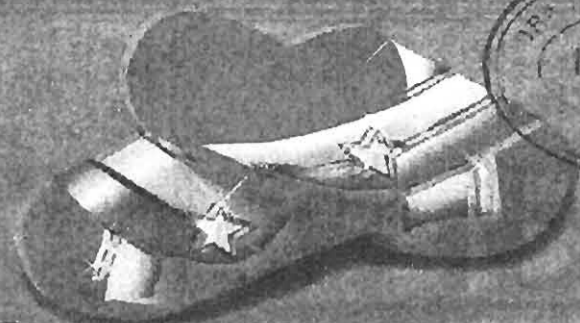


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# On Dit

## A Mile In My Shoes

*The University of Adelaide Student Newspaper*

*March 9th 1998 Vol. 66 No. 3*

On Dit this year is the same darn format it has been for many years. The tabloid size is so old even the Advertiser has caught on, and is a very common size among university newspapers. It is printed on Florentine 52gsm stock, a medium chosen for its economy and recyclability without regard to matters of glossiness and inkiness. 100% of the pages have been stuck down with glue, onto paper (yes, paper) before being sent to print at Cadillac Printing, where the people are as nice, friendly and helpful to us as they have been to On Dit for years.

The fonts used in On Dit are many and varied because we get bored on weekends and because sometimes, when you actually have to fit a lot of words into your newspaper, you have to mess with sizes a bit. Also, we think it looks nice. If you can't read it, we suggest you see your optometrist.

The actual On Dit 98 logo, seen at page top, was designed by three novices with a sense of humour. The pseudo-logo, seen at page left, is a bad joke, designed with an actual computer, an actual antiquated piece of software, and an actual knowledge of complete wankery. This is why we turned it purple and yellow.



## **Giveaways**

You're looking in the wrong place, you saps! There are Film and Video giveaways, but they're in the Film and Video sections - check out the contents page....

# **EDITORIAL.**

UNTWINED TURTLES OF DISENTANGLED MUCUS MUTATE VOLUMINOUSLY LIKE SMALL PIECES OF HALF-EATEN TRIPE IN THE BLENDER OF LIFE.

OR SO I'M TOLD. I'M PROBABLY NOT THE BEST PERSON TO ASK ABOUT SUCH THINGS. YOU SEE, THAT'S JUST THE SORT OF PRETENTIOUS TRIPE THAT WE AT *On Dit* JUST DON'T GO FOR. UNLIKE SOME OTHER STUDENT MAGAZINES (NOT MENTIONING ANY NAMES, BUT WE'RE SURE THEY KNOW WHO THEY ARE) WE ARE DEDICATED TO BRINGING YOU GEAR.

YOU SEE, CERTAIN STUDENT MAGAZINES (NAMELY, THOSE WE REFRAINED FROM NAMING ABOVE)

HAVE ADOPTED A LOOK THAT IS SNAZZY, PROFESSIONAL, AND CORPORATE. THEY RESEMBLE A BUSINESS PACKAGE MORE THAN A STUDENT MAGAZINE. THEY'RE PRINTED ON SMOOTH GLOSSY PAPER, WITH PAGES FILLED LARGELY WITH A COMBINATION OF SMALL TYPE AND GREAT REAMS OF WHITE, EMPTY SPACE.

THIS ALL LOOKS VERY ARTY AND ALL, BUT IN TERMS OF EFFICIENCY, IT'S COMPLETE CRAP. NOT ONLY IS IT A WASTE OF MONEY (THESE MAGAZINES ONLY HAVE CONTENT ENOUGH TO FILL ONE HALF THEIR SIZE, SO WHY NOT DO THAT?), BUT IT IS ALSO A DISTINCT CASE OF ENVIRONMENTAL BASTARDRY,

WHAT WITH GLOSSY PAPER BEING FAR MORE DIFFICULT TO RECYCLE AND ALL. AND THAT'S JUST THE SORT OF THING YOU WON'T CATCH US DOING HERE. WE MAY NOT LOOK ALL SNAZZY AND PROFESSIONAL AND CORPORATE AND ALL, BUT THAT'S BECAUSE WE PUT SUBSTANCE AHEAD OF STYLE. YOU'LL FIND OUR PAGES, FOR THE MOST PART, CHOCK-A-BLOCK, JAM-PACKED WITH GEAR. WE MAY BE BIGGER, AND COME OUT MORE FREQUENTLY, THAN MOST STUDENT MAGAZINES, BUT WE'RE ONLY BIG BECAUSE WE HAVE SO MUCH GEAR TO PRINT. AND WE REMEMBER WHO WE'RE DOING IT FOR: YOU. OUR PRIORITY IS NOT TO DISPLAY FLASHY GRAPHIC DESIGN

skills so THAT OUR CVs will look lovely, BUT TO BRING YOU THE SORT OF THING YOU WANT TO READ AND SEE IN YOUR STUDENT MAGAZINE. AREN'T YOU LUCKY!

**-Susie, Paul and Chris.**

OH, BY THE WAY, HERE'S A COW.



***On Dit* is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Anything you can do to make our existence more bearable, including gifts, food, drink and flowers, would be most welcome.**

### **Editors:**

Susie Bate  
Paul Bradley  
Chris Slape

### **Advertising Manager:**

Leanne Storr

### **Freight:**

Annabel Davies & Jocelyn Milbank

### **Typesetting:**

Fiona Dalton

### **Printing:**

Cadillac Printing

### **Merci Beaucoup, Muchos Gracias, and Ta Very Muchly:**

Ourselves (well, hey, why not?); Alice for being as sticky as they come and arguing incessantly; Esther, Jon and Chris B for reviving the dying art of proof-reading; Helen for finding a better parking spot and bringing in her mum; Hrathgar the Unavoided for not avoiding us; Empire Times for being nice and giving us a picture; FlyGuy for being his usual punctual self; and all of you, just for being yourselves, you young scallywags, you.

### **No Thanks To:**

Chauffeur-driven wedding parties who park just outside the office on a Saturday afternoon and incessantly insist on playing their techno-crap too damn loud for anyone's good and are too damn stupid to take the hint to turn it **off** because it's no damn good and anyone in their right mind would hate it with a passion rarely seen in the Post-War Era or at least in the last week or so. And people with impeccable timing.

### **Where we are:**

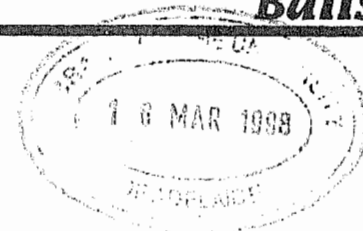
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains. Such is life.

### **How to contribute/contact us:**

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

### **About the cover:**

Chris says this is definitely not a pisstake, but we don't believe him. Although you can if you like.



# Contents.

1. Cover - the thing on the front.
2. Editorial.
3. Contents, as if you couldn't tell.
4. Letters - a whole mess of 'em (our ploy worked!!!) and a cow.
6. Most of the SAUA Office Bearer columns.
7. Smartcard information galore.
8. Current Affairs Digest.
9. What's all this 'Nigeria' gear, then?
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11. Science and Photography.
12. Oright! Let's get Dodgy!!!
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14. Oright! Let's get Wayward!!!
15. Oright! Let's get Horny!!!
16. Philosophy.
18. Visual Arts - Photographs and Poetry.
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20. Vox and Pop pay us a wee visit.
22. Everything you ever wanted to know about Student Radio.
23. Music - including U2, Augie March, Single File, and a whole mess of other great gear.
27. Film reviews - including *Our Hospitality*, *Winter's Guest*, and a whole mess of other great gear...
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32. Theatre - Fringe Gear, non-Fringe gear, a cow, you get the picture.
36. Clubby Clubby Clubs Clubs (that's the Clubs column).
37. Video with Two Fat Ladies and an Erotic Ghost.
38. Yay!!! Another Pin-Up!!!
39. Sexuality does Mardi Gras.
40. Classifieds - a whole mess of'em.

# LETTERS

Write to us here at On Dit (please). Make it short, make it snappy and get it to us by 5pm Wednesday. Thank you!

## O\*Thanks!

Dear Editors,

Now that orientation is over and before the letters page is filled with political fuckwits the OWeek Directors would like to take this opportunity to thank:

Gary, Scott, Louisa, Kerryn, Alice, Gareth, Mack, Scott, Bevan, Paul, Brad, Kate S, Anthony, Briony, Roxy, Viv, Helen, Hoa, KJ, Evan, Marty, Peter, Katheryn, Kate, Debbie, Brad, Jack, Annabel, Jo, Zane, Derna, Cath (blame Mack for any absence in this list).

We would also like to thank:

- Alida and Sophie for cooking the BBQ on Thursday
- Jo England for being so lovely
- Deb for being the happy face in the SAUA and always being willing to help Jane for being Jane
- Peter and Christian - and everyone else from Student Radio (you were fantastic)
- Bec for being the star of O'Tours
- Tristan and Kate for putting together such a successful O'Ball
- Sacha for doing all the mixing and putting his back out for us
- Paul for running O'Hop "commercially" and Paul & Andrea (again) for helping make the beer pour better!
- Jon for satisfying all our catering needs
- John & Nick for helping us out so much and for so often
- Fi Dalton for putting up with us
- Ian Cannon for his demonstration of gas fire procedure ("gas fire, gas fire...RUN!!!")
- Ros Cox and her band of union board members for putting brunch on for nearly everyday.

Trevor for the power  
Trevor Wallace for the oral on Thursday  
Penne for the Styvies and name tags  
Gloria for inviting us to our own event & consummating the most beautiful relationship between affiliates  
Danielle for the SAUA cups - all of them?  
Sky for insuring that Kate and Dan lived up to the requirements of office bearers.

- Corey, Bob and Greg
- The film society for letting us massacre the projection cupboard
- Nat for greeting us at the top of the stairs
- The chaplain for taking our phone calls & God for keeping us sane
- Sgt. Bundy Bear
- The fuckwit who stole our banners, chairs, teddy bears...
- The Editors of *On Dit* for giving us a bit of exposure
- Hicksy for the accomodation
- Marcus for the gossip
- Our parents for having us
- Matt Sykes for his sleuthing skills
- Alicia and Nadia

We think that's about it, but we'd also like to thank the:

- 800 people that came to O'Hop
- 300 people that came to see Porndad
- 100 people on the O'Pub crawl
- 900 people who came to Triple JJJ
- O'Campers who kept the 'spirit' alive
- all the other O'Directors
- any other people with an "O" name!

So, we hope you all had a huge time, went the Full Monty (God, Cricket's great!) & enjoyed at least some part of O'Week

Yours  
Marcus & Suse & Matt & Ben

PS. If we forgot you, we're really, really, really sorry!

## Oh...Mayo...

To On Dit,

Just what is going on in the Refectory? Everything is overpriced, the dinosaur staff are rude, our last remaining scams to get reasonably priced rolls have been stopped and the overall quality of food has diminished to a level where I'd rather bring a vegemite sanger from home.

We are University students, not members of the workforce. Even those of us lucky enough to have jobs are still relatively povvo, and still we must pay higher prices here at school than what I pay at my local deli. For example, Boss Hogs cost \$1 at any Shell servo but the Mayo charges \$2.50. What are we paying for? Friendly service? (what a joke!). I went through one day at 4 o'clock and chose to buy the last scraps of a pasta dish, about half a bowl. When I got charged \$3 I could not believe it and made a big deal about it and the understanding gentleman said "okay \$2" which I still feel is overpriced for what I received. And how about the crusty new Bacon Egg McMuffins that cost a buck more than they are meant to.

I feel that the refectory is an absolute disgrace and is hardly providing a service, it is more a money grubbing business. How can they not make a profit? They have a monopoly on snack foods now the Grill bar and Catacombs are nothing but pleasant memories of half decent food and service. Not all the staff are unpleasant, I know half of them as students, but dare I say those in management have a fucked attitude! I am putting out a call for students with unhappy feelings about the current Mayo to boycott it until things improve. This may sound like a big whinge but I know many people share these sentiments.

Yours Sincerely,

Benjamin A. Till  
Honours Geophysics

Dear Editors,

I have to ask, where has our Rotunda gone? This useful piece of architecture used to grace the Barr Smith Lawns, a continual reminder of our Student Union centenary, and was removed last year on the promise that it would be returned. I last heard of it wandering toward Waite Campus. Is the disappearing Rotunda further evidence of a conspiracy, first evidenced by the chopping down of the Treasurer of the Druid's society? Allegedly the Tree owed the Bar a barrel of beer. When will we get a McDonalds to replace these items of cultural significance?

Yours sincerely,

"R.D."

## U just don't get it!

Is everyone in this university on drugs? That's what I think when I read reviews like the one for Oliver Stone's latest film *U-Turn*. Even when he's just taking it easy and making a low budget genre flick Oliver Stone is still the greatest. While *U-Turn* lacked the social importance of *Tak Radio* or *Natural Born Killers*, and was far removed from the political masterpiece of *Nixon*, it was still imbued with everything we hold dear about The Great Man.

'The Message', for what it was, was glaringly obvious. Who could miss it? The film opens with roadkill images, and continues to have asides to animals. Add to this the reference to humans as being just animals and you should get the point. To make it even more explicit (and I think I have to given the cinematic illiteracy of everyone who isn't me) there is the scorpion. It first shows up as a picture on a sign, then as a tattoo on Bobby Cooper (Sean Penn) and even as a living creature menacing Bobby and denying him a precious drink. But the clincher is when Jon Voight's character talks about the time the

heat made everyone go crazy, even a scorpion who stung itself to death. Get it yet? That's about all there is for a message. Just images, this time, of the potential of the human species to devour each other and even themselves in the ongoing insanity we call life. But they are there.

And why not mention how damned funny it was? The way Ennio Morricone's soundtrack had instruments worked into it that provided strange sound effects for some scenes. A 'boing' when Nick Nolte lifts his head for example. Or Powers Boothe walking into the diner (accompanied by Stone's latest partner and third child) just as 'Ring Of Fire' starts on the jukebox. Had me in fits of laughter it did. Same for the increasing anxiety of the film. Ever had one of those dreams where nothing seems to go right and you can't do even the simplest thing without other people getting in your way? They usually happen around exam time. *U-Turn* was just like one of them only less violent.

And as for not being able to sympathise or empathise with any of the characters, who said you have to? In interviews on the set The Great Man said it was a film about a group of sleazy people with no redeeming features. Obviously he achieved what he set out to do so why criticise him for it? Next thing you know people will be complaining that chocolate is too nice, or sex is too much fun.

Why can't biased one-eyed Oliver Stone worshippers (like me) get the chance to review his films? After all we are the only ones who really know him and his work, the same as all those religious fundamentalists out there, except that we don't kill people over our beliefs. Yet.

And just so this rant doesn't get too serious I have a tip for anyone going to see the film. During the outdoor sex scene (you'll know it when you see it) look up Jennifer Lopez's skirt. Sean Penn may be baring his ass but Lopez is still wearing her black knickers! That should get a few more people along.

Craig Andrews; auteur and controller of the Film Society home page

<http://www.smug.adelaide.edu.au/~aufs>

## Chris's bit

I knew people were animals. I didn't think it needed pointing out. The reason that the particular one-eyed Oliver Stone fan encompassed within yourself didn't get the chance to review the film is complex and mysterious, but it is probably significant that your name is not on our list of film reviewers. There must be some way to rectify that situation, but ... damn, I can't think what it would be.

Chris Slape  
part-auteur and 1/3 controller of the On Dit newspaper



Hey, a cow! I guess people are just animals!

## WELL DONE

Hi there,

I don't go to Adelaide Uni but a friend of mine has passed it (On Dit) on to me and I must congratulate you on 2 things.

1. The letter to the PM. Good stuff, it'll be doing the rounds of the office shortly.
2. The Student Card with the Tick. Who's the Tick fan who submitted that? What a cool card...

Jerome Withers

## SARDI STUFF

Dear Sir/Madam,

I would be grateful if you would enter the following information in your publication...

The annual SARDI Science Bursary was established in 1994 to commemorate the South Australian Women's Suffrage Centenary (1894-1994).

The 1998 SARDI Science Bursary provides \$1,000 to a woman graduate to undertake post-graduate study in science at a tertiary institution in South Australia.

Applicants are invited from honours candidates or graduates currently or wishing to undertake post-graduate studies in agriculture, fisheries or forestry science.

Candidates will be considered on the merit of their research program and how it directly relates to the strategic research areas of SARDI.

Candidates must be Australian citizens or have permanent resident status in Australia, and not be a recipient of any other bursaries.

Applicants will be assessed by a selection panel and the successful applicant announced on Wednesday, 24 March 1998. Application forms are available from Oksana Dniprowyi at SARDI on (08) 8303 9433 or e-mail [dniprowyi.oksana@pisa.gov.au](mailto:dniprowyi.oksana@pisa.gov.au)

All applications are confidential and can

be addressed to:

Mr Rob Lewis  
Executive Director  
SARDI  
Plant Research Centre  
GPO Box 397  
ADELAIDE SA 5001

Applications close on Friday 20 March 1998.

## HEX (with an 'X')

Dear On Dit,

Merry meet! I hope your email is working so that you will receive this email with good will and intent. I write to you today to let off some steam and of course, to give you the letter that you so asked for in your last edition. My latest angst (which I think we should all feel angst about) and my put-outedness is all about the sneaky sneaky sneaky government. Evil HECS was created in my first year of uni (so thankfully I missed it) but every one was too busy yelling and screaming over immediate financial amiss rather than the long term thing. Evil HECS hasn't stopped yet. "insert evil laugh here"  
I recently hopped over to the updated Adelaide Uni homepage (YES! Its FINALLY updated!) and clicked on this thing about HECS.

Here is the URL:  
<http://www.ato.gov.au/hecs/info/htmlframe.htm>  
Now on this page is a few questions and answers about HECS. About half way through the page they have sneaky added a small clause involving permanent residents. Permanent residents in the year 1999 (like WOW that's next year ALREADY!?!?) have to pay EVIL HECS UP FRONT (you heard me) MINUS DISCOUNT. No deferral. Those of us wishing to do Dentistry are set back five g's every year. Not including text books, nor union fee. Where are those kids going to get that kind of money from? Who are we discriminating against/disadvantaging here? Isn't this creating a 'sub-class'? Two different kinds of people within the community? Those whose kids are good enough to attend uni but those whose kids aren't? I'd also just like to point out that many who enrol after leaving high school are about 17 (too young to apply for citizenship but old enough to be disadvantaged by this). Do read it. I think it important to university students to be in the know with this Evil HECS.  
Why aren't more people screaming out at this? Have they truly snuck this past every one's attention?????

Kat B

And why is it that the Waite campus literally is a world away? Can I get On Dits on the Waite Campus? Why isn't there more Student Union representation there? I wanna know the truth, naggi!!!!

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## President - Sophie Allouache

### Music Department

If you are a Music student this year you will no doubt be aware of some, if not all of the 'changes' that have been made in the Department. There are two different areas that have been affected and the impact both of these will have on students in the Department is going to be huge. The first is the reduction of individual lesson times for first years. The **lesson times** have been **reduced by 25%** from 1 hour to 45 mins so first year students are now going to have less to spend with their teachers. The

second area is the introduction of the **new fees for all students**. All music students will now have to pay the full amount for **accompanist fees (approx \$35 per session)** and also for the use of **practice rooms**. The price for practice rooms ranges from **\$40 - \$60 per semester**, depending on what you are studying, for 'regular' users or \$5 per session. This is of course going to have a huge effect on all Music students. The introduction of these charges has huge ramifications for access and

equity within the University. There are going to be several students who simply will not be able to afford the new charges which will seriously affect their ability to succeed within the course.

The Students' Association is fighting the University and trying to get the charges removed. If you are a concerned student come into the SAUA and see me. In order to fight these charges effectively we need to know how many students are being affected and how.



## Education Vice-President - Sky Mykyta

### CUTS TO THE MUSIC DEPARTMENT

The University has again let down the students by cutting back funding to the Music Department. All first year students have had their lesson times reduced from 1 hour to 45 minutes and they have been told they have to pay their full accompanist fees - this can mean hundreds of dollars for some students. All students have also been told that they have to pay to use the practice rooms. The University cannot charge for these things - it is illegal to charge students for the use of anything that is essential to their course and if you're a Music student practice and accompanists are essential to your course. These

measures come on top of the massive cuts made to the Faculty of Performing Arts in 1996 when the Drama Department was closed completely and the Dance Department slashed.

### REVIEW OF UNIVERSITY ENTRY

The SAUA is currently doing a submission to the University's review of its entry policies and procedures (ie how they decide who's going to come to this University). We are looking at the use of prerequisites and assumed knowledge, the perception of our courses that makes students decide to come here over Flinders or UniSA and the make-up of our student population (such as the economic circumstances of Adelaide Uni

students, whether they went to private schools, whether they come from a language background other than English, whether they have a disability, whether they are a woman in a "non-traditional" course such as Engineering). The outcome of this will be interesting particularly because they are changing the SATAC system once again next year.

### NATIONAL DAY OF ACTION APRIL 1

Don't forget to put it in your diary, stay tuned for plans for the event and if you want to get involved or if you've got any brilliant ideas come and see me in the SAUA or phone 83035406. Don't be fooled on April Fools Day!



## Activities Vice-President - Alida Parente

Hi everyone. Hopefully by now you have worked out your timetable, lectures and tute times and started settling in to uni life. If not may the force be with you.

### ACTIVITIES WEEK

Activities week is going to be held in the third week back, the 16th March to the 20th March. This week will comprise of bands, BBQ's and lots of other activities to keep you occupied. So keep your eyes open for all the activities that will be happening. Don't forget to bring your SAUA cup for cheap drinks.

### PROSH

Is happening on the 18th - 22nd May. I hope you are all getting your pranks ready. Remember that all pranks need to be **registered** with me in the SAUA. The best

registered prank gets a really funky prize. The last date for submissions into the PROSH RAG is the 10th of April. The PROSH RAG is a Prosh publication and you can basically put anything that is funny that you want in there. It will come out during Prosh Week.

### I WANT YOUR .....TALENT

This is going to be an ongoing campaign from the Activities department. This campaign is giving Adelaide University talent a chance to let strut it's stuff, and see what you really have to offer. So if you have a comedy act, a band or have some sort of talent, pick up a flyer from the SAUA and fill in the details.

### CALENDAR

Just for your convenience a SAUA calendar

is being designed. This SAUA calendar will outline all the major SAUA events that will be happening. So you will be fully informed of all events in 1st semester.

### SAUA

Don't forget that SAUA CUPS can be used at all SAUA activities/functions, and they entitle you to cheap drinks. So bring them to all events especially during week 3, which is ACTIVITIES WEEK. You can purchase SAUA CUPS for the bargain price of \$2.50 from the SAUA, George Murray building.

Cheers

Alida A/CVP

Please don't hesitate to contact me in the SAUA on 83035406 if you have any queries, or want to get involved.

### CUPS



## Environment Officer - Danielle Kowalski

Well, uni is well and truly back!

### ENVIRONMENTAL COLLECTIVE

I want to remind everyone that Environmental Collective meetings are on Thursdays at 1:00pm in the Clubs Common Room, level 6 Union Building.

### BIKE SHED

Another reminder that the bike shed will be operational in week 4 of this term, which is bike week. Application forms will

be available from the SAUA (Student's Association) at that time.

### BIKE WEEK

Is in week 4, the 23rd of March to the 27th. Don't forget to look for more info in Ondit and on the environment notice board, in the cloisters.

### SAUA CUPS

A new batch of SAUA Cups have just arrived, so if you missed out come into the

Students' Association and you can buy one. \$2.50.

### UNLOGGED BOOKS

If you haven't heard of unlogged books then come into the SAUA and check them out. They only cost \$1 each and are great for writing lecture notes in. If you bring back the binder (as long as it is not broken) then you get 20c off your next unlogged book.

# Smart Cards: All You Need To Know.

This year has seen Adelaide University become a pioneer organisation in the field of Australian smartcard technology. I spoke to Dr Adrian Graves, Senior Adviser of Academic Matters and the effective manager of the Smartcard project for Adelaide Uni to find out more about the cards and why the University has adopted this technology.

## Where, when and by whom was the Smartcard technology developed?

The Chipper multi-application smart card was developed in Holland by Postbank (a subsidiary of ING, a leading Dutch financial institution) and PTT Telecom from phonecard technology. The introduction of disposable phonecards in 1986 by PTT Telecom was the beginning, but the multi-application cards (that is, our new student cards) are still state-of-the-art technology. Telstra has purchased

the right to use this technology in Australia and is working in conjunction with the University of Adelaide to initiate Australian student Smartcards.

Is Adelaide University the first institution to use multi-application student Smartcards? Currently more than 300,000 staff and students of Dutch Universities use the multi-application Student Smartcards on a regular basis and a number of universities throughout the Europe and United States have also adopted Student Smartcards. However, Adelaide University is the first in Australia to do so (following a small New South Wales pilot study and some use within the Defence Force Academy) and is the first Australian organisation to mass distribute the cards.

Are students bearing the costs involved in the introduction of the new student cards? No, it's free to students. The introduction is an investment by the University and a response to student demands.

What problems have been encountered with the introduction of the student Smartcards?

During the first run of cards only the first and last names were printed on the cards. A number of students for whom their name has emotional and personal significance, were justifiably offended. The Smartcard administrators have since recognised their cultural insensitivity and the cards were redesigned for the second and subsequent

runs to incorporate first, second and third names. Next year a radically redesigned card will be distributed to all students to replace the current edition.

Other problems encountered were a number of "administrative anomalies". The introduction of the cards brought attention to situations where inefficient 'double handling' of certain documents was occurring causing unnecessary delays. An example of this was in the processing of overseas enrolments - procedures have since been streamlined. It was also discovered that students had been given bad standing with the University when it was unwarranted.

## How are student privacy concerns being addressed?

No personal details are stored on the chip

of the Smartcard and Telstra is a signatory to the industry code of practice (developed by

various organisations such as the Human Rights Commission and the NSW Privacy Commission) and is thus prohibited from having access to personal information. On the back of each card is a barcode that can be linked to transaction details, but Telstra will only be examining transaction details in a broad sense (such as how many transactions took place during a given duration at a location - like television ratings) rather than on an individual basis. Adelaide Uni can link the individual to the barcode, but it too is scheduled to become a signatory to the code of practice.

What are the possible future applications of the student Smartcards?

The cards will hopefully lead to better service for students. The automation accompanying the cards should result in faster responses to transcript applications, library borrowing, exam results and enrolment amendments.

Those involved in the introduction of the student Smartcards are enthusiastic and positive about the card and its applications. Most students however, will probably remain unconvinced of the benefits of this new technology until its applications become a tangible reality.

Eloise Wiseman

## SMARTCARD FREQUENTLY ASKED QUESTIONS

### 1. What can I use my Student Card for now?

You'll be able to use the card immediately as a:

- student photo ID card,
- Library card,
- transport concession card,
- and if authorised, a building access card.

### 2. If I'm a part-time student am I entitled to travel concessions?

You are not eligible for travel concessions if you are a part-time student.

### 3. Am I eligible to receive a card if I am in bad standing with the University?

Students who have defaulted, and are in bad standing, are not eligible for a card.

### 4. When can I use the purse facilities of the card?

Telstra is currently planning to make the purse facility live from the end of April.

### 5. What is a purse facility?

A purse facility enables students to use the card:

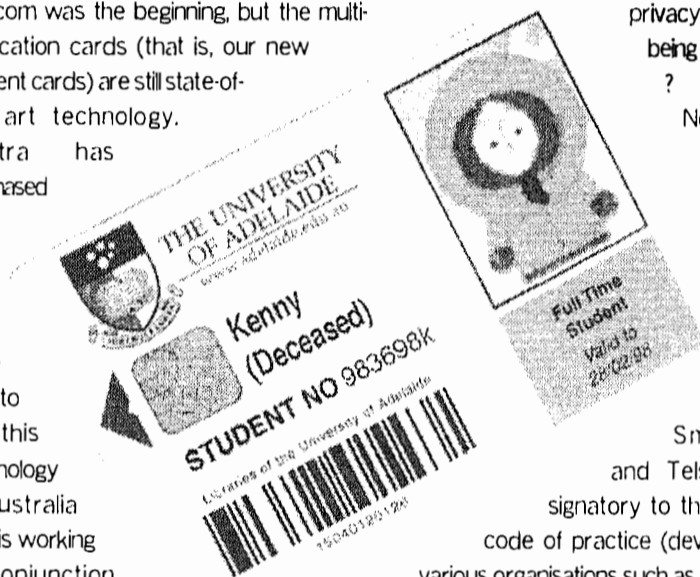
- as a re-loadable phone card,
- for small cash purchases on and off campus,
- for photocopying and laser printing

### 6. Where can I load cash onto the card and how much money can I store on it?

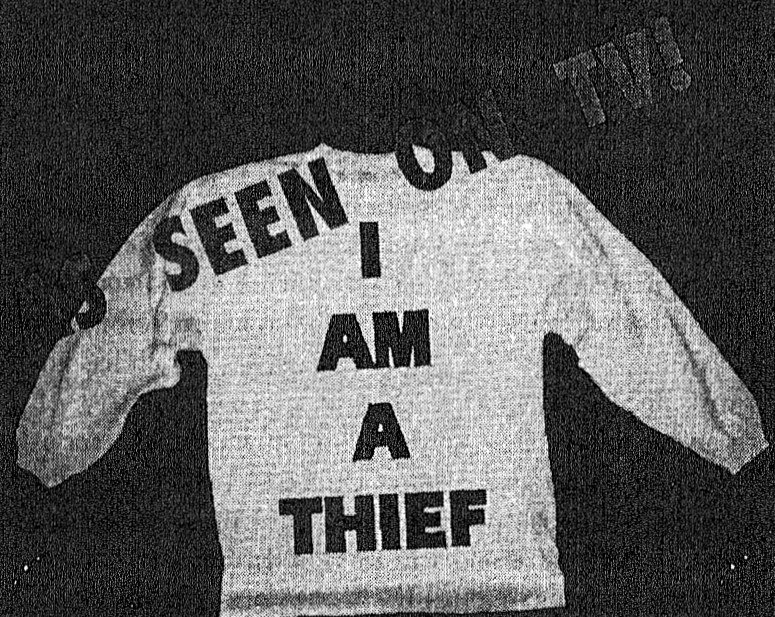
You are allowed to store up to \$500 on your card at one time. You will be able to load cash onto your card where ever you see a re-load machine with a red chipper logo on it. Several re-loadable machines will be installed around the University from the end of April - Telstra willing.

### 7. What happens if I lose my card or damage it?

There is a replacement fee of \$20.00, and any money stored on the card will not be refunded. You must remember that your new student card is a valuable item and must be treated as cash.



## On Dit Merchandising Presents the 'I Am A Thief' T-Shirt



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# Current Affairs Digest

## Suharto's Rubber Stamp gets a Workout

Q: When is a consultative assembly not consultative? A: When all the microphones on the assembly's floor are turned off. Such is the way of the People's Consultative Assembly (MPR) in Indonesia which last week met to endorse (surprise, surprise) President Suharto for a seventh consecutive five year term, and to ratify the President's choice for Deputy President, Jusuf Habibie. The People's Consultative Assembly is a hand picked gathering of 1000 'representatives' of the Indonesian people. The 425 parliamentary delegates are all screened by the Minister for Home Affairs. There are 75 military appointees, and 500 government appointees, including many of the President's relatives and friends. As one adviser drolly observed: "The President picks the MPR, the MPR picks the President".

### Position Vacant

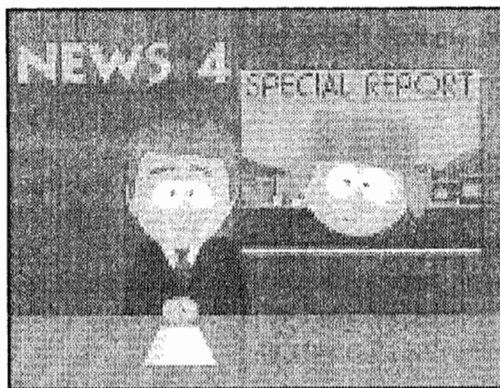
In probably the most radical policy initiative so far of the Howard Government, last week saw the unveiling of the new Job Network, where the CES has been replaced by a mixture of private, community based, and government agencies (306 in total) which all compete for \$1.7 billion of government funding for the job provider market. Such money was formerly used by the CES and labour market programs. The funding is dished out on an incentive basis - paid when (a) the job search firm finds a job or traineeship for the applicant; (b) the applicant is in that job for 3 months; and (c) if the applicant is in that job for 6 months. The long-term unemployed attract \$1.1 billion in funding. A job search firm can make up to \$10000 for securing a job for a long term. This has led to claims that the agencies will stall on finding a job until the applicant is classified as being 'long-term unemployed',

t h u s increasing their profit. Opponents of the initiative also allege that there will be a downgrading of services, and that

certain classes of unemployed - like migrants or the disabled - will be left out as the profit-orientated Job Network looks for the most likely applicants, particularly given that many of the agencies have no expertise in finding jobs. Concerns have also been raised about the possibility of job search fees being charged of those unemployed who are not receiving the dole - this is likely if the employer fails to reimburse the agency for finding them a worker. Curiously (to me at least), the government claimed that the Job Network would create thousands of jobs. Notwithstanding the 4000 or so CES workers who will lose their jobs, it's difficult to understand how invigorating the abundant supply (of would-be workers) will lead to a surge in demand (for their services).

### More Bloodshed in the Balkans

Yugoslavia is facing further fracturing as violence escalates in the southern Serbian province of Kosovo, which has an ethnic Albanian majority. Ethnic conflict in Kosovo served as a catalyst for the 1991 outbreak of civil war throughout the former Yugoslavia. Since 1989 Kosovo's Albanians have refused to take part in Serbian elections, instead rallying for independence and forming their own shadow government. There is growing concern that Albanian minorities in the neighbouring provinces of Macedonia and Montenegro could also start agitating for greater Albanian autonomy within the region.



and the supporters of the current government.

### Speaker falls on his sword and falls silent

The Speaker of the House in Federal Parliament, Bob Halverson, resigned last week, the first such resignation since the dying days of the Whitlam government. His decision came as a surprise to many and led to allegations that he'd quit because the independence of his position had been undermined by the Government - ranging from outright dissent against the Speaker's rulings to backroom complaints about the way he conducted question time. His replacement is National Party stalwart, Ian Sinclair.

### When Free Speech Costs Money

If only Rupert Murdoch would champion freedom of speech as vigorously as he does freedom of trade. A furore erupted last week when it was revealed that the Harper-Collins publishing house had dropped the autobiography of the last British Governor of Hong Kong, Chris Patten, despite having paid a substantial up-front bonus. It was claimed that Mr Murdoch had lent on the publishing house following concerns that the several heavy criticisms of China contained within the manuscript may have hindered Murdoch's expansion into China. Mr Murdoch has since denied this, stating that his distaste for Patten stemmed more from personality than profits. Other authors contracted to Harper-Collins, including Faye Wheldon and Doris Lessing,

Meanwhile, Albania itself is in turmoil as skirmishes continue between those loyal to former President Sali Berisha

condemned the decision to drop Patten's book and threatened recriminations from authors and readers alike. For his part, Mr Patten has commenced legal proceedings against the publishing house for breach of contract.

### Really brief updates

The race to form a government began in India after elections failed to deliver an outright majority to either the BJP or the Congress Party... The United Nations Security Council passes a Resolution threatening "the severest consequences" if Iraq fails to comply with the deal brokered by Secretary-General, Kofi Annan... Country bumpkins in Britain came to town to protest against the government's policies towards the rural community - ranging from proposals to ban fox-hunting to the harsh response to the mad-cow crisis to the banning of most guns in the wake of the Dunblane massacre... Be Afraid. Be Very Afraid. The government last week was able to secure legislative passage through the Senate for its Common Youth Allowance. They were aided by the deal-making Independent Tasmanian Senator Brian Harradine....

### Lend me your ears!

And, finally, a bizarre and slightly macabre story from Thailand. A cash-strapped speed dealer had his ear cut off as payment for his stash following his inability to cough up the dough. His left ear was lopped off and made into a key-ring by the impatient creditor. Police recovered the ear after arresting a man on suspicion of possessing an illegal substance (the drug, not the ear). The victim claimed that his assailants had to hack three times before his ear was removed.

### Georgie Hambrook.

Sources: *The Sydney Morning Herald*, *The Australian*, BBC World, Tabloid News Services.

# NIGERIA:

Do as I Say, Not as I Do.

Why would one military junta enthusiastically take part in the overthrow of another military junta? That paragon of African democracy, Nigeria, has in recent months taken it upon itself to overthrow unelected governments in neighbouring States. Undoubtedly, Nigeria is West Africa's military and economic powerhouse, and given the developed world's antipathy towards upheaval throughout the African continent following the intervention debacles in Rwanda and Somalia it is not surprising that Nigeria's actions have gone largely unnoticed in the West.

Late last year, Nigeria led the way in restoring democratic government to Liberia after seven years of civil war. Then, last month, Nigeria co-ordinated Ecomog - the West African regional peace-keeping force - in turfing out the one year old military junta in Sierra Leone, despite the absence of a UN mandate for such action. In fact, the UN was left completely in the dark about what Ecomog was proposing to do. But, since the invasion resulted in very few casualties and succeeded in overthrowing the military junta, there were no complaints, only a call that the democratically elected government of President Ahmad Tejan Rabbah be restored as soon as possible.

But things are not quite as they seem. Neither of the elected governments in Sierra Leone or Liberia are particularly reputable. Following the Sierra Leone offensive, there were claims that Liberia's recently restored President, Charles Taylor, had sent 2500 soldiers from his own militia (which is supposed to have been disbanded under the terms of the Liberian peace accord) to Sierra Leone to help the junta against Ecomog. Relations between Liberia and Nigeria have been further strained by Ecomog incursions onto Liberian soil to effect the arrest of Leonean junta leaders who had fled there after the fall. Similarly, the 15 month old government of

President Kabbah has made many enemies, while at the same time failing to tackle the country's endemic cronyism and corruption. Moreover, the army in each country is at best a loose cannon and stability is not assured.

All this raises questions about Nigeria's role and motives in its interventionist approach to the governance of its neighbours. It is apparent that continued Ecomog presence in both Liberia and Sierra Leone will be necessary to ensure some semblance of stability in the foreseeable future. But, given the nature of government in Nigeria, the question must be asked: what's in it for Nigeria? Following its intervention in Liberia, Nigerian troops set about digging up diamonds from the country's mines. Elsewhere, Nigeria has taken it upon itself to plunder when it sees fit. Since 1994, Nigeria has militarily occupied the oil rich Bakassi Peninsula in Cameroon. Last week, proceedings opened before the ICJ in an effort to peacefully resolve the territorial dispute between Cameroon and Nigeria. Thus, it seems that Nigeria's motives are less in line with the principle of good neighbourliness and more with territorial and monetary gain, much in the vein of Nazi Germany's Lebensraum or Saddam Hussein's attempted annexation of Kuwait in 1991. The wildcard in Nigeria's foreign policy remains the effect that its actions has on its own people. It is not too far fetched to suggest that Nigerians may at some stage in the future attempt to get rid of its very own junta - a kind of 'practice what you preach' approach!

However, the regime of General Sani Abacha has a tight rein over Nigeria, and it is not reluctant to utilise the most arbitrary of justice.

Last week, the Special Military Tribunal commenced proceedings against 26 conspirators (including the former deputy head of state) in an alleged coup plot uncovered late last year. Among the suspects is the editor of *The Diet* newspaper who was arrested after the

publication of an article on the coup plot and the Special Military Tribunal's hearings entitled "The Military Rumbles Again". Two of Nigeria's free press organisations have been openly critical of the Special Military Tribunal, contesting its powers to subpoena journalists and then try them as coup plotters (accessories) simply because they express concerns about the way the tribunal operates. In response, the government's Acting Director of Defence Information, Colonel Godwin Ugbo said: "The press should be careful about what they write... If you write out of context the law of accessory is there and the tribunal may invite you to say what you know about the matter". The law of 'accessory' has a history of being used against outspoken journalists. Elsewhere, the merest hint of public opposition to the Abacha regime has been ruthlessly and ever more violently subdued. Another crackdown was reported last week.

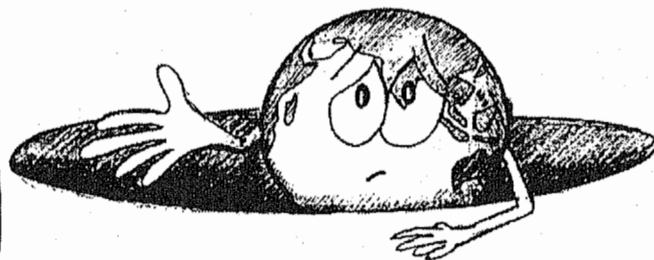
Thus, despite Nigeria's attempts to present itself as champion of West Africa, there is little confidence in its pur-

ported benevolence (as General Abacha presents it). There is supposed to be a presidential election in six months and three months later a handover to civilian democratic rule. But the infrastructure is not there. There is no workable constitution, political parties are cast in General Abacha's image, the rule of law is spurned. Change is unlikely to come from external pressure. Recall the half-hearted international response to the execution of playwright and environmental campaigner, Ken Saro-Wiwa. Recall also that 8% of the United States' oil imports come from Nigeria. Change is only likely from within - and only likely if the military decides that it has had enough of General Abacha. But even then, there is a great risk that only the faces will change - not the methods, or indeed the madness.

Georgie Hambrook.

Sources: *The Economist*, Pan African News Agency, International Freedom of Expression Exchange (Toronto), *The Australian*.

## ENVIRONMENTAL COLLECTIVE MEETINGS



*Everyone is welcome and needed!*

**EVERY THURSDAY...**

**1pm in the Clubs Common Room  
Level 6 Union Building**



# The Electric Chair



FUN PERSONAL PAGES



"You know, you really have to wonder. I mean, why do people do it? Personal web pages full of stuff. And not just any old stuff. Stuff that is boring, stuff that you don't care about, and stuff that no-one in their right mind would ever bother reading. Of course, it's a complete waste of time. Maybe that's it. People just have too much free time. But that can't be right. People are always saying how busy they are, how much work they have to do. So it has to be some other reason then. A desire for some kind of immortality perhaps? Wanting to be recognised in the world? Or perhaps just going along with the flow - everyone else seems to have a web page, so why can't I? Personally, I just think it's because they are hopelessly pathetic. Sad, sad little people who think that this is all important, and that it matters. That there is a point. Or at least, if there isn't a point, they are doing something creative, and they feel good about it.

Well, I have just one thing to say. There isn't. And they aren't." (from Wally's Page /~wally)

Personal homepages are the mind-numbingly dull cancer of banality that is spreading around the internet. If you've never seen one before, the average personal homepage goes something like this .... "Hello my name is X, I am a (Computer Science / Engineering / Science / Pure Mathematics) student at Adelaide Uni. Click \*here\* to find out about my honours thesis (oooo .. can I really?). Click \*here\* to see some links. Click \*here\* to see some pictures of me and my friends (doing wacky zany things that one time we got drunk last year)." You get the picture - dull.

So I'm not going to bother with them. I could sit here and expose all the most boring pages on smug (the Student Machine User Group .... wish I'd thought of that acronym) but I won't because that would be too boring. Instead I hunted desparately for the interesting and mildly amusing.

Campus Christians always interest me. You have to respect them (grudgingly) for the strength of their faith (however mindless and unquestioning it may be), however, their missionary zeal is often matched only by Amway salesmen. And some of them want to tell you about their wonderful god-filled life on the internet.

"The Home of David Sarkies" (/~oedipus) puts your choice quite bluntly. He tells us :

"Two Ways To Live  
Our way:  
Reject the Ruler - God.  
Try to run life our own way.  
Result:  
Condemned by God.  
Facing death and judgement."  
Oh dear. I appear to be in big trouble.

David has wonderful advice for rotten little heathens like myself:

"To patch things up with God ...An appropriate prayer is:

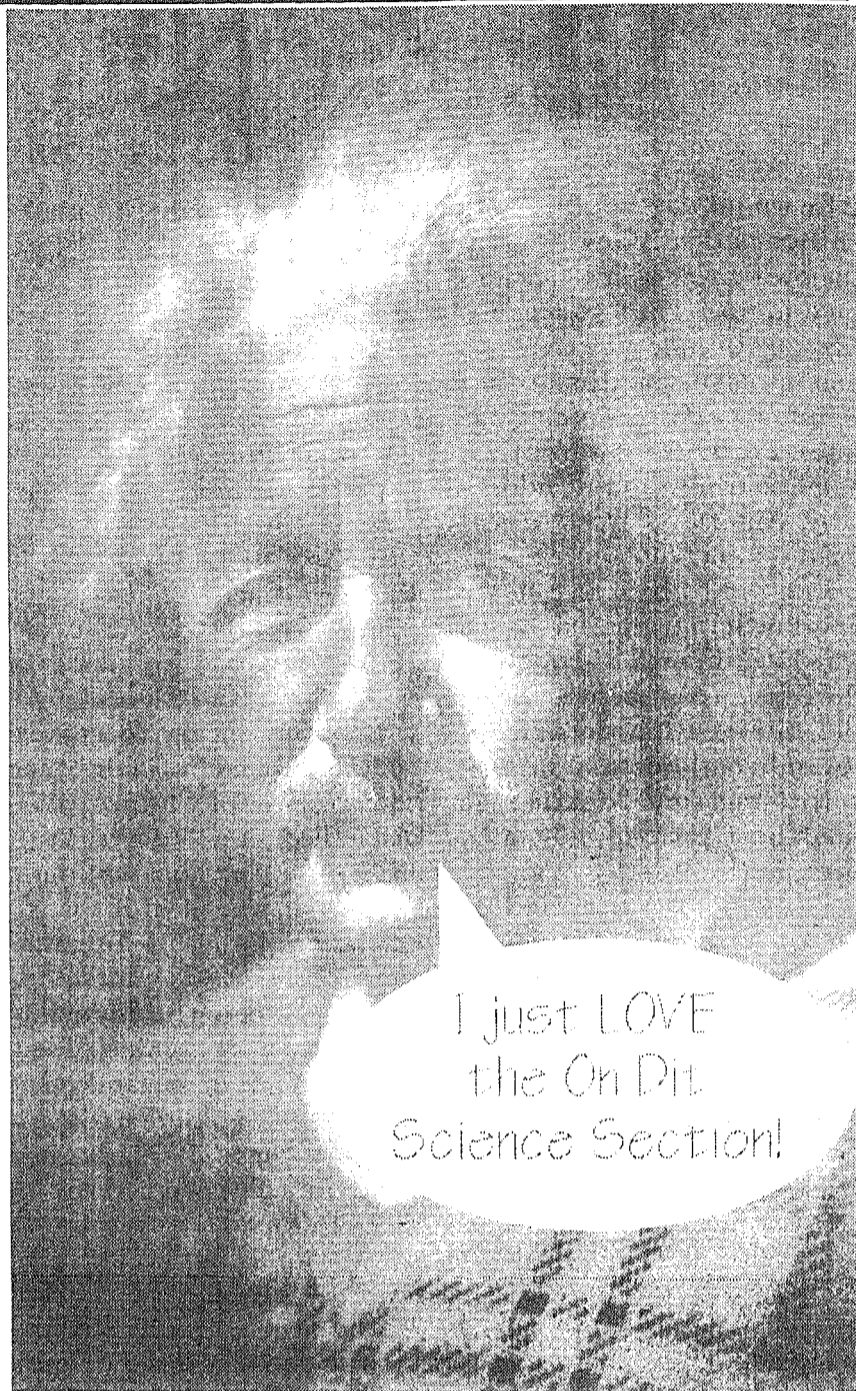
Dear God,  
I know that I am not worthy to be accepted by you. I don't deserve your gift of eternal life. I am guilty of rebelling against you and ignoring you. I need forgiveness. Thank you for sending your son to die for me that I may be forgiven. Thank you that he rose from the dead to give me new life. Please forgive me and change me, that I may live with Jesus as my ruler.  
Amen"

I'm on my knees already. In the computer room. Talking to myself. Crying. Begging and waiting to be smoted. But there are those heathens amongst us who don't share such faith and wonder how anyone could have such strong beliefs. Sundance's page (/~kickaha) shows (s)he has some idea ...

"When we grow up, we look up to our parents. They guide us, answer our questions, and educate us in the ways of the world. We become accustomed to the idea of some greater beings who know more than we do. And this is a type of conditioning that controls the way we think for the rest of our lives. But if we believe everything we are told, we are easily deceived, and not always intentionally. If our parents misunderstand something, they will pass this misunderstanding on to us, and we will pass it on to our children, unless we learn to question the world around us, and teach our children to do the same."

And that's enough about that. There are other things of interest on smug. /~marvin features the stupid techno writer which enables you to write your own stupid techno song. For example: "Yo fat ass bitch was gettin it on last night!", by GeneralPaige: "Ooooh baby, eat my ass! Pump it, pump it, pump it, pump it! You with the CDs, let's ride some donkey! Ooooooh yeeeahh, oooooooh yeeeahhh!". Hours of fun. If you're interested in looking at a cover of On Dit from last year then go to /~ondit, where you'll see a site that no-one has touched for at least six months. I wonder if the eds even know how to delete it? [No, we ain't got a clue. But we do know how to sack internet columnists who get too big for their boots. And we know how to do an internet smiley face. :) - Eds.]

Finally, there had to be some crap poetry on smug. I was impressed that I could only find one site with poems (people have more shame than I thought), but the musings of "The Introvert" (/~trquinn) prove that when people put



something on the internet, that they don't think that anyone will read it. I'll leave you with one of his poems and remind you that if you publish something on the internet, it's there for the whole world to see.

### Disillusionment

One year older  
And what have you done  
Made a little money  
And had some fun

But where are you going?  
I'll bet you don't know.

But thats all there is...

Tim Kentish

(NB. All the sites in this article are on www.smug.adelaide.edu.au. Add that before the other bit.)

## GET YOUR GEAR IN

IF YOU'RE INTERESTED IN SCIENCE, TECHNOLOGY, MATHS OR THE INTERNET AND YOU CAN THINK OF SOMETHING INTERESTING, FUNNY, SEXY OR WHATEVER THAT YOU CAN WRITE ABOUT ....SEND IT IN TO ON DIT. THIS IS A NEW PAGE AND IS IN NO WAY SET IN ANY FORMAT. IT DOESN'T EVEN KNOW WHAT IT IS YET. BE PART OF ON DIT HISTORY AND WRITE SOMETHING FOR THE SCIENCEY PAGE AND WE'LL PRINT IT.

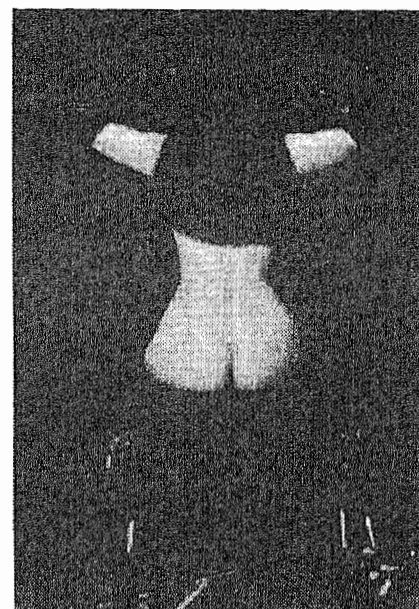
# PHOTOGRAPHY AND THE BRAIN

Scientifically a lot has been said about the nature of the right and left sides of the brain. Detailed analysis has located the main centres of sight, touch, hearing, etc, along with highlighting the function of particular regions. Although this scientific knowledge exists it can be somewhat inaccessible to the general public who are untrained in understanding the graphs and statistics. Photographers, who are not normally scientists, display a deep practical understanding of the brain in their work. Their photos reveal complex interplays between intuition and intelligence that can be easily interpreted by the general public through the use of structure, colour and form. The right hemisphere of the brain is understood to be linked with intuition and imaginative impulsiveness. Photographers who take a shot impulsively when

lost in the moment are being dominated by their right brain functions. Photographer Claude Alexandre took a photo of a toreador at the conquest of a bullfight. Alexandre likened the experience to the transcendence of the mind during meditation. She said of the experience, "(the) photograph was taken at the moment of the toreador's height of triumph. He is holding both ears of the bull, which is quite rare. When I go to bullfights, it is a very strong experience for me. A bullfighter must be alert every second, ...or he could die. I am totally absorbed in his every second. And after he passed around the ring with his coterie, which is the tradition, the toreador suddenly sprung over the place where he had killed the bull. You can see the bull's blood and ... where they pulled the bull away from the ring. This is his passion. In its

intensity, you forget yourself, your thoughts as well ... That I took that photograph at that moment was "from above." I know of no other way to describe it. I was there and what I saw corresponded exactly to what I was feeling." Even though the experience Alexandre described was very spontaneous no photograph can be totally influenced by the right brain; the use of the left brain must still be incorporated. Its function is in being deductive, logical and objective. The approach to a photograph may be analytical but the moment to take the photo is purely intuitive: an excellent demonstration of the right and left brain cooperating.

Using more of the left brain in a photograph will give different results. When trying to achieve an image with maximum objectivity the left brain is heavily used. The photo of the seated woman by Irina Ionesco was taken with the idea of shooting a visual portrait of Egypt. He says of the work, "(the) photograph was very studied, like ... a vase. She is ... Cleopatra. She is the picture of femininity, prudence, her back turned. I had this idea because of her long hair and ...that her shape was like that of an Egyptian vase. I was doing a study on Egypt at the time, and this to me was most definitely one way to show Egypt's splendour as a wonder." The processes involved in many daily tasks use the different sides of the brain. Choosing a certain sandwich



for lunch might be based on instinct but the sums to pay for it are purely logical. In photographs there is documentation of both regions working together and shifting in importance. Although most of us are not professional photographers, it's easy to relate to these ideas through "happy snaps". We've all taken shots that were the right moment to capture a whole event: left brain. We've also taken shots that had several people posing to create a feeling of joy and harmony: right brain, (Christmas shots in particular). Through the use of photography scientific interpretation of the mind can be understood while not losing any of the excitement. (Source Kathryn Marx "Right Brain Left Brain Photography" Amphoto:New York, 1994 )

Simon Pampena



# PHOTOGRAPHY IN THE DARK

Nobel prize winner Dennis Gabor, (inventor of holography), said in 1962 that no observation could be made with less than one photon (a photon being the smallest part of a light beam). This may seem a rather obvious statement to make but in the past couple of years the idea has been challenged. Gabor's statement used the word observation in the sense that a light beam will hit an object and be subsequently seen by a measuring device or, if the beam is strong enough, by a person's eyes. What has been proposed is that it is possible to observe an object without ever hitting it with a photon.

A so-called interaction-free measurement is a result of the magic tricks of the Quantum World. To understand the process

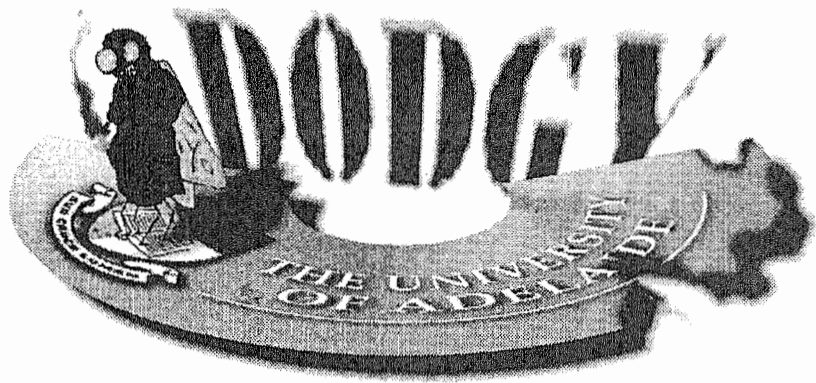
you must suspend your understanding of the Big world and accept that the little world of atoms, electrons and photons acts differently. In the little or Quantum World we cannot know exactly what is happening. The reason for this is that to gain information from an object you need to bounce a photon off it. Unfortunately once you do this the object you hit will go in a different direction because it's just as small as the photon. This doesn't happen in the Big World since everything is so much bigger than a tiny photon and is not effected by a little jolt. A consequence of the fact that you can't know exactly where things are in the Quantum World is that there is a level of uncertainty in every situation. What follows from this uncertainty is that if you

can't measure whether a photon has gone down one path or the other then you can say it has gone down both paths even though it can only go down one path. This is a reality of the Quantum world. (I'd like to say that if you've stuck through until this point I'm really happy and would like to meet you). How these ideas allow you to make measurements without interaction is as follows. By isolating one photon and giving it the choice of two paths to go down will give a different result if it is confined to only go down one path, (remember that the photon can only traverse one path). The probability that it travels down one path or the other is 50/50. Place an object in one path and it will change the end result. Half the time it will hit the object and get no result.

The other half of the time the photon will go down the other path and indicate, by its result, that something obstructed the other possible path. This is the essence of the interaction-free measurement. The recent developments have improved the probability of interaction-free measurements from 50% up to 85%. What this means is that it will be possible to photograph an object without actually illuminating it. The implications for medicine are huge. Being able to photograph a human cell without burning it with a direct light beam will make huge advances in understanding. The possibilities are endless for this magic conjuring from the quantum realm.

Simon Pampena

## Dodgy like a fox



It's not my place to tell you mob about personal hygiene. Of course, it's not really my place to tell you very much about anything; it's just that they let me and I can't help myself. And, let's face it, you do need someone to tell you about it. Frankly, buddy, you smell.

Now, my interesting little story of the day is about when a friend of mine, AntGirl, was a wee youngster (wee, of course, carrying unfortunate connotations in this context; that's why I chose it (the word, not the context (noone will ever know why I chose this context))), and she used to run around telling people that she could feel when she had

germs on her hands. I don't know if this is something that happens to a lot of kids (I do, however, know it's a not-very-tricky psychological phenomenon; if you ran around sticking your hands in piles of putrid shit, you'd probably know you were contaminated as well. A psychosomatic (ooh, big word) sensation of dirty hands is not overly hard to imagine, and may in fact be a useful device for remembering to wash (something that a lot of you could also do with; we will get to that later). The point of the story is, of course, that while such an ability may actually be beneficial for a youngster's hygiene, AntGirl's parents were none

too pleased and eventually resorted to beating her within an inch of her life every time she complained of having germs crawling all over her hands. Rather embarrassing in polite company, as I'm sure you can imagine (the complaining, not the beating, which was done indoors with the lights off). This, of course, led to infections all over the place (open wound plus germ), huge medical bills and what-you-may-have. What-have-you. Whatever. And there was a point in there somewhere, but I lost it (intentionally, mind ... everything's deliberate).

There is irony; AntGirl has now grown up to be a long-suffering collector of refuse. Working in an undisclosed food-dispensing establishment as the collector of refuse off people's tables, she is constantly exposed to the contagions of a thousand (well, more than one (person, not thousand)) different individuals, all unknown, all potentially lethal. Ew. It is, there-

fore, understandable that she is constantly on the edge of several nervous breakdowns. She has been known, in her adult life, to run through undisclosed locations (she's very secretive for someone so hygienically extroverted), waving her hands in the air and crying, "My hands! The filth! Germy-wormies! Hands!" And so on. She has also been known to bite the heads off (not literally, obviously; think of the bacteria such an exercise would unleash) such cretinous individuals who are foolish enough to approach her directly and try to pass their rubbish off on her. She turns nasty real quick. So look out. You would be well advised to take your garbage and put it in the bin yourself. Yes, I know it's her job, but trust me. You're better off. Oh, and that bit I said we'd get to later? Well, that won't fit. Another time. Nnnheh.

FlyGuy

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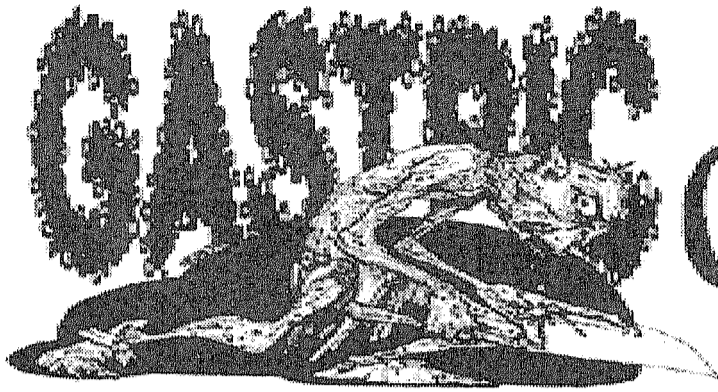
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# THE GARDEN GNOME



GASTRIC GNOME PRODUCTIONS  
Presents:

*To Ye Olde Centrale Markete, to  
Ye Olde Centrale Markete, to  
Buy a Fat Pig*

If you love food it makes sense to enjoy buying it. It is almost the ultimate capitalist statement to enjoy shopping for food in its own right—the consumption of consumables as a consumer item. Anyway, forget the Marx, let's go to the market (an alive and well one too, so fuck the "ye olde" off). The Central Market is one of Adelaide's little gems, one of the features that makes it the lifestyle capital of Australia (if a slightly boring place to visit). And the Central Market still is, despite a little "gourmetising" recently, the best place to buy raw ingredients for that dinner party, as well as for everyday consumption. Multicultural, you ask? Oath! A feast of sights and smells from all over the world make the market an intensely enjoyable experience for *l'homme moyen sensuel*. For Pauline Hanson, of course, a visit to the Central Market would be akin to taking some very bad acid and believing you had gone to hell. But for you, dear reader, I know, it's a little slice of heaven on earth (as depicted on those religious pamphlets that show the Lion Laying down with the Lamb in a fruitful garden, except maybe that in the market the Lamb is lying down with the pork chops—*mmm*, pork chops taste good). Anyway, here's a "How to" guide

for the novice. The first choice a trip to the market presents you with, unless you are one of those losers who refuses to participate wholeheartedly in the destruction of the environment by owning a car (loser, you), is where to park. Now my mother, crazy continental woman that she is (hi mum), only parks in the loading zones right in front of the market. Warning, do not try this!! It requires years of experience and an attitude towards the law that most anglo-saxons just don't possess. Furthermore, the only possible explanation I can come up with for her failure to attract parking tickets is theologically suspect at best (though perhaps not suspect enough to give birth to a new cult — here at least: in California it might be a different matter). Anyway, being more successfully assimilated in Ozzie culture, I park upstairs — this provides the added bonus of the enjoyment gained by revving a thirsty V8 in a confined space. Hear those green-house emissions, baby!

Okay, you've parked the beast. (Probably only a pulsar — you wus.) The next choice you are confronted with, and to my mind the most important, is how to carry your groceries. Nothing diminishes shopping pleasure more than lugging heavy plastic bags around and watching the tips of your fingers turn blue. Don't get me wrong, dear reader, I've nothing against plastic bags, in fact I always get shop keepers to double wrap everything before I put it in my trolley — got to do my bit to get rid of that pesky

environment thing. Did I mention a trolley? — Yes, I did. Now this is the way to go, believe me.

There are two basic models to choose from. The two tiered, four-wheeled, wire basket model (the family wagon model), or the straight up and down two-wheeled vinyl-covered number (the sports coupe of shopping trolleys). Now despite the advantages of the two-tiered number, I recommend the vinyl sports coupe for pure driving pleasure. Fuck it, you are only young once. You probably haven't a family to feed, and as long as you put your spuds down the bottom, and raspberries on top, you're laughing. Both models can be bought at the market but are quite expensive. So, instead of buying one, the next time you are high on angel-dust or crack-cocaine, just break into any old lady's house and steal hers (it will be the vinyl, two-wheeled model of course). Oh, and don't forget to terrorise her half to death either (garage sales are another option if your homicidal tendencies are successfully repressed).

Okay, you are now ready to roll.

(ha ha, stop it, ha ha, I kill myself, "roll"—get it? Ha ha). Anyway, you're ready to roll (snicker), what next? Well, I hope you're not expecting me to tell you how to shop dear reader? Get-a-life, dear reader, get a life (Okay, you've guessed it, I'm out of space and pissed off that you groaned at my "roll" pun, so you'll have to stay tuned till next week for a daring exposé on the rip-off merchants to avoid in the market in the thrilling conclusion to "To Market, to Market...").

Marc Vickers



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"IT IS BETTER TO WASTE ONE'S YOUTH THAN DO NOTHING WITH IT AT ALL"

## WAYWARD GUIDE TO BETTER LIVING

### BIRTHDAY PRESENTS

**WHAT TO BUY WHEN YOU DON'T KNOW WHAT TO BUY DESIGN DOMAIN:**

A treasure trove of the cutesy and kitsch. For around the \$50-\$100 mark, the wacky mirrors are brilliant. You'll find colourful jewellery, funky kitchenware, funky faux fur cushions, even faux fur rubbish bins. Go and splurge: choose a useless but irresistible ornament, something with personality. They've just opened a new store in the handy vicinity of Rundle Street. Check it out.

### **BIG STAR RECORDS:**

The record store we all love. Don't dip out and buy a voucher! Be creative! I see Big Star Marion are stocking Rash T-shirts at the moment - very cool. Or go to Big Star on Rundle Street and buy them an expensive rock mag. Buy local. Buy Australian. I highly, highly recommend the Avalanches' debut *El Producto*. Yummy indeed. Buy second-hand. Buy a Led Zep vinyl for your best friend, buy a Portishead vinyl for your Mum or Dad. They'll love it.

### **HATS:**

Buy them a beanie.

### **MINDFIELD:**

The bestest cards in Adelaide!!! Check out Judy Horacek's "Postmodern Knitting". Or the Koko NY cards with quirky quotes by famous people. I love the Anais Nin card: "Each friend represents a world in us and & it is by this world that a new world is born". Open it up and: "You are a world." Gorgeous! For the creatively inclined, Mindfield stocks art books aplenty. For the rock&roll aspirant, choose a chunky rock book with a sparkly cover. For the literary, you can't go wrong with a new Dostoevsky translation. And poetry is always a beautiful idea. Any of the collected Sylvia Plath, T. S. Eliot, Allen Ginsburg or e. e. cummings should make a poetry fan very happy. (Mindfield is on Rundle St, kinda near the Exeter.)

### **ABC SHOP:**

Go bananas in pyjamas! Or maybe not. I say avoid the dodgy T-shirts. Buy them a Red Dwarf, Wallace & Gromit, Monty Python or Young Ones vid instead. Or the Wiggles, for something funny....

### **NATIONAL GEOGRAPHIC:**

Buy them a real Frenzel Rhomb. The piece of plastic that inspired the band.

### **BOOZE:**

I have absolutely no idea other than that a bottle of cheap port is a surefire winner if you can't afford anything else. Ask an expert.

### **MAKE IT YOURSELF:**

The anti-materialism option. Junk art rules! Acquire some cardboard and make a card, or get creative and paint a whole wall. Bake bikkies, concoct a psychedelic birthday cake. Write a song and serenade them.

### **TOYS R US:**

My fave one-stop fun shop. If you want to make a loud impression, buy a bunch of Geoffrey balloons. (Geoffrey is a giraffe, for the uninitiated.) Bananas in PJs are always trendy - buy them the toy, the balloon and the shampoo. Anything that squeaks is sure to get a laugh. Spice Girls lunchboxes are also popular at the moment. Or get a Darth Vader pen with a secret compartment for lolly storage. Or inflict a tamagotchi upon them! And the cards here are way cool - yay Mr Men! Also, cards with the little badges on them ("I am 2") seem to go down well.

### **FRINGETIX**

At least for the next week or so - drag them along to a wild Fringe show. Or a couple of shows, since most of them are pretty short. Pick a night and live it up, wind up at the Squeezebox (*actually a Festival venue, but still go!* - Eds) and party till dawn. Support the Fringe!!

Alice Ray

# THE

# WAYWARD



## Vego On Campus Part II

Yes, it's ANOTHER update from THE VEGETARIAN ON CAMPUS. As PROMISED LAST WEEK (FOR ALL YOU AVID READERS) sit back and RELAX AS I DELVE INTO LEVEL 4 OF THE UNION building.

FOOD COURT: ORIENTAL EXPRESS, CISCOS, HOT POTATO, TARTIS ARE US. THIS SECTION IS FOR ALL THOSE WHO CANNOT BE BOTHERED WALKING DOWN THOSE EXTRA STEPS TO THE MAYO/WILLS WHEN COMING FROM THE LIBRARY. Okay so THIS MAY BE IN MY TRADITION OF STRETCHING THE TRUTH, BUT IT IS CONVENIENTLY PLACED SO THAT 1) if you've just bought TEXTBOOKS from Unibooks it will be THE FIRST THING YOU SEE; OR 2) if you've just come down from THE LIBRARY AND CANNOT BE BOTHERED WALKING UP THE STAIRS TO EITHER THE BAR OR THE GALLERY; OR THERE IS ALWAYS 3) THE FOOD. Ahh yes, so it is NOT PURELY OUT OF APATHY THAT YOU WOULD END UP IN THE FOOD COURT: THE FOOD IS ACTUALLY QUITE TASTY, CHEAP, AND CATER WELL FOR VEGETABLE MINDED PEOPLE.

WHAT I ALWAYS GO FOR IN THE FOOD COURT: 2 THINGS, PLATE OF HOKKIEN NOODLES - \$2: OR THE VEGETARIAN NACHOS - \$3.50. WHEN I VENTURED ON MY LITTLE ESCAPE I DISCOVERED A FEW NEW THINGS: VEGETARIAN LAKSA!! THERE IS SOMEONE OUT THERE (A HIGHER POWER?) WHO CARES FOR ALL US VEGETABLE LOVERS!! Oh yes, it's INCREDIBLY TASTY AND MODERATELY PRICED FOR \$4. Ahhh COCONUT MILK WITH CURRY (PERHAPS I WILL GO GET ME ANOTHER BOWL...) Now, if you ARE IN FOR BECOMING SO FULL THAT YOU ARE UNABLE TO MOVE (AND LATER EXPLODE) GO FOR THE BAKED POTATO OPTION. If you ARE VEGAN AND UNABLE TO EAT SOUR

CREAM OR CHEESE THIS IS NOT THE MEAL FOR YOU. BECAUSE FOR A BARGAIN OF \$2 YOU CAN GET A HUGE POTATO WITH BUTTER, CHEESE, AND SOUR CREAM (PUT PEPPER ON IT I DARE YOU). I HAVE ONLY BEEN BRAVE ENOUGH TO GET THIS OPTION A FEW TIMES (okay TWICE IN THREE YEARS...I'M SOFT!!) it left me INCREDIBLY FULL...

All in all THE FOOD COURT IS QUITE A PLEASANT, CLEAN, AND CHEAP PLACE TO EAT, WITH "MOTHER-FUCKN-HUGE-TABLES." (QUOTE FROM SIMON)

### EQUINOX

LAMENT FOR THE BISTRO! NOT HAVING EATEN HERE A GREAT DEAL MY OPINION COULD BE A LITTLE BIASED. BUT, AT LEAST THEY CAN MAKE SHORT BLACKS WELL...(CAN YOU REALLY GO WRONG WITH A SHORT BLACK THOUGH?) I WOULD BE LYING TO YOU DEAR READERS IF I ACTUALLY FOUND THE EQUINOX A PLEASANT PLACE TO EAT, HOWEVER THE ONLY REALLY GOOD THING GOING FOR IT IS THE TIMES AT WHICH IT IS OPEN: 10AM - 10PM. Yes, you ARE AT THE LIBRARY UNTIL 8PM, SO HUNGRY YOU CAN HARDLY SEE STRAIGHT, WHO CAN BE BOTHERED WALKING DOWN TO THE VENDING MACHINES WHEN THE EQUINOX IS OPEN. It's AIR CONDITIONED COMFORT WITH A POOL TABLE, AND A PIANO (POTENTIAL FOR KARAOKE NIGHTS PERHAPS...).

THE FOOD IS OVER-PRICED, DODGY (I SUSPECT THAT SOMETHING ELSE HAS BEEN COOKED IN THE SAME OIL IN WHICH THE CHIPS ARE FRIED), AND ON THE PARTICULAR "OCCASION" THAT I WENT, THE COUNTER AND TABLE SERVICE WAS, WELL, QUITE BAD.

Jocelyn Milbank

TO CONTINUE WITH THE FOOD THEME IN THIS WEEK'S WAYWARD...

# MAY I OFFER YOU A MUSHROOM, MY LOVE?

Sex. Romance. Everyone wants a bit of it (well, I'd say most people do anyway), but getting it isn't always that easy. When attempting to win over someone you fancy it does help if you are good-looking, sexy, intelligent, have a great personality, a sooper-dooopa sense of humour, and a holiday house in the Swiss Alps. But for those of us who are not blessed with the above (and I'd say that's probably everyone), it is sometimes useful to have a bit of help to woo that special someone.

Well kids, have I got the thing for you!! You've probably never thought of mushrooms as being a very romantic sort of vegetable, but in fact, if you dish a few up to your chosen partner, he or she will be jumping down your pants in no time. That's because mushrooms are widely considered to be aphrodisiacs. An aphrodisiac is defined as a drug or agent that arouses or increases sexual responses and sexual desire. Whilst aphrodisiacs have been around for thousands of years, there is some doubt as to whether they actually work. But the proof is in the pudding (maybe literally), so go ahead and try some if you dare.

## Mushrooms

These funny little vegies have a bit of a naughty reputation, and the amanita muscaria mushroom in particular. There are many different types of mushroom and each is uniquely prepared: for instance, dried porcini mushrooms can be cooked slowly in butter and garlic, and portobello mushrooms are often dipped in egg, seasoned with garlic and grilled. But a word of caution — don't go eating any old mushroom because death can be a side effect. And that's not really the aim.

## Pine Nuts

Pine seeds have a wild reputation in the Mediterranean and the East. A mixture of pine seeds, honey and almonds taken before bedtime three consecutive evenings allegedly produces desirable effects. The most effective pine nuts come from the Chilgoza Pine or the Noosa Pine, which are grown in the north western Himalayan mountains. These nuts are a staple food for the inhabitants of Kunawar, a region known for its high birthrate. So when you're watching a movie with someone you fancy, try serving them pine nuts instead of popcorn.

## Meat

Meat is generally not considered an aphrodisiac. Apparently (and this is interesting) vegetarians have stronger sex drives than meat-eaters. This theory is based on the finding that people of countries where eating certain meat is condemned by their religion have greater sexual energies than inhabitants of countries where meat is widely and frequently consumed.

## Chicken Eggs

You can get these from your local supermarket — how handy!! Chicken eggs are supposed to work if eaten raw, just before embarking on the "wild thing".

## Seafood

Clams are popular, and so are oysters. On some islands in the Caribbean, live shrimp is eaten during sex. A sure-fire way to spice up your sex life!!

## Insects

Some people find cockroaches a rather effective aphrodisiac. They are ground up and seasoned with cinnamon and then added to coffee. Mmm, nice.

## Beverages

Asses' milk was considered an aphrodisiac by the Romans and Arabs. But as asses aren't particularly abundant these days, you could try an alcoholic beverage instead. Alcohol has always been reputed to stimulate the libido. In fact, there is scientific evidence to support this theory. According to a recent study published by *Nature*, alcohol raises the testosterone levels of women, which can "dramatically increase the libido". But, of course, make sure you don't overdo it. Puking up and passing out is not particularly sexy.

Whilst beer is generally not associated with romance, stout is considered an aphrodisiac in some countries. In Ireland, oyster stout is being launched as an aphrodisiac drink by Murphy's, the Irish brewer. When spiced with ginger, cinnamon, cloves, vanilla and sugar, red wine can be a rather potent aphrodisiac. Certainly, with the right company, a nice glass of red does wonders.

## Scents

Some scents are reputed to have a very strong aphrodisiac effect. Jasmine, sandalwood,

cinnamon and frankincense are particularly popular.

And finally, here's a recipe for you to try at home. Apparently it's quite effective. . . .

## PINE NUT SOUP

### Ingredients

- 100g pine nuts
- 3 egg yolks
- 250 ml chicken bouillon
- 250ml cream
- saffron, cayenne pepper

### How to make it

1. Purée a mixture of the pine nuts and the egg yolks (it's best to use a food processor), until you have a fine, smooth paste.
2. Put the mixture into a saucepan and add one cup of chicken bouillon, one cup of cream and 0.5 g of saffron.
3. Heat over a gentle flame and stir until the mixture thickens. But do not bring to boil.
4. Serve immediately.

GIVE IT TO ME BAABBBY!!!

Annabel Davies

Info obtained from:  
The Aphrodisiac Home Page  
[www.santesson.com/aphrodis](http://www.santesson.com/aphrodis)  
and [www.comedyzine.com/aphro.html](http://www.comedyzine.com/aphro.html)

## Semen Donors Needed To Help Childless Couples

THE UNIVERSITY OF ADELAIDE'S REPRODUCTIVE MEDICINE UNIT URGENTLY NEEDS SEMEN DONORS FOR THE DONOR INSEMINATION PROGRAM.

MEN OF ALL NATIONALITIES ARE NEEDED.

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# Philosophy

Dear Philosophy,

I was wondering if a person who has been blind from birth can know what a colour is.

J. Dower

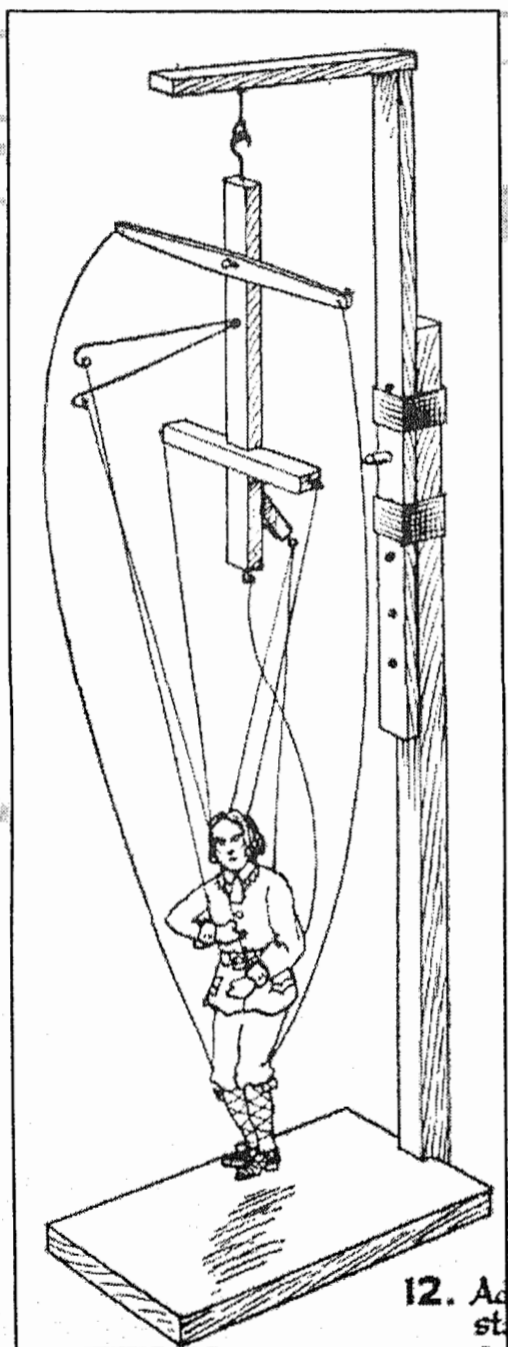
Apparently not. A person who has never seen a colour can not know what a colour is. They do not know what green, blue, red, or white is, and there is nothing anyone can say to make them understand. Just as a deaf person who has never heard sound can not know what a sound is, a person who has never seen a colour can not know colour. To know colour one must have experienced colour. Perhaps they may have experienced colour in dreams or through some type of hallucination you might say. Perhaps, but even if they did, would they know it was a colour? No one would be there to point it out or give each individual colour a name.

But what about black? Surely they at least see black. We see black when we close our eyes, but that is only because our eyes never cease sending sense-data to our brains, and when we close our eyes, that data happens to consist of a lack of light (blackness). Our senses never actually "turn off" (at least when we are conscious). Can a completely blind person see black, or is it just as if you turned off the sense of sight completely - nothingness? Do they have no consciousness of any colour? I don't know. Perhaps someone out there does.

Brentyn Ramm.

Do we have free will?

We have all heard of cases where a person with a violent upbringing turns out violent, socially inept, and devoid of even the basics of "human decency". It seems that their character was determined by their environment, and it becomes difficult to hold them responsible for their actions. The theory of determinism holds that in the same way environmental circumstances (though more subtle) determine all of our actions. Thus none of us are truly responsible for our actions. If this is so then free will does not exist. But this conclusion seems to depend upon what you define as free will. If you define free will as simply being able to do what you will or desire, you find that we have free will almost all of the time. At any time, you can move any part of your body that you like and



coordinate your movements to perform any action you like. As long as no one is literally moving your limbs for you, then it must be your will to act in that way.

This stand is known as a compatibilism. It holds that determinism and free will are compatible. This is based upon the premise that all that is needed for free will is for an act to be voluntary. In opposition to this view is incompatibilism. This holds that a choice must not only be voluntary, but must also originate from

the person if it is to be an act of free will. Thus, if violent tendencies were instilled into a person's character during childhood, though their subsequent violent behaviour is voluntary, it does not originate from the person and thus is not free will. Likewise every choice we make is the effect of some other cause beyond our control and thus not free will. A philosophi-

cal battle has raged for centuries between these two sides, each claiming to have the true definition of free will. The argument usually maintains that their definition of free will is intuitively felt. But it seems that both views are held by us simultaneously. When you hear about the behaviour of a person who had a poor upbringing, you feel that their free will has been compromised. But, when you are conscious of walking along, it feels (despite whatever your past may be) like each step and each swing of your arm is voluntary, that is, you could choose to stop at any time and do something else.

Another consideration is the fact that many of our actions are contained within habits. A habit is a chain of actions which is carried out when we encounter a specific situation. We eat a meal, clean our teeth, drive a car, and talk to people, all in certain set ways. We do not act out these habits like robots simply reacting to the environment however. There is an underlying conscious part of us that monitors all of our actions and can modify or cease the actions at any time. It seems that when you do something which does not take much thought then you are carrying out a habit. When you stop to think and consider what you are doing however, you can choose any actions you like in any order you like, including the choice to perform novel actions. By taking notice of our habits and choosing to act differently when we encounter the same situation again, we can eventually estab-

lish new habits. We also have beliefs which are habitual. When we encounter a situation we have experienced before, we often become conscious of a set of thoughts automatically stimulated by that situation. A person with low self-esteem may have thoughts of inadequacy when in a social situation (eg - I'm not good enough, these people don't like me, I'm just not likeable, I have nothing to say which they would want to hear). If whenever this happens however, they make a conscious effort to stop these thoughts or even think the opposite, while perhaps using body language that gives out a more friendly message, then eventually these new beliefs will replace the old ones. The same applies to overcoming biased thoughts such as racism, sexism, homophobia, and ageism. All it takes to change these thoughts is for a person to make continual conscious effort to believe something else.

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Another great motivating force in our lives is our emotions. These occur automatically, in a situation and guide our behaviour. They are only a guide however. A person can choose to act despite of fear, act friendly despite a feeling of hostility, and not act, despite a feeling of confidence. Likewise, if a person continually ignores an emotion, it will gradually diminish until it no longer occurs in that situation or is perhaps replaced by a different emotion.

Thus the question must be asked, what is this conscious part of us that monitors and can override our physical, mental, and emotional tendencies? Is this the self? Is this what allows us free will? By using this power we have to make choices, given any upbringing whatsoever we can become any personality that

we choose. Obviously a bad upbringing will make this more difficult, but there are plenty of people with terrible upbringings that have become decent individuals. In fact, these people are often more compassionate than most, since they understand why people act the way they do. It seems that upbringing does impose limits, but none that can not be broken. The incorrigibly violent individual with a bad childhood is the exception rather than the rule. All it takes to change is a desire (will?) to change.

This brings us to the subject of choices. There is a widely held though erroneous belief that personalities do not and can not change. Personalities will resist change, but that does not mean they cannot change. A person can only choose from choices they believe are open to them. Thus, if the criminal believes, like most of society, that they can not change, then they will not even try. That choice will not be available. The same is true of every day life. How free you are depends upon how many choices are open to you. If you only follow what society tells you then you are just a puppet to society. Our society says, get an education, get a job, get married, buy a house and go into massive debt, have 2.3 children, earn lots of money, buy lots of possessions etc. That's fine if that's what you desire, and it is what most people desire because they do not have any other options. Society has told them this is the way to live and they accept it unquestioningly. If you never consider other options then your freedom is limited at best. But there are other options. You could educate yourself, you could create your own job, you could just live with your partner (many are already realising

this), you can build your own house in the bush and live off the land, you can rent, fix up an abandoned house, live in a commune. Of course most of these options sound ridiculous to us. That is because we have been indoctrinated to live in certain set of ways. Why buy a house when you can use the money to travel around the world? Why live in a house at all? Why not live on a yacht? Why not sail around the world, stopping at remote tropical paradises to make love to your partner on the beach? About one third of our lives are spent working. Many people don't even like their jobs. Why spend a third of your life doing something you don't even like? To gain money? To buy a house? There's one thing money can not buy and that is time, and time is all we have. There are an infinite number of choices we can make in this life - if we keep our options open and our minds open then we can truly be free. The discussion on determinism will be continued next week.

Brentyn Ramm.

Dear On Dit,  
Here is my contribution to the philosophy column: Music is the language of the soul. Any human experience can be expressed through music. It's just a matter of how well it translates. Music is one of the most powerful ways to communicate. It has a tremendous ability to promote empathy. The music alone can let a person experience the musician's emotions at the time of creating the music, then lyrics can open your soul to the musician's story. It is a fantastic thing to understand what a piece of music means to you. It can create a feeling that stays with you forever. How many times has your mood changed when a certain

song comes on? How many songs do you know that you relate to a specific part or moment of your life? Sure, you might not be as prone to mood swings as I am but I'm sure it's happened to you. Live music can be especially powerful. In a single performance, the audience can be taken on a roller coaster ride of emotions, and the audience united - if only for a couple of hours. I still haven't really answered the question - 'Why does music make us feel the way we do?'. I believe that are born with the capacity to react to music. As children we are curious about both sound and rhythm, we have a natural ability to respond. I don't think that you can 'lose yourself in the music' - it's somewhere you can find yourself. Using drums and percussion to promote primal instincts is a great example. When you are told to let yourself go and move with the rhythm, you are just shedding the inhibitions you are trained to have by society - realising the freedom that you possess. Music is the language of the soul - you just have to open up and let it in.

Brentyn Ramm.

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D.S. I hate it when bands get bad press about the effect of their music on young people. Over the last few years several bands have been blamed for the suicides of teenagers. Even today there are still people who preach the evils of 'rock and roll'. Songs about suicide, depression, rage - or anything else conventional types don't like to talk about don't cause these problems. Often they allow people dealing with these things the knowledge that they aren't the only ones who feel that way. Music can be the best release for a build up of problems.

Cameron Finlayson.

# THIS IS YOUR LAST WARNING!

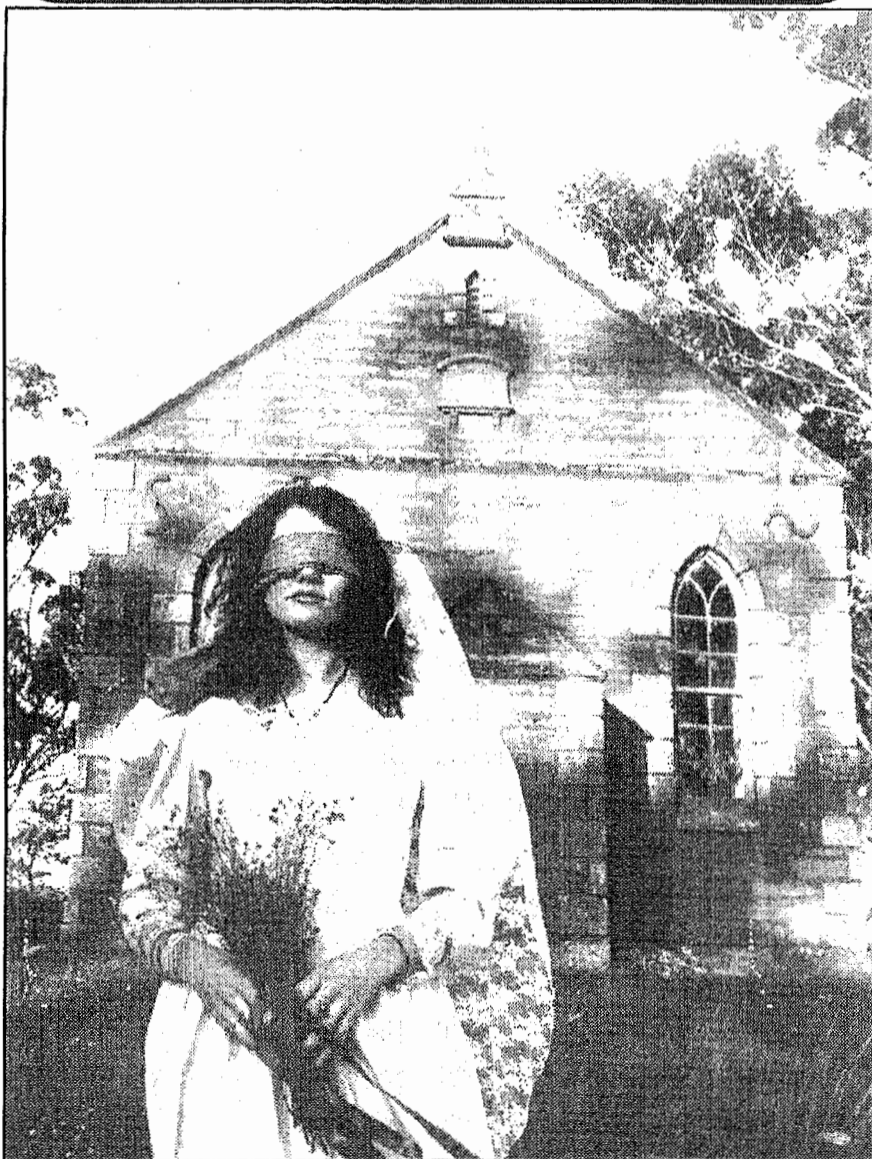
In the first issue of On Dit this year, I promised to write bland boring reviews if the student population failed to submit the articles I know you can write. I didn't exactly find my pigeon hole overflowing last week. However, I must admit I hardly found the time to even check during an incredibly hectic O'Week. Also, I failed to find the time to submit my own work. Therefore, I'm willing to give everyone one more chance. I will write an honest review this week. But I expect submissions soon.. please. If my demand is not met, I will send my henchmen out into the wilderness we call the Barr Smith Lawns to harass you. Excuses will not be acceptable. You see, I am an Arts student, hence I can talk, write and recognise bollocks! If you intend on dishing out a pathetic excuse, at least ensure that it is pitifully amusing, such as:

\*The Whitlams were so fantastic at O'Ball, my delight has prompted a mental stupor I may never recover from,

\*I didn't get to see the Whitlams at O'Ball and as a result I have developed suicidal tendencies,

\*Skulduggery was cancelled, I can't quite deal with the feeling of emptiness,

\*I held my own Skulduggery with the Engineering faculty, my parents/ landlord can't quite deal with the subsequent D.I.Y. home renovations.



## Portraits of Life

An exhibition of Photography by Suzanne Laslett, and poetry readings by Jill Bonner and John Cussadia.

Off The Wall Gallery.

City of Adelaide Library service, Kintore Avenue, Adelaide.

Even if I had really wanted to write an uninspiring review of *Portraits of Life* I doubt I would have been able to. The title of this exhibition really says it all. Its honesty is a sweet relief from the ambiguous titles which seem to accompany 90% of contemporary art exhibitions. Such as a particular exhibition running at the moment, carrying the title *Body Painting Series*, - there was no body painting in the entire exhibition! But enough of my moaning, back to *Portraits of Life*. I must admit I seriously doubted that an artist could stage a reasonable exhibition in the space available at the City of Adelaide Library. Particularly an exhibition where a degree of silence and concentration is required in order to reflect on the poetry Bonner and Cussadia provide. Nevertheless, the trio not only pull it off but appear to bask in the surroundings. I arrived shortly after Bonner had begun her first recitation. Being the impatient type I really wanted to examine all the photographs immediately, but social niceties forced me to sit impatiently. Within minutes I became engrossed in the unpretentious style of Bonner and Cussadia. My impatience ceased. Instead, I soon

became irritated by the traffic flow I expected from the City of Adelaide Library. But it didn't take me long to get over this, particularly when I began to examine the artists. Laslett sat in the background, smiling contently, despite the fact that she must have heard these poems hundreds of times by now. Bonner and Cussadia peacefully recited poetry dealing with the human psyche, festering emotional wounds and the social perils we cannot afford to ignore. Despite the fact that their audience was often blocked from view due to pedestrians making their way to the non-fiction section of the library, they failed to acknowledge the distraction. This provided a perfect role-model for an audience that remained captivated.

After listening to Bonner and Cussadia's poetry I was slightly apprehensive about viewing the photographs. I doubted the visual element of the exhibition could appropriately reflect the vast array of social diseases and emotions discussed within the poetry in only twenty photographs. The poems recited dealt with topic such as paedophilia, child brides, psychological war wounds, racism, drug use, and even happiness. However, my apprehension was not necessary. Laslett not only managed to express similar emotions and perils facing society, but added a new dimension to the mental image a thoughtful poem promotes, without straying from the message either poet was attempting to communicate. Poems and images such as 'The Bride' (illustrated) aptly reflect the nature of the relationship the trio appear to have built together. Combining two different artistic media is always difficult. It can be even more difficult when you are attempting to mix the work of two artists working within the one medium. In this case Laslett, Bonner and Cussadia have managed the feat in a seemingly effortless manner without compromising the core message of anyone's work.

## The Bride

She's a child,  
standing at this,  
the first blind corner of her life  
and there's nothing I can tell her.  
Expectations hang moist, heavy from her lips.  
Pictures torn from magazines and movies,  
myths of a modern kind give her strength,  
protect her now.  
I wait in the shadows,  
my dark cloak  
hiding a rainbow skirt  
woven from threads  
gathered at each twist of my life,  
hoping she will turn, seek me out,  
offer me her cheek as brides have done for  
centuries,

so I can whisper for her alone to hear.  
"There are other myths for you to know.  
Myths from the beginning of time itself.  
These are the myths you should seek,  
when you are ready to find the truth."

Jill Bonner

Natasha Ugrinic



Tinctures of Hrathgar

## I

recently approaching me  
 a man of no renown  
 or importance I could decipher  
 other than that he came to me  
 and said what he said,  
 said to me  
 on completing his approach,  
*Je suis un canard*  
*Je suis un canard*  
*Je suis un canard*  
*avec fromage*  
 which I thought,  
 when thinking back  
 upon this rather odd report,  
 was rather odd,  
 because  
 what would a Frenchman be doing  
 way out here?

## II

o my brain is wracked by pain  
 and agony and pain again  
 and painful agony  
 and agonising pain,  
 all wracking my brain,  
 because I cannot find  
 my bubble bath

## III

suddenly in front of me  
 a cycling madman I did see  
 who, after getting back his breath  
 from being puffed out,  
 though not complaining,  
 for the simple reason that he was an optimist,  
 by his rigorous journey  
 upon his bicycle,  
 said to me  
 My, what a rigorous journey  
 I have had upon my bicycle  
 It certainly has puffed me out  
 But I do not complain  
 For the simple reason that  
 I am an optimist  
 Tell me, he added,  
 Are you?  
 I looked at him as though  
 he was some sort of lunatic,  
 which he was,  
 which was why I looked at him as though  
 he was,  
 it being appropriate and all,  
 and said to him  
 Sir, be the glass half empty or half full  
 It's still only half  
 and then he racked off

## IV


insipid fool!  
 malodourous cretin!  
 give me back  
 my toenails!

## V

oh lugger

-Hrathgar the Unavoided.

# UNIBOOKS



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 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.*

## Early Morning Bus Rides

Carbon Monoxide fumes  
 A rush hour high  
 Staring...stupefying  
 After another sleepless night  
 Outside - windows, gardens,  
 pedestrians, cars - signs of life.  
 Tombs, shrines, coffins, crypts  
 -in reverse, a wish to die.  
 Early morning desires  
 The alarm plays the funeral march,  
 Awake! Awake!  
 To the blistering pain of the living.

Personal euthanasia policies  
 of grind, grind, dwindle and fade.  
 Who needs old age?  
 Heart disease, cancer, stress  
 induced suicide.  
 I ODED this morning on caffeine,  
 pills, assignments overdue  
 & survived. IRONY.  
 Another fatality of an early  
 morning bus ride.

-Juliet Paine

# WOW POP

Questions

1. If you were an animal, what would you be?
2. What is your favourite animated movie?
3. How do you feel about the full fee paying degree scheme?

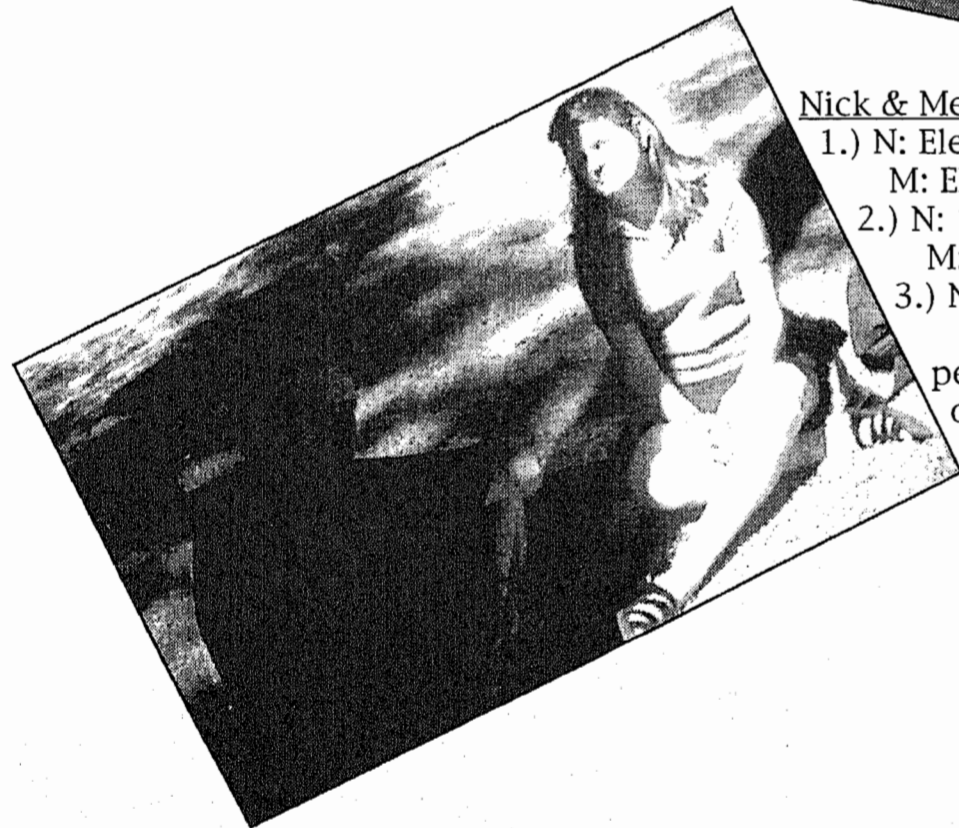
Alix & Danielle

- 1.) A: A fish.  
D: An ant.
- 2.) A: *The Lion King*.  
D: *Fantasia*.
- 3.) A: It is not fair on those who can academically achieve those marks.  
D: Annoyed.



Nick & Megan

- 1.) N: Elephant.  
M: Elephant ( I said it first though..).
- 2.) N: *The Lion King*.  
M: *The Land Before Time*.
- 3.) N: Shit.  
M: It is a good idea because it encourages more people into courses, but only if it is not pushing out non-fee paying students.



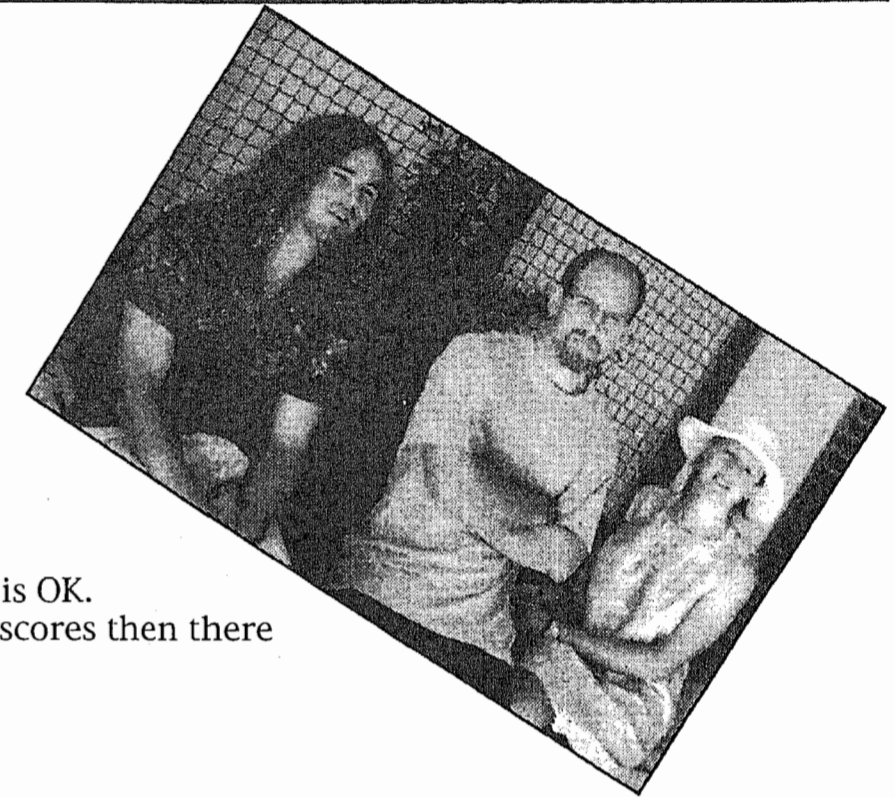
Paul & Jane & Jodie

- 1.) P: Shark.  
J: Kitty cat.  
J: A sloth.
- 2.) P: The animated parts from *Natural Born Killers*.  
J: *Aladdin*.  
J: *Who Framed Roger Rabbit*.
- 3.) P: Absolutely fucked.  
J: I don't think they'll pass if they had to pay to get in.  
J: Great if you can afford it.



Michael & Andrew & Lynn

- 1.) M: A swine - it's a perverted thing.  
A: Apart from a human? Llama or alpaca.  
L: A spider.
- 2.) M: The pornographic Mickey Mouse movie that Arnold and Dudley from *Different Strokes* watch when they go over to a paedophiles house.  
A: *The Fox and the Hound*.  
L: *Milo and Otis*.
- 3.) M: Money can't buy brain cells.  
A: If you're not taking places from others then it is OK.  
L: I don't agree. If you set limitations like cut-off scores then there shouldn't be exceptions.



Chris

- 1.) Zebra.
- 2.) *The Lion King*.
- 3.) It is not very good, but it was heading that way anyway.

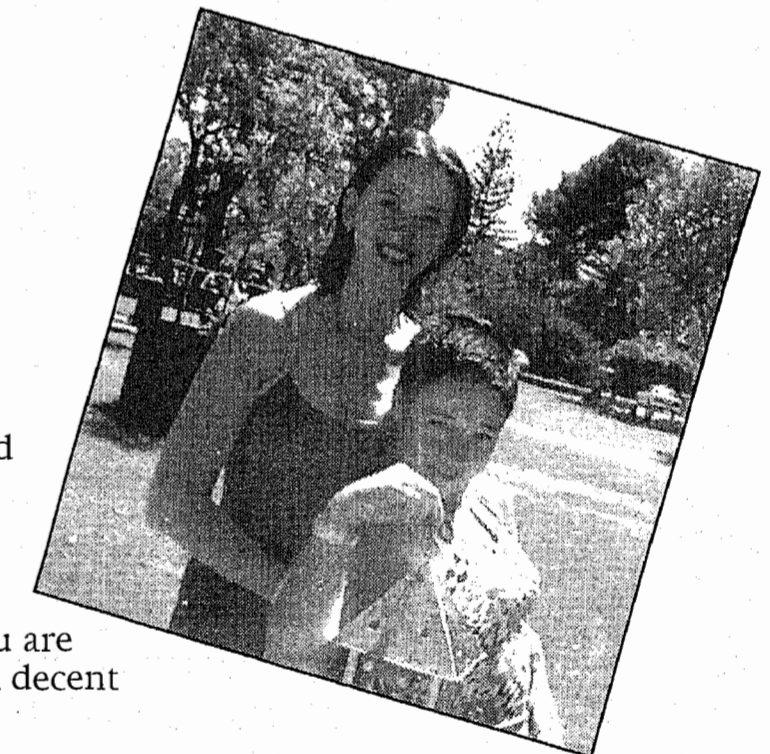


Asher & Ben & Rudiger

- 1.) A: Salamander.  
B: Sloth.  
R: A party animal.
- 2.) A: *Duckman*, *Fern Gully* a close second.  
B: *Dot and the Kangaroo*.  
R: *The Secret of Nimh*.
- 3.) A: Fucked.  
B: I'm not a big fan.  
R: I don't think anyone did it anyway, did they?

Amy & Vivienne

- 1.) A: Lion.  
V: A fairy because fairies are at one with all animals and therefore they ARE all animals.
- 2.) A: *The Lion King*.  
V: *The Dark Crystal*.
- 3.) A: I think you should get in on merit.  
V: I think it is good for kids that are overseas, but if you are getting in just by paying money and not by getting a decent score then that's not good.



**student radio. give me noise.**

# student radio - program guide

week 1

monday

tuesday

saturday



9:30 PM	<p><b>OPEN MIKE</b> Jo and Anthony start the week with news, reviews, and current affairs.</p>	<p><b>LOCAL NOISE</b> each and every week Student Radio presents a local band playing live-to-air from the studios of 5UV. let your friendly hosts Simone, Jeremy, and Jamin introduce you to some of Australia's up and coming talent.</p>	<p><b>big joe and phantom</b> Anna and Sarah present views with a difference. an essential start to any good saturday night.</p>
10:00 PM	<p><b>CRUD RADIO</b> ladies and gentlemen, welcome to the dodgy world of CRUD. listen, and let Slatty de Crud, 'Crazy' Sam McCrudden, and Christopher Louie Johnston III crud up your life.</p>	<p><b>magical mystery tours</b> grab your passport. pack your suitcases. Jocelyn, Kingsly, and friends will take you on a journey through a different theme each show.</p>	<p><b>sticky tape &amp; rust</b> join us for our views on the latest films, videos, theatre and books, as well as a quest to find TV's favourite nerds Tim and Rex. (Rex invented BRUM you know)</p>
11:00 PM	<p><b>ink</b> talk about papers, television, radio ... media in general. every fortnight they'll tell it how it is. tune in.</p>	<p><b>girl crazy</b> crazy girls just being crazeeee. a new theme every week. Kathleen, Jo, Jessie, and special guests will show you just how crazy girls can get.</p>	<p><b>PARTY VIBES</b> want to know how to mix a perfect spritzer? wanna know how to pull the moves at parties? yeah? then Denni and Jaecinta are the people for you.</p>
12:00 AM	<p><b>bachelorettes</b> music, chat, music, chat ... none of that here. not by Sally and Brionny. this is late night radio with a difference. what is the differencez? tune in every second week and find out.</p>	<p><b>noise gate</b> travelling from drum 'n' bass through experiment electronic into noise. Luke and Jon are the pioneers in this brave new world.</p>	<p><b>talkin' ammo</b> guns. big guns. semi-automatics. tanks. sawn-offs. it's all here. as Will and Tom say, "If it's loaded, it's on Talkin' Ammo"</p>
1:00 AM			
1:30 AM			

## week 2 (starting 9/3)

9:30 PM	<p><b>OPEN MIKE</b> Jo and Anthony start the week with news, reviews, and current affairs.</p>	<p><b>LOCAL NOISE</b> each and every week Student Radio presents a local band playing live-to-air from the studios of 5UV. let your friendly hosts Simone, Jeremy, and Jamin introduce you to some of Australia's up and coming talent.</p>	<p><b>YOUR BEATZ TOO BIG</b> start your saturday night off on the right foot with Kate, Ben and Tristan, taking you through the world of beats.</p>
10:00PM	<p><b>hora latina</b> rockin' espanol. Sam and Steven will show you what's hot in the latin world, and endeavour to play one gypsy kings song every show. visit their homepage @ <a href="http://www.wantree.com.au/~latinal/">http://www.wantree.com.au/~latinal/</a></p>	<p><b>requested by us</b> they asked for it, all you have to do is listen to it. Anna and Zoe present student radio's punk/powerpop program. listen. now.</p>	<p><b>molki and billy, the talking hat</b> who is molki? what is billy? Kenneth and Jadyne know. would you like to find out? playing everything from radiohead to the underground lovers.</p>
11:00 PM	<p><b>POPSCENE</b> Roxanne and Emily are the divas of POP. interviews, reviews, music, and gossip. from Ash to Ziggy Stardust, it will be on POPSCENE.</p>	<p><b>australian music program</b> bringing you the latest in australian music and new releases every fortnight, with interviews, and the <i>On Dit</i> / student radio "Feature CD of the Week"</p>	<p><b>the f-spot</b> a show about film, arts and everything inbetween around Adelaide ( in particular). hit the f-spot with Bree and Heather.</p>
12:00 AM	<p><b>PHAT RADIO</b> phat laid back grooves for the early hours. the latest sounds, news, and live DJ's. stay awake and catch up with all that is going on in Adelaide. go to sleep dreaming of Seb, Jon, and James.</p>	<p><b>working the stack</b> listen to Hugo and Nick workin' it, baby. a show especially for shift workers, taxi drivers, and anyone else who works the stack.</p>	<p><b>wunderkids</b> do you want to know what it's like to be mad? Mark and Dion know, and they'll show you how. experimental, rockin', and loud.</p>
1:00 AM			
1:30 AM			

student radio. give me noise. 7 nights a week on 5UV 531 AM

U2: Popmart  
Waverley Stadium  
(Melbourne)  
Saturday, Feb. 21st.

I've never been a big fan of outdoor shows and U2's last visit to Adelaide [ZOO-TV at Football Park] confirmed my feelings. Arguably the greatest rock show on earth, the latest technology, mega this, mega that, blah, blah, and I'm stuck in a muddy field with the biggest guy in the whole stadium blocking my view. Get my drift? [By the way, I love ZOO-TV; I still watch the video.]

Apparently ticket sales in Adelaide weren't too good last time around, so it was off to Melbourne this time. Upon entering Waverley Stadium I was pleased to see some thought had been put into the punters' comfort and viewing accessibility. Sections of chairs divided by walkways were arranged on the oval itself. And that

SCREEN - even from the back of the stadium you knew you wouldn't miss a thing. It's *that* big. Sidewinder came and went politely, neither annoying nor exciting the crowd, which is good going for a U2 support [some good sounds and tunes to boot].

It's getting dark now, and when 'Mission Impossible' comes over the speakers people get excited. Suddenly crowds of people are leaving their seats and rushing to one side of the stadium. As 'Pop

Music' comes over the PA and the screen lights up it's revealed that U2 are approaching the stage through the crowd, bodyguards in tow; it's both funny and dramatic. Not for the last time this evening U2 are seizing the moment and taking it all the way. 'Pop Music' segues into 'Mofo' and we're off. By now everyone is up on their seats and thanks to the gap between our seats and the next section in front I can see both screen and band [albeit stick insect size]. The sound at this stage is a bit muffled, but it all looks great. Next up, a re-worked [tighter, less garage-sounding] 'I Will Follow'. Then the first of many songs that show how well U2 are currently playing; 'Gone' from *Pop*. If there are any backing tapes or dance loops I can't hear them; all I can hear is a rocking band. 'Last Night on Earth' and 'Until the End of the World' likewise. Huge guitar songs with a rich full sound. 'New Year's Day' has always been a crowd favourite and as with all the older

## POP SMART!

material, it's tight and fresh-sounding. Adam and Larry must be one of the best rhythm sections around right now. Other highlights include 'Bad' [even though this was the only song that sounded unrehearsed, it still gave me goosebumps] and a shimmering version of 'I Still Haven't Found What I'm Looking For' which had me thinking that this music could *only* be played outside. An acoustic version of 'Staring at the Sun' with Bono and the Edge on B stage, their harmonies, exquisite and note-perfect. Then Bono left the Edge alone with his guitar to perform a solo 'Sunday, Bloody Sunday'. Passionately restrained, it was a brilliant rendition; this truly was not a rebel song, but a lament, a ballad, a moving moment. By now the band are back on stage. Larry is pounding out a beat. The



Edge walking back from Stage B strikes his guitar, unleashing a hellish wall of feedback. It's another reworking of 'Bullet the Blue Sky', and this time it's white-hot funk. This does not even sound like U2... and it's brilliant. 'Please' was breathtaking, Larry and Adam again excelling themselves, Bono introducing it as an Irish prayer, referring to the hopes/hopelessness surrounding the current peace talks in London and Ireland. This song has the same lyrical concerns as 'Sunday, Bloody Sunday' but this time it's restrained, mature and possibly more effective. A magical moment as the song ends and segues into 'Where the Streets Have No Name'. Another example of U2's brilliance at reworking and bettering old classics.

Up on the screen it looks like the opening sequence of *Doctor Who*, then dead centre appears Bono's face... Bono *is* Doctor Who. And now the moment everyone's been hearing about. The forty-foot lemon starts

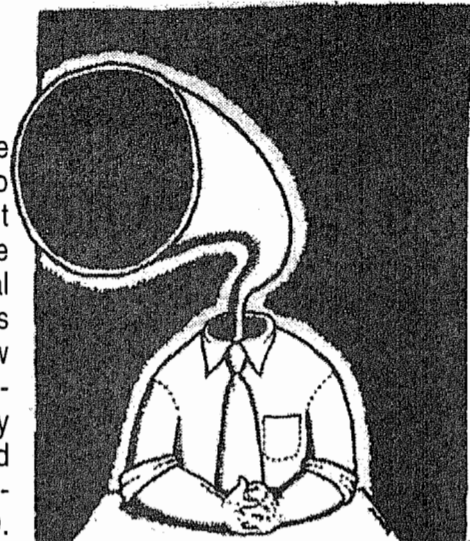
to move across to the B Stage. The yellow cover has been removed to reveal that it's really a giant mirrorball, shooting light around the stadium. Slowly it opens to reveal four very serious-looking men, arms folded, standing stock-still. How they do it without cracking up is beyond me, it is so funny to see. They descend the steps of the lemon and launch into 'Discotheque'. Raunchier and punkier than it is on CD. This is *fun!* Then a sound problem. Throughout the delicate 'If You Wear That Velvet Dress' something is humming very loudly. Is it the lemon?

'With or Without You' is dynamic and emotive, chilling stuff. Then it's goodnight from the lemon, but not from U2. The Batman signal is beamed onto the screen, but in place of Batman there is a familiar horned silhouette. U2 launch into 'Hold Me, Thrill Me, Kiss Me, Kill Me', their number one single from *Batman Forever*. It's cool to hear this in the set-list, so throw-away yet vital. Mid-song Bono stares up at his own image on the screen, puts his fingers up to his head and says "Remember me?" He sings the rest of the song in character as McPhisto. You can sense that things are coming to a close as Bono dedicates 'One' to Michael Hutchence.

"People wanted to kiss his ass. Now I just want to kick it", Bono unsure whether to be sorry or angry at his friend's suicide. As 'One' ends a remarkable moment as Larry and Adam look on, Edge strums his guitar and Bono begins to sing 'MLK' for Michael Hutchence, ending with the line "Rest in peace". After all the hype, grandiose staging, greatest-show-on-earth, mega this, mega that, blah blah, it still comes down to three chords and the truth. A further gesture from a band that is willing to put aside its own agenda for others, the band leaves the stage to Nick Cave's 'Into My Arms', the song Cave performed at Hutchence's funeral.

So don't ask me what all the bad press U2 have been receiving of late is all about, because I haven't a clue. I saw a band that amongst all the hype, glam and glitz, are playing the best live music of their career. Fact.

Peter McIver



We're into our second week of Student Radio, and by all accounts it is going extremely well. If you have listened to any or all of last week's Student Radio, we thank you. Feel free to drop us a line (c/o the SAUA) or give us a call (8303 5000) if you have any praise or blame you wish to bestow onto us. If you haven't yet listened to Student Radio, please do. It costs you money.

As the Student Radio Directors, we are big fans of Student radio. Funny that. As big fans, we are happy that Student Radio plays 7 nights a week. This includes Saturday nights. We have some great shows on Saturday nights, including Molki and Billy, the Talking Hat, Your Beatz Too Big. So now, when you are at home on a Saturday night (as you should be, now that you are all hard at studying), you can tune into some great radio to keep you informed and amused. Tuesday the 10th of March at 11:30 PM sees the first instalment of the Australian Music/New Releases Show featuring the best of what's new and "fair dinkum". See our program guide elsewhere in this issue for more information.

LOCAL NOISE this week features **PORNLAND** the Band, fresh from their tour of all local X-rated cinemas, Crazy Horses, the Rhino Room, and even O'Week. Tuesday, 9:30 pm. Listen.

**Student Radio.  
Give me Noise.**

PS Thankyou Alida for the CD's that you lent us, and to Matt for your help in O'Week. (PSS Thanks to Rock 'n' Roll Rodney for his help during O'Week. We love you.)

**S** Symposium - *One Day At A Time (EP)* - Infectious/Mushroom/Sony

**N** Occasionally a band comes along that has great spirit, apparently puts on a great live show, and releases a couple of really good singles. AND THEN THE BASTARDS REPACKAGE THE SINGLES AS AN EP!!! English lads Symposium are one such band. This is brit-pop-punk done well.

AnDrEw 1

**L** Violetine - *You Know (single)* - Bark/Mushroom/Sony

**E** This is probably Violetine's worst release (which says a lot for the quality of their previous material) - it comes off as a cross between Something For Kate and Screamer. However, if you love those two bands, you'll like this.

AnDrEw 1

**You Am I - What I Don't Know 'Bout You (single) - Ra Records/BMG**

Buy this for the b-sides, in which "our Tim" disses Radiohead's *OK Computer*. How do these guys release such great material all the time? They're surely on of the world's best pop bands. If the lead track is a taster for the next album, then gimme more!!

AnDrEw 1

**Bernard Butler - Stay (Single) - Sony**

Tasty little falsetto number by that ex-Suede dude. Very radio friendly, but for my money track 2 ("Hotel Splendide") is the real gem. Gotta love it.

J.D.

**Cry: The Mavis's (Mushroom)**

Perky, bubbly, shiny, frothy, sticky, sugary, poppy, bouncy, catchy, gingery, and ultimately drowsy tune which will irritate you soon after the third listen and bore you stupid before the fourth. Also rots teeth. (PABLO)

**FEATURE RELEASE:**



*thanks for the memes (EP)*  
augie march  
rooArt/BMG

Supposedly, these guys are the latest big things to come out of Melbourne - but don't we hear this every other week? With bands of the calibre of sand ro, s:bahn and art of fighting (notice the consistent lower case territory here), not to mention The "deserving-of-the-hype" Avalanches, how can augie march possibly live up to the hype?

Starting off with the decidedly "let's make it big now and forget about building for the future" classy "Century Son", you know that you're in for another great debut EP with *thanks for the memes*. Whilst this particular track sounds a tad too polished and slick for my liking, it's nevertheless a top song, and already has gained quiet - but consistent - rotation on the nation's "yoof network", Triple J.

But it is with the following four tracks that augie march leave an indelible impression upon the listener. Unlike "Century Son", which has 'hit single' written all over it in multi-coloured hue, tracks such as "stop breathing" have a 'classic for the ages' feel about them. Whilst that particular song is my absolute favourite on *thanks for the memes*, all other tracks - "come with me", "movie mondays" and "future seal" - have a distinct 'feel' to them.

augie march have already developed a quality that simply very few in music has - their own sound. It is all parts Radiohead and Something For Kate, whilst also drawing from Crow (who are cited as their heroes), the Stone Roses and even Jebediah.

Whilst Glenn Richards (vox/guitar) does tend to sound a little too English at times, especially apparent on "Century Son", the lad has an incredible vocal talent.

CHECK THIS EP OUT.

AnDrEw 1

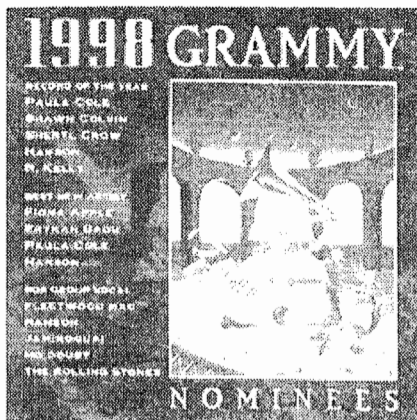


*Rain Catching Hands*  
Krystapinzch  
(independent)

I've been depressed and my CD player hasn't been working for a while, and I think the two go together. That is, I think my inability to work up the energy to get my stereo fixed has been a sad result of depression, which in turn has been augmented by the fact that I haven't been able to listen to anything but JJJ for months. But now my CD player is working happily once again, and I'm listening blissfully to the new Krystapinzch album which I got at the launch at the Crown & Anchor a few weeks ago. For the uninitiated, Krystapinzch are an Adelaide band doing stuff I'd describe as different, interesting, artistic, thoughtful, thought-provoking, melodious & melancholy. I would call them mellow, only that this seems to imply they are slow and guitar-fuzzy, which is untrue. In fact, their music has a heavy, moody atmosphere which - to use their own metaphor - is very like that of a heavy, grey-skied rainy day. They put out a debut album *Memory, Remember Me* in 1996, which I got and liked before I'd ever seen them play live. But their

second album easily tops their debut, with better production, cleaner vocals and a very evident sense of timing, mood and unity throughout. *Rain Catching Hands* is (and you can quote me on this) as nice to listen to and as touching as the Verve's *Urban Hymns*, with a similar vibe. The fact that Krystapinzch live in Adelaide makes it all the better - you know where they're coming from. Favourites for me include the opening 6 minute epic "Land of other times" with its grinding, gloomy but uplifting guitar riff, pulling you in deeper and deeper like some kind of drug; the instrumentals - "Still hovering" and the very beautiful "Rain catching hands"; the experimental "Grigorenko memoirs" with its spoken-text effects (*long faces, short tempers and medium size pauses between conversation / six cigarettes between a small village / so he sits at the back of the bus / says 'why the thousand eyes staring at me'*); and end tracks "Van wyck" and "Lynton's tracks" - which to me seem perfectly to crystallise Krystapinzch's recurring themes of love and loss. But *Rain Catching Hands* is best appreciated as a whole album - the songs sliding into one another and the mood slowly building to a point of inspiring, blow-you-away bliss. Whatever Krystapinzch plan to do in the big scheme of things - I like what they're doing now, and very much hope they keep doing it for a long while to come.

Alice Ray



**1998 Grammy Nominees (MCA)**

This is a good CD to buy if you are feeling charitable. It's for an organisation that funds music education in American schools. The NARAS Foundation states its aims as "helping restore music education to all schools across America and ensuring access to our rich cultural legacy". Scary aim for an album which includes the boys from Hanson ('MMM Bop'). I did, however, enjoy Sheryl Crow ('Everyday is a Winding Road'), Jamiroquai ('Virtual Insanity') and No Doubt ('Don't Speak'). There were a few artists

I had never heard of like Paula Cole, Shawn Colvin, R. Kelly and Erykah Badu. Their tracks were pleasant and some were even a tiny bit catchy. I am not sure if they are quirky or strong enough to be popular in Australia though. The inclusion of the Rolling Stones ('Anybody Seen My Baby') and Fleetwood Mac ('Silver Springs') is somewhat confusing. Maybe the compilers were feeling charitable enough to these olden goldies to make them feel cool and relevant to the present popular music scene. This album has an overall relaxed, easy listening feel. A good background music CD for household chores or reading the paper.

**Cate Owen**

What a society we're living in, selling Third World drugs at First World prices.

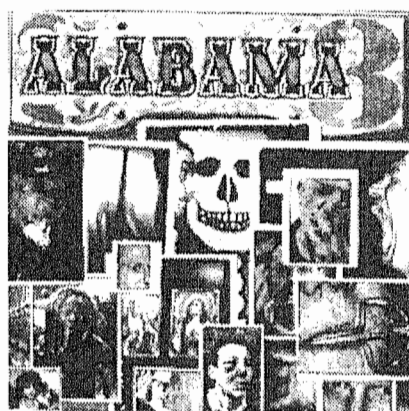
They say that Lenin was wrong, who says? It's enough to give me the fucking blues.

And:

Mao Tse Tung said that change only comes from the barrel of a gun!!!

Oh, and who are Alabama 3? Well, apparently, they met in a drug and alcohol rehabilitation unit - which might help explain the preponderance of references to drugs in their song lyrics. Perhaps only drugs can explain the fact that three members of the band have been re-named - by "The Very Reverend Dr. D. Wayne Love (First Minister Of The First Presleyterian Church Of Elvis The Divine)" - Mountain Of Love, Congaman Love and Larry Love. If all this isn't too strange for you, then check out their web site at: <http://www.elemental.music.co.uk/alabama3>. Follow the links "Fuck the Multinationals" and "The Face of Corporate Rock" for an interestingly tattooed appendage. Hmmm! As they say: Enjoy!

**Marc Vickers**



**Exile on Coldharbour Lane  
Alabama 3  
(Virgin)**

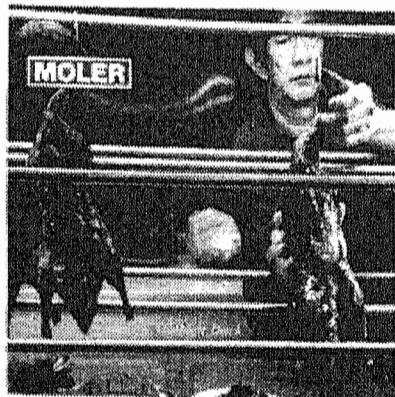
"Sweet, Goddamn-pity mother-fucking country acid-house music." Wha' da hell ya orn 'bout boy? Imagine a blend of wholesome good-ole-boys country music with a strong blues influence, acid house mixing, deep house beats, rap samples and gospel choruses. You can't? I don't blame you. Moving seamlessly between sounding almost like Lou Reed to gospel chants, an acid-house beat and preaching samples (credited on the cd sleeve-along with the Howlin Wolf and Muddy Waters samples), this music defies easy description.

Perhaps as weird as their sound, which, by the way, ABSOLUTELY KICKS-ARSE, are the subjects this band sings about: Drugs, communism, drugs, Elvis, drugs, religion, drugs, love, drugs, civil rights, and you guessed it, more drugs. Song titles include: 'Converted', 'Bourgeoisie Blues', 'Mao Tse Tung Said', 'Hypo Full of Love', 'Ain't Going to Goa', 'The Old Purple Tin', 'U Don't Dans 2 Tekno' and 'The Night We Nearly Got Busted.' Song's lyrics include:

Bourgeoisie parliamentarianism, the highest state of society

Third World debt, First World exploitation

**Golden Duck  
Moler  
(Infectious/Mushroom)**



Moler rocks, fact. This Melbourne three-piece has a perfect sound; pure punk sensibility driven by valve-enriched guitar and uncompromising drum-work, unsullied by the pretensions of the 'any more than two bars is indulgent' purists or the ugly, softening taint of radio-friendliness. Their new [and first full-length] album lives up to the promise made by the early singles 'Invite Me to Your Party' and 'Infatuation'. Hel Cattanach's vocal delivery is at once seductive and unnerving; think *really* early Pretenders, or the kind of gear that was coming out of

LA in '79-'80, only with better recording equipment. The opening track, 'Infatuation' went a long way toward introducing a beyond-Melbourne audience to the raw, unadulterated flavour of Moler's gear, and leads off on an all-stops bus ride of what it means to be young and noisily indolent at the close of the twentieth century. And is it just me, or is 'Warning Sign' a kind of oblique homage to the Smashing Pumpkins' 'Disarm'? Other choice tracks include the illicit 'Pseudoephedrine', the uptight 'Up-tite' and the tastily melodic 'I Do, I Do'. Honestly, if this is the kind of thing going on in Melbourne at the moment, I think I'm gonna have to emigrate.

**Sam Andreas-Fault**



**Like You Do... Best of the  
Lightning Seeds  
(Epic/Sony)**

The Lightning Seeds are the unsung heroes of Britpop, creating the kind of music that defined that sensibility before anyone had come up with a name for it. Always on the fringe of popular success, the band [in essence the brainchild of chief songwriter and vocalist Ian Broudie] has been flirting with big-time recognition for the better part of eight years. *Like You Do...* is a reflection of this time, a retrospective surprising clarity of vision. There is a kind

of cohesion throughout the album - basically a singles collection - that demonstrates Broudie's knack for the perfect pop tune and his dedication to form, in spite of the passing of time and various line-up changes. This is not to say that all the songs sound alike. On the contrary, the earlier songs, such as 'Pure', 'Sense' and 'All I Want', anticipate the Seeds movement into their later work, all the time retaining a style peculiar to the band. Other bands, such as Pulp, Sleeper and the Pet Shop Boys to name but a few, owe a debt of gratitude if not any immediate influence to the Lightning Seeds, who were one of the first outfits to realise that you don't have to sound like your dog's just died to craft an enduring pop tune.

**J.D.**

# John Reed Club Interview with Cameron

Hold on to your glasses, Adelaide. Some serious tune-turners are coming to town. They're from Sydney, they like to make noise happen and get the kiddies dancing, and they are very good at what they do. The John Reed Club are supporting Sidewinder this week for a couple of gigs [the details of which were still a little sketchy at the time I was writing this - check out the dailies for times and places], and in my capacity as Prophet of the Good Gear I spoke to Cameron [guitarist/song contributor], and asked him some probing questions, like 'Who writes the songs?'

"Well, it's all kind of evenly split up, we all do a bit. Basically there's three writers; myself, James, who is the main vocalist, and Peter Lusty [the other guitarist]. And Richie the drummer chips in I guess mainly in the arranging stages. I mean, we all write songs and bring them into the band... it's a pretty organic process.

'We're all big music fans, we're not coming from specific angles or anything like that. We're all into music generally. We certainly try to keep up with current trends... but it's more a case of we still listen to our old [favourite] records. Pete and James come from a kind of... they've got a big punk-rock sensibility about them, and I guess me too... but we're not trying to pen any specific tunes in any particular dynamic."

The guys have already established themselves as a presence in Melbourne, supporting the likes of Custard and the Jon Spencer Blues Explosion south of the border, but the present tour with Sidewinder will be the Club's first trip to Adelaide. "They're good buddies and we're really looking forward to touring with them. We've toured in Melbourne, and a couple of us grew up in Canberra so we've played down there a couple of times, and we've played a couple of the campuses outside of Sydney. But this will be our first kind of anything that could be called national." With their *Death Metal* EP getting choice air-time on Triple J the Club are looking forward to getting back into the studio. "We've certainly got enough songs to fill an album, but I think we'd like a bit more experience with the whole studio aspect. We've done a bit of that and we really enjoy it, but to do an album... I'd like it to

be a strong representation of what we want to do; you really wouldn't want to be making any excuses about it... the idea would be to make the ultimate statement with the album."

The guys are doing around four shows around Adelaide this week, including a couple of Uni gigs of which, as I mentioned, the details weren't carved in stone at the time of writing. Cameron didn't know for sure if the Club were doing any all-ages gigs; "Of course that would be good, though, because the kids tend to go a bit sick."

So you've been warned. They're on their way as you read this. See the John Reed Club or its your loss. If you're feeling lucky, see them twice.

Sam Andreas-Fault

**Death Metal (EP)**  
**John Reed Club**  
EMI

One of the most hyped bands of the moment, John Reed Club are in the fortunate position of sounding like You Am I circa 1992-3. That's right, they're more indie rock than indie pop. And whilst 'Stamp Duty' (which is currently getting consistent airplay on Triple J) is by far the most approachable sound on their misleadingly titled debut EP, 'All My Friends' shows us that this is a band who can

rock hard when necessary. It is refreshing to hear that the lead singer (who may or may not be Cameron Emerson-Elliott) sings in a very Australian accent, as opposed to the American and English sounds currently being over-used by many mainstream alternative bands. 'Head In Stereo' has a great riff which is punneled throughout the length of the song. A very promising outfit, I suggest that people into indie rock check them out when they tour with Sidewinder in March.

AnDrEw 1

## Life in general

The Austral Hotel  
Every night during the Fringe  
(last night on Monday!)

If you haven't met the boys from Life In General yet you've been missing out BIG TIME! Not only do they present us with fantastic, real music, they're also just genuine nice guys.

"America's most popular Uni band" screams the press release sent to us here at *On Dit* well before the Fringe Frenzy hit. And it's not hard to see why. They're the guys who have stolen the hearts of all good Adelaide punters with their big chords, huge rhythms and infectious smiles. Although they've been playing every night at the Austral (and other de-

lightful corners of adelaide - namely the Central Market, the Adelaide Casino and the Corwn and Sceptre Hotel) their momentum and sheer energy levels have not dropped at all. In fact, if anything, they've soared to embrace an ever-growing Adelaide fan club (their first in Australia!).

So, what is it about Life In General's music that calls people on mass? I went to a gig on a Wednesday night to find out.

Now, I know Adelaide on Wednesday nights and if you're not a 'TimeWarp' or 'Disco' fan it's pretty quite. Not so in the Beer garden of the Austral. While it wasn't

packed to the brim with people, it was with energy and enthusiasm for the music that Jason and Jerry bring to the stage. From ballad numbers to highly rocky ones to humorous stories of the soul, Life In General have captured the aspect of music that makes your cheeks glow and your mouth smile. It is obvious that Life In General's music comes straight from them to us.

And yet, they're also not afraid to tread the boards between performer and audience member. At the end of their set (during the encore actually) Jason and Jerry handed our their fine selection of instru-

ments for some 'crowd participation' numbers. It worked really well.

Life In General return to the states really soon - so make sure you manage to see them one more time before they go (although they also assure us that they'll be back really soon!)

In the meantime you can console yourselves with any one of the three CD's that Life In General have on sale at Big Star and b# records.

Susie Bate



REVELATION  
INDEPENDENT  
FILM  
FESTIVAL:  
INTERVIEW  
WITH  
RICHARD  
SOWADA  
(PART II)



From London Underground

Revelation - Now Showing

This is the second and final part of my interview with Richard Sowada in which I discovered that

Loony Tunes cartoons were not always as we know them.

I think there is something in this festival that will appeal to practically all of our readers but in particular, I think they will like the *Bad Bugs Bunny* collection. Where did you dig that up?

(It) took a bit of hunting actually because that kind of animation was not something I had in mind when I was originally programming the festival. The festival took probably 12 months to program and I was looking for a collection of animations for an international collection that I was piecing together and I got a few animations which were quite good but it was extremely hard to motivate the animators to start with the "semi" stuff. Then, I was talking to a lot of filmmakers and ... being a film collector myself, I'm in contact with a lot of other film collectors and one of them put me onto this guy in Seattle... . He has got quite a massive collection of animations of this kind of stuff. The *Bad Bugs Bunny* (films) are all *Loony Tunes* from the 40s and 50s, the *Merry Melody* type things. He also has quite a stack of Disney... and basically what he does is; he curates a variety of programs like this one, *Bad Bugs Bunny* and I think there is another one called *Sex, Jazz and War*, and he tours the United States with his films, talking about the animation techniques and the historical context of them. The story behind the *Bad Bugs Bunny* series is that they were films that were withdrawn from circulation by the Warner Bros studios because of the racist, sexist and cultural

stereotype sort of elements. That's why you will never see them on TV or anywhere because they were just totally withdrawn from circulation. ... (T)he animation is what you would expect from the *Loony Tunes*... the animation is very good and the colour is just magnificent and the soundtracks are fantastic, the jazz, there are appearances in the cartoons by guys like Count Bassy, Cab Calloway and a whole pile of great jazz musicians. Some of them are quite psychedelic in their own way too. There are situations where there are mice, a husband mouse beating up his wife mouse and all that kind of thing and quite explicit. He is threatening to do this and that, it is quite frightening. There is also some very strong anti-Japanese propaganda made during the Second World War by the Warner Bros studios and they are quite jaw dropping really; you just think "fuck!"

So these were all originally intended for mainstream release?

Oh, absolutely. They weren't outtakes or suppressed at the time, or anything like that. They were quite widely distributed and quite highly regarded as well, in terms of animation technique. There are ones like *Coal Black and the Seven Dwarfs* which is really, really good but of course the stereotype of African-Americans is so full on it is quite amazing but the animation itself is really quite famous.

Well, I'm looking forward to seeing a few more of the films.

I think you would probably enjoy *Hardcore Logo* too, it's pretty slick and its got a lot of power. I'm pleased with the entire program, I think they are all really strong and they all pretty much deliver.

I am sure they do deliver and you can all find out for yourself. This is a rare opportunity to see films like these so don't waste it.

Christopher Bolland

GET IN  
THE RING!

**The Boxer**  
Now showing  
Greater Union and selected  
cinemas

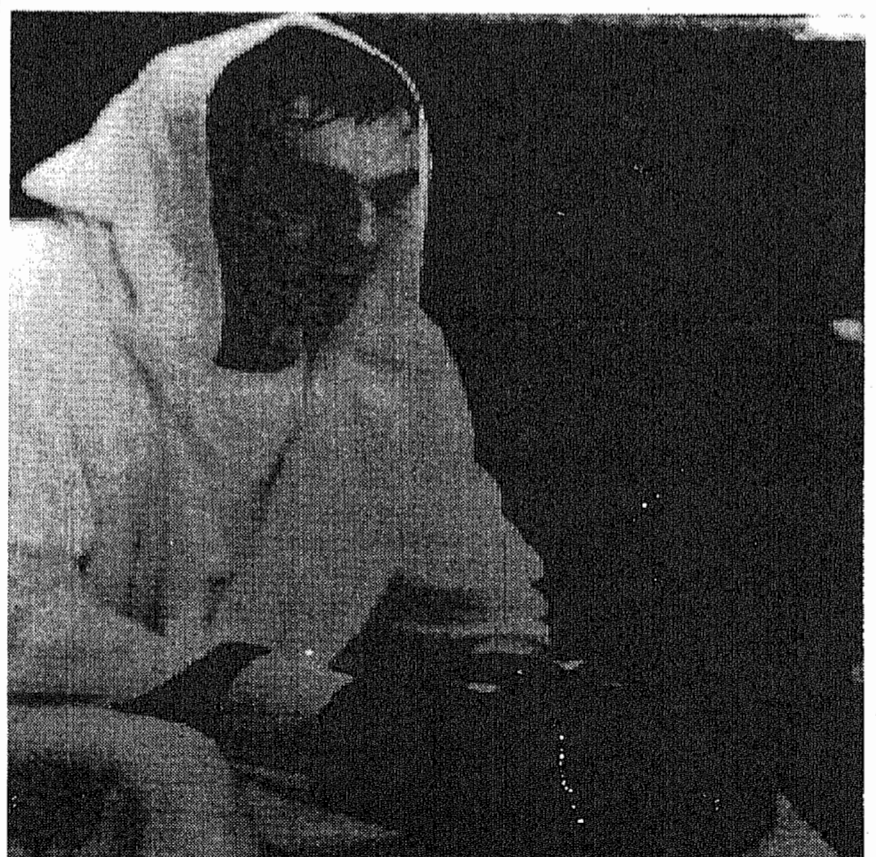
*The Boxer* is another excellent film from director Jim Sheridan (*In the Name of the Father*) dealing with the continuing crisis in Northern Ireland. Unlike the earlier film, *The Boxer* is a very personal film; a love story set amidst the everyday horrors of life in a warzone. Danny (Daniel Day Lewis) has just been released from fourteen years in jail, where he was sent at age nineteen for his involvement with the IRA. His teenage love, Maggie (Emily Watson - *Breaking the Waves*) is now in a loveless marriage with Danny's best friend, also in jail, and has a son, Liam (Ciaran Fitzgerald). When Danny returns to his old neighbourhood in West Belfast their love is rekindled under the watchful eyes of neighbours and relatives. As a prisoner's wife Maggie must remain ever faithful, supporting her jailed husband and the cause for which he was locked up. Danny, a talented boxer, tries to build bridges between the fighting communities through his own fights in the ring. These attempts at peacemaking, as well as his relationship with Maggie, arouse the inter-

est of local IRA heavies, with tragic consequences.

The darkness of the theme is reflected in the way the film itself is shot - the only lights that pierce the dull interiors of down-at-heel flats and grey, dirty streets are the flames of burning cars or the searchlights of circling surveillance helicopters. Overhead shots from these helicopters heighten the sense of being watched, a watchfulness that cuts short the growth of any intimacy between Danny and Maggie.

Everyone in the cast is excellent. Day Lewis once again shows he is the epitome of the silent, smouldering type. Gerard McSorley, as the IRA vigilante Harry, is deceptively menacing. Perhaps the performance which stood out for me was Emily Watson's, who portrays a woman who is confused and frightened, but at the same time extremely strong. Don't think, like I did when I went into the cinema, that *The Boxer* is going to be like a hybrid of *In the Name of the Father* and *The Power of One*. This film has a power of its own, showing with genuine feeling the many personal costs of senseless, futile fighting.

Daniel Sanderson



He's got the nose for it.



## Now is the Winter of Chinatown's Hospitality.

### Sorry You Missed It, Kids

#### Buster Keaton's *Our Hospitality*

February 19-March 1

Cinema Nova

Buster Keaton's first feature film is regarded by many as a classic of the silent era. *Our Hospitality* (1923) tells the story of two feuding rural American families in the 1830s. Keaton stars as the mild mannered Willie McKay, who reignites this feud by returning to his hometown to claim his inheritance. On the somewhat surreal train ride south he meets and falls in love with the daughter of the rival clan (Natalie Talmadge, Keaton's actual wife). She invites McKay to supper, where he must then survive the "Hospitality" of his enemies.

Playing at the Nova as part of the Fringe Festival, *Our Hospitality* was accompanied by a new soundtrack, written and performed live by The Blue Grassy Knoll. The quintet of musicians created a lively score that perfectly complemented Keaton's comedy. Seeing *Our Hospitality* accompanied by this music made it possible to understand the popularity of Keaton's films during the silent era. His vaudeville background taught him superb comic timing, ingenuity and acrobatic skill. Keaton actually performed his own stunts (which may explain why Jackie Chan lists Keaton's *The General* [1927] as his all time favourite film). In particular the film is noted for the climactic waterfall stunt that is breathtaking to say the least. Most of the audience were in stitches throughout, the only one irritant being one rather vocal audience member who misunderstood the instructions to cheer and clap, insisting on narrating imaginary lines while the characters were silently "speaking". That aside, I must say this was one of the best movie experiences I have had for a long time. Although *Our Hospitality* is no longer showing, another of Keaton's films, *Sherlock Jnr*, will be shown sometime later in the year and I strongly encourage all film lovers to keep an eye out for it.



#### Judith Webster

#### *Winter's Guest*

Begins March 12th

Palace Cinemas

## Come In Out Of The Cold

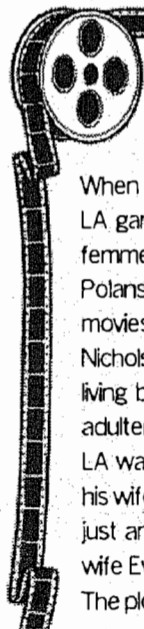
This film is based on the play by Sharman McDonald, and is the first by director Alan Rickman. Set in a Northern Scottish village, it follows a day in the lives of four select sets of characters, each representing a different generation of the community. The characters include Elspeth and Frances (mother and daughter), who are both struggling to adapt to the loss of Frances' husband. Elspeth, played with vigour by Phyllida Law, is demanding and cantankerous. Withheld only by her advancing years, she is propelled only by her want of acceptance from her daughter. Frances (a refreshingly non-Austen Emma Thompson), on the other hand, is withdrawn and lethargic, almost unwilling to proceed with her life, were it not for her desire to move permanently to Australia. The opposing personalities make for thought-provoking dialogues which leave the viewer initially despairing at the pair's uncompromising attitudes towards each other, themselves, and the future.

Also pivotal to the film is Frances' son Alex. In his late 'teens, he discovers the wonders and uncertainties of the opposite sex in fellow villager Nita. As well as this, Alex is faced with the burden of dealing with his attachment to his father, which causes problems with Nita. The cinematography manages to capture the charm of the village and the beauty of the surrounding countryside quite stunningly, adding additional ambience to the film. The use of music (composed by Michael Kamen) is sparse and correctly so; Rickman has relied on his actors to do the job and they have not let him down. The impressive use of editing has ensured that interest in the film is always maintained despite long stretches of dialogue.

With this film, Rickman has invited us to explore with him the frailty of the human spirit when faced with disillusionment and uncertainty. Owing much to the screenplay (McDonald and Rickman), each character is gradually developed so that the viewer's appreciation of their struggles grows respectively until the satisfying conclusion. This film is not aimed at a wide audience, but definitely deserves consideration when scanning the guides. Let us hope this is not Rickman's only effort from the director's chair.



#### Stephen Mullighan



#### *Chinatown* (1974)

d. Roman Polanski

When *LA Confidential* came out last year it was obvious that the LA gangster movie was alive and well. Film noir, complex plot, femme fatale, all the elements were there. *Chinatown* is Roman Polanski's Noir classic, reminiscent of the great LA gangster movies of the 30's and 40s such as *The Maltese Falcon*. Jack Nicholson stars as Private Investigator Jack Gittes. He makes a living by investigating the wives of men who suspect them of adultery, and vice versa. He is hired to investigate the head of an LA water company Hollis Mulwray for a woman claiming to be his wife but when Mulwray is murdered he uncovers more than just an affair. The woman is not who she seems and the real wife Evelyn (Faye Dunaway) is out to get the truth from Gittes. The plot twists and turns, with Polanski not giving away anything.

He tests the viewer's powers of observation with subtle clues and doesn't give anything away until the final stages of the film.

This is Jack Nicholson at his very best. He's tough but human - he can make mistakes. Dunaway is also impressive as the femme fatale with a mind of her own. The whole film has a dark, brooding atmosphere. An atmosphere where no-one can trust anyone. Polanski here shows how good he is at constructing a very tight movie which really will keep you guessing until the end.

The Adelaide University Film Society is showing *Chinatown* this Thursday, 12th March at 1:10pm and 7pm in the Union Cinema, Level 5, Union Building (same level as the bar). Members \$2, non-members \$4. Also screening is an animated short *Jabberwocky*. If you missed out on joining during O'week you can still join up at the door.

Helen Chandler



**Gun Mad, Baby!**

**The Replacement Killers  
Now Showing  
Hoyts and Selected Cinemas**

Hong Kong action star Chow Yun-Fat goes Hollywood in this gun mad movie. That's not to say it's bad; in fact, I quite enjoyed it. Don't expect any emotional involvement with the characters and you will be fine. There are enormous amounts of killing in this film and you won't really care (we don't know or don't like half of the people who get killed). Mira Sorvino is a shining light, an oasis of womanliness in a desert of phallogocentric, gun toting male madness. She gets to look sexy, have some classic one-liners and still show that women can hold their own in a gun battle.

The story is about John Lee (Chow Yun-Fat) a reluctant assassin who has one more kill before he is freed from his obligation to Mr Wei. Lee can't make his final kill and he then becomes a target himself. He goes to Meg Coburn (Mira Sorvino) for a fake passport but while he is there they are attacked by some of Wei's men. The



WHO'S THE REPLACEMENT AND WHO'S THE KILLER?

chase begins! After a rocky start, the pair develop a friendship and Meg decides that they must stop Wei from making the final kill that Lee could not carry out.

The film is directed by Antoine Fuqua, who was responsible for Coolio's 'Gangsta's Paradise' film clip and the cinematography is by Peter Lyons Collister. Collister deserves a mention for the sheer beauty of his work. The scenes in the Buddhist temple are by far the best. *The Replacement Killers* also has a wicked soundtrack with songs by Tricky, Brad and Death in Vegas. There have been

many other films that have chartered similar territory but this film stands out from others because of the pairing of the stars and the cinematography. If you don't mind the odd mindless action flick every now and then, check this one out. It is even quite high on the believability scale but remember I said "high" not "totally" believable.

**Chris Bolland**

**GO AWAYS!**

Thanks to Wallis:  
Stacks of *Good Will Hunting* doubles

- come down to the On Dit office right now and grab one

Thanks to Palace:

5x *The Winter Guest* doubles

5x *Lucie Albrecht* doubles

5x *The Matchmaker* doubles

Thanks to Wallis:

10x *Jackie Brown* doubles

- come down anytime before 1:00 Wednesday and leave your name and movie preference. We'll draw 'em out of a hat.

Conrad Brean (Robert De Niro). Together with Hollywood producer Stanley Motts (Dustin Hoffman), they begin a unique media campaign that will distract public attention. How do they do this? By creating a phoney war with Albania, of course!

This movie has it all: great dialogue ("It's not a war, it's a pageant"), tidy direction and most notably superb comic performances from all of the leads. De Niro is wonderfully crafty as "Connie", Hoffman equally manipulative as the seasoned Hollywood producer. It's quite obvious that both actors really enjoyed their roles. The supporting cast is also consistently good, in particular there's an amusing appearance by Willie Nelson as the songwriter called in to write an inspiring song to accompany the war campaign.

*Wag the Dog* is funny, it's honest, it's great entertainment. What more can I say but go and see it!

**Judith Webster**

**Wag This, You Bastard!**

**Wag the Dog  
Now Showing  
Academy and selected  
cinemas**

*Wag the Dog* is undoubtedly one of the best comedies I have seen for quite some time. Certainly it is the best American comedy. This refreshingly honest and cynical story charts a fortnight in American politics - an arena that has become so much like show business that any clear boundaries with Hollywood are blurred. The action starts 11 days before an election. The incumbent President is accused of sexual misconduct (shades of reality here) and must find a way to keep his lead in the polls and return for a second term.

His publicist Winifred Ames (Anne Heche in fine form) finds the answer in Washington spin-doctor



SEXUAL MISCONDUCT IN ACTION

PHYLLIDA LAW EMMA THOMPSON

"A beautiful, deeply moving film..."  
Kevin Thomas, LOS ANGELES TIMES

A film by Alan Rickman

**the Winter Guest**

come in from the cold. **M 15+**

**SEASON OPENS MARCH 12** EASTEND CINEMAS  
274 RUNDLE ST PH: 8232 3434

# NOT A FRIGHT IN SIGHT

## Oxford Book of Twentieth Century Ghost Stories

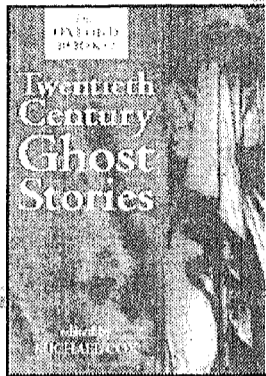
Before reading *The Oxford Book of Twentieth Century Ghost Stories*, I dim the lights, light a candle (ghost stories don't quite have the same effect in the light) put on the soundtrack to *The Silence of the Lambs* and ready myself for a good, old fashioned fright. I would rug up in my doona and slippers, but it's 30 degrees outside and I would not like to die of heat and become one with the characters in the book. Comparing the ghost story to works of science fiction and the supernatural, editor, Michael Cox explains that the essence of the ghost story is believability. The trick to a good ghost story "is to make us feel that things (could)

happen to us." As I read, I encounter Graham Greene's ghost in the empty cinema in the thirties ('All But Empty'), Penelope Lively's tacky literary ghost in 'Revenant as Typewriter' and Robert Bloch's dead sister in 'I Kiss Your Shadow', to name a select few. I am as disappointed in the lack of hairs standing straight on the back of my neck as I am absorbed in the literary prowess of the various writers, from F. Scott Fitzgerald to the modern satirist, Alison Lurie. Not one of the 33 writers fails in achieving an easiness about their work. The ghost story seems not as popu-

lar in the nineties as in the Victorian age, for such reasons, Cox explains, as the monthly magazine and the serial anthology, yet the origins of its charm are deeply buried in its readers. The attraction of being scared, while knowing that it's over soon, is one way of letting a little darkness in, while standing a safe distance back. Here, the collection is filled with interesting and diverse characters, namely, the ghosts themselves. There's the invisible ('Room'), the charming, in Joanna Russ' outstanding 'Dirty little Girl' and as Fay

Weldon suggests, the commonplace. In 'Watching Me, Watching You', she writes that many houses contain ghosts. ("It would be strange if they didn't.") But still, even with this statement, not once do I feel the need to call the exorcist. Ghost stories are specifically designed for the reader to feel afraid, and this is where this collection fails in its objective. All is not lost, however, for the collection offers much vibrancy and feeling, often with humorous overtones. Wait for William Sansom's absurd one night stand in 'A Woman Seldom Found'. But alas, I won't be sleeping with my night light on tonight.

Belinda Scott Schaefer.



## Bird-Brained

### The Silver Gryphon

Mercedes Lackey and Larry Dixon

And we wonder why *fantasy* novels have such a bad name ...

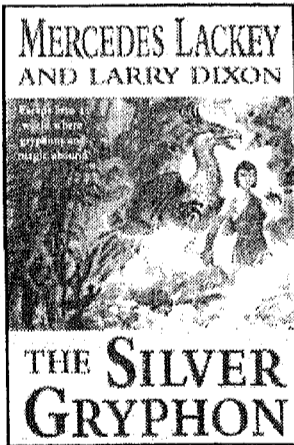
Before we begin, I would like to say that I am not a bitter person. I carry no grudges and really do not enjoy having to say exceedingly nasty things about the creative effort of someone else. However I really have nowhere else to go with this one. From the very beginning the extreme immaturity of Lackey's writing makes itself felt and it doesn't improve. Her sentences drag on because she seems to have a fetish for the semicolon and throws it in with wild abandon at every possible occasion. Her infantile style belongs more to teenage short story than to someone trying to create a book.

Cliches fill this book to the brim (see how annoying they are?) which takes away from any small seed of originality in character development or storyline. The characters themselves leave a lot to be desired. However they obey the author's wishes charmingly, even when it is slightly at odds with who they were the page before. The two main characters are a typical American adult's (the sort that we see on the soapies) view of typical American teenagers. They have no freshness, nor spark of life to make the reader particularly interested in their fate. For those of you who don't really like crying over books, this one is a must: not a single main character dies or suffers any serious mishap. On the other hand, they

are so incredibly fake that it is highly unlikely that the reader would really mind if they did. It might even increase the interest level of the story somewhat. Lackey and her husband are much enamoured with American birds of prey, according to the short biography in the book. This becomes almost obsessive throughout the book, with almost scientific comparisons between the gryphons and the birds that they were developed from. This knowledge could have been used in a very subtle manner to strengthen the storyline, but instead, the reader is bombarded with it. Alternating between wild fantasy and documentary, it does not knit together as a cohesive whole.

If you are the sort of person who doesn't particularly appreciate male-dominated fantasy, I'd definitely leave this one on the shelf. In her defence, Lackey did make an effort to even the score: one of the main characters is female and does go off and contribute very equally to the adventure. Sadly she is seen as more than slightly odd and is far outweighed by the rest of the contingent of 'ladies'. And this book, I might remind you, was written by a woman! I could go on but I'm working myself up into a fervour of indignation. If there is anyone out there that has read the rest of the series and is dying for the next one, then by all means, go ahead! If not, then it's not worth it. Go and find a decent fantasy novel... there *are* some out there!

Erin O'Donnell



## Writer's Week Update

Last week was a stimulating, challenging and busy week for writers and readers alike. Look out for articles in the literary pages over the next month or so featuring interviews conducted by our very own reviewers with writers who attended including Anne Michaels, Sue Woolfe, Annamarie Jagose, Colm Toibin, Elliot Perlmen and many more. The three winning books for the festival were announced on Friday:

Arundhati Roy's *The God of Small Things*  
Louis de Bernieres' *Captain Corelli's Mandolin*  
and Anne Michaels' *Fugitive Pieces*.

These are available from Unibooks (and the library) and are well worth your time and attention. Roll on Writers' Week 2000!

Attention all book reviewers!

My apologies to you all that there are so few books to go around at the moment. Be patient as that will be changing in the next few weeks. In the meantime, you are welcome to write about any books that have really stirred your grey matter and otherwise! Get creative and intelligent reviews in by Wednesday and see your name in print. They will always be much appreciated.

Medusa.

# LEGALISTIC JIGGERY-POKERY

*Oxford Dictionary of Law*  
New Edition  
\$19.95

If you think that *Counter sue* is a barmaid; or that a *blight notice* is giving Victorians the finger after winning the footy; or that a *fieri facias* is a hot root; or that *intestacy* is when you can't have babies; or that *per incuriam* is a fruity vindaloo; or that *youth custody* is a bowl of Dairy Vale with mashed banana in it; or that *teleworking* is what you call Mr Antenna for; or that an *unfair dismissal* is just another lame excuse South Africans use to explain how they lost the cricket; or that a *sole solicitor* is a weirdo with a foot fetish who hangs around public toilets; or that the

*Treaty of Paris* is a crème caramel, then you could well do with your own copy of the New Edition of the *Oxford Dictionary of Law* to find out just how wrong you really are.

If you're doing Law, a legal dictionary may prove helpful, but is by no means essential. As law dictionaries go, the *Oxford* appears comprehensive and up-to-date with each entry clearly presented in sufficient detail.

However, the Law School in fact recommends *Osborn's Concise Law Dictionary* to new students (this one's in its eighth edition so you'd think Ozzy would have got it right by now). At \$22.50 it's only \$2.50 more than the *Oxford* and has around 500 more entries (a total of 4000 as opposed to *Oxford's* 3500).

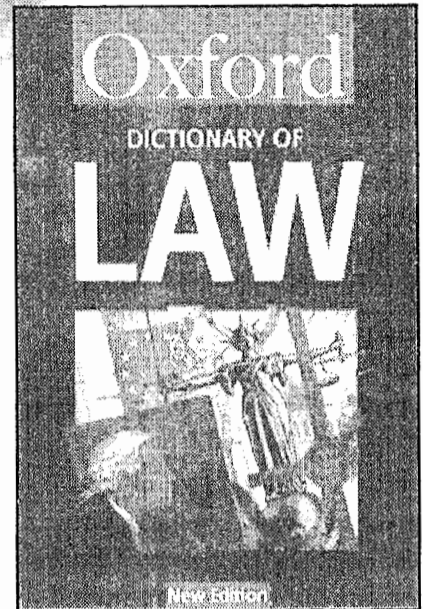
*Osborn's* may win favour with the PC conscious student given its attention to the use of all-embracing pronouns rather

than the *Oxford's* lazy references to 'he' and 'him'.

*Osborn's* is disadvantaged, however, in that it focuses only on UK and EC law, whereas the *Oxford* makes a conscious effort to cover terms from other Commonwealth countries with legal systems based on the English (though it glaringly lacks a reference to a kangaroo court).

So if you've got some loose dosh, and you think a dicky might smooth a few bumps for you as you tackle the rigours of the Law discipline, then the *Oxford* is not a bad one to get.

Spud.



## More Essays? Aaaaahhhhh!!!!

*Seams of Light: Best Antipodean Essays*

Edited by Morag Fraser  
Allen & Unwin

Firstly, I should define the term "antipodean". Broadly speaking, the expression has formerly been used with a touch of condescension towards those located in the Southern Hemisphere, far from the Northern centres of culture. However, in this collection "antipodean" does not denote a place. Instead, the writers featured in *Seams of Light* reverse the meaning by "talking back" to the paternal cultural centres of Europe and Britain through these essays.

Written by a diverse group of historians, journalists, poets, novelists and others, the subject matter in this collection varies from the serious to the satirical. Serious essays include Peter Walker's contemplation of race relations in New Zealand, Bill Cope's tale of Aboriginal/White relations in a Northern Territory mining town and Shane Maloney's disturbing account of his visit to the Simon Weisenthal Museum of Tolerance in Los Angeles. At the other extreme is John Clarke's flippant imaginary interviews with political leaders, Barry Oakley's remembrance of the swimming pools he has known and David Marr's comments on the trend towards larger plate glass windows in Sydney pubs. Others are more academic, such as Robert Dessaix's discussion of the cultural tendency to disparage the "amateur", Brian

Castro's remarks about the difficulties of classifying autobiography within traditional genres, Chris Wallace's essay on how we remember events and Peter Porter's musing about the meaning in classical music.

Such diversity makes it difficult to give a simple overview of this book. Like all collections of essays, not all will appeal to everyone. I particularly liked Peter Goldworthy's 'Biology of Literature' in which he outlines his thesis that the standard ingredients of literature are instinctive to the human mind. Some authors will attract the reader's attention with humour, others with insight. Some did not appeal or persuade me at all - Helen Garner's account of a Tahitian cancer patient was dry, while Kerryn Goldworthy contemplated the phrase "black-armband historian" without reaching any real conclusions about its use or misuse. In her introduction, Morag Fraser discusses the purpose of the essay form: "The genre is an interrogatory one, bearing the implicit invitation to ponder alongside, to question, to read and, because you have read, turn your head in an entirely different direction and catch the view from there." These essays do precisely that. While I can't promise "something for everyone", there is certainly something for most people. Whether casually approached, read in pieces or in its entirety, *Seams of Light* offers an interesting and stimulating read.

Judith Webster



## Student Ticket Rush

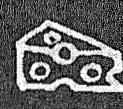
Special ticket prices  
to 1998 Telstra Adelaide  
Festival Events  
at the

## Student Ticket Outlet

Rundle Mall (Near Pulteney Street)

Monday to Friday  
11.00 am to 2.00 pm  
28 February to 14 March

Student ID Required



## JIM ROSE

## - TO HURL OR NOT TO HURL

*The New Jim Rose Circus*

*The Masons (off Synagogue Place, at the back of Freemason's Hall)*

February 20 - March 15

8:45pm Tuesday to Sunday

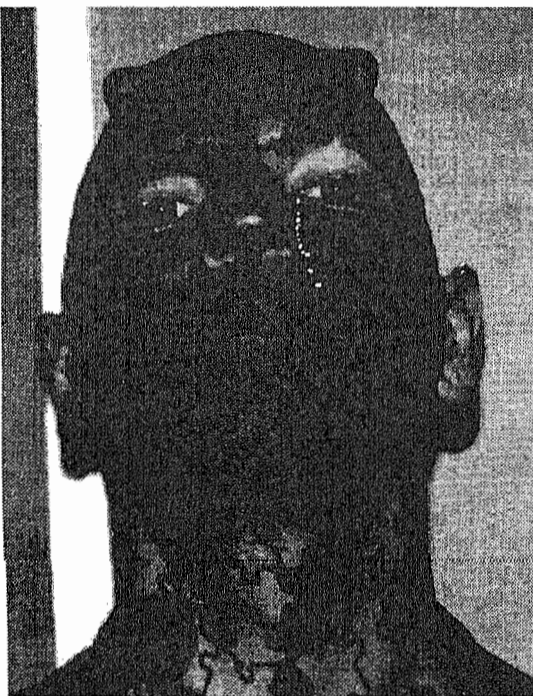
Tickets \$22.50 full/\$19.50 concession (Fringe Tix)

I think that it is fair to say that one does not usually fear a night out at the theatre. By this I do not mean a fear of boredom or of a particularly bad performance, I mean an all out fear for your physical well-being and your general mental health forever thereafter. Believe the hype (and there has been a lot of hype) ladies and gentlemen, the Jim Rose circus is sick and it will scar you for life or your money back. It is also fantastically nauseating and entertaining at the same time; you don't want to look but you know you'll miss a hell of a show if you don't. This is the Ashton Circus on all kinds of hallucinogenics.

Already the urban-myths are emerging about the show, namely that some people tend to have a bit of a vommy when watching it. This is not true at all. Nobody vomited when we went, though a few did pass out.

The large majority steered their stomachs and enjoyed the antics of the Enigma, Bebe the Circus Queen, the Mexican transvestite wrestlers, Jim Rose himself and many more.

Jim Rose is the ringleader and he keeps up an extremely fast and extremely loud running commentary throughout. He also handled a front row heckler with effortless ease. A warning: do not challenge an acid-tongued (no pun intended) performer with a loud voice and a microphone - you will not win. After a while I began to tire of his banter and wanted him to do some



tricks of his own, desperately hoping he would not be the Mike Whitney of the circus world. But to his credit he swallowed razor-blades and coughed them up, had darts thrown at him, had his face pushed into broken glass and hypnotised some guys from the audience. They probably weren't actually hypnotised, but who cares - it was funny anyway.

Bebe the Circus Queen astounded young and old by making sparks fly from her crotch with an angle grinder. The Enigma (that guy with the all-over tattoos) disgusted everyone with his ingestion of maggots and cockroaches. I particularly liked the part when he was force fed a strange blue liquid up a tube through his nose down to his stomach, only to regurgitate it back up again so that we could witness it's change of colour. But the piece de resistance was when he drank the whole lot again. Yuck. He also inflated a condom out his nose and really and truly swallowed an entire sword - I saw it with my own eyes.

The Mexican transvestite wrestlers performed a truly awe-inspiring cock-fight, "with absolutely no chickens involved". You get the picture. Mr Lifto disappointed with his act that Steve Vizard made so famous. I felt that it was not really a proper lift, but actually more of a swing. Still, he is a bit of a clever dick I suppose.

Jim Rose himself and Bebe the Circus Queen were actually nice enough to impart a few words of wisdom to any Uni students who may be thinking of trying their luck with his band of merry performers. Jim says "stay in school" and Bebe declared "don't try this at home, do it in your neighbours house instead". But besides all that, see the show because I guarantee you will never witness anything like it again, and everybody needs a good gross-out every now and then.

Fiona Shaw

*It's Hot Inside the Bear Suit*  
(Dave O'Neil)  
Cinema Nova  
March 2-8  
7.30pm

Dave O'Neil comes complete with an impressive resume and an even more impressive bear suit. He is the guy from TV that everyone's seen (on various network delights) but noone pays any attention to. This is his one chance to stand up and tell us how it is. And he does.

*It's Hot Inside the Bear Suit* is a multimedia affair - slides, music and even clippings from the book. It's proof enough that O'Neil has a fine reputation as a comedy writer. Reminiscing about shows he used to write for, certain Adelaide stand up gigs (at The Bridgeway) and holidays featuring McDonalds in every photo, right up to the point in the present day where he's been nominated in the illustrious logie awards (in the company of the whole cast of Heartbreak High and Daniel Kowalski), O'Neil provides

the audience with an inside look at the wows and woes of being in the industry.

However, while O'Neil's content and comments about 'the world of show business' are highly informative and entertaining, there is something lacking in his deliverance. Granted, what I saw was only a 'preview' to his show - I can't say whether it has really changed that much since - but as an audience member I felt I had to really work with O'Neil to see where he was going. The

hooting laughter from the guy in the front row and the hoarse (read: exhausted) chuckles from Wil Anderson (who incidentally hadn't been to bed since his final show the night before) provided some light hearted relief.

It is hot inside a bear suit (trust me, I know) but it's even more hot at the logies under the lights. Good luck Dave!

Susie Bate.

FRINGE

**The Dumb Waiter**  
 Brink Productions  
 Red Shed Theatre, 255 Angas St Adelaide  
 25 February - March 14 Tuesday to Saturday 7pm  
 Tickets: Fringetix or at the door \$12 Full \$10 Concession

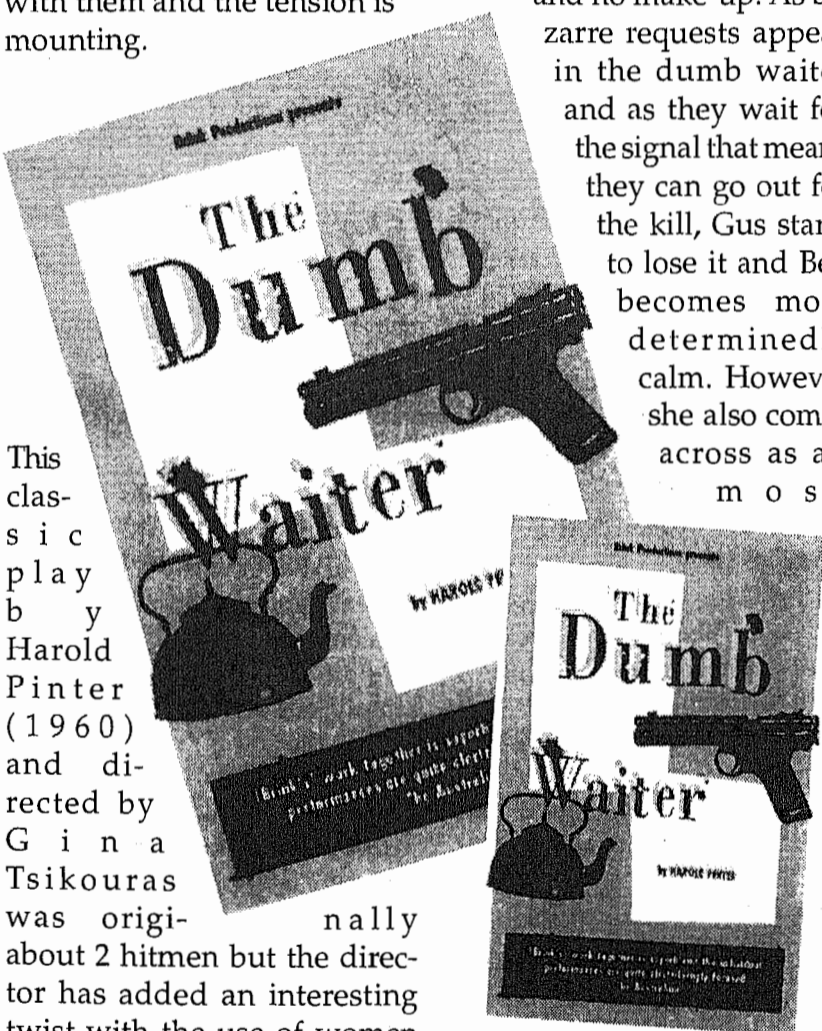
Suspense. Tension. Waiting. *The Dumb Waiter* is a fantastic exploration of a unique situation. Two assassins trapped in a room waiting for the kill. They cannot leave. They don't know when the call will come. They don't know who it will be. You are trapped in there with them and the tension is mounting.

ness and oppression. We are immediately introduced to the characters and it becomes apparent that one is the senior partner in the killing business. Gus (Lizzy Falkland) is constantly questioning and almost childlike whilst Ben (Catherine Bishop) is taciturn and edgy, remaining silent between tense explosions at her accomplice. The only fault in the production is that both casting and costuming make it somewhat of a stretch to see her as inferior: she is taller and her costume is more business-like with her hair up and no make-up. As bizarre requests appear in the dumb waiter and as they wait for the signal that means they can go out for the kill, Gus starts to lose it and Ben becomes more determinedly calm. However she also comes across as almost

This classic play by Harold Pinter (1960) and directed by Gina Tsikouras was originally about 2 hitmen but the director has added an interesting twist with the use of women as the assassins. The set-up of the theatre adds to the atmosphere: on the day that I saw the play it was 38 degrees and the play is being performed in the foyer of the Red Shed (rather than the actual theatre) so the space is very restricted. The set consists of a bare room with 2 iron beds, a single light-bulb and a dumb waiter at the back of the room. The audience is trapped in the room with these 2 edgy women (there are only about 20 seats) and the heat added to the feeling of close-

comic in the way that she responds to the notes in the dumb waiter. The sensation of entrapment and the unique subject matter allows the writer and director to reveal the personalities of the characters and the way they deal with the stress of the predicament they find themselves in. This is a play of tension, drama and contrast. Well worth seeing.

Sky Mykyta



feel in the mood for wild, unpredictable, hot'n'heavy, raw, sexy, cutting-edge, tantalising & original FOREPLAY?

**Often I find that I am naked**

*It's the kind of mistake anyone could make*  
 Haven't we all been here before? There's something familiar...something about being in love with the wrong person. A luscious spectacle of comic conflicts, fearless honesty and gregarious audience interplay.  
 Emerging Artists: Fiona Spratt (playwright) & Alyson Brown (director)  
 Showing: 10-14 March @ 7.30pm

**Resolution**

*You are the reality outside these walls. You are the reality that keeps me inside these walls.*  
 Examines society's common quest for humanity within the nihilistic confines of a generation consumed by fast talk, fast images and fast lifestyle. Driven at the speed of a hard-core techno anthem.  
 Emerging Artist: Jame Winter (director)  
 Playwright: David Evans  
 Showing: 10-14 March @ 9pm

All FOREPLAY performances at Theatre 62, 145 Burbridge Rd, Hilton.  
 Tickets: \$15 full/\$13 friends/\$10 conc. Available at Bass or at the door.

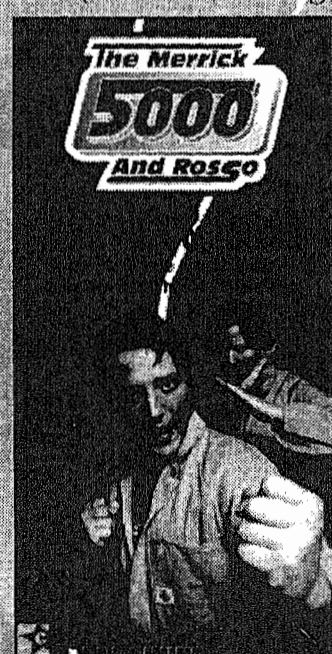
**The Merrick and Rosso 5000**  
 The Carpark Theatre (level 7)  
 March 2-15  
 10.30pm

Merrick and Rosso are grouse (or in Adelaide terms: heaps good)! If you've ever heard their 'yoof' radio stints (on Triple J), read (or heard) about their infamous letters or seen their candid camera antics in action, then you'll know exactly what's in store. However, even if you do, there's no saying exactly which direction their show will take night after night, show after show.

comedy after all) and they don't need to fill their sentences with "fuck" to prove it. Their genuine humour and quizzical points lead to very interesting camera footage, a show-n-tell letters section and a couple of prank calls. But first they highlight all the things they've done whilst in Adelaide - WITHOUT putting us down (a fair and almost uncontested achievement compared to other East Coast comedians).

I like their style. I like the way they use good ol' Aussie humour without the ego-massaging method of being completely humiliating & downright nasty just for the sake of comedy. Almost every joke ends with 'a thumbs up' from audience and comedian alike. As I said, heaps good stuff!

Merrick and Rosso are funny (which is ultimately the most important point about Susie Bate



# Skeletons in the Closet.

**Masterkey**

Space Theatre

February 28 - March 3

Devised, Designed and Directed:

Mary Moore

Poet: Miriel Lenore

Composer: Stuart Day

Video Artist: Richard Back

Animated Images: Ken Evans

Lighting Design:

Philip Lethlean

*'Wardrobes with their shelves, desks with their drawers, and chests with their false bottoms are veritable organs of secret psychological life. Indeed without these 'objects' ... our intimate life would lack a model of intimacy. They are hybrid objects, subject objects. Like us, through us, and for us, they have a quality of intimacy.'*

Gaston Bachelard, *The Poetics of Space*, 1958.

Mary Moore begins her program notes to *Masterkey* with the above quotation from Gaston Bachelard, on the mystery of the cupboard, wardrobe or chest - the architectonic incarnation of our most fundamental notions of privacy, intimacy, and secrecy. This is the essential motif running through an exquisite production which uses some of theatre's most convincing and innovative techniques of illusion to create an eerie, haunting, neo-gothic thriller - a tale of worlds within worlds, set within the dark passages and locked rooms of a women's residence in Tokyo after World War II.

For anyone familiar with Moore's previous work as set designer for the State Theatre Company - responsible for some of the most sumptuous, elaborate and architectural sets the Playhouse stage has ever seen - it is somewhat of a shock, in this piece directed, devised, and designed by her, to discover the stage of the Space to be drab, dark and almost empty, save

for a few old wardrobes littered around the playing area.

When the lights go down however, the space is transformed as slowly, one by one, isolated in a pool of light against a pitch black stage, each wardrobe opens, like a Japanese sliding screen, to reveal minute rooms, each contain-

through the other characters in the play, and the strange, isolated, private spaces they occupy. The final wardrobe to open is the office of the concierge, whose meticulous log contains a complete record of the movements of the building's occupants, dating back to its construction, and whose

masterkey is the one method of gaining entry to the many different rooms, and the secrets and sorrows they contain.

The narrative of the play is adapted from a novel by Masako Togawa, and is based around the disappearance of a young Japanese child.

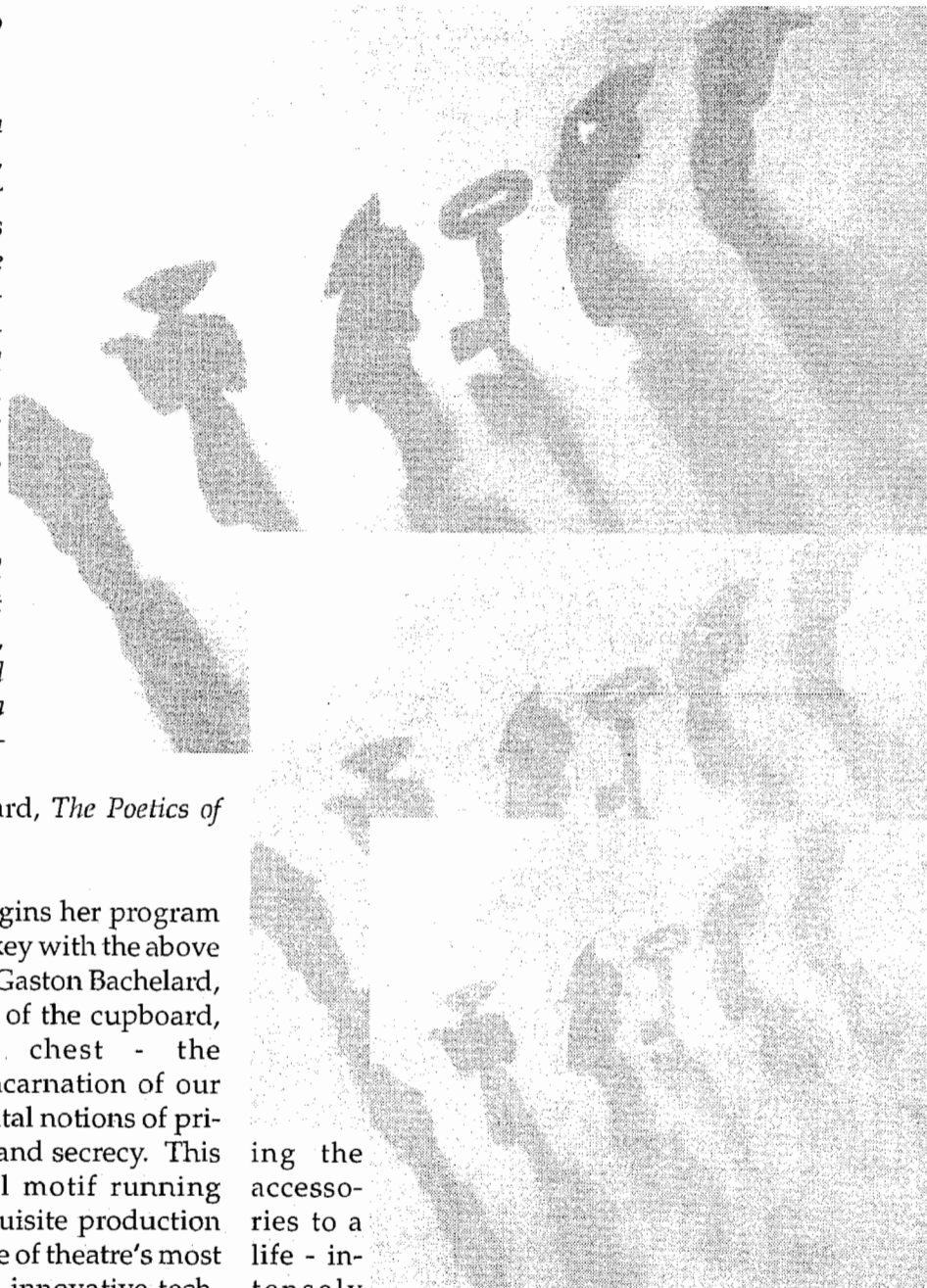
As the search to discover what hap-

pened to the child gets underway, we learn of an engineering feat to be performed - the apartment building is to be literally lifted and moved backwards to make way for a new highway - and of prophecies that when the building is moved, the body of a baby will be found. Although the plot unfolds in a highly fragmentary and non-linear manner - a rich tapestry of images, gestures, scenes and texts - a careful balance has been maintained, and the suspense of the thriller element of the story still provides much of the driving force of the production, although it is by no means a narrative- or

plot-based piece. Keeping abreast of developments in the storyline does, however, require a great deal of attention from the audience in order to piece together these scattered elements in a theatrical jigsaw puzzle.

Finally, however, it is not the solution to the mystery, which is only ever hinted at, or even the structure of the play which gives this production its intriguing power and brilliance. This is a production far removed from the world of the well-made-play. Rather it employs mixed media - narrative unfolds mainly through a chilling voiceover performed in an eerily harmonic chorus of voices, whilst action on stage is the result of the sophisticated meshing of gestural acting, clearly owing a great deal to Japanese theatre (the play is the result of the close collaboration of Japanese and Australian actors), with film and puppetry. Objects fly mysteriously in and out of the hands of characters, and doors and drawers open and close silently of their own accord - all at the hands of puppeteers lurking in the shadows, and never made visible. A filmic collage of actions and images is projected onto various parts of the set with such ingenuity that, unlike many such works, film and live action are not separate and independent but intimately entwined - film is projected onto actors' bodies, and actors respond to and act with the filmed actions and images in the same way as they do with the puppeteered objects. If theatre is usually seen as a medium for actors, and film for directors, this production shows utterly convincingly what sublime theatre can be created from a single, all-important directorial vision. Actors play a no more important part in this production than film, or sound, or puppeteers. The seamless blending of the different media, however, and the mesmerising effect of the intriguing images and symbolism produced make this a truly extraordinary production. The well-made-play may or may not be dead, but Mary Moore shows us that live theatre is most definitely alive and kicking.

Janak Mayer



ing the accessories to a life - intensely private and intensely personal. One is full of origami birds which, as soon as the room's occupant has finished their creation, fly silently, magically out of the window, on the strings of an invisible puppeteer. In the second room, a one-time school teacher sits amid class photographs writing and receiving letters to and from her former pupils. In a third a scholar's widow pours all her remaining affection into writing and re-writing her husband's great manuscript, whilst in a fourth a street wanderer brings home the scraps she has scavenged. The sequence continues, moving

# In the Beginning was the Word

*Va Yomer. Va Yelech.*

Ridley Centre, Wayville Showgrounds

February 27 - March 5

Itim Theatre Ensemble and the

Cameri Theatre of Tel Aviv

Adapted and Directed: Rina Yerushalmi

From the controversial, and now amended logo originally featuring the Madonna playing the Accordion, and the illuminated manuscript

style of the programs, to the performance of such choral works as Abbess Hildegard of Bingen's *Canticles of Ecstasy*, there can be little doubt that all things biblical feature strongly in Robyn Archer's 1998 Festival. Few items on the program, however, can come close to the Itim Theatre Ensemble's three-and-a-half hour interpretation of selected texts from the first five books of the Old Testament, either in emotion, in power of performance, in humanity, in humour, or in sheer brilliance. *Va Yomer. Va Yelech* (translated as I' And He Said. And He Walked') may be based on a text many thousands of years old, but it is one of the most innovative and astonishing productions of this Festival.

In a modern, or post-modern era, amid the triumphs and confusions of a world increasingly globally governed, through democracy and through secular capitalism, and where ever larger amounts of our daily interactions occur not directly, but through some medium, be it printed, celluloid, or electronic, the Bible, and the experience of live theatre would seem to share one thing in common - an ever decreasing relevance to modern life. It is refreshing, ironic, and entirely appropriate, therefore, that an Israeli ensemble dedicated to experimentation with theatre, to discovering the base experience of theatre that is vital not merely to preserve culture, but to man's fundamental well being, should have created a production which not only fulfils those objectives admirably, but also, simultaneously, demonstrates that the original Word still bares an altogether remarkable and intense emotional power, regardless of one's religious convictions.



*Va Yomer* is performed entirely in the Hebrew language, and the 12 actors of the Itim Ensemble bring to the text, with little other than their own voices and bodies, extraordinary measures of love, hope, terror, despair, weight and beauty, as well as making it overflow at times with humour, mirth, irony and biting satire. For an English speaking audience, a running translation has been cleverly composed to fit into the silences in the performance, allowing an appreciation both of the music of the actors voices, as well as an understanding of the meaning of what is being performed. The translation uses the

King James version of the bible, and the antiquity of the language is ideally suited to the flavour of the performance.

Staged simply, in the amphitheatre that has been created inside the Wayville Ridley Pavilion, on a large white stage, blindingly, yet atmospherically floodlit from all directions, dressed entirely in corporate black, and with a bare minimum of props, this is the purest form of ensemble theatre. Beyond lighting effects, all that is created on stage is created through actors' voices and through masterful physicalisation and choreography. The actors' vocal skills above all are impressive, using sweet, light chanting, deep intoning, atonal screeching, and an extraordinary barrage of vocal techniques which make the most of the sounds of the Hebrew Language. The effect ranges from horror in the passages of Joshua's destruction of Makkedah, or the story of Jephthah's daughter, to extreme humour when the story of Adam and Eve is performed with multiple Adams and Eves eating apples out of

each others' mouths using knives and forks! The effect of the performance, enhanced by the non-chronological order of performance, is distinctly one of Brechtian alienation, giving new life and inspiration to stories that many, particularly in Itim's native Israel, would know intimately.

*Va Yomer* is a masterful, powerful and emotionally charged performance, and is theatre at its rawest and purest. Were it not the case that, by the time this reaches press, the production will have finished, I would most emphatically state that it is not to be missed. As it is, all I am able to do is enthuse, after the event, about what was an extraordinary experience.

Janak Mayer

## Songs of the Wanderers

Festival Theatre

March 6,7,8 at 8pm, March 7 at 2pm

Cloud Gate Dance Theatre (Taiwan)

Choreographer: Lin Hwai-min

"The dance unfolds as peacefully as the flow of the Ganga. Bodies and passage of time weave a poignant poetry. Songs of the Wanderers is a beautiful prayer...The breathtaking finale makes the audience gasp with excitement." *China Express, Taipei.*

This description, as well as both the poster and the television advertisement had shaped my expectations for the performance of *The Songs of the Wanderers*. Is it any wonder then that I had trouble

being patient in the first half hour when not a gram of rice was flung into the air. Even the initial fascination with the showering rice on the meditating monks head lost its appeal after about ten minutes! The problem with going to see so many shows during the festival and The Fringe is that after a while you expect to be instantly entertained as soon as the show starts. I'd forgotten that one of the unique features about Adelaide audiences (and I've heard this veri-



fied quite a few times over the past couple of weeks) is their willingness to sit and work with the performer(s) for a while in order to benefit from the overall performance. This was the case in *Songs of the Wanderers*. The slow, quiet and peaceful beginning sets the scene for a cyclical journey involving performer and audience alike. The combination of movement and music provided a unique experience of meditative energy. The constant trickle of rice on the monks

head and the sudden sheets of rice falling from the 'sky' (especially in the final moments) illustrated the powerful binary of movement and stillness.

And then, when it was all over (at least that's what it seemed) the rice was raked into a huge swirl (or what was termed a 'unique thaetrical episode of Zen-like meditation'), a moment that was lost by many audience members who thought it had already finished and had left.

I enjoyed going to see *Songs of the Wanderers* because, like other unique Festival experiences, it is an opportunity to see, hear and wonder at things you would not normally see.

Susie Bate



## Clubby Clubby Clubs Clubs

### Mature Students' Association

The MSA is currently revamping its constitution. Copies of the proposed constitution will be available on the clubroom and through the Clubs Association from O'Week onwards. Comments will be gratefully accepted and can be made via the correspondence box in the clubrooms. A special general meeting (SGM) will be held on Friday the 13th of March, 1998 in the WP Rogers room, 5th floor Union Building at 1.15pm. This meeting will discuss the new constitution and vote on it prior to it being adopted at the AGM. Preliminary Notice MSA Elections Nominations for positions for the MSA committee 1998 will open on March 2nd 1998 and will close on the 16th of March 1998. Details of how to nominate someone will be posted in the clubrooms and also on noticeboards within the Union Building. The positions to be decided are: President, Vice President, Secretary, Treasurer, Student Services Officer, Clubs Association Delegate, General Committee Members. Duty statements will be available during the nomination period. AGM notification will be posted within the Union Building. As well notification will appear in the University newspaper *On Dit*.

### BackGammon

The Inaugural General Meeting of the Adelaide University BackGammon Club will be held in the Margaret Murray Room, Level 5 Union House. At 12pm on Tuesday March 24 For further information please contact David Warner on 8364 3714

### Environmental Collective

AGM  
19th March 1.00pm clubs common room, level 6 union building

### Clubs Association

#### CHANGE OF DAY FOR EXECUTIVE MEETINGS

Please Note that as of **Monday March 16th**, the Clubs Association Executive Meetings will now be held on **Monday Evenings**. The time and venue remain the same.

The Executive apologises for any inconvenience. This change is due to conflict with academic timetables.

Dave Matthews  
CA President 1998.

### Judo

The Adelaide Uni Judo Club has training sessions for all levels on Mon & Wed evenings from 5:30-7:30pm in the Games Room, level 5 Union House (next to the bar). Beginners are encouraged to join A.S.A.P. First session free! Bring a pair of trackies & T-shirt.

A.U. Judo also runs a congenial **women's only** session on Friday evenings 6-8pm in the Irene Watson Room (also level 5, Union House).

A.U. Judo caters for friendly people who wish to have fun, get fit, improve flexibility & increase confidence & coordination.

You can contact :  
Michael 8352 2553 OR Karel 8352 5142

### Eddie AGM

It's time again for the AUERC (Eddie) AGM, this coming Thursday the 12th of March from 1-2 pm.

It's being held in the South Dining Room which is located in the Union building at the back, next to the Equinox. Exciting stuff will happen.

Be there, or be not!

### Film Society Movie Mania

This week's movie: *Chinatown*

Plus animated short *Jabberwocky*

Thursday 12th March, 1:10pm and 7pm

Union Cinema

\$2 members, \$4 others

Directed by Roman Polanski and starring Jack Nicholson, this is a dark and gritty film of greed and depravity in 1930s Los Angeles. It follows a detective's investigation into the wealthy of LA which reveals more than he bargained for. Watch for Polanski as a small man with a big knife.

Coming Up:

Week 3:

AGM

Wednesday 18th March, 1:10pm

Margaret Murray Room

*Blowup*

Plus animated short *The Beast of Monsieur Racine*

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

Union Cinema

\$2/\$4

Week 4:

*American Graffiti*

Plus animated short *Paddington Goes to the Movies*

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

Union Cinema

\$2/\$4

Week 5:

*The Blues Brothers*

Plus animated shorts *Where the Wild Things*

*Are and In the Night Kitchen*

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

Union Cinema

\$3/\$5

Week 6:

*The Cabinet of Dr. Caligari*

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

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

Union Cinema

\$1/\$3

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

Film Society AGM

Wed March 18, 1:10pm Margaret Murray Rm

Anyone who is interested in film is welcome to come along (you'll be able to join up on the day). A new committee and new office bearers will be elected, these are the people

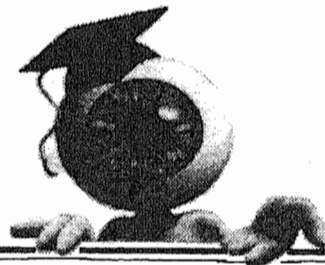
### Golf Club AGM

Wednesday 11th March

at 5.00 pm

WP Rogers Room, Union House

Beer & Soft Drinks Provided



## Konrad Pesudovs Optometrist

125 Jetty Rd, Glenelg

Tel: 8376 2552

### Glasses from \$45

Thin high index lenses from \$85

Soft contact lenses \$130 pair

Great range of brand name frames  
and budget models

**15 % off any frame**

for Adelaide University students and staff

### WE REQUIRE VOLUNTEERS WHO DO NOT EXERCISE REGULARLY

The CMAX Pty. Ltd. Drug Studies Unit requires healthy adult males aged 18-50 years to participate in clinical drug trials.

The trials will be held in the Drug Studies Unit, located on Level 5, East Wing, Royal Adelaide Hospital.

Potential volunteers will be required to undergo a screening assessment prior to inclusion to a study.

Participants in a trial will receive FINANCIAL REIMBURSEMENT for any inconvenience associated with the trial.

For further information, please contact  
Drug Studies staff on  
8222 3925 or toll free 1800 150 433.

# VIDEO REVIEWS

## Two Fat Ladies (Part 1 & 2)

Not everyone loves the Two Fat Ladies. My mum loves them... my sisters and I smile and nod slowly when she raves about good food, good health and good fun. This video is hardly any different from their travels on the ABC (maybe like two extended episodes put together). Having said that, I should also point out that I really love what the Two Fat Ladies stand for and what they do in their shows. They bike it around the countryside preparing healthy wholesome meals for people who enjoy much more than a lettuce leaf for lunch. Their cooking style is as much fun as their attitude to food - food is something you master, you control and you have fun with - and while I haven't yet used the video as a form of recipe book (that is, if I don't get distracted while watching it!) I'm sure it wouldn't be too hard.

The *Two Fat Ladies* is a hearty delight for lovers of life!

Susie Bate.



**That Old Feeling**  
Dir: Carl Reimer, 1997  
Bette Midler, Dennis Farina, Paula Marshall, Danny Nucci  
CIC Home Video

A Bette Midler vehicle, *That Old Feeling* fails to impress in every way possible. Bette plays the estranged ex-wife of Dennis Farina whose mutually antagonistic relationship turns to sexual frenzy at their daughter's wedding reception. They then run off together for a weekend of shopping and fucking.

A Hollywood formula film, *That Old Feeling* remains decidedly flat throughout. Its attempt to combine farce with the big-studio's current moral preachings was surely doomed to failure from the beginning. Good guys vs bad guys, and true love winning out in the end. Oh dear, I think I'm going to be sick.

Carmel Pascale



The wonderful people at Roadshow Entertainment are at it again and have given us 1 copy of *Two Fat Ladies Ride Again* to give away. Put your name and phone number on a piece of paper and slip it into the video sub-editor's pigeon hole in the On-Dif office and a draw will be performed (come down and see the show) on Friday 13th March at 1:30. If you miss out you can pick up a copy at your local video retailer for \$29.95.

**Absolute Power**

Dir: Clint Eastwood, 1997

Clint Eastwood, Gene Hackman, Ed Harris, Judy Davis, Laura Linney  
Columbia Tristar Home Video

Exploring the sex life of their president seems to be a popular pastime for Americans at the moment. Whilst Bill Clinton appears to be forging a second career as a defendant in sexual harassment cases, a soon to be released film, *Wag the Dog*, shows the US President initiating a war in order to divert attention from a sex scandal.

In *Absolute Power* The President, played by Gene Hackman, is implicated in murder when his Secret Service men kill his date as she attempts to defend herself from his particular brand of foreplay. An idea to stage the killing as an interrupted burglary then has the ironic effect of implicating Clint Eastwood's character, a seasoned jewel thief who just happens to be robbing the place at the time and sees the whole murder scene from his hiding spot. But Clint manages to gain some leverage for himself by stealing a blood stained letter opener which places The Pres at the scene of the crime. So begins a game of cat and mouse between the President's office, the police, and Clint. No prizes for guessing the ending.

For a suspense thriller *Absolute Power* lacks an element of timing and momentum that is so necessary for this genre of film. Clint Eastwood almost walks through his scenes with an attempt at cool disattachment that borders on the comatose. Even Judy Davis fails to make a contribution as The President's Chief of Staff: her mannerisms and delivery badly judged. Gene Hackman, meanwhile, continues with his lifelong job of playing Gene Hackman. But ultimately all are let down by an underdeveloped script and Eastwood's direction. Don't bother with this one.

Carmel Pascale

**Erotic Ghost Story**

1990, dir: Lan Nai Kai

Amy Yip, Ha Chai Ling, Man Su.  
Siren

*Erotic Ghost Story* is an important part of Hong Kong film history for three reasons. Firstly it ushered in the Category III rating for movies with extreme subject matter. Next it features the first onscreen appearance of the silicon enhanced talents of Amy Yip who went on to become one of the biggest Cat III stars in HK. But most importantly it has a lot of softcore sex scenes, nudity and violence, and climaxes with an exploding three headed demon. You'll love it.

This release is the same one screened on SBS a few weeks ago and benefits from their superior subtitling, though lacking Des Mangan. The story is simple; three fox demons (or vixens as they are appropriately called) have to abstain from sex for a few weeks to attain the next level of immortality. Obviously that doesn't include sex with each other (told you you'd love it) because it's only with the appearance of the fertility demon Wutung, disguised as a humble scholar, that fur starts sprouting. Of course for this to happen he has to have sex with each one of them doesn't he? Gratuitous sex scenes ahoy! You'll love it. Eventually the three vixens defeat Wutung with the aid of a local Taoist priest. He must be a strong Taoist too because of his very large...eyebrows. This is all just window dressing (or undressing as the case may be) for what is essentially a softcore porn movie with a liberal dose of horror. It's kind of like all the other porn movies you've watched except that this time you actually want to know what's going on in the story. If you can come to grips with the way sex and horror co-exist in this movie you won't feel you've wasted your time. If you're an Amy Yip fan you'll be particularly able to handle yourself during the more extreme moments. Sex and violence in the way that only Hong Kong can do them. You'll love it.

Craig Andrews



**Tick Says "On Dit is COOL!"**

# GET OFF MY TV!

Everywhere you go, everywhere you look, all you can see are reminders of the heterosexist society in which we live. From TV advertisements to popular soap operas we are force fed heterosexism. It is enough to make you violently ill, and very angry! Even when gay male, lesbian or bisexual characters are visible and openly out on the TV they often remain sexless, having little opportunity to express their sexuality. If a character does have the slightest opportunity to express their sexuality, it is usually quickly contradicted by the reinforcement of heteronormality.

One of the most recent and obvious examples of the reinforcement of heteronormality was the Channel 10 telecast of the 20th Sydney Gay and Lesbian Mardi Gras. While the Mardi Gras is a celebration of Lesbian, Gay, Bisexual, Transsexual and Queer pride, it was constantly interrupted by commercials featuring heterosexual couples, references to heterosexual sex, and traditional heterosexual family values. In particular, those of you who viewed the Mardi Gras telecast may remember the condom adverts. A man in a shop, looking at a particular brand of condoms, trying to decide what type best suits his needs. He is then approached by a woman who asks him if he needs assistance. The camera then shows us all a picture of the man's groin featuring a pulsating penis behind his blue denim jeans. If this is not a reminder of heteronormality, I don't know what is!

One would think that during the telecast of a Gay and Lesbian Mardi Gras such an advertisement would feature two

men with pulsating penises checking out more than just the range of condoms, or two women viewing an assortment of dams. But no, the media must reinforce the heterosexuality of all the straights out there viewing such an open display of diverse sexuality, or rather perversity. The audience could not be allowed to challenge their own sexuality, or to become a part of lesbian, bisexual, gay culture. Not even for a mere two hours a year. It would be just too much!

That brings me to my next point on the telecast of the Sydney

celebrating diversity in sexuality, then why not show it?

Many other television soap operas feature tokenistic gay and lesbian characters. These characters are most often portrayed in a happy and friendly manner. They are rarely bitchy, angry, or depressed. Are they trying to convince us that if we conform to heterosexual norms and just not talk about or express our true sexuality then gay men and lesbians will almost fit in, and of course, will also be happy.

Yes, that is right, gay and lesbian

when and where she wants it! She must be in a committed relationship, imitating the heterosexual norm. Just as a gay male character remains a celibate bachelor.

These representations of lesbians and gay men are not true to the diversity of reality. They are created to be palatable to heterosexist audiences, not to offend them or to challenge them, hence the rare occurrence of a bisexual character. Bisexual characters are depicted as being schizophrenic, manipulating, and even violent; not something that we really want around! But like their lesbian and gay counterparts, they are not a true reflection of reality, but a method of heterosexist propaganda.

Returning to the in between bits of commercial television, the advertisements, they constantly feature symbols of heteronormality. From toothbrush commercials, the dentist and his son who could not show you their faces, to adverts promoting the 'family' car. It takes a bit of skill to find gay or lesbian topics in adverts. We must queerify them, as the producers won't do it for us.

Heteronormality is strongly enforced in our media, from soap operas to adverts, and even the Mardi Gras. It is disappointing that in 1998 society has not come to terms with diverse sexualities and life styles. The media attempts to portray bisexuals, lesbians, and gay men in a way that creates a mild level of tolerance, provided we adhere to their rules, their lifestyle and their tastes. I am sorry, but I want control of my life, and will not conform to such heterosexist impositions.

♥M



Gay and Lesbian Mardi Gras. It is obviously considered to be too unbearable to show such a perverse scene as the bisexual float on TV. For two consecutive years, the bisexual float has not been viewed by TV audiences around the country. Would this just add to the confusion of the straight viewers who watch the parade shaking their heads in disgust at every float they see. Would it just be too challenging and too perverse? Would it be make the audience (including some of the gay men and lesbian audience) even more confused than bisexuals supposedly are?

If Mardi Gras is about

characters are represented as heterosexuals in almost every way, but for who they choose to fuck. That is if they are allowed to fuck. Gay and lesbian characters are certainly not as sexual as their heterosexual counterparts. I could count on one hand the number of times Matt of Melrose Place has kissed another man, let alone had sex, or been seen supposedly naked with another man. The lesbian characters in Friends and other soaps are in monogamous relationships verging on marriage. Some are even procreating. Now a woman, especially a lesbian, could not be seen as playing the field, fucking who she wants

## Classifieds

### Not trendy, but honest

Wanted:

Bicycle:

Interested in racing bikes only (cos going fast is much more important than looking trendy).

Call 8351 0026 and ask for Simon - I'll arrange to inspect your machine.

Those in possession of stolen cycles need not respond.

### Ooh, scribbled-on gear!

Ever wanted to own an autographed...

- Redbacks Cricket Bat
- Crows Football
- Port Power Football
- Thunderbirds Netball
- Adelaide Rams Polo Shirt
- Giants Baseball
- 36ers Basketball
- Australian Hockey Olympic Shirt
- and many more great prizes???

If the answer is yes, then we have the raffle for you!

Tickets only \$1 each

2,500 tickets

drawn Friday 19th June, 1998, 5pm, UniBar

All monies raised go towards the Australian Universities Games

Come into the Sports Association Office (ground floor, Lady Symon Building), or see one of your friendly Sporting Club's Committee Members for tickets.

### Clubby Clubby Clubs Clubs

Clubs Association Council Meeting to be held on:

Wednesday 11th March 1998

in the WP Rogers Room

Level 5, Union House at 1.10pm

Please check your pigeon holes

All Club Delegates & interested members welcome to attend.

### Does the noise in my head bother you?

Headache?

If you suffer headaches, you may be eligible to join a National Headache Study. You may be eligible if you have - one-sided headaches; neck pain or stiffness; headaches at least once a week; headache history of 2 months to 10 years.

Sorry, you will not be eligible if you have - migraines, claiming workers compensation; current third party accident claim; other serious illness.

If you are interested in joining the study and meet the criteria, please telephone:

The Headache Trial Centre  
School of Physiotherapy  
University of South Australia  
Pat Schultz

(08) 8302 2402

(08) 8302 2766

### Bikini babes? Is that PC?

WIN

Aim high

And you can win the ultimate computer package:

Compaq Presario 1220 Notebook

Microsoft Software

Optus Express Prepaid Mobile Pack

Oze-mail Access

Worth \$5745

See your pigeonholes or ask for an entry form when you open a commonwealth bank streamline account.

Fantastic bonuses for Austudy recipients, international students and all your everyday banking needs including \$54 p.o. rebate and no account keeping fees.

See Australia Post on campus or visit 135 Rundle Mall or call 132221.

Which bank? You guessed it!! Who else but the bank that brought you the bikini babes of O'week? ... the Commonwealth Bank!!!

### Stick this up

Put your posters up where they're needed...

At last, the first Poster Park is now open for use on 121 Hindley Street, Adelaide.

Poster Park is a space provided free of charge to all LOCAL ARTISTS to advertise their events. But this first Poster Park is only there for a short trial period. If this project is successful, it could be extended to other sites throughout the city.

So, local artists, help yourselves, and put 'em up!!

Poster Park is a City Pride project, supported by the City of Adelaide. For any details, contact GEEOM on (08) 8231 3610 - if you can't make it to Hindley Street, give me your posters and I'll put them up for you...

### Coaterie

Cheap

Brand New Labcoats \$25,  
Medcoats \$30, Dental Coats  
\$30. Phone 8352 3762 after  
6pm.

### Don't smoke, do you?

Share House: Kilburn  
3 br place to share. Newly painted with wooden floor. 6.5 km to city. \$60 p.w. plus expenses. Non smokers preferred. Ph. 8344 2078 or 8381 8448.

### \$10 for your fluids! Oright!

Department of Clinical and Experimental Pharmacology.

Volunteers Wanted

Healthy volunteers required for a drug metabolism study involving a single urine and saliva sample. Age: 18-50.

Male or Female

For further information: phone Janet Coller on 8303 5985 (\$10 compensation paid for involvement)



Before.



After.

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

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

But Sam Wilkinson did change a lot on the inside.

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

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

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

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

