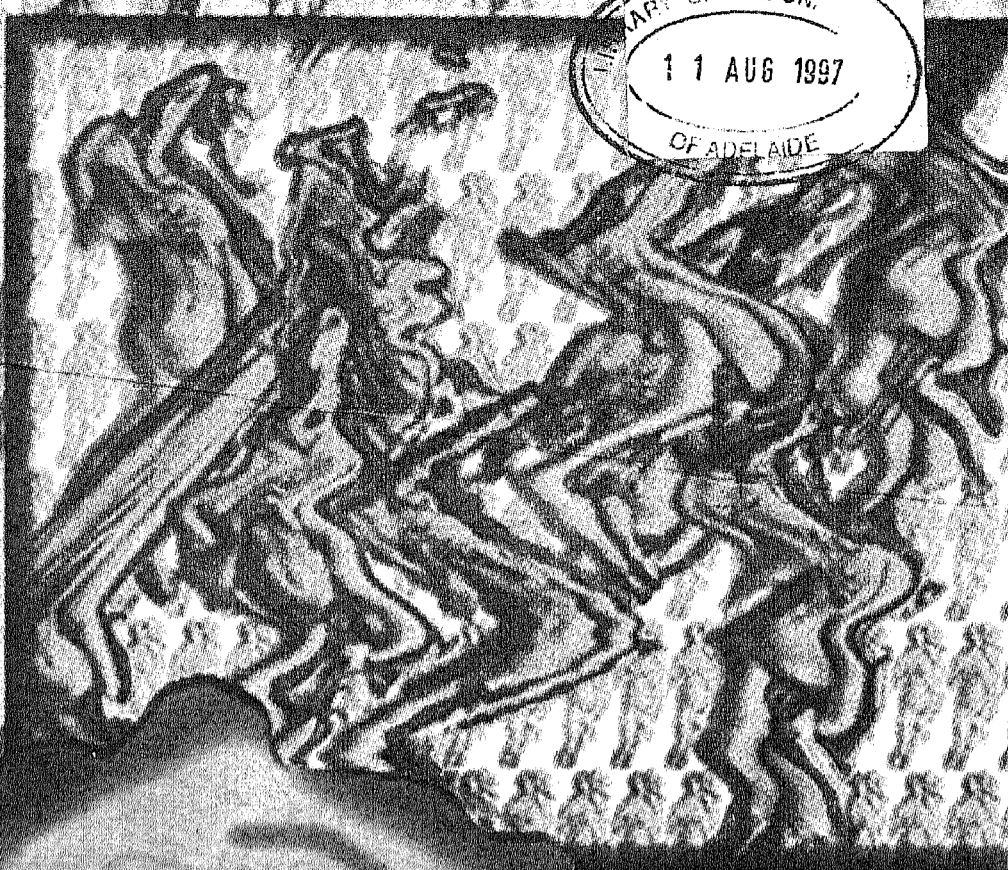
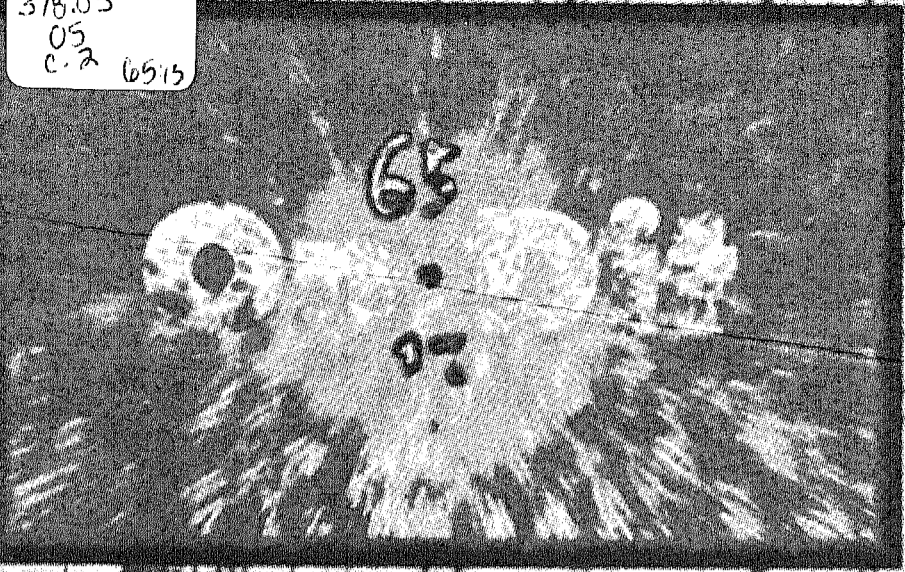
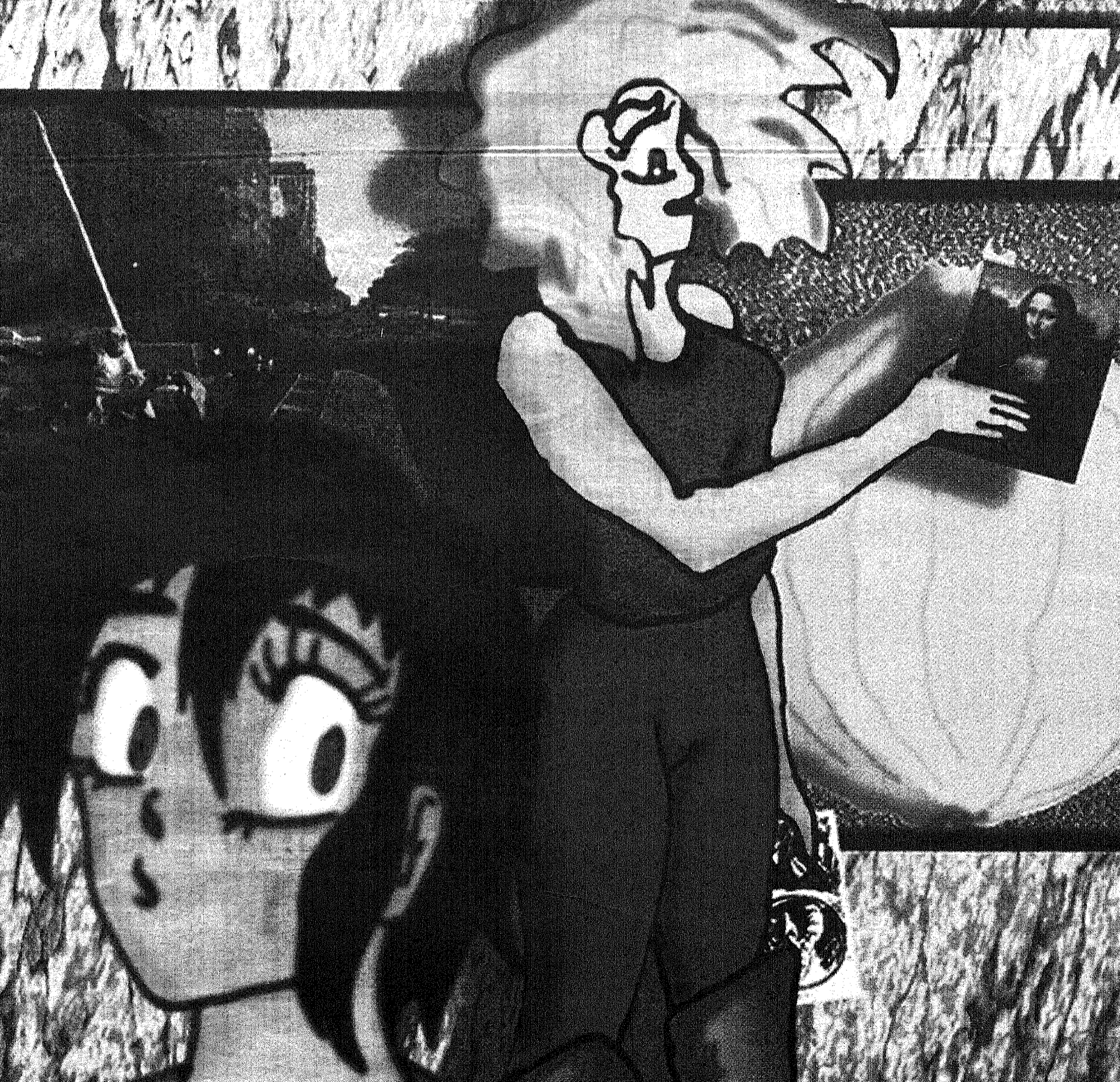


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THE PLANET

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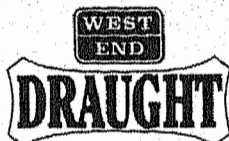
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EVERY WEDNESDAY IN AUGUST 9PM - 10PM

(AFTER SOLD OUT SHOWS IN SYDNEY)

BANANARAMA JOIN HOOPER - ADAM - DOLLY - ROCHELLE &
THE PLANET DANCERS @ PLANET DISCO....

DOORS OPEN 8PM



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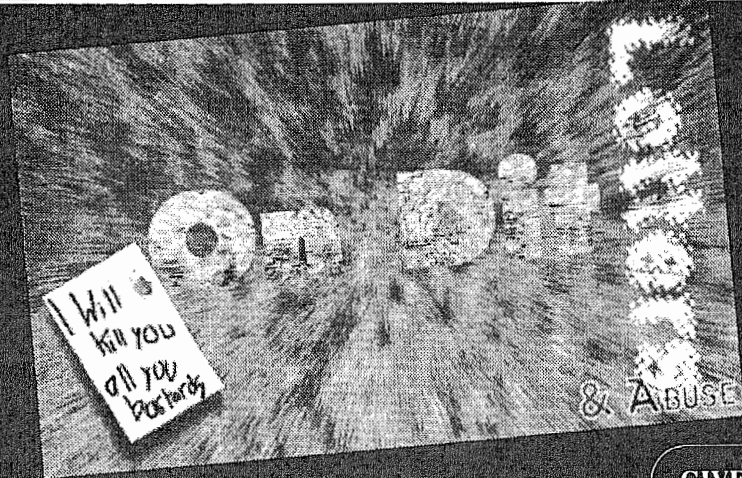
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* Vox Pop	\$23.00
* Visual Arts	\$24.00
* Music	\$26.00
* Cinema	\$28.00
* Clubs	\$34.00
* Creative Arts	\$37.00
* Literature	\$38.00
* Sports	\$40.00
* Classifieds	\$45.00
TOTAL DUE:	\$47.00
	\$487.00



WELL OVERDUE



Dear S'N'M,

I'm writing in response to the letter written by Jon Heard (On Dit, 29 July 1997). Perhaps Jon expects retribution from various "feminist" respondents? Well, not from this one. I am, among other things, a feminist, and I agree thoroughly with Jon.

Recently, I was driving home, fresh from a morning swim (how disgustingly wholesome) when the JJJ news came on. Among other things, there was a brief mention of the first gay and lesbian high school in America. My response? Not a pleasant "oh joy", nor a militant homophobic "let's bomb the queers". More like "How sad is it, that these teenagers feel they have to be segregated to be safe/happy? Segregation won't solve a **FUCKING THING**.. especially when school's out and the "real world" hits them. The Women's Room is much they same - a well intended but inadequate idea.

I understand that there are times when women feel that they are unsafe, I too have experienced various forms of mistreatment from men. I'm sure that there are some women who have had similar or worse experiences. However, men can also be wonderful, and women can also be cruel. Ultimately, running away solves nothing, and as Jon pointed out, it can create more problems.

Even better than Jon's proposed sexism free space, I'd suggest that Sophie Allouache create a "space of acceptance" that welcomes men and women of all sexualities, religions, races and backgrounds. Which is actually the way university should be. Acceptance is the key.

Alex Wright
2nd Year Arts

P.S. To Katherine Hodgetts - true feminists are not "rabid".. I don't know about the ones you are referring to. Perhaps they aren't really feminists, as much as sexists?

To Ross A Chapman - were you wearing a seatbelt?! Why the hell was it so difficult for you to put your P plates up anyhow? Stop whinging. To FLYGUY... I love you, I really do.

Dear Editors,

Reading Ros Cox's piece on two year terms for Board members (last week) made me think about things, reach for my pen, and essay forth yet again. You see, I'd really miss having people like Al on Union Board. I'm sure Ros would too. So why do they want two year terms? Indeed, who are 'they'?

The diversity of student concerns and political affiliation is reflected in a varying number of electoral groupings. The smaller groups would be wiped out by the doubling of term length. Ros might believe we should "look beyond the politics of elections", but some of us reckon that's the whole point of elections! She speaks of reps being "assimilated with the function of Board" - what happened to elected bodies conforming to the will of the people? Enterprise Bargaining, a "game"? and why is it "ridiculous" to allude to the number of people re-elected under the present regime? Two year terms would just reinforce their sinecures.

I'm not convinced of this two year concept, and Ros did nothing to allay my doubts.

Reefer-rendingly yours,

Red Dread

GIVEAWAYS: In an attempt at fairness, giveaways this week will only be given to those who haven't already received On Dit giveaways this year. Please let those who normally don't get a crack at these things have a go this time, regular prize-getters. Come down at 3^{PM} Thursday.

* 3 x \$18 Vouchers for TABRIZ VIDEO thanks to Sarah Wishart

* 5 x PALACE DOUBLE PASSES thanks to Clare

* 10 x 2-for-1s to BROKEN ENGLISH at Palace

Dear S'N'M,

Just a short reply to the Console Operator Man. [On Dit Letters 65.12]

Most very large companies have their own "standards". That is, standards in the industry/engineering sense (not moral!). These standards cover specifications and "how to's" for most situations likely to be encountered relative to the individual company's business operations. Shell has its own standards which in England, North America, Australia and Western Europe, it follows. In Nigeria, Shell does not follow its own standards - overground pipes (which should be buried) run through the middle of villages, restricting wheeled transport. These pipes constitute a safety risk as they contain oil and gas under high pressure. These pipes do burst (regularly) - they then cause injuries and damage to property.

In Australia, Shell spends millions on avoiding accidents and damage so as not to rile the population. In Nigeria, Shell spends millions on suppressing the local population who are riled by accidents and damage to property.

Enough on Shell. Back to the Con. Op. Man - people will still buy petrol, just somewhere else - if you are appalled by what they do elsewhere don't work for them here. Find a job with a company which isn't quite so evil. Don't ignore what you know is the truth.

I do feel sorry for the franchises who mostly wouldn't have been aware of the situation re: Shell Nigeria when they took on the business, who will suffer under a boycott. However, they will be able to batten down and survive. The best thing their console operators could do for them would be to go out and find another job, thus sparing them the pain of having to sack faithful employees.

Yours sincerely,
Brett Will

Dear S'N'M,

There used to be a niche of the university that reminded anyone who walked through it of the heritage of AU and the hundreds of years of history of other institutions in whose footsteps we've followed. As anyone who ever went to the first floor of the Mitchell building for a Classics tutorial would know, the area is perfect. The ceilings are high. It's never too warm or too cool. Everything is welcoming. The Edgelow Room is the best lecture theatre in this uni. Even the chairs are comfy. The place is just plain homey - the perfect place to study.

But now that's gone. In their never ceasing quest for higher salaries, better offices, and less of those pesky students walking through their corridors to get to lectures, our lovely friends and overlords in administration have raped the department. Shoving Classics students and staff into the crawlspace at the top of the Hughes building, new administrators and bureaucrats have slithered into the comfy offices and hallowed corridors of the Mitchell building.

Why? They say that they need more space in the race to attract full-fee paying students to the university from overseas and around Australia. Yet again students are getting screwed over in the aim of employing more and more surplus administrators. It's about time that the university began to be governed with actual students in mind.

It may be too late to return the Classics department to its rightful place. However, I urge anyone wanting to make a protest to walk through the Mitchell building on your way to lectures in the Hughes building. Disturb them in their offices. Fart in their halls. Drink out of their water cooler. Make noise while they're working. And most importantly, walk through the council room at every opportunity, especially if council is sitting. With any luck they'll give us back our nice building. If not, at least it'll give you a sense of satisfaction.

Nostra Domus, RIP.
John Gardner

Dear On Dit,

Anyone ever get their notification of results only to find that they're all "not yet available"? Nice to see the administration is still wasting money. It's also a pain in the butt if you want to choose your subjects for the second semester on the basis of how well you did last semester. Another idea sprang to mind, why aren't students' results available over the internet? I am an interstate student, and it is more practical to find results over the internet. My sister goes to a regional uni and can get her results from the internet, why can't we in one of the supposedly really good uni's in Australia?. This would save posting stupid letters. If it's not part of the unions services, maybe it should be. Some smart student polly wannabe should take this up as an election issue.

Dustin Fisher
Social Science

Yes, dig the funky, innovative layout of the letters page - created, in fact, to hide the fact that we received but five letters for this edition (well, six, actually, but the Satan worshipping bloke in the silver jacket isn't a student here and we couldn't be bugged with his). If something is pleasing you or chafing you about Adelaide University, **On Dit** or the big, wide world then please feel free to scribble down your thoughts and drop them into the tray inside our office door by Wednesday 5^{PM}.

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

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Fiona Dalton

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MAN and Nat for the fantastique Verve 'Bittersweet Symphony' import single which kept us happy for hours

Where we are:

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

How to contribute/contact us:

You can drop off your copy at the office or in the contribution box in the SAUA office.

Email to: ondit@student.adelaide.edu.au
Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

About the cover:

Digitally coloured and enhanced sketch by James Morrison.

Re Last Week's: the dragon is derived from the animation series Record of Lodoss War (Ching Yee).

Meet The Family



Microsoft Office for Macintosh. Version 4.2.1
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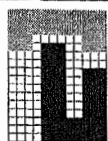
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While het couples are declaring

their love and devotion for each other by walking down the aisle and doing the "I do's" non-hets are fighting the ongoing battle to join them in such fancyful affairs. Slowly our european brothers and sisters are winning the fight and joining in on the het tradition of marriage. But is this a fight we want to win?

Are we just assimilating our heterosexual neighbours who, oh so frequently take that short stroll to the altar to exchange bands of gold? Why do we have the desire to do such a thing - in the name of love?

Do we think that by marrying our lovers we will prove to all those who wish to descriminate against us, that we are 'just like them' except for whom we choose to sleep with? Will marriage lessen the discrimination we face, the homophobia and make our lives easier? I doubt not. By assimilating our het counterparts, we are becoming 'just like them'. The fact is, we are not.

We have different relationships and lives. Assimilation means we be-

come invisible, allowing for the constant denial of civil rights, and our 'self'. It achieves nothing for the community, nothing for the person who gets bashed on the way home from a night out.

It only allows for all non hets to move closer to the happy het ideals, rather than all homophobes to realise



our differences and accept us for who we are. It is not a matter of the non-het community being accepted more by hets, but us wanting to be more like them - but do we?

And as for the argument of 'tradition', do we really want this? Are we supposed to be fighting for a tradition that was never meant for us and that supports systematic domination of women? Marriage is a tradition which is based on oppression and property. Women no longer being owned by their patriarchal fathers,

but rather by a simple transaction, by their husbands. A marriage certificate representing a certificate of title and for easy identification of property - a simple name change. Is this the tradition that we wish to buy into? Do we wish to continue with this tradition of patriarchal oppression? Confirmation of one's love for another should not be through ownership or an institution which is based on it.

We have been fighting for our own identity as a community since we became legal and by assmiliation we will lose that identity quicker than it came to us.

Since we became legal, and before hand, we have been fighting to establish our own identity - away from our parents, from the 'mainstream' community, so why do we wish to get back on the bus and get married? Most of us have established an identity as 'ourself' - so why do we wish to relinquish this self?

Are we afraid of what we see?

Marriage in western society is a compromise of what is essentially queers selling out our non-mingmas and bisexual

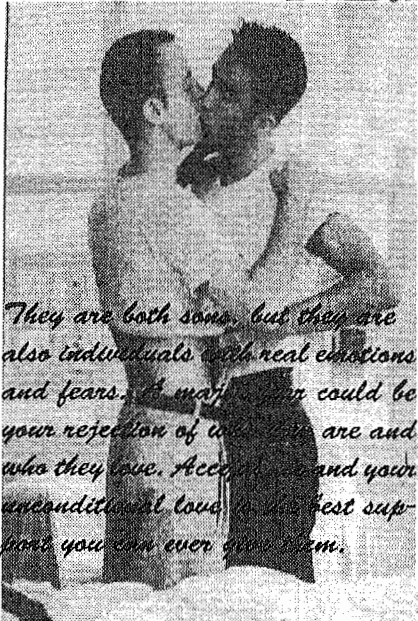
brothers and sisters for eternal monogomy, and monosexuality. As a community we should be working together for the benefit of all. This battle should be a coalitionist effort by all queers alike. This article may appear to be anti-coalitionist and het bashing, but I maintain that we cannot allow ourselves to work with bodies that systematically oppress us with having first established a firm identity within the mainstream that is respected and accepted. Once this has occurred, let them join the party in a coalitionist manner that is no longer oppressive.

There are alternatives to marriage. We can and must demand our legal recognition, but marriage is not the light at the end of the tunnel. Changes in legislation must be made for the legal recogniton of non het relationships in all their forms!

Q.A.F



Parents Supporting Parents



They are both sons, but they are also individuals with real emotions and fears. A major thing could be your rejection of who they are and who they love. Acceptance and your unconditional love is the best support you can ever give them.

PARENTS SUPPORTING PARENTS (S.A)

And their sons and daughters who are Gay, Lesbian or Bi-Sexual.

Homosexuality is not chosen. Our sexuality, whether heterosexual or homosexual is not a conscious decision - it is part of our whole being - it just is.

Your child has probably been dealing with this knowledge for quite some time. Nobody has recruited or seduced your child into 'becoming' gay. This does not happen.

Your child's sexuality is part of them - just as yours is part of you.

It has taken great courage on your child's part to come to you with this news when their fear of rejection would have been overwhelming.

Their need for your love and support is paramount.

The child you loved yesterday is still the same person - they have not changed. You have! You will be okay!

We understand how you feel. We have felt the same feelings and we have found that life can still be good and better.

We are all parents of Gay, Lesbian or Bi-sexual sons and daughters. We have been exactly where you are now. The feelings of disbelief, grief, sorrow, guilt and anger we have all experienced at some time. Over a period of time, we have found a new deeper understanding of life. To arrive at this point - the road has not been easy but the jour-

ney has certainly been worthwhile.

Our commitment is to keep families together.

We love and care for our Gay, Lesbian and Bi-sexual children.

If you would like to speak to another parent who really understands and to speak to someone specifically who has a child of the similar sex to your child - for support and information, please phone any of the following numbers:

Pam who has a lesbian daughter: 8241 0616

Pamela who has a gay son: (08) 85230 356

Ralph who has a gay son: 8369 0718

We are happy to speak with you on the telephone between the hours of 9am and 9pm.

If one number does not answer and you do not wish to leave a message, please try another number. If you feel

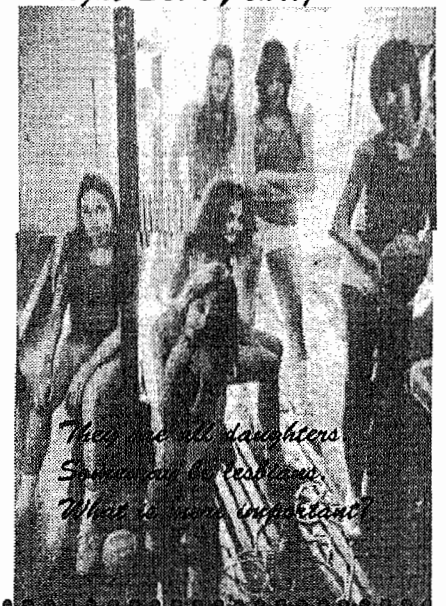
that this is an absolute emergency, we will accept calls out of these hours.

Please address all correspondence to:

Parents Supporting Parents, P.O. Box 4018, SEATON, 5023. S.A. Fax: 8369 0718

MEETINGS: Last Sunday of Each Month. 1:30 pm to 4pm.

Adelaide Community Centre 23 Coglein St, Adelaide. (One way entrance from Wright St. by car.)



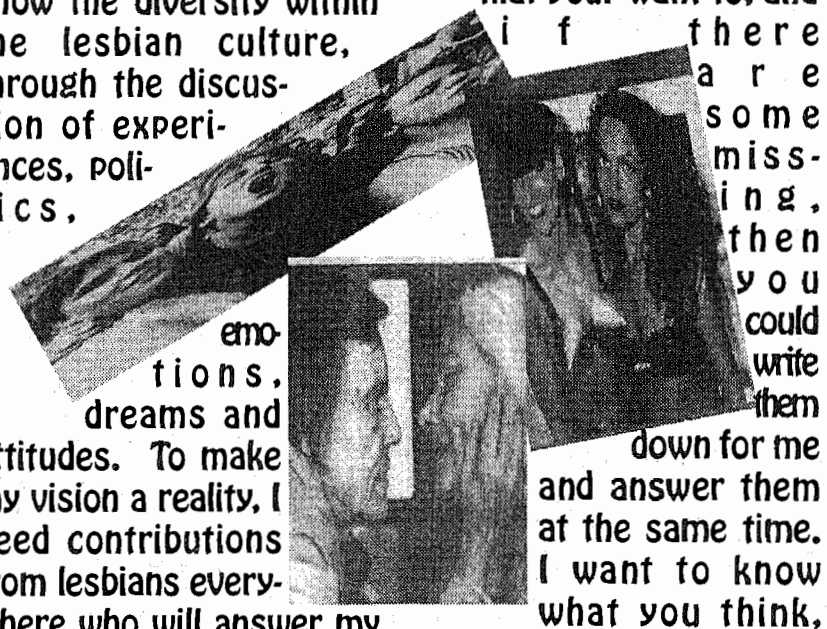
They are all daughters. Some are bi-sexual. What is most important

Lesbian Lives

Hi, my name is Fiona Sproles....yes, I'm one of the On Dit editors, but this has nothing to do with the latter publication. In fact its a blatant misuse of On Dit, I'm using this spare space for my own selfish purposes! With that self flagellation out of the way (so you moralists might leave me alone), I want to talk about my project. I am currently developing a book on Lesbian Lives, and if you identify as a woman lovin' women, then I want you to

be a part of it. My aim is to show the diversity within the lesbian culture, through the discussion of experiences, politics,

emotions, dreams and attitudes. To make my vision a reality, I need contributions from lesbians everywhere who will answer my



questions' or even pose some of their own. If you're interested, I will send you a list of questions. You only have to answer the ones that your want to, and

if there are some missing, then you could write them down for me and answer them at the same time. I want to know what you think,

what you feel, what your 'coming out' experiences was like.... I want to know whatever you're prepared to share with me. If you think this sounds rather good, then it would be greatly appreciated if you could slip a note with your name and address in my pigeon hole in the On Dit office, and I will send you all the details. In the meantime, start churning your memories, and keep loving all those beautiful women out there! Thanks for listening... or reading... or whatever the case may be. Love ...Fiona Sproles.

At Last!
The New
oasis
ALBUM!



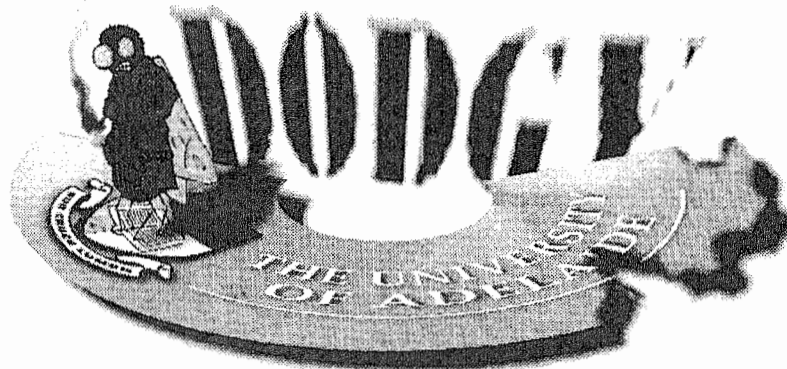
Yes, the GALLAGHER Brothers, **G1** and **G2**,
are back again with another musical masterpiece -
HAVE MONEY, ACT STUPID!

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Featuring future hits like:

- * BASS DON'T REFUND BOOKING FEES
- * TWAT WITH A TAMBOURINE
- * HE AINT NEANDERTHAL (HE'S MY BROTHER)
and the brilliant cover version of...
- * PARKLIFE

10 good reasons to eat at your union



1 equinox café & bar

LEVEL 4, OPEN 10AM-10PM • DINE IN OR TAKE AWAY • EFTPOS NOW AVAILABLE
DINE ALFRESCO ON THE EQUINOX BALCONY IN COMFORT AWAY FROM THE WINTRY WEATHER
 SPECIAL PASTA MEALS \$5
 Penne or fettucine with your choice of sauce
 Bolognese, Panna, or Neopolitan.
 Add \$1 for a serve of Garlic & Herb Bread
 Add \$1 for a glass of Beer, Wine Soft Drink or Juice
 HAPPY HOUR FRIDAY 4-6PM
 \$1 Beer, Wine or Champagne
From 4pm 10% off your food bill!

2 food court

LEVEL 4, OPEN 10AM - 3PM
 LEMON CHICKEN \$3.50
 With steamed rice, tea or coffee
 BURRITO \$3.50
 With a side-order of wedges

3 gallery coffee shop

LEVEL 6, OPEN 8AM-5PM
EFTPOS NOW AVAILABLE
 BUY A HANDMADE BOWL
 Buy a handmade bowl for \$5.00 & get it filled with our delicious soup for a mere \$1.50

4 mayo refectory

LEVEL 2, OPEN 8AM - 6.30PM
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5 backstage café

GROUND FLOOR, SCHULZ BUILDING
 OPEN 8AM-7PM, MON. - THURS.,
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 PASTA BAKE \$2.00

6 grill bar

LEVEL 2, OPEN 8.30AM - 4PM
 HOT DOG WITH A CAN OF DRINK \$3.00

7 catacombs

BASEMENT, UNION HALL
 OPEN 8.30AM-4.40PM
 HOT DOG WITH A CAN OF DRINK \$3.00

8 unibar

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 RHUBARB RHUBARB NOW ON TAP
 WEST END SPECIAL \$1.50
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 With chips, gravy & a WestEnd Schooner

9 lirra lirra café & bar

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 MONDAY Calamari & Chips \$3.00
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 Cheese & Tomato Focaccia \$2.50
 WEDNESDAY Hot Dog \$2.00
 THURSDAY Spaghetti Bolognese \$3.00
 FRIDAY Fish & Chips with Salad \$3.00

10 the canteen

NORTH WING, ROSEWORTHY
 OPEN 8.30AM - 5PM
 PASTA BAKE \$2.00



Greetings, loyal readers. Please, please don't be alarmed. Yes, it's a new column header. Wooooooh. I know you'll all be very, very cynical about it ("Ooh, that FlyGuy, he's a sellout, he's cashing in on the big bucks now, he's aiming for that huge *commercial market*, what a wanker, I never liked him, stupid little feet, etc."), but, for once, I urge you to have some sympathy and try to lend a little bit of understanding over this way. Towards me.

It wasn't my idea. Honest to God.

I know this is a shock to many of you, enamoured as you are with the FlyGuy's uncanny ability to deal with all manner of foe, to quash the rabblers (nothing wrong with rousing a rabble in principle, of course - I only quash the ones I don't like) and ride roughshod triumphant over any nemesis, but, sadly, you have been misled. Impressive, I am, yes, all-conquering ... not quite. There are those to whom even the FlyGuy must, as they say, kowtow. In this case, it is the overlords of the publication. Nasty pieces of work, each single one of them. Ruthless money-grabbers that they are, and, I must admit, shrewd businesspeople ever on the lookout for the next big thing, they have usurped the mindless, innocent pleasure of your favorite column and mine (ie this one) and rammed it up the arse of capitalism. Thus, new column header. Suck in the kids, make them buy their popcorn (so to speak), and spit out the empty, decaying husks (of the kids, not the popcorn) that will be left behind. The fast buck. How to win friends and influence people.

Of course, I have no sympathy (well, very little (I am not the harsh bastard some would make me out to be (although I am the harsh bastard others would make me out to be))) for these saps: they are the flotsam of the quick-fix, flash-in-the-pan, omelette-in-two-minutes society that some mad fucker decided we should all occupy in these modern times. Flotsam makes me weak at the knees, and so I choose to sit down. Er, that is I choose to have as little to do with them as possible. My concern lies with you, dear, faithful, ardent, trustworthy, staunch, unswerving, constant (mmm ... thesaurus) disciple. Having become dependent as you are on this regular dispatch of hardened wisdom, I fear that many of you will now become disillusioned, fearing false wisdom from the corrupted idol. I have no defense against these claims. I can only clamber along on my four knees, begging for your enduring belief and trust. I know I'll get it. If I don't, I'll come round your place (yes, all of you) with StinkBugBoy and MosquitoLass and have them do you over. If you know what I mean. As to the more philosophical portion of things: I have, to a certain extent (with a great deal of reluctance, and not without considerable prodding), come to accept and embrace my new identity. Why, I could list innumerable musical identities and other miscellaneous celebrities who have undergone the most severe and calculated of reinventions, only to come up trumps. Haven't they? Oh, yes. I'm quite excited. I'm thinking about a new bass player, for one thing, and I'm certainly going for the wardrobe overhaul. I reckon sequins are about due for a comeback: can't you just see the FlyGuy stepping out in his sparkly trousers and glittering hat? I think the fans will like it. The overlords have been trying to get me to consider a backing group (they had in mind "FlyGuy and the Swatters", which I find totally repellant on grounds of violent implications alone (responsibility to be positive role model, etc)), but I don't know about that. There is only so far that this revamp can be allowed to go. We have to leave ourselves somewhere to go next time sales drop, hey?

FlyGuy

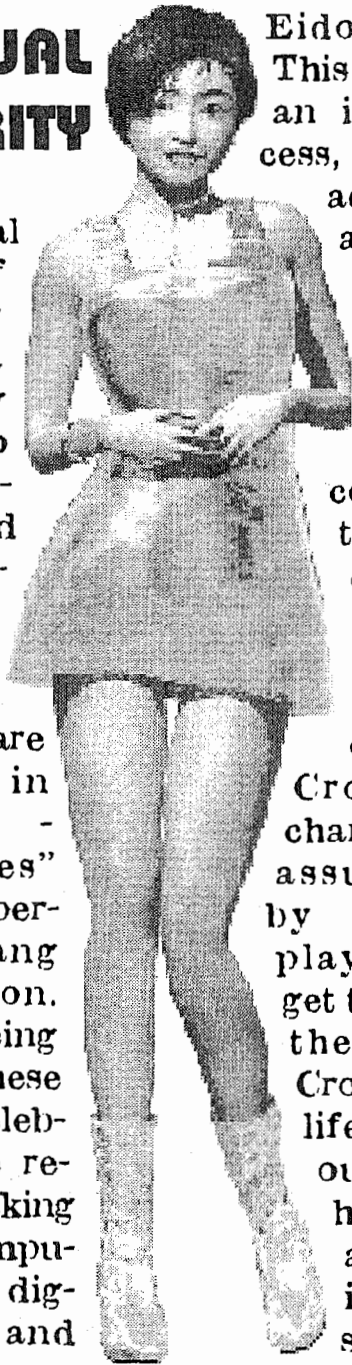
CYBERNALS OF CYBERNALS

By JAMES MORRISON

VIRTUAL CELEBRITY

In the digital age the cult of personality has reached a bizarre new level. No longer is celebrity confined to mere flesh-and-blood organic people. A new breed of celebrities are developing in cyberspace - "personalities" without real persons to hang themselves on. Instead of being individuals, these cyberspace celebrities are the result of painstaking effort by computer engineers, digital artists and marketing experts. Welcome to the weird world of Lara Croft and Kyoko Date.

Lara Croft is the "human" face of *Tomb Raider*, an advanced arcade/strategy game designed by



Eidos Interactive. This game has been an incredible success, with countless addicted players and a wild sprawl of dedicated web sites. While this may not seem unusual, consider the key to *Tomb Raider's* success. In short, it is the digitally perfect body of Lara Croft, the character assumed by the player to get through the game. Croft has a life entirely outside her home game, a life which includes a possible film and fashion photo-

shoots for style magazines like *The Face*. Almost every one of the *Tomb Raider* web sites is concerned with Lara Croft more than the game itself. Amateur artists create their own portraits of the synthetic star. At least one site has an area where dedicated fans write online novels

about her. A flourishing trade in Lara Croft porn images is developing. Hordes of (primarily male) fans cannot get enough of her, and yet she does not exist outside of a computer.

Kyoko Date is a rising star in the Japanese pop business. With at least two hit singles to her credit, a regular hosting spot on a night-time radio show, video clips

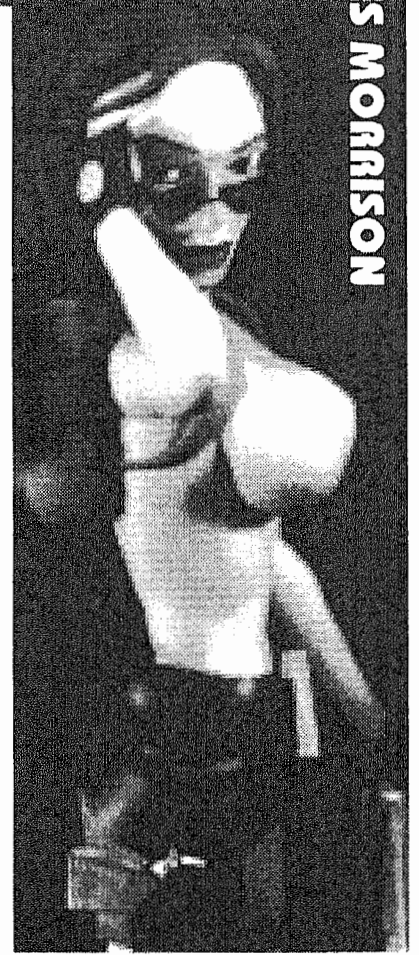
featuring her athletic dancing style and a plethora of adoring fans, the Nipponese music industry is at her feet. She crops up in most style and music magazines, and has a

flourishing sideline in product promotion. In this she is not alone - Namie Amuro, another popular singer, has similar fame and influence. But Amuro is a real human being. Date is not. Instead, she is a sophisticated realtime computer graphic, created by a team of specialists at HoriPro (Hori Production).

These two "women" are the beginning of a new form of celebrity. Being entirely computer-generated, they have been created without any physical imperfections or negative characteristics (save the lack of any 'meat' body). As Yoshitaka Hori, vice president of Hori Production, says, "She is what we think the ideal idol should be. There is no perfect real per-



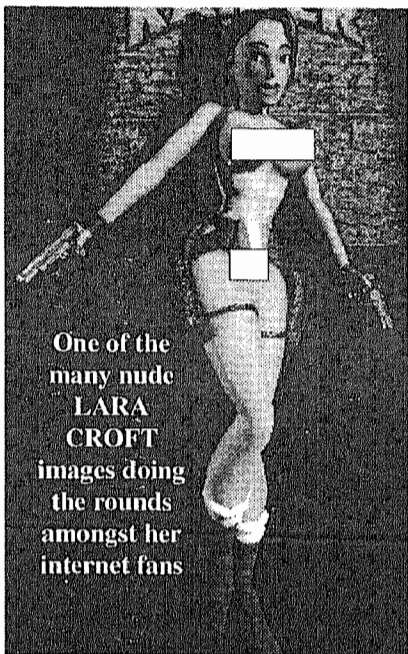
LARA CROFT POSES FOR *FACE* MAGAZINE IN GUCCI SWIMWEAR (WITH ASSUALT RIFLE)



KYOKO DATE

son. Some can sing well but are not good looking. Others are good looking but can't sing. Kyoko is both."

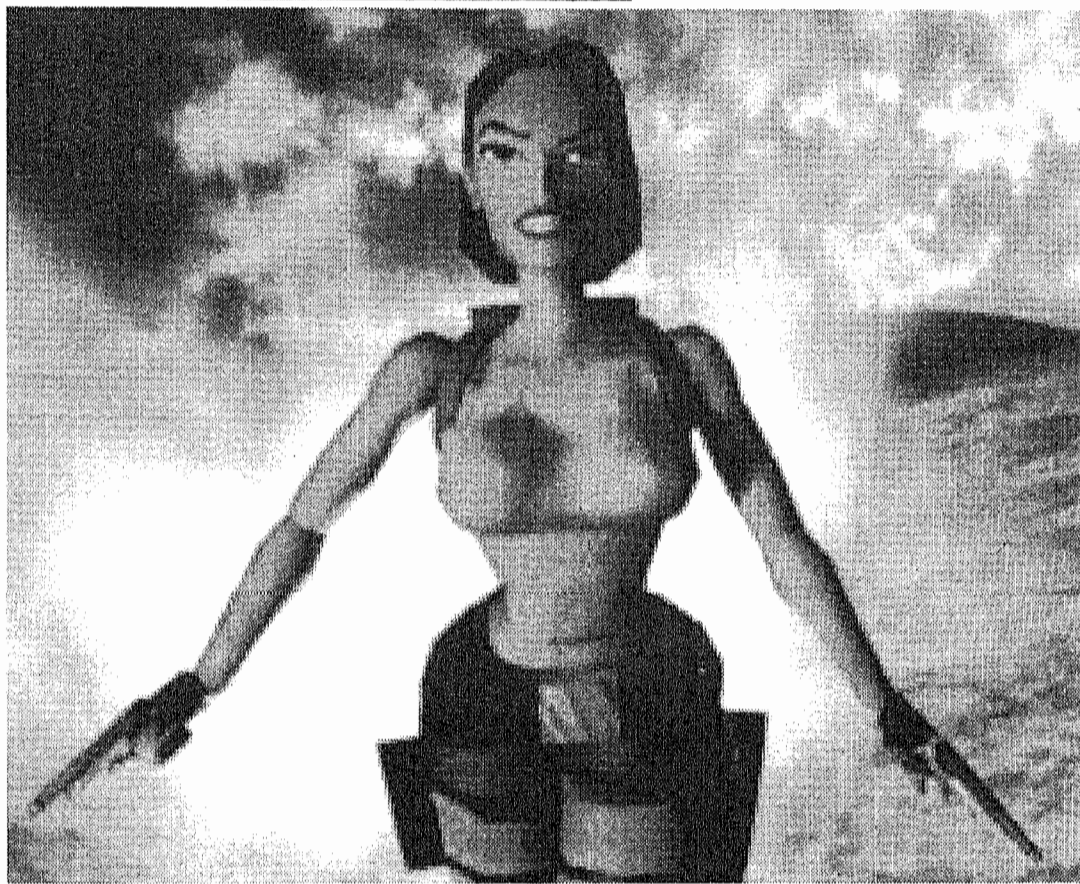
The creation of Date was somewhat difficult. "We're not totally satisfied with her yet," says Yoshitaka. "It took us half a year just to make her smile." However, there are now plans to advance Kyoko Date's software so that she can appear on live chat shows and interact with real people. Date is an *idoru*, a completely synthesised person. Writer William Gibson's most recent book focuses on a near-future world in which a real celebrity becomes romantically involved



One of the many nude LARA CROFT images doing the rounds amongst her internet fans

girls, allegedly, love her because she combines femininity with power - she's a *strong* woman. Similarly, Date's combination of good looks and talent is also meant to make her an example to the masses. But what sort of role model can an entirely synthetic corporate creation be? Is Croft just a computer game character, or does she represent something

portrayal of femininity (the sort of airbrushed perfection blamed for women's unrealistic expectations of themselves - an even less lifelike Pamela Anderson), or something else entirely? Many fictional characters from novels have more personality than the swaggering, gun-toting Croft, but none of them have inspired such widespread fanaticism. Milli Vanilli, Boyzone and the Spice Girls might be "manufactured" musical groups, but at least there are (arguably) real human beings miming behind the microphones.

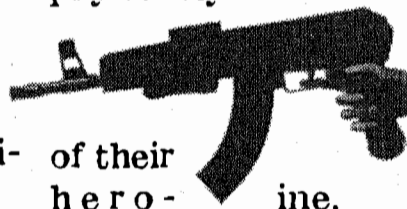


Lara Croft and Kyoko Date are the first of a new form of celebrity - ones without any real, corporeal body but with powerful *corporate* backing and strong media presence. People might go ape over reanimated, realistic dinosaurs or aliens, but what sort of potential might these new synthetic people

with an *idoru*. In the present day there are already plenty of frustrated young men who would jump at this sort of opportunity. Date's fan club homepage is filled with hormone-crazed testaments to her "womanliness", "intelligence" and "sexiness".

Demi Moore playing Croft on the silver screen. As far as the LCAS was concerned, no real actress could capture the flawless physicality

more? Is she just masturbation fodder for the classic internet geek (the

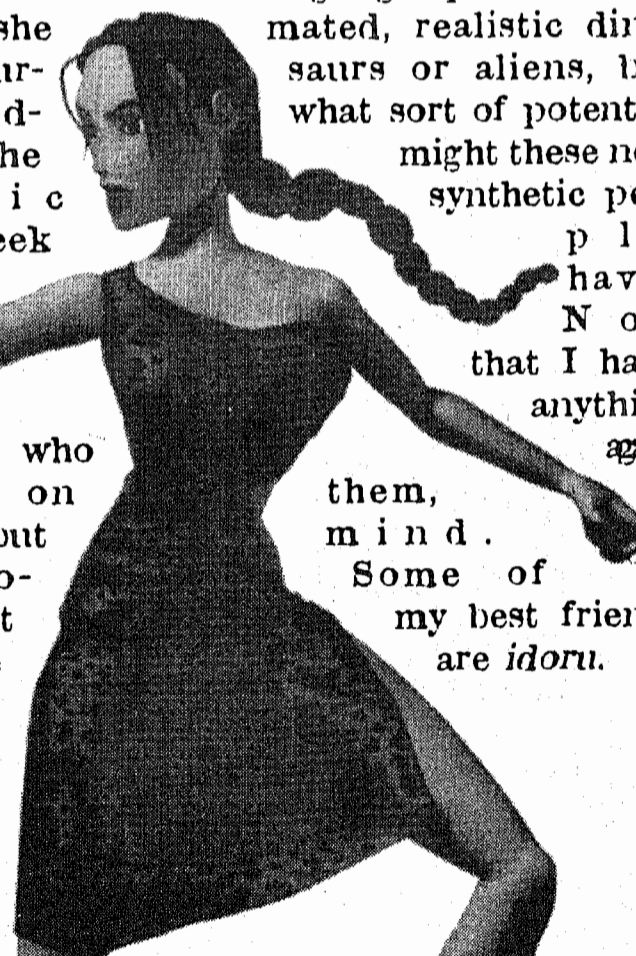


of their heroine.

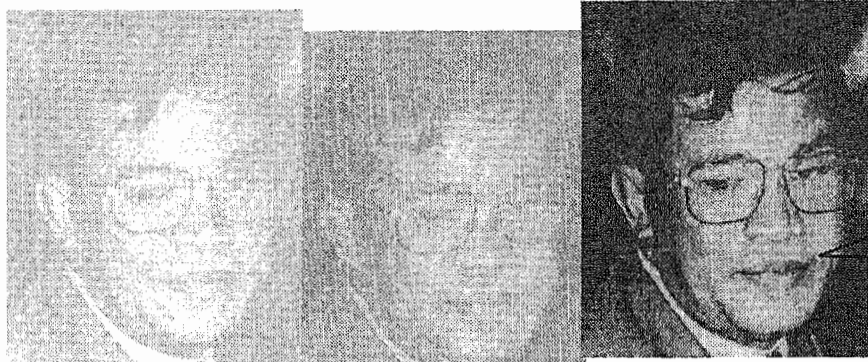
And so it is with Lara Croft. The Lara Croft Appreciation Society's members are dedicated to her, determined to bring her as close to the real world as possible. There were enraged cries at the possibility of

Croft has been described as the perfect role model by some of those involved in her creation. The fellas love her for her unrealistically proportioned "assets" and the stylish way she packs a gun. The

stereotype who gets off on cybersex but is too socially inept to come near the real thing), a dangerously unrealistic



have? Not that I have anything against them, mind. Some of my best friends are *idoru*.



HIGH DRAMA IN CAMBODIA

When Cambodia had its first democratic election in 1993, it looked like things were improving for this often chaos-ridden country. But not any more. Cambodia is again in a state of political turmoil. This time dramas have been caused by Hun Sen, who staged a political coup on July 6 to oust Prince Norodom Ranariddh, his co-prime minister. Prince Ranariddh actually won the UN-supervised elections in 1993. He later agreed to a power-sharing coalition with the runner-up, Hun Sen, who subsequently became the second prime minister. (Ranariddh would sure be regretting that now)

In the days after the coup, looters took over much of the country's capital, Phnom Penh. Almost 60 people were killed and 200 wounded in the fighting, most of them Cambodian citizens caught in the cross-fire. Following reports of fighting, the United States and other major powers suspended all aid to Cambodia. The United States' Secretary of State, Madeleine Albright, has since issued a statement making clear the US's disapproval of Hun Sen's grab for power, but agreeing to work with him. Cambodian immi-

gration and embassy officials have been processing thousands of foreigners and Cambodians anxious to leave the country. Many members of the Prince Ranariddh's royalist party have also fled the country. The number of people who have left as a result of fighting stands at about 6000. It has been the largest air evacuation in south-east Asia since the Vietnam War in 1975.

Prince Ranariddh, who left for France the weekend before fighting broke out, is said to be trying to organise resistance and mobilise international opinion. From his current abode in Singapore Ranariddh has urged all foreign aid donors to withhold financial assistance to Cambodia. Meanwhile Hun Sen is desperately trying to justify his actions to the world. He claims that the ousted prince is a traitor and should face trial for illegal negotiations with the Khmer Rouge guerilla group, and for alleged weapons smuggling.

Many foreign investors, including Japanese vehicle firms and Western oil companies, have had their facilities ransacked and looted. Hun Sen has taken special care to apologise to these inves-

tors for allowing the situation to escalate into chaos. He has said that his government's economic policies are not changing and new measures are being considered to help foreign investment. Cambodia cannot afford to lose foreign investment as it makes up half of the government's budget.

The recent coup has exacerbated Cambodia's disastrous record of human rights abuses. The UN is currently investigating reports of at least 40 executions, mostly of members of the Prince Ranariddh's party. Other of the Prince's soldiers have been subjected to torture.

Aid workers have told how soldiers were blindfolded, and their hands tied behind their backs whilst being questioned. Others were forced to drink sewer water.

Hun Sen has effectively destroyed years of work and money that the international community has invested in promoting peace in Cambodia, and the election of democracy by Cambodians in 1993.

David Chandler, an academic of Monash University, reported in *The Australian* that Hun Sen is a "clever and dangerous man", with a history of using violence and in-

timidation to further his political objectives.

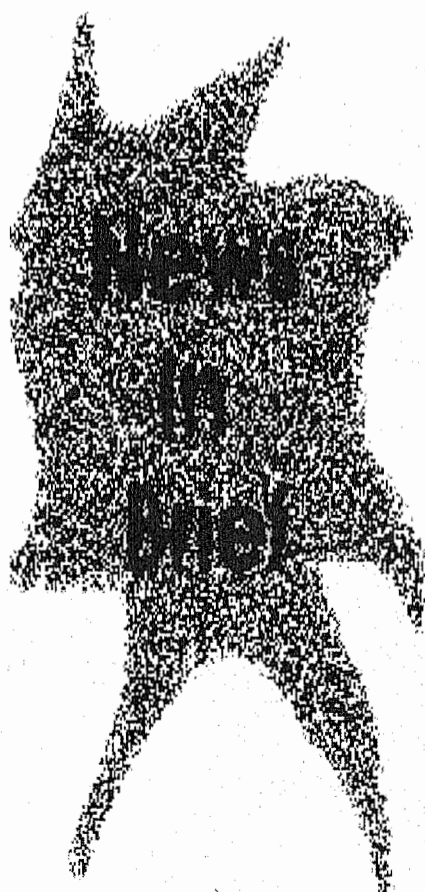
Hun Sen claims that he will compensate those people whose houses were burned in the conflict, but I think he'll have to do a lot more than that to quell the fears and hatred of ordinary Cambodians.

Hun Sen recently told journalists that, "the situation all over the country is returning to normal". But when normal usually involves corruption and instability, I don't think the Cambodian people have a lot to look forward to.

Pol Pot, the despicable Khmer Rouge leader is indeed alive after countless rumours of his death. Last week he allegedly faced trial in Cambodia for killing close to two million people during the seventies.

The makeshift court ruled that Pol Pot be placed under house arrest for the rest of his life. Some people are sceptical of the trial, believing that it is merely a ploy by the Khmer Rouge to avoid bringing Pol Pot before an international war crimes tribunal.

Annabel Davies



Here's a round-up of some of what went on around the world last week. . . .

VERSACE FUNERAL

International celebrities gathered together for the funeral of Italian fashion designer, Gianni Versace. Princess Di, Elton John and other celebrities attended the service, held in Miami's Roman Catholic cathedral. Versace's alleged killer, and America's most wanted fugitive, Andrew Cunanan, killed himself last week.

FLOODS IN PAKISTAN

Torrential rain and floods in northern and central Pakistan have thus far claimed 32 lives.

BUS ACCIDENT

A bus was swept away by strong currents while crossing the monsoon-swollen Usri river in New Delhi, killing at least 70 people.

MOTHER OF TWO ELOPES WITH 14-YEAR-OLD BOY

33-year-old British housewife, Tracey Lee Whalin has been arrested in Florida, America, after running away with her son's 14-year-old friend, Sean Kinsella. Whalin has been charged with "lewd and indecent assault on a child" — even though Kinsella consented to sexual intercourse with the woman — and "interference with custody" for taking away a minor without the permission of a guardian.

NURSES' MURDER TRIAL DELAYED

The trial of two British nurses accused of murdering fellow Australian nurse Yvonne Gilford has been adjourned. Yvonne was found stabbed and beaten at Dhahran, Saudi Arabia, on December 11. The trial's three judges wish to re-examine the mental state of Mrs Muriel Gilford, 84, who along with her son, Frank, 58, has demanded the death penalty if the nurses are found guilty.

POSSIBLE FAMINE IN NORTH KOREA

Humanitarian groups fear for young children in North Korea if the nation's famine

lasts beyond the October harvest. More than a third of children under five are said to be suffering from malnutrition.

WHOOPS!

Convict Richard Foster was released from jail in South Carolina, US, after criminals sent a fake fax to the assistant governor of the jail authorising Foster's release. Nice one! Foster was being held on a charge of driving with a suspended licence.

MEN SUE NASA CLAIMING THEY OWN MARS

Three men from Yemen have filed a lawsuit against NASA to prevent it from revealing any more information about conditions on Mars. The men claim that they own Mars !!! and their permission should have been sought. They say that the planet was home to their ancestors thousands of years ago. Right you are.

Annabel Davies

BRANDON SAUL is the director of **LOUD**, a new youth arts festival which, after tremendous build-up for the rest of this year, will culminate in January 1998 in a massive cross-media celebration of young artists, designers and broadcasters. Targeted at all artists in the 12-25 age group, **LOUD** is open to people from every part of Australia.

Details are available from the website (<http://www.loud.org.au>), email (loud@loud.org.au), free call (1800 243 800), free fax (1800 243 600) or post (233 Abercrombie St, Chippendale, NSW 2008).

With the information evening for interested potential participants this Thursday (7th August), at 6 PM at the Carlew Youth Arts Centre (11 Jeffcott St., North Adelaide), Brandon was eager to expound the tremendous value of this unprecedented festival.

"There are 4.5 million people in the 12-25 age group - I'm sure they're not all going to make it to the information days," says Saul of the freecall number. The festival has been set up so that it is easy and free for everyone to access information regarding the enormous number of competitions and opportunities available.

Unusually for something of this nature, there has been tremendous support from commercial organisations. "Yeah," says Saul. "Phenomenal, really. Everyone from Channel Ten to Microsoft - some really very straight organisations on the list. For me that's one of the things that's really most exciting about the job. I mean, when I took it on I thought 'Big ask!'. I thought it was the sort of project that could only work if it was heavily patronised by public and private media organisations. It's never been done before, and no-one was quite sure whether the concept was possible, so it's very exciting. Pretty much everyone we've asked has said yes, and it's got very busy."

The festival is also unusual in

LOUD

being genuinely an Australia-wide event. "I think that's one of the beauties about a media-based festival - it over-

comes geography. From our point of view it makes no difference if a contributor's from South Australia or Surrey Hills. There's no difference at the input stage, and similarly there's no difference at the delivery stage. It's truly national."

LOUD has also taken over the

access to software that wouldn't normally be available to a young digital artist. And in addition to that we're going to profile the outcomes, on TV, online galleries and in print. Within those twenty or so initiatives there's two flights around the world to be won, there's \$40,000 of digital cameras, there's cash. There's lots and lots there for young people. Eight lots of \$10,000 there

get involved

what is loud?

community broadcasting sector's national satellite network, ComRadSat. "We intend to link up as many of the community broadcasting stations in the country and beam them back on one signal to the national broadcaster for the day," enthuses Saul. "I think it's enormously exciting."

And he's right. The opportunities afforded by **LOUD** are quite amazing.

"There's hundreds and hundreds of thousands of dollars on offer, both in cash and in kind. In the case of *e-works*, which is a good example, there are micro-grants of \$500, but on top of that there's

for young web developers. There's a cartooning competition with *Mad Magazine*, and the prize is a job, which is pretty cool

I reckon."

The four media areas covered by **LOUD** are radio, television, print and online. "There are different outcomes in each of the four media arenas (radio, television, print and online), each of which will be delivered throughout January. For example, two magazines we'll be producing will be delivered in January, there's

a range of liftouts in daily papers, events on JJJ and the opportunities to host on JJJ, TV programming throughout the month on ABC, SBS and Channel Ten - similarly on the two Pay TV networks. Throughout January, culminating around Australia Day. There's an enormous amount of product to be delivered. We originally planned for a day and it's grown to a month and we'll have fairly heavy saturation even throughout the month."

"Most of these structures and organisations pre-exist - it's a matter of taking them over and making them available to young people."

What happens after January - is **LOUD** going to be ongoing or a one-off?

"For my part I'll be quite happy to go back to Byron Bay after this, have a little lie-down," laughs Saul. "Cur-

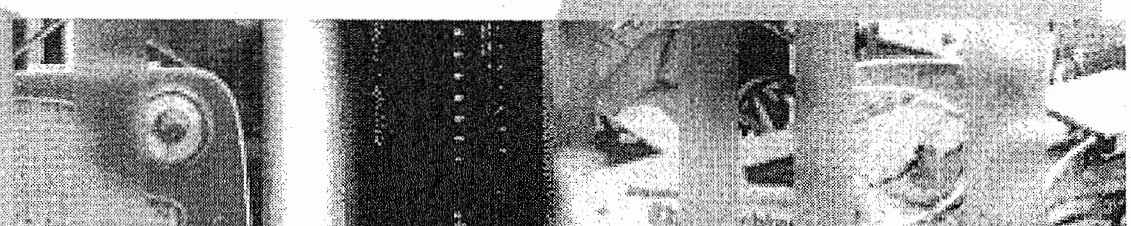
rently it's designed as a one-off, but it's already twice as successful as anyone had hoped, and we've got a long way to go."

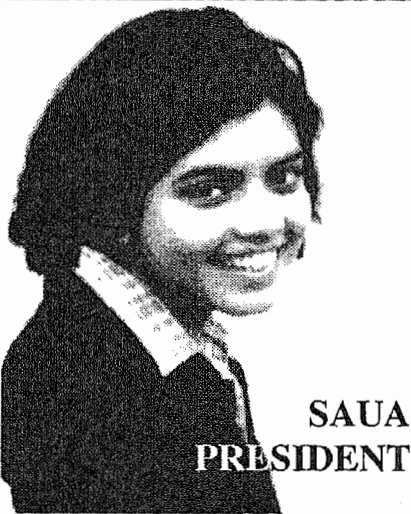
Most critical at the moment for anybody interested are the **LOUD Hours**, the information sessions in each state. "There'll be representatives from **LOUD** and local media partners at each of them. Most of our online work's being down out of South Australia. The information days will be for young people to come along and get the information first-hand, in printed form, on each of the initiatives, and they can ask questions, find out more about it, how they can get involved and so on. That in-

formation is available on the net and our free number also."

All that remains to be said is that everyone with even the slightest of artistic leaning should get involved. Something on this scale has never happened before, and it may be some time before it is repeated.

James Morrison





**SAUA
PRESIDENT**

Re-Orientation 0097...

Re-Orientation 0097 is happening this week - with bands and beer and barbecue on the lawns from Wednesday onwards. Tuesday is University Open Day, with prospective students getting a taste of university life. The Reckoning will be playing on Tuesday, there will be a pub crawl on Wednesday, the Film Society are screening "Easy Rider" on Thursday night, and Friday night the bar is hosting some great bands, starting with Karma County at 5. Student Radio will be out, as will info stalls about clubs, the Union and your Students' Association. So come out and re-orient yourself for second semester!

Up front fees...the final chapter?

This Friday University Council will be meeting to discuss the pilot scheme as proposed by the Fees Working Party that is to be implemented in 1998 if endorsed by Council. I will be participating in the debate against up front fees as will the student representatives on Council.

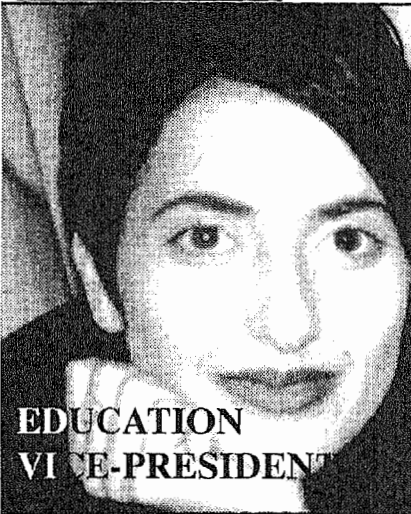
Sexuality Officers Working Party...

If there is anyone interested in being involved in the SAUA working party in establishing sexuality officers to take office in the SAUA in the 1998 elections, please

contact me or come in and see me in the SAUA.

NUS (SA) Policy Conference...

The SA branch of NUS is hosting a policy formulation conference this Saturday, August 9, at Flinders Uni starting 10 am. There will be various issues discussed and debated, including Voluntary (Anti-) Student Unionism, the structure of NUS, and the dynamics of the student movement. If you would like to come along, please contact Tyrone Lynch, NUS (SA) president on 83592455, or Sky Mykyta, NUS(SA) Women's Convenor and SAUA Councillor or myself in the SAUA sometimes this week.



**EDUCATION
VICE-PRESIDENT**

Now that everyone is revived from holidays Semester 2 should be full of energy:

LIBRARY CAMPAIGN

You might have seen some banners around about the library. There was also a survey in last week's On Dit that you can fill out or grab one from the Students' Association. The issues of the library campaign were the cuts that the library has had to endure, the problem of bags being stolen. We are still going to formulate the information from the survey so that we can use that

information to work with the library on how to improve the information services.

NATIONAL WEEK OF ACTION

This will be in the week from the 18th to the 22nd. The country will be having rolling days of action. This means that there will be no one day that the nation will be having events but a week full of them. If you would like to get involved with the campaign we welcome anyone. Just come into the SAUA and see me.

RE-ORIENTATION

The Education department is helping out this week with all the activities lined up for Re-O and we will be around to update you about the up front fees issue and other current educational issues like the Common Youth Allowance.

UP FRONT FEES the proposal for the pilot scheme will go to the university council on Friday...we will keep you posted. Especially about the effects that this will have on you.



**ENVIRONMENT
OFFICER**

Hey groovers. So sorry about not getting a column in last week - just got back from Townsville and life was all a-fluster. Students and Sustainability conference was HUGE and had lots of Adelaide Uni delegates, so hopefully we'll be able to bring back a lot of green stuff to Adelaide and to this campus in particular.

Well, the most urgent news right now is that it is ENVIRONMENT WEEK NEXT WEEK!!!! There is a little bunch of people working hard to make it the best week possible, but we could always use more hands - so if you'd like to help out, please come into the SAUA or give me a call. Plans so far are as follows-

:MONDAY. Wilderness display in the Mayo. to be continued all week. World Heritage Spotlight: Jabiluka, Kakadu, NT.

:TUESDAY. Enviro-games. A tiny environmental olympics with lots of green beer and silliness and a secret (mainly because we haven't thought of it yet) prize. Entry will be \$8 per team of 4 (ie \$2 per person). They're shaping up to be pretty funny, so register your team as soon as you can (you can do this by leaving your names and phone numbers at the SAUA reception desk). You have until this Friday to do this. BRING YOUR SAUA CUP!! World Heritage Spotlight: Hinchinbrook, QLD.

:WEDNESDAY. Eco-Fair day. Come down to

the cloisters, for music and a range of stalls, including recycled clothing, info stalls, food and funky stuff in general. Big banner paint-a huge bit of calico spread out in the cloisters for you all to go crazy with, paint-wise. Environment Week banner for future years' use. World Heritage Spotlight: Shark, Bay, WA.

:THURSDAY. Bike day. Bike lunch, music again, free bike repairs and advice from experts, info stalls from all major Adelaide bike groups. World Heritage Spotlight: Tasmanian Wilderness, TAS.

:FRIDAY. Big garage sale - book a table at the SAUA and bring your old gear for a fun day of bartering and trading....

See you during the week! Gin xx 83035182

Elle Dit Collective

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

NDA - August 8th

The 8th of August marks the anniversary of the day that funding for abor-

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

State Women's Policy Conference

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

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

Women's Health Handbook

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



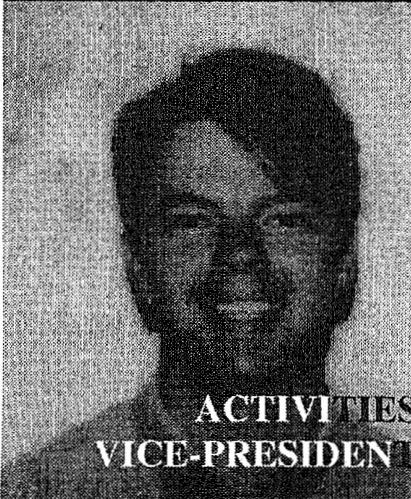
**WOMEN'S
OFFICER**

Hi Folks! I hope your holidays were relaxing and rewarding and that you are all refreshed and revitalised. Welcome to any new students for Semester Two, I hope your time at the University is enjoyable. Speaking of enjoyment, I was fortunate enough to once again head to Mt. Hotham in the holidays and lead the AUSKI attack on the ski slopes. Probably the most successful Adelaide Uni Snow Ski Club trip ever saw 176 keen skiers and boardriders take over Hotham for 6 days and 5 raunchy nights. For a full run down of the event that was turn to the 'Sports' section, (after you finish reading my col-

umn of course). While I'm on the subject though I would like to thank the other AUSKI committee members; Christina, Jason and Natalie for their help and support of the Club. Anyone who missed out on the July trip or wants to go again can now book with AUSKI in the Sports Association, (Lady Symon Building, call in or phone on 8303 3018), for the September Trip. This trip will leave the University late in the afternoon of Sunday September 28th and return early morning of Friday October 3rd. The cost of the trip will be \$580 which is all inclusive 4 full days of skiing and everything else im-

aginable! Well almost everything. Don't miss out on this one if you've heard how good July was.

On a more serious note: ANYONE KNOWING THE WHEREABOUTS OF THE STUDENT RADIO DIRECTOR ANDREW WOLFMEYER IS ASKED TO CONTACT THE STUDENTS ASSOCIATION, (8303 5406), OR THE STUDENT UNION, (8303 5401). Andrew was last seen over a week ago and while we hope everything is O.K. we are worried about the fact that he has made no appearance at Uni recently.



**ACTIVITIES
VICE-PRESIDENT**

Environment Edition of **On**
Dit is happening Week 3- next week!

Open invitation for all submissions of articles pertaining to environmentalism.....

.....hemp, land rights, national parks, green lifestyles, bikes, organic food, rivers, forestry, international environmental issues, the role of governments, eco-feminism, permaculture, recycling, greenhouse, fisheries, nasty multinationals, coastal care, universities' responsibilities, mining, world heritage, composting, uranium, the list is endless.....

ALSO NEEDED- creative writing, cartoons, photos, good veggie recipes, green book reviews, film reviews, restaurant reviews etc.....

please have submissions into On Dit Office, or the SAUA environment office by wednesday or thursday this week if possible

Bike Day!!

Thursday 14th



Bring your bike out to lunch! (you can get free repairs too).....info stalls and general two wheeled celebrations! Lunchy type time, either on the lawns or in the cloisters...

Environment Week

GARAGE SALE!!!!!!!

Friday of Environment Week (11th-15th) is scheduled for an eco-friendly garage sale in the cloisters, with all students welcome to set up a stall (£2 per table).



SO DIG OUT ALL THAT OLD JUNK FROM THE BOTTOM OF YOUR WARDROBE, BEHIND YOUR DOOR, AND UNDER THE COUCH, AND BRING IT ALONG FOR RECYCLING!

Pool together with a friend if you think you won't cover a table alone. You can book a tressle table with Gin in the SAUA, or at SAUA reception, and we'll arrange a space for you on Friday.

Pricing of your stuff, bartering and sale is entirely up to you. Call Gin, 83035182, or come into the SAUA for more info.....

So don't throw it out- give it a second chance at the Environment Week Garage Sale!

Friday 15th, 11-2 in the Cloisters....
SEE YOU THERE!!

Tuesday 12th August...

ENVIRO-GAMES

A little eco-friendly olympics, as part of the 1997 Environment Week!
 Can crushing, wheelie bin races and other other weird ones..

Lots of green beer for participants, and for the winners, some funky prize or other that we haven't quite thought of yet.



Teams of four to be registered at the SAUA by **Monday 11th.**

Get into some alcohol and silliness in the name of saving the planet, if its the only green thing you ever do!

For more info, call Gin as usual, 8303 5182, or come into the SAUA.

ADELAIDE UNI

Environment Week

next week...

Monday 11th

Big banner paint-
a huge bit of calico spread out
in the cloisters
for you all to go crazy with, paint-wise.
Environment Week banner for future years' use.
Wilderness display in the Mayo,
to be continued all week.
World Heritage Spotlight: Jabiluka, Kakadu, NT.

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A tiny environmental olympics
with lots of green beer
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(mainly because we haven't thought of it yet) prize.
Entry will be \$8 per team of 4 (ie \$2 per person).
They're shaping up to be pretty funny,
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and phone numbers at the SAUA reception desk).
You have until this Friday to do this.
BRING YOUR SAUA CUP!!
World Heritage Spotlight: Hinchinbrook, QLD.

Wednesday 13th

Eco-Fair day.
Come down to the cloisters, for music,
and a range of stalls,
including recycled clothing,
info stalls, food
and funky stuff in general.
World Heritage Spotlight: Shark, Bay, WA.

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Friday 15th

Big eco-friendly garage sale-
book a table at the SAUA
and bring your old gear
for a fun day of bartering and trading...

brought to you by
SAUA environment department...

National Union of Students South Australian Branch

State Policy Conference

August 9th, 10 am

Workshops;
anti-VSU workshop
organisational review of NUS
relations between campus organisations and NUS
alternative forms of public funding for tertiary education

Flinders University, Kelly Morris Room

All Welcome!

Contact NUSSA office for details 8359 2455



We would like to remind you that student elections are coming up soon, so all possible candidates should get in touch with their local devil regarding possible soul-selling.

This has been an On Dit community service announcement.

INFORMATION ABOUT THE POSITIONS TO BE ELECTED IN THE STUDENTS' ASSOCIATION AND ADELAIDE UNIVERSITY UNION

1997 annual elections

STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE AND THE ADELAIDE UNIVERSITY UNION

notice of 1997 annual student elections



- PRESIDENT** (1 position, paid, full time)
Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.
- EDUCATION VICE-PRESIDENT** (1 position, paid, half time)
Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.
- ACTIVITIES/CAMPAIGNS VICE-PRESIDENT** (1 position, paid, half time)
Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.
- WOMEN'S OFFICER** (1 position, paid, half time, candidates must be female)
Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.
- ENVIRONMENT OFFICER** (1 position, paid, quarter time)
Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.
- ORIENTATION CO-ORDINATOR** (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 1998)
Responsible for SAUA's 1998 Orientation Programme which includes O'Week, O'Campus, O'Tours, O'Ball, O'Guide and Counter Calendar.
- ON DIT EDITOR(S)**
(1 position, paid, requires many weekends during 1998, up to three students may nominate together to be joint editors)
Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).
- STUDENT RADIO DIRECTOR(S)** (1 position, paid, up to two students may nominate to be joint-directors)
Responsible for the co-ordination of the Student Radio programs on SUV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.
- GENERAL MEMBER OF SAUA COUNCIL** (8 positions, meets fortnightly)
The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers whose members are expected to contribute to the activities of SAUA.
- GENERAL MEMBER OF EDUCATION/SERVICES STANDING COMMITTEE** (6 positions)
- GENERAL MEMBER OF ACTIVITIES STANDING COMMITTEE** (6 positions)
- GENERAL MEMBER OF WOMEN'S STANDING COMMITTEE** (6 positions)
- GENERAL MEMBER OF ENVIRONMENT STANDING COMMITTEE** (6 positions)
Standing Committees meet monthly, or more often if a special need arises, and are charged with the responsibility of developing action in the respective fields in co-operation with the responsible SAUA office bearer. Members are expected to contribute towards these activities.
- NUS DELEGATES** (5 positions)
The National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates are expected to attend State and National conferences of NUS and contribute to the development of policy and action at a State and National Level.
- GENERAL MEMBER OF UNION BOARD** (18 positions)
Union Board is the governing body of the Union. It is directly responsible for the Union Complex, its Catering Services, Craft Studio, Gallery, Education/Welfare Officers. Also the Union provides funding for the Students' Association, Sports Association, Roseworthy Student Union, Postgraduate Students' Association, Overseas Students' Association, Clubs Association and Walla Student Groups among others. The Board meets monthly and has various sub-committees in which Board members are expected to participate.

GENERAL MEMBER OF ACTIVITIES COMMITTEE (5 positions)
The Union Activities Committee is responsible for organising Union activities for students. It meets monthly and members are expected to help in creating Union activities projects.

ONLY STUDENTS OF THE UNIVERSITY OF ADELAIDE MAY NOMINATE FOR THESE POSITIONS. A STUDENT MAY ONLY NOMINATE FOR ONE PAID POSITION.

For further information contact the respective office bearer, Amrita Dasvarma - SAUA President, Jana Kelsall - SAUA Office Manager, Marg Terrell Functions and Services Manager or Anthony Jucha - Returning Officer. Telephone (08) 8303 5406

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Election week for the 1997 Annual SAUA and AUU Elections shall be:
MONDAY, 1ST SEPTEMBER UNTIL FRIDAY, 5TH SEPTEMBER 1997
Nominations open: 9.00 am, Thursday 7th August 1997
Nominations close: 4.00 pm, Friday 15th August 1997

- Nomination forms shall be available from and lodged with:
- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- Union Administration Office, Level 3, Lady Symon Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- RACSU Office, Union Building, Roseworthy Campus (9.00 am - 5.00 pm)
- Student Office, Waite Campus (9.00 am - 5.00 pm)

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including policy statement and photograph, if desired) shall be lodged at the above locations by the close of nominations. Candidates, upon lodging a nomination form, shall receive - SAUA ... a general guide for the conduct of the election, the SAUA Election Regulations, the SAUA Election Material policy and the SAUA Poster Policy; AUU ... a general guide for the conduct of the election, the Union's Election Regulations and the Union's Poster Policy.

Students who cannot get to the above locations during these hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Administration office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post must be RECEIVED by the respective offices by close of nomination.

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

POSITIONS AVAILABLE FOR ELECTION ARE:

- SAUA**

 - President (1 position)
 - Education Vice-President (1 position)
 - Activities/Campaigns Vice-President (1 position)
 - Women's Officer (1 position)
 - Environment Officer (1 position)
 - Orientation Co-ordinator (1 position)
 - On Dit Editor(s) (1 position)
 - Student Radio Director(s) (1 position)
 - General Member of the Students' Association Council (8 positions)
 - General Member of the Education/Services Standing Committee (6 positions)
 - General Member of Activities Standing Committee (6 positions)
 - General Member of Women's Standing Committee (6 positions)
 - General Member of Environment Standing Committee (6 positions)
 - National Union of Students Delegate (5 positions)

- AUU**

 - General Member of Union Board (18 positions)
 - General Member of Union Activities (5 positions)

For further information about the above positions please refer to poster which describes each position.

ONLY STUDENTS OF THE UNIVERSITY OF ADELAIDE MAY NOMINATE. FOR TIME AND PLACE OF VOTING, PLEASE SEE THE SEPARATE NOTICE THAT DETAILS POLLING PLACES.

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On Dit

Are You In The Right Uni?

Extracts from the Australian Good Universities Guide.

The Australian Good Universities Guide came out last week. Although I haven't got hold of a copy of it yet, *The Weekend Australian* July 26-7 published extracts of the Guide. Here are some of the facts and figures. . . .

As anyone with half a brain already knows (I don't know why I'm reiterating it really) 1997 is the first year of higher HECS charges and a lower HECS repayment threshold. Next year will be the first year in which Australian residents will be able to buy a place at university.

Charles Sturt University, located in Bathurst NSW, emerged as this year's "University of the Year".

Children from wealthy families are four to five times more likely to go to university than children from poorer families.

The number of women at university is now greater than the number of men at university. Women are more likely to achieve better grades at university than men and less likely to fail or drop out. Girl Power, yeah yeah!

Private colleges are still ultra expensive, often costing between \$15,000 and \$20,000 a year, and with no option to pay later. According to the Guide, TAFE diplomas are just as good as diplomas and associate degrees offered

by universities, and they're a whole lot cheaper. One way of skirting HECS increases is to complete a two year diploma at TAFE and then do a third year at university to convert to a degree. The total cost will be approximately \$5000: half the price of three years at university. But before you do anything drastic, make sure that the TAFE course you apply to does deliver full university credit.

Graduates from dentistry, health sciences, law, medicine, nursing, and veterinary science are most likely to gain a job. Accounting, architecture, engineering, para-legal studies and surveying graduates are next likely to find work. So the Guide says, graduates of creative arts, environmental studies, humanities and social sciences, mathematics, psychology and science will find it hardest to get a job. But don't despair, even if you are studying for one of those "you'll never find a job if you study that" degrees, chances are you're having a better time at uni than the rest of 'em. The guide reports that students of agriculture, environmental studies, humanities and social sciences, religion, science and social services are the most satisfied with their courses,

whilst students of architecture, built environment, dentistry, law and nursing are the least happy.

Of the twelve institutions scoring top ratings for graduate satisfaction, all but one is a new university, and all are located in suburban or regional Australia.

Adelaide University didn't really do all that well in the guide, although it

was top of the list for research performance and quality of teaching. Graduates from Adelaide University are also less likely than graduates from other major universities to find a job, and once they do, they are likely to be paid less than other uni grads. Oh good.

For a much more detailed account of the ins and outs of Australian Universities, get yourself a copy of The Good Universities Guide. It's out now!!!!

Annabel Davies

NEW AWARDS FOR TEACHING EXCELLENCE

The Government recently announced the creation of a \$1.5 million Prime Minister's Award for Teaching Excellence. The Awards will go to the most talented university teachers and current students will be on the judging committee. "This is a chance for respected and inspirational teaching academics to be given proper acknowledgment" said Senator Vanstone. Adelaide University's vice-chancellor, Mary O'Kane, has announced that she thinks the money would be better spent rewarding talented students.



Please, guv, would you give this AU student a ride?

THEATRE NOTICEBOARD

REHEARSALS:

AUDITIONS:

For the Performance Theatre Guild's november production of *Suddenly Last Summer* by Tennessee Williams. Auditions on Wednesday, 6th August from 11am, Northern dining room, Level 4 Union Building, Adelaide Uni.

3 female and 2 male parts are available:

Dr. Cukrowicz (25-30 years). A cool and efficient doctor. Young, good looking and highly analytical.

Miss Foxhill (20s+). Private secretary to Mrs Venable. Efficient and generally oblivious to Mrs. Venable's abuse.

George Holly (20s). Very attractive but not particularly sensitive or intelligent. Agrees with mother in all matters.

Catharine Holly (Late teens/early twenties). Intensely sensitive. Attractive but pale through illness. She is constantly agitated and wears a haunted expression. She is quite sane.

Sister Felicity (30+). Strict catholic nun and Catharine's private nurse. Her stern, no-nonsense manner hides a very caring nature.

How many times have you examined and re-examined yourself in the mirror only to ask "who am I?" Living in the intellectual age of post-modernity where everything is in constant flux, and our notion of self amongst this is constantly re-examined and rearticulated, we are definitely the generation of adaptation. No, this is not another washed up anthropology student hoping to vex her views on selfhood and the search for it, blaming it on this post-modern existentialism. Quite the contrary. I wish to give you all an insight into an alternative mode of existence. (Way too much Marxist study here!)

We feel quite comfortable with ourselves at the moment don't we? No, this is not one of those questions where you sit back, scratch your chin, accompanied with a frown - deep, intense thought process here. Think about this: our structure of society is an accepted way of life - we wear certain clothes, speak a certain language, and even read the same newspapers. This is, I suppose, what you could term "a culture."

If you have gotten this far, you have passed the layman's interpretation of culture and selfhood. Because I am such a lover of chaos, I want to introduce another notion of being.

Imagine that an outside force or country had decided to invade Adelaide, conquering and colonising it. What can you do to revolt? These conquerors speak another language, have a completely different mode of culture, and God-willing have lots of new diseases to give us and in turn

kill our "race" off. Resistance in this world is futile as our puny weapons (guns, nuclear weapons hat) are nothing to their technologically advanced killing machines.

What does this mean on a cultural level? Our whole preconceived notion of selfhood is irrelevant - we now examine ourselves in the mirror and see quite a different reality - no, it's not the person you saw yesterday - the comfortable, well adjusted person with hours to ponder the question of selfhood, rather you are an individual

completely at the mercy of another group.

Why does this hypothetical scenario sound so familiar. . . .

This is the reality which indigenous populations of countries such as Australia, Canada, and New Zealand have had to face on a daily basis for the past 200 years. Within seconds of English ships landing on their fair shores, millions of individual tribal groups had in essence been dispossessed.

Recent conferences in Melbourne have attempted to reconcile the differences between indigenous and "white" Australians. Issues brought up at this conference were that of the "stolen generation" and land rights. The mainstream media has tended to portray this conference as a watershed in legislation by the current federal government. We may remember however, a certain group of indigenous women silently protesting about the Prime Minister's controversial Wik decision: the simple act of turning their backs to this figurehead of "white" Australia was a poignant and intelligent response.

Are conferences such as these useful in creating an identity for a group of individuals who have been so oppressed? This is a rhetorical question. However, I believe they are incredibly useful in creating an external sense of self - by this I mean exposing some sensitive issues that were previously unknown to the general public.

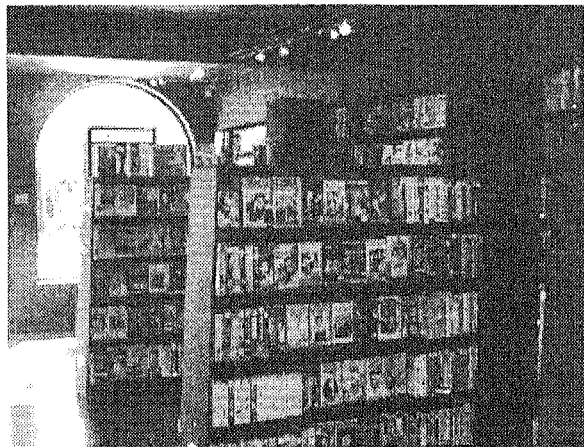
Jocelyn Milbank

More Than A Black And White Issue



Tabriz
105 Melbourne St.,
North Adelaide
8367 0088

On the way to interview the proprietor Sarah Wishart, of Tabriz, a new video store that's just opened in that vicinity and I realise I have gracefully left a few tell-tale lunch stains for all to see. Not a good start. But I needn't have worried because Sarah doesn't go by appearances.



She should know because to get her video store started she had to face a lot of people who had judged her by appearances. Banks and landlords don't like you if you're young, a Uni student and don't earn 5 figures a year. Despite the rejections, Sarah is now a proud manager of Tabriz, a cosy shop on popular Melbourne St. in North Adelaide.

It's interesting to note that Tabriz's architecture, decor and graphics were all done by Uni students or recent graduates, most of them under the age of 25. All the casuals are also Uni students. At a time when the employment situation is constantly reported as grim for young people, its existence looks almost too good to be true. But Tabriz's striking purple walls and funky interiors says otherwise.

The idea of having a video store has always been on Sarah's mind, when I asked her why she set her heart upon a video

store. The reason stems from her own interest (she's a film student) and what she thinks is a need for a good quality video store, "You go to a normal video store and there's lots of rubbish. It's important that you get to see good films. Most video stores have what you call fillers where it's just padded out and it's all rubbish." That, she thinks is what sets Tabriz apart from other video stores although she emphasises that she's not just catering for the Uni crowd. Being a small scale store, Sarah feels that they offer another advantage "One on one quality, like we're always there to help you choose a video if you need it. The more personal feel rather going to a big Blockbuster store and, yeah, just having quality films. A nice environment."

She's right, as she takes me through a guided tour around the store.

The prospect of starting a video store sounds incredibly daunting and did take some time to set up, "It took four months of really running around everyday and get it all working." Sarah made personal contributions, buying 2000 videos from a private collector, and friends helped out also, doing menial but necessary tasks like peeling stickers off 3000 video cases and entering titles into the computer, which Sarah described as "long hours with beer etc."

She hasn't stopped working though. One of her main concerns at the moment is trying to get the works by local filmmakers on the shelves of her video store, "What I am trying to do as well is to make local filmmaker's films available. I am in the process of getting them classified. People are making some good films and no one gets to see them. Some of them are really amazing but they get screened

at the uni for the rest of the class and then they just sit on the shelf."

In addition, she is also producing a flyer in which she hopes "to promote videos that people normally wouldn't know about." You can also expect fair pricing on videos including new releases and specials for students.

Sci-fi Horror

Admittedly, Tabriz is not perfect. There have been requests for films that they just don't have, "And I get really depressed," she laughs, "but you can't get everything. I keep a record of things that people ask for and I try to write them down and get them in."

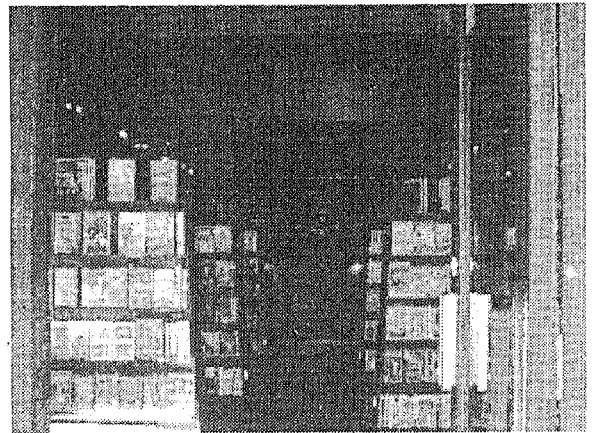
Disco 80's

For people who are thinking of breaking out of the treadmill, she has this to say, "Just get out there and do it. I was thinking 'Oh, this is really scary' but you might as well give it a go. If it doesn't work, it doesn't work but it's a good experience. Like I'm learning new things and I have a job now whereas before this I couldn't get a job."

For people already in the industry she advises them, "to make it easier for young people. I've had problems with people just looking at me and say 'You don't know what you're talking about, you're 22.'" She wants them "to have more faith because it has taken me longer than someone who's older to prove myself. Now that I have done it for a while I haven't had any problems with the distributors or anything." Still, not everyone is a coldhearted Scrooge, when I quizzed her who had shown her most support, Her landlady was one of them "I looked at renting lots of places and they were very wary of taking people that were young and wanted securities and

guarantees. But my landlady has been really excellent and believed in what I was doing".

Documentaries and Gay section



Whilst talking about her own experiences with doubting bank managers and landlord, Sarah recalls an incident in which two friends were asked to fork out \$25 at a video store upon their membership as a guarantee because the management was suspicious that they wouldn't return their videos. In contrast, Sarah so far has had "no problems with uni students as customers" and find the former behaviour a misconception of Uni students. "I think it's good to have a place that people can come and get videos and not have that (treatment)."

Directors Section

Sarah doesn't plan to stay smallscale forever when asked what her plans for the future are. She hopes to "expand the shop and hopefully start another leg of it or get into distribution."

Look out, kids!

Ching Yee Ng

And because Sarah is such a fab person, she has kindly donated three video vouchers for giveaways. Look at the giveaway section for more details.



The only way to get home safely on a Saturday night

Now getting you home well past midnight

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

Call 8210 1000 for details.







NightMoves... travelling to the North East • Outer South • Inner South • Adelaide Hills

Wayward

I dream, of massive pristine convenience. Brilliant gold taps, virginal white marble, a seat carved from ebony, a cistern full of Chanel No.5, and a flunky handing me pieces of raw silk toilet roll. But under the circumstances I'll settle for anywhere".

-Ranton [TRAINSOTTING]

The Dos and Don'ts in the world of Lavatories.

It has come to our attention that there are some folk out there that are unaware of toilet etiquette. We have decided to take it upon ourselves to educate those unfortunate people and make the world a better place. The toilet should be a place of security, of refuge from the outside world but in recent times the refuge of the toilet has been defiled.

We hope that the following rules will help recover the happy and productive environment that once existed for your business requirements.

1 The number one rule of toilet

etiquette is; Use the bowl. Public toilets are not the place for performance art.

2 The second most important rule is; Flush the toilet (this includes urinals). It doesn't take much energy and makes life so much more pleasant for other patrons. It also removes those nasty aromas that tend to linger.

3 Rying eyes do not aid in the process of business transactions.

worthwhile. Write something entertaining, humorous or politically aware. Swastikas and rascists comments are not welcome and hell boring. Advice on tricky relationship problems is very welcome. Our personal favourite is;

Q "What do you do if the person you love is in love with somebody else?"

A "Kill him so no one else can have him". Productive advice.

5 We all know what it is like at those unfortunate times when we are in a

club or pub and suddenly have the urge to throw up. You rush to the toilets and sometimes you make it and sometimes you don't. On these occasions that you do there is

something you should always remember; vomit can induce vomit or at least it can make other people really feel the need to. So if you do need to throw up, do your best to remember to flush. If you can only get to a basin then please rinse.

6 This one is for the men out there who

have a bad habit of spitting in the urinal. First thing, if you have to do it then make sure it actually reaches its destination, and bloody well flush it.

7 For users at home, if the toilet roll reserves are running low then replenish supplies, then pick up the empty bloody roll and recycle!!!

Toilet Terminology

In On Dit's tradition of high quality journalism and the quest to expand our readers knowledge of the world, we have decided to provide you with a few terms to expand your vocabulary.

Stuffers - people who put copious amounts of toilet paper in the bowl to stop anyone from hearing the noises they make.

Merry Musicians - those people who find it necessary to hum, whistle or sing while doing their thing.

Paper Mappers - those people who use all the toilet paper and dont replace it.

Dead Eye Dicks - although the name seems to infer a good shot this is for those men who for some earth shattering reason can't hit the urinal.

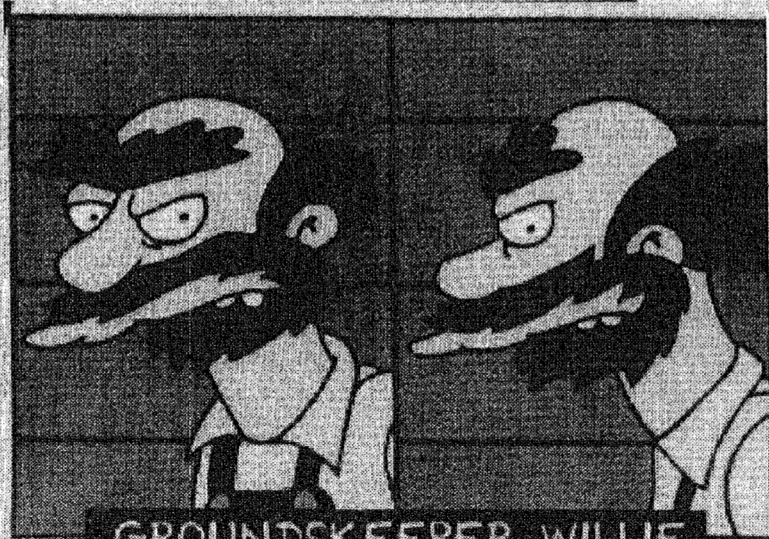
Toilet Duck and the Harpic Sisters



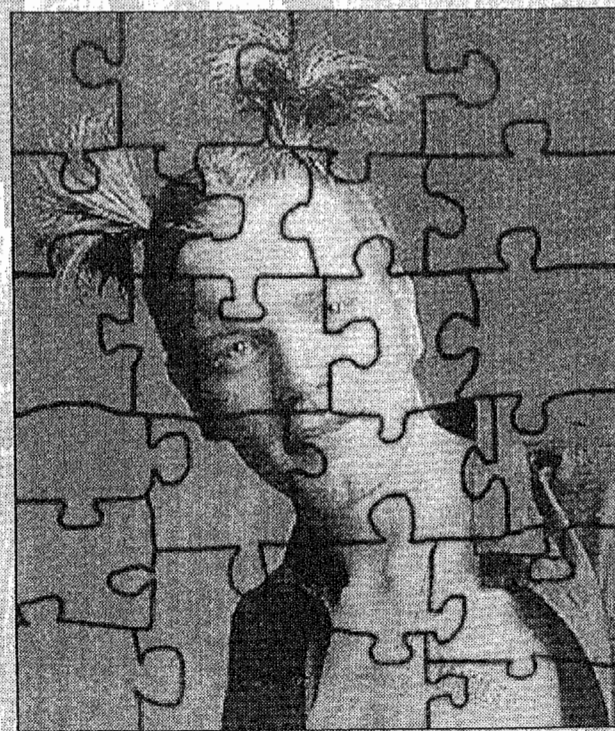
Therefore Peeping Toms are not welcome. There is nothing more disconcerting than knowing you have an audience. I mean, c'mon, who would want to look anyway??

4 If you feel the need to graffiti (please note that On Dit does not condone graffitiing) then make it

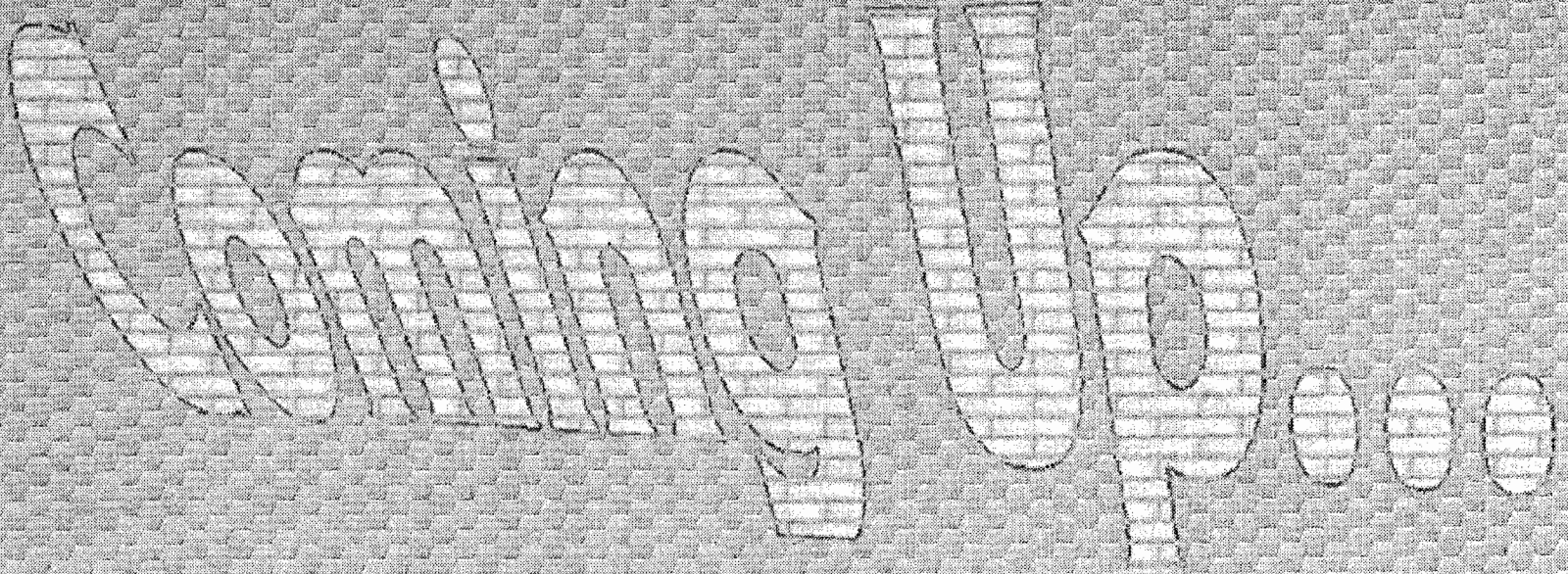
GO DOON-TOON WITH GROUNDSKEEPER WILLIE!



Doc, when the will is invoked the recuperative powers of the physical body are simply extraordinary. Just give me a couple of hours to get dressed.
-Special Agent Dale Cooper



Here's a handy puzzle to occupy your precious study time!



- ENVIRONMENTAL EDITION: OUT AUGUST 11, DEADLINE AUGUST 8
- MULTICULTURAL EDITION: OUT AUGUST 18, DEADLINE AUGUST 13
- SPECIAL CARTOONS EDITION: OUT SEPTEMBER 1, DEADLINE AUGUST 28
- ELLE DIT: OUT SEPTEMBER 15, DEADLINE SEPTEMBER 10

PLVS Normal editions on Aug 25 and Sep 8

Yes, if you hate special-interest editions of **On Dit** then it's time to leave the country!

Life

Director: Lawrence Johnston
John Brumpton, David Treddinick,
Robert Morgan, Belinda McClary
Columbia TriStar

"Half of my life's gone, I've done nothing, I'm fucking nothing" (Des)

Life centres around the transition of prisoner and general thug Des (John Brumpton) as he is integrated into the T2-Division of a prison. All of the prisoners in this area are all HIV positive and are in various stages of fighting the AIDS virus. In particular *Life* focus upon the hesitant friendship which develops between Des and his cell mate Ralph (David Treddinick), as they attempt to come to terms with being HIV positive. *Life* also focuses upon the interaction of Des and Ralph with the other characters in the T2 division, whose stories are gradually told. Initially Des is seen to be a bit of a brute, however as his story unfolds, the viewer is given a glimpse of the human underneath the rough exterior, and we can forge an understanding as to why he acts the way he does. *Life* only runs for roughly about eighty minutes which is certainly enough. Despite being a powerful portrayal, at times *Life* is disturbing, highlighting the seedy hopelessness of prison existence. This is exacerbated by the circumstances of the individual prisoners, as some begin to progress into the later stages of AIDS. *Life* is definitely not a film to be taken lightly and it is well worth watching.

Kerryn Doyle

Vacant Possession

1996, Director: Margot Nash

This beautifully shot Australian film was one that made quite an impact on me. It observes Tess (Pamela Rabe), who has been overseas for many years returning to her now deceased mother's home in Botany Bay, and the life that she left there. There is a stark contrast depicted between the close knit Aboriginal family and Tess's own estranged and distant family; the story that emerges drawing the families close together. Full of flashbacks, 'ghosts' and dream sequences, it was attention holding and quite emotive in parts.

Although the acting was sometimes a little strained, the scripting and dialogue were excellent. This allowed for a fair amount of development of the characters' backgrounds; and many thought-provoking issues were raised, particularly with regard to black-white relations in this country. Although definitely not one of the highest profile recent Australian releases, it is thought-provoking, albeit sometimes unsettling, but well worth a viewing.

Bronwyn Davis

The Pillowbook

1996, Dir: Peter Greenaway
Vivian Wu, Ewan McGregor, Yoshi Oida, Ken Ogata
Triumph Home Video

Nagika (Vivian Wu) is obsessed about calligraphy, a result of a yearly ritual which started from a young age in which her father, a writer, writes his birthday wishes on her face. As a young woman, she ends up in Hong Kong, her search for that perfect partner who shares a similar passion, seemingly futile until she meets Jerome (Ewan McGregor). He shares her bizarre fascination with calligraphy and decides to help her publish her book, using his body as paper, sending himself to the publisher (Yoshi Oida). But their perfect plan begins to disintegrate when jealousy and greed creeps in.

Sounds like a great plot doesn't it? It sure is but unfortunately despite ravishing visuals, this film is thin on substance. Like most Greenaway films, the atmosphere of the film is aided by the superb sets (Oriental influence in this case) and the music. However whatever potential the plot had is left to meander into unconvincing territory. Unlike his other films (*The Cook, The Thief, His Wife and Her Lover*) this one doesn't go all out to repulse you but the gross factor is definitely still there. I suppose that is a plus. If you like innovative visuals (but a disappointing story) then this might be for you.

Ching Yee

RRR
RUFF, RA
RIVIO
REC SHUN!

Scooby Doo - Personal Favourites

Roadshow Entertainment
83 mins

I never thought that I'd have a valid reason to refer to *Wayne's World* and *The Fun Loving Criminals*, but here it is! *Scooby Doo: Personal Favourites* consists of four episodes featuring the cowering canine & his human sidekicks, hand picked by his creators, Hannah & Barbera. They introduce each in turn, interspersing the animated tomfoolery with a bit of a yarn about the cartoons' origins.

The first two episodes are what you expect from *Scooby*: Mysteries in the true "and if it wasn't for you meddling kids I would have gotten away with it too!" mould. Cliches abound: pictures with moving eyes, spooky settings (a museum and a haunted hotel), Curses, Legends, Dastardly Plots, Clues that perfectly fit together, flawless deduction and the final twist all making appearances. Shaggy & Scooby are in fine form (ie. famished and frightened), Shaggy's awful puns being a highlight. Sonny Bono and Cher make a guest appearance which is worth seeing if only for Sonny's Santalike costume (lame-o-rama). The 3rd & 4th episodes aren't up to the standard of the 1st & 2nd, being brief meandering "comic" efforts with little flair. They feature Scoob's diminutive (and annoying) nephew Scrappy, who does nothing for me, I must admit. The real watch this is for its pure retro cheese value (The Mystery Machine, exclamations like "Groovy", "Jinkys" & "Zoinks!" from here to Helsinki). This and bursts of childhood nostalgia make this, if not cool, at least enjoyable.

Stephen Finney



Hotel de Love

1996, Director: Craig Rosenberg
Aden Young, Simon Bossell, Saffron Burrows
Roadshow Entertainment

Hotel de Love is a quirky, light Australian romance/comedy. Craig Rosenberg debuts as both writer and director, and handles his first film confidently.

Hotel de Love is the story of twin brothers Rick (Aden Young), and Stephen (Simon Bossell). When attending a party in the 80's they both fall for the same girl, Melissa (Saffron Burrows). Rick, who's the older of the twins by two minutes, wins her over first, as he seems to in life in general, to Simon's chagrin. Unfortunately, for the love-struck young men, Melissa returns to England to pursue a degree in Philosophy. The story then jumps forward ten years. Both our heroes are still pining for Melissa. Simon, who relates the story, has buried himself in long hours at work as a business man, and Rick works in a tacky quasi-romantic Honeymoon hotel - you guessed it - *Hotel de Love*. Replete with rooms such as "Garden of Eden" and "Subterranean Seduction", the hotel is a masterpiece of kitsch. The twins have persuaded their parents to renew their wedding vows in the establishment, hoping to cease the warring constantly breaking out between them. It is at this chaotic moment that Melissa enters the doors of the hotel with her fiancé in tow (Peter O'Brien). The twins start their romantic efforts afresh, and some humorous situations ensue, occasionally involving the hotel's palm reader, Allison (Pippa Grandison).

Although the ending was somewhat predictable, and some of the farce a little forced, I still enjoyed this film. I warmed to all the characters, who had some quite lovable insecurities. A flick for the romantic, or those wanting to earn brownie points (ie. my husband, who rated it quite highly on the shite scale). Or just watch it with some chocolate.

Natalia Bondarenko

The Long Kiss Goodnight

1996, Director: Renny Harlin
Geena Davis, Samuel L. Jackson
Roadshow Entertainment

As well as directing, Renny Harlin co-produced *The Long Kiss Goodnight*, which is a better, but less publicised, action film than his earlier *Cliffhanger* with Sly Stallone. This time he has Geena Davis playing the lead role, and the result is kind of mixed.

As Samantha Cain, an amnesia victim of ten years who has an otherwise ordinary life in suburbia, Davis does her job well enough. It is only when her character switches back to her former occupation as a government assassin that you can see major problems with her performance. The frumpy Samantha becomes the vamps Charlly and decides to finish her mission of ten years ago before her targets get to her. She is helped by a reluctant and dishonest P.I. played by Samuel L. Jackson.

The thing that was most annoying about this film is that it did not allow Samantha Cain to remain frumpy when she rediscovered her killer instincts. Apparently you can't go around killing government enemies in a floral skirt and cardie. Harlin also demanded that Davis clearly demonstrate her schizoid state by maniacal facial expressions and conversations with her evil past in the mirror. The other problem was, of course, that the script demanded Jackson do his *Pulp Fiction* routine - very predictable. However, the plot does manage to hold together, and along with the great shoot 'em up scenes (which Davis does really well), made this film a lot of fun to watch.

Carmel Pascale

WE HAVE A COPY OF SCOOBIES' VIDEO TO GIVE AWAY TO THE FIRST PERSON WHO COMES DOWN TO ON DIT ON THURSDAY AFTER IPM.

Broken English

Interview by
JAMES MORRISON

ALEKSANDRA VUJCIC is the star of the latest New Zealand movie to gain international release,



'Broken English'. Now in Australia to promote the film, Aleksandra spoke about how she found herself playing the role of Nina, a rebellious young woman in a displaced and strict Croatian family making a successful new life in Auckland.

"I never acted before that - I never really considered myself as an actress, or becoming one. Now that's changed - I really love it. It came to me in a weird way, I got approached in a bar on Saint Patrick's Day. I went for tests and got the role. I wasn't the only one who was auditioning. They were casting here in Australia - something like forty girls, and the same amount in New Zealand. I got that role, and that's the way movies got to me, rather than me going to them. It's a good starting point, I guess."

Having started in this unusual way, Vujcic has now found her calling. "I enjoyed doing it so much that I really want to stay doing it, and pursue it. They had that wide range of emotions for that young lady," she laughs, "which taught me a lot for future movies as well. She's been through a tough life, so it equipped me well. She's open towards life and what it brings ... not coming from a place of fear, but coming from acceptance and embracement. For me, that's the most similar point [between Nina and me]. And having the war experience."

As a displaced Croatian herself, has Aleksandra been back to her homeland in the recent times of uneasy peace? "I went to visit Croatia in November last year, after a few years of being in New Zealand. I left the country at the age of twenty. I was in New Zealand for four years."

So has what was once part of Yugoslavia changed much in her absence? Was it difficult going back?

"No, I think - the way I left it was the way I found it. I had only ten days there, I didn't want to go into major discovery of what's wrong,

what's not, what's changed... I just went in the circle of my best friends and family, went visiting some places from my childhood, so I was in a pretty safe environment over there, you know. A warm environment. For a picture to carry back with me, that doesn't change, because that is what's closest to me - the friends and family. I don't think that can ever change."

As to whether it was the Bosnian-Serbian war which caused her to leave in the first place, Aleksandra is emphatic. "No, that just speeded me up... I always wanted to leave Croatia, try and experience some more things in my life, you know? See the world. I consider myself more a citizen of the world, even though that's a cliché saying that, but it's truth. I have no problem with where I've come from, but it's easy to be open to new things, and to learn."

'Broken English' presents a Croatian family which is both proud of its heritage, successful in its new home, and brutally violent in pro-

tecting its interests. Nina's father Ivan (Rade Serbedzija) and his skinhead son control the family through physical viciousness and appeals to family loyalty. But is this an accurate depiction of a typical Croatian family?

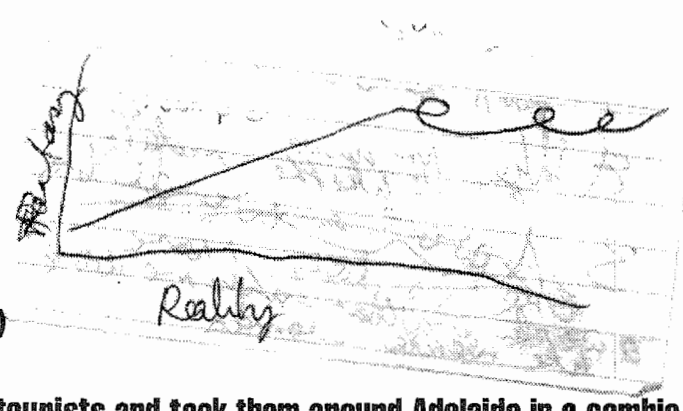
"Some points, the way they speak, coming thirty or forty years ago to New Zealand with that strong background they're carrying with themselves. They never got to learn *English* English properly, yet they forgot their Croatian. The father as a figure, the patriarch element, is fairly accurate as well, but for a long time ago. It's not like that any more. Life is now fairly open to both sexes, you know? It's different now. It's a portrayal of a Croatian family, but it might as well be any other family in the world, because it's about non-acceptance of where you go, of your environment. It's that immigration thing."

As for Rade Serbedzija, a famous Yugoslavian actor of long standing, Aleksandra found herself overwhelmed on their first meeting. "He's been that authority figure for me on Yugoslavian TV. Meeting him was the only fearful occasion I needed to go through. It was like, "Oh my God, I'm meeting a God!" But once I got to know him and spoke with him that changed as well. I got to appreciate the man of blood and flesh, and I was very, very glad and very, very lucky to have met him because he's one of those people you meet and never forget - a strong, charismatic personality. He's completely different from my father in the movie."

Now that the film has been completed and is ready for release, there remains only then endless publicity work. For somebody who fell unexpectedly into a brilliant first acting role, what comes next?

"I feel like a balloon with no base, just floating there, you know. New Zealand is my base but I haven't been there for two years, really I can't say I'm based anywhere. But it's that much easier to go into *new* because everything's new for me, and I quite like that [laughs]. Maybe along the way, when the time comes, I'll ground myself."





DEB

- 1. Invisibility (like Casper)
- 2. (See Diagram)
- 3. When I abducted some tourists and took them around Adelaide in a combie

ALDA

- 1. Invisibility, because I want to see what people do when they think they're alone
- 2. Normally the police just handcuff me and take me away
- 3. I have a wonderbra that makes me look like wonderwoman.



DAVID

- 1. Monkey magic
- 2. I don't
- 3. When the elemental forces cause me to hatch

MICHEAL

- 1. X-ray vision
- 2. In bed
- 3. Last Saturday night

JASON

- 1. Able to leap tall buildings
- 2. I dunno
- 3. On acid

DWAYNE

- 1. To have a really good six-pack and to wear lycra
- 2. Enough reality to not live in a dream world and enough dream to keep yourself sane
- 3. Dressing up at a party.



- 1. If you could have any superhero power for a day, what would it be?
- 2. In your everyday life where do you draw the line between illusion and reality?
- 3. Describe your most superheroic experience.

TOBY

- 1. Wearing underpants on the outside.
- 2. I like it both ways.
- 3. He can defy gravity.

TOM

- 1. To be able to fly
- 2. I take it as it comes
- 3. Menage a trois

ADAM

- 1. Underpants on the outside
- 2. What line?
- 3. I never leapt into the world of a superhero

RICHARD

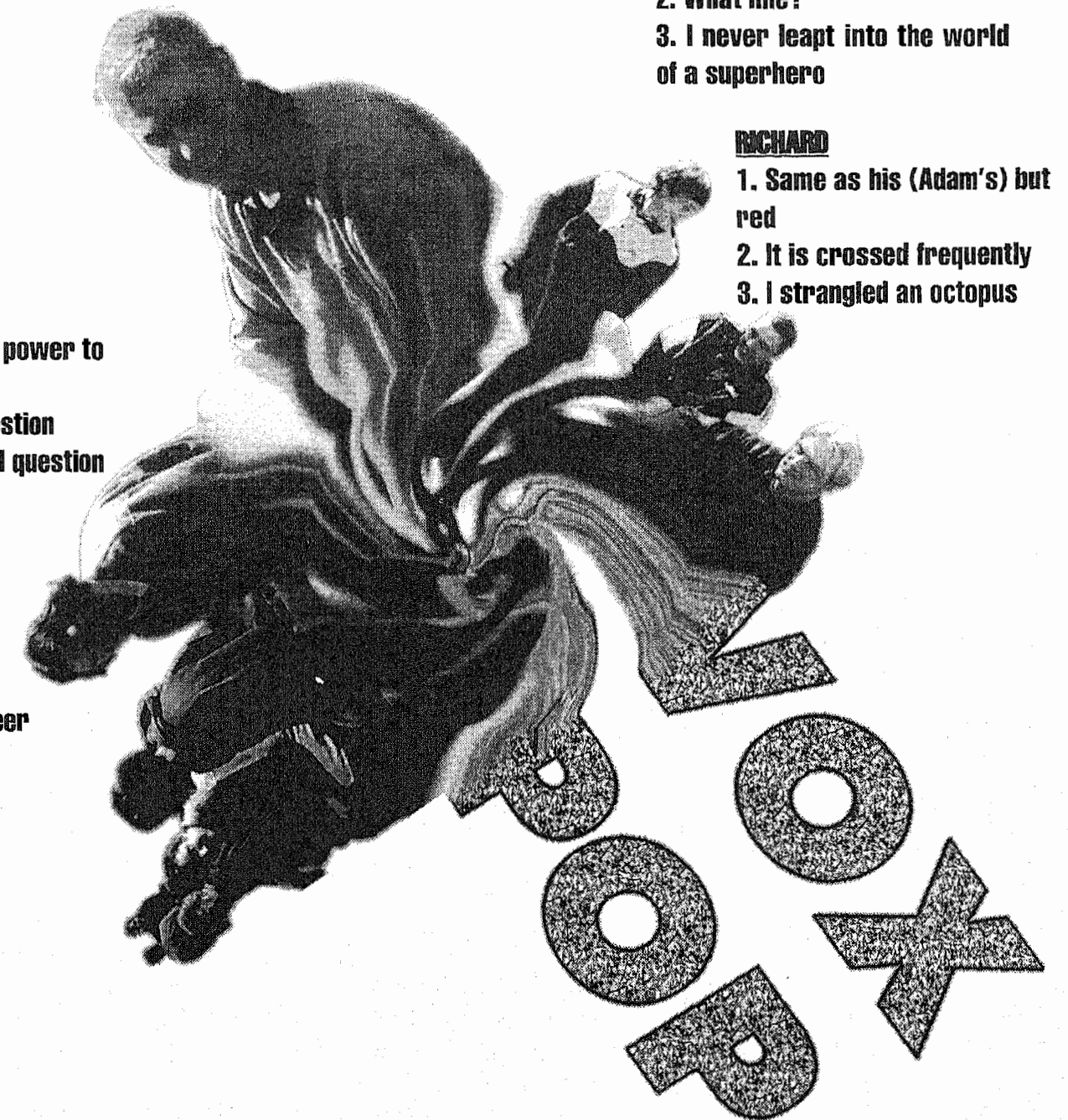
- 1. Same as his (Adam's) but red
- 2. It is crossed frequently
- 3. I strangled an octopus

PAUL

- 1. I need a superhero power to answer this question
- 2. This is a stupid question
- 3. This is also a stupid question

WADE

- 1. X-ray vision
- 2. Between the 6th and 7th beer
- 3. This interview



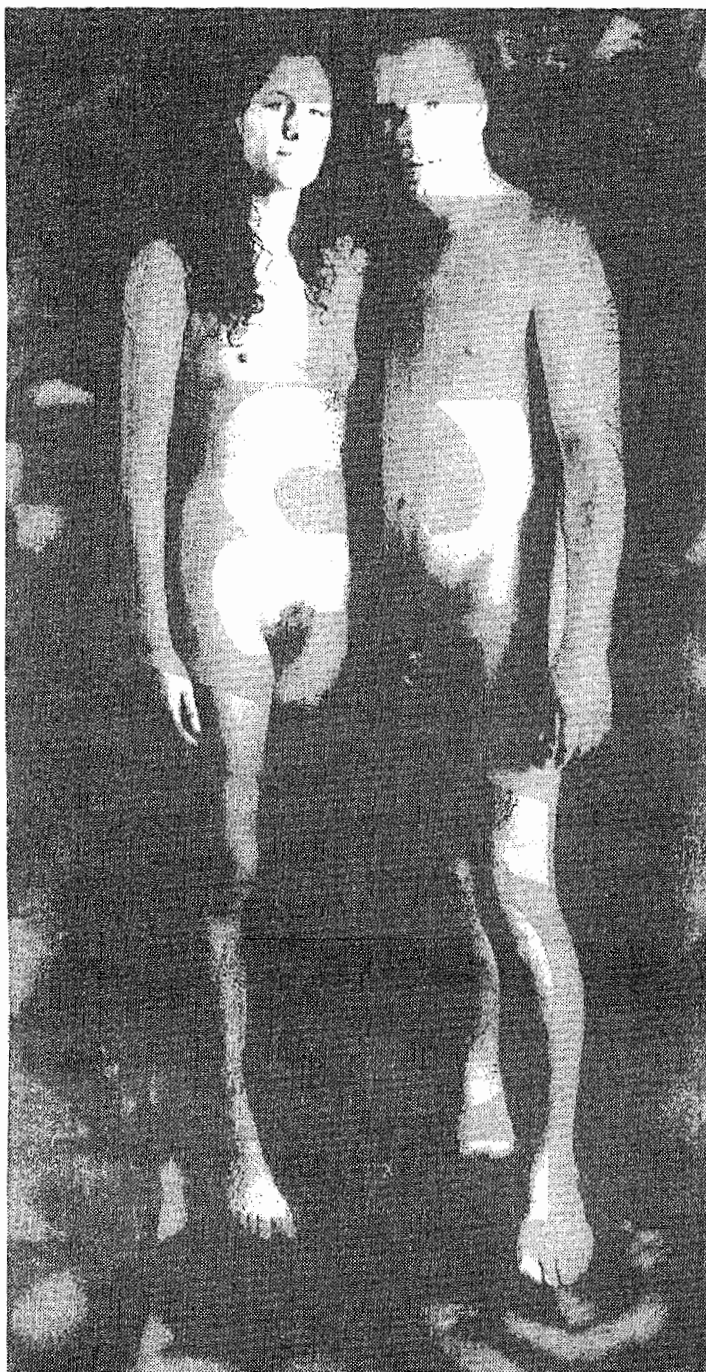
GREENAWAY GALLERY

Michelle Nikou
Noel McKenna
Simon Cardwell

Michelle Nikou's work is a roughly presented series of small objects, many made of household bits and pieces such as buttons, tumble-drier lint, pins, cotton and cardboard, giving an overall impression of local church fete craft gone wrong. The objects are mysterious and humorous products of an energetic mind. I couldn't help myself imagining their domestic purpose. Four ceramic things with the words "I", "am", "not", "home" could be scattered in your front garden to inform friends of your absence and eliminate the need for a door-knock. Amongst these absurd "homewares" are two small, lumpy, case steel sculptures of botanical form, my favourite resembles a pinecone. I'd like to see more of these. All of Nikou's pieces are untitled, adding to their obscurity. There are no clues, simply appreciate the objects. Her work is well priced and judging by the red dots, sells well. Think about the family and friends of buyers when the time

comes to sort through their wordly goods, trying to decide what the objects are and whether or not to throw them away.

Noel McKenna's paintings are also crudely executed. Most are on canvas board or cardboard and demonstrate the difficulties



of painting with enamel. He was

right to ignore masking techniques to tidy up linework because if his work was smoothly presented, it would have no allure at all. His series of still lifes on the rear wall held my attention for a moment because they reminded me of work from the Interactive Gallery. His work is grossly overpriced, perhaps relying on his enriching experiences in the artworld (as outlined on the flier). His paintings on functional objects such as cups, vases and tiles are cheaper, presumably because it is seen as a lower art form. I couldn't be bothered looking at his limited edition book (on sale for \$20).

GENITALS!

That's what confronted me around the next corner. Nudity is rare at my house during the winter so I was quite surprised by Simon Cardwell's life-size nude photographs standing in the middle of the room. The man and woman both stare directly at you, meaning you have to work hard to break the gaze and stare at their genitals. My favourite was a floor-piece of

nudes in a post-coital slumber, surrounded by fish. The segmented images lie on a layer of salt. The whole piece makes your nose twitch and tastebuds tingle in recognition, even if the associations are obvious. A barrage of warnings invite you to view the R-rated bit behind the screen, where you find mass-produced images from pornographic magazines with the models' eyes censored. These images are free to take home with you. The man and woman are on separate sheets, so you can choose, unlike Cardwell's images of hetero couples. Cardwell seems to be dealing with issues of sexuality, nudity and censorship by comparing nudes with personality, to the dehumanising aspects of mass-produced pornography. The only real difference in this particular case, is blood-flow patterns. The work is not simply issue-based as the photographic object and its making are important. Cardwell must read John Berger's *Ways of Seeing* every night in bed. Cardwell's photographic techniques are very impressive and I think the prices suit the work.

Cathy Sinclair

LAWYERS, GUNS & MONEY

19 June - 7 September 1997
Experimental Art Foundation
Lion Arts Centre North Terrace
Adelaide

The potential of people to attempt change, to oppose or to make things known means a much more politically active society and one where people do not merely accept things. This simplified concept is central to the exhibition *Lawyers, Guns and Money* at the Lion Arts Centre.

Lawyers, Guns and Money is a project by the Experimental Art

Foundation that is presenting a major season of work by Australian artists "investigating and exploring some of the power structures that surround us." The exhibition is now in into the second series of artists featuring Sally Mannall, Destiny Deacon and Scott Redford.

As individuals we come into contact and have to deal with law, power, control and morality everyday and it is often a complex and difficult relationship. *L, G & M* addresses ideas and expressions of law and explores the different ways how artists can make these complexities more visible to us.

Although small, with three artists and one to two works each, I

thought that its size worked to the exhibition's strength. The ideas and expressions of the exhibition were quite complex and involved. Too many things to see could have become tiring and resulted in a loss of overall impact.

The work of Destiny Deacon explores positioning and representation within contemporary Australia from a Koori perspective, it is "critical of the representations and (ab)uses of indigenous cultures within history and current media." *Not Another T-Shirt* uses T-Shirts to reflect the concerns and agendas that have affected her. Television, photographs and other objects are also used.

Scott Redford uses the recognisable figures Martin Bryant and Kurt Cobain in *Hamlet Machine (not)*. Two characters whom in our eyes are viewed very differently and separately (which is the way he uses them as well) through their tragedy one more sympathised with and one despised.

Sally Mannall's work, *For Lack Of Evidence*, uses the 'witness boards' that she found on the streets of London. The brief description of the crime or accident draws the viewer in and gets them to visualise the event while total anonymity and a certain mystery and desperation hangs over the whole experience.

Amelia Matthews

CARL MILLES
Flinders Art Museum

Last Sunday saw the close of yet another excellent exhibition of art at the Flinders University Art Museum's gallery. So far this year the gallery has hosted a number of diverse exhibitions with on unifying theme other than diversity and quality. Starting with an interesting insight into current artistic trends in Cuban painting (*This is Not A Cigar*), followed by a fine selection of Aboriginal art from Flinders University's extensive collection (*Juxtapositions*) and finally a considerable collection of the sculptures of Carl Milles, the Flinders Art Museum Gallery is starting to see its reputation and profile grow, and quite deservedly one might add.

The latest exhibition, of Carl Milles' sculptures (and a couple of drawings), brings to Adelaide the work of this internationally known Swedish sculptor whose work spans the first half of the twentieth century. Milles' work makes an interesting contrast to Rodin's (some of which is held permanently at the Art Gallery in town). While Rodin is more purely a modernist whose roughly modelled sculptures usually

stress the materiality of their construction, Carl Milles' output is more diverse - much of it influenced by a variety of sources, from classical sculpture and olden Swedish mythology to Eastern and Teutonic sculpture.

This exhibition provided Adelaidians with the opportunity to view a number of his better known works including the sculptor's favourite, *Sunshine*. This particular work is one of his earliest fountain pieces, a genre for which he became particularly renowned, featuring a water nymph riding on a dolphin's back, hair fluttering in the wind. *Sunshine* is a perfect example of both Milles' love of fantasy and fable, and of his attempts to defy the solidity and immovability of sculpture by producing works of grace and lightness, that, in their proper

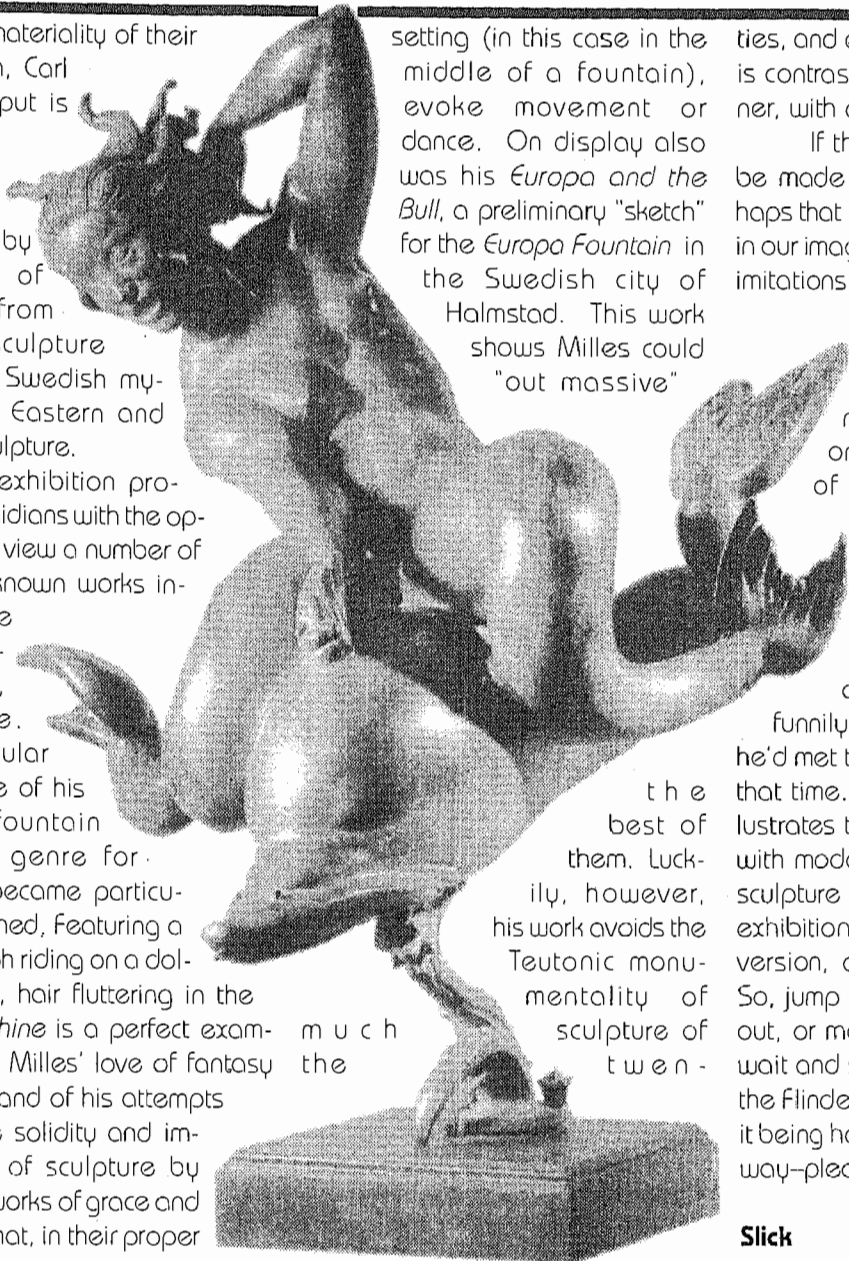
setting (in this case in the middle of a fountain), evoke movement or dance. On display also was his *Europa and the Bull*, a preliminary "sketch" for the *Europa Fountain* in the Swedish city of Halmstad. This work shows Milles could "out massive"

ties, and even here his massive bull is contrasted, in the classical manner, with a single female figure.

If there is a criticism that can be made of Milles' work it is perhaps that it has been much debased in our imagination, with clichéd, poor imitations of his style working themselves into popular culture, and fantasy posters and Sandman bonnets occasionally flash into one's mind on seeing some of his more recognisable pieces for the first time. However, his later work seems to embrace modernism more fully; Rodin's influence more obvious in Milles' work,

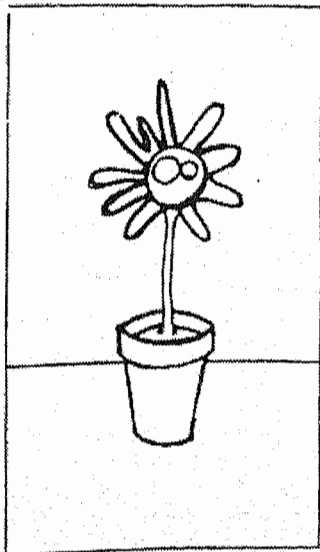
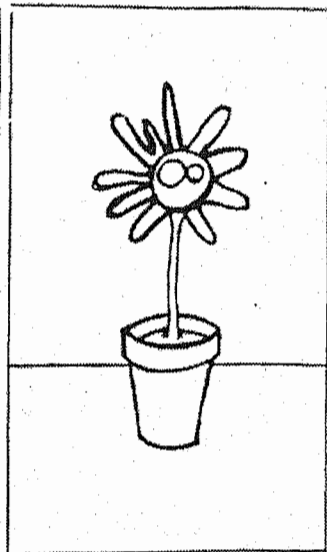
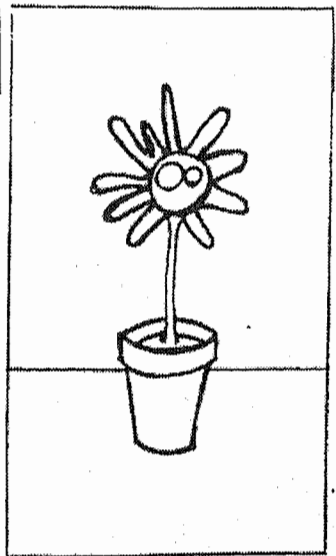
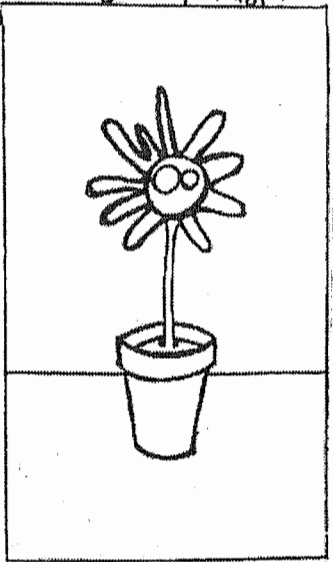
funnily enough, fifty years after he'd met the French sculptor than at that time. Milles' *Hand of God* illustrates this blending of classicism with modernism perfectly, and is a sculpture that, if you've missed the exhibition, you can see (in a larger version, of course) in Melbourne. So, jump in your Saab and check it out, or more realistically for many, wait and see what pops up next at the Flinders gallery (no jokes about it being half-way to Melbourne anyway-please).

Slick



much the

do-it-yourself tottypot






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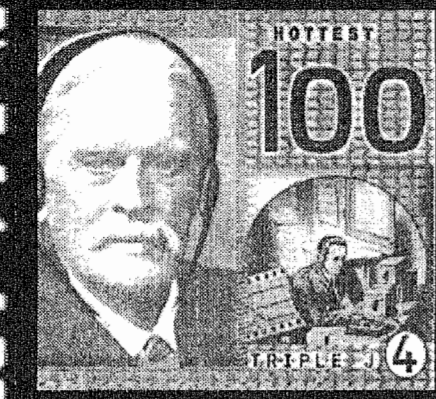
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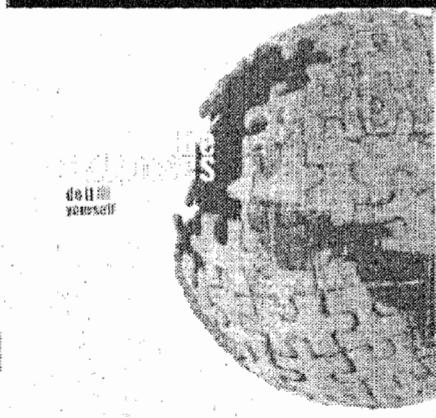


Triple J Hottest 100, No. 4
Various
(EMI)

Remember 1996? Me neither, but our erstwhile yooof network has given you the opportunity to spend \$30 wallowing in the nostalgia of our collective yesterdays. The collection of songs is reasonably varied and they provide you with a complete list of the Top 100 so you can moan and bitch about the songs you thought should have been included.

The Hottest 100 is always full of stuff you never liked or thought was safely behind you, etc. etc. and, essentially, I suppose it is both a justification of and an example of the power of Triple J's programming list. Why would anyone think of liking Babylon Zoo or that incredibly annoying deathbeat rant "Ballad of the Skeletons" if it wasn't forced down your throat like you were some obese goose whose liver was heading for a water cracker at a cocktail party?! And the actual songs? Spiderbait's triumphant cynicism is cool in "Buy Me A Pony" and also the privately disquieting rant of "Stinkfist" was OK. If they had to pick an Everclear song, why oh why did it have to be "Santa Monica"? No Doubt are CRAP, everything they do is CRAP, so it comes as no surprise that their contribution to this CD is, well, CRAP. On the other hand, "Mah Na Mah Na" nurtures a fuzzy warmth in my heart and is virtually *The Itiad* compared to the monumental talentlessness of Bush and Powderfinger (up their own noses). The Whitlams "I Make Hamburgers" is cute. Beck's "Devil's Haircut" ain't his best but is better than most. The Lemonheads are benign and Ben Folds Five are OVERPLAYED.

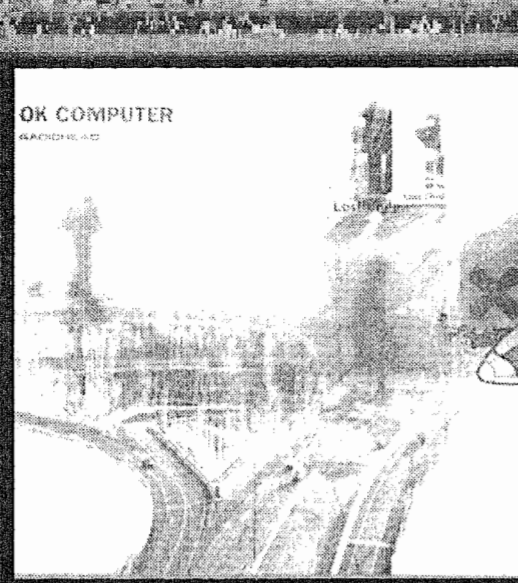
All over it is a pretty safe collection of tunes with something to like maybe even enough to even buy and indulge in Triple J's patented version of your musical memories. Perhaps more passionately, the great thing about this album is that there is something for everyone to hate here and, baby, the hating's good!!
Paul Lobban.



Do It Yourself
The Seahorses
(Geffen)

If you've taken the time to read this [which of course you must have if you just read this] you have probably heard of the Seahorses in context of their rising out of the ashes of the ill-starred Stone Roses. Okay, if you come to this album expecting more of that oh-so-sweet proto-Britpop, don't. Go listen to The Second Coming again and don't bother we the living.

Now that I've got that off my chest, to *Do It Yourself*, words come to mind listening to this album: words like "catchy", and "pop-y", and "doesn't sound like that song off Let It Be Abbey Road/The White Album. Yes, the inevi-



The Bends was, and is, the soundtrack to every breakdown and made Radiohead a band with more to offer than mediocre snapshots of suburban malaise and shallow, alcoholic euphoria (I'm talking about crap britpop here). So where to after you've surveyed the rolling wastes of our collective psyche? Beyond the final frontier after listening to *OK COMPUTER*.

This album will inevitably take a few listens before it makes its way into your unconscious, but once there it will take up residency as the most involving and enigmatic musical document in your head!

Unfolding as a continuous piece of music from the outset, *OK COMPUTER* constructs a twisted, almost aching aural sculpture which moves past the conventional song-gap-song structure of their last, and everybody else's, album. "Moody" might be too weak a term to use in the case of this album; it has more an atmosphere, a solid ambience which envelops the listener in clouds of music and voice.

Thom Yorke's vocals are more than a separate entity singing over the music, it is an instrument which works in dialogue with the band who sound like one breathing, aching organism.

OK COMPUTER
Radiohead
(EMI)

From the epic alienation of "Paranoid Android" (the most brilliant choice for a single I have seen in millennia because, besides being a supernaturally good song, it fucks off the tyranny of the '3 minutes no matter what' pop format), through the aural washes and swoons of "Exit Music (For a Film)", to the phenomenal, and beautiful, "Karma Police", and beyond, Radiohead push themselves out past the precipice of pop and float miraculously over the crevass of preposterousness without once looking like they will ever drop in.

Music mags have devoted much more space than I have got to dissecting the complex body of this work song by song, and it still only comes down to the fact of its almost ethereal strangeness, its refusal to be contained. The music industry breathes cynicism, its *raison d'être* is profit from what is mostly the sanitised product of a bland, artless machine: Radiohead, if only for 53 minutes, give you something which feels, sounds, and is, sublimely real. Pop wasn't meant to do this, but I'm glad it can.

Paul Lobban.

Kent. His voice is especially suited to this kind of material, bringing out the beauty of Squires' melodies, and his own songs [especially the first two tracks: "I Want To Know", and "Blinded by the Sun"] are probably the best on the album. Also look out for "Love Me and Leave Me", a surprisingly fresh-sounding tune co-written by Squires and a certain seemingly less-talented brother from a certain band hailing from Manchester. True.

J.D.

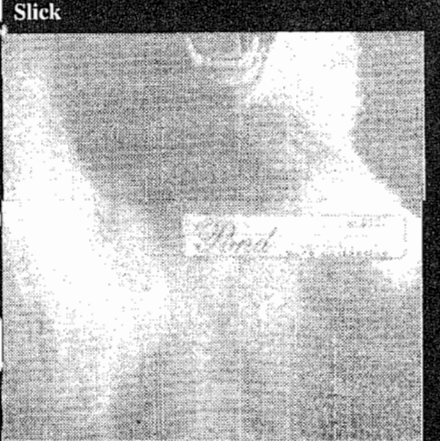


Vanishing Point
Primal Scream
(Creation/Sony)

Remember the ten minute plus version of Trainspotting on the soundtrack to the movie of that name? No, well there's a shorter version of it on this cd—they've cut out a whole two or so minutes off it. Why bother, the original was fine, and at over eight minutes the new version still won't crack the high rotation playlists.

Luckily for Primal Scream, however, the rest of the album contains a very listenable collection of tracks that are diverse enough that everybody should find something they like on it. Overall, the album is pretty mellow, the sound ranging from Stones-like numbers and early Pink Floyd-like numbers through acid jazz sounds to the odd heavier track like the appropriately named "Motörhead." For my money, the standout tracks are the first two. "Burning Wheel" is a dreamy, "early Pink Floyd" sounding track, and "Get Duffy," the highlight of the album, is a slow funking, acid-jazz groove with great bass clarinet giving a reedy, and oh, so soulful sound—cool "man." And of course, there's "Trainspotting," which sits more comfortably on this cd than it did on the soundtrack to the movie where it was a bit lost in the faster-paced, drug-fucked aesthetic of some of the other tracks (go Iggy!).

So, despite a couple of dodgy tracks towards the end of the cd, its retro sound (and look) almost guarantees it some success. Primal Scream have obviously been a huge influence on bands like Apollo 440, but, luckily, for the most part, they do the retro thing so much better. *Vanishing Point* should please old Primal Scream fans and gain them a few new ones to boot, a welcome return to form from the spinners who brought us Screamedelica way back then (how long ago was that?).
Slick



Rock Collection
Pond
(SONY)

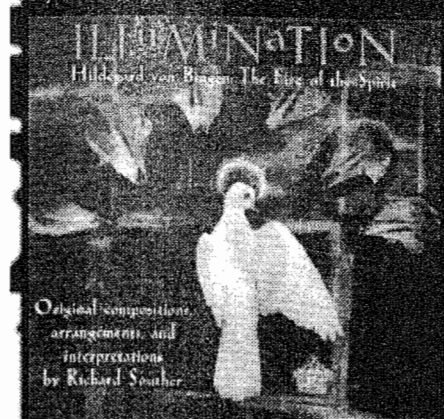
Pond are full of all the slightly skewed and observant musical wit you might otherwise expect from Archers of Loaf. Guided by Voices, Pavement, or even Weezer, and they do it pretty darn well. *Rock Collection* is infectious, hook-ridden, off-kilter guitar pop-rock executed in the way that the US indie scene alone seems able to do.

From the start this album is unwilling to settle back into a comfortable rhythm. "Spokes" and "Scoliosis" are two of the best songs my tinnitus-eroded ears have heard this whole year. Within both songs throb diverse and engaging combinations of guitar tomfoolery, incessant bass rhythms and weird little orchestral bits (which are all generated through their guitars, so they tell us). Tremendous. "You're Not an Astronaut" is big and oscillating and "My Dog Is An Astronaut, Though" is a sometimes ponderous, but finally euphoric, ode to the mutt the Soviet Union shot into space in the fifties without allowing it to bring back the stick.

The album has its phases and the middle section, including "Twins" and "You're Not A Seed", takes perhaps the most listening to before it really begins to bond with the molecules in your brain, but the wait isn't that long. Towards the end of the CD come "Greyhound" and "Golden"; these are terrific pop songs which, again, bristle with a musical verve and drive which makes this whole work a real find. Ending with some strange (and short) instrumental pieces and reprisals of earlier hooks be-

fore the final song, "Ugly", this album is an groovily diverse piece of sub-mainstream US pop-rock which should, if you have any sort of proclivity to this kind of stuff, make you very happy.

Paul Lobban



Illumination/Hildegard von Bingen: The Fire of the Spirit
Interpreted by Richard Souther
(Sony Classical)

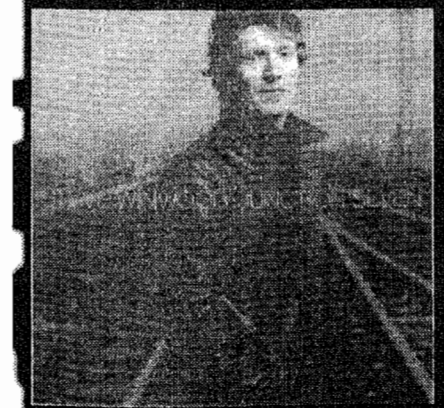
I wasn't happy to review this CD. I'd heard that it was played on Triple J's world music show, but when I saw the 'Sony Classical' label, it was almost enough to put me off. But I had to give it a listen anyway.

What I discovered was incredible. *Illumination* is a collaboration between 12th-century abbess Hildegard von Bingen and 20th-century composer Richard Souther. It is English and Irish church music and vocals that have been modernised and exploited by the American profit drive. The whole CD, though, is intensely spiritual, featuring ancient Latin and Gaelic hymns such as "O Ignis Spiritus Paracliti" (The Fire of The Spirit) It features 'renowned' performers like Davy Spillane (pipes and whistles for Riverdance), Enya, Kate Bush, Elvis Costello, Gaelic soprano Niamh Ní Riain, Katie McMahon (Riverdance), and CELLO: a quartet of female classical cellists.

Don't get me wrong, I'm not saying that this CD is easy to listen to, or even understand. It's ambient classical music at its most intense. Von Bingen had a unique composing style, and this starts to become evident in the CD. So what does this album remind me of? It has a lot in common with Clannad, Sheila Chandra, and maybe Iona, but at the same time, it's very different.

For spiritual meditators and serious music-lovers only.

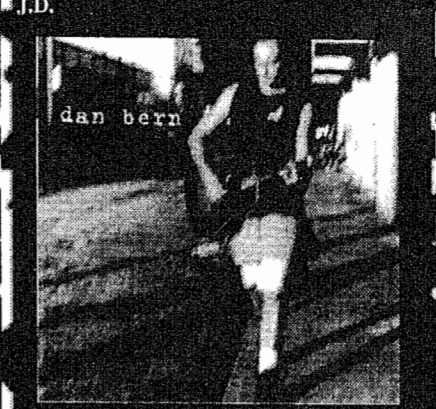
Zane



Junction Seven
Steve Winwood
(Virgin)

Steve's at it again. As far as rock-dinosaurs go, this guy's probably among the more talented, beginning his career at the tender age of fifteen with Them, and going on to the Seventies' supergroup Traffic. I mean, here's a guy that gives Bach organ recitals in cathedrals around England for kicks. Winwood is the consummate musician. But talent doesn't guarantee originality or depth. There is nothing new on this album. Anyone who has followed Winwood's career will recognise in "Spy in the House of Love", "Angel of Mercy", or the single, "Let Your Love Come Down", the same old melody structures and choppy beats he's been using

since Arc of the Diver. But to a fan that won't matter. What he does with them is make some very tasty eighties'-infused pseudo-funk [white-funk, perhaps]. There's not a single song on the album that wouldn't sound out of place on the soundtrack of a John Hughes 'teen-angst' movie: the whole thing is very eighties'. If that's your thing, then you'll love it. I think it's worth a listen just for Winwood's oh-so-smooth Hammond-B playing, always a joy on his own stuff and other peoples'.
J.D.



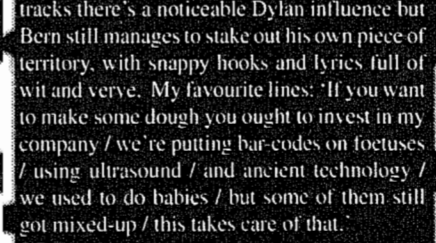
Dan Bern
Dan Bern
(Work/Columbia)

A lot of people have tried to take on the extraordinary legacy of Bob Dylan in the past. Dylan has come to represent to a lot of people the pinnacle of achievement in songwriting, the natural progression from Robert Johnson through Woodie Guthrie and Pete Seeger.

Well, I don't know if Dan Bern will ever make it into that little collective as a card carrying member of the Truly Great Songwriters' Guild, but he definitely deserves an honorary mention.

Bern's self-titled album is, I believe, his first, but it has the sound of a guy that's been writing for a lot of years. His voice sounds somewhere between Guthrie and Tom Petty, but its lyrics where Bern really comes into his own. The first song, "Jerusalem", is what I would call a respective piss-take: the sound and style is pure Dylan circa *Highway 61 Revisited*, but it's sung as a nod to Bob rather than a send up, even when he reels off lines like, "I am the Messiah / Yes I think you heard me right / I am the Messiah / I was gonna leave it 'til next year / build up the suspense or something". On a couple of other tracks there's a noticeable Dylan influence but Bern still manages to stake out his own piece of territory, with snappy hooks and lyrics full of wit and verve. My favourite lines: "If you want to make some dough you ought to invest in my company / we're putting bar-codes on foetuses / using ultrasound / and ancient technology / we used to do babies / but some of them still got mixed-up / this takes care of that."

J.D.



Mag Earwhig!
Guided by Voices
(Matador)



Two for the Road - The Music of Henry Mancini
Dave Grusin
(GRP/MCA)

Henry Mancini was, along with the likes of Max Steiner and Ennio Moricone, one of the great film music innovators, evoking emotional responses from the audience through the unfamiliar (to many) strains and cadence of jazz, before the genre was invaded by composition graduates with pretensions to Wagner. He served his apprenticeship as pianist/arranger to the Glenn Miller Orchestra, where he developed his sense of artful melodies and intricate rhythms which would add immeasurably to films like *Breakfast at Tiffany's* and the *Pink Panther* movies.

Two for the Road is jazz pianist/composer Dave Grusin's tribute to Mancini, rearranging ten of the composers tunes for jazz ensemble. The album includes standards like "Baby Elephant Walk" and the theme piece from *Hatari*, and "Peter Gunn" from the T.V. series *Dragnet*, but also a few lesser known ones like the theme from *Soldier in the Rain* and "Whistling Away the Dark" from *Darling Lily*, both films by long-time collaborator, Blake Edwards.

This album really is a labour of love. Grusin was a life-long friend of Mancini's, and his respect for his mentor shows in these lively interpretations. Those who are familiar with Grusin's style [The Firm soundtrack, or any of his work with Lee Ritenour and cohorts] will hear as much of him in the music as Mancini. Two for the Road is a tasty little set for anyone who likes that slick, freerange-imitating sound Grusin has made his own, definitely one for the movie-buffs, too.
J.D.

this little gem. (Pause for breath). Robert Pollard, who is the Indie Methuselah behind GBV has come out with another cracking bunch of tunes ornamented with all the lyrical absurdity, ingenuity, and beauty that has characterised their releases over the last few years. This time he has diddled with the lineup of the group quite a lot. In fact, most of the old battles are not present on this disc, replaced, for this record alone we can only hope, on a majority of the songs by Dayton rockers, Cobie Verde...and it does make a difference. Tracks like "I Am A Tree", "Bulldog Skin" and "Portable Men's Society" (the last sounding a lot like an update of REM's "Oddfellows Local 151") are swaggering rock anthems the likes of which GBV aren't really known for, well, not that much anyway. Don't worry though, there are terrific moments like the sweet guitar pop of "Not Behind the Fighter Jet" and the softly sad "Learning to Hunt", in fact the sequence of songs from "Fighter Jet" to "The Finest Joke Is Upon Us" (ie: the middle of the album) is flawless and fits together seamlessly.

At either end of the record are natty GBV moments like "Sad If I Lost It" and "The Colossus Crawls West", as well as the usual crop of songs under one minute (see "Hollow Cheek" for a good example).

With 21 songs in 45 minutes, GBV have again packed in the tunes with the apparent effortless-ness of a sardine-can filling...erm...thing. They may not be as lo-fi as they were and maybe they are a bit more polished and, excuse my Celtic, rawk than last time around, but they are still better than most other bands before they even pick up their instruments. So there.
Paul Lobban



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Dave Grusin
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J.D.

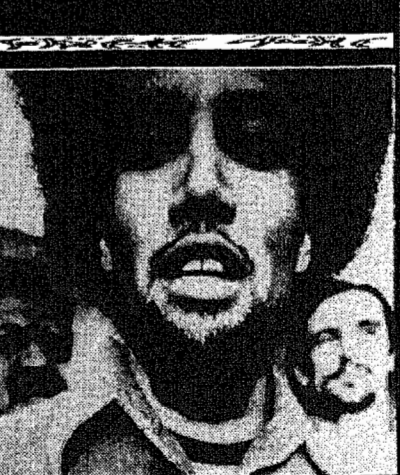


Spearhead: U Can't Sing A Song (Capitol/Sony)

You can enjoy listening to it though. A very cool acid jazz number from the maestro best known for intensely political hip hop—Michael Franti. If I have one complaint here, it regards the subtlety of the differences between five of the versions of this song on the "single." The instrumental version, however, is excellent, and "Ganja Babe," the other track on the cd is suitably mellow. (Slick)

Morrissey: Alma Matters (Mercury/Polygram)

Ah, Mozzer! After the bombast of 95's *Southpaw Grammar*, we have this intro to the forthcoming *Maladjusted*. The combination of Alain Whyte and El Moz has slipped back into *Vauxhall & I* form, and good thing too. Bittersweet and sometimes beautiful, this single is a nice return to form. The B-sides are variable, "Heir Apparent" is a bit thin but, as always, the words are sharp and "I Can Have Both" is accompanied by Boz Boorer's nifty riffing. Not spectacular, but a melancholic tunesmith back on track. Huzzah! (PABLO)



The Will to Live
Ben Harper
(Virgin)

Those who are fortunate enough to have seen Ben Harper live, or heard his previous releases will need little persuasion to listen to his latest offering *The Will to Live*. Those yet to experience the awesome talents of this world travel-

let, poet, philosopher and musician... does your life feel empty, is something missing? Forget religion, get some Ben Harper into you! Now I am admittedly quite a fan, but subjectivity aside this album is an absolute pearler. Together with his band "The Innocent Criminals" (no, absolutely nothing to do with silverchair), Harper has created a masterpiece, which both showcases his many talents, and takes the listener on an uplifting journey. The lyrical content is inspirational and deeply soulful, coupled with music of a similar nature. Guitar in different forms (acoustic, slide, electric) is the dominant sound on most tracks, sitting well with Harpers rasping vocals. With musical styles varying widely from the foot stomping funk of *Mama's Trippin'* to the beautiful and incredibly moving *Roses from my Friends*, few albums will touch your soul as this does. On tracks like *Faded* there is a Lenny Kravitz resemblance (sound-wise) but Harper takes his music to a much deeper level, attaining the soul with none of the sellout. The reggae influence on *Jah Work* suits Harpers vocal style to a tee, as does the uplifting *Glory and Consequence*, a track guaranteed to lift your spirit and shake your booty. The albums finale *I Shall Not Walk Alone* highlights Harpers vocal strength and presence. Accompanied by only a fiddle and some very basic percussion, Harpers voice soars gently to spiritual highs. This is an excellent album, further identifying Ben Harper as one of the more talented solo artists of the present, one who has some very valid, interesting, and uplifting things to say both through his lyrics and his music. I strongly recommend at least a listen.

Luc Bondar



Drag
kd lang
(Warner Music)

I LOVE THIS ALBUM. It's quite simple, I was so prepared to be dissatisfied after all the non enthusiastic publicity it has received. Reviewers have said it's not traditional kd, but what is? The only style she has been consistent in has been her country swing and blues which were really only prevalent in *Angel with a Lariat* and *Absolute Torch & Twang*. There are still hints of this in *Shadowlands*, but it was with this album that she really started to branch out in more exciting fields, as she dipped into passionate ballads. *Ingenu* was a huge break in style, and her commercial victory, as the "general public" perked their ears to the hugely successful "Constant Craving" which also put kd on the dancefloor with the dance version of the latter. This was a beautiful and disarmingly personal album, which warmed everyone to the dyke who shaved Cindy Crawford. However if she stuck to this style, we would have become increasingly bored with her inflexibility. So *All You Can Eat* was released to a very surprised audience, who had never heard this sultry rock and alternate style from kd, and many didn't want to. Albeit, *All You Can Eat* was an uplifting, but short album with a narrative close to the listeners heart. So why are people so surprised that kd once again threw her listeners out onto another tangent. Her unpredictability is what I find most reliable about her.

Drag has received more publicity for its smoking connotations than for its listening pleasure, kd has covered the classic songs, which all have an oral fixation i.e. "Don't Smoke in Bed", "Love is like a cigarette". This cd is sex, and it's perfect for those languorous hours spent ly-

ing in bed next to your lover after your passion has been quenched, to put it politely. It's smooth, it's slow, and kd sizzles. This womans voice is pure velvet, and the songs she has chosen are perfect for the richness of her voice as the lyrics are meant to be drawn out like honey, and kd does this magnificently. My favourite song by far is Hammonds & Hazelwood's "The Air that I Breathe" as it soothes the soul and plucks at the heartstrings. Other songs covered include "My Last Cigarette" by Boo Hewardine, "The Joker" by Steve Miller, "Theme from The Valley of the Dolls" and "My Old Addiction" which was originally titled "Chet Baker's Unsung Swan Song", which is also a pet favourite.

Drag is not so much an insinuation of the content of this album, as it is an invitation to drag yourself into the romance, mystery and passion of the love songs of the past. Indulge.

Fiona Sproles

PENNEYWISE



FULL CIRCLE

Full Circle
Penneywise
(Shock)

Although they are hailed as one of the best of the current breed of SoCal hardcore/Californian punk rock bands, and they play a killer live set, Penneywise's latest offering, *Full Circle* is a bit of a letdown. Don't get me wrong, they do the two to three minute breakneck punk track very well. It's simply that from a band of this calibre I guess I expect more than just the standard fare. It seems that this style of music has become very formula driven and that's my biggest problem with this album, there is nothing new here. It's not that it's bad, the album definitely has some great moments. The opening assault of *Fight till you Die* is classic Penneywise: *Look around you there's a war going on, A struggle against the odds thats breaking out and must be won, They're getting ready with the weapons they have found, Take inspiration from the sound.* The well rotated *Society* is an attempt at something new, which although not awe inspiring, is still a pretty damn good effort. There are no real stinkers on this album, just lots of cool, short punk rock songs as with most other current releases of this genre. *Final Day* is good, as is *Nowhere Fast*. The albums salvation is its final track. A reworked live in-studio version of one of their earliest tracks, *Bro Hinn Tribute* is excellent. Dedicated to the late Jason Thirsk, ex-Penneywise bass player and friend to many, Thirsk left the band due to personal problems. His death late last year hit the band hard, and this song is testament to what he meant to it's members and close supporters. The chorus chant, a trademark end song at Penneywise gigs, is performed by the band and the bros. Jason Thirsk's brother Justin drums the outro and sings the last verse with great passion: *While you were here the fun was never ending, Laugh a minute only the beginning, Jason (my brother) this ones for you.* This song is a classic, and in the context of its dedication to Jason Thirsk attains even greater status. All in all, this is a pretty good album. I just wanted more. If you are a Penneywise fan, buy *Full Circle*, if for no other reason than the final track. If you dig the SoCal sound, then you will probably also dig this. If you are a discerning punker, then take advantage of those in store headphones. Its good, but you

might decide to save your dollars.

Luc Bondar

Monique Brumby



thylacine

Thylacine
Monique Brumby
(Columbia)

Thylacine is the proper name for the Tasmanian Tiger...and like the animal, this album has bite. Monique's debut is fantastic, the songs are raw and the variety is wide. I was listening to this album over a bottle of Bundy Black with friends, and one noted the influence of Tom Petty and Melissa Etheridge, which could be heard in "The Change in Me".

Her voice is deep and unique, it can reach both ends of the scale.

There is a slight Seattle music feel to this album, but it is quite subtle. I don't want to say that the whole album has a 'feel' because that would be ignoring the diversity of moods and issues raised within it. The first song is "Mary" which has a popular rock sound, while the last song "Bring it on home" is enough to make you weepy.

The lyrics are intriguing and 'real' and great to sing along with. Because of the rollercoaster of styles, it is very hard to fall into a slumber of boredom. "The change in me" is quite clever because if you only listen to the music, you could be mistaken for slotting it into the romantic bin, however listen to the lyrics and you will find that it has quite an eerie and macabre theme i.e. "If I cannot have you, then no one can have you. If I cannot see you, then no one can see you. If I cannot love you, then no one can love you." Monique is a very talented musician and lyricist, I recommend you purchase this cd, it's worth every cent.

Fiona Sproles

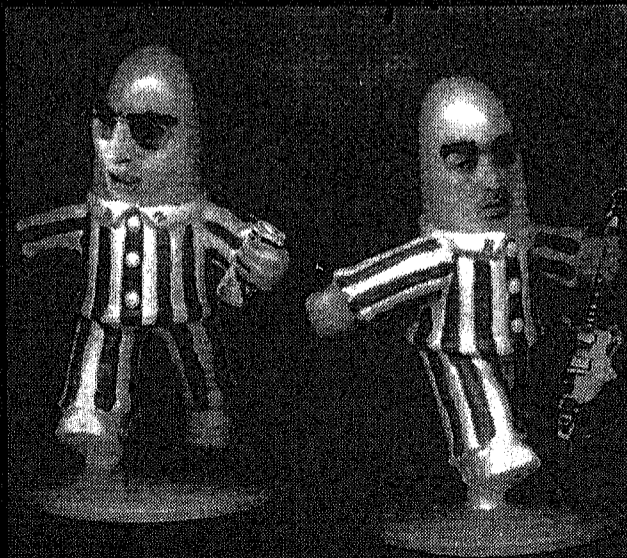
Pure Chewing Satisfaction
Lard
(Shock)

What do you get when you bring together an early punk rock/current hardcore icon with the



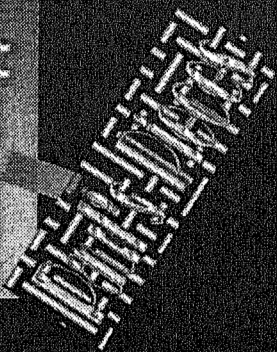
gods of the industrial sound? *Pure Chewing Satisfaction*. This latest offering from Lard comes a full six years after their last release, largely due to it's members other commitments. Lard are Jello Biafra of Alternative Tentacles/Dead Kennedy's, Al Jourgensen, Paul Barker and Bill Riefflin of Ministry/Revolting Cocks, and the late Jeff Ward, whose drumming sessions were included posthumously. Described as "the coolest band that never existed", Lard have produced a more tempered sound on this album than on their previous release, without losing any of their intensity. The rapier wit and political awareness of Biafra just seems to get better as the years go by. His distinct presence and sound make most things he touches worthy of attention and this album is no exception. The album storms open with *War Pimp Renaissance*, a scathing attack on the American military economy full of Ministry-like guitars and chants/shouted choruses. The vocal assault continues on the more radio friendly *I Wanna be a Drug Sniffing Dog*, with a cynical view of authority and its abuse. The albums lyrical and vocal content continues in true Biafra style, ie. hard hitting, cynical commentary, generally directed at the US government, powered out somewhere between a scream and a wail. Cranking along at a solid pace, this release does not offer the breakneck intensity of their earlier works. Whilst slightly disappointing, the upside is a more complete sound. The rhythmic metallized riffs bear similarity to the Pailhead sound (the Barker/Jourgensen/Ian McKaye project), and whilst comparisons are often a cheap way out for reviewers, in this case when its the same musicians in different bands, they're well justified. Aside from the two opening tracks, the albums other highlights are *Generation Execution*, *Peeling Back the Foreskin of Liberty*, and the final song on this 8 track freight-train, *Sidewinder*. The inner sleeve is full of freaky but true stories and photographs to match (DK's deja vu?) and makes this album a worthy purchase in its own right. If you like hard punk or metal, then check this out. If you don't, it will probably give you a headache. Play it loud.

Luc Bondar



G1 and G2 return - see p8

Susie's Snippets



MELBOURNE IS A FUNNY PLACE

This may be slightly gratuitous but "ephemeral" is my middle name (I got teased a lot at school). What follows is a brief run-down of what Melbourne was able to offer this apathetic traveller/music listener.

BEST BAND SEEN IN MELBOURNE:

Pavement, supported by Sandpit and Something for Kate, Forum, July 17. See the review of Pavement in this issue for more details on how the show went (I suspect it was much the same), but the venue's gigantic domed ceiling which looked like the night sky, faux Roman sculptures and enormous spaces made the show rather epic. A PA fuck-up during the encore led to a fine acoustic singalong with the crowd, something which only endeared the band to the rather animated crowd even further. Sandpit looked tiny in the gigantic surrounds but filled the cavernous interior with a spanking set of songs taken from their two excellent EP's. They intro'd a couple of new tunes as well as a new drummer, who is, thankfully, just as proficient (to the VB'd observer anyway) as their last skin-beater. Unfortunately I found Something for Kate (or, as my friend renamed them, "Something to Grate") to be intruders from the planet Notune. Something about this band says "Trying too hard", but they are killing them in Jeffland, so what does it matter?

TO LOOK FOR:

Art of Fighting, whose demo tape is a little belter. Hopefully they will make the transition to plastic and, eventually, to Adelaide. Were playing support for Something for Kate, but it sold-out. Was heard to mutter the word "bugger".

BIGGEST TRAUMA:

Bus trip home. Rural Victoria has all the charisma of Peter Reith's underpants. Best 5 Bus songs: "Starlings of the Slipstream" - Pavement; "Karma Police" - Radiohead; "Ahamay" - Art of Fighting; "Elektrobank" - Chemical Brothers; "Oxtail" - Red Red Meat.

BEST RUMOURS OF TOURS:

Radiohead, Shed Seven, Wayne Newton.

BIGGEST BASTARDS:

Every bouncer at every "pub" who refused us entry because we were wearing trainers: to whom we responded, "Um, okay", but really meant, "We wouldn't drink in your festering pit of mucousy stupidity anyway!". Swish, hey?

Paul L.

SUSIE'S SNIPPY ADDITIONS:

We went over to Melbourne expecting to see some fine acts not available in Adelaide - and instead we managed to catch Effigy (who were here a week later) supported by The Miltons (Adelaide outfit also over in Melbourne for the weekend)!!!

AND OTHER STUFF:

1) Those Chunky Funky Chick Rocking HELGA Girls, are taking a break from gigging for a while to polish up for their new recording (which will be out by the end of the year) & to get all of their new stuff together. They have been helped along with a grant from SAYAB and they say 'cheers peoples'. Also, they are in the process of setting up a mailing list & a web site - Stay tuned for more!

2) The inevitable has finally happened! Popular Adelaide three pieces, HONEYFIX, are pleased to announce their rock action has been signed to KRELL RECORDS. HONEYFIX are currently preparing to record their first EP for the label at Krell Records "KONG STUDIO". The due release is officially 'hopefully next year'.

3) Legends of Ozrock (?) Mike Rudd and Bill Putt play their first Adelaide concerts fro almost a decade. Two nights - in concert at the Governor Hindmarsh on Thursday August 7 and Friday August 8.

4) Triple J presents: Turn Up Your Radio Tour '97 - The Mavis's, The Earthmen & Moler. The van will stop in Adelaide for two shows Friday August 8 @ Flinders Uni, and Saturday 9 @ Adelaide Uni Bar.

5) Rusty the Super Dog (a powerful energetic trio, with an in your face grunged funk explosion). Performing live @ Kensington Cricket Club on Saturday August 9. The cost is only \$3, and there's a happy hour between 7.30-8.30pm.

PAVEMENT

THE MILTONS/FLAT STANLEY

Heaven

Sunday July 20

I missed Flat Stanley but Natalie thought that they put on a good show for what it's worth. The Miltons graced the stage next, and I must say that they've really developed into one of Adelaide's best bands (give me The Miltons over The Superjesus anyday). They were well received by the crowd (and deservedly so) who by the end of their set appeared to be nigh on a full house (and many of whom were considerably older than me - gasp!).

Eventually the boys from Pavement strolled on to the stage to a heroes welcome, and opened with 'Old to Begin', starting off what was always deemed to be a charming evening, reinforcing how many classic Indie rock anthems are on their brilliant new album *Brighten the Corners* (if you don't own it yet, get it now with a bonus tour EP). They played 9 of the 13 tracks on the album, so obviously even they must be pretty pleased with the tunes they've written.

Initially the mix left Pavement sounding too 'bassy', especially for such a guitar (& drums) focussed band, but this was sorted out before too long. The boys waltzed along through their set with seemingly no effort, their slacker rock attitude captured on disc pervading their live performance too. This may be the reason the punters were so unresponsive when Pavement let loose and Bob did his crazy rap thing on songs like 'Best Friends Arm'. For a moment let me rave about Bob - he adds depth with a second drum kit and percussion (why do so few bands have that?) and keyboards, and just goes insane with his experimental rap/yelling, he's just a joy to watch!

Not only have Pavement written some of the coolest Indie/slacker/art-rock tunes but it's their versatility that astounds me. Four out of the five band members sing/scream/rap during some time of their performance. 'Cut you hair' and 'Stereo' are just some of the unashamed pop tunes, while 'Range Life' was as delightfully lethargic as ever. 'Type Slowly' was amazing - I never knew that Malkmus was such a talented guitarist - during their solo he proved he could shred, play blues and of course make experimental noises.

The night was fittingly concluded by 'Embassy Row'. I'm sure no one left disappointed with the show Pavement put on, just disappointed that Pavement have so many cool tunes that they didn't have time to play - like 'AT & T' and 'Here'. If you even slightly appreciate Pavement all I can say is that they put on such a good show yet again - don't miss them next time!

Scott Berry.

**This
Wednesday 10
PM, PABLO
FANQUE'S
FAIR
celebrates 2
years on air.
Listen in -
when
threatened, the
On Dit editors
claim that
they're cool. Of
course, that
rather depends
on whether
SUV will ever
get around to
giving Ching
Yee her LOVE
& OTHER
CATASTROPHES
CD back.**

FLEADH

Finsbury Park, London
7th June, 1997

It has to be man's quest to get to the United Kingdom to take part in Summer Festival frivolity, with class bands, great atmosphere and drunken rabbles. However, when entering the realms of **Fleadh**, man is sorely disappointed. Yes, there were some fine artists on the bill, but when BOB



DYAN
de
cides

to pull a heartstring, and TH E CORRS and MIDNIGHT OIL do a no-show, questions have to be asked. Like why try to replace Bob Dylan with the POGUES, and why ask 30 'squid' for the privilege? (Not that I can ask the latter question as I got in for nada as I knew a guy who knew another guy who knew yet another guy who knew... you get the picture).

Now, onto the show. I rocked up, full of beans, at about four in the afternoon, only to find that I had missed MUNDY and LUKA BLOOM, but word on the street was that both were somewhat dire anyway. AFROCELT SOUND SYSTEM in the bigtop were caught first, and as good as they were sounding, something much bigger flew in towards the main stage, that being THE DIVINE COMEDY (Ed: Divine Comedy are the best band ever. Fact).

The casanova, Neil Hannon, and his band of extras from Weezer's 'Buddy Holly' film clip, bounded out onto the stage and straight into that swell tune, 'Something for the Weekend'. Somehow Neil baby has this talent of taking the piss out of crooning, yet doing a damn good job of it at the same time. This was done with tracks such as 'Frog Princess', 'Death of the Supernaturalist' and 'The Pop Star's Fear of the Pollen Count'. He also launched his pint of Guinness into the crowd, and blagged smokes from his monitor man ("perks of the job"). The only criticism was that the stage wasn't able to capture the full sound that a club could do.

After the Divine Comedy left the building, THE LIGHTNING SEEDS took over, giving 'Life of Riley' as an accidental instrumental (the microphones were stuffed). Once that problem was rectified, 'Sense' was played, and the legitimate version of 'Life of Riley' was done. Here's where I left the scene.

I flew back to the bigtop to catch the arse end of THE MUTTONBIRDS' set, which was sounding pretty smooth. Next up was SUZANNE VEGA, who I had been hanging out for, and when she hit the decks, the punters weren't let down. An a capella version of 'Tom's Diner' got the set going, with some good 'do do doing' on the crowd's behalf. Only her drummer, a Mr Paul Thomas, wrecked a tip top thing by starting the next song, 'In My Movie', while a break was being taken in 'Tom's'. Prat.

All the favourites were given an airing, ranging from 'Marlene on the Wall', 'Blood Makes Noise' and 'Luka' in which Ms. Vega stopped matters after some clownkid must have thought she was getting hot on stage, so he sprayed her with H2O. An extended mix of 'Fat Man and Dancing Girl' made my day complete, and left the masses pleased.

With no rest for the wicked, it was back on the deady treadly to the main stage, to bask in the glory that is VAN MORRISON. Looking like Boss Hog (thanks, Ben), someone must have forgotten to tell Van that the multitude wanted to hear his greatest hits, ie 'Gloria', 'Moondance' and the like. Instead he was stuck in 'I'll flog my latest CD' mode, which didn't really cut it. Sure, he's a great entertainer and the poor bloke's getting on in age, but when the only recognisable tune is 'I'm in Heaven When You Smile', things start looking a tad grim.

Also the award for the most hangers-on goes to the Van Morrison 'Travelling Circus', with Sammy Davis Jnr coming down from the clouds to blow some corn through a horn and a corpulent lad jumping around with a sax tacked on, plus a cast of thousands posing here, there and everywhere.

With no Bob Dylan (read soft old geezer), it was back to the bigtop to see the conclusion of the GO-BETWEENS set, and then onto THE SPECIALS. The Specials were that in name only, to be blunt, they sucked. I'm afraid that '70s ska performed by grandpa rockers just doesn't make the grade. A lead singer wishing that he was Vernon Reid, and a snarling guitarist who thought that he was in the Anti-Nowhere League or the Sex Pistols is a sorry sight to see. There were only three good points about their set, their cover of a Madness song, their performance of a song called 'Concrete Jungle' (which started with the line, 'You're gonna have your fucking head kicked in'), and when they left the arena.

So that was **Fleadh '97**, an okay event, but one that this monkeyboy won't be going to again. Unless, of course, the price is right. That is, they pay me.

Ryan Heath McFachen

ROCK STARS

What's your name?

Nath

How old are you?

22

What's the name of your band?

Timothy

When is your next gig?

Friday August 1st @ Flinders University (break up pending!) [although this has already past we're sure that it was a great gig!!!]

How long has the band been around for?

About two years

How long have you been playing drums/guitar/bass/violin/saxophone for?

Three years

What made you decide to start playing?

I cut my finger at work and I couldn't play the guitar any more.

What was the first CD or record that you ever bought?

"Man of Colours" by Icehouse

Who's your favourite author? What's your favourite book?

Author: Tom Robbins

Book: "The Outsider" by Albert Camus

Who's your favourite actor and what's your favourite film?

1) Drew Barrymore (Mmmmmmm Drew Barrymore)

2) The Empire Strikes Back

Have you got a favourite TV show?

"The Simpsons" or the Late Edition News (Mmmmm Ann Sanders)

Who's your favourite band/vocal artist?

What's your favourite song?

Band: You Am I

Song: "Fascination Street" by The Cure

What's your signature drink?

Coopers Sparkling

After a rock & roll star what's the thing you most want to be in life?

Drunk?

You're having a party and God comes down to tell you that he can pick any 10 famous people you want, dead or alive, and he'll make them come down. Who do you choose?

Drew Barrymore, (Could I get ten Drew Barrymore's? This is God here!), Homer Simpson,

Tim Rogers, Luke Skywalker, Darth Vader (That would be good for a laugh), Satan, God, Ann Sanders,

Ringo Starr and Elvis.

What's your last word to all the kids out there?

Rock 'n' Roll for the kids!!!

"Karma County are an original Australian music venture, drawing together American roots music, British pop and Middle Eastern influences; a kind of East meets South." was the phrase that accompanied my first listen of *First Stop Heavenly Heights*. Wow, it kinda leaves the doors wide open (!) but I'd have to say that it's a pretty accurate way of piecing together a category for this Sydney three-piece. Admire the clouds (no pun intended - as regard to drummer Stu Eadie's past ventures) and cool Adelaide air, Brendan Gallagher's (Singer/songwriter, guitarist) cheery and warm voice beamed down the telephone receiver. And I must admit, after listening to their stuff, I was pretty keen to find out what makes this band tick.....

Was the 'original sound' of Karma County intentional when you started out?

Gee, does one try to be different? I don't know. This album started out as a solo thing for me - I just felt like doing what I liked and didn't really care if anyone else liked it or not. So, that's why it might have some fairly unusual aspects to it. Because I'm a big fan of Middle Eastern music, I thought I'd see if I could drag some of the Middle Eastern stuff into Western song format that Westerners like us could still take on board.

I've noticed that 'the fusion of sounds' is becoming more popular these days, especially with regard to WOMAdelaide '97. Is this the way ahead?

I don't know, maybe it's just a phase we're going through and eventually we'll go back to Irish folk music. Well, the technology's there now and you don't have to use live instruments any more - you can get sample libraries of stuff. I don't do that personally - I've got a friend who's a great tableau player - and I sort of believe in catching and killing your own sounds. But you can see why there's more of it lurking in people's music, because it's easier to get hold of.

Even the name 'Karma County' is sort of a fusion of ideas. Where did the name come from?

[Warning: long reply!!]

It's from a book - I have read some books! It was a book by Norman Mailer called *The Executioner Song*. It's about a guy called Gary Gilmore, a double murderer in the state of Utah, in the middle seventies. This guy (Gilmore) was convicted and he asked for the death penalty, which is a bit unusual, and it caused a bit of a kerfuffle. No one had been executed in America for ten to twelve years, and this would set a legal precedent. And if he got the chop, then everyone else in death row would. So there was this huge legal 'bun-fight' trying to stop him from getting his wish. And he (Mailer) just wrote this story about this particular man. He had a legman who did the research for him (Larry Schiller), and became Gilmore's confidant (and got exclusive interviews with him). And [Schiller] noticed that Gary [Gilmore] had several characters that he would assume, not like schizophrenically changing, but personas that he would indulge himself

pany would ever touch you [if you did that], it would just never happen. So, then it just came down to my studio being called 'Karma County'.

I've always liked the idea of some place that's a juxtaposition of the rural, American Parish - the sort of Johnny Cash place. And Karma was more of an Eastern spiritual thing. The clash of the two [words] is a lot of fun imagery-wise. And [the concept] ballooned from there.

The star and the eye came next. That was out of necessity. We were doing a video for something and someone said - "well, how about a star with an eye?". So we went out to Woolies and bought one and stuck it on, and it stuck with us.

Do you draw lots of inspiration for song-writing from books then?

Yeah, like I said before, I'm a bit of a magpie. If I hear something that appeals to me - like just a word. There's a song

about this book as well!!]

You've received much support for your album release [*Last Stop Heavenly Heights*] and in particular the single pulled from the album, 'Post-card'. Has this surprised you?

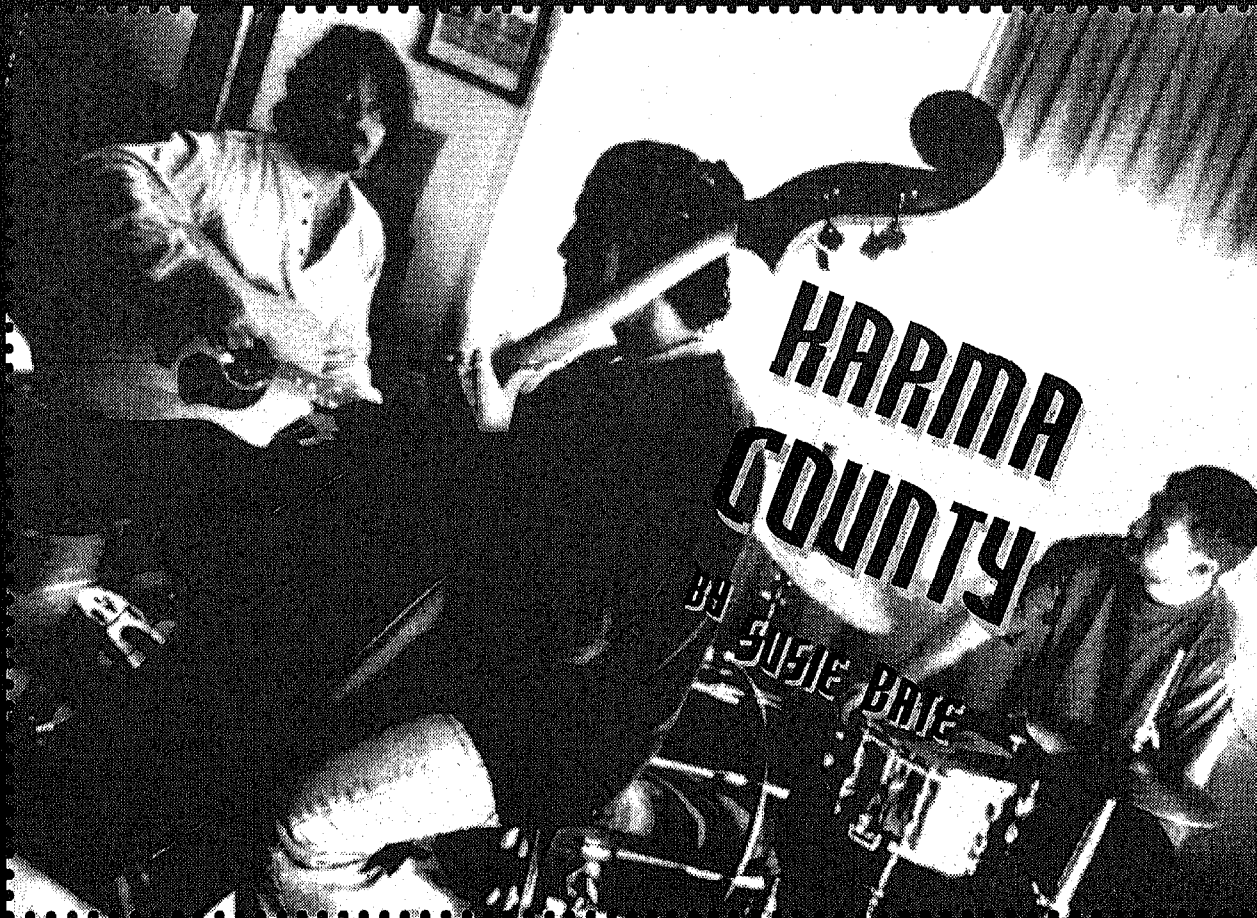
If you'd asked me three or four months ago, yes I would have been surprised. But now - I don't know. A year ago when we were starting to play around Sydney it was hard for us to get a gig because it was a very stripped down drum kit with brushes, acoustic guitar and double bass. And the grunge scene still pretty much had a strangle hold on gigs. People wouldn't take you seriously, it was like "who'd want to see them?". Well, you'd be surprised. But it was very hard if you're not noisy and you're not angry, you couldn't get a look in. 'Post-card's' not an angry loud song, so I was a bit surprised. I think it's a wordy enough work - I mean I'm realistic enough about how the Australian music scene works, and particularly how the radio scene works. I mean, there are still some very good people in public radio in Australia who play music and not product - and one of those is Richard Kingsmill [incidentally I'd spoken to him earlier on the same day! - Susie]. He's been fantastic in supporting us, our original sound.

So what can Adelaide audiences expect then?

Well we haven't played in Adelaide before. We're not really loud and rocky - probably something reasonably consistent with the album.

I mean, it's a bit hard to reproduce exactly what's on the album - we've got a lot more songs and we rock it up a bit more these days. Also we'll only be travelling as a three-piece. The core of the band is a three piece but we've had another guy sitting in with us (a lap steel player) by the name of Bruce Reid, but he couldn't make this leg of the tour. So, we're going to have to be a three-piece again. We'll still be very interesting I'm sure! It'll be a hoot!

The boating fun begins on Thursday August 7 @ The Office, Friday August 8 @ Adelaide Uni Bar and Saturday August 9 @ Crown and Anchor. Karma County's *Last Stop Heavenly Heights* is out now.



with. And one of the characters he assumes is the Sheriff of Karma County. Now, I'm a bit of a magpie and if I see a nice phrase, or a good word I'll grab it and stick it in my top drawer, and dig it out later on. And I always liked the phrase 'Karma County'. Then when I stopped playing in my last band, which was called the Leisuremasters (who never played in Adelaide so you wouldn't miss us!) I built this studio where I lived. I'd been working on it for some time and I thought "this is it, I'm just going to hide in there for whatever time it takes, and just start making noises. And I'm not going to go and play live, I'm going to be the Sheriff of Karma County, and I'm going to realise records". And of course no record com-

on *Last Stop Heavenly Heights* called 'Fifty Six Days' and there's a phrase in there that goes "I did nothing shames in all my days". That's an Aboriginal phrase - I don't remember where I heard it but I do remember thinking "Shames, that's a such a simple way of expressing a long idea". The idea is basically that you never did anything bad, or anything you would be ashamed about in your past. So you'd just say 'shames'. But I just hear things on the radio, or see them in the newspaper, and just think "yeah - I like that". And sometimes I even come up with my own! But yeah, I do read a lot of books - I'm actually re-reading *Poor Fellow, My Country* at the moment [and then there was a long tangent



No Need To Hurry

Fools Rush In
Hoyts and selected Wallis Theatres

Maybe it is my love of all things Latin American but I liked this film. The film is a romantic comedy but there are not that many cheesy moments and they are basically all towards the end of the film. All you Oprah fans out there will have heard of this film from the interview she did with Matthew Perry and you will also know that the film is based very (note the emphasis on "very") loosely on a true story. The people that the main characters are based on are the producer Doug Draizin and coproducer Anna Maria Davis.

Perry plays Alex, a builder sent to Las Vegas to supervise the building of a casino. While there he meets Isabel played by Salma Hayak. They have a one night stand which both had wished had been more and then Isabel turns up 3 months later to tell Alex she is pregnant. After a very quick courtship (as in, one night) they get married and chaos ensues from there. There is a huge culture clash with his family being white Anglo Protestants and hers' being Mexican Catholics. Her family actually know the meaning of the word "family" and his seem to think of it as something that means you only have

to see each other at Christmas.

Both the leads actors are good. Perry's character is similar to that of his *Friends* character, Chandler but not quite as cynical. Hayak is great as Isabel. It is nice to see that she has finally been given a proper lead rather than a supporting role. Some of you may remember her from *Desperado* and *From Dusk Till Dawn* but she has also been in a few Mexican productions, one of which, *El Callejon de los Milagros*, has won 52 awards internationally. Four of those awards were given to Hayak for her acting.

When I saw this film at the preview the cinema was packed. There was a good mix of ages and most of the audience laughed where they were supposed to. The music in the film ranges from some cool Latin American and Mariachi songs to Peggy Lee's *Fever* and a few Elvis songs (it is set in Las Vegas after all but they don't play *Viva Las Vegas*, and that counts for something). There is even a Luscious Jackson track. All in all this film isn't bad for some light entertainment and a good laugh. If you are a *Friends* fan or like anything Latino you will probably like this.

Chris Bolland



That Old Feeling
Hoyts regent

I found, after seeing this film, that I had forgotten the title of it, and began referring to it as "that new Bette Midler thing". This was more than just a convenient way of referring to it, it is what this film is! The whole point of this film is to further promote the typecasting of Bette Midler as a temperamental, ageing diva, and to see how many tantrums she can throw in 100 minutes.

I should not be too harsh on the film. It did, after all, make me laugh. *That Old Feeling* is the story of Molly (Paula Marshall), the daughter of an extravagant actress (Midler) and a novelist (Dennis Farina, who proves that he can chuck a tantrum just as well as Bette

Midler). Her parents had divorced fourteen years previously in such a spectacular rage that they have never spoken since, and Molly is terrified at the prospect of their reunion at her own wedding. She, of course, is marrying a very staid, aspiring right-wing politician, Keith (Jamie Denton), in an effort to prove that she is not so excessive as her parents. She expects trouble at the wedding, and trouble she gets.

Her parents find, after a very bitchy argument, that they are so furious and so excited that they cannot keep their hands off each other. They flee the wedding party together, leaving the bride and groom and their own second spouses not quite knowing what to do. Molly, given the responsibility of finding them, secretly enlists the help of the

Hot Brass!

Brassed Off
Nova

I know its going to sound wanky but I must admit to liking this film before I even saw it. I put this down to two things. One; it being a Channel Four production and Two; the presence of Ewan McGregor. Okay, it's sad, but when that Channel Four logo comes up on screen I feel a sense of comfort and am reassured in the knowledge that I'm about to see something of the calibre and quality of films like *Beautiful Thing*, *Four Weddings and a Funeral*, *Shallow Grave*, *Hollow Reed* and *Trainspotting* (if I'm not mistaken). And do I even have to explain the Ewan McGregor factor?

Set in a small mining community, *Brassed Off* tells the story of the struggles faced by the townsfolk when the coal pit faces closure. The film centres on the members of a colliery brass band who are also workers at the pit, and so we experience not only

their unemployment and personal survival but also that of the band. The importance of this varies between the men, and while it seems deep down they all have a fighting spirit, for some, it is covered by great amounts of pain, confusion and helplessness.

This film is quite uplifting, if a little cliched (not a bad thing at all). There are some fine performances involved and the actors you may recognise include Tara Fitzgerald (*Sirens*), Pete Postlethwaite (*Romeo and Juliet*), Stephen Tompkinson (*BallyKissAngel*) and of course Ewan McGregor (*Trainspotting*). Its a very emotive film (I think due to not only the many plights experienced by various characters, but the beautiful music throughout). Often sad, and yet also quite funny, with many political views expressed for good measure. All in all, *Brassed Off* is an enjoyable cinema experience indeed.

Natalie Whelan



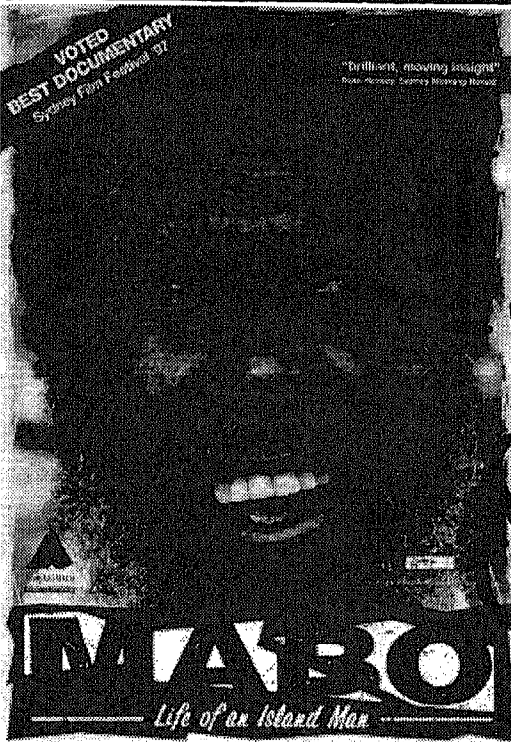
paparazzi photographer who has been bothering them all along, and who also happens to be somewhat cute. She spends so long petulantly complaining to this entirely inappropriate companion about the perfection of her, as yet unconsummated, marriage that you just know what is going to happen.

I find it difficult to say too much about this film. It was very competently done, it made me chuckle a few times, and despite her predictable character, Bette Midler can be quite charming. Go see this one if you have absolutely nothing to do, or wait until it comes out on video, but don't expect it to be one of the greatest films you've ever seen (though, I guess you knew that already).

Alexis Tindal

Same
Old,
Same
Old





Mabo - Life of an Island Man
Nova Cinema

In the last five years, the name Mabo has entered the Australian vernacular, laden with political, social and historical innuendo. It is indeed difficult to see beyond the tremendous impact that the High Court case had and try to remember what the underlying motives of Eddie Mabo were in the first place.

Mabo - Life of an Island Man presents footage from previous interviews with Eddie, his family and natives of the Murray Islands. The interviews are candid and capture a seemingly accurate portrayal of Eddie as a sometimes flawed family man who, in later years, dedicated all his energy and love to convincing the Queensland and Commonwealth Governments that his people were entitled to own their land according to their customary laws.

Often the private life of a public person is of passing or trivial importance. Mabo does not fall into this category. The documentary

reminds us of the very impetus of Eddie's emergence onto the political stage. It presents the events which shaped his life and shows why native title was so vital. These issues are tackled in a sensitive way which does not patronise by oversimplifying or overcomplicating issues or emotions. It is a disarmingly genuine attempt to promote tolerance by showing a glimpse of the Murray Islanders' tradition and attempting to demonstrate the importance of its maintenance.

Mabo - Life of an Island Man is valuable viewing. In part it tells the remarkable story of a man who forced one of the greatest legal changes in Australian history. However, the greatest aspect of the documentary is the touching way in which it humanises Mabo again. It tries to show him, relieved of much of the baggage which his legacy has been forced to carry in recent times. It shows him as an ordinary man - which makes his cause all the easier to sympathise with.

Adrian Hawkes

Island Story

If Ain't Ferris

Addicted to Love
Wallis Theatres

Shock horror! It's another Meg Ryan romantic comedy, and yes, this is just as predictable as the rest of them! But wait there's more! It also stars Matthew Broderick as a snivelling, pathetic "my-life-means-nothing-without-my-woman" kind of guy. What more could you want? Voyeurism? You got it!

Now that I have used up my quota of exclamation marks lets get down to business. This film is basically what you would expect. There is no deviation from the usual love sick (or should that be sick love) stories that Hollywood mass produces. However, in this film Meg Ryan doesn't play her usual Miss Priss. This time she is given a few sarcastic one liners and gets to ride a motorbike and wear leather. As for Matthew Broderick, well what a surprise, he has been type cast yet again. The sad thing is, what he could get away with on *Ferris* he can't get away with now. He is older and he has a beer gut, it is time to do something different.

The storyline (as if you can't guess) is as follows. Broderick is an astronomer living happily in a small town where he has a girlfriend and works in an observatory. She is a pre-school teacher or something to that effect and

wants to go to New York where she has been offered a job for 3 months. He doesn't want her to go but she does anyway. The day she is due to return he gets a "Dear John" letter from her saying she is not coming back. He, of course, immediately drives to the airport and catches the first plane to New York with nothing more than the clothes he is wearing. He finally finds where she is staying but to his dismay he discovers she is living with someone (an ugly Frenchman who is meant to be sexy). Too frightened to confront either of them he decides to spy on them, as you do in these situations. His theory is that this is just a fling and when they break up he will be there to pick up the pieces. Enter Meg Ryan, she is the Frenchman's jilted lover. She decides that they are going to team up to spy on them, he already had visuals of them and she contributes the sound. Her plan however, is revenge orientated rather than getting her lover back. Together they set out to break up the relationship but wait, are they falling in love? You guessed it, they are.

This film has a few laughs and a few too many cheesy moments, especially the ending. All I can say for this film is "Enter At Own Risk".

Chris Bolland

THE PRAISE CONTINUES FOR THIS POWERFUL AND STUNNING PICTURE!

"an impassioned film... raw, explosive and genuinely shocking... Nina is portrayed with astonishing naturalness by Aleksandra Vujcic..."

NEW YORK TIMES

"an terrific film and a stunning debut by Vujcic who brings wrenching honesty to the story... strongly emotional performances..."

LOS ANGELES TIMES

"Combustible! One spark away from conflagration... Vujcic is electric, sultry..."

TIME OUT NEW YORK

"...bold, hard-hitting yet invigoratingly hopeful... the passions convincingly boil over... will add Gregor Nicholas' name to the short list of impressive directors from New Zealand's emerging film scene"

BOSTON GLOBE

RADE SERBEDZIJA ALEKSANDRA VUJCIC JULIAN ARAHANGA

Broken English

From the Producer of "Once Were Warriors"

RESTRICTIONS APPLY TO PERSONS UNDER 15 YEARS HIGH LEVEL SEX SCENE, MEDIUM LEVEL VIOLENCE (MA) 15+

THE BOOK AVAILABLE FROM ALL GOOD BOOKSHOPS ROADSHOW FILM DISTRIBUTORS

COMMENCES THURSDAY - PALACE EAST END



Attention Elle Dit Collective

Lay-out Session

On Dit Office

Tuesday 1pm

The film editor suggested I do an article for this section and I was just going to do a few of old favourites but then I decide to expand it to a 'special-films-of-the-80s' extravaganza which may be scary for some of you out there who are trying to forget that it ever happened. The 80's American cinema had some pretty special movies though. Sure, it had some exciting blockbusters courtesy of Steven Spielberg (*E.T.*, *Indiana Jones*) and James Cameron (*Terminator*) but I'm talking about those small hidden 'special' (and I use this term



Twist and Shout! Ferris Bueller's Day Off

loosely) gems. These were usually those American pre-college-post-high-school-major sex-drugs-rock'n'roll flicks that were monumentally popular during that period, probably because it went with the excess and shoulder pads. Others, however, were small quirky off-mainstream films that really deserve a look. If you see 80s films today, they will no doubt give you nasty chills but they do serve a few purposes:

1) To remind yourself that the following items will never, you hope, come back into fashion: leg-warmers, shoulder pads, turned-up collars and polyester suits. Spectacularly helnous fashion.

2) To play spot the stars with, pre their cool actor/celebrity status. Exhibit A: *Fast Times at Ridgemont High* (1982). Amy Heckerling's (*Clueless*, *Look's Who Talking*) first feature may have nothing to offer in terms of quality viewing but you can have lots of fun picking out Sean Penn, Jennifer Jason Leigh, Phoebe Cates, Anthony Edwards (with hair no less), Eric Stoltz, Forest Whitaker and Nicholas Cage.

Exhibit B: *Say Anything* (1989), other than the two leads John Cusack and Lone Skye, there is



When you wake up in the morning and feel that you're Better Off Dead.

John Mahoney (Dad in *Frasier*), Eric Stoltz (again), Joan Cusack, Lili Taylor (but she's always been cool), Bebe Neuwirth (Lilith in *Cheers*), and (egad!) Chynna Phillips. "Oh! My God! That's so-and-so from this-and-that!" will be an oft-quoted sentence when you watch these 80's flicks.

3) They can be truly enjoyable (honest). I think *Ferris Bueller's Day Off* can safely be regarded as a classic, no? Its brainless humour can make you cack your pants from laughing. What is wrong with that, I ask you? Just don't make it your day job.

Not all 80's films have to have Molly Ringwald or a Brat-packer and not all are stupid T&A summer films although I do understand that some people out there like films in that category (hehe). The following films are ones recommended by friends,

friend), and proceeds to chase her incessantly. He's so devoted to his cause that he's made it his career but unfortunately loses all potential credibility when quizzed by her father on what he wanted to do for a living, "I don't know.. I just want to hang out with your daughter". It's a sweet, non-impact, non-violent, feel-good kind of film and all characters are portrayed like people. The teenagers are not whiney, suicidal brats and the adults are not auto-craic dimwits.

"Cameron is so tight that if you stick a lump of coal up his ass, in two weeks you would get a diamond."

Ferris Bueller's Day Off (1986)

Dir: John Hughes
Matthew Broderick, Alan Ruck, Mia Sara, all of whom haven't done any-

thing as good since. See it even if you've seen it before. Go on. Do yourself a favour.

"How are we going to get drugs in this town? We can't even get cable!"



Better Off Dead buddies, Charles DeMar and Monique Junot

Better Off Dead (1985)

Dir: Savage Steve Holland
John Cusack (surprise, surprise), Diane Franklin, Curtis Armstrong, I have left the best for last. Lane Myer (Cusack) must ski a dangerous slope to prove that he's still somebody after being dumped by his nauseating girlfriend Beth, for Roy, the ski coach. He gets some 'help' from his best friend, Charles De Mar (on skiing: "Go that way really fast, if something gets in your way, turn.") and the adorable French exchange student Monique Junot (Franklin). There are some seriously dark and surreal moments involving his mother's amazing cooking (It moves but it ain't edible) and a newspaper boy who just wants his 2 dollars. The Japanese track racers is a classic and has to be believed. Sample dialogue:

GRATUITOUS NOSTALGIA

picked up in magazines, seen on really late night television or just an unhealthy obsession with John Cusack that I cannot come to terms with yet. None of which I saw in the 80s, so not exactly a representative view of American 80's flicks but hell, sue me.

"All I need is a cool buzz, some tasty waves and I'm fine."

Fast Times at Ridgemont High (1982)

Dir: Amy Heckerling
Everybody that's anybody these days, I s'ppose..

I don't know what is so good about this movie except maybe seeing today's hot-as-shit actors starting out, such as Sean Penn playing your stereotypical knucklehead surfer, quoting graceful lines like "Man, I'm sooo.. wasted!" and spotting the Pat Benatar lookalikes at the school.

"Elliot sounds like a guy who eats paste!"

The Sure Thing (1984)

Dir: Rob Reiner
John Cusack, Daphne Zuniga, Tim Robbins, Anthony Edwards

From the man who brought us *This Is Spinal Tap*, *When Harry Met Sally* and *The Princess Bride*, this is one of his earlier efforts and not a bad one at that. A romantic comedy of sorts detailing the misadventures of extrovert college freshman Walter "Gib" Gibson (Cusack) and studious Allison (Daphne Zuniga, you may know as Jo in *Melrose Place*) as they travel to the West Coast together, reluctantly of course. He's going to California at the insistence of his best friend Lance (Edwards) who has promised him a date with a 'sure thing' (Nicolette Sheridan), while she is going to see her lawyer-to-be boyfriend. Along the road, they encounter more trouble and weird characters than they can handle, which is a cue for some great jokes. Sample dialogue (on hitch hikers) "I could be a crazed slimeball. I mean a real, de-



Say Anything

"Now that's a real shame when folks be throwin' a perfectly good white boy like that." How could you go wrong with such ripping lines?

How's that for a start in 80s films? And I haven't begun to talk about non-American 80s films....if you'll excuse me I have to go get myself new corneas because my own have deteriorated from the tecnicolour onslaught from doing this article.

Ching Yee Ng.

Clubs!!!

The Chess Club meets at that place.. Whenever we normally meet. 1 pm

Mondays and Fridays. Don Stranks room. If you don't come, we hope something slightly unpleasant happens to you, like an onion fall on your head. Visit our webpage (please) at www.student.adelaide.edu.au/~chess.

All welcome, membership free, and we are an equal opportunities employer.

NO TURNIPS!! Incidentally, we haven't had much sleep this week, so we may be a little moody.

Cool Custard!

Adelaide University Film Society presents:
Easy Rider (1969)

Thursday 7th August 7pm
AND

Friday 8th August 110pm
Union Cinema, Level 5,
Union Building

Members \$3, Others \$5
Directed by Dennis Hopper and starring Peter Fonda, Dennis Hopper and Jack Nicholson in the role that made him famous. The legendary '60s counter-culture road movie. Two motor bike riders use the money from a drug deal to finance their trip across the United States, accompanied by a great psychedelic soundtrack.

AMNESTY INTERNATIONAL

Amnesty International Launches Refugee Campaign

Amnesty International Australia today launched its major campaign for 1997, the refugee Campaign, just two weeks after the UN decision criticising Australia's treatment of asylum seekers.

"The new battery of techniques aimed at keeping refugees at bay mean that countless people never get a real chance to escape from torture or death threats or are sent back to countries where they run a real risk of getting thrown into gaol or handed over to executioners," Amnesty International Australia's President Mick O'Flynn said today.

There are more than 15 million men, women and children refugees in the world and while the number of people needing international protection continues to grow, governments seem more concerned with keeping refugees away from borders.

"The vast majority of refugees are women and children (up to 80%). Rape is used to torture and terrorise women into flight, especially in conflicts such as Afghanistan, Rwanda and the former Yugoslavia," Mick O'Flynn said Today.

"The increasingly restrictive approach that more and more governments take towards refugees makes a mockery of their international and national obligations. The Australian government's policy of mandatory detention does not recognise the simple fact that refugees are fleeing real human rights violations, have not committed any crime and do not deserve to be locked up."

Refugees are not migrants, they do not choose to leave home but come to Australia because they fear for their lives. Amnesty International calls on the Australian government to lift its game and address the UN decision to bring its refugee policy up to international standard.

The Refugee Campaign will be launched: 10 am, The Stranger's Lounge NSW Parliament House Macquarie Street, Sydney
Speakers: Justice Marcus Einfeld, George Smilovici and Yasmina Bakratovic.

For further information please call, Maya Catsanis BH (02) 9211 3566, AH 0411 140 077

Multicultural week 1997

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VeNuE: Barr Smith lawn

daTe: 20- 22 August 1997



exhibition food Performance
Exhibition food EXHIBITION
Performance Food

Y-Net is here and it is the event of the year

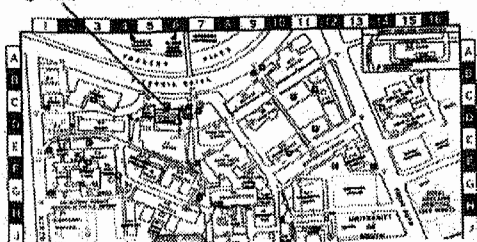
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Time: 7pm till late

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M-night's location



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DESIDERATA NIRVANA


Desiderata nirvana
 the pariah's messiah guerilla che Guevara
 Fidel Castro to Ho Chi Minh manna hosanna
 the devils anvil Lenin to Stalins sins
 tattwa chakras tantra mantra
 Mao to the Tao Marxology to theosophy
 spiritualism to feminism comments of prophets comet
 men baited and hated
 with Freud's fraud
 heterosexism to lesbianism yin, yang, Jung hung
 Sappho then Rimbaud patriarchy to matriarchy
 existentialist to hedonist Sartre to raison d'etre
 socialites neophyte consumerisms lunatism
 original aboriginals anthropolgy's mythology
 revolutionary poetry flows Red Indian Hopi and Navaho
 flowers evil power bohemian dreaming Baudelarian
 heroine's heroin eyes hippy yippy yuppy
 speed feed kills LSD to TV
 Jesus amnesias anaesthesia vegetarian to good samaritan
 rama raja charlatans fakir fake healer stealers
 astrology's morphology sharman chameleons
 Zen mind bends nerves horror horoscopes
 tarot in tow yoga in vogue
 descension of the dementias dimension
 mental asylum as ascension
 the pages rage deranged rearranged
 Hegels angel idealist to materialist
 renegade to retrograde in dialectician rendition
 bored discord assonance dissonance
 disillusionments illusion deification reification
 enlightenment cements disintegrations integration

Julie Thompson

**Spiritual Enlightenment And The
 Dusty Paths Of Fulfilment
 Encountered In My Bath One Morning
 On A Rainy Day Three Years Ago In
 Mid-July Soon After The Premature
 Demise Of My Cat, Fluffy-Liberty,
 At The Hands Of Doreen, My One
 True Love.**

Pain
 Dust
 Dusty pane
 Painful dust
 Dust on pane
 Dust on brain
 Painful brain
 Oh dust.
 Oh pain.
 Dust Oh!
 Oh brain!
 The rain in Spain Dost fall mainly on the pane
 In my brain

Fred, with some help from the amazing Sparkly Trousers

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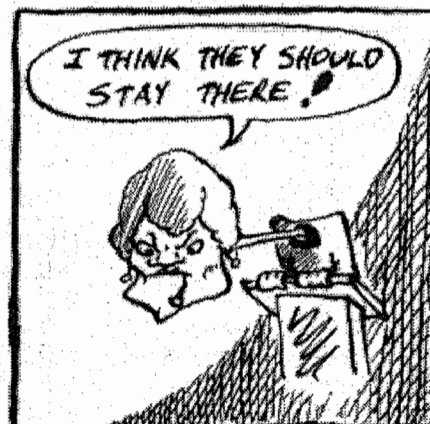
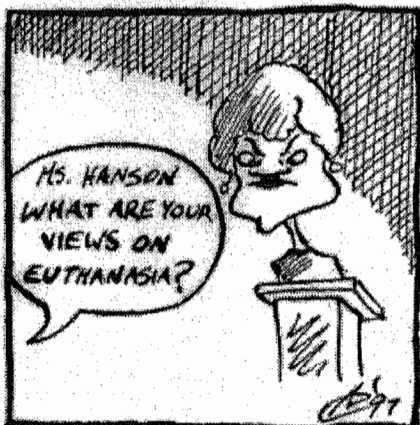
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 box is down in the ON DIT office. Written work
 will be best received typed and under 1500 words.
 A name and phone number (not for publication)
 must be included.*

power, love, and evil



dangerous liaisons
 geometric game
 billiards
 angles, calculations
 we pursue that which flees
 from us
 and we flee from that
 which pursues us
 an agent executing the
 orders
 planet revolving around
 the sun
 one governing the move-
 ment of the other
 celestial bodies
 gravitation
 obeying the law of sensual
 attraction
 always it is the best swim-
 mers who drown
 a weakness will make
 things collapse
 a fascination with the por-
 trait of evil
 domination
 power
 refusing to give in to senti-
 ment
 denying it
 maintains reputation
 and evil is very lucid
 accurately
 exposing
 though its secrecy is what
 holds its
 blind, who
 by choice willingly prefer
 to be deceived
 by ambiguous character,
 a mixture of virtues and
 vices,
 a perpetual contrast of
 lovely
 words and murderous
 actions
 partly bound
 partly turning away
 narcissism
 plus naivety
 manipulated
 and
 obsessed

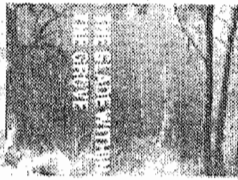


~ charlie 11.v.97

No Gag Heading, Just Liferary Genius x 2

The Glade Within the Grove

David Foster
Vintage
\$17.95



the narrator of the *Glade*, D'Arcy D'Olivere, says in his introduction to the *Ballad* (which he found in an old mailbag),



DAVID FOSTER

The Ballad of Erinungarah

David Foster
Vintage
\$16.95

Random House, under the 'Vintage' imprint, have repackaged David Foster's novel *The Glade Within the Grove*, mainly for two reasons. Firstly, to celebrate the fact that it (deservedly) won this year's Miles Franklin Award, and secondly to coincide with the release of its companion piece, *The Ballad of Erinungarah*, the epic 202 verse poem by the poet Orion (aka Timothy Papadimitriou - one of Foster's characters) upon which it is based. They were written to be read together, fitting into one another like the pieces of a jigsaw puzzle, and form, as

"what we find ... is White Dreaming, cognate with the Aboriginal landscape, but defiantly pastoral, the way the hippies were".

A better description could not be found. The events related detail the progress of a band of social outcasts and misfits who abandon society and set up a commune in a glade, with only one way in or out. In this metaphoric womb, which they worship (embodied in the glade's goddess, Brigid) and which nurtures them, they set about re-casting society, break-

ing down its conventions, rules and assumptions, and defying its dominant patriarchy and the notion of masculinity it encourages, particularly in the act of emasculation, the men who stay, inspired by Attis MacAnaspie, who corresponds to the ancient Phrygian deity Attis, upon the legend of whom the episode is based, making eunuchs of themselves.

Having already reviewed the *Glade* (in our first edition of the year), I would like to turn my attention to the *Ballad*. It's great. Having only ever read Foster's prose, I wasn't sure how his poetry would turn out. Well, as it happens, it's terrific. There is something hypnotic about his rhythms - it's hard to pinpoint exactly what - that lend beauty to what sometimes can be unpleasant subjects (particularly where eunuchs are made), yet retaining the sense of humour that has made Foster one of Australia's best and most cutting satirists: for example, verse 36:

When he starts the pump the handle jams
Fuck it! He needs a leak
So stumbles to the edge of the bank
And points his cock at the creek
As the engine coughs
His head thrown back
He is swigging the bottle of red
Arching his back to enhance the flow
When the handle missing his head
Shatters the bottle spills the wine
And joining the elite
He slices his own genitalia off
As he struggles to keep his feet

Serious themes that strike to the root of Australian, and indeed all Western, culture are thus explored. Foster manages to be both hard-hitting, pulling no punches at all, and funny. Give the *Glade* and the *Ballad* a lash. Foster is Australia's most intelligent and important author, and it is always a pleasure standing in the presence of greatness.

As I asked in my earlier review, why isn't this bloke as famous as Peter Carey?

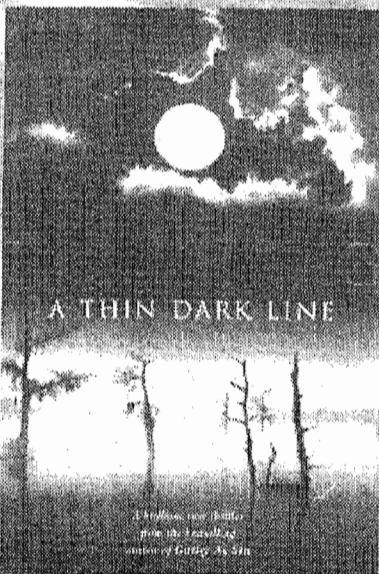
Paul Bradley.

DEATH BY CHOCOLATE!!!

A Thin Dark Line

Tami Hoag
Orion
\$19.95

A murder mystery which opens with the court case closed and the investigation basically over, *A Thin Dark Line* is a Louisiana-based thriller about sex, sexism and sexual deviancy. Marcus Renard has been identified as the man who sexually assaulted, murdered, crucified and mutilated Pam Bichon, a local woman who he had been stalking for



dark, sexual harassment, snakes in her car... To make matters worse, in saving Renard's life she becomes his next focus. The suspected murderer starts to think of her as his guardian angel, and he develops a new target for his stalking behaviour.

The blossoming relationship between Annie and Nick is reasonably predictable, but handled well. The actual crime side of things, however, is far more complex and cleverly plotted. Annie Broussard is a well-drawn and sympathetic protagonist, though some of the minor characters tend towards the two-dimensional (universally repugnant sexists seem to be the norm in Louisiana police forces). Nick Fourcade is also an interesting creation, although the rough cop with a dark past is not entirely original - nor is his constant grim muttering about "the shadows" and "the dark side" where he dwells.

Not flawless by any means, but *A Thin Dark Line* is certainly an above average contender in the thriller stakes. Tami Hoag has a fertile imagination when it comes to nasty and obsessive crime; she just needs to be a little more careful about avoiding stereotypes with her male characters.

James Morrison

A Perfect Execution

Tim Binding
Picador

*Solomon Straw went to work one day,
Hanged young Danny for a grim day's pay
Polished up his eyepiece
Greased the trapdoor
Come and dance the quickstep for Solomon
Straw*

I suppose the story starts with Jeremiah Bembo - an aging puritan who once earned his keep as market gardener and government executioner (under the pseudonym of Solomon Straw). Before long, however, a smothering network of relationships has lured all the residents of Jeremiah's West Country village



died and Jeremiah began to live). In the second act we are introduced to Colin and Ethel (among others) and the murder which catalyses Solomon's 'retirement'. Finally, all the sordid plot-threads are resolved and a few unpleasant extras are generated (conveniently making way for a string of Jeremiah Bembo sequels).

My point being? It's an enjoyable novel - a great way to spend those hours of procrastination when you *should* be studying but would rather make up for it by doing lit-rit-cha. I don't know if it reaches for any transcendental truths, and it does seem to suffer from that English 'old school' romanticism. On the other hand, Binding has infused his novel with a handful of wry 'literary touches' which help boost it beyond airport status: the pairing of Punch and Judy vaudeville with Aristotelian drama; nuances of unresolved intrigue; and a climactic soliloquy performed as a stand-up comedy routine (brill!). There are moments when the narrative verges on melodrama (and the tense emotional scenes are pretty awkward at times), but it's only Binding's second novel and holds the promise of a rising canon.

David Bloustien

MMMMMMMM... RECIPES...

Fresh
Caro Llewellyn
Random House
\$24.95

Some of my fondest childhood memories are of Friday night adventures with my family at Adelaide's Central Market. The chaotic blend of exotic smells, noise, colour and people made for a magical world full of surprises and delicious treats. To this day my love of the markets has continued to grow, with Saturday morning breakfasts and shopping at the Central Market an unassailable element of my weekly routine. Whenever I have visited other cities I have tried to at least spend an hour in their local food markets. The passion and excitement in these places is quite infectious, and it gives great insight into our diverse culture. It was with this legacy of market-going joy firmly in place that I embraced with relish the opportunity to review Caro Llewellyn's recently released book *Fresh*.

More than just a cookbook, *Fresh* is a tribute to Australian food markets and the people who are integral to their operations, the stall owners and workers. Travelling around Australia with gum-

boots on and a good ear for a story, Llewellyn has spent many early mornings at some of Australia's best known and most loved markets, talking to the stall owners about their food, their recipes and their lives.

Filled with 150 original recipes, some handed down over generations, others modern versions of classic fare, these Greek and Italian recipes are simple in their execution. The home-style authenticity of the food in this book, along with the emphasis on fresh produce, creates a feeling of healthiness and homeliness. Each collection of recipes from each market worker is accompanied by delightful stories and anecdotes which paint a wonderful picture of the passion that these people have for both food and life. Underlying many of the stories is a sense of the importance of food in the family structure of the market workers lives.



This is beautifully illustrated when the author, on her first day out on the job is talking to Giovanni at the Port Adelaide markets. He describes his homemade tomato sauce, using 20 kilograms of tomatoes and other ingredients. When

Llewellyn asks him for a condensed version of the recipe for her book he yells at her amidst yelling at the crowd, "No, you got to use 20 kilos, cause you give your sauce to your brother and your sister and your family. You not use any less! More maybe, yes. But no less."

I believe in the old cliché "the proof is in the pudding", and thus the true test of a good cookbook is how well I can produce the goods. I have tried a number of dishes and all have passed with flying colours, particularly "Giuseppina's Homemade Spaghetti",

"Fakes" (lentil soup), and "Nina's Continental Semolina Cake". There are many others that I can't wait to try, and the people I live with are keen for more too! The recipes are simple, requiring little more effort than the ingredients and a love of food. This is something that really struck me about this book. Although measurements are provided, the emphasis is on how much "feels" right. This is how I have always cooked ("How much? Yeah, that looks about right"), and cookbooks that are very exact seem to take the joy out of cooking. This book definitely does not do this.

Llewellyn, as well as writing in a very relaxed and readable style which suits the feel of the marketplace, is quite a talented photographer, and has filled the book with stunning black and white photography of the food, people and places that she writes about.

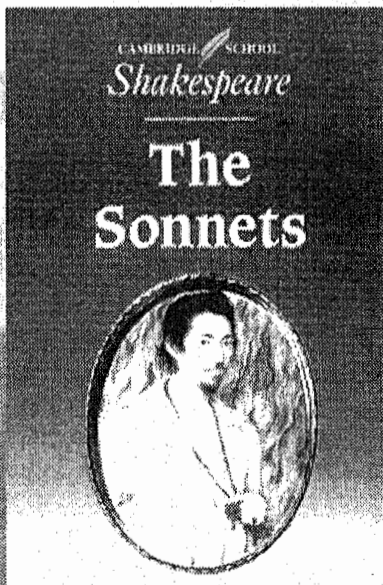
This is an excellent cookbook which would be an invaluable addition to any kitchen. *Fresh* is a celebration of food, cooking, the lives of the people who supply the goods, and the markets in which they work. If you have an interest in any of these, then you will love this book.

Lucian Bondar

Shakey Poems

The Sonnets
Rex Gibson (Ed.)
Cambridge University Press
\$9.95

At first glance this looks much like a high school textbook. We have an introduction ('What is a Sonnet'), the Title page and Dedication from the first 1609 edition of the *Sonnets*, the *Sonnets* themselves (all 154, one to a page, followed by sundry questions about each and suggestions about ways of reading them), a section called "The sonnet tradition" (a sort of potted history of, believe it or not, the sonnet tradition), a section discussing the themes of love,



time and poetry as represented in the sonnets, another section discussing links with the plays, and a brief biography of Shakespeare. All well and good. Straightforward, easy to read, interesting enough if that's what you

find interesting, and useful for any potential teachers out there, which there probably are, poor sods.

But look a little deeper, and you'll find something more in the tradition of Thomas Pynchon. Who was the Mr. W. H. mentioned in the dedication? Who was the young nobleman

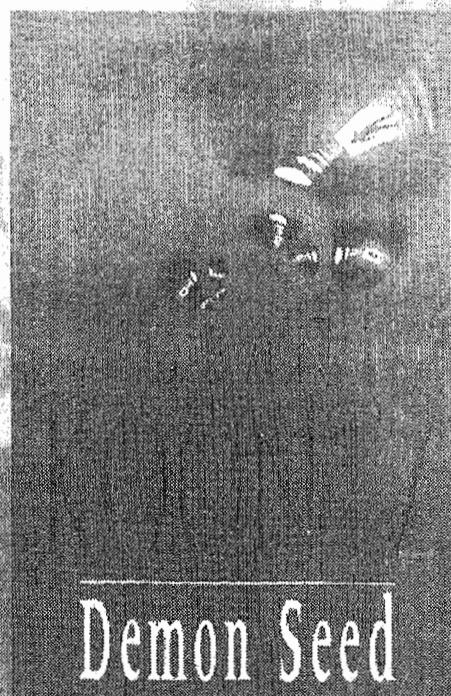
Shakespeare addresses in the first 17 sonnets? Who was the 'dark lady', the subject of sonnets 127-54? Are the sonnets semi-autobiographical, or was Shakespeare merely messing with our minds? There's an air of conspiracy about this. Identities are merely hinted at, records are conveniently unavailable, despite nearly 400 years' worth of searching. Nothing can be proven or disproven one way or the other, but it all sounds a little suspicious to me. Worry, furiously.

Paul Bradley.

SESAME - TRUST ME.

Demon Seed
Dean Koontz
Hodder Headline
\$12.95

Demon Seed was originally written in 1977, and was made into a film starring Julie Christie (yeah I know-who?). This is a revision, written after Dean re-read his book and winced at his early writing efforts. This story is about an experiment to create a complete AI entity. Inevitably, the human creators underestimate the entity's (Adam Two) abilities and "he" becomes a complete entity something like DARYL and Hal from Stanley Kubrick's *2001: Space Odyssey*. This is entertaining and well written, although it is nothing new. It would fall



into the sci-fi/horror genre, but it is really about male attitudes towards women shown to us through the vehicle of the socio-pathic program.

This is a short book (211 pages), without much substance, as most of the book consists of one sentence lines. I read this book in about three hours so I recommend it to people who have an upcoming plane flight, or travel plans. This book is nothing ground shaking, but if you like Dean Koontz's style of writing and would like to read some of his earlier work

then this would be a good opportunity. Otherwise, read this book if you like that sort of sci-fi/horror story with social satire.

Courtney Squires.

Keeping An Eye Out

Surveillance, Militarism and Drama in the Elizabethan Era.
Curtis C. Bright.
Macmillan Press.



The boom in Renaissance studies is still surviving after a decade and a half of extreme overuse. One should have expected the handle to come off before now, but there seems to be life in the old books yet. Even Kenneth "Hamlet" "Dahling" Branagh has managed to squeeze four hours of box-office boredom from the quill of one of the early modern's best serialists (the author's name escapes me). These days however, there seems to be a swing in the historicist camp to play on the "X-Files" bandwagon. As times change, so do our methodologies of reading. We see the world that is and was through the experiences of the present, whatever that ambiguous term means. Hence, Curtis Bright has compiled what I took originally as possibly a Robert Ludlum/

Jeffrey Archer spy thriller. His new book is entitled *Surveillance, Militarism and Drama in the Elizabethan Era*. Now, this sounds pretty straightforward, until we begin reading. Then it takes about twenty pages before the word "speculative" is trapped floating around the reader's addled and mystified thoughts. What Bright does have to say is interesting and informative, but it could do with a little less speculation and little more textual evidence. But never

let evidence stand in the way of truth, especially when it's fruity and could be optioned as a mini-series. Wait for the new release from Fox, "The Reckoning" - "He was a humble writer, he had no enemies, then suddenly....". Maybe even get Ewan McGregor to star as Christopher Marlowe. Yes, Bright would have us believe that, despite a lack of historical evidence to prove his case, Chris Marlowe was killed by state spies. This for Bright is one of the central

themes and concerns for his diatribe. I fear that at times this loose investigation does indeed slip into the paranoid ramblings of conspiracy. I guess, though, that one would call Bright a believer in the Old World Order.

This pseudo-historian does have noble causes - "My whole project is to refute the central enabling view of the hegemonic new historicism, a view that is profoundly disabling for other types of political criticism". Without concentrating so much on the political aspect, I'm all for an intellectual revolution of deconstruction - especially when radicalism becomes institutional. In these cases it's good to at least try an application of logic, maybe two. When someone writes that they shall "present a highly circumstantial case that Cecil guided a covert operation to demonize and then destroy Marlowe", then you normally stop reading. Bright seems to wear his speculation and ignorance like a badge of pride. All of this paranoid ranting undermines his astute readings of Shakespeare's *Henriad* and Marlowe's tragedies. I know that it's being a bit pedantic, but.... Bright writes that "'We few, we

happy few' has an ironic resonance only Elizabethans could fully comprehend." If this is so then how is it possible that Bright can comprehend it? How does he transcend his own conditions? This sentence is self-refuting garbage, and if Bright can't see the stupidity of this statement then he should read some like examples of crap e.g. any copy of the *Fortean Times*.

To his credit Bright does have a couple of groovy quotes from Oliver Stone's *JFK* and even Pearl Jam's *Vitalogy*. It's interesting that for one so intent on proving the connection between Elizabethan/Cecilian authority, New Protestantism, intelligence and surveillance, Bright makes no mention of Isaac Oliver's "Rainbow Portrait" of Queen Elizabeth I, which depicts her wrapped in a shawl of eyes and ears. But if Bright wants to ignore the real world of experience then he has to also ignore such important organs of perception. Overall this is a fascinating and engaging read for any historically minded reader, but be warned: it is a bitter disappointment.

Anthony Paxton

Light and Crunchy.

O most pernicious woman!

Falling Leaves
Adeline Yen Mah
Penguin
\$16.95

Subtitled 'The True Story of an Unwanted Chinese Daughter', this is a fascinating and unhappy book. Adeline Yen Mah's autobiography is an in-depth look at someone getting the raw end of infinite deals. Considered unlucky because her mother died from complications after the birth, Adeline is the youngest of five children; she grows up in a home ruled by her evil stepmother (seriously) and wealthy father. Strange Cinderella parallels are quite apparent all the way through (from unpleasant step-siblings to a good Aunt), but because this is real life and not some fairy story, there are few happy endings.

Born in China and living in Shanghai, Hong Kong, London and the United States, Yen Mah's life is one where friends and allies are few and unreliable, and where study is frequently her only escape from the emotional and psycho-



logical abuse inflicted by her family. That she is always trying to win their love strikes the reader as both pathetic and endearing, because no good ever comes of it. Her manipulating stepmother is a uniformly nasty character, blocking or twisting every chance at happiness that Adeline or her brothers and sisters might have. As an exploration into Chinese filial duties and expectations it is quite fascinating, and its insider's view of the history of both China and Hong Kong is extremely timely given recent momentous changes to both those nations.

Hardly a light-hearted read, this is an interesting and warmly written book. There is no false modesty and an alarming level of self-directed criticism in Yen Mah's writing style, and perhaps the greatest surprise is that she was able to survive her family at all. It must have been an intensely painful book to write, but the resulting story has been worthwhile. If you have any interest in China, Hong Kong or families, read this book.

James Morrison

Bad Girls: The media, sex & feminism in the 90's.
by Catharine Lumby
Allen & Unwin
\$16.95 paperback.

When you turn the television on, it is expected that you will find an image of women that you will find degrading. If you study media, it would be fair for you to expect a question on the degrading representation of women in modern culture. Traditionally feminists have led the tirade against popular culture, as they still do. However, Catherine Lumby, a feminist journalist and critic of tabloid television has stepped onto the the podium and has offered the mainstream audience a different view of women, and their place in popular media.

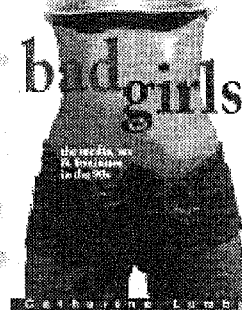
Lumby has presented a feminist challenge to the feminist critics of the media. One of Lumby's points is that conservatives have always insisted on separating the public and private sphere. What is public is traditionally male, what is seen to be private has always been stuck under female. Man

has maintained the office, the economy, in short, they have always wanted to be the 'bread winner'. This role was maintained as the female was locked into the domestic 'private' sphere. Although these two spheres were inextricably intertwined, women weren't meant to realise that, thus keeping them locked to the sink. The media has aided feminism in that they brought the

public sphere into the domestic 'private' sphere and showed women alternatives. The media, especially television has also brought traditionally private issues, such as domestic violence, sexuality, economics, eating disorders, child abuse, incest, careers, and racism onto a public format for discussion and education.

Lumby's *Bad Girls* is a backlash of the backlash against feminism, but it is so much more complicated, and intriguing than that. I could write an essay on it, but why bother when I can just get you to buy it. Really, you should read it. I give it a big thumbs up.

Fiona Sproles

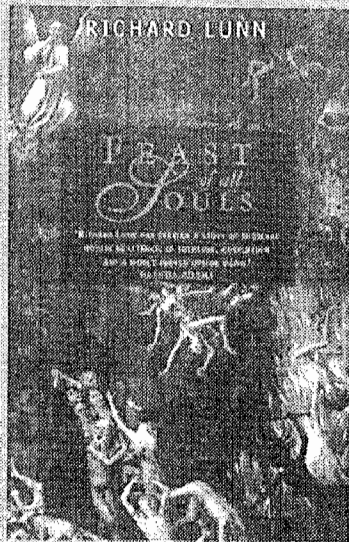


Visited by the deadly pestilence

Feast of all Souls

Richard Lunn
Vintage
\$17.95

I opened the package and inside was a book - *Feast of all Souls*, by Richard Lunn. Nothing unexpected there. But there was also a small black fake-velvet pouch. Interesting. Fuelled by a curiosity the likes of which has rarely been seen in the post-war era - I like surprises - I gently disentangled the gold-coloured drawstrings, and found within a note, and a small plastic bag containing a blackened fragment of bone, probably the end of a metacarpal or proximal phalanx. The note informed me that this bone was a holy relic, from the very hand of the



blessed St. Anthony, no less, and that by gazing on it I could be saved. Hmm. Marketing gimmick. Of course, I was hooked. And so, to the book. Lunn writes about illness and death. Sometimes he does so humorously but always, behind all the fun, are illness and

death. It's set in Italy, 1348ish, when the Black Death (which may not have actually been Bubonic Plague, you know) was just about to hit a purple patch and knock Europe right out of the competition. Workers in the town of Topomagro are getting impatient about the famines hitting that part of the world (vastly overpopulated, meaning not enough food, and so on and so forth), blaming the wealthy merchants, and starting to get physical about it. Peasants in the countryside are turning away from the Church, following some loon with millenarian tendencies, and Jacopo Passero, former acrobat, professional thief, and hero of the tale, is roaming about the place, falling in lust, and, eventually, love. That's about it, plot-wise, really. We're supposed to get into the 'medievalism' of it all, I guess. And there's the view of it as a parable for the

present - you know, overpopulated world outreaching its resources, approaching Armageddon, that sort of thing. It's hard to know what to think, really. Lunn's writing occasionally verges on the clichéd, twee and pretentious, especially in the bits where Jacopo talks to his cat and mucks about with kids on the ship in the Black Sea, but never actually goes completely over the top, remaining for the most part quite rhythmic and rich in imagery. But somehow it just fails to engage. Despite its vivid depiction of a world verging on, and plunging into, chaos, it is really hard to get involved in. You enjoy reading it, you want to know what happens next, but if it's something bad, you don't care. A surface read - enjoy it for that, and don't look any deeper.

Paul Bradley.

You Dig?

Underground

Suelette Dreyfus
Mandarin

It is only the eventual capture and trial of many top-class hackers which has allowed Suelette Dreyfus to find out their identities and interview them for this book. Described as "Tales of Hacking, Obsession and Madness on the Electronic Frontier", this is more than some prose-crazed copy-writers' spiel. Dreyfus has taken an enormously complex tangle of individuals and their illicit and/or underground electronic adventures and turned it into a highly readable story of what exactly drives these self-styled hackers (those who manipulate computer systems), phreakers (those who manipulate telephone networks) and carders (those who manipulate credit card networks).



picture of the international hacking scene of the late eighties and early nineties - the years immediately before the rapid escalation of the internet. She has endeavoured to find out what it is that makes these people do what they do - the internal factors and external circumstances which have pushed these young men (and they are almost invariably young, male and socially unsophisticated) to seek the highs which only data-breaking can give.

Underground neatly avoids being another internet bandwagon book (acting, instead,

as a thorough insiders' history of the digital realm before the internet became so all-pervading) and also avoids offering simplistic and simple-minded solutions to the hacking 'problem'. Many of these hackers never intend any harm - they don't want to damage other people's data, they just want the thrill of cracking a security set-up that nobody else has managed to crack. How this has been and how this should be handled by the law are covered in depth, and leave the reader with a much clearer view of what is going on behind the scenes, all over the world, right now. From the opening tale of an anti-nuclear viral "worm" which invaded NASA IN 1989, originating in Australia, to the round up of what the convicted hackers are doing now, this is a book to be devoured.

James Morrison

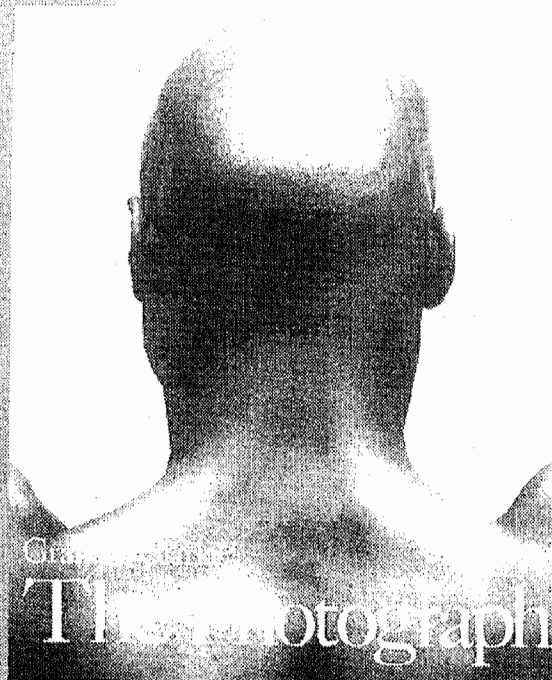
Taking as her focus a group of Australian hackers - for much of the evidence she presents suggests that it is Australians who were often the most daring and successful hackers - she follows them from their earliest dabbings in the electronic pool until their eventual fall from grace at the hands of the police. All of the major players in this book are identified only by their on-line handles - Electron, Prime Suspect, The Force, The Parmaster, Theorem, Pad, Gandalf, Anthrax - and through extensive interviews and background research, Dreyfus has pieced together a clear and intriguing

SAY 'CHEESE'!

The Photograph: Oxford History of Art

Graham Clarke
Oxford University press.
\$24.95

History of Art



Nearly everyone has taken a happy snap in the Western world, yet how many people have taken a photo to be seen as art? This book traces the history of the development of photographs as an art form. Starting with the first photograph taken in 1826, it concludes with a discussion of the implications of post-modernism and the transition to video.

This is not just a picture book of images, it attempts to capture the un-

derlying themes and pre-occupations of individual artists and their respective movements (if applicable). It also discusses the pervasiveness of the photograph as an image in today's society, and attempts to cover the photo via various themes.

The main problem that I found with this book is that the style of writing is so dense and over intellectualised that it becomes painful to read. This book also exhibits that English tendency to use the passive voice -Grrr!! Basically this book is poorly written and that makes this very disappointing. I also have to question some of the analyses that Graham offers, if I was a Freudian I would say that he is seriously sexually repressed.

This is not the sort of book that you would have on your coffee table (or other "to be seen" place) because its value lies in its interpretation and critical analysis. Essentially this book is a text book about the photograph, and most likely this book will be gathering dust in a library somewhere because it is not layman-friendly, and ultimately is not entertaining.

Courtney Squires.

The widening gyre

W. B. Yeats: A Life
Volume 1: The Apprentice Mage
 R. F. Foster
 Oxford University Press
 \$49.95

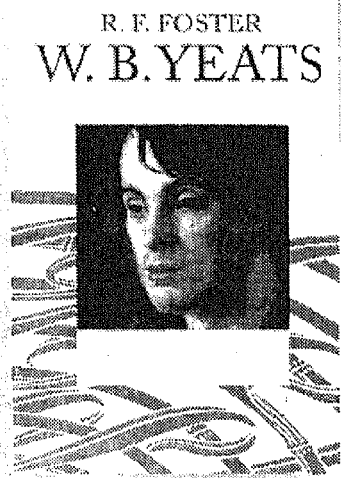
Biography's a funny old thing. Someone becomes so enamoured with someone else's life that they have to write a book about it, so that other people can read about that fascination. And then there are different types of biography. W. B. Yeats, as one of the greatest poets of the modern era, would be worth a biography just for what he wrote, but Foster includes just about everything else that happened to Yeats until the First World War. Which is, as it happens, a lot.

It begins with something we find in most biographies - the boring bit about the parents, leading up to the stuff we actually want to read. But once W. B. grows up a bit, things pick up indeed.

We read of Yeats' love for the Irish revolutionary Maude Gonne, never actually described by Foster in the glowing terms Yeats used. We read of Yeats' friendships with George Russell ('AE'), John Millington Synge, and Ezra Pound, his rivalry with George Bernard Shaw, and his infamous first meeting with the young James Joyce ("I am twenty. How old are you?" asked Joyce. Yeats told him - 37 - to which Joyce replied "I thought as much. I met you too late. You are too old for me to help you").

We read of his talent for becoming involved in public controversy, from debates on Nationalism to the unrest over

Synge's *The Playboy of the Western World* (the infamous 'Playboy Riots'). We also read about his habit (penchant, need) of setting up associations to discuss each other's work, almost always with himself at the head, as according to his dictatorial manner. We read of his fascination with the occult - once a member of the Order of the Golden Dawn, and instrumental in the expulsion of



Aleister Crowley.

And best of all we read of how once at a dinner, so engrossed in what he was saying, he forgot whether or not he had

eaten his meal, and had another brought to him to make sure. And how once while talking (again!) he absent-mindedly ate an entire packet of opiated cough drops, subsequently sleeping for thirty hours. And how once, during the pouring rain, when someone remarked to him that he had his mackintosh on inside-out, he promptly removed it and put it back on with the wet side on the inside.

So you can see we get the lot. Unfortunately, though, Foster does not discriminate. A debate on nationalism or an account of a seance or quarrel will receive just as much attention as the publication of a volume of poetry, which is, after all, what we should remember Yeats for. But this is really the only flaw in an otherwise fine volume. And just think - Yeats' best poetry is still to come! Bring on Volume 2!

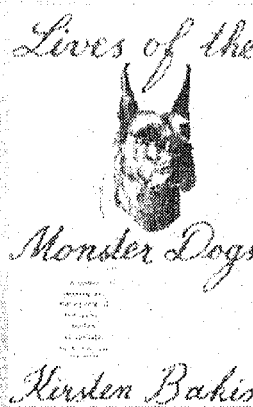
Paul Bradley.

(Insert dog joke here)

Lives of the Monster Dogs
 Kirsten Bakis
 Sceptre
 \$19.95

Manhattan, 2008. One hundred and fifty "monster dogs" - bipedal canines with prosthetic hands, artificial voice boxes and clothes dating from Prussia in the 1880s - descend upon the city and immediately set about changing it. These bizarre creatures are the product of decades of experimentation and vivisection in a remote cultist community in Canada, founded by a madman who wanted to create an army of perfectly loyal soldiers. Having finally rebelled against their human masters, slaughtered them all and razed the town to the ground, the Monster Dogs have hit modern civilisation.

Cleo Pira is a lonely would-be journalist still recovering from a failed love affair. She is out walking on the cold night when the helicopter bearing Klaue Lutz, an anthropomorphic Malamute who becomes the Dogs' spokesman, arrives in New York. Like the rest of her fellow citizens, she is both obsessed with finding out more about the Dogs and sceptical as to whether they even exist. As the Dogs settle into New York life (using their extensive gold and mineral wealth to live extremely affluent lives), however, she becomes intimately involved in their world when Lutz appoints her as the writer who communicates the Dogs' achievements to the world at large. Lutz's motives sometimes seem extremely suspect, however, and so Cleo begins to rely more upon her other Dog friends - Ludwig von Sacher,



a German Shepherd who is descending into both madness and obsessive love for her - and Lydia, who was once the focus of obsession for the Dog who led them all into revolt.

A book with such a bizarre premise would ordinarily have trouble succeeding, but first-time novelist Bakis has produced something which is genuinely original and thought-provoking. Examining the themes of obsession, consciousness and what it is that makes a human 'human' by looking at it all from the perspective of sentient canines is a brilliant idea, and Bakis also steers clear of any sentimentalism (these are not Snoopy-styled 'funny animals' - these are true carnivores, with all the hunting instincts and love of bloodshed that entails).

The style of the book also matches the 1880s origins of the Monster Dogs, taking the late nineteenth-century prose style whereby a book was often made up of fictionalised diary fragments, newspaper clippings and letters. *Lives of the Monster Dogs* takes Ludwig's increasingly fragmented journal entries, Cleo's own diary and magazine articles, the script of an opera about the Dog revolt and ties it together as an account of the Dogs' life in New York, and their tragic end.

Thoughtful, clever and surreal, *Lives of the Monster Dogs* is the best sort of science-fiction - instead of setting out to be science-fiction, it uses a unique idea to explore the fundamentals of being human. Very, very good indeed.

James Morrison

Never Smile At The...

The Crocodile Club
 by Kaz Cooke
 Allen & Unwin
 \$14.95

The Crocodile Club is Kaz Cooke's first novel. I didn't think that I was going to like this 'no exceptions' satire, as I felt that the humour in the first few pages was a bit tried, and I was unable to really 'get into it'. However, as the pages turned, I found myself laughing and admiring Cooke, as she uses real human thoughts as the source of her laughs, and puts every person and every 'respected' institution up for the slaughter for the sake of a giggle.

This fictional novel is presented from the perspective of many characters, however this is never confusing as each character is so unique. The only bit that confused me was the leap from 1997 to 1998 in the first chapters. I assumed that this was a typographical error as after many re-reads, the continuing of the story was too smooth and immediate for such a jump, so keep this in mind and you won't waste half an hour trying to make sense of it all.

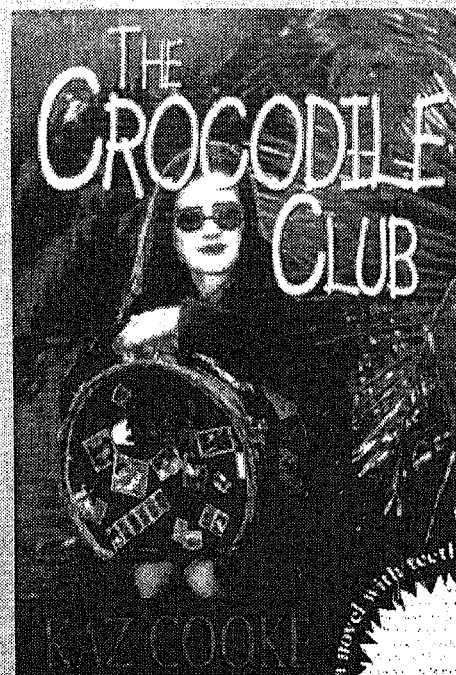
So what is 'The Crocodile Club'? As I

understood it, this club is Cook's illustration of the men who dictate the welfare of those below them, the 'proletariat' who are served the dregges of the crocodile's meals of money, property, power, and justice...or the lack thereof. Greed is the foundation of the Crocodile Club's every movement, and in this book, Cooke's 'good guys' are the victims of that desire. This is a satire in 5th gear, even the structure is a send up of the traditional lay out of a Mills and Boon / Action novel.

The plot is centered around Selina Plankton, whose life is turned upside down when she loses her job as a magician's assistant, is evicted from her flat, is saved by a loony psychiatrist and her best friend in Darwin is being stalked by members of the Crocodile Club. As the blur

on the back of the book states "The plot doesn't thicken at this point, it positively curdles." And that it does, as Selina has to decide whether she should, or could fall in love with a man who has given her \$10,000 while captured by a fat politician (who orgasms via hypnosis), a bunch of thugs and an insecure ex who is juggling whether she should be shot or not. It's fun, intelligent and gripping. I thoroughly recommend it to you all.

Fiona Sproles



If you haven't heard already, this years AUSKI July Ski Trip was huge. So huge in fact that The Mt. Hotham Chalet was full to capacity with 176 of Adelaide's finest hard core skiers, boarders and drinkers. 4 coaches carried all the necessary ingredients for the trip from hell. As well as the trippers and all their belongings, the other necessities had to be taken care of too! Like the 70 or so cartons of beer and nearly 10 cartons of spirits. Thank God we didn't get stopped at a weigh station and have to leave any of the tasty beverages behind.

As usual the trip up to Hotham was fairly tedious with the exception of comparing notes on sore body parts and the odd movie on video. Some herbal remedies were also discussed and it was generally agreed that a healthy appetite would take the monotony out of those boring stops at the small country roadhouses. Arriving at the land of cold and snow occurred at about 8:30 a.m., just in time to get lift passes, skis and shake out those weary travel legs as the lifts opened. As luck would have it a decent snowfall had just come down and conditions were good with plenty of sun and snow.



Group photo in front of the chalet

To all those who doubted that the AUSKI trip would have any snow, you should believe in the power of alcoholic sacrifices to Huey the god of snow. An area of particular AUSKI expertise with all those member's drinking nights before the trip. As is traditional, on the first night the annual trip cocktail party was held. In record time the trippers consumed enough alcohol to put smiles on even the most weary of faces. The night-time highlight of the week was almost certainly the Bad Taste Night held on Saturday night. In fine AUSKI fashion (pun definitely in-

AUSKI

tended), Zirky's Nightclub was ravaged by the awesome power of

Hotham to Falls the easy way. (It's a chopper baby!) Teeny, (2nd from left), 21 today!!



AUSKI Vice-President and turned 21 while on the trip). Monday was the day that Teeny and friends took a \$49 return chopper flight to Falls Creek [pictured]. Now that the same people own both mountains' lift companies you can use your lift pass at either resort! So we did! As well as great views and an excellent flight, the trip to Falls opens up so much

party-mad uni students. A huge time was had by all, especially Ralph Tonkin, Nick Briggs and Ant when they left the party and pa-



The Village at night.

raded themselves around the Village and in various other clubs much to the surprise of the other movers and groovers.

more ski area to Hotham visitors. We thoroughly recommend it to anyone. Skiing was generally good for the

WRITTEN BY ANT WILLIAMS & BRETT WILL. PHOTOS BY ANT.



The biggest daytime highlight of the week came on the Monday, which also happened to be Christina's birthday. (Christina, or Teeny as she is affectionately known, is the

whole week with only a few patchy areas showing themselves later in the week, only to be covered by a light snowfall one night later in the week. In all, a sensational time which

is an experience everybody should have while at uni. At this point a few thanks are in order and so in no particular order: Thank you to: all those who went on the trip; the Committee - Christina, Jason and Natalie; our sponsors - Hahn Ice, The Royal Hotel, Rise, J.R.'s, Snow & Surf, Extreme, Rapid Surf & Ski, the Adelaide University Sports Association and Foto Aim at Burnside Village; the staff at the Sports Association - Gloria, Pene, Vicki and Darren; all the Hotham staff; all the Mt. Hotham Chalet staff, particularly Brian and Margaret. A thousand thanks to you all. Don't forget the AUSKI September Ski Trip. Sunday September 28th to Friday October 3rd. \$580, 4 days all inclusive. To book or for more info come in or call AUSKI at the Sports Association, Lady Symon Building, phone 8303 3018.

† It was with great sadness that we heard about the tragedy in Thredbo last week. Our thoughts and sympathies go to all those who have suffered and continue to suffer.
- Ant, Brett & AUSKI.

PROPHECY

Today I have stumbled on something interesting; a bizarre code in the Bible, of incredible prophetic accuracy!

Whilst perusing my treasured copy of the Good News Bible (new International edition), I accidentally came across the aforementioned bizarre code. By reading some words & skipping others, in what seemed to be a completely haphazard arrangement, I stumbled upon this incredible sentence.

"John...Howard...goes...to ... Lords,...Rain... stopped...play." This brilliant piece of prophecy starts at the first word in the Book of Mark. Exactly 2456 words later the word "Howard" appears. 16 words after that the word "goes". The sequence then is 1, 2456, 16, 957, 213, 2, 4317, 42. This code is so complicated that so far no computer has been able to decipher it, & yet the evidence is indisputable. Had I not been squinting at the bible like you do with one of those 3D pictures, I would never have stumbled upon it. The question we must ask ourselves is this.

"Who, or what could have encoded the bible in such a complicated & amazingly accurate way?" As we know, John Howard did indeed go to Lords and of course, it rained every day he went. Admittedly, the name "Howard" appears as the name "Herod", but I knew instantly that the Bible meant Howard, because the sentence 'John Herod goes to Lords...' is meaningless. Like, who the hell is John Herod?

I have since discovered that the Bible is full of these prophecies. How's this one? "Pardon...wins...the...cup." (Ezekial, 3:15) & "He's...out." (Revelations, 21:5) Referring of course to The Don's famous duck in England. And buried deep in Deuteronomy, the controversial prophecy "Trevor...Chappell...bowls...a...grubber." The most amazing thing about these encoded messages is that they aren't just confined to the Good News Bible. I have found numerous examples in the King James & in my copy of "Bible Stories for Children", a spectacular prophecy about Rugby League's Ian Roberts on the road to Sodom. I urge all those out there, particularly the cynics & sceptics amongst you to try this for yourselves. All you need is a Bible and an open mind.

D. Warner.

SOCCER

Results 20/7/97

AMATUERS: A-grade. UNI v Metro Knights 0-1. B-grade. UNI v Metro Knights 1-0 Goal (Turcz). WOMENS : Uni A v Western Warriors 0-1. Uni B v NAB 0-4. COLLEGIATE : UNI Black A v UNI White A 2-5 Goals (Curd 2). UNI Black B v UNI White B 3-1 Goals (Michael Huntington Omar). UNI Blue A v Woodcroft 2-1. UNI Blue B v USA Raiders 5-0. UNI Dodgers v Graduate Red 2-1.

28/7/97

AMATUERS: A-grade. UNI v Adelaide Olympic 1-1. Goal (Hafner). B-grade. UNI v Adelaide Olympic 0-1. WOMENS : bye. COLLEGIATE : UNI Black A v AGUA Gold 5-2. Goals (Curd Pisanelli Gardner Crosby-Sluite Shannon). UNI Black B v AGUA Black 0-4. UNI White A v Norwood O/S 6-1. UNI White B v Norwood O/S 5-1. UNI Blue A v PAOC 1-0. UNI Blue B v PAOC 3-0. UNI Dodgers v St Peters 1-0.

FOOTBALL

Football: Round 14. 26-7-97.

Div 1. Goodwood Oval. UNI 16:12 v G'dwood Saints 21:16. Best (Granger Llewellyn Arnold Lemire Tamke Katsaros) Goals (Arnold 5, Harrity 4, Pascoe 3, Wearmouth Ford Lemire S Kewell 1.)

Div 1r. Goodwood Oval. UNI 9:7 v G'dwood Saints 10:7. Best (C Smith B Smith Coats Kelly Charlton Clark) Goals (C Smith Kelly B Vezis Gallagher Ellery)

Div 8 South Edwardstown Oval. UNI 29:27 v Edwarstown 3:0 Best (Mathewson Penhall Davis Thompson Binder Geier) Goals (Davis Mathewson 7, Maxwell Clohesy L Kewell 3, Harvey 2, N Vezis Darcey Aplin 1.)

Div 8r South. bye

Div 8 North. Pertaringa Oval. UNI 6:15 v T-T-Gully 8:8 Best (Mosey Raghianti Fitzgerald Crook Parfrey Wallace) Goals (Rigden Copping 2, Bryson Stanborough 1.)

Div 8r North. Pertaringa Oval. UNI 8:14 v T-T-Gully 6:17. Best (Clode, M Kube Sarson McGrath Uppington Osicka) Goals (Brock 4 L Kube 3 Bird 1)

Div 10 South. Park 10. UNI 8:9 v Pembroke O/S 6:8 Best (Adams Douglas Chase Lymn Huppertz Faulkner) Goals (Faulkner 3, Palmer 2, Featherstone Huppertz Champion 1.)

Football: Round 13. 19-7-97.

Div 1. Uni Oval. UNI 12:14 v Henley Greek 10:16. Best (Llewellyn Arnold Dixon G Smith Granger May.) Goals (Harrity Pascoe 4, Chaplin Ford G Smith Arnold 1.)

Div 1r. Uni Oval. UNI 15:6 v Henley Greek 17:6. Best (Honner Gallagher Price Thomas Clark Charlton) Goals (C Smith 5 Honner 3 Botsman Price B Vezis Thomas N Vezis Charlton Evans 1.)

Div 8 South Park 10. UNI 19:13 v SMOSH-West Lakes 6:3 Best (Barry Parfrey Cullinan Mathewson Maxwell Aplin) Goals (Maxwell 8, Mathewson Montgomery Furey 2, Clohesy Aplin Parfrey Bridgwood Walsh 1.)

Div 8r South. bye

Div 8 North. UNI 8: v Salisbury North 10:8 Best (Reddin Steel Crook Kimber Wallace Piazza) Goals (Copping 3, Mosey 2, Bryson Smid Witnall 1.)

Div 8r North. UNI 14:7 v Salisbury North 14:6. Best (Treseder, L Kube Bird Foster Kretschmer Clode) Goals (Graetz 4, Brock 3 L Kube Roberts White 2, Clode 1.)

Div 10 South. UNI 9:16 v Glenunga 3:4. Best (Chase Huppertz Lymn Eaton Featherston Wolff) Goals (Eaton 2, Palmer Featherstone Lymn Watts Watson Douglas Huppertz 1.) Round 14. 26-7-97.

Div 1. Goodwood Oval. UNI 16:12 v G'dwood Saints 21:16. Best (Granger Llewellyn Arnold Lemire Tamke Katsaros) Goals (Arnold 5, Harrity 4, Pascoe 3, Wearmouth Ford Lemire S Kewell 1.)

Div 1r. Goodwood Oval. UNI 9:7 v G'dwood Saints 10:7. Best (C Smith B Smith Coats Kelly Charlton Clark) Goals (C Smith 4 Kelly 2 B Vezis Gallagher Ellery 1.)

Div 8 South Edwardstown Oval. UNI 29:27 v Edwarstown 3:0 Best (Mathewson Penhall Davis Thompson Binder Geier) Goals (Davis Mathewson 7, Maxwell Clohesy L Kewell 3, Harvey 2, N Vezis Darcey Aplin 1.)

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Div 10 South. Park 10. UNI 8:9 v Pembroke O/S 6:8 Best (Adams Douglas Chase Lymn Huppertz Faulkner) Goals (Faulkner 3, Palmer 2, Featherstone Huppertz Champion 1.)

HOCKEY

MEN

Premier League DEFEATED by Adelaide 1-3 The Premier League recovered from last week's loss to defeat Adelaide 3-1. At half time we were 0-1 down when Adelaide scored in a moment of poor defence. During the second half we managed to turn our possession of the ball into goals and the 3 goals were scored by Nick Anderson, Roger Woods, and Todd Ballinger, all from penalty corners. We have now finished the preliminary rounds of Premier League with 3 wins, 3 draws and 8 losses. We will now compete for the President's Plate against Woodville, North East and Adelaide with all matches being played at the Pines.

Premier League Reserve lost to Seacliff 2-3

Div 5 lost 4-0 to Seacliff.

Two goals were scored in each half by a running Seacliff team, who used fast breaks very well. Many good saves by keeper Jerry Paz meant we were lucky to not go down by more, especially with only 10 players in the second half,

Div 6 Men DEFEATED Grange Royals 6-4.

We were 1-3 down at one stage and looking at being put out of the five. But the team rallied together and we managed to get back to 3-3 at half time. We then scored 3 quick goals to take us to 6-3 with a bit of lax defence costing us a goal....

WOMEN

Premier League DEFEATED Woodville 3-1

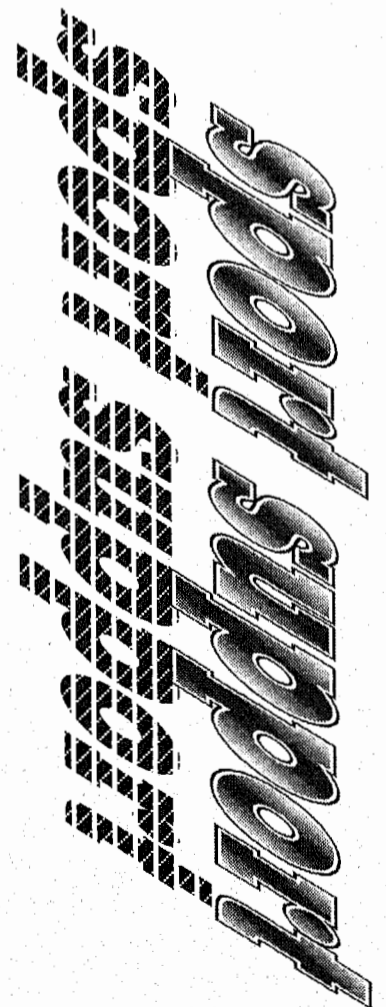
Premier League Reserve lost to Grange 1-3

Not a great game. A highlight was a fantastic Amy Williams goal late in the first half to make the score 1-2. Grange scored two early goals in the first half and a rather impressive one in the second half.

Div 3 lost to Blackwood 1-3

After losing 5-1 in the first round we would not have been expected to win but the team played some good hockey, particularly in the first half, and at half time were 1-0 ahead. At the start of the second half 3 quick goals saw us suddenly 3-1 down. Sarah Hogben had a good game at fullback, Cath Douglas played another great game returning from holidays and Tara Andrews and Anna Hogarth also put in good performances.

Div 4 had a 1-1 draw.



Overseas Bargains

"Going Overseas Sale"
For sale:

- Sony Walkman Radio Cassette-Corder WMGX322

FM/AM Recording, microphone, never used - still boxed!!
Regretful Sale: Cost A\$170, sell A\$140 ono

- Sony SRS-A21 Active Portable Speakers (2)

size 84 x 131 x 86.3mm - can be used with walkman, CD discman - any portable device with head-phone outlet - perfect for travelling. Still boxed.
Cost \$55.00 sell \$40.00 ono

- Technics Portable CD Player SL-XP240

Very light, anti-shock memory. With all attachments, with CD carry bag. 6 months old. Perfect condition. Very regretful sale! Cost \$175.00 sell \$110.00

- Lady Remington - slimline electronic mirror

Day/night settings, Hanging/standing attachments, magnifying setting. Light. 25cm x 32cm
Very new, fabulous! Cost \$60.00, sell \$50.00 ono

- Telecom Monitor 301 Answering Machine

Compatible with all phones, beige colour,
Hardly used, still boxed. Cost \$85.00 Sell \$50.00 ono

All goods in perfect condition - want a quick sale
Call (08) 8563 2128 after 6pm

Sounds Lovely

Large flat at Wayville to share with non-smoking vegetarian. Male or female OK. \$50 for living only 10 minutes from city. Please contact me on 8272 4815 anytime.

Not a Spike Lee Film

Logo Competition
Jungle Fever are on the prowl for a new, fresh & funky logo to be used exclusively on all their merchandise, stationery and advertising. For your chance to win \$240 cash & \$250 Jungle Fever gift voucher, grab your entry form from any Jungle Fever store: 35 Jetty Rd, Glenelg, 82A Hindley ST & 43B Beach Rd, Christies Beach.

Entries close August 31st
For more info contact 0411 561 771.

I'm Moving My Car...

HEMP
Video night
State Election Fundraiser
Wine and cheese
watch the Billion Dollar Crop and laugh at the prohibitionist comedy classic
Reefer Madness
Irene Watson Room
Adelaide Uni, (opposite the UniBar)
Tuesday August 5th
7pm
Gold Coin Donation
Stop Press - tell your friends about out 2 gigs!!
Weedstock Two - Friday 5th September - AU Bar
The Reefer Stockade - Sat Oct 11. - Rymill Park - Free!

Missing: Talented People Who Pretend to be other people

Lost...
2 Actors
1 male, 1 female
For a 3rd Year Directing Student Production of "Sweet Phoebe"
A contemporary Australian play by Micheal Gow
To be performed in wk.11 - Oct 20th - 24th
Please contact Jody Rae on 8267 3474 (Answering Machine) or 014 959972
For an Audition time
Auditions will be held in wk 2 and wk 3 - Aug 4th-15th
Thankyou.

Freud, Sux!

1st and 2nd Year Psychology Text
Books for Sale
Walker, Burnham & Borland: Psychology (1994, 2nd edition) \$45
also useful for Psych.2
Eysenck & Keane: Cognitive Psychology (1995, 3rd edition) \$35
Ring Gloria after 7pm on 8268 8496

Wanna Puck?

Ice Hockey is cool and exciting and one of the fastest growing sports in Australia. It's also the fastest game on ice!

The South Australian Ice Hockey Association is proud to announce that ice hockey in South Australia is currently undergoing a period of growth in all programs. Adelaide Avalanche represents some of South Australia's finest players and to prove it they are taking on some of Australia's best club teams in a new annual tournament to be played throughout the winter season at Mt. Thebarton ice Arena.

The National Ice Hockey Super League Tournament brings to Adelaide quality ice hockey in a series of mighty games, with the most exciting players from around Australia, representing some of the best of Australia's ice hockey teams.

For all information, contact David Mulhallen (08) 8361 2638

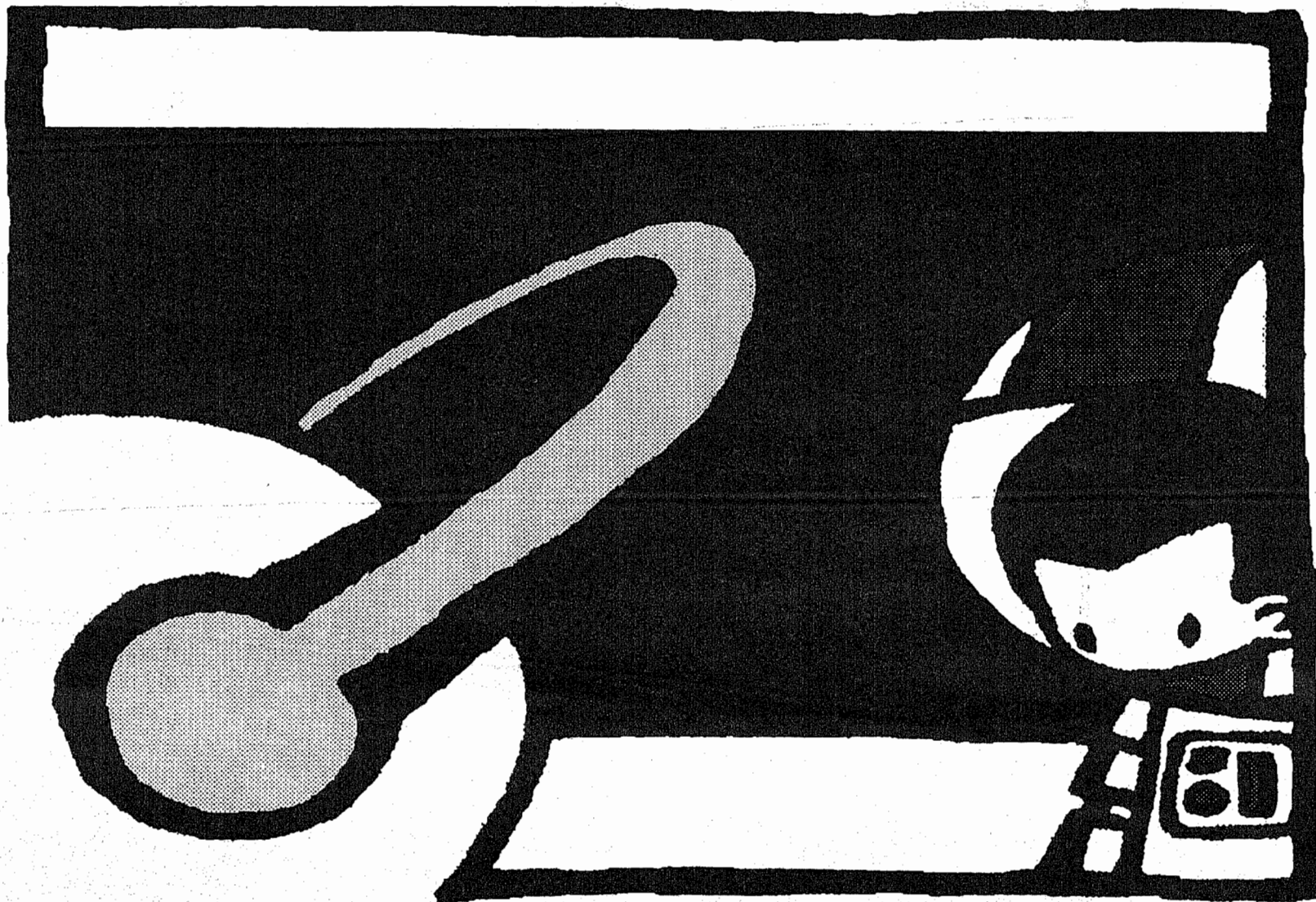
HERE'S THE LONG RAMBLE (DEEP BREATH): IT'S EASY AS APPLE PIE (WITH THE OPTIONAL ICE-CREAM) TO PUT IN A CLASSIFIED IN ON DIT BUT BITE MY EAR AND CALL ME EVANDER HOLYFIELD, WE GUARANTEE RESULTS. ALL YOU HAVE TO DO IS WRITE DOWN WHAT YOU WANT TO FIND/SELL/BUY/FLOG OFF/GIVEAWAY/TRADE/PROSTITUTE/SPEW. MAKE IT SHORT AND GET IT IN BY 5PM WEDNESDAY. THIS IS ALSO THE DEADLINE FOR ARTICLES, REVIEWS, LETTERS AND REALLY GODDAMN EVERYTHING.
PS: IF YOU WANT US TO REPEAT THE AD, THEN YOU'LL HAVE TO PUT IT IN AGAIN.

RE-0097: brought to you by...



screamfeeder

with special guests: **bluebottle kiss + not from there**



adelaide unibar 🐾 friday 8th august 🐾 7.30pm 🐾 all ages

also coming to the adelaide unibar...



triple j presents...

TURN UP YOUR RADIO TOUR '97

featuring...

the mavis's, the earthmen & moler

saturday 9th august 🐾 the only adelaide all ages gig

coming soon...

Body Jar, Living End, Testeagles CD launch, Superjesus + Automatic, Rash CD launch, Fireballs, Pre-shrunk