note that all intramural competitions are based on fun and learning and are mainly for people who DO NOT play in a regular competition. For entry forms or any further information please contact Diana Pedrick on 8267 2926.

## **I'll iitha you, pal**

Bharatan Theatre need volunteers for their upcoming performance, **iitha**. A Stage Manager, Assistant Stage Manager and Stage Crew are required for this energy dance performance which is playing at the Little Theatre on August 13-16 and 20-23. Contact Liz on 8369 2409 for further information.

## **hxwxl?**

Moving Overseas Sale  
Bookshelf (hxwxl 90x24x82 cm) \$50, 3-door wardrobe (190 x 58 x 166 cm, hanging space plus drawers, mirror inside) \$120, desk (77 x 59 x 109 cm, 4 drawers) \$80, office chair \$70, desk lamp \$20, 2 bistro style chairs \$20 each or \$35 for two, double futon (black wooden base plus blue 6-layer cotton futon) \$250, cross bike (Shogun Metro SE, including lights, helmets, bike computer, various accessories) \$370, judo suit (size 4, fits 170-175 cm) \$35.

For further details from Paul, email:

pschultzmotel@zoology.adelaide.edu.au,  
phone 8303 5598 (w) 8332 3274(h) or look at "The Sandpit" at:  
h t t p : / /  
usbnt01.itd.adelaide.edu.au/  
ccmail/ccmailbb-about.htm.

## **'Ouse**

FOR SALE

HOPE VALLEY \$84,500  
Spacious 3 bedrooms, solid brick home with new carpet, ducted evaporative air conditioning, combustion heater, verandah at rear, two sheds, large garage and carport with roller door plus much more. Phone 04118816746 or 8264 8167

## **Alkie's Dream Job**

You have a chance to work every day with brands which are household names, both in Australia and overseas. Lion Nathan, the biggest marketer of beers in Australasia and one of the top twenty brewers in the world, is currently looking for exceptional graduates to join its team. Lion Nathan values young recruits, new blood who will be able to contribute to the future success of the company. You don't need to have a particular degree to join Lion Nathan, but you need to be intelligent, both a leader and a team player, energetic and passionate, flexible and innovative to keep up in the highly-charged beer industry.

To find out more about joining Lion Nathan, briefing sessions will be held at Adelaide University on Thursday, 7 August 1997 between 6-7pm, with the opportunity to sample some brands you may end up working on.

For further information, please contact Kelly Tomney at South Australian Brewing on (08) 8354 8888, or check out our web site at <http://www.lion.graduates.co.nz>

**SO, THE FIRST EDITION BACK IS ALMOST AT AN END. STILL, THERE'S NO ESCAPE FROM US - THE NEXT ISSUE IS OUT NEXT MONDAY AFTERNOON, AS IS SO OFTEN THE WAY, AND THE NEXT DEADLINE IS 5<sup>PM</sup> THIS WEDNESDAY FOR ALL LETTERS, CLASSIFIEDS, ARTICLES, REVIEWS, BRIBES, GIFTS AND UNEXPECTED BEQUESTS.**

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