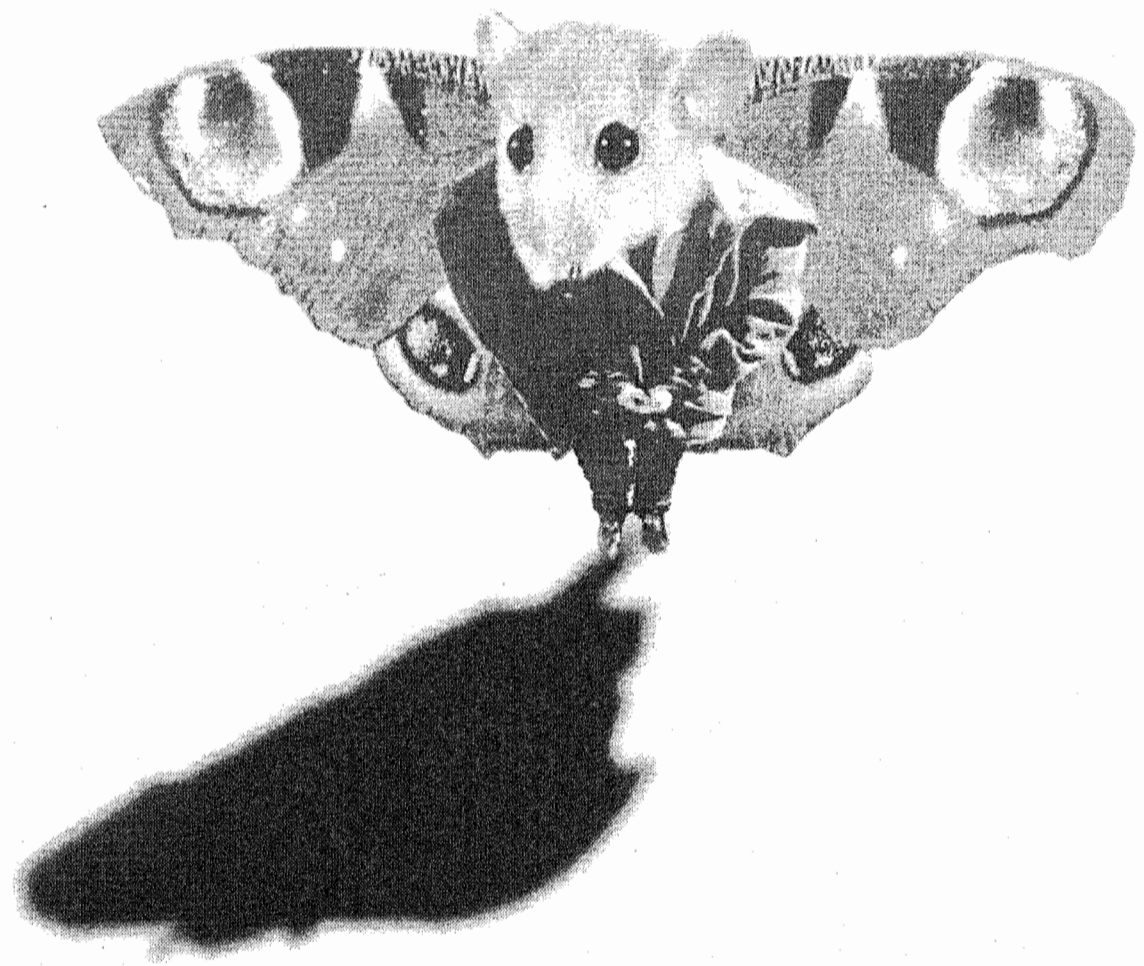
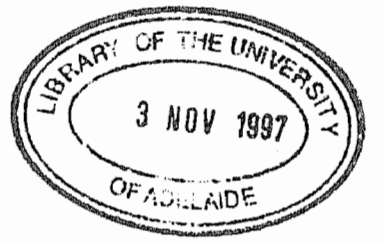
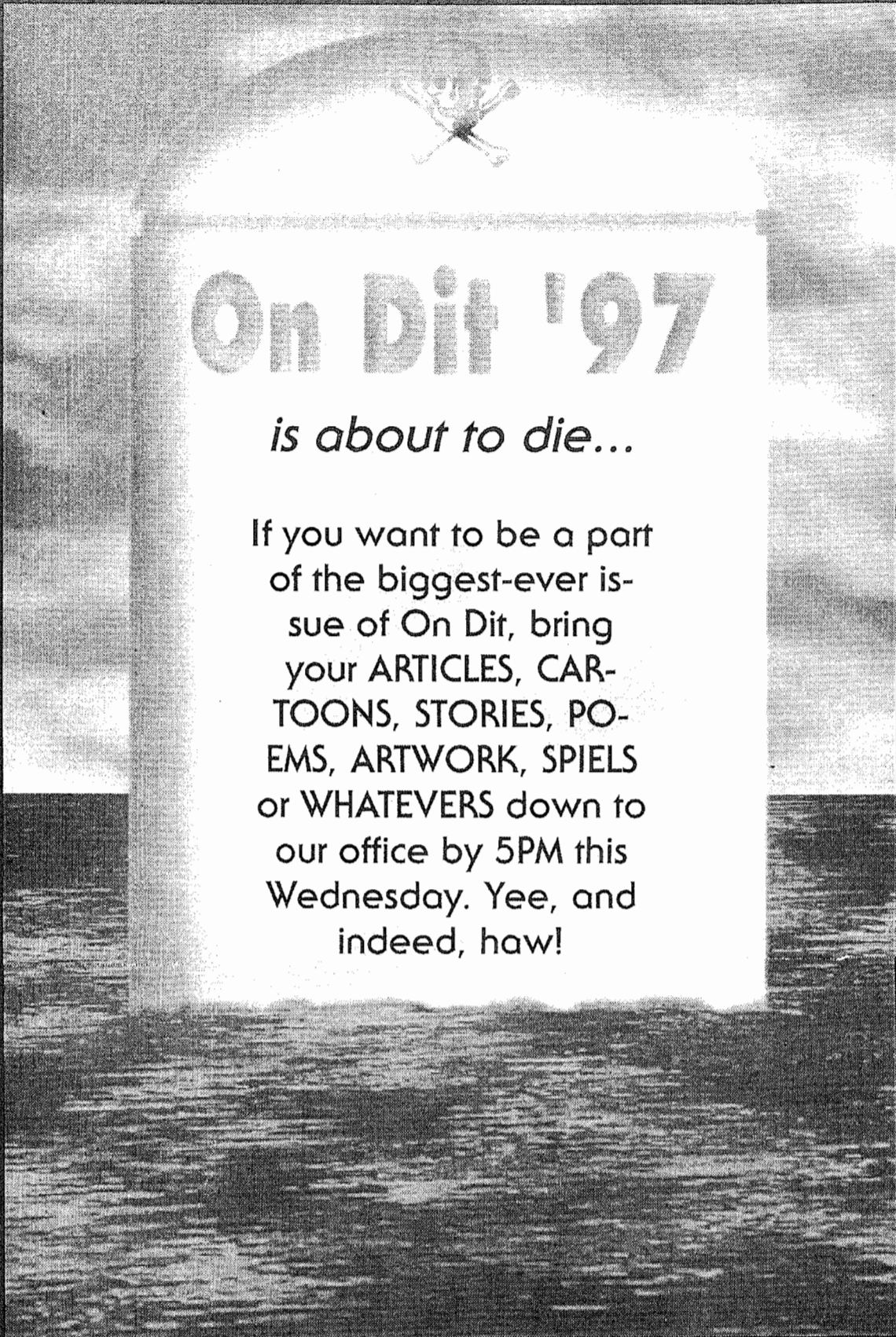


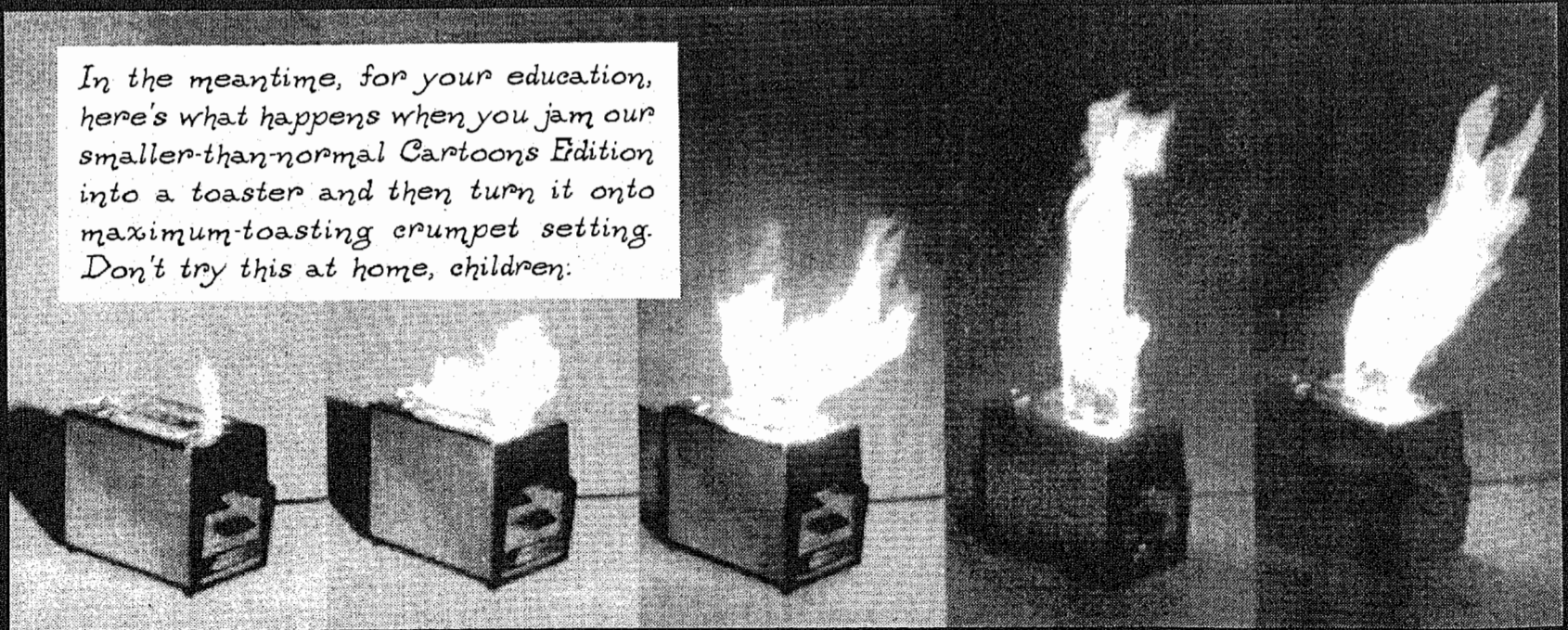
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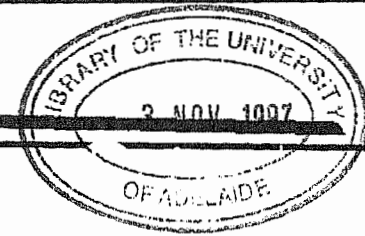
On Dit
Adelaide University Student Newspaper
October 27th - Vol 65.22



In the meantime, for your education, here's what happens when you jam our smaller-than-normal Cartoons Edition into a toaster and then turn it onto maximum-toasting crumpet setting. Don't try this at home, children.



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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 necessarily their own. Don't sue us, we're Fiona Sproles, Ching Yee Ng, James Morrison

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Paxto & Luc Whelan

Where we are:

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

How to contribute or contact us:

The On Dit office is located at the office on inannes contribution box in the opposite the Barr Smith lawns in the basement of the George Murray Building. 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.

How to contribute or

About the cover:

"Little Tim" by James Morrison
You can drop off your copy at the office or in the contribution box in the

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GIVEAWAYS

We have 20 preview tickets to KISSED at the Nova, thanks to Hermine.

To win one, come down to the office at 3PM on Wednesday.

Students Unite

against polystyrene cups!



Finally, after years of traumatic dilemmas between horrible, disposable foam cups which destroy the planet, and nice coffee mugs which get instantly stolen, there is a light ☺ !!! Its the ...

ROMAX RE-USABLE CUP!

Romax are the people who make the black plastic plates and bowls currently in use in some of the Union food outlets. And now they've made a cup which can be washed up to 60 times before it spontaneously self-destructs - just hope you're not user 61! (Actually Romax collects and recycles them). The cups will be on trial in the Mayo this term. So please, please, pleasee ...




DON'T THROW THEM OUT!

And staff: please don't carry them off to your offices and forget about them. Leave them on a table in the Mayo, or if you're outside, on a collection trolley in the Cloisters or on the lawns, along with your other Romax stuff (the trolleys usually have white tubs on them...)

Warning: if too many cups are lost, the economic monster will gobble up our beautiful new cups, and spit polystyrene back at us. God forbid.

ITS TIME TO TEAR DOWN THE POLYSTYRENE REGIME!

Thanks from the SAUA Environment Dept, Mayo Management and your anxious little 

Good Question

Dear On Dit,
Why on earth do you always publish Snagglepuss? It has absolutely nothing to say. Ever. Please make it stop.

Aidan Coleman and Christian Scutt.

Letters are fun
Letters are cool
Letters make your
mama drool..

Bad poetry aside, this is small reminder to let the kids know that there is only one edition of On Dit left and the deadline for that is 29th October. So if you've got something to say you better say it quick or forever hold your peace. The usual drill goes, (real) name and contact number, please (not for publication).



Self-proclaimed idiot

Crap, no one I know is here. Crap. I know, I'll go to the bar, it's a warm day, they'll all be there. (walking... walking...walking... fucking stairs! Bloody lifts never come) (enter the bar) HELLO friends!.. Fuck where are they, they're not here! What the !?! Ah, stuff 'em . I'll have a beer on my own then.... but I'm alone.... Ahhhh! I feel so small and alone! Paranoia! (mmm beer). If I was studying then I wouldn't be alone, my books will keep company (finish beer, leave beer.... walking, walking...) fucking skate-boards get out of my way. OUT!!! what is it with them anyway, do they live to piss off pedestrians and get pavement rash? [enter maths building]). Ah time to study, exams aren't for off you know.... Oh my god, EXAM!!! I should have studied so hard for so long but instead I went out with my friends! Bloody friends; someone should blow friends up

(Bullpitt reference). Anyway try to make up for lost time [sit down, open book] SHIT!!! I can't even do question 1!!! Quick, get tutor, he'll know, yeah! what... yes...[comment removed due to defamatory content - Eds]! Well PISS OFF then! Ahhhh!!! too much reality/pain/regret. (running back to the bar for shit-facing) Hacky-sac....HACKY SAC be gone with you, you vile sack of beans! ... OK, I'll play but just 5 minutes. (1/2 hour later walking to the bar...fucking lifts, FUCKING stairs) Mmmm...beer. I'm calm, at peace with the world and myself ... now excuse me while I go into vomit and pass out.

By the Wizzard of Id....eocy.

Catty Ponderings

Salutations
To study or not to study; that is the question. I am sitting in the Barr Smith circle with half an hour to kill. This is traditionally the place to meet people, but I am not meeting any-

one. I am trying to decide if half an hour is enough time to get productive study done. At 4.30 in the afternoon, I feel a little silly sitting alone in the circle - such is life of the Snagglecat!

Today, incidently, I am wearing a skirt which goes "shoosh" at times when I walk. Don't say that I don't keep you up to date!

Oh no! Only one more edition of On Dit to go. A certain someone has been planning to write a letter for several weeks had better get off his butt and do it before it is too late (tick tick tick tick...time is running out) - you know who you are! (Incidently, someone with the same scary Bob Marley T-shirt just walked past. Coincidence or a sign from gods?!?!?)

I really liked the travel edition of On Dit. I realise this is probably due solely to the fact that it was filled with tales of woe but hearing other peoples' misery is always good reading.

I cannot think of a single insightful thing to say, so I will declare my need to pee and fuck off.

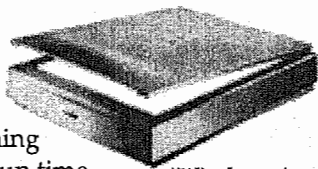
Love and other merriments,
SNAGGLEPUSS

be a winner!

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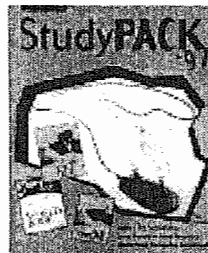
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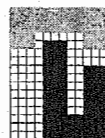
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Clubs and other important gear.

AU Clubs

Mountain Club

If last week's edition of On Dit has inspired you to do some travelling over the summer break, it may be worth your while to come to the MOUNTAIN CLUB TRIPS MEETING this Wednesday October 29 to pick up some ideas for potential destinations, some travelling companions and infectious diseases.

We will also be holding our AGM at this time so if you would like to have a say in who is on the committee or you would like it to be you, then join us!

Meeting at 7.30pm in the South Dining room, level 4, Union Building and dinner beforehand at 6pm in the Equinox.

Mountain Club AGM

Yes, it's that time of year again when we must hold our Annual General Meeting. So come along and cast your vote for next year's committee. You never know - we may have FREE beer available!

The meeting will be held on:

Wednesday October 29th in the South Dining Room,

Level 4 Union Building

The meeting starts at 7.30pm but we will be meeting for dinner in the Equinox at around 6.00pm. Be sure to come along to this since it is here you will be able to hob nob with groovy folks.

Mountain Club Annual Dinner

Friday October 31st

7.00pm

Mansions Tavern, Pulteney Street

Cost: \$5 - \$10

CHEAP!!

FREE DRINKS ALL NIGHT FOR MEMBERS!!

Theme: Extremely Alternative (ie wear something that is totally out there)

For those interested in attending this debauched affair, please pen your name down on the sign up sheet located on the AUMC notice board (north west corner of the cloisters). BE WARNED: if your name does not appear on the notice board, you will not be entitled to the free stuff!

There will be prizes on the night for...

1. Most Outrageous Dress
2. Most Colourful Hat
3. Largest Pair of Shoes
4. Least Amount of Clothing

Ask yourself one question: Could I get Lucky?

Notice! Notice! Notice!

There will be an Adelaide University Sports Association Council Meeting on Wednesday 5th November, 1997 (NOT Tuesday 4th November as stated in the Handbook because it is Melbourne Cup Day) at 1pm in the WP ROGERS ROOM (Level 5, Union House)

Attendance is compulsory for the delegate from each sporting club.

Not Much Time Left...Must See a Film...Look! The Film Society is showing:

This Week:

Andy Warhol's Chelsea Girls

Week 12: Thursday 30th October, 7pm

AND Friday 31st October 1:10pm

Union Cinema, Level 5, Union Building

\$1 members, \$3 nonmembers

Probably the most commercial of the pop-art-

ist's films. Chelsea Girls is set in New York's Chelsea Hotel. Each of the film's 12 reels, which are shown in pairs, depicts a different room in the Hotel. The actors are mainly well-known Factory types like Nico and Ingrid Superstar and the soundtrack is by the Velvet Underground of course. This film is not often shown due to its complicated projection requirements and the effect cannot be obtained outside a cinema so if you want to know what Andy really wanted this to look like you'll have to come along.

Next Week:

Debbie Does Dallas

Week 13: Thursday November 6th, 7pm

AND Friday November 7th, 1:10pm

Union Cinema

Video Projection

FREE FOR ALL

Why has this film become the most well-known porn film of all time? What really happens? This is another one of those films that everyone has heard about but no-one has seen. After the film there will be an open discussion on pornography, its place in society and its depiction of women. Everyone is welcome to join in.

Tasty Film Society T-shirts in black or grey with a small logo on the front and a big one on the back are now available from the Club's Association. \$12 short-sleeved, \$15 long-sleeved: bargain!

e-mail us at aufs@student.adelaide.edu.au

All the latest programme details can be found at our [web site](http://www.student.adelaide.edu.au/~aufs) <http://www.student.adelaide.edu.au/~aufs>

This week, exclusive to the Adelaide Uni Chess Club: The great Russian Grandmasters! Come see Kasparov, Karpov, Spassky and Tal. Free tuition and game analysis. We meet every Monday and Friday at 1pm in the Don Stranks room (Union building, level 5). See also <http://www.student.adelaide.edu.au/~chess>.

(Note: Grandmasters may have Australian accents, and be wearing false moustaches, but it's really them, honest)

Attention!

Expressions of Interest are invited from University of Adelaide students to be appointed to the Board of Unibooks Pty Ltd. Unibooks is a wholly owned subsidiary company of the Adelaide University Union and is the major bookseller on University campuses in Adelaide.

Unibooks is managed by a board of Directors which operates independently from the Union. The Board of Directors is appointed by the Union and other stakeholders with the consent of the Union. The Board meets every two months and Directors are expected to carry out the duty of managing the company in a diligent manner.

Intending nominees should be aware that there is a substantial body of law covering the conduct of Directors and that Directors can be held personally liable for their actions. Expressions of interest must be made in writing to The Student Services Director, Adelaide University Union, Lady Symon Building by 7 November. Expressions should state why the applicant wishes to be appointed and what they believe they can offer to the position. Further information can be obtained from the Adelaide University Union Finance Manager, Mr Peter von Malzhan, telephone 8303 5401.

Ever thought it'd be fun to be one of those O'Camp leaders?



Well now you can be!

A register is open in the SAUA for all people who want to help out during Orientation. So grab your friends and sign up - you'll get a phone call after exams to arrange all the rest.

Areas available:

- O'Camp Leaders
- O'Week Helpers
- O'Ball Helpers
- O'Tour Guides
- O'Guide Helpers

Enquiries to **Ben Allgrove**,
Orientation Co-Ordinator,
at the SAUA:
Ground Level
George Murray Building
ph. 8303 5406.



Reclaim your right to walk the streets without fear

Violence against women is too often focussed on the survivors or the victims and rarely on the perpetrators. In recent years a number of projects have started up to put the onus back on those causing the violence. Bearing witness is a hugely important part of breaking the cycle of violence. It is imperative that we as a society recognise those people whose lives have been affected by violence and acknowledge that violence is a problem which society as a whole needs to address – not just the victims. Violence that occurs in the home or within relationships has been a silent issue for far too long. Society has attempted to deny its existence or to say that it is a private issue. Well, its time to challenge that notion. Its time to break the silence, to stand up and say I am part of a society that does not condone violence whether its in the home, in the street or on the campus.

On the last Friday in October, women take to the streets at night across Australia to reclaim the night as a safe space for women. Frequently our society acknowledges the violence that occurs on our streets by curtailing women's freedom. We are not allowed out at night, unless we're with a man or a big group, because it is too dangerous. If we have to catch the bus at night we feel unsafe or nervous and often have to organise our activities around other people in order not to be out alone. Many women feel terrified and most will admit to at least feeling apprehensive when out by themselves after dark. Instead of measures to stop violence in the streets,

society recognises the problem by saying that women must stay in after dark and that if they are out by themselves at night they are silly or "asking for it".

Reclaim the Night involves hundreds of women marching together in the streets at night with whistles and drums and loud voices to dispel the fear and reclaim our right to feel safe in the streets. The march concludes with a rally in the park with speakers, musicians and food. Men are encouraged to join the march along the way to show their solidarity but it is extremely important to the women marching that they feel they are independently, and as women, reclaiming the streets. This is an extremely exciting and positive event but it has a poignant undertone as the march bears witness to violence that has occurred in the streets, the victims of it, and the women who have sur-

vived it.

This year Reclaim the Night is taking place this Friday on



the 31st of October. We are meeting at 6.30pm at Victoria Square and leaving at about 7pm. The march will be finishing at Hindmarsh Square where there will be performers and speakers. Some of the people performing are Susie Keynes from Fruit, Fiona Beverage, Pam Maitland who is a poet and several speakers including Angela Nesci and Katie Warren. Marg McHugh will be the MC for the evening. The evening is excellent and all women are encouraged to come. It is a really empowering experience that you will never forget so come out next Friday and march against violence to women.

Sky Mykyta
NUSSA Women's
Convenor

Sophie Allouache
SAUA Women's Officer

After this, the corporate ladder should be a pushover.

Army Reserve Officer.

The lessons you'll learn as an officer in the Army Reserve will give you a real edge in the corporate world.

Through a variety of challenging leadership courses, you'll learn how to manage people and resources, develop strong communication skills, and be able to give your very best in even the most difficult situations.

Army Reserve Officer training is part-time and if you are a Uni student it is scheduled around the University timetable. The pay you will receive is tax-free and will have no effect on Austudy.

The Army Reserve.
The Edge.

Universities Information Day

Want to do something during the University holidays. Get down to the Barr Smith Lawns (Adelaide University) on 4th or 5th November or Phone 13 19 02 for further information.

MARCH TO END RAPE AND VIOLENCE and Notice

RECLAIM THE NIGHT

So what is "Reclaim the Night"?

It is an annual event when women march the streets of their cities and towns to demand an end to rape and violence.

On Friday 31st October join us to

- oppose rape and other violence against women
- tell our communities that violence against women is unacceptable
- celebrate our strength together as we continue to call for a safer world.

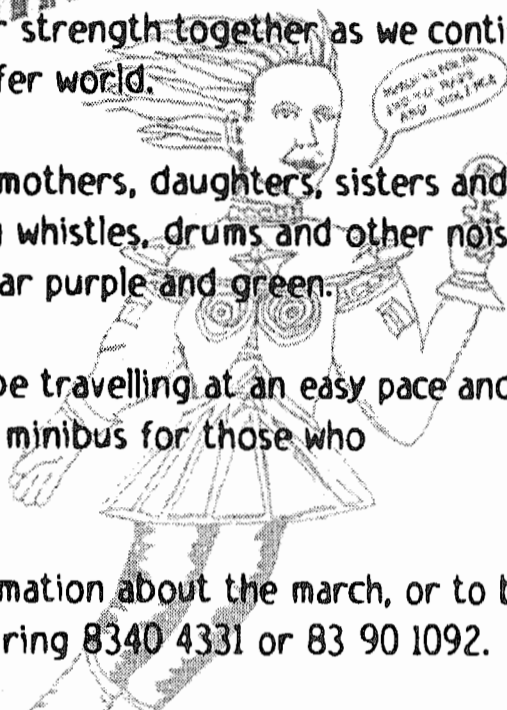
So bring your mothers, daughters, sisters and friends... bring whistles, drums and other noise makers and wear purple and green.

The March will be travelling at an easy pace and there will be a minibus for those who need it.

For more information about the march, or to book free childcare, ring 8340 4331 or 83 90 1092.

FRIDAY 31ST OCTOBER
VICTORIA SQUARE

GATHER AT 6:30PM FOR 7PM START



Missing In Action



To the person or persons who have "borrowed" the Sports Association banner which until recently has hung outside of the Sports Office - please return it!

The banner is approximately 4m by 2m, white with blue lettering, proclaiming "a centenary of service the university sporting community".

The banner symbolises 100 years of sporting history on campus and the proud tradition of perseverance mixed with a lot of blood, sweat and tears.

So, to whoever has souvenired our beloved banner, just return it to any of the Union affiliates or drop it into Security and no questions will be asked...

GOT SOME FUNNY SEX STORIES?

FOR THE LAST SEXUALITY PAGE FOR 1997, WE AT ON DIT WANT TO HEAR THOSE FUNNY, EMBARRASING ANECDOTES, OR YOUR FAVOURITE FANTASY, OR YOUR OPINION ON ANY SEX RELATED TOPIC.

QUEER OR STRAIGHT
DOESN'T MATTER.

ALL ENTRIES, UNLESS SPECIFIED WILL
REMAIN ANONYMOUS.

DEADLINE:
WEDNESDAY OCTOBER 29TH.

WANT TO FIND OUT WHAT'S HAPPENING WITH ADELAIDE'S ENTRY INTO THE 1998 SYDNEY GAY AND LESBIAN MARDI GRAS?

WHAT ARE THE COSTUMES?

WHAT WILL THE FLOAT LOOK LIKE?

WHAT DOES IT COST TO GET THERE?

HOW CAN YOU BE INVOLVED EVEN IF YOU CAN'T MAKE IT TO SYDNEY?

HOW CAN YOU BE ON THE FLOAT?

WHAT HAPPENS IN MEETINGS?

ANY QUESTIONS

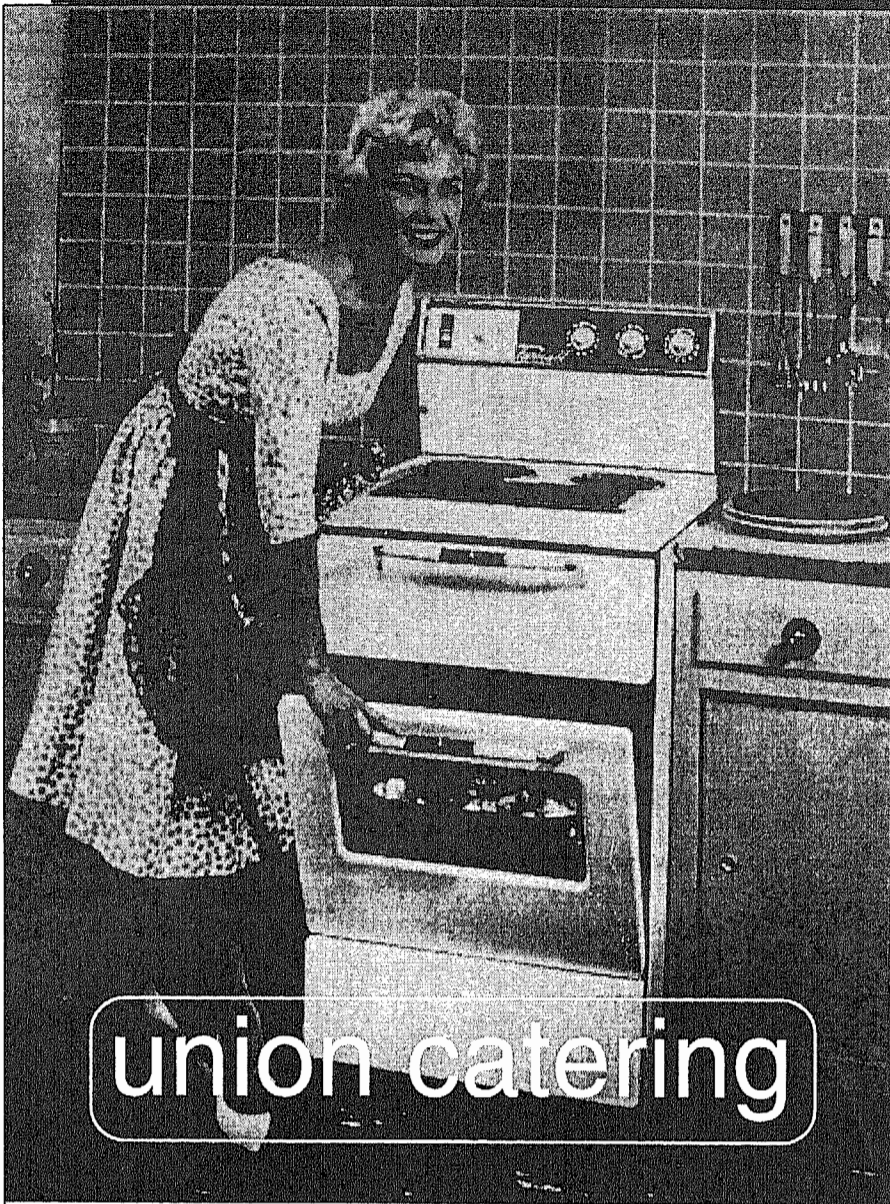
ANY SUGGESTIONS?

WANT TO SPONSOR THE COMMITTEE?

THEN GET DOWN TO THE LION ARTS CENTRE ON
NOVEMBER 10TH. TIME : 7:30 - 9:30

FOR INFO ON FLIGHTS, ACCOMMODATION ETC., RING MARY LOU AT
SANDFORD TRAVEL: 8267 3266





union catering

wills refectory

Level 2 • Open 11am - 3pm
Falafel roll \$2.50
Schnitzel roll with salad \$3.00

mayo refectory

Level 2 • Open 8am - 6.30pm
Berri just fruits \$1.85
Ready made chicken & salad lepinja \$3.50

backstage café

Ground floor, Schulz building
Open 8am - 5pm
Schnitzel roll with salad \$3.00

food court

Level 4 • Open 10am - 3pm
Taco & wedges \$3.30
Combination lemon chicken / sweet & sour pork with steamed rice and a spring roll \$3.50

equinox café & bar

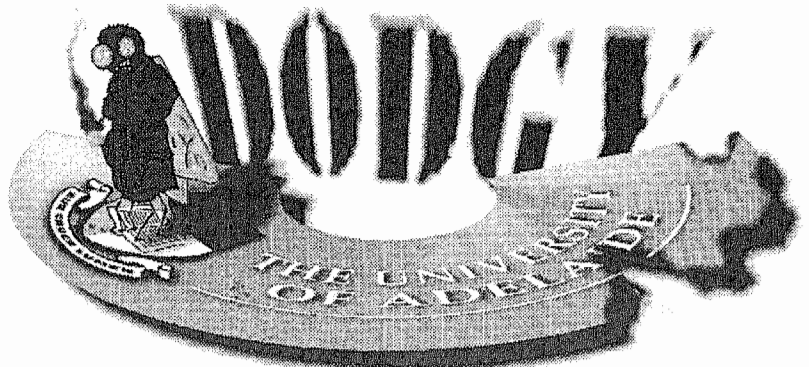
Level 4 • Open 10am - 10pm
Dine in or take away
EFTPOS now available
HAPPY HOUR: FRIDAYS 4pm - 6pm

this week's specials:

Grilled chicken breast with plum & ginger sauce, served with shoestring fries and salad \$7.50
Strawberries with ice-cream and cream \$4.00
Melbourne cup lunch in Equinox:
Tuesday November 4th - BOOK NOW!
\$1 glass of champagne
\$5 jugs of beer



YOUR UNION
WORKING FOR YOU



Advertising. I love it. You love it. On Dit, especially, loves it. Mmm. Revenue. But, really, without it, how on earth would we all know what was going on? Oh, but I'm pretty cluey, you'll say. I'm "plugged in". I am hip to that beat. I could be totally sensorially deprived for days, hell, weeks, and at the end of it I could walk right out of that isolation chamber, whip the blindfold from my eyes and yank the plugs from out mine ears and I could still tell you what was naff and what was gaff. Unto you, I say, bullshit. The industry of hype is all about us, you don't need a FlyGuy to tell you that (but tough titty-toenails, kids, 'cos here I am), and it is influencing what you think on a wide range of topics. Toothbrushes, for example. Massive hype in the toothbrush industry. But it is not my intention to get up here today (metaphor, there, of course; you'd all be aware that this is a written medium and as such there is not really any getting up going on) and rant on about the evils of the advertising industry (statements such as "oooooh, you only bought that CD/car/beanbag/dustbin/whatsit/chewing gum because the corporate machine has messed with your mind, man!" will not be found here today (or if they are, the context will be sarcastic (hey?) and there will most certainly be quotation marks included) because that is counter to my point, if I have one). The industry themselves have currently embarked on a little campaign to make nice with the rest of us and publicise the cruciality of the role that they play in society. They make the valid point that without them: a) you wouldn't know what was going on (a point already made here today more than saliently); b) everything would cost a lot more. To wit; advertising keeps the cost of mags and rags (them's newspapers) and the like down (in the case of this particular rag, it keeps the cost to nought), and also makes free-to-air TV and radio a reality. So, sure, we get pissed off at them sometimes, and sometimes we're right to (when it's me, I'm always right to), but on the whole, not such a bad thing. And just imagine the pressure they're under, when embarking on a self-serving marketing campaign such as they are (and there have been ads about it

around the place, I'm not making it up). After all, if the advertisers can't make innovative, insightful, attention-grabbing, entertaining and informative ads, than who the hell will? I'd be scared. Now, to the point: I am a bit concerned with people who take it upon themselves to be walking advertisements. I refer specifically to the wearing of certain articles of clothing bearing certain insignias and brand names which, for some unGodly (always capitalise your deities) reason, has become trendy (and being trendy is, as always, the thing to do). This is not news either, I know. Nor is it original to be annoyed by it, or concerned by it, or indifferent to it, or freely endorsing of it, or actively participating in it ... by the stars, it's not easy being original, is it? But, original or not, if it falls to the FlyGuy to articulate the undercurrents of dissatisfaction of regular-thinking people (no such thing, I know, so sue me) towards wankers, then I'm all too happy to do it (happy being a relative term). I could go some way towards understanding the phenomenon if it was based on a genuine belief that the products one was endorsing on one's chest/head/feet/other were in some way superior (like, for example, they were not manufactured in sweatshops), but I fear this is not the case; individuals displaying different allegiances mix casually, with never so much as a passing reference to their clearly insubstantial differences. So it's a fashion thing. Or, rather, to be streetwise, a trend thing (the FlyGuy is nothing if not at home with the ... uh ... home-guys). And that I don't understand. You are selling your body as billboard space for, in fact, no money whatsoever. You are an idiot. And if you are one of the athletic elite few who get the juicy end of this particular stick (I mean those who do get paid to wear the gear), then you ... well ... you annoy me too, but at least you have a legitimate (if insufficient) motivation; this being money. But it's only when the masses follow suit (ooh, almost a good pun) and obey the media moguls that the whole concept survives. So it's your fault, really. You. All of you. Think about what you do.

FlyGuy



The English Patient

1996, Dir: Anthony Minghella
Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas, Willem Dafoe
Roadshow Entertainment

The English Patient is a strange, mysterious, and sensual movie. Filmed in some amazingly breathtaking locations including the Sahara Desert, urban Cairo, and war-torn rural Italy, it is easy to see how this movie cornered the Oscars market, gaining nine in total.

The screenplay is lush and captivating, demanding our undivided attention immediately. Set during World War II this is the story of passionate love, deception, war and misplaced loyalties.

The story begins with a plane being shot down over the Sahara. The man within (Ralph Fiennes) is burnt beyond recognition and has no recollection of the past. He is placed in a Canadian nurse's care (Juliette Binoche) and whilst he lies dying he slowly regains snippets of memory, and the mystery surrounding his past is unravelled. *The English Patient* also stars Kristin Scott Thomas as a beautiful pilot's wife, and the enigmatic Willem Dafoe.

The film has an air of intrigue and magic, and definitely is a timeless epic. As *The English Patient* draws to a close it is only towards the very end that the elaborate interwoven plot is fully exposed, making for both a satisfying and illuminating finish.

This is a must to see, an atmospheric and wistful tale.

Natalia Bondarenko

True Romance

1992, Dir: Tony Scott,
Christian Slater, Patricia Arquette, Gary Oldman, Dennis Hopper
Roadshow Entertainment

I have never seen this film before. What? Er... I was out of the country at the time, alright. Well, now I have. The Tarantino contribution is significant because he wrote the script but let's not forget Tony Scott (*Revenge*, *Top Gun*) the director and the countless actors from Brad Pitt to Christopher Walken that breeze through this action packed Bonnie + Clyde-esque romp.

If you're not acquainted with the story, here are the facts. Young, hot-blooded Clarence (Christian Slater, speaking of which what has he been doing lately?) comic books salesman meet Alabama, call-girl (Patricia Arquette) at a triple kung fu feature. Before you can snap your fingers and say "The Big Kahuna!" they fall in love and are getting his 'n' hers tattoos. They also up and get married but before the happy occasion Clarence kills Drexel (Gary Oldman) Alabama's pimp and ends up with a huge amount of cocaine, accidentally of course. Lucky kids. Need-

less to say, the owners Blue Lou Doyle wants it back and the whole chase from freezing Detroit to sunny Mexico spirals towards a big and explosive showdown.

True Romance is filled with great performances and fiery dialogue. The action is thick and fast and Tarantino's many passing references to HK and kung-fu flicks reconfirms his film-geek status. Still it doesn't rate as highly as *Pulp Fiction* (not as funny) or *Reservoir Dogs* (not as intense), but *True Romance* has a charm of its own perhaps being Tarantino's first script. This is a very enjoyable film although at times the violence is gut-wrenching to watch.

Ching Yee

Some Mother's Son

1996, Dir: Terry George
Helen Mirren, Fionnula Flanagan, Aiden Gillen, David O'Hara
Columbia TriStar

Beginning in 1979, in volatile Northern Ireland, in *Some Mother's Son* we are witness to the British government's solution to the crisis - a cruel three-step solution of isolation, criminalisation, and demoralisation. Starring the beautiful and talented Helen Mirren, this is a powerful, convincing, and disturbing depiction of the horrific struggle between sections of the Northern Irish and British government.

The film begins with isolation - the British troops blockade roads and destroy bridges in order to contain the upheaval within Northern Ireland from spreading. Of course, the local community is outraged, and Kathleen Quigley's (Helen Mirren) son, Gerard Quigley (Aiden Gillen), is one of several men who decide to retaliate. Unfortunately, this action sees both he and one of his companions, Frank Higgins (David O'Hara), in gaol, which is phase two of the British plan - criminalisation. We then see the demoralising and demeaning way some 340 Irish convicts are forced to exist as they refuse to wear the issued prison uniforms, claiming they are not criminals but prisoners of war. This eventually leads to several of the prisoners resorting to a last ditch effort to gain their demands by hunger striking.

As a local teacher thoroughly opposed to violence, Kathleen is placed in a horrible quandary. Gradually her moral standpoint changes, helping her son, who's actions she does not entirely agree with.

As the film draws to its conclusion one is constantly reminded of the stubbornness and bravery of the human spirit in the face of adversity. This is a film about the Irish crisis which does not seek to glorify the violence, nor to martyr the dead. It simply states the facts through the eyes of *Some Mother's Son*.

Natalia Bondarenko

Pulp Giveaway

Pulp Fiction

1994, Dir: Quentin Tarantino
Includes John Travolta, Samuel L. Jackson, Uma Thurman, Harvey Keitel, Tim Roth, Amanda Plummer, Maria de Medeiros, Ving Rhames, Eric Stoltz, Rosanna Arquette, Christopher Walken, Bruce Willis

Roadshow Entertainment have just released a Special Collector's Edition of *Pulp Fiction* which contains the film itself, the original theatrical trailer, and four scenes which were not included in the film but which rate among Mr Tarantino's favourites.

These four scenes are presented separately with an introduction, and they include, a monologue by Eric Stoltz which was cut from the scene in which he is selling John Travolta the heroin; a section of the scene where John meets Uma and where she holds a video camera to his face and asks him self-defining questions; the long version of Bruce in the cab with Esmerelda the Columbian driver; and a scene at Monster Joe's auto wreckers.

And thanks to the generosity of Roadshow Entertainment we have a box set of *True Romance* and the *Pulp Fiction* Special Collector's Edition to give away.

Just answer correctly all of the following questions and drop your answers into the On Dit office, together with your name and contact number, by Friday, 31st of October. The first drawn entry with the most number of correct answers wins.

1. What were Tim Roth and Amanda Plummer's characters called?
2. What sort of car did Harvey Keitel's character drive?
3. Name all the famous characters in Jack Rabbit Slim's diner.
4. What Hong Kong classic did Tarantino apparently rip off when making *Reservoir Dogs*?
5. Who played Mr Pink in *Reservoir Dogs*?
6. Name four videos reviewed by On Dit this year but prior to October 1997.
7. Which is the superior film, *Pulp Fiction* or *Reservoir Dogs*?

Everyone Says I Love You

1996, Dir: Woody Allen
Woody Allen, Goldie Hawn, Alan Alda, Drew Barrymore, Julia Roberts, Tim Roth, Edward Norton
Roadshow Entertainment

Whilst usually enjoying Woody Allen's quirky films I found this latest offering to be patchy at best. With *Everyone Says I Love You* Allen has

experimented with the musical genre. However, he has seemingly merely stuck a few musical items into one of his typical films. This only acts as self-indulgent padding, and unfortunately, just doesn't work.

The story, much to my immense surprise, revolves around Allen's character, who seems to drift from one disastrous relationship to another. At the conclusion of each of these relationships, Allen cries on the shoulder of his long-suffering ex-wife (Goldie Hawn), and her sympathetic husband (Alan Alda). This appears to be the point where the storyline peters off. What follows is almost schizophrenic, jumping from dialogue, with all the paranoid Allen traits, to schmaltzy 50's style song and dance routines. This is both bewildering and disconcerting, a very disjointed visual experience.

Also appearing are Julia Roberts and Drew Barrymore, and yes, as *Everyone Says I Love You* is a musical, all of the above sing. Although this can be slightly scary, Barrymore in particular possesses a sweet, wistful voice.

I did enjoy some of the more comedic moments, which usually involved Allen's neurotic character. I also found the cast to be of a high quality. I was however, very disappointed with the slap dash way the dialogue and musical items were pieced together. I am convinced the premise of this entire film was for the director to pash Julia Roberts. Allen is probably the only one who gained any pleasure from this (both the film and the pash). He can do infinitely better.

Natalia Bondarenko

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BOOGIE FOR ME

Wanted: singers and/or dancers for musical theatre production for Fringe '98. Ph. 018 800221
Or send CV to:
Madhouse Productions
24 Green St
Brompton 5007

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I am an experienced Flute teacher, who currently attends the Elder Conservatorium. My rates are reasonable and open to negotiation. I'll teach you the style you want to learn, and my patience is inexhaustible. Can teach beginners and those who want to re learn or fine tune their established skills, and those who would like to undertake official examinations.
To find out more, ring Ian on : 8357 4390

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Computer For Sale
• 200 MMX Intel chip with jumperless motherboard
• 32 Megs of RAM
• Diamond Stealth 3D 300 video card with 2 megs VRAM
• 3.8 gigs hard drive
• 18X CD-ROM drive
• Sound blaster AWE 64 sound card with stereo speakers and mic
• 15" digital monitor
• Keyboard, mouse pad, mouse
• Loads of software and games including Win 95, Office '95 Pro, various internet software, Diablo, Privateer 2, Red Alert and many more.
PRICE: \$1200 ono. Call: 0414 836201

FREE MUSIC

Guitar lessons (folk, blues, rock, funk, metal, grunge, jazz), qualified teacher based in city area. Beginners welcome. First lesson free. Phone David 8267 4714

THERE'S MORE TO DANCING THAN THE MACARENA

BHARATAN CROSS-CULTURAL DANCE CLUB FIRST ANNUAL MEETING
Bharatan Movement Image Theatre is starting a club designed to bring awareness of different dance and movement forms from around the world. Yoga, Indonesian, Japanese, Thai, Modern Dance, Indian, Chinese movement! Don't miss our first annual meeting. Enquiries on ph: 8362 7836
Date: Friday 7 November
Time: 3 PM
Place: Margaret Murray Room (Lvl 5, Union Bldg)

ATTENTION FILM MAKERS

I have been interested in the film industry for a long time and have found it hard to make contacts and get experience. I'm after someone to give me experience and somewhere to start. I have done an advanced video camera course through the MRC. I am willing to start from the bottom and work my way up, as well as give anything a go. I am not interested in money at this stage, only experience and gaining skills. I am not afraid of hard work and am very easy to get along with. I have also some artistic skills. If you are interested you can ring me on 041 139 5521 (ask for Lee)

Found: DAMIAN MOSKOS

Would one Damian Moskos (member of the AU Skindiving Club) please come into the Sports Association office (ground floor, Lady Symon Building) and collect his divers card.

THIS IS WHAT I WANT YOU TO SELL ME

Roland TB-303 or TR-606. Ring Stefan 83310142 after 5pm

EXCELLENT THRUSTER

Surfboard - Pacific Designs, 6ft Thruster. Excellent Beginners Board. \$60
8364-3208 - Stewart, anytime

RETRO CHALLENGE

8 Slot Raceway is proud to announce their All Age Retro Games Room - Open Tuesday night's "PINBALL CHALLENGE" - come down, free entry - free play. Prizes for the highest score, mystery score, and lucky last!! - 7.30pm start

Play classic collector 1970s pinball machines and arcade games.
Come early and practice!!
Also happening - food, drinks, ampin' vibes, pool table, and 2 slotcar race tracks.
All enquiries 8262 2322

THE UNI PRESENTS THE ANSWER

Alumni Association of the University of Adelaide presents
MARS METEORITES AND THE MEANING OF LIFE
with Professor Paul Davies, Dr Vic Gostin and Dr Chris Mortensen
Adelaide Convention Centre
Wednesday, 12 November, 7.30 - 9.30pm
Bookings at BASS: \$9 Adults, \$6 Concession
A physicist, a Geologist and a Philosopher discuss the most recent discoveries about the Planet Mars and their implications for us all. The Science & Mathematical Science Chapter of the University of Adelaide Alumni Association is presenting this events in conjunction with the Science Alive week and is assisted by Adelaide Science and The Investigator Science and Technology Centre.

MORE FREE STUFF

Free meditation classes. Presented by the Sri Chinmoy Centre, Monday 27th Oct or Thursday 30th October (Level 5, Union Building, Margaret Murray Room) 7-8.30pm for peace, joy and excellence. Ph: 8261 0634

CENTRELINK PLUG

All AUSTUDY, ABSTUDY and Assistance for Isolated Children (AIC) applications

and additional information can now be lodged at the Centrelink office nearest your home
Telephone enquiries should be directed to the following numbers:
AUSTUDY: 132316
ABSTUDY: 132317
AIC: 132318

4 SALE

Wireless system. Suit guitar/bass or similar. Twin channel with enormous range. Trantec brand. Stop tripping over your cord! \$400 ono Ph 8277 5043 (Felix)

COOL GOODIES

11/2 years old Mitsubishi Lancer Couper for sale. All white with body kit and alloy wheels. Superb Car Audio System. Air conditioning. Enhanced full exhaust system and heaps more goodies!!!! \$16 500 (Price negotiable) Must sell. Contact Adrian 8234 6341 or 0414 455 771.

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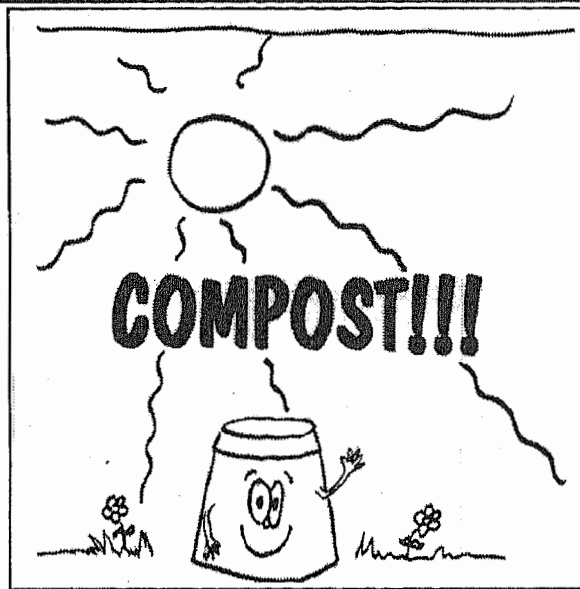
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COMPOST - THE EASY WAY.

ENVIRONMENTAL OFFICER GIN SHOWS YOU HOW.

6 EASY STEPS TO MAKING COMPOST

1 You need a bin!! You can buy compost bins at most garden centres.....rather than getting one big one, its better to get two little ones. That way, while one is full and decomposing, you can start to fill the other one. Alternatively, you can make your own bin.....just remember that it needs to

About 50% of every household's weekly waste is food scraps. If you leave them with the garbage they will only rot inside a plastic bag at the bottom of a big pit. But lot of those food

scraps could be going into a compost bin where they would break down to make dark, sweet smelling compost that would make the shrubs sing, the flowers dance, and the garden worms would throw a party with every new apple core! Composting is the only smart thing to do. And its so easy!

To find out how, read on.....

have: an open bottom that sits on the soil, a tight lid on a top that's big enough for you to pour buckets of scraps into. You don't want to let too much air in, because keeping heat in is one of the important parts to making good compost. So put your bin in a place where it will get plenty of sun.

2. Put a large sealable container in

your kitchen somewhere where its easy for the family to pop their veggie scraps in. What can go in??

YES: all vegetable scraps, peelings, including old salads etc

: fruit, except for orange, lemon and grapefruit skins (because they take ages and ages and AGES to break down!)

: teabags and tealeaves, and well-drained coffee grindings

: eggshells (they take a little longer though)

: leftover food (except for meat)

: lawn clippings, animal manure, wood ashes, leaves.

NO: meat

: avacado stones

: citrus peels

ready, especially if the weather has been warm, and your bin has had enough sun. If it's not ready (it should be like dark, good smelling soil, with no (or hardly any) food left in it), leave it a bit longer. But if it is, then now's the time to surprise your garden plants with the best meal they've ever had!!! Spread it around the bases of your trees, shrubs, flowers, in the veggie garden. Your indoor plants would love some too, so share it around.

6. If you are having troubles with your compost, ask some-

one at your local garden store what you're doing wrong, and they might have some ideas of

how to help. You can also buy nutrients to help your compost break down.

The most important things to remember are:

Put the right things in

Put your bin in a sunny place

Keep the heat in and the rain out of your bin

Don't forget the layer of soil after EVERY layer of scraps.

Make sure the people you live with know the rules and stick to them!

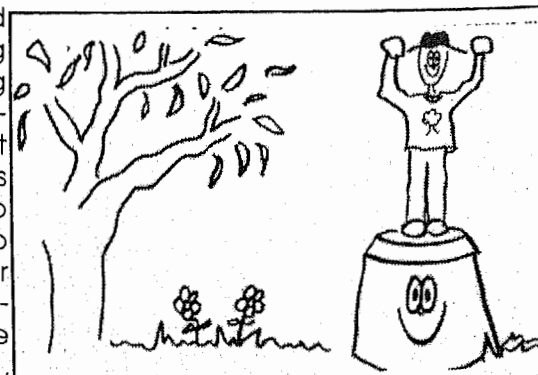
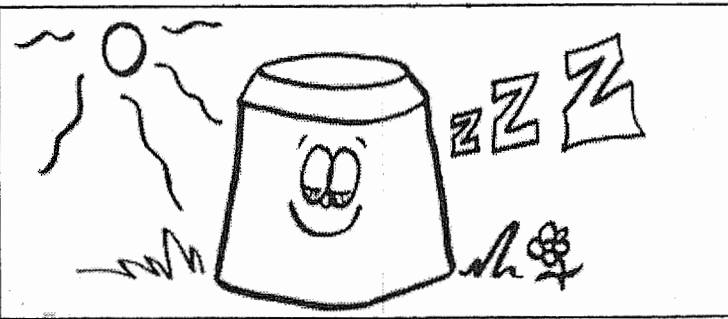
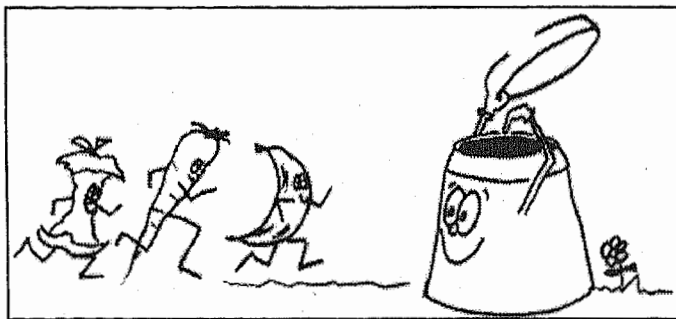
: liquids or things that are too sloppy

: nothing too big (you need to cut up big things)

3. When your kitchen container gets full, empty it into your outside bin, and with a trowel, spread it over the bottom evenly. Then you need to cover the food with a thin layer of soil or straw- about a centimetre thick, or a little more. Replace the lid, rinse your veggie container and put it back in the kitchen straight away. Repeat the same process next time your kitchen container gets full.

4. And when my compost bin gets full? Give it a stir- an occasional airing is good for compost. Try to dig right down and bring the things from the bottom to the top. Look at your mixture- if it looks slimey, then it is too wet, and you need to add some dry straw, or some shredded newspaper and some more soil. Replace the lid, and leave it for about 6 weeks, maybe turning it once every couple of weeks. Meanwhile, you can start filling compost bin #2 !!

5. After 6 weeks, have a look- your compost should be



And that's it!!

You're a fully fledged composter!! Good luck and happy composting!

HERITAGE AND HISTORY In Contemporary Australia

The concept of Conservation and Heritage are now embedded in our consciousness. This was not always so. Old buildings were torn down, green spaces were built on in the name of progress.

In second semester 1998 the Department of History is offering a new subject that looks at the successes and failures of the conservation movement. It raises questions about the visible past and why we save it. In particular, the subject examines the view that "in essence, Heritage is about the search for an attractive, usable and above all reinforcing past".

Department of History

Seminars will be held on: Tuesday: 4-7pm; Friday: 10am-1.00pm. Students will attend one seminar per week

For further information contact: Dr Kerrie Round, phone 8303 3749 e-mail: kround@arts.adelaide.edu.au

Faculty of ARTS



**SAUA
PRESIDENT**

Campus Audit

The SAUA is conducting a campus audit of the cuts to student services, faculties, and resources which have affected the quality of our education over the last two years. This audit was launched last week and will be presented to the University. These cuts to our education are the result of the Government's terrible Higher Educa-

tion budget from 1996.

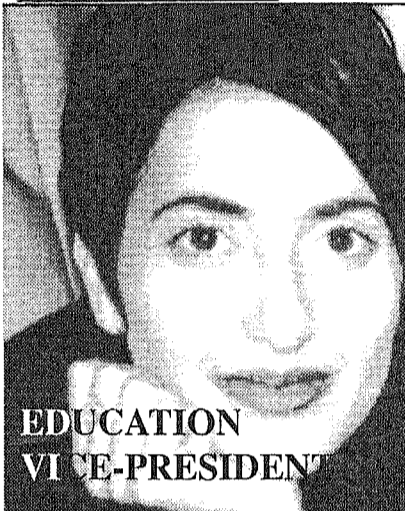
Orientation

The SAUA is gearing up for preparations for Orientation 1998...if you've got a relatively free summer and want to have a lot of fun, please come in and sign up to get involved in Orientation: whether its O'Week or O'Camp or O'Ball..or helping with the

O'Guide or Countcer Calendar.

Exams...

Good luck with exam and essay preparation. If you have any academic problems or hassles at all, please do not hesitate to come and see us in the SAUA.



**EDUCATION
VICE-PRESIDENT**

Over the next couple of weeks most of us will be hitting the books pretty hard. Here are some handy hints for study and exam time.

The main places to go for help are:

- the Students' Association, for help with academic or personal grievances relating to study
- the Health Services on the North Terrace, Waite and Roseworthy campuses

- the counselling centre

In the lead up to exams, especially in swot vac, make sure if you get ill you get the proper certification because you might need it if something happens at exam time.

Remember that there is procedure that you have to follow when:

- applying for a supplementary on medical, academic or compassion-

ate grounds

- you would like a paper remarked (or any appeal against an assessment grade)
- you would like to lodge a complaint about the conduct of a lecturer or tutor

If you need advice come to the SAUA or the Education Welfare Officers ...Happy Studying....Olivia



**ENVIRONMENT
OFFICER**

Hot hot!! Well I don't know what it will be like by the time you're reading this, but right now, it seems like spring has turned tail already. Which is a reminder to everyone that this is likely to be a long, dry summer, which will mean being very careful with our water consumption.... a few easy tips for cutting down on your water usage :

- make your showers shorter (5 mins should do the job)
- turn off the tap while you're brushing your teeth (believe it or not, you can actually lose 20 litres if its running while you brush)
- if you have a car, wash it on the lawn, rather than watering the lawn again later
- only water your garden at night (less evapora-

tion)

- wash only full loads in the washing machine
- fix dripping taps.

The National Kids Congress for Catchment Care went well on campus last week. As a part of the workshops I ran, I also produced some fridge posters on green home living tips, and have a few left over, so if you would like one, come in and grab one from me in the SAUA anytime.

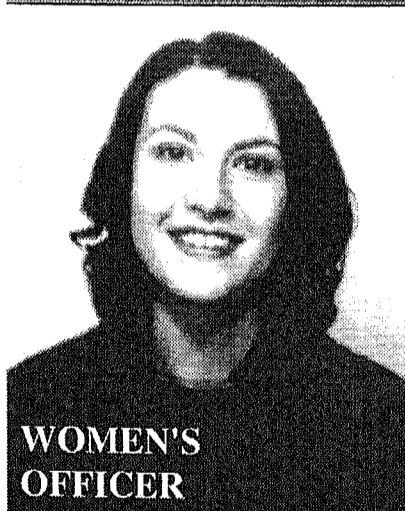
Don't forget about Critical Mass this Friday-meets 5:30 in Victoria Square for the monthly two-wheeled galavant about the city, so dust off your bike and get out there to reclaim the streets!!

The anniversary of Ken Saro-Wiwa's execution, and the according International Day of Action is fast approaching (Nov 10), and plans are already being discussed for Adelaide's part. If you would like to know about what is going on (or what the issue is), come in to the SAUA to see me...otherwise I'll give further notification through this here column!

Oki Dokey- have a green week, see you 'round => gin

ph. 83035182

vsimpson@student.adelaide.edu.au



**WOMEN'S
OFFICER**

Reclaim the Night

Reclaim the Night is a march where women come together to continue the fight against violence towards women. It is important for women to come together to show their opposition and anger at the violence that women are continually subjected to. The march is happening this Friday night. We are meeting at Victoria Square at 6.30 and leaving at 7.30. There is going to be entertainment both during and after the march. Some of the performers are - Susie Keynes (from Fruit), Fiona Beverage and Pam Maitland who is a poet. There will also be several speakers talking about domestic violence and their own experiences. We

will be selling whistles beforehand and giving out stickers. The Women's Collective will also be selling their groovy t-shirts so make sure you check them out. If you would like any information please contact either myself on 8303 5406 or Kelly from the Reclaim the Night Collective on 8340 4331.

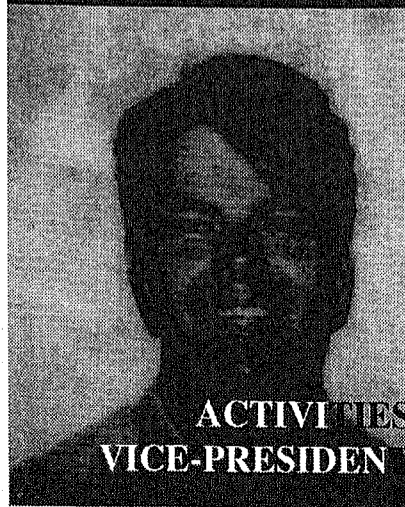
Winds Of Change

The Winds of Change conference is happening in July next year and they are currently looking for contributions. The conference is focusing on women in Universities and some of the aims are to develop and expand international networks amongst women in univer-

sities and also for women to learn from the experiences and insight of women leaders in higher education from around the world. If you would like any more information please contact me in the SAUA.

Women's Room

For all those of you who have been involved or interested in the debate about the paintings on the walls of the Women's Room it has been decided that the pictures will stay but the writing will be taken down and replaced with a blackboard for women to write messages, thoughts, ideas on. This will hopefully be happening sometime this term.



**ACTIVITIES
VICE-PRESIDENT**

Thanks to all those who supported the Lost Property Sale, either by helping or purchasing. The money raised will be presented to an Adelaide University Student who suffered injury while on O'Camp this year. This will aid in the purchase of equipment which will allow his return to study in '98.

The Prosh fundraising money was

also presented to the Prosh charities last Friday. Club Friday and The Florey Research Fund have both benefited by \$1077.55 each as a result. Thank you again to all those involved directly in Prosh and especially to all those who participated and donated.

Lastly, to give you some early warning, don't forget the final

BEER, BBQ and BAND WEEK for '98. Last week of term, Wednesday, Thursday and Friday 12-2 pm. As usual 50c beers with your SAUA cup, (SAUA cups available \$2.50 ea.), \$1 BBQ and bands to be announced.

Ant Williams.

QUESTIONS

1. If you were to form a band this summer, what would you call it?
2. What's your favourite rock quote?
3. What's the worst song you've ever had stuck in your head for ages?

CHRIS

1. Jungle Force
2. Val Halla, I'm coming - Robert Plant
3. Oooh ahh, Just A Little Bit



EVAN

1. Captain Underpants
2. Red arse chicken neck!
3. If you wanna be my lover... (Wannabe)



GEORGE

1. Teenage Party
2. "The king is dead, long live the king." Dave Graney
3. The Reefer Song



JUSTIN

1. The Constricted Sphincters
2. Hit me with your rhythm stick!
3. Hit Me With Your Rhythm Stick

JO

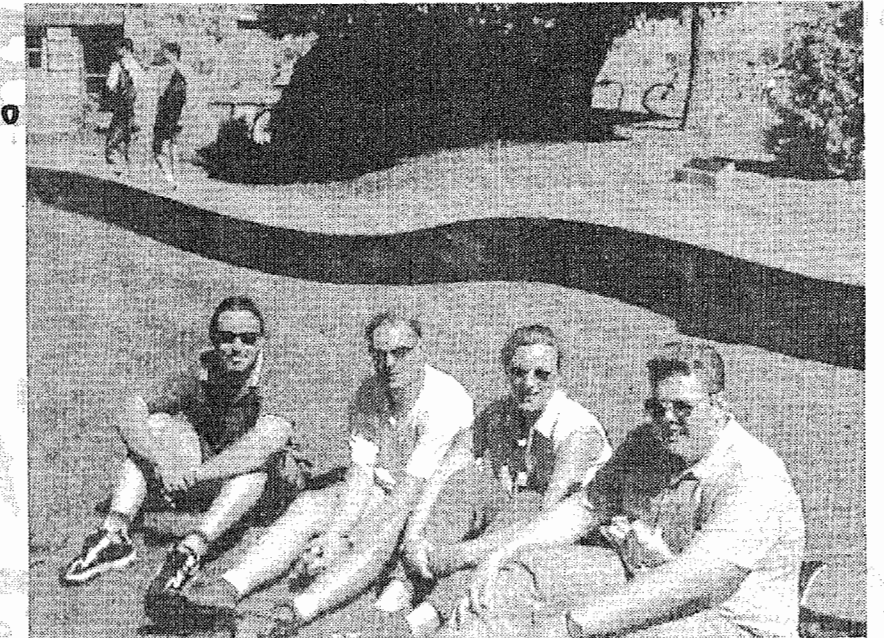
1. Josey and the Pussycats
2. Mmm bop...dop dop do wop...doobie do dop...
3. I'm Your Barbie Girl

SCOTT

1. The Lubricated Carriages
2. November spawned a monster.
3. Astroboy theme song

ANDREW

1. Straight Scotch
2. Just one more bourbon. - Bon Scott
3. Top Cat



RACH

1. Frog legs
2. "Sway to"
3. Shade

GARY

1. Thanks 4 Coming
2. "It's a coyote moonlite night, in your eyelids on the flipside" - Andy Prieboy.
3. "The story of life is a blink of an eye. The story of love is hello and goodbye."



JACQUI

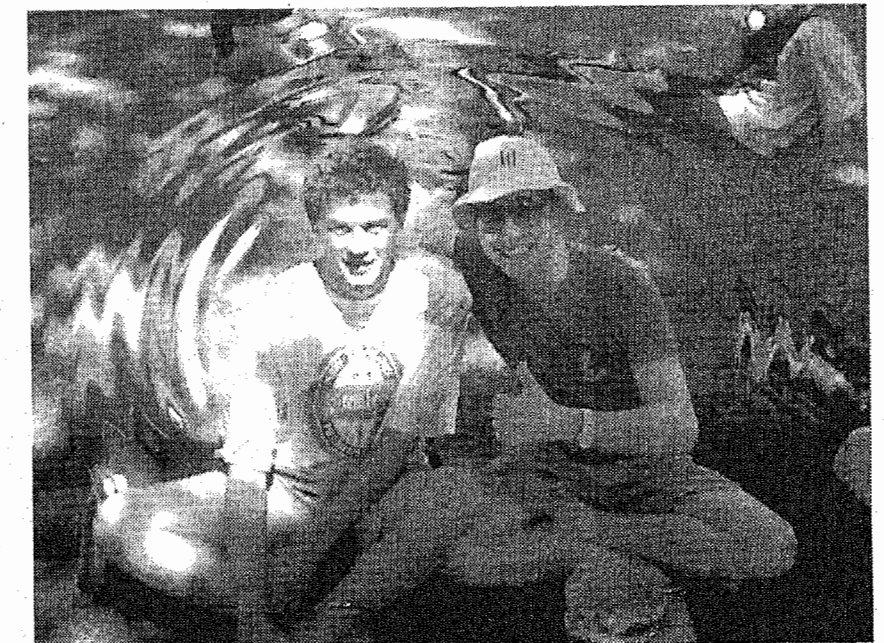
1. SAME
2. Mmm bop!
3. Mmm bop!

SAUL

1. JC
2. "My shadows' shedding skin" - Tool
3. Eye of the Tiger

ELECTRA

1. Roy 24
2. "Happiness is a warm gun" - Lennon
3. Mmm bop



Oh, For Art's Sake!

Masterpieces of Western Painting
Raphael's "School of Athens"; ed. Marcia Hall
Titian's "Venus of Urbino"; ed. Rona Goffen
 Cambridge University Press

Art criticism is something everyone participates in as soon as they are confronted with a painting or sculpture. It can be as simple as a like/don't-like value judgement. The work may elicit a purely emotional response. You don't need a degree in Fine Art to decide whether or not you would hang a Jasper Johns in your living room. Art, like politics, is something concerning which everyone has an opinion.

Having said that, most people are wrong. Like politics, capital-A Art is something that everyone feels they have a right to express an opinion concerning, even though that opinion may be the most prejudiced and uninformed thing ever to proceed from their lips. I blame the parents. Art appreciation, unlike sport appreciation, is not something that is drilled into Australian children from a tender age. You won't see proud parents congratulating their chil-

dren on their efforts in the under-eights 'name that Rococo statue' competition. On the contrary, whenever I, as a child, showed any interest in art of any kind I was called a 'poof' in a derogatory sense, in keeping with the steer-the-Torana-with-one-hand-eating-a-pie-with-the-other-while-listing-to-the-game mindset society tried to indoctrinate me with since I first sprang out male.

People generally don't have a clue. That is, your average person off the street doesn't possess the tools to form any advised critical opinion about anything that doesn't involve a ball. Is that too harsh? I don't think so. It's not a value judgement against contemporary society, merely an observation of the said society. But that doesn't make it all right.

What does this have to do with books? I'm glad you asked. This is actually a book review, and the books in question just happen to be about capital-A Art (surprise, surprise). Cambridge University Press's *Masterpieces of Western Painting* is the latest volley in the war against Art ignorance. Yes, the series title does sound a little pretentious. Don't

be put off by this. The series consists of eight volumes dealing with works as diverse as Carravaggio's "Saint Paul", David's heroic "Death of Marat", and Picasso's "Les Damoiselles d'Avignon". Each book collects between one set of covers some of the best scholarship on the work in question, most of the essays having been written in the last twelve years or commissioned for this publication. The standing exception of the two present volumes is a translated extract from a volume of art criticism by Giovanni Bellori, dated 1751.

The introductory essays heading each collection are just that; they offer a firm grounding in the work, considering style, cultural influences and historical background.

The following pieces each deal with a particular aspect of the work in question. The essays run in diverse directions. The volume concerning the *Venus d'Urbino*, for example, features Carlo Ginzberg's hermeneutic reading of the painting, "Titian, Ovid, and Sixteenth-Century Codes for Erotic Illustration", along-side Rona Goffen's cultural study, "Sex, Space, and History in..." and the more

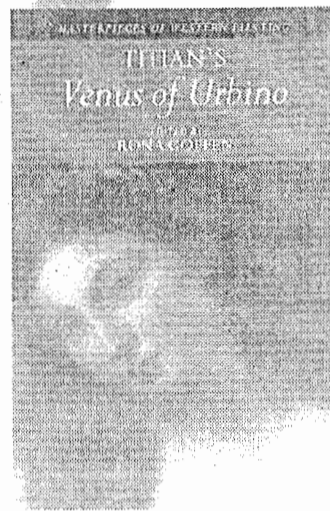
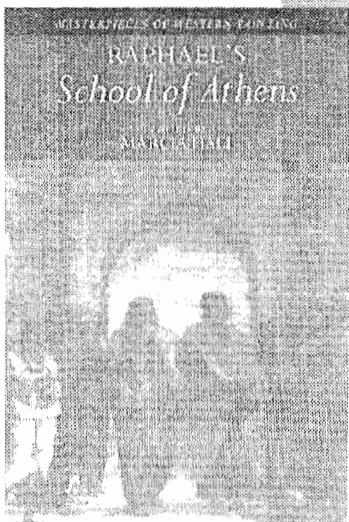
technique-oriented "Veiling the *Venus of Urbino*" by Mary Pardo. We're talking serious criticism here.

As such, these are not recommended for the beginner. Some of the essays assume a level of understanding a second year Fine Arts major might possess. On the other hand, if you are genuinely interested in the works - and you've got

twenty-odd dollars you don't know what to do with - you could probably get through with a dictionary of Art-terminology [like I did]. So maybe you should try it. For my money Rembrandt's *Bathsheba with David's Letter* would be a good place to start; it has sex, drama, and pathos [and the implication of moral judgement].

I'm not trying to say that Art will change your life, because at the end of the day, it won't [no matter what some may try to tell you], and reading or learning about it certainly won't make you a better person [once an asshole, always an asshole], but a bit more of an awareness of it just might help you actually see the beauty in the commonplace, lend a sense of grand design to an otherwise chaotic world. Could that be so bad?

J.D.



But I Ordered Steak!

Servant of the Bones
 Anne Rice
 Arrow Books
 \$14.95

Servant of the Bones is a very moody, and philosophical novel about the life of Azriel, the servant of the bones. Azriel was tricked into becoming the servant of the Bones who was meant to be purely evil. It's a rather depressing novel taking on a very somber mood having an introspective first person narrative. It is adept at illustrating the power plays between a so-called servant and master. There are many Hebrew, and Jewish references. For someone who was reading the novel purely for entertainment these descriptions of the ancient Sumerian, Babylonian and Greek myths were confusing at times, but very interesting.

The whole novel has a very religious and spiritual taste to it, which contributes to its somber mood. There is a lot of soul searching, and a lot of woeful miseries heaped onto Azriel, who in the

end does find the meaning of existence for himself.

Kim.



See The Film Instead.

Kolya
 Zdanek Sverák
 Hodder Headline
 \$14.95

Complete with black and white stills from the movie itself and behind-the-scenes, this is more like an advertisement than a literary version of the Oscar-winning foreign film. It's a case of the books written after the movie being crap. The essential spark of the story that was captured so well by the performance on screen has been lost. Maybe it's because of the translation that it seems so bland, but bland it is. The blurb is misleading, obviously containing rave reviews of the movie and not the book. The text itself is reminiscent of the readers I used to have in Primary school, except now it's Louka and Kolya instead of Dick and Jane.

A few of my multi-lingual friends tried to explain to me how the translation of any language into English essentially loses all the beautiful expression and depth that the original language contained. If *Kolya* is anything to go by then

I believe them. I needed the body language and energy that the movie provided to appreciate this story in all its Oscar-winning glory. The blow-by-blow account of every action of every character punctuated by the ending "he said" really didn't do it justice at all.

Claire Murphy

ZDANEK SVERAK
KOLYA





Gangland: Cultural Elites and the New Generationalism.

Mark Davis
Allen and Unwin.
\$16.95

When you pick up a book with the word "generationalism" in its title there is no doubt that you can conclude that you have been at University way too long. Once I got past my paranoid dilemma however Davis' book was indeed an entertaining, and brilliant piece of literature. Why brilliant? I give anyone points who has the courage to dissect and criticise the very framework on which society in Australia and indeed other Western centres are based. What, you say, how can this be? I do this everyday in my tutes, how the world can be better, how we can stop students and the younger generations being victimised! Talk is cheap my friends, get your teeth into writing some literature! Or not...

Davis' critique of Australian society is basically that it is stagnant - all the "im-

portant" people who the media looks upon as spokespeople are the cultural elites, the baby-boomers. We can ask the question here, how on earth does Ray Martin "know" about the youth culture, or indeed the thoughts of a 30 year old? David Williamson, 'while his plays are a cynical account of Sydney's society - just look at Don's Party,' this man who has 'dropped out' of the Sydney scene (well has moved to Brisbane) is still called upon

50 to speak his mind about the current dilemma in Australia. It is indeed an in-

teresting phenomenon that these baby-boomers who are well into their 50s still monopolise the ideals and assumptions among Australia's elites. Just look at the whole "retro" look that is in fashion, Davis most candidly suggests that this is so these aging elites can feel young again - they were there the first time. This phenomenon suggests a deep seeded fear of

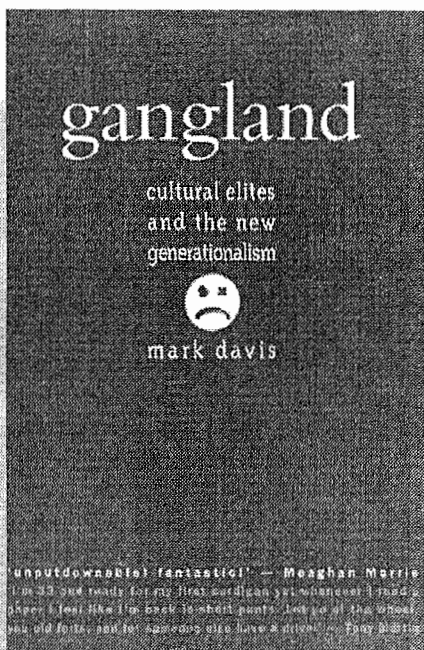
per year, on welfare programmes for children or a basic living wage, or at university are so stigmatised and practically ignored in the mainstream media - other than to dismiss them as gang-members. Politicians and these heads of the cultural elites wonder why there is such a high instance of youth suicide.

This is an important book, not only because it takes a stab at all the institutions in our fair country, rather it is because Davis is able to reveal who exactly is behind, and hogging, the cultural wheel.

"our cultural landscape is currently peppered with examples of desperately backward-looking stasis and a fearful hanging on".

Quite true, but what is the answer? How can we change the cultural landscape that we have inherited? While the latter dilemma is not truly answered in Davis' book, he offers some interesting, unique, and entertaining answers.

Jocelyn Milbank



change so is this why all those under 30, without a job that pays over \$50,000

Pomes

Crete
Dorothy Porter
Hyland House

According to TS Eliot, a classic "can only occur when a civilisation is mature; when a language and a literature are mature; and it must be the work of a mature mind." What constitutes a classic in Australian poetry, I wonder? *The Sentimental Bloke?* *Waltzing Matilda?*

Are we still awaiting a classic by a woman? (Idle thoughts, these.. on with the show.) Dorothy Porter's poetry has passion to burn, it's true; but it lacks discipline. Her focus is narrow; her subject-matter off-beat. The impact of her text is all in its bold, throwaway images.

Crete is Porter's 9th book, following her verse-novel *The Monkey's Mask* (which won the Age Poetry Book of the Year). In *Crete*, Porter uses a historical/mythological idiom from which to build, or launch, vignettes of contemporary life. She is preoccupied with themes of exhilarating, suffocating love; the process of poetry-writing; and eroti-



cism/sexuality (lesbianism in particular). She tends to over-fragment her poems, turning brilliant lines into jagged, meaningless phrases. However, when she is good she is deliriously good: "don't flirt with me, Spring / thaw / and I'm in big trouble/I run/like honey / and drool / in anybody's mouth." ("The honey daimon".) The highlights in *Crete* are the "Bone-burning Tunes" and "Cigarettes" - a cycle of poems rich with metaphors of love like smoking, dead-love like ashtrays. The 45-page "Crete" cycle, in two parts, seems a little laboured.

Crete may be more experimental than Porter's earlier work but its recklessness is often self-indulgent, and counter-effective: "Is poetry a strange leftover/ of Minoan bull-leaping?/. Or is this kind of poetry/ a forgotten fresco crumbling / under a mound of prose/the pieces glimmering/like snakes skuttling to ground?" Hm... Judge for yourself.

Alice Ray

Yarns.

Classic Australian Short Stories

Walter Murdoch and Henrietta Drake-Brockman (Eds)
Oxford University Press

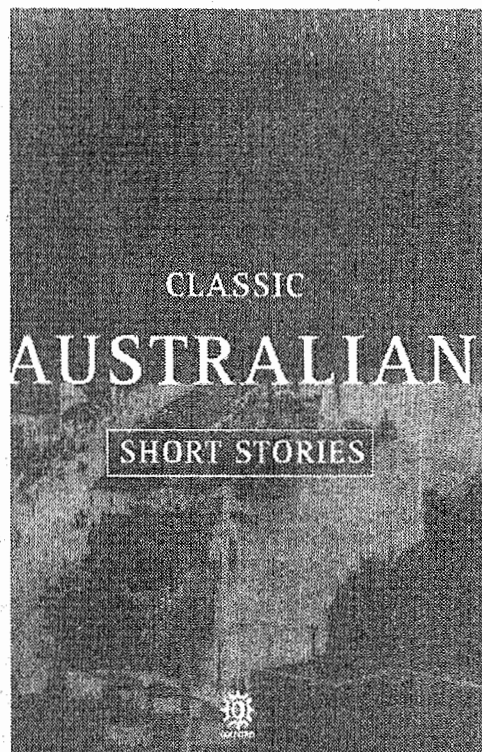
Encompassing Australian short story writing from the turn of the century to the end of the Second World War, this book somehow, despite its compact size contains fifty-two stories, each describing a different aspect of Australian life through this period. The authors range from the very famous (Henry Lawson)

to people that have been pretty much forgotten today.

Similarly diverse is the content of the stories; which reflect the times that they were written in. They range from (fairly inaccurate) retellings of Aboriginal legends to stories about soldiers at war; plus many about the isolation of life in the country: the characters encountered, the struggle to survive, and the fear, particularly of the hostile and misunderstood country itself, and its original inhabitants. The collection includes a few classics for example, some extracts from 'Dad and Dave'. Although these are virtually irrelevant to our lifestyle today, they do capture the feeling of 'the Australia of yore.

Most of the stories were originally published in magazines such as 'The Bulletin' and provide an insight into what people found interesting to read through this period; something reinforced by the fact that this collection was originally published about fifty years ago, and has not been revised. Thus some aspects of the collection may make you wince at opinions and values of years gone by. Yet this is an accurate depiction, and hence the collection is an interesting social document, as well as containing some fine literary works.

Bronwyn Davis



SHOCKING INTERNET

ROBIN GOODFELLOW

"Art & Design Online in Adelaide"

<http://www.artelaide.com.au/artists/goodfellow>

The internet is abundant with all types and varieties of information.

This can be conservative, outrageous, conventional, subversive, rational, irrational and occasionally just plain sick; and anyone has potential access to it. Considering this to be the case then we have on our hands a unique mode of communication and a pool of information that is without guidelines or control. Censorship and criticism of information on the net, or lack



of it, is a current political "hot potato". Concerns centre around the accessibility of information and how it may be used in socially damaging ways. What constitutes censorship and criticism though? Can it be said to be non-existent on the net?

Robin Goodfellow is an Adelaide based, somewhat controversial graphic artist who has been using the internet for small business purposes since 1994. Apart from enjoying projects such as designing web pages and utilising languages such as JavaScript, and setting up a web site for artists coming out of Adelaide, Goodfellow uses photographic manipulation software to layer images taken from the net that in a unique way highlight and criticise the "perverted and pornographic" images that he finds there. For example in a successful Melbourne exhibition held in the recent mid year break Goodfellow presented for the patrons works such as "Uncle's Secret is Known World Wide" and "Till Swap Two Dog Fucks for a Truck Kill".

"Uncle's secret... is a graphic image depicting a vulnerable young

girl exposed in a shower cubicle. Overlaid over the top of her body is the image of a young boy with an erect penis. The young girl is positioned so that her breasts meet around the area of the young boys chest area, giving the impression that he is growing breasts. Now far from attempting to portray this image in a seductive, stimulating manner, Goodfellow has managed to create an image that produces instant feelings of horror and disgust in a majority of viewers. It may be the distorted and somewhat pained expression on the young boy/girls face, spontaneously created from the overlapping, or it may be the gross disfigurement of the body that creates this reaction. Either way the message is clear that this is a disturbing scenario.

"Till Swap Two Dog Fucks for a Truck Kill" is in a similar style depicting a woman bending over in the classic "doggie position" (oooh, am I allowed to say that?) with a somewhat distorted image of a man below her who has been run over by a truck through the middle of his body. Permeating through the middle of the whole image is the

shaft of a dogs penis. Now before you get all high and mighty and start ranting and raving that this guy is just as sick as those that do get turned on by these images, then think about the title of "Till swap you two dog fucks for a truck kill". What does it say to you?

For Goodfellow this title, coupled with the image, attempts to reflect the level of desensitisation occurring around violence, death and pornography that to a degree is a result of exposure to information from media such as the internet. The former image "Uncle's secret..." is similar in

that it criticises the amount of paedophilia that can be found on the net and the lack of control surrounding the material and the production of it. As these "digital back of the bike shed" images are becoming more frequent on the net, Goodfellow comments, it is becoming increasingly important to criticise their content.

Both of Goodfellow's images seem to be successful in their attempts to critique these topics and have gained much attention and controversy when publicly displayed. Goodfellow goes to great pains to tell you how easy it is to find and download these images off the net and how often the more shocking material is revealed whilst looking for information totally irrelevant to the subject you may be pursuing. The worry of this the artist tells is



that innocent people are exposed to and confronted by this type of material when they are not expecting to be.

It may be controversial as to whether or not on a broad social level Goodfellow's powerful images fulfil the desired effect of repelling all that view them, but there is no doubt that they at least bring certain issues to the fore. These are not the only images produced by the artist though. In contrast he produces some startling images that play with themes such as pollution, war, sensuality, industrial alienation, Westernised sport rituals and love, that have their own powerful messages to portray. All in all it must be said that Goodfellow has the knack of producing strong images that criticise and critique post modern industrial life.

If you are interested in viewing Goodfellow's work the web site is titled "Art & Design online in Adelaide" and the address is provided above. Apart from allowing you to view some of the work mentioned above, (and

also to buy in hard copy if you are suitably impressed) the site also allows you access to other artists working in Adelaide and introduces you to some of the services that Goodfellow provides. The work of this artist is breaking new ground in the area of defining what is acceptable on the net and is definitely

worth viewing, and if I may say is as controversial as the recent debate over the work "Piss Christ". If you're the type of person that is shocked by nothing then go and visit Goodfellow's site and look at "Uncle's Secret is Known World Wide". I dare you not to shudder. Rosalie Holden

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An Adelaide Festival Centre presentation of the Out of Joint/Royal Court Theatre production. The Australasian tour of this production is supported by the British Council Arts Group.



Scene Stealing Spirit

The Tempest
By William Shakespeare
Bell Shakespeare Company
Her Majesty's Theatre
October 1 - 11

Alas, poor Yorick! I do not know where to begin! Okay, okay, wrong play, I know (!) *The Tempest* is the latest production from the Bell Shakespeare Company, and I was interested to see whether it would live up to the superb hilarity of *Twelfth Night*. It did.

It is agreed amongst those fortunate enough to have seen the production that the undisputed star was Paula Arundell. Let me take this opportunity to rave: her portrayal of Ariel the spirit was sassy, smart, and sexy a sprite with attitude, cunning, and a damned fine bikini!

Jim Sharman's direction is to be

commended. A storm is a difficult thing to produce on a stage, and it can easily end up looking crude and clumsily done. Fortunately this was not the case with *The Tempest*. The flashes of light and sound made it a classy and believable storm, without looking at all wanky.

In other Shakespearian comedies I have seen, the comic characters have been grossly exaggerated, crude, and boorish. I know that Shakespeare wrote for the proletariat masses, but there is such a thing as too many bodily function jokes (i.e., *A Midsummer Night's Dream* in the park). Thankfully Sharman directed his drunken jester (Trinculo, played hilariously, in what appeared to be a dressing gown, by Michael Turkic), the butler (Stefano, played by Lani John Tupu), and Caliban the monstrous slave (Peter Lamb), with the right balance of bawdiness and innocent humour (not that I am prudish, but oh puh-lease, some taste!).

Another piece of inspired direction was the crown which seemed to hang symbolically at times above the heads of the rightful Duke (John Bell, who was wonderful as Prospero), the King (Alonso, played with class by Tim Elliot), and the King's scheming brother who held Kingly aspirations (evil! evil!) (Michael Turkic again as Sebastian. I also liked the way the

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characters often sat quietly on the sidelines observing action, though many of them were oblivious to Prospero's Grand Plan (revenge, ha ha/forgiveness ha ha!)

The music was sweet and gentle most of the time to convey the spirituality of the island (teeming, as it was, with the gorgeous Ariel and other sprites). The pianist (Tyrone Landau) was situated where the musicians belong: right on the stage as

an active part of the production, not shoved invisibly in the orchestra pit.

The only complaint I have about *The Tempest*, in fact, was the wanky speeches made by the commercial sponsors at the post-production foyer gathering (but at least there was free champagne and munchies!) 8/10

Jayne Lewis.

HAVE YOUR SAY!

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THE METAPHOR BITES THE DUST

It was a sad day. I wept tears (not tears of sadness or despair; tears of saline). The metaphor had died. Sure, in retrospect it probably shouldn't have come as a surprise. The old thing had been around so long and it had been treated so badly. Cliche after cliche had been ripped from it and then stitched back on with numbed fingers. Too many deckchairs had been shifted on too many Titanics. Too many level playing fields. The poor old thing just couldn't take it any more; it wheezed its last wheeze, coughed up its last glob of phlegm and collapsed with a very final death-rattle.

Now everything's different (and yet still the same). The sun's no longer a golden orb, an eye in the sky, the chariot of a classical god. It's just a big ball of fire. It no longer dies or sleeps at night. It just goes up and down.

Love no longer resides in the heart. It's just the movement of neurotransmitters. The soul bugged off and was replaced by biology. Children are no longer little angels, little devils, cherubs - they're just little people. Bless 'em.

Now I hear that similes are, like, going the same way. Now that doesn't worry me. I hate those little bastards.

James Morrison





Homogenic
Bjork
(Polygram)

I have this idea. "Popular" is something with an immediate appeal, designed to hook you straight away. "Alternative" is something with a peculiar appeal, an individual vision, which is only gripping at odd times, but which, when it *does* grip you, gives you an eerie feeling of recognition. Popular is the stuff you buy and trade in a year later (*Triple J's Hottest 100*). Alternative is the stuff you only listen to once in a while, but which stays in your CD collection forever.

Enter *Homogenic*, the 3rd of Bjork's solo adventures in this weird Icelandic trilogy of high-tech pop. We kick off with "Hunter" which has really, really eerie similarities to Portishead's "Mysterons" (first song on *Dummy* - tell me I'm not imagining it). Tentative, swirling, restless, it needs to be heard a few times to be appreciated. "Joga", with its jagged melody and touch-sensitive lyrics, is just the biggest trap of a single - once you fall in you'll never crawl out. "Emotional landscapes / They puzzle me / The riddle gets solved and you push me up to this state of emergency / How beautiful to be / State of emergency / Is where I long to be..." Third track "Unravel" is thick like honey, with cool imagery (just try and picture this:) "When you are away / My heart comes undone / Slowly unravels / In a ball of yarn..." You all must have heard "Bachelorette" by now. I know the J's are right behind it. Foreshadowed by the sweeping epic "Isobel" (off *Post*) only darker, angrier, gloomier, and terribly desperate, this song has the most amazing melody, matched with some beautiful sadomasochistic imagery. "I'm a path of cinders / Burning under your feet / You're the one who walks me / I'm your

one way street..." The violins get a bit too squeaky for my taste, but this is still a fuckin' *awesome* song. Track five is called "All Neon Like" and feels a bit like a motorcycle ride down a cyber tunnel, no real landmarks in sight - it just buzzes past you. From here it gets personal and painful with "5 years" - a bitter, squirming pop song with a chunky beat: "I'm so sick of cowards / who say what they want / then they can't handle / can't handle love..." and the short & sweet "Immature": "How could I be so immature / To think he would replace / The missing elements in me?" And then - OHMYGOD - we get Bjork's twist on disco pop with "Alarm Call" (Check out the "beep beep" backing vocals). A highlight, for all its freakishness, I love the lyrics to technotic (new word!) "Pluto": "Excuse me / But I just have to explode / Explode this body / Off me..." Sung so loud into the microphone that it buzzes with distortion, like PJ Harvey in "To Bring You My Love". If you ain't dead yet, this one'll kill you. Track 10 makes a coda in the heavenly, introspective "All Is Full Of Love". The end of the journey, and what a fitting end.

Physicists tell us that linear time is an illusion: that's how it feels on *Homogenic*. The whole thing swirls around you like some black unstoppable cyclone. *Debut* and *Post* never felt like this. Bjork has always been a stylist, developing her ideas for maximum effect, but make no mistake: she takes a risk with every song on *Homogenic*. I wonder if becoming such an untouchable pop star has left her with nothing else to sing about except love. Because what she's doing in *Homogenic* is obsessively mapping every little detail of those "emotional landscapes" she sings about in "Joga". And it's a hellish, gorgeous land she's in...

Alice Ray



Fly
Yoko Ono

Yoko Ono has just rereleased a huge 13 of her now "digitally remastered" albums (for your enjoyment). This one - *Fly* - is a double CD set, all vocals by Yoko, with icons like Eric Clapton, Ringo Starr and (of course) John Lennon, doing their bit(s) in the name of the infamous Plastic Ono Band.

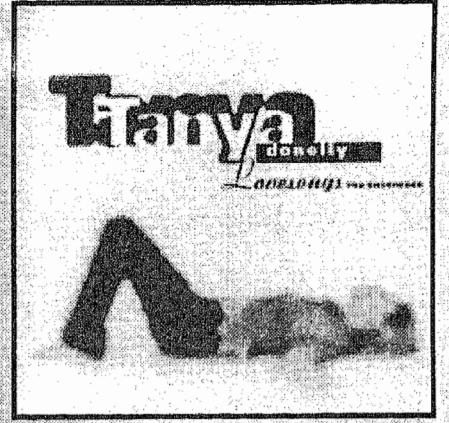
The discs are so different that it's worth treating them as two separate albums. Musically, CD 1 is pretty much straight rock, with obvious Beatles hooks, although the sound is a lot cleaner, sharper than Beatles' stuff. All the complexity comes from Yoko Ono's warped vocals, which she layers and fades with haunting, childlike genius. "Midsummer New York" kicks it off, with a get-up-and-boogie swing beat. (Rock&roll!!!) The laid-back funk of "Mindtrain" sits pretty at 17 minutes, countered by the middle-eastern "Mind Holes", eerie with its crooning, wordless vocals. "Don't Worry Kyoko" begins with an unaccompanied Ono wailing like a banshee, before settling into a high-powered rock beat. "Mrs Lennon" is eerily oriental, like a folksong, and - in its off-beat way - quite profound. ("Yes my love / It's OK / Half the world is always dying, you know.") "Hirake" is a little funk-rock interlude. Track 7 is a toilet flushing. Track 8, "O Wind", wraps it all up - a tribal-sounding minimalist piece which doesn't really fit into the "rock" category, but still feels like it exactly belongs.

To introduce disc 2, in Yoko's own words: "I was always fascinated by the idea of making special instruments for special emotions... I thought of building a house on a hill which makes different sounds on a windy day by the wind that goes through different windows, doors, and holes..."

Disc 2, which can only be described as experimental, features 8 "new instruments" which "play by themselves with minimum manipulation (turning switches only)". The first track, "Airmale" - also on John Lennon's film *Erection* - is like radioactive noise, rattles and shakers and clickers and sparkies right in your face, while a voice grows though a processor, harmonising with itself, with massive reverb & echo - it's really spacey. "Don't Count The Waves" is more of the same, only different. "You" is almost like Balinese music, with a triangle tinging, layers of mythical vocals, and a stringed instrument plucking a one-note-at-a-time refrain. Title-track "Fly" is "the queerest of the queer". Almost 23 minutes long, from Yoko Ono's film of the same name, it's nothing but a series of vocal exercises - catcalls, quacks, bird-trills - without any FX, or instrumentals (till right at the end). It's as if Ono is reaching backwards to the very beginning of voice creation, the patterns of breathing, making shapes, making textures. She dabbles around with pitched and unpitched, skipping and jumping in a land without melody or harmony, breaking tones and semitones into unrecognisable fragments. "Telephone piece" opens with a few rings, then a voice, through a hazy line, says "Hello? This is Yoko" - finito. "Between The Takes" is a hyperactive 2-minute screeching song. And last-track "Will You Touch Me" (previously unreleased) is gorgeous - with Ono singing without adornment in a childish, barely-accented voice, to John Lennon's acoustic guitar accompaniment.

What can I say? I love this stuff - it's Art with a capital A. Perfect in its idiosyncrasy.

Alice Ray



Lovesongs For Underdogs
Tanya Donnelly
(Shock/4AD)

Pop pedigree thy name is Tanya Donnelly. She was in the Throwing Muses with half-sister and eye-rolling madwoman Kristin Hersh. Then she was in the Breeders with ex-Pixie Kim Deal, doing a bit of chunk axe-wielding on early works like the classic 'Safari'. Then she moved on to form her own group, Belly, who put out one endearingly infectious album before slightly stuffing themselves up by producing a second album which was, to all intents and purposes, the first one replayed. Now, after all these meanderings through popdom, Ms Donnelly has finally made the inevitable leap to a solo career. Someone with all that history's first lone offering is going to be their make or break effort, so how does *Lovesongs For Underdogs* measure up?

Very well. It's easily Donnelly's best work, both lyrically and musically. Chirpier than the Breeders and deeper than Belly ('Pretty Deep', indeed - the first single and a good indicator of the rest of the album). Every track here is a winner - even the initially awkward 'Goat Girl' which overcomes its title and potentially damaging chorus to emerge triumphant.

This is not a great departure in style or focus for Tanya Donnelly, but it isn't meant to be. Instead it is a cleverly constructed consolidation of all that made her past work good, without any of the dodgy bits included. If anything she ever did appealed to you, then this will soak, quite rightly, into your subconscious.

James Morrison

Entertain Me!

Funky groovy acidy jazzy thing Brown Hornet (fronted by the personable and plastic-faced Dylan Lewis; but keep in mind that Brown Hornet came BEFORE Recovery) is set to assault Adelaide on the 8th of November, as part of their launch for new single "Pogo" - and part of our "ALTERnate '97" end-of-year uni gig/party.

Now I like a band with energy, especially when they can pass that vibe along to the crowd. And Brown Hornet have proved themselves willing and able, playing over 400 shows in 4 years. Work that out. That's 100 shows a year. Two a week. In the boys' own words: "The line-up includes Fergus Finger Thunder Thumbs on five strings of funkified bass, Brown Ben-Jammin' on the tenor sax, Pumpin' Paul Horse on the trumpet, Fat Al on the axe, Vgg upon the kit and that guy - Dylan noising about true stuff. The Brown sound is phunk. The live show will astound, hurt, scald, vibrate and boogify you. Peace. Love. Common Sense. Be Brown. Be Very Brown."

Having made the Cargo Club gig last time the Hornets played Adelaide, I can testify to the truth of all of the above. But what stands out most about the Brown Hornet boys is that they're all really good musicians. "We write about stuff that amuses us," says Paul, when I comment on the gleeful high-school humour betrayed in songs like "Nudel" ("Everybody's nude under pyjamas, everybody's naked

BROWN HORNET

ATTACK OF THE KILLER HORNETS

under clothes...") and the giggle-making "Focaccia": "Excuse me mate give us the menu I want a bite to eat in this oh so trendy venue alright now I'm ready to order I'll have a focaccia and some Evian water focaccia focaccia focaccia focaccia pronunciation not so clear focaccia focaccia yeah..."

"We wanna actually have fun as well as the audience," explains Paul.

"We've all been in a lot of bands, but this band you can achieve that high really with every gig." What's the best gig you've played?

"I'd say it was the first EP launch at the Lava Lounge in Melbourne. It

was massive - we would've had about six hundred, seven hundred people.

We put on a really big light show. We were in cyber costumes, space-suit things. It was just an exhilarating gig."

New song "Pogo" takes a dig at that curse of grunge music, the mosh pit - sliding between heavy jumpy rock and slick oldtime lounge. They've even done



a film clip for it. "With us all on pogo sticks, plus some live footage at gigs," says Paul. Truly it's a cool song, and a steal as a "single" for 1/2 an hour's

worth of music. The debut album is due out in March next year, through SHOCK! with whom they've just signed a distribution deal. So it's all going off! I ask Paul for his thoughts about the future of rock&roll... "I don't know the future of rock and roll but I think there's a big future for funk a la everything else," he answers. But how do you market that to kids raised on techno and grunge? "Of course every band's got to have an image but it's got to be honest and come from the heart. Whether it's right or wrong it's just what we really believe." Cool!

Now kids I say you GOTTA pay & go to this ALTERnate '97 thing 'cos it's looking to be one of the big gigs of all-time in yr respective luminous teenage histories. I mean you've got Underground Lovers topping a bill of almost amazingly brilliant proportions: Sidewinder... Bec's Empire... Pollyanna... local rockstars

Kinetic Playground...

and then OF COURSE the energy-explosive Brown Hornets themselves. So get along to a CIB tix office & pay your fine & here's looking to see ya there.

Alice Ray

J.A.M.

just-acoustic-music

Let's face it... There are many talented performers in Adelaide at the moment. Lots of these are amongst the acoustic music scene. Having an acoustic venue for the experience and semi-professional performers is needed, so they can get more recognition and play their original music to enthusiasts and industry associates alike. Therefore J.A.M - Just Acoustic Music has been created by Heather Frahn and Sam Lohs (both solo performers in their own right) to do just that.

So... What is J.A.M? A quality acoustic music venue happening on the first Tuesday of each month.

What's happening there? Top acts from Adelaide and interstate playing their original music.

Where is it? Boltz Cafe (Rundle Street)

When does it start? Tuesday November 4th, from 7:30pm to 10pm

How much? \$5 conc/student

\$7 adult/employed

J.A.M - Just Acoustic Music will be having a 'kick off party', with a showcase of some of the top performers playing at J.A.M in the following months, includ-

ing Jeb Cardwell, Susie Keynes, John Denny, Sam Lohs, Heather Frahn, Brian Ruiz and more. There will be food and drinks available, with a great atmosphere and more acoustic talent than you can poke a stick at!

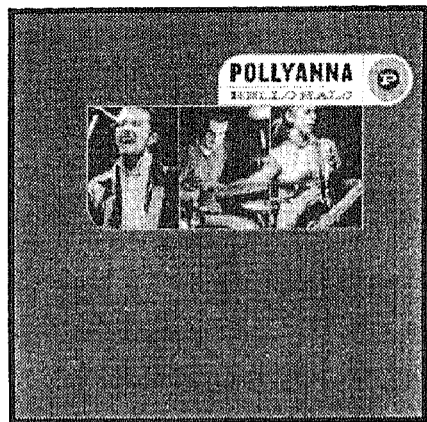
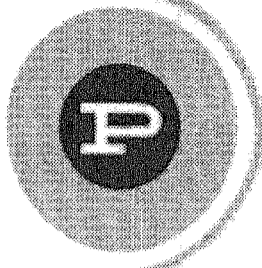
Supporting this exciting new event will enable original acoustic music acts from Adelaide and beyond, to be recognised as they should be!

For more information contact Heather Frahn on 0416 090 579 or Sam Lohs on 0419 836 752.

All at On Dit
wish our hard-
working and
lung-troubled
Visual Arts
Sub-Editor,
MARTIN
POLKINGHORNE
the best of
luck and we
hope he gets
better soon!

POLLYANNA

Something For Everyone



Pollyanna recently moved to Melbourne. And no, it wasn't a case of getting constantly harassed by Sydney-siders because they're about to be famous. And they will you know, because their second album, "Hello Halo" should be an absolute smash.

I asked Matt Handley - the guitarist and lead singer and songwriter why they made the move. "Glenn [Maynard - ex-Have a Nice Day and Violetine drummer], our new drummer, is from Melbourne so it made sense for us to move down here. Rent's a little cheaper, there's a lot more places to play, and our record company (Mushroom) is down here - which is either a good or a bad thing, I'm not too sure yet."



I asked how the recording of "Hello Halo" went. On Pollyanna's debut recording, the very successful "Long Player" which contained last summer's anthem in "Lemonsuck" and the even better "Keep Me Guessing", Matt did all the recording himself. This time around, Pollyanna worked with esteemed pop-meister Paul McKercher. "It was quite a while ago now. It's been finished for about three months. We started it late last year and did it over four different sessions. It's a bit of a distant memory.

Why the long wait between the release and recording?

"We recorded all of our album, and then our drummer [Serge Luca] left. He was a bit... "over" playing music I think. We were sort of expecting it. You could tell from his level of enthusiasm that things were starting to go. [Our new drummer] is a fantastic player. He knows most of the old stuff. We recorded with Paul [McKercher - who also recorded Sidewinder's newie "Tangerine" at the same time]. It was really good. Paul doesn't really adopt the role of the cigar-chomping record producer type person. He's an engineer who's a musician with lots of really good ideas and he was basically just getting really good sounds and helping us just get the best take and working on vocals and thinking about harmonies and stuff."

I had to ask Matt what he thought of the recent ARIA

Awards, where Savage Garden won everything, but Adelaide's own The Superjesus stole the show (at least in my books).

"It all looked pretty strange. I'm still trying to get my head around all those categories, and understand what it's all about. It's a big night out."

Will Pollyanna win one next year?

"I don't know. There are so many variables and I think people in the industry vote for the awards. We take the stance of just releasing the album, and if something like an ARIA nomination happens

then it's a pleasant surprise rather than 'we have to get an ARIA'."

I told Matt all about my opinions on Australian music, particularly in relation to overseas music, and, on the whole, he agreed with me (see? I told you I'm not the only Oz Music freak out there!).

"I think we've got a pretty diverse range of acts. I think Australian bands are pretty good quality. Bands play a lot of shows here, and we've got a good work ethic, and we're prepared to tour. They're aren't really any "one-hit-wonders" in this alternative scene - bands just keep releasing and touring." On "Hello Halo", there seems to be a much bigger sound. This was achieved with

added strings and horns, and I asked Matt why they did this.

"We wanted to make less of a guitar album this time around. "Long Player" was pretty dense. I think my song writing has become a little more focussed in that I get to the point of the song a lot quicker and with the sound of it we were keen to make it a little bit cleaner, and let the vocals "breathe". I think you can hear all the different parts a lot easier this time around."

With that sort of music, it leads to question as to how do you feel about being clumped together with Even and Ammonia as the successors to You Am I?

"I don't know. We've all got attributes that make



he's writing better songs now than we was five years ago. I hope I will be. I've always got ideas floating around in my mind."

Why publish lyrics this time around (in "Hello Halo")?

"I was a little bit more comfortable with the lyrics on the new album. I think they make a little bit more sense than they have in the past. I was pandering to people saying 'you never put your lyrics on the album'. I think I sorta went halfway, like I put a verse and a chorus. So people still have to make up their minds about it."

With Matt being the main songwriter, both in terms of lyrics and music, does he get the final say on the recording, releasing and mixing process?

"We're a bit of a democracy when it comes to putting songs on the album. It's important that the album flows. I've got a pretty big says as far as recording and mixing. I've usually got a pretty complete idea of how I want the song to end up sounding like. I usually come into the mixing having a pre-conceived idea of how I want it to come out sounding. That's the advantage of working with people like Paul - they can throw in the occasional curveball."

With an all Australian festival being mooted for this summer to replace Big Day Out (it would be a national version of the Sydney based Homebake), how do you feel about festivals?



"I like em. I think they give punters pretty good value for money if they're done well - with decent sound systems and with decent venues. For a band to play it's fantastic. When we did it a couple of years ago, it was a whole new perspective on who knows you. Rather than just the people who go to the inner city gigs are there too." So, with the interview coming to a wrap, what does Matt think of their second album - "Hello Halo"?

"I think the albums got a good sort of cross section of moods - it can go from the really sort of pure pop songs down to the moody ballads through to the screaming things. Something for everyone."

So there it is. The low down on all Pollyanna. Check out their album, or see them when they play here at Adelaide Uni at the end of year show on November 18 with Sidewinder, Cordrazine, Moler and many others, including the wonderful The Avalanches.

AndREW 1



us special, and the fact that we're all recording and releasing albums is just part of the evolutionary progress of bands coming and going. People like to come up with movements and styles of bands, just so they can put labels on them. Out of those bands, there's a fairly diverse sound. I'm totally into You Am I. I've been into them since they're early EPs. You Am I are a really good example of a band who have sustained their success and moved with the times. They've developed as a band, and I think Tim would admit that

Hello Halo

Pollyanna

(Bark/Mushroom/Sony)

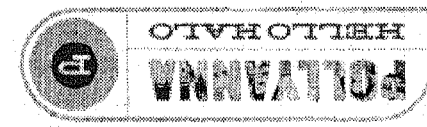
Starting off with the gorgeously twangy guitar sound of second single "Peach Keen", the second Pollyanna album, their follow up to debut "Long Player", you know that you're in for a treat. But the question remains - can they top their sterling debut? The answer, quite simply, is "yes".

With strings and horns added this time around, and a clearer vocal sound (and even some lyrics printed in the slip chucked in for good measure!), along with far more harmonies from bassist Maryke Stapleton to go along with the resonant voice of guitarist Matt Handley, it's really a pleasant little ride. Whilst not being sonically experimental, like the recent Sidewinder sophomore album "Tangerine", it moves on significantly from their debut.

This time, Pollyanna have invited a producer on board, in the form of Paul McKercher, who has done work with the likes of You Am I. and he's done a fine job here too, as he has improved the meandering of some of the tracks of "Long Player", and he, along with the aforementioned Matt Handley, have produced some sparkling numbers, such as "Hilltop Green", the fave first single "Efferescence", and the wonderfully titled "A Beginner's Guide to Under Achievement" to go along with the more sombre "Brittle Then Broken" (which brings to mind "Cut the Cake", a fave off "Long Player"), the gorgeous "Velocette" and the piano-accompanied "Rat in the Ranks".

This is a great pop album. It brings to mind all the usual sort of quotes and phrases, but I see no point in giving you more cliches and repetitious music reviewer crap. As Molly would say, "Do Yourself A Favour" and buy this record. It's a pearler and well worth it.

AndREW 1



CITY OF INDUSTRY



City Of Industry
Palace Cinema

Take four expert thieves with a pinch of unpredictability, a dash of betrayal and one hardened criminal. Mix in with concrete underbelly of Los Angeles. Add revenge and bullets to taste and you have *City of Industry*.

Essentially, *City of Industry* is a story about one man's unwavering need for revenge, avoiding the law and various criminal factions including the Triads. Harvey Keitel is Roy Egan, a man hardened by life as a crim, devoid of social responsibility.

Lee Egan (Timothy Hutton) is his younger brother, a small-time criminal, who plans an elaborate heist that will give him a ticket out of L.A. Living in the outer suburbs of LA, Jorge Montana (Wade Dominguez) faces a prison sentence that threatens to separate his young family. His wife Rachel (Famke Janssen) faces the difficulty of raising their two sons alone and yearns to be away from the urban jungle. Set amidst rolling highways and the bountiful growth of dusty grey concrete that is the City of Angels, director John Irvin intends his 'film noir' to contrast the city's heavenly namesake to the seething industry of crime that surrounds the Egan brothers, Jorge and his family. Beginning with an exploration of the tension within the Montana family, tired of LA and the unpredictability of crime, the suspense and excitement of the robbery swell with



nervousness and emotion. However, the film seems almost halved as Roy has to deal with the consequences that follow,

forced to outwit the triads and his nemesis Skip Kovich (Stephen Dorff). What follows is a fast paced but shallow build-up to a final show down on some industrial site, a predictable male shootout between the badguys and the goodguy.

Stylistically, the film exhibits little cinematic innovation. Costuming and the sets are to be expected. Storywise, the film is well constructed with quite complex interactions between the various factions, however the characters are predominantly

rather underdeveloped. The acting is adequate but though convincing, this is not Keitel's best performance. Dominguez plays the part of Jorge realistically and with intrigue. Janssen's character is also solidly played, given her limited dialogue. Like the location of the final action scene, the lesser characters such as the gun dealers are almost superfluous and make no contribution to the overall plot. The film seems to lose its initial depth and fades too quickly without effect from the complex build-up of the first half. However, *City of Industry* does provide an easy, though sometimes predictable, show. The action is not complicated but engaging. If you feel like some light gun slinging of a lone fugitive with a quest for vengeance, *City of Industry* should provide an suitable Saturday evening's entertainment.

Stephen Wan

The Full Monty
Trak, Regent Cinemas

The Full Monty is an exceptionally funny movie about six out of work steelworkers who after viewing a local appearance by the Chippendale's try to improve

their dire financial circumstances by forming a very unlikely strip act.

Robert Carlyle (*Trainspotting*) stars as Gaz, a 30 year old schemer who along with his best friend

Dave, their old Foreman Gerald (long unemployed but afraid to tell his wife), a suicidal security guard, a well endowed handyman and an old geezer who dances a mean funky chicken, band together to execute their strip for cash scheme.

Together they form a very corny but very funny strip act as they gear themselves up to

go the "Full Monty". This film is yet another example of brilliant English comedy and drama and I would have

to say this is one of, if not the funniest films I have seen this year. The acting is bril-

liant, so good in fact that the support acts sometimes outshine the lead role.

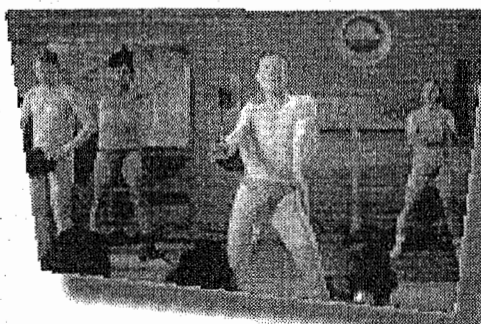
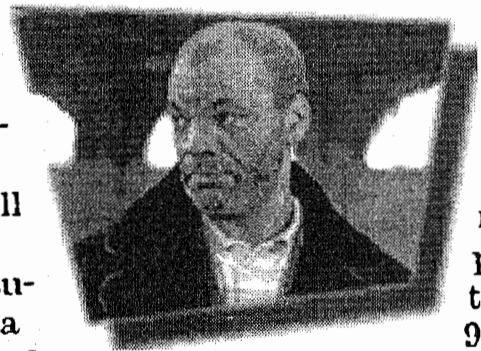
The Full Monty is a clever twist of comedy amongst some well analysed pressing socio-

political themes such as the rising unemployment in the industrial sector and the relative position of the male in 90's relation-

ships. These sub plots are presented as successfully as the rest of the movie which is what makes this film so great.

The Bottom Line:
A must see with a score of 9 out of 10.

Stewart Caldwell



subURbia

subURbia
Cinema Nova

With a string of films with titles like *Dazed and Confused*, *Slacker*, and now *subURbia* Richard Linklater wears his Generation X credentials tattooed on his arm. Like his earlier films, *subURbia* charts a night in the lives of a group of young folks as they hang out and discuss life and plans, drink, argue and generally mess around.

The group of five inhabitants of suburban Burnfield kick around a convenience store carpark as they wait for a visit from a former local Pony, who's found fame and fortune as a rock star. The visit forces them to confront the lack of direction in their lives as they try to resist the monotony and easy consumerism of the suburbs while still fearing the challenges of the world outside. Self-styled intellectual, Jeff (Giovanni Ribisi) tries to argue his way out of (and then into) doing something, anything with his life, while his girlfriend Sooze (Amy Carey) elaborates her plans to get out of Burnfield and make it in New York as an artist.

As in Linklater's other films, one night is long



enough for major upheavals and crises, resolutions and disasters to take place which promise to transform the lives of at least some of the characters. This conceit seemed to

fall somewhat flat in *subURbia*, however, because it seems inevitable that all this will happen. You know from the first minutes that this will be an "expose" on the "lost" and "confused" "outlook" of "Generation X." Because, like, there's no point, you know, because the system is fucked, you know... and what's the point in trying to express yourself anyway when some manager is going to just come along and exploit your youthful purity...

Maybe they're valid points, but *subURbia* makes them with all the subtlety of a sledgehammer and all the style of a Greenday video. Other films have said similar things about similar characters with some semblance of originality and without resorting to the cliches of a teen-dilemma novel.

The question *subURbia* seems to be asking (albeit inadvertently) is whether Generation X is in any way a valid concept or just a remnant of early nineties pop-sociology.

Rachel Templer

Official Sundance Film Festival Selection 1997

"An oddball odyssey about voyeurism, LSD and nude bowling"
Dennis Dermody, Paper Magazine



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Honours - 1998 School of Medicine The Flinders University of South Australia



Information Evening

The Flinders University School of Medicine with Flinders Medical Centre offers a stimulating environment and programme for students to participate in research projects which lead to BSc Hons or BMedSci Hons Degree. The integration of the Medical Centre with the School of Medicine offers a unique multidisciplinary approach to both basic scientific and clinical aspects of medical science.

Projects are offered in a wide range of disciplines, e.g. immunology, pharmacology, biochemistry, microbiology, neuroscience, haematology, anatomy and histology, genetics, oncology, environmental health, reproductive biology and speech pathology.

Expertise can be developed in a variety of techniques ranging from basic molecular biology, immunohistochemistry, in situ hybridization, cell and tissue culture, field studies and the biochemistry and physiology of the whole organism,

Graduates or students graduating in 1997 are invited to attend an Information Evening where the Honours Programme in the School of Medicine will be outlined. Current Honours students and senior members of the academic staff will be available to discuss Honours projects offered and the programme overall.

Date: Wednesday October 29th 1997
Place: Flinders Medical Centre Lecture Theatre 2, Level 5 (Teaching Area)
Time: 6.15 pm

For further information and a booklet outlining Honours projects be obtained from Dr. John R Oliver, Chair Honours Committee, Department of Medicine, Flinders Medical Centre, phone: (08) 8204 4239 or on the internet <http://som.flinders.edu.au/Hons98.html>



Hey you.

The Colonel and I were a-thinkin' that you might be interested in STUDENT RADIO for 1998.

Application forms are now available from the SAUA Office, 5UV, and Graceland, Memphis Tennessee.

Fill out one and return it to the frontdesk of the SAUA by 5PM FRIDAY 5TH OF DECEMBER, UH HUH.

Mercy!

Peter Adams (Crazy Spice) and Christian Haebich (Surly Spice), The Student Radio Directors, asked me to thank you for your time.

Thankyou very much.

Elvis A. Presley
ELVIS A. PRESLEY

STUDENT RADIO.
GIVE ME NOISE.
5UV 531 AM



i remember
from some war movie
that pain was a good sign
- it means you're still alive
so i savour this pain with relish

but my grief eludes me
it is buried deep
beneath logic, fear, ego
with my brave face and head high
i prod it from above

perhaps one day
i'll let it all out
instead of building the dam
and bailing inside

numb blank stare
deep emptiness growing
emotion dulled against the rocks
a distracted pause
then dashed by the next wave

cold sorrow
by Edmund
11:08pm 18 Aug 97

love is so cruel
but my wounds will fade
in time - they must
perhaps even the deep scars inside
before the next wave.



*** The love that we had ***

You were like the roaming ocean
and I was the stubborn cliff.
One day our destiny crossed paths,
and crashed with sparks.

The liquid of life spraying all over me,
moistening my exterior,
and re-vitalized the inner.

Wherever you stood plants regenerated,
birds were singing, and the sky was blue,
the world was beautiful.


But like that we met,
you retreated with equal and opposite force,
Extracting all the juveniles,
and eroding my features.

I crumbled and fell,
crash, bagd, thud,
splattering on the land you have left behind.

Slowly I deteriorate into dust,
forever floating in the sea of memories,
of you.

by: Antonio.

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A name and phone number (not for publication)
must be included.*

RioltUp & Adelaide Unibar Presents

ALTERNOTE

The End of Year Show

Saturday, November 8th
Adelaide Uni Cloisters

Tix on sale Monday, October 13th
thru' Adelaide Uni and all CIB ticketing outlets
\$15 pre-sold \$20 at the door if available

the line-up so far:

Underground Lovers

Sidewinder

Pollyanna

Rebecca's Empire

Brown Hornet

Moler

Kinetic Playground

earth

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