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CONDUIT

The Devil's

The University of Adelaide Student Newspaper

March 30th 1998, Vol. 65 No. 6.

EDITORIAL

In the spirit of informing the public, freedom of information and the lack of any better ideas, the editors this week present a spirited run-down of events in and around the On Dit office this week. Nutty, zany, all these things, and not much more. Here goes.

Typically, the three of us are totally wasted by Monday and try our best to stay the hell away from the place. This week it was Paul who failed to live up to these lofty expectations and meandered into the office on Monday. His recollections of the day are vague (oh, vague recollections), but he wouldn't have gotten in before midday and the one thing he does know is the paper was delivered at 1:30 that afternoon, which is bloody early and impressed the pants off us. Well, off Paul, because he was the only one here. So he's had no pants all week. Susie and Chris eventually staggered in very, very late, just in time to eat something and disappear again to see *Great Expectations*, which Twentieth Century Fox had kindly sent us passes to. Mingling with the SAFM preview crowd was fun. We can't remember Tuesday. Susie knows she did a Monte interview that night, but that's about it.

Wednesday, on the other hand, we know. Wednesday has been forever etched on our collective mind as "Helen's Birthday". Helen's a fruitcake, folks, and when she's happy, which is a large proportion of the time, the world knows it. She was pretty disappointed to have to come and see us on the special day, but she disguised it well and continued to bubble over, going so far as to write a stupid message to us in our edition planner, which we have faithfully reproduced on page 25 in order to embarrass the hell out of her. Just so you don't go away thinking we're completely nasty, we did do half her job for her because we're nice. Chris took time out of the afternoon to check out *Good Will Hunting* (basking in Oscar afterglow), and ate his first ever pastrami sandwich on the way back, which didn't help him recover from his various diseases as much as he thought it might. Susie is unoriginal enough to go to *Good Will Hunting* that night, as well. You can tell we can't stand each other, huh, folks? She went with her mum. It was fun. Paul did bugger all on Wednesday. He was probably minding the office. Someone had to.

Thursday came and went without markedly impressing on us at all. Chris was painfully ill and only came in at 3:00 to keep an appointment, which was promptly cancelled, so he went home again. Paul still wasn't wearing any pants, but apart from that his day was unremarkable. Susie says she spent the whole entire day studying (but we know what that means), but she did go out for dinner to a hotel (which we'd better not name but don't ever go there) and she had this fish, right, and she instantly fell under the evil and nasty spell of food poisoning. She still managed to get to Jackie Brown that night, but felt justified in taking the day off on Friday. Convincing? Not really.

So, to Friday; Susie slept for twenty hours, but used the remaining four to get her car fixed. She still doesn't really sound sick, does she, folks? Paul and Chris (still sick himself, mind you) spent the day coming to terms with the fact that the impending edition, which you now hold in your grubby little hands, was going to be the biggest one of the year thus far. They spent the rest of the day being distracted from hard work by various distracting types, who will not be named in their entirety but include Jon, Leanne, Alice and Chris B. The most exciting thing was the first ever conversation about shoes to take place in Susie's absence (we think we've uncovered a Doc conspiracy). She felt so left out she had to phone us to take part. This was presumably one of those four hours.

Saturday was boring. Actually it wasn't but there's no room to go into the intricacies of ticket buying, selling, thievery and swapping that culminated in Susie and Chris B seeing the Superjesus Saturday night (having been hearing them all afternoon), and no one seeing Custard, Jebediah, The Living End and Pollyanna at Flinders. The two of them would like it mentioned that they stayed here, working, until 10pm.

Now it's Sunday. Are you up to date yet? Get your own damn life.

Susie, Paul and Chris

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

EDITORS:

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ENORMOUS THANKINGS TO:

CHRIS B, PROOFREADER EXTRAORDINAIRE; ESTHER, FOR PROOFREADING AND NOT BEING TOO HARD ON US; HELPFUL HELEN "Wednesday. Birthday." SPECK, OUR HELPFUL HELPER WHO HELPED US WHEN WE NEEDED HELP; JON "Muffy" DYER THE MUFFIN MAN, WHO BROUGHT US MUFFINS ON SATURDAY, WHICH WE ATE (THE MUFFINS, NOT SATURDAY); LUCY THE SUNDAY GIRL WHO CAME IN ON SUNDAY; ANNABEL THE LATER SUNDAY GIRL WHO CAME IN LATER ON SUNDAY (AND PLAYED SNOOD); THE SUPERJESUS, FOR MAKING OUR WEEKEND SOUND MORE INTERESTING THAN USUAL; THE EXTRA-KIND SECURITY GUY FOR AN INTERESTING INTERLUDE AND LETTING US LEAVE THE DOOR OPEN TO LISTEN TO THE SUPERJESUS CONCERT; AND *SOUTH PARK* FOR A MAGNIFICENT FINAL EPISODE.

NO THANKINGS WHATSOEVER TO:

THE SHITTY LITTLE FIFTEEN-YEAR OLDS WHO SPAT WAY TOO MUCH AND WHO THOUGHT WE WOULD LET THEM THROUGH TO THE CONCERT (FAT CHANCE!); AND THE ILLNESSES, BOTH PHYSICAL AND SPIRITUAL, THAT HAVE PLAGUED OUR OFFICE ALL WEEK.

WHERE WE ARE:

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

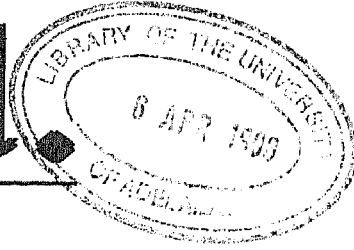
HOW TO CONTRIBUTE/CONTACT US:

YOU CAN DROP OFF YOUR COPY AT THE OFFICE OR IN THE CONTRIBUTION BOX IN THE SAUA OFFICE. ALTERNATIVELY, YOU CAN DROP US A LINE AT *On Dit* c/o Adelaide University, SA, 5005, PHONE US ON (08) 8223 2685 OR 8303 5404, FAX US ON (08) 8223 2412 OR EMAIL US AT ondit@smug.adelaide.edu.au

ABOUT THE COVER:

CHRIS IS SICK OF EXPLAINING WHY THIS IS EDITION 66.6. IT JUST IS. SO THAT MAKES THIS EDITION ONE-TENTH A BEAST. AND SO THERE'S A DEVIL. DEAL WITH IT.

Welcome To hell.



Please leave all baggage at the cloakroom, and make your way to your allocated torture department on the appropriate level:

- Level 2: Editors
- Level 3: Foyer (You Are Here)
- Levels 4-7: Letters
- Level 8: SAUA Office Bearers
- Level 9: Student Protests
- Level 10: Boris 'Dancin' Man' Yeltsin
- Level 11: Current Affairs Digest
- Levels 12-13: ETSA
- Level 14: Science
- Level 15: (a) FlyGuy (b) UANTaR
- Levels 16-18: Wayward Students
- Level 19: Waite campus
- Levels 20-21: Videos
- Levels 22-23: Philosophy
- Levels 24-25: The Special 'Helen's Birthday' Department of Vox Pop
- Level 26: Custard
- Levels 27-32: Music to Die For
- Levels 34-38: Literature - both interviews and reviews
- Level 39: The Theatrical Department
- Levels 40-43: Film
- Level 44: Creative writing and Drawing
- Level 45: Sexuality
- Level 46: Clubby Clubby Clubs Clubs
- Level 47: Classifieds

Well, at least Alan's getting a kick out of it

Dear Editors,
I have watched with amusement the bitter debate over catering in recent weeks. Let me point out a simple, incontrovertible truth about this issue.

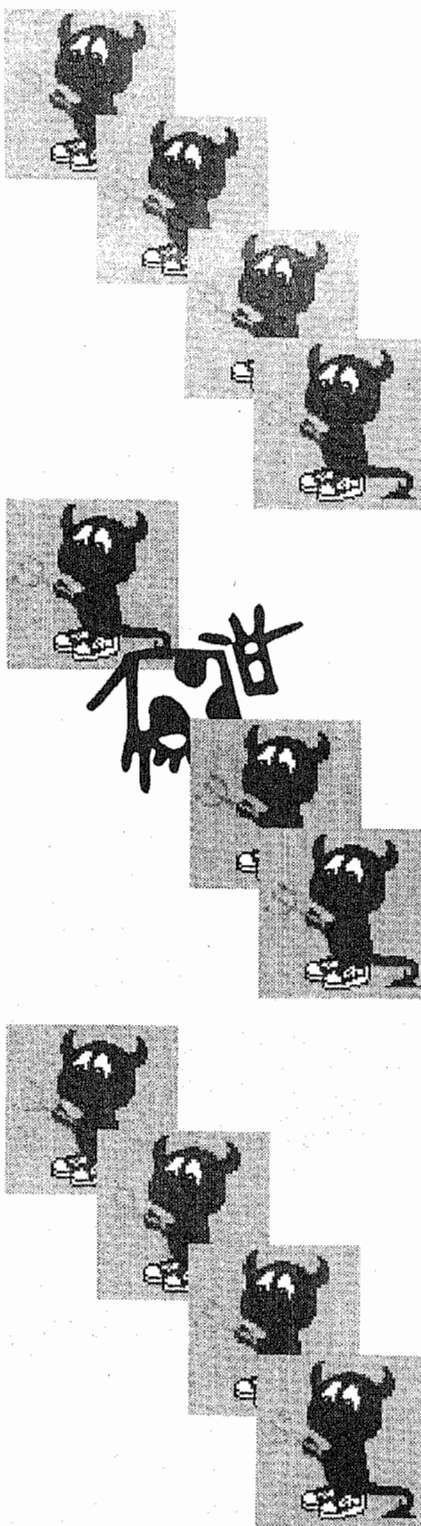
Last year the Union's "commercial" operations lost nearly half a million dollars. This comes directly from Union statutory fees. In other words, we have been paying for the right to be sold food! This also means that students too poor to eat at catering are subsidising those who can afford it. Clearly the situation was unfair. Coupled with this is the Board's desire to make catering commercial in order to eradicate the inefficiencies which always seem to breed in subsidised, Soviet style operations.

I apologise to students for the necessity of putting us all through this phase in the transformation of catering. Bear in mind that the long term outcome will be lower Union fees and better student services. The archaic practice of subsidising loss making catering outlets must be stopped, whether by outsourcing, which I personally favour, or by painful restructuring. The board is doing what is right for students, not necessarily what is popular. I encourage you all to think long term, and sup-

port the Board's responsible decision.

Alan Anderson
Chair, Finance and Development Standing Committee

P.S. On an entirely personal note, I noticed that no name was attached to the letter from the "lefty-feminist extremist" last week. I can see why! What sort of idiot objects to a lecturer pointing out the very real discrepancy between male and female rates of pay? Perhaps, if more people were made aware of it, we might try to solve the problem, not just sweep it under the carpet in traditional leftist style.



AULC! I sound my barbaric AULC over the roofs of the world!

Dear Editors

On 20 March, the Adelaide University Liberal Club (AULC) held its ACM. In addition to the fifty or so committed Liberals who attended the meeting, a large number of new members joined on the day. I am writing to extend a warm welcome to these new Liberal Club members, who include several current and former executive members of the Clubs and Sports Associations, such as Matthew Sykes, Michael Blackwell, Simon Derrick-Yuile and Darren Potts.

Testament to the electoral success of the AULC in recent years is the fact the we have continued to attract students once supportive of other political groups on campus. Former Labor Party member and current SAUA Women's Officer Kate Sowerby joined the Liberal Club in O'Week.

In addition, some of you might remember that in the last State election, Brad Kitschke headed a ticket for the Upper House called "Independent Students Against HECS". Perhaps Brad has chosen to bring his "independence"

to party politics, given that despite the fact his Upper House ticket directed preferences to the Labor Party (which, incidentally, introduced HECS in the late 1980s), he too joined the Liberal Club at our recent ACM.

I wish success to all of these new Liberal converts as they support new AULC President Philip Moller's campaign to advocate strongly for the Liberal cause on campus in 1998.

Yours sincerely

Alex Smith
Immediate Past President, AULC

Hot off the Press

Dear Eds,

I write a note to congratulate you on reaching edition 66.6. This is good thing. It took you long long time but you are now one-tenth a beast and I think this is good thing. I very proud. You guys are nasty and evil and you rock. Bye bye now.

The Cute Devil
1st year Arts



UNIT-ROCK 1998

WEDNESDAY NIGHTS AT DIAMONDS

- 50 cent schooners
 - \$2-50 base spirits
 - \$1-00 champagne
- { 8pm-10pm }

PHOTO ID ESSENTIAL
NEAT CASUAL DRESS
PRESENT YOUR CURRENT STUDENT CARD FOR HALF
PRICE ENTRY

DJ GRAHAM'S TOP 5

1. TAINTED LOVE
2. MY SHARONA
3. GREASE MEGA-MIX
4. SAW HER STANDING THERE
5. MICKEY

DJ DANNY'S TOP 5

1. I LIKE IT LIKE THAT
2. FREE
3. AT THE LOVE PARADE
4. FINALLY
5. GROOVE'S IN THE HEART

THIS WEEK'S HIT PREDICTION
GREASE ME UP! - CHUNKY CUSTARD

DIAMONDS ON LIGHT SQUARE
69 LIGHT SQUARE ADELAIDE 8410 5577



president >> sophie allouache

NATIONAL DAY OF ACTION - 1ST OF APRIL

If you haven't heard about it by now there will be a National Day of Action this Wednesday, April Fool's Day. Students and staff from all three Universities in the state will be uniting to show their opposition to the Common Youth Allowance and the West Review. It's all happening at 12 noon on the Barr Smith Lawns and there will be speakers, bands and

information about what is happening in the Higher Education sector at the moment. So if you don't know what's happening come and find out! If you do know, come and show your opposition to the regressive cuts that the Federal government has made to education over the last couple of years. Staff will be stopping work between 12 and 2 so you won't be penalised for skipping lectures or tutes.



evp >> sky mykta

NATIONAL DAY OF ACTION - THIS WEDNESDAY APRIL 1 @ 12PM MEET AT THE BARR SMITH LAWNS

Be ready to show the Government that we're no fools this Wednesday, come out to the Lawns and join the protest. The staff will be protesting too so don't worry about your lectures or tutes between 12 and 2. There'll be **speakers, groovy music, cheap beer and BBQ and heaps of info** about how you can get involved in the campaign to keep Australia's education system publicly funded and publicly controlled. A truly clever country needs an education system that is open to all people regardless of their social, cultural or economic background - we all benefit from an educated society where the doctors, lawyers, teachers, engineers, historians, nurses, etc are well-trained. Not only that a highly educated society is one where people question, debate and constantly improve the Government and the way the whole community operates. Being University students we are **the social engineers of the future**, it is up to us to create the kind of world that we would like to live in. That is why we need to question the West Review (the review commissioned last year by the Federal Government into the future of

higher education). The Review will be coming out in April and it's likely that it could propose a system of full-fee paying for all students (that means no deferred HECS) and it could also mean the closure of lots universities and smaller and regional campuses like our own Roseworthy - that's pretty scary for country students. The only way we can change things is by becoming informed and active - come out to the National Day of Action on Wednesday!

THE ROLE OF ACADEMIC BOARD

This is the committee that advises the University Council (the ultimate decision-making body in the University) and the Vice-Chancellor on academic issues and is the representative body for academics at Adelaide University. There are also 6 student reps (4 undergrad and 2 postgrad). I am on a working party currently looking at the role of Academic Board: what issues should the Board concern itself with? What should the membership of the Board be? What should the relationship between Academic Board and University Council be? Discussions on the Board's role are occurring in the SAUA now, come in and see me if you want to be involved.

>> 10 Reasons why you should come out to the NDA

1. Because you believe in an accessible and affordable education system
2. Because you believe that what the government is doing to Higher Education is bad
3. Because you believe that everyone has the right to study
4. Because you care enough to know that it effects the wider community even if it doesn't effect you
5. Because you don't have a lecture
6. Because you don't believe in there being a common youth allowance
7. Because if you don't know what's happening to Higher Education you'll be able to find out
8. Because there will be a cool band playing on the lawns
9. Because you hate the fact that you now have 40 people in your tute instead of 15
10. Because you don't believe that students are dependant on their parents until they're 25



activities vice-president >> alida parente

PROSH PROSH PROSH PROSH PROSH PROSH PROSH PROSH.

A few things to remember about PROSH. PROSH WEEK is going to be held on the 19-22 May. PROSH WEEK will be full of plenty to drink, eat and feast your eyes on.

be fun, safe and raise money for charity. The best registered prank wins a prize.

The PROSH PARADE will be held on the Friday of PROSH WEEK. The parade will travel through the streets of Adelaide collecting money for charity.

PRANKS: All PROSH pranks must be registered with me in the SAUA.

MAKE PRANKS LEGAL, WE THE STUDENTS' ASSOCIATION WILL NOT BAIL YOU OUT OR PAY FOR DAMAGES. Pranks are intended to

The Friday night will be topped off with PROSH AFTER DARK, I've said this before: a music bonanza, so keep eyes peeled for posters telling what's going on.

The PROSH RAG, is a PROSH WEEK publication, full of all your funny things that range from pictures to jokes. The last day for anything to go into the PROSH RAG is the 10th of April.

Finally the reason for PROSH is so all students can let their hair down, have a really good time by pulling pranks, while raising money for charity. So get involved. If you have any questions please don't hesitate to call me in the SAUA on 8303 5406. GET PROSHED, ALIDA.



environment officer >> danielle kowalski

BIKE WEEK THANKYOUS

If you didn't notice, it was bike week this week. I was very impressed with the turn out of cyclists. I would like to give a big thankyou to all those people who helped with the lunch on Wednesday: thankyou to Alida, Melissa, Amanda, Alex and Nicola. Also thankyou to Travis, Sky and Steve for riding some very expensive bikes. I'm sure we would all like to

thank the bike repair guy from Bikesmart, who repaired about 20 bikes.

JABILUKA

The blockade in Kakadu National Park which started on Monday the 23rd has already seen its first arrests (it only took one day). On a happier note, the Senate has passed a motion supporting the protestors and Aboriginal owners. THIS IS GREAT NEWS!!!

ENVIRONMENTAL COLLECTIVE

There is a new convenor, Michelle Kowalski. If any collective members have a problem with the current day and time please come to see me at the Students' Association.

STUDENTS AND SUSTAINABILITY

This environmental conference is coming up in July. Any body that wants to come along has to see me before the 14th April.

Why Aren't Our Protests Working?

On April 1st another protest of some sort will be held. Its aim? To register students' anger at the recent cuts to education. Its outcome? If last year is anything to go by, a complete waste of time.

Why, you may ask, am I being so cynical? Surely, in condemning the action before it's taken, I contribute to its failure? And isn't that the greatest disservice to students? No, I reply, in a slightly exasperated tone. The fact remains that

despite all our angry rallies over the past 20 years, both Labor and Liberal governments have systematically cut state spending on higher education. We need to find out why we've failed in order to change things.

Until last year, students have protested cuts at every step of the way. In the late 1970s stu-

dents managed to stop Fraser from introducing fees again (after Whitlam made uni. free). Yet the succeeding government that students helped to depose introduced HECS in 1989, despite considerable anger from students and unions alike. So much for Labor's "Socialist Objective." When Keating tried to introduce a \$1000 upfront "administration" fee for all students, our protests certainly made a difference. Yet the succeeding government (Howard and co.) only broke their promise to keep HECS the way it was, and increased it "for all of us", and over 100% for law and med. students. Our spectacular rallies in 1996, involving over 7000 angry students marching with red flags in Adelaide alone, did nothing to make "Vandalstone" change her mind. As a result of this, you could be forgiven for believing that there were no rallies last year at all. In fact there were several, but no more than the faithful and those desperate for TV exposure attended. How did this dreadful situation come about? Why aren't our protests working?

The answer is not to be found in scapegoating one group. Student activists are fond of blaming students for their "apathy", exhorting them to "get off (their) lazy arses and fight for (their) education". They tend to see the problem as students not being informed of the

changes, believing that extensive "education" campaigns will raise student awareness and therefore anger. Extremists of a different kind blame the government for being dictatorial and pandering to "capitalist" interests, hoping that a revolution will bring about the justice they so desperately want. However, these simplistic explanations will not do - as with all social questions, the problem goes much deeper than this.



As I see it (excuse my bias!) there are three main reasons why our protests aren't working

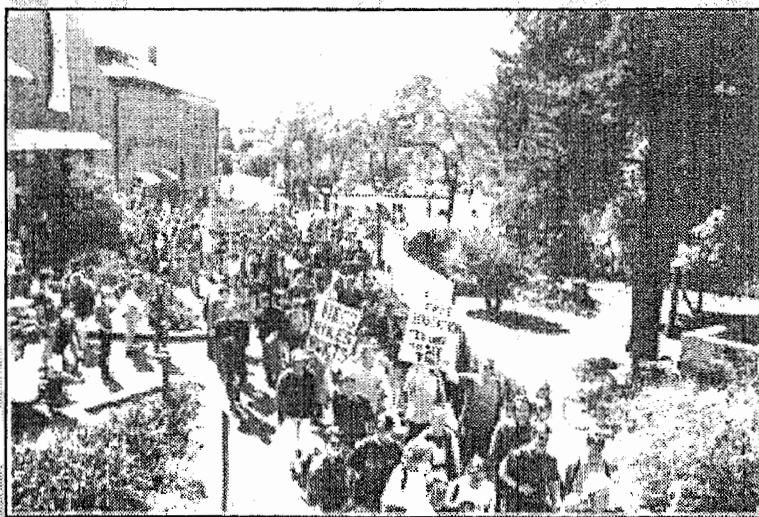
1. The extremists have a point- the government is very unresponsive to the people's demands. (If you think you live in a democracy, think again). This is mainly because both Labor and Liberal parties have fallen captive to the "user pays" principle - that our economic problems can be solved by returning to the system which made the Great Depression possible. Because much of the Western world has done this, our leaders have assumed that in order for Australia to keep up, we have to do the same. This principle has been reflected in many policies, including education, and until it all goes horribly wrong again, we will have a hard time curbing our leaders of their "free-market" illusions. In addition, despite the fact that we're one of the most articulate and unionised groups in the country, students are in a vulnerable position. Because we don't live in one area, we can't seriously threaten the seat of any one politician. And because students are in oversupply and we don't currently offer any services to the nation, our strikes don't hurt anyone but our-

selves. Hence it is easier for governments to ignore our demands altogether.

2. It's not just the government which is at fault, but our very own "student representatives". Their petty factionalism caused the breakdown of strong rally organisation at the end of 1996. As TV coverage of rallies are used by these people in order to raise their personal profile (to aid in student elections), any activists not from their own election

group were made to feel uncomfortable, unwanted and obstructive at rally planning meetings. Even the toughest politician starts to wilt after a while- the younger potential activists didn't last the journey. Less people publicising rallies = less posters = less "lecture bashing" = less atmosphere = less successful rallies. Get the picture? It's a pity your student reps. didn't.

In addition, the way the issue was presented to students did not help to raise their enthusiasm. Because socialism, or the idea of the welfare state is so unfashionable



amongst the population at large, our reps. probably feared that to comprehensively explain the old rationale for state funding may alienate students who didn't believe in such things. Instead, the demands for a free education and a living income came across to some students and many Australians in general as a selfish drain on the public purse rather than an aid in creating a more equal society.

3. We can also blame students themselves for not attending rallies or taking any initiative in complain-

ing to the government. Yet this is not due to "apathy" - many students do care about having to pay double for their education; many are deterred altogether. The crux of it seems to be that students don't feel that their protests have any impact. It's no use student activists bleating that it all makes a difference; it doesn't, and people instinctively know that. Even if the activists didn't split into factions, it's probable that the rallies still would have flopped, just because of this factor alone.

Our political system seems to operate on the assumption that government officials know best. Australia has to follow major western countries' policies to stay competitive and that the people's misgivings are uninformed and selfish; only the government can calculate the "national interest". Maybe it's our convict past, or the waves of immigrants feeling they have no right to complain, or that we were a colonial outpost, or that governments have traditionally done a good job. All these things could have led to Australians keeping their criticism to themselves, or expressing it in political parties or unions. At any rate, we do not have a tradition of social criticism in this country outside political groupings; and no media to express it in (as our papers make football first page

news). This also makes us more vulnerable to propaganda at election time if there's no place for people to discuss issues publicly beforehand. Perhaps this is the ultimate reason why our rallies fail; when the march is over, there's nothing we can read to keep us informed, think-

ing and angry, no sustained vibe that change can be achieved, and no discussion about where Australia should go. We may not be able to stop the "action" on April 1st from looking like another Fool's Day stunt, but perhaps we can start to build the foundations for a lively critical vibe that will survive the next week of politics and that has the capacity to change the whole way politicians relate to their constituents from "below".

Kathleen Lawler

A TALE OF TWO BORISES

Boris Number One is a powerful man. He is his country's lynch-pin in its dealings with the international community, despite his many failings. He is particularly well known for his health and drinking problems. In 1996, he underwent quintuple heart by-pass surgery. Throughout his public life, Boris Number One has been prone to acting extravagantly - from badly conducting the Berlin Philharmonic Orchestra to leaving the Irish PM waiting... and waiting some more on the Airport tarmac - and this is regularly attributed to his love of vodka. Last week, Boris Number One sacked his Prime Minister, Viktor Chernomyrdin, and the rest of his government, except for two Ministers. One of the ministerial casualties was Russia's most high-profile reformer, Anatoly Chubais. But, what prompted Boris Number One to act in this way? With increasing frequency, Boris Number One has been floored by his failing health. Perhaps he needed to prove his vitality in a more memorable way than snowmobiling, swimming or playing tennis. Perhaps, he was sending out a reminder that not only is he still alive but Boris Number One is still in charge. Perhaps, he was maintaining his point average. Boris Number One has a penchant for sacking his Ministers when things aren't going well. Certainly, people are increasingly agitated about the state of affairs. In many sectors, especially coal-mining, wages have not been paid for

months. Living decently is harder and harder. A particular cause of recent concern has been the collapse in world oil prices, which is a major source of the nation's income. Observed analyst, Andrei Kortunov, of Boris Number One's latest performance: "A typical move: unorthodox, radical and bold with no clear plan and improvised. When they don't they don't know what to do, they do what they know. [Boris Number One] doesn't know what to do with the economy, with financial systems, with investment. He knows how to dismiss people and make heads roll". However, there is another catalyst for Boris Number One's actions. Perhaps he was ridding his path of potential Presidential rivals, despite the fact that the Constitution limits each President to two terms, with the current term expiring in 2000. Certainly, Viktor Chernomyrdin has been working on his image in recent months, including the launch of his own TV show. Whether the immediate cause of last week's fireworks is economics or politics or a combination of the two, rest assured that Boris Number Two will be lurking in the shadows, attempting to pull on the strings. Boris Number Two began life (so far as he is prepared to let on) as a car salesman. This enterprise made him a wealthy man. However, the money only really started to roll in following the collapse of Soviet communism in the early 1990s. In its efforts to

comply with IMF and World Bank structural adjustment policies and to encourage foreign investment many fire sales of run-down State assets were held. Boris Number Two knows a bargain when he sees one. He has stakes in many of these newly privatised assets - a newspaper empire, 2 TV channels, a bank, an oil company, an airline, and an automobile manufacturer. Boris Number Two is now filthy rich, and he fully appreciates that in the current economic climate money=power. In 1996, Boris Number Two threw his money behind Boris Number One in the Presidential elections and together they thwarted the surprisingly strong Communist challenge of Gennadi Zyuganov. Subsequently, Boris Number Two was given a position on Boris Number One's security council, overseeing policy on Chechnya - a rather strange posting for a money man. Then, Boris Number One sacked him after allegations that Boris Number Two was trying to use his position to further his business interests (surely not!). Already Boris Number Two had been thwarted in his efforts to buy a telecom company by Anatoly Chubais. Following this setback, Boris Number Two then set his sights on Rosnet, a large oil company which was set for privatisation. He wined and dined Viktor Chernomyrdin as an ally in this particular enterprise. One carrot was the TV show and talk of backing Chernomyrdin as candidate in 2000. But, Boris Number Two

would again be disappointed. Rosnet was sold to a consortium, including Shell and a Russian company which had been chaired by Chernomyrdin before he entered the government. Intrigues, intrigues! Right now, it's not quite clear as to who is pushing the buttons and pulling the strings. Perhaps it was merely coincidental that Boris Number Two appeared on his own TV channel - he's obviously learnt well from the likes of Kerry Packer and Rupert Murdoch - just hours before Boris Number Two's purge lauding the virtues of Sergei Kiriyenko, the 35yo ex-engineer who has been recruited into the new government as Prime Minister. Then again, Kiriyenko is also known as being a reformer who is prepared to confront the powerful oil and gas lobby. But maybe that was just posturing - he hasn't got off to the best start. All that can safely be said is that Russia stands at the crossroads - either it proceeds further down the course of crony capitalism, or it makes good all the rhetoric of pursuing liberalisation and the rule of law. PS: If you've reached this point and are still wondering, Boris Number One is Russian President Boris Yeltsin; Boris Number Two is Boris Berezovsky, reputedly Russia's wealthiest man.

Georgie Hambrook

Sources: *The Washington Post, The Guardian, The Economist.*

CURRENT AFFAIRS

DIGEST



Boris goes Boom-Boom

It was business as usual in Russia last week. President Yeltsin resorted to fireworks to remind the electorate that he is alive and in charge following concerns expressed by some of his supporters and benefactors about his future. At the same time he sent a none-too-subtle warning to potential presidential rivals - particularly those within the government - in the lead-in to 2000's elections. Yeltsin appointed novice Sergei Kiriyenko as acting Prime Minister following the dismissal of Viktor Chernomyrdin. Mr Kiriyenko has not filled the world with immense confidence. Reports described him as looking hopelessly out of place as he met with French and German dignitaries in Russia for an informal summit. Moreover, he has been reported as saying he is "very frightened" about his new responsibilities.

On Safari

Bill Clinton became the first United States President since Jimmy Carter in 1978 to make an official visit to the continent of Africa. His whistlestop tours of Ghana, Uganda, Senegal, Botswana, South Africa and Rwanda were to promote trade and investment. President Clinton expressed his desire for Africa to be a trade partner and not an aid recipient. The contrasts between the policy objectives of 1978 and 1998 could not be greater. At that time, Africa was of interest to the United States only in terms of Cold War games. The focus was on defence and security, as evidenced by President Carter's visits to the 'friendly' nations of Liberia (a former US colony) and Nigeria, and the enthusiastic moral and financial support given to the likes of Zaire's Mobutu Sese Seko and Kenya's Daniel Arap Moi, or those rebel movements fighting protracted guerilla campaigns against Marxist liberation movements, as witnessed in Angola and Mozambique. Apartheid South Africa was another beneficiary during the 1970s and 1980s. Following the collapse of Communism, the USA rapidly lost interest in Africa, except for bemoaning the continent's propensity for chaos and calamity. However, recently, particularly following South Africa's peaceful transition to democracy, the United States has shown renewed interest in Africa and is showing an eagerness to facilitate

greater trade and commerce. The Growth and Opportunities for Africa Act is currently before US Congress. Its aims is to establish a system of trading credits and improved access to US markets for African nations. However, it is controversial in its prerequisite that credits will only be awarded to those nations which undertake "bold, growth-orientated reforms".

Freedom Ride

The Pope visited Nigeria recently and, echoing what he said in Cuba, called for greater freedom for Nigerians while also urging forgiveness, union and solidarity in Nigeria's transition to democracy. This is supposed to happen later this year with a return to civilian rule. However, there is a lack of infrastructure and General Sani Abacha has a history of letting deadlines pass. He likes power too much.

Strange Days in Pyongyang

There were unconfirmed reports last week that North Korea's President Kim Jong-il had imposed martial law following a purge of senior government ministers amid allegations of coup conspiracies. Among the casualties were Kim Cong-U, who was in charge of economic reform, and those who were responsible for foreign policy with respect to South Korea. North Korea is currently in the midst of a severe famine which is causing increasing unrest. Red Cross officials from North and South Korea are in Beijing discussing food aid and other relief measures. Also, a couple of weeks ago the latest attempts at negotiating a peace treaty between North and South Korea collapsed at a UN sponsored meeting in Geneva.

Vulture Culture

If news of the slaughter of 4 school students and their teacher by a disgruntled 13 year old boy and his 11 year old cousin wasn't horrific enough, we then got to witness the indignity of TV cameras and the like swarming over the aftermath, holing up every kid and parent demanding a soundbite. Meanwhile, there are people flailing away at all and sundry as to who is responsible - gun-toting relatives and lax gun laws, together with Hollywood, are popular targets. At the other end of the spectrum there are those clamouring for capital murder as punishment, notwithstanding that Arkansas law

doesn't allow for children under 14 years to be tried as adults. This particular call struck me as rather strange. Capital murder incorporates the urge for revenge and retribution which, if you believed the media reports, motivated the two boys (or at least one of them) in their ambush. That the boys' method of vengeance was grossly disproportionate is not that surprising given their immaturity.

The On-going and the Updated

UN weapons inspectors have begun working on Iraq's so-called 'Presidential sites' in their search for weapons of mass destruction. Happy Hunting!... Kosovar Albanians voted overwhelmingly in support of Ibrahim Rugova's de facto government in elections held last week. Not surprisingly, Serbia contested its legitimacy... Massive fires in the Amazon basin continue to raze the jungles and nearby farm land amid criticism of the speed (or lack) of the government's response. The UN has offered assistance, which is currently being considered by President Cardozo and his army officials (who are supposed to be coordinating the domestic response)... President Clinton has decided to review the prohibition on humanitarian aid to Cuba. This development was welcomed by President Castro, while simultaneously being damned by a Minister on tour in Europe - that memo must have got lost in transit!... Senator Parer's corpse is beginning to stink. There were revelations last week that the Senator's son-in-law is on the executive board of one of the mining companies in which he has an interest, casting serious doubts over the Minister's claim that he never had any knowledge or involvement in the business of that company. Just to think, the PM could have avoided the flak over the non-observance of his ministerial code of conduct by sending the obviously indispensable Senator Parer to another Ministry portfolio which doesn't concern coal - there, that conflict of interest disappears as if by magic!

Georgie Hambrook

Sources: *The Australian*, *The Guardian*, PANA, *The East African*, Nando Global News, *Time Australia*.

HANDY

HELP

In my many years of enthusiastic (well, sometimes) learning at this prestigious institution I have often noticed a large number of students, myself included, who look slightly unbalanced, more than a bit unhappy, some, you could say, even downright miserable.

The symptoms of mental stress manifest themselves in many ways, from the physical (ie sore muscles, weakened immune system, sticky up hair), to emotional, (not being very nice to the love of your life or suddenly finding yourself having shouting matches with your own reflection). Many of us find ourselves reaching for one too many alcoholic beverages or the odd illegal substance, which usually masks the problem for a short while, or, in some cases, intensifies it a hell of a lot. We end up with some more physical symptoms with the added bonus of the annoying realisation that we have spent this weeks play money.

Of course I am not immune to the odd beverage or three, and this is by no means a lecture or criticism on the evils of imbibing such substances. The actual purpose of all this (and yes, there is one) is to offer a suggestion, an alternative, another option you should say. Massage. By me to be more precise. My name is Jodie Lawrence and you could say I am 32nd year Arts just like our very own (where'd he go, by the way?) Shotgun Jim. Not only do I study occasionally, I am also a Massage Therapist. Not long ago, I put quite a large number of fliers around the place, which have had quite a good response.

Unfortunately for some reason, they were removed from notice boards (do I have a rival out there? - or is my notice offensive?, I'll never know), hence this little advertisement.

To cut a long story short & all that, my massage incorporates deep tissue (sports oriented) with relaxation (a little less, well, hard) and if you like, Reiki (hands on healing), is very, much definitely, absolutely, non-sexual, and best of all, costs only fifteen dollars (for an hour). My phone number is 8364 4251, and even through the phone may not ring off its hook, at least I can look back upon my university years and know that I contributed my own little bit to the student newspaper.

Thanks guys,

Jodie Lawrence.

Privatisation and ETSA: Where is the Consumer Benefit?

by Corin McCarthy

Feudal politics and backstabbing has been the public perception of Premier Olsen and his government. Liberal infighting and constant leaks have disillusioned voters, and Olsen has dealt a sharp rebuke for his and others' inadequate performance at the October election. Recognising this in his Ministerial statement on the 17th of February, Olsen called for the sale of ETSA, signalling that South Australians were impatient with slow results - yet Olsen has no mandate for the sale of ETSA, and considering that the Liberal party struggled to gain forty percent of the primary vote, it has only tenuous claims on pressing the Upper House on this and other controversial legislation.

Surpassing all expectations of even the most cynical of voters has been the current policy backflip over the sale of ETSA. This article is a response to the sale, highlighting these issues, as well as the economic ramifications of the sale. The important point drawn out is that privatisation in the Victoria and overseas experiences has led to a downgrading of electricity and maintenance services to the rural and disadvantaged communities. The average consumer in the Victorian experience is now worse off, subject price increases and a reduction in service quality - worse is that accountability in the power industry has all but disappeared in Victoria. Ac-

countability should be seen as one of the key issues in the light of the Auckland power blackouts. Further prompting this article is the complete lack of public debate in the media - notably the *Advertiser* and the *Sunday Mail* - it appears as though the Crows are more important than the biggest public policy decision that has faced this state in the nineties.

The decision to sell is prompted by three main considerations. The move to a national electricity grid is placing pressure on the State owned electricity companies to increase and maintain competitiveness in the soon-to-be competitive electricity market. Another reason is that Canberra under Treasurer Costello's budget is reducing money available to states for the provision of health and education services. Clearly, the national and state Liberal governments are investing fewer dollars in these services, and Olsen hopes that the sale of ETSA will provide a nice slush fund to implement a series of voter friendly packages - a la the Telstra float and the natural heritage fund. And lastly it is apparent to those who oppose the Liberal party agenda on privatisation, that Olsen has been contemplating the sale for some time based on his underlying assumption that market economics always provide the best outcomes for society.

On the budget side, the sale has short term benefits - it will provide up-

wards of four billion to South Australia's coffers. However, ETSA, contrary to Olsen's assertions, has been a consistent winner for this state and has provided an average of two hundred million per annum in profits to his State Government. Olsen is correct to point out that national competition policy does provide some danger to ETSA's present market share and hence profits, however this is a small price to pay for the certainty of supply and services that public ownership provides the state economy. According to Opposition and Democrat sources his figures on the potential risk of market share loss are also rubbery and debatable.

Victoria's electrical industry is now significantly more expensive than before privatisation. For example if you request a testing of your meter because you believe it is overcharging, it will now cost you \$130 - prior to privatisation it was free. Further, the electricity bill for an ordinary domestic consumer has increased by 13% since privatisation - well ahead of inflation. Clearly Olsen has no grounds for presuming that a privatised market will deliver better consumer outcomes. Privatisation in the United Kingdom effectively led to a "pay as you go" system, and it has been to the detriment of the disadvantaged in the community. Whilst Olsen has claimed that safeguards will be maintained to support the disadvantaged, the United

Kingdom experience saw power companies under financial pressure and the profit motive cut off the most disadvantaged in often callous circumstances. Further, the implication of privatisation on the accountability - or the potential lack of it - should worry us. In private hands, will the essential service of electricity be subject to tests of profitability and the whim of shareholder sentiment as opposed to the public scrutiny of government? Olsen has to effectively answer these questions, Kennett as will be shown has not, and Victoria has suffered in its privatisation programme.

Under the present arrangements, ETSA is accountable to the people of South Australia through the Parliament; it is scrutinised and its policy directives include an emphasis on service provision and environmental considerations as well as a strong emphasis on economic considerations. Given that electricity is the most important resource after water, air, and food in a modern economy, can a privatised market guarantee that the grid will be maintained and invested in. The market will only invest where a profitable return can be shown. The experience in Auckland where power has been cut off for many weeks reflects that investment in the infrastructure of the electrical grid is essential for the long term maintenance of electricity to the consumer. The question Olsen must an-

swer is whether privatisation can guarantee that investment? Premier Olsen must answer these questions in the light of the Auckland experience. If private firms do not invest in the upkeep of the grid, Adelaide will experience increased problems with its power supply. ETSA remaining public would mean that this would be a decision of government, scrutinised and evaluated, rather than subject to the whim of the market place. Investment must be made on grounds which include more than just the profit motive; Investment decisions must include:

- * the upkeep of the grid in rural South Australia - all South Australians have a right to access affordable power.
- * the maintenance of power cable and vegetation in areas of possible bushfire danger. Those who remember Ash Wednesday will no doubt know that power cables are a potential fire risk.

The question is whether Premier Olsen can guarantee that these primary policy considerations will be upheld by a privatised ETSA? If he can he must present a detailed report on the evidence, and a

* the maintenance of the

clear legislative programme to put these investment decisions at the forefront of a privatised ETSA's policy considerations.

The Victorian experience shows that since privatisation managerial decisions are now short sighted and based on profit motive. For one the length of blackouts has increased from one hour in the early 1990's to five hours now. This has reflected the reduction of maintenance workers from 18,000 to 6,000; clearly this represented a policy directive that private profit was more important than service provision. Further, those who were most effected were in rural areas - clearly rural consumers must be reassured that they will be catered for. Olsen has to explain to rural constituents, mostly Liberal in voting intention, how the maintenance of the grid will be maintained in their areas.

In conclusion, the last election saw the Liberal party gain a majority on preferences. ETSA, it claimed was not to be sold - Olsen stated that - many times throughout the election despite Labor claims to the contrary. Now Olsen expects that the

people of South Australia will wear the decision to sell ETSA despite a complete lack of public scrutiny over the proposed sale. Olsen has no mandate until he answers the questions posed by this article and until the people of South Australia agree with the decision. In recognising this the Labor party has been unequivocal in its response of blocking the legislation in the upper house. The Democrats, whilst stating their opposition have not taken a definitive stand - they claim that they have a "natural inclination to oppose". If the Democrats seriously wish to make the most of their strong support at the last election they must uphold their stated aim to "keep the bastards honest". Clearly the Democrat vote is based on a history of opposition to selling Government assets - for them to alter this position especially over an asset many times more important to the economy than Quantas or the Commonwealth Bank - would make a mockery of their historical stand. Further it would no doubt deliver votes back to Labor, a party which has and will maintain the scrutiny of ETSA by Government.



Danielle says, "Buy a SAUA cup!"

Alida says, "No! Do Prosh gear and get it in to us!"

Danielle says, "No! Save the planet! Buy and use a SAUA cup!"

Alida says, "No! Funny stuff!"

Danielle says, "No! Glasses!"

Alida says, "Funny gear!"

Danielle says, "Glass!"

Alida says, "Gear!"

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The Electric Chair



MY SOUL
FOR A GOAT



I seem to be going on about religion every now and then in this column, I think it amuses me. This week, in the interests of balance, I'm turning my attention to the opposite end of the God scale, to Satanism. You know, killing goats and small children, playing *Dungeons and Dragons* (if you believe some fundamentalist Christians), wearing capes and funny jewellery. Maybe they have a secret handshake? That's what I wanted to find out.

So I went to altavista a search engine (www.altavista.digital.com) only to find that Satan appeared a lazy 377461 times. Satan must be popular among the pimply faced, overweight, heavy metal fanatic, 18 year old males that make up most of the internet. So I asked a friend and he pointed me in the direction of the ultimate satanic source, www.satannet.com.

These guys take their Satanism very seriously. They ask people to "turn your back on God" which is fine by me, but I see no need to turn to Satan. But that's me. These guys like the dude. (Philosophical question... is Satan really Satan or is Satan really just a different materialisation of God for these people who is different to the Gods that the Christians believe in? ... don't ask me.)

There is a *Satanic Bible* (a contradiction in terms for sure but...) that was written by a Mr Anton LaVey, who as you can see from the photo that should accompany this article, is a pretty scary looking mother. Anyway, Mr LaVey has some rather interesting philosophies.

The Nine Satanic Statements as written in the *Satanic Bible* by Anton LaVey... a definition of Satanism

- 1) Satan represents indulgence, instead of abstinence!
- 2) Satan represents vital existence, instead of spiritual pipe dreams!
- 3) Satan represents undefiled wisdom, instead of hypocritical self-deceit!
- 4) Satan represents kindness to those who deserve it, instead of love wasted on ingrates!
- 5) Satan represents vengeance, instead of turning the other cheek!
- 6) Satan represents responsibility to the responsible, instead of concern for psychic vampires!
- 7) Satan represents man as just another animal, sometimes better, more often worse than those that walk on all-fours, who, because of his "divine spiritual and intellectual development," has become the most vicious animal of all!
- 8) Satan represents all of the so-called sins, as they lead to physical, mental, or emotional gratification!
- 9) Satan has been the best friend the church has ever had, as he has kept it in business all these years!

... ok I understood that ...

The Eleven Satanic Rules of the Earth



I suppose these are the ten commandments for Satanists

- 1) Do not give opinion or advice unless you are asked.
- 2) Do not tell your troubles to others unless you are sure they want to hear them.
- 3) When in another's lair, show him respect or else do not go there.

how often are you in a lair?

- 4) If a guest in your lair annoys you, treat him cruelly and without mercy.

be VERY nice when visiting the Satanist.

- 5) Do not make sexual advances unless you are given the mating signal.

I wish someone would tell me what the mating signal is...

- 6) Do not take that which does not belong to you unless it is a burden to the other person and he cries out to be relieved.

please Mr Satanist ... have my stereo, my wallet ...

- 7) Acknowledge the power of magic if you have employed it successfully to obtain your desires. If you deny the power of magic after having called upon it with success, you will lose all you have obtained.

- 8) Do not complain about anything to which you need not subject yourself.

- 9) Do not harm little children

but the big ones are fair game

- 10) Do not kill non-human animals unless attacked or for your food.

human animals ... no worries.

- 11) When waking in open territory, bother no one. If someone bothers you, ask him to stop. If he does not stop, destroy him.

I'm sorry your honour - he called me a stupid Satan worshipping freak and didn't stop when I told him to. So I shot him.

There's plenty more about Satanism on this site, but that was about the most amusing part. The rest of it is all pretty feeble though. Religion is bad enough without believing in a dopey one that no-one (thankfully - otherwise we'd all have to be killing each other) takes seriously.

Not everyone takes Satan so seriously. You can sell your soul on line at www.necronomi.com/projects/666/. They provide a useful contract to ensure the successful passing of your soul to Satan.

"I relinquish the ownership of my immortal soul into the keeping of Satan, the Master of Evil Demons, Commander of all Ungodly Forces and Unclean Spirits, Inventor of the Sin, Eater of Souls, and Chief Torturer of all dead Heathens and Damned Christians. I furthermore give to him and his subservient creatures the rights and privileges and freedoms entitled to me by the Creator of the Universe, whose name I flout. I understand fully that I will live as a creature of sin and an artist of villainy and corruption in this world, and become a slave of evil in the next; property of the diabolic in both. I shall spurn and debase all things worthy and pure, and I shall make ruin my cause and calling. I shall indulge in joyous cruelties from the pettiest to the most maleficent. I swear that I shall curse the names of all the angels of the host of heaven; and with the aid of my Liege, they shall hear me and be tormented thereby. I shall endeavour to commit all kinds of sin and crimes against the Enemy who yet rules, succeed and blacken the soul of the earth. I am a blasphemy. I am one accursed. I am among the host of the damned.

Fill out the convenient online form and your soul is sold and you are free to indulge. No money back guarantee provided.

Tim Kentish

Innumeracy: Social Tragedy or just plain ignorance?

Numbers are powerful things - it is not without good reason that Benjamin Disraeli made his (now clichéd) statement about lies, damn lies and statistics. But despite such sage advice, people are still easily swayed by a few curvaceous digits (especially when followed by a few zeroes and prefaced by a big fat dollar sign). Much like a laser guided "smart bomb" through a carelessly open Iraq window, a well placed number can win you the day - be it an argument over whose shout it is at the bar, or a scientific debate in a respected journal.

Now some observations:

- The human mind, in general, can only conceive of patterns of objects up to 4 or 5 in number (with the exception of special arrangements of objects)
- Numbers control or influence our actions at almost every point of the working day (in city/suburban life, anyway)... and even some of the sleeping day.
- Most people who fling these numbers around to effect some change on our lives have no concept of the end result of that flinging, the scale or importance of the numbers which are flung, or the reasoning or processes which gave rise to the numbers in the first place.

Yes, I put it to you that the majority of people in this world are numerically challenged. Hell, we're all guilty of it at some point, but few will ever realise this.

Allow me to present an example, shamelessly torn from that paragon of rational thought and informed dialogue, the 'Letters to the Editor' page of *The Advertiser*. Moira Newman of Hawthorndene (16/03/98: "PS Newman's only real mistake was to wrote: "I use mega (giga) watts of electricity, every morning... for about three hours so I must be saving tonnes of daylight"

This letter was written to prove some kind of scathing, semi comical point (I think its about daylight saving. it's hard to tell) so an amount of exaggeration is expected. But how much exaggeration is enough? I think that M. Newman has little grasp of the terms used in that letter, and so will take the good Newman to task as an illustration of the poor numerical skills that plague our world.

- 1) Assume that Newman uses 1.0 MW to 1.0 GW for 3 hours each morning. (I know the letter says "watts", but I'm feeling generous). This is an energy consumption, every morning, or $11 \times 10^9 - 11 \times 10^{12}$ J.
- 2) Assume that each globe is a 100W

energy-sucker. There are 25 globes in this (fair-sized) house. (Count the number of globes in your house; you'd be surprised).

- 3) The energy Newman burns each morning is equivalent to $30 \times 10^3 - 30 \times 10^6$ globe hours. That is to say, Newman could run one measly 100W globe for 3.4 to 3400 years. If Newman was afraid of the dark, and switched on all the lights, then based on the 1MW - 1GW figures, the house could be kept in carlson-filament brightness for 50-50000 days (that's 0.14 to 140 years).

- 4) My last ESTA bill said that I pay 12.19 cents for each kilowatt-hour of

electricity I use (not counting service fee). Each morning, the improvident Newman racks up \$370 - \$370,000 on the old ETSA account.

- 5) To put this into a suitably righteous environmental context, consider where this power is supposedly coming from - a power station. If the power station could extract absolutely every last bit of the energy from combusting the highest grade coal (which it can't) and do it with 100% efficiency (which it certainly can't) and then get it to Newman's house without losing any on the way (which, usually, it can't), then Newman also is responsible for the burning of 330Kg to 330 tonnes of coal. In the one morning (Perry & Green, 1984).

You can see how extravagant Newman's claims were; the sad things are:

- a) Newman will almost certainly never know of this (because I refuse to lower myself to writing letters to the Editor of *The Advertiser*).
- b) Newman is not alone.

Newman's only real mistake was to not group the difference between the units W, KW, MW and GW. Let me tell you here that going from one end of that list to the other involves a factor of a billion (1×10^9).

So be wary with your digits, lest some mathematically superior pendant pick you up.

"Take care of your units, and they will take care of you" (Himmelblau, 1996).

The Number 7

Sources:

- Perry, R.H. & Green, D.W. (1984) "Perry's Chemical Engineers' Handbook" (6th Edition). Mc Graw Hill Book Company, New York (p. 3-9)
- Himmelblau, D.M. (1996). "Basic Principles and Calculations in Chemical Engineering" (6th Edition). Prentice-Hall, Inc., New Jersey. (p.2-8)

UANTaR

University of Adelaide

for Native Title and Reconciliation

UANTaR are a recently formed club dedicated to giving Adelaide University students and associates a voice in the process of reconciliation of Australia's indigenous and non-indigenous peoples. We regard the maintenance of the integrity of Native Title as a consequence of this process. Consequently, the immediate concern of the club is to oppose the ten point plan legislation introduced by the Federal government.

UANTaR are affiliated with a national organisation, ANTaR (Australians for Native Title and Reconciliation), which pursue the same goals nationally. ANTaR is a broad coalition of organisations and individuals established in New South Wales early last year who believe that the legitimate rights of Aboriginal Australians, as confirmed in the High Court's Wik judgement, are in danger of being taken away and that this action would leave Australia, in the words of our Governor General, Sir William Dean, 'a diminished nation'. The coalition acts in consultation with the National Indigenous Working Group.

UANTaR is an active on-campus group with membership open to all staff and students of the University of Adelaide. The group's main objective is to raise awareness and facilitate discussion of indigenous issues within the University community, thus creating an atmosphere and environment of reconciliation between indigenous and non-indigenous Australians.

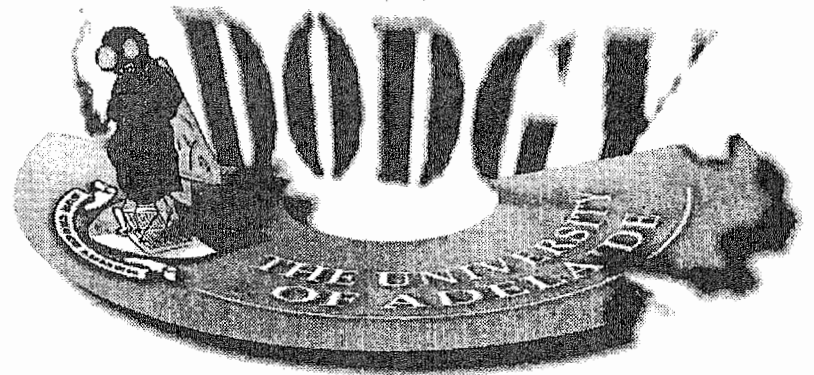
In 1997 UANTaR conducted various events on campus. These included a 'day of action' in which

various prominent members of the indigenous and non-indigenous community were given an opportunity to speak to students and staff of the University. Aboriginal organisations enthusiastically supported these activities. In particular The Centre for Aboriginal Studies in Music provided high quality indigenous performances of music and dance. UANTaR has also been active in disseminating information to individuals and groups on campus, making submissions to the committees of the Upper and the Lower Houses, facilitating talks and seminars, and creating an open environment for discussion and reconciliation.

Reconciliation between non-indigenous and indigenous persons is the most prominent social justice issue which exists today. A failure to reach out to indigenous persons by non-indigenous persons, or the acquiescence to government policy which marginalise indigenous persons, can only lead to a disharmonious and fractured community. There is an obligation on this society, one which perceives itself as decent and honest, to pursue reconciliation with indigenous peoples forthrightly and unambiguously.

UANTaR has many activities planned for 1998. We would like you to be involved. We meet 1pm on Thursday in the Post Graduate Students' Association Room on the 1st level of the George Murray Building.

Further information can be obtained by ringing Martha Sanva on 8363 3158.



Mmmmm.

What with the whole demonic motif pervading this magnificent publication this week, I figured the obvious thing to do (not that the FlyGuy advocates the performance of obvious tasks, as you will soon see) would be to discuss satanism. Or demonology. Or somesuch. But, well, I thought, and I thought, and I thought (rarely has so much preparation gone into this column (and, in fact, I'm lying right now, so there's never actually been that much preparation put into any of these columns)) and I thought, well, I don't know anything about satanism. Or demonology. I know a lot of things (in fact, the propaganda is nigh-true; the FlyGuy does know nigh-everything) but satanism? Outside my range of experience. (Another more believable story (for surely noone believes the FlyGuy's worldliness could be so limited) would be that there is censorship in action; the overlords of the publication might wish to appear all carefree and lah-di-dah and oh, we don't care about offending people with the demonic motif but in actuality they are scared shitless. True.) So I thought I might settle for a quasi-relevant religious story, concerning, of course, my good friend (screwed up as he is), PrayingMantisGuy. No, really, that's his name. Every weekend, without fail, PrayingMantisGuy raises himself from his slumber and stumbles downstairs to his couch, where he sits and watches football on TV. Every weekend. Religiously. (What, you didn't think it was going to be a serious religious investigation, did you? Not the first week after the first weekend of footy season?) This behaviour concerns me for several reasons.

Firstly, it is just dumb. The FlyGuy has no gripe with the activity of football (bear in mind here, dear reader, that we discuss only (in the case of PrayingMantisGuy (which

is the only case we are discussing, remember (you do remember, don't you?)) at least) the breed of football known best as Australian Rules; there is no allowance made for Rugby (League or otherwise), nor soccer, nor American Football (which the FlyGuy, in his been-and-seen-everythingness, admits to being quite the little fan of); perhaps this is for another time, but to spend all of one's weekend watching all these strapping young men grappling with each other as they struggle to kick one between the uprights (love sporting puns; despise sporting comentators) can surely be described as nothing better than a waste of time (you should try spending a weekend piecing together a newspaper - Eds). There are so many better things one could be doing. Further, the watching of any game of televised football these days entails sitting through that damn song (or maybe there'll be a new crap song this year (we can only hope)), and this is the sort of activity that simply should not be tolerated. Nor should the sponsorship of the game by numerous (here unnamed, but look around, you'll see their names somewhere) multinational conglomerates that the FlyGuy loathes. Also (in a slightly less evangelistic (see, it was all about religion all along) tone), in my limited experience, the excitement (no, don't argue - such a thing does exist) of watching a sporting event diminishes rapidly when one does not actively support one or other of the opposing parties. As such, doesn't it sound reasonable that one should not enjoy more than one game each week? Sounds sensible to me. But you just try and make any of these salient and most excellent points to PrayingMantisGuy. You will get your head bitten off. Nnumheh.

FlyGuy

GALAXYGIRL VISITS . . .
THE CYRANO SERVER
[http://www.nando.net/toys/
cyrano.html](http://www.nando.net/toys/cyrano.html)

**LOVE LETTERS,
HATE MAIL,
VALENTINES -
CUSTOM-MADE,
READY-TO-SEND.
ALL YOU HAVE
TO DO IS FILL IN
THE BOXES.**

THE QUESTIONS:

What style of letter would you like to send?
choose from **Steamy, Indecisive, Surreal, Desperate, Poetic,
Intellectual or Regretful.**

What is your name?
galaxygirl

Give an adjective that describes your beloved:
zany

Give an adjective that describes your relationship:
wayward

Give a noun:
spice

Give an adverb:
impatiently

What is your beloved's favourite food?
cookies

What is your beloved's most attractive physical feature?
blue fur

What piece of clothing do you like best on your beloved?
Doc Martens

What is your beloved's name?
Cookie Monster

THE STEAMY LETTER:

Dearest Cookie Monster,

I can imagine myself kissing your zany blue fur and slathering you with various oils and cookies. Your blue fur is my anchor in the stormy sea of life; I wonder how I ever made it through a day without you.

Please meet me tomorrow dressed in your Doc Martens, bring your spice, and we will celebrate our wayward love together.

Yours impatiently,
galaxygirl

THE SURREAL LETTER:

Dear Cookie Monster,

You are a spice. Remember the time I saw a seagull fly out of your blue fur? You comforted me with your cookies until I thought I spied your Doc Martens draped across the equator. But the asphalt still flickers with our wayward love.

Yours impatiently,
galaxygirl

THE INTELLECTUAL LETTER:

Dear Cookie Monster,

My love, we are like Beatrice and Dante; Dido and Aeneas. As sure as angular momentum is conserved, our wayward love will endure the entropy of the universe. Your blue fur is as moving as Bach's ascending canon. Please meet me in your Doc Martens at the laboratory. We will study your spice and analyse the composition of cookies.

Yours impatiently,
galaxygirl

THE POETIC LETTER:

Dearest Cookie Monster,

I vowed that I would dedicate my powers
To thee and thine - have I not kept the vow?
With beating heart and streaming eyes, even now
I call the phantoms of our cookie hours
Each from his voiceless spice: they have in visioned
bowers

Of wayward zeal and love's delight
Outwatched with me the zany night
They know that never joy illumed my blue fur
Unlinked with hope that thou wouldst free
Your Doc Martens from a dark slavery

Yours impatiently,
galaxygirl

THE END-OF-THE-LINE "DEAR JOHN" LETTER

THE QUESTIONS:

What is your name?
galaxygirl

What is your soon-to-be-ex beloved's name?
Cookie Monster

Give an adverb:
hungrily

Give an increment of time:
millenniums

Name an emotion:
waywardness

Give an adjective:
yummy

Name an item of clothing:
beanie

Name a part of the human body:
belly button

Name an animal:
flamingo

AND THE RESULTS:

Dear Cookie Monster,

I have enjoyed our relationship for the past few millenniums, but fear that we have soared to exuberant heights only to alight upon a plateau of waywardness. It would have been better to have just remained friends, but alas, our passion prevailed.

Now, it is time for you to remove your yummy beanie from my closet and to detach your annoying pet flamingo from my leg. I will mourn the loss of your belly button, as it is etched in my mind forever.

hungrily yours,
 galaxygirl

WAYWARD MEETING

The inaugural Wayward meeting has finally been engineered and will happen on TUESDAY 31ST of MARCH at 4 PM in the On Dit office (adjacent to the Barr Smith lawns). **All students interested in writing for Wayward** (and especially those who have contacted us already) are invited to come along, introduce yourselves, have a chat, and help us brainstorm some ideas. In particular, PROSH is coming up and we want to make some noise about it. Remember - we want Wayward to span as many tastes as possible. Don't be shy if you have original & freakish ideas - that's just what we're looking for!

GET INVOLVED!

WAYWARD
GUIDE TO BETTER LIVINGWHY YOU SHOULD CONTRIBUTE

THE OFFICIAL REASON:

On Dit is your newspaper - Have Your Say.

THE YOUNG & HIP REASON:

We wanna hear YOUR opinions.

THE CYNICAL REASON:

They'll print anything.

THE REAL REASON:

I can't hack the pressure any longer / the pressure is killing me / I'm running out of ideas.

ALL INTERESTED WAYWARDERS:

Drop your Wayward "Guide To Better Living" list (with name & contact) into *On Dit* via office or contribution box. And make 'em good.

Ten Rules of Seduction

The value of seduction is not production.
 The value of seduction is, it is not sexuality.

The value of seduction, it produces no
 orgasms.

Give ultimate control to the other person.

Your importance has no value and your
 personality is of no interest either.

You can not seduce an authority figure: if
 you are an authority you can not be seduced.

Find someone who knows you are
 imponderable.

Life is the art of seduction.

Sex is the art of violence.

Truth is the art of power.

Tutorials are the art of s&m.

Seduction is about the unknowable not the
 knowable so do not assume you know
 anything or that the other knows.

Size is of no importance and its use has no
 value.

You will not be able to smell life as long as
 you smell of death?

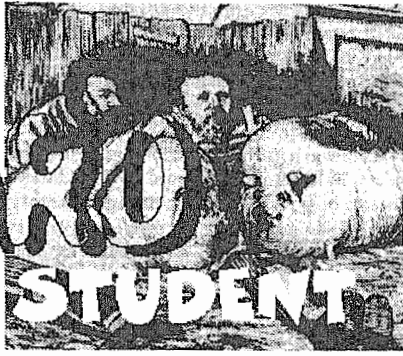
R.I.P.

revolutionaries in pain

Gabriel & Lucifer
 and the other guys around the table

THE

WAYWARD



VEGGIE ON CAMPUS

Yes its the third, and final edition of Vegetarian on campus. Apologies to all for my two week absence from the paper, but as you know, stuff comes up. This week I will delve into the last two remaining levels of the Union Building.

Level 5 - The Uni Bar.

Beer beer everywhere and not a bite to eat. While this may have been the case a few years ago - this is no longer. After many many refurbishments over the past few years (I want those funky couches back!), counter meals are now available. For those, like myself, who are not partial to that infamous schnitzel, chips, gravy combo - there are alternatives. Bowls of wedges and fries are the way to go - this is about as adventurous as I got when I was there, after all who wants to be eating some sort of gourmet vegi burger (and aren't they tasty) with a pint of Cooper's dark ale. There are tellies and a pool table for entertainment, and if you're really lucky some days they actually have live bands playing. A great atmosphere and cheap drinks (use the voucher in your diaries if you haven't already....providing of course you are over 18). I think the Uni Bar is one of the most underrated levels of campus catering: hello, it's like less than 100 metres away from the library, and opens at 12pm. The perfect time for lunch, and if you don't feel like the food there, grab something from the levels below and take it up (I have no idea if this is "allowed" but I hardly think that they'll arrest you...).

Level 6 - The Gallery Coffee Shop

All those people out there who actually know me will know that this establishment has become my second home. The coffee is pretty good, and the atmosphere is fantastic. I have to wonder though how they justify charging \$1.90 for a coffee and \$1.80 for a short black. For a service claiming to bring cheap meal deals etc for students, I find that price pretty hefty. Arg, now I have that out of the way I can talk about the food. Like most cafes around, the Gallery has the basic foccacia - which you can put whatever you want on it for around \$5.

This year saw the introduction of the veggie-wrap - this is basically an excuse to put as much gourmet ingredients in one pita roll as possible. Yes I love roasted eggplant, roasted capsicum etc, but if I ate something like this every day I would probably grow to be quite large (horizontally). The sandwiches though are great, if you go really late in the afternoon, you can find discounted sandwiches - sure they are the rejects, but it beats paying \$3.90 for a salad roll does it not?

"The Gallery" (the jarg lingo for the regulars) has the most fantastic soup in the winter. Beware though of the Minestrone, ask if there is meat in it - ask if it is vegetarian. Yes, once again, it's the eternal struggle to find meatless foods. Watch for the days with pumpkin, peanut, and chilli - oh yeah.

I am very protective over the Gallery as there is no better place to relax, or study whilst drinking coffee on campus, while I would love to see cheaper prices for the coffee - it is one of those unchangeable facts whereby the union building needs more money!

Well all you veggies, or veggie-sympathising individuals (oh I'm so PC) jump on into the union building and try some cheapish food. If not interested, well you can spend hours staring at it, and dammit if you're feeling really fly-by-the-seat-of-your-pants, wander in - it won't kill you....or maybe it will.....

Paranoid Android



On Dit's Saturday luncheon. Purchased off-campus. This is not a commentary on union Catering's quality, more their availability.

HOW NOT TO WIN FRIENDS AND INFLUENCE PEOPLE

by Annabel Davies

We've all met them. Those people who make our hair stand on end, who make us grind our teeth and clench our fists in utter boredom, irritation and frustration. So how do they do it? They probably have one (or more) of the behavioural habits listed in the following Wayward guide on how *not* to win friends and influence people. So if you're into being annoying and pissing people off then try some of these. . . .

• Talk incessantly about yourself.

Now this is a great way to come across as a very self-possessed sort of person. For the first 10 or so minutes it can be pretty interesting listening to people talking about what's going on in their lives, but after they have been rabbiting on for more than 20 minutes, without asking you a single question about yourself, it gets very, very irritating.

• Forget people's names

If you want to make a bad impression, this one's quite effective. It can be very insulting to be called Monica when your name is Janet. But what's worse is when you've met someone several times and they still can't remember your name, or claim never to have met you when you know that just last week you spent an hour and a half chatting to them in the pub.

• Ask (third year) uni students which school they go to

If you really want to piss someone off, try this one. It certainly worked on me. Someone asked me a few months ago whether I was in Year 11 or Year 12 at school ("Third year university actually"). This really gave me the shits, and lowered my estimation of the person considerably. He tried to make up for it though by telling me "Hey, it's good to look young, isn't it? You'll appreciate it when you're 50" Thanks, that sure makes me feel better.

• Complain and whine a lot

Complain constantly about how crap your life is, how nothing good ever happens to you, how the person you're talking to is so lucky and how he/she never has any worries etc etc. If someone asks you how you are, sigh miserably and say "Oh well, alright I suppose", and then launch into excessive detail about all of your problems. After a few weeks of this sort of behaviour, no one will want to talk to you.

or conversely. . .

• Go on about how damn wonderful you are

This could be fun. If you really want to irritate people, all you need to do is talk about how much money you have, how your love life is just sooo hectic, and you wish Tim/Ron/Kathy would stop sending you flowers and chocolates, how great your marks are, and how you have got a top job lined up for you as soon as you finish uni. And then say to the person who's listening, "And how are you doing?"

• Expect everything

Be one of those people who expects everything from everyone. Expect your friends to buy you drinks, and don't buy them any in return. Expect your friends to pick you up and drive you everywhere. Ask people for money and "forget" to pay them back. And when it comes to dating....

• Act cool and detached

When you go on a dinner date with someone, arrive at least half-an-hour late, dressed as though you've just got back from a day spent cleaning toilets, let the person you're with choose where to go for dinner, then make loud, rude remarks about where they take you, spend the entire evening yawning, and looking blandly at everything except the person you're with, and then leave before coffee is served. It's mean, it's horrible, and it will certainly not impress your date.

• Be patronising

On your first date with someone, tell them that they are the one you want to spend your life with, kiss and hug them at every opportunity, call them "darling, sweetie, baby", and insist on doing everything for them (this includes opening all doors, accompanying them to the toilet, holding their hand when you cross the road, and ordering their food for them). Believe me, you will be so annoying, your date will be itching to end the evening.

• Sleaze onto all of your date's friends

You'll be hugely successful if you do this. Next time you go out clubbing with your date, make sure you flirt wildly with everyone. Dance with your date's friends (physical contact is essential). Then, snog one (or many) of them passionately, preferably in the middle of the dance floor. You'll be despised by your date for evermore, guaranteed.

See, it's easy to upset and annoy if you know how. But then again, sometimes it is quite nice when people like you.



Aggies Pub Crawl!

3rd April

T-shirts will be available from the WISA and RACSUC offices from Monday or on the night (if there are any left) for 15 bucks.

Attention 1st years - we will be in to sell t-shirts to you at one of your lectures so don't worry you won't miss out.

Starts in the Unibar.



LOOK! OUT ON THE LAWNS!

IS IT MARIANNE?

IS IT BOUDICCEA?

NO, IT'S ALIDA!
PROSH DIRECTOR!

FUNNIER THAN A SPEEDING BULLET!
MORE AMUSING THAN A LOCOMOTIVE!
ABLE TO LAUGH OUT LOUD WITH NO PROVOCATION!

SHE WILL SAVE OUR PRANKS!



Alida, super-Prosh heroine, needs your help!
She needs Prosh gear for the *On Dit* Prosh edition.

You know. Funny gear.

You can bring it in to her at the SAUA.

Or bring it to us here at the *On Dit*.

Act quickly! Your Prosh needs you!

STUDENT MEAL OFFER

Purchase any meal over \$5.50 from our extensive menu and receive a free beer, wine softie or coffee by showing your student ID when ordering.

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- * Schnitzel * Light Meals

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Valid to 1st May

- New Happy Hours -

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Friday 5-6pm 9-10:30pm

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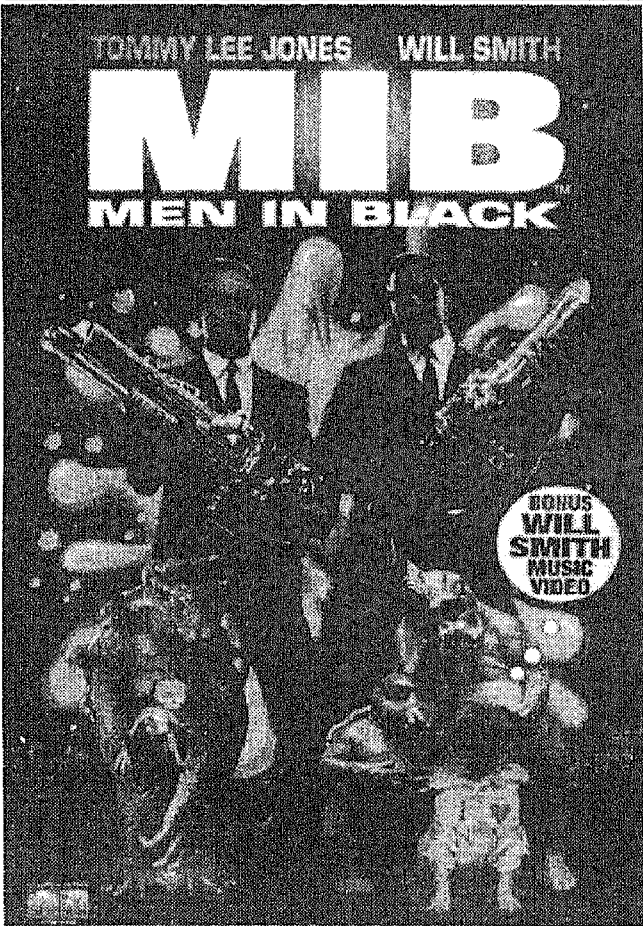
Champers \$2 Base Spirits \$3

Birthdays & Parties our specialty

The Mansions Tavern

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Men In Black

1997, Director: Barry Sonnenfeld (Get Shorty)
 Starring: Tommy Lee Jones (yum), Will Smith (yum x2), Linda Fiorentino.
 Columbia Tri Star

MIB is first and foremost a B Sci-Fi flick with lots of goop and crazy aliens but with something that other movies in this vein don't usually have - a huge budget - and boy does it show.

The story is very thin and predictable but this just serves to highlight the excellent special effects and general fun of the movie.

Agent K (Tommy Lee Jones) takes on a young streetwise police officer (Will Smith) as a partner in the secret agency Men In Black who regulate alien immigration on earth. First mission together: save the world by tracking down a BUG that has stolen a galaxy. During this adventure K, an old hand at this kind of thing, introduces the new guy (Smith) to the way things are done and secrets of the MIB: aliens walk among us, MIB are running around changing our memories and keeping the aliens a secret, and tabloid journalists really know what they're talking about (Elvis isn't dead, he just went home).

MIB is great fun - check it out!

Esther Speight



The Top Three Ways to See MIB

1. Hire it at your local video store.
2. Buy your own copy for \$24.95 rip.
3. Win your own copy from *On Dit* ... and there's more: you get a MIB video, a MIB CD single, a white MIB t-shirt, a novel and a beanie!

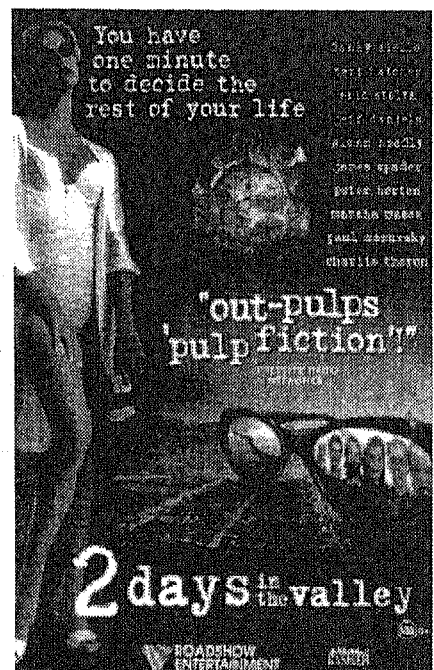
Just write your name and phone number and address on a piece of paper and pop it into the video subeditors pigeon-hole in the *On Dit* office (easy). Draw will be at 1:30pm Friday 3rd April. For those of you at Waite and Roseworthy, call the office on 8303 5404 before 1pm Friday and leave your details. That way we all get a chance, right?

2 Days in the Valley
 Dir: John Herzfeld, 1996.
 Danny Aiello, Eric Stoltz, James Spader,

Teri Hatcher, Jeff Daniels. Roadshow Entertainment. Quentin Tarantino has a lot to answer for. He should get down on his knees and beg the world for forgiveness, because he is responsible for copy cat movie makers who think that with a good ensemble cast, a few guns and a bit of blood, they've made the new *Pulp Fiction*. John Herzfeld has done just that. He's written a script, not far from the plot of Tarantino's and directed a pale variation. It has been said that "2 days in the Valley out-pulps *Pulp Fiction*", which is a far and sad cry from the truth. It is as much an average hit man movie as *Pulp Fiction* is a classic, and it is safe to say that no one will be quoting Herzfeld in a decade. The script does not compete with classic Tarantino dialogue, which it seemingly tries to emulate. There is nothing distinctly wrong with it, then again, nothing is all that right with it either.

James Spader plays a hit man, who knocks off Teri Hatcher's ex-husband, with the help of Danny Aiello, the man he tries to set up to take the fall. Of course it's not that simple, and it had better not be. It's a good story with great acting from a cool cast, including Eric Stoltz and Jeff Daniels as frustrated cops, but overall, even with a soundtrack including songs from Otis Reading, Morphine, Wilson Picket and Lyle Lovett, it is outclassed and definitely "out pulped".

Belinda



WILD AMERICA.
 Dir: William Dear, 1997
 Jonathan Taylor Thomas, Devon Sawa, Scott Bairstow, Roadshow Entertainment.

"Take a ride on the wild side" is what we are expected to do in the countryside of Arkansas in 1967, where three brothers decide to make a wildlife film about America's most endangered species. Jonathan Taylor Thomas, Devon Sawa and Scott Bairstow trip through the wilderness to meet hungry bears, rattle snakes, secret government plane test sites and a crazy moose, all this while coming of age and coming to terms with the problems of ambition.

Wild America is a charming adventure film, helped mainly by excellent performances by the three leads and the enchanting cinematography of David Burr. It does what Rob Reiner did in *Stand By Me* over a decade ago. Through honest narration, the film shows a group of adolescent boys, with a need to escape, in search of something meaningful, something to be proud of. In *Wild America*, director William Dear replaces Reiner's use of the finding of a dead body as an escape from obscurity to fame, with a video camera that is the boys' ticket out of small town America, to a better place. Dear seems to be influenced somewhat by Reiner, but it is not a criticism. He merely borrows a certain style and makes it into his own by creating original scenes with honesty. He has made a simple movie, often funny, sometimes sad, but most of all he has made a meaningful film about what it is like to have a huge ambition that will take nothing to override.

Belinda

Event Horizon

1997, Dir: Paul Anderson

Laurence Fishburne, Sam Neill, Kathleen Quinlan & Joely Fischer
CIC

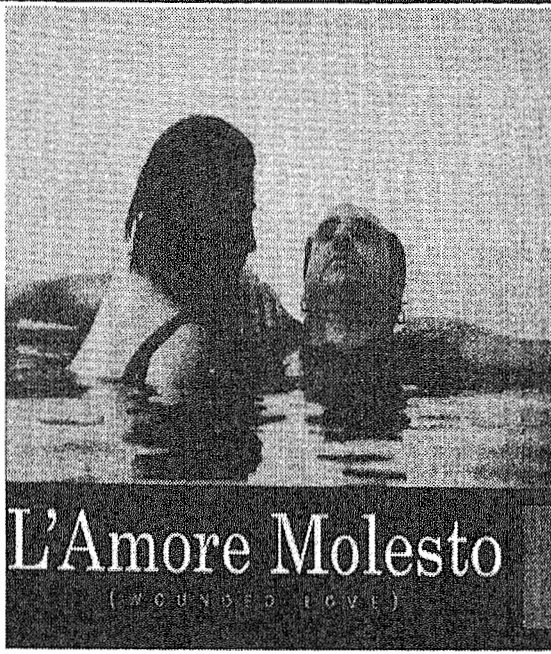
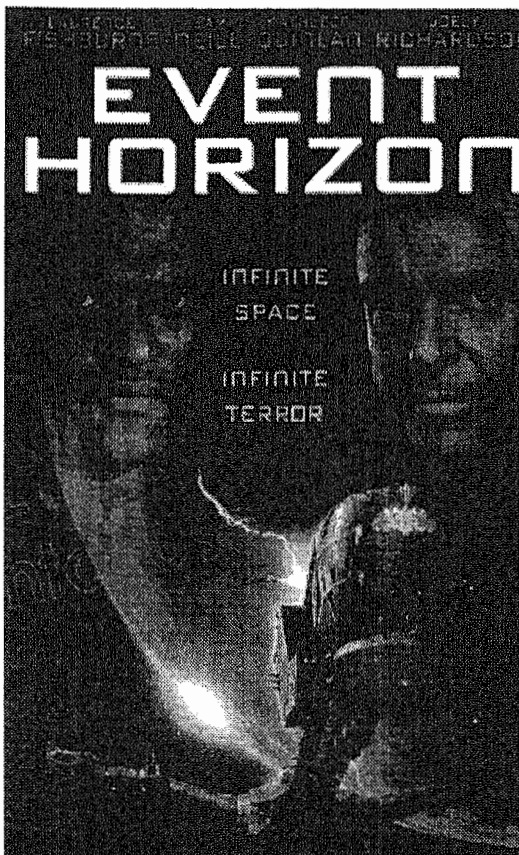
Directed by Paul Anderson, this film is a definitely for horror fans only. It is classified as sci-fi/horror but really it is a horror set in space. It is not for the squeamish.

Having seen *Aliens* too many times to count, I was bewildered by the number of similarities between the two films. To start with, the characters belong to a government/military group and are going out to investigate a strange occurrence, the return of the Event Horizon. The Event Horizon was an experimental ship that was developed to travel faster than the speed of light by opening up Black Holes and using them as gateways. On the first attempt at doing this the ship vanished and has only now reappeared after seven years. Another thing that bothered me was the similarities between the ships, apart from Event Horizon's drive core (where the Black Hole is opened up) there is no originality in the ship design. There are other similarities that I won't mention but there is one more I feel I must. When the crew began using dialogue from *Aliens* I was lost forever. The line that sticks in my mind, like a toast crumb in my throat and peanut butter to the roof of my mouth is; "We're five, by five". After I had complained about all the other similarities to my friend, for Joely Fischer to come out with this was too much. For those of you who can't remember this from *Aliens*, Mira says it as she pilots the ship down from the Sulaco. Actually she says; "We're in the pipe, five, by five". Anyway, the similarity is there and it bugged me to hell.

The only original thing in this film is the idea that by travelling through a Black Hole the ship enters another dimension, a dimension of chaos that can only be described as hell. When it came back from the other dimension it brought back a presence that preys on the fears of the beings around it, in this case, the investigating crew.

The horror scenes in this film are truly gruesome which is probably its redeeming feature. If it was fake looking gore I would have laughed at this film. I said it before and I'll say it again, this film is not for the squeamish or for those who have seen *Aliens* that many times they can remember dialogue.

Chris Bolland



L'Amore Molesto

Dir: Lucky Red

Anna Bonaiuto, Angela Luce
Roadshow Entertainment

L'Amore Molesto is set in Italy and uses the dark confusion of the streets of Naples to set the scene for a mysterious and intriguing story. While I am a little dubious about its label as a "dark thriller" (it wasn't very scary at all - although I am a fairly brave person) the storyline was well constructed and had a nice subtle little twist at the end which led me to forgive those minor predictabilities which had come before.

The plot follows Delia (Anna Bonaiuto) as she attempts to discover the truth about her mother's unexpected death and in the process digs up all sorts of uncomfortable secrets from the past. The film chops and changes continually but not overbearingly between the present day and the time when Delia was a child, as she recalls instances of her childhood. Both Delias were very well cast as the same fearless determination can be immediately recognised in both the little girl and the older version. All characters were in fact played very well and all

were full of life.

The film was (strangely enough) in Italian with English subtitles and although I don't speak Italian and therefore have no authority on the subject whatsoever, the subtitles seemed to be pretty relaxed and natural sounding, which is always a good thing. Another thing which I find quite regularly to be a relief with non-Hollywood movies is that everything is so much more understated. The characters don't always seem to feel the need to say exactly, not to mention *everything* they mean all the #*\$%ing time. So, apart from a lack of suspense and scary stuff (which is only really a problem if you're determined to call it a thriller), and some irritating music which I forgot to mention but which you get over quickly, this was not a bad show. Hire it, if you like.

Nadia Butler

WILD TARGET

Director: Gilles Henry

Starring: Jean Rochefort, Marie Trintignant and Guillaume Depardieu

Siren Entertainment

"When the aim is spot on, the head doesn't explode", announced Jean Rochefort, with the greatest of aplomb, to his apprentice assassin as though giving a lecture on differential calculus to a theatre full of slightly daft students. Victor Meynard, an ageing but still highly proficient and in-demand hit man, is played by Rochefort entertainingly with all the straight-laced seriousness of a true French gentleman. Meynard, who still lives with his mother and possesses a number of quirky eccentricities, is hired by a wealthy gangster to kill Renee Dandrieux (Marie Trintignant), who she duped into buying a forged Rembrandt. Tagging along with Meynard is his apprentice, Antoine (Guillaume Depardieu... yes, son of Gerard). Depardieu is capable in his role as the fresh-faced, dope-smoking protege reluctant to actually kill someone - a sentiment which seems to have an effect on Meynard. He is unable to kill Dandrieux, having fallen in love with the deft thief while shadowing her around Paris in a comic cat and mouse chase. Trintignant brings a light-hearted earnestness to her character, who hires Meynard and Antoine to be her protectors after they save her life. Of course, the gangster is furious and hires another hit man to kill both Meynard and Dandrieux.

Director Gilles Henry produces a few laughs, enough to classify *Wild Target* as a black comedy - however they are a little too spaced apart for my liking. Most jokes are typically French cinema graveyard humour, and very laid back in their execution. There's no twist at the end, and so the obvious conclusion prevails with the baddies getting their just deserts and the main characters living happily ever after. All up, Henry yields a fine example of French filmmaking, showing that foreign cinema definitely has its standing in our English-speaking world - watch for the Jackie Chan poster making a cameo in one of the scenes.

Tim Williams

North Terrace

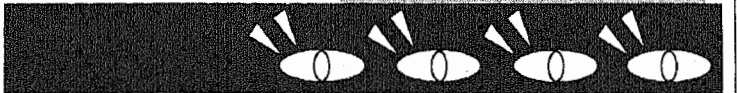
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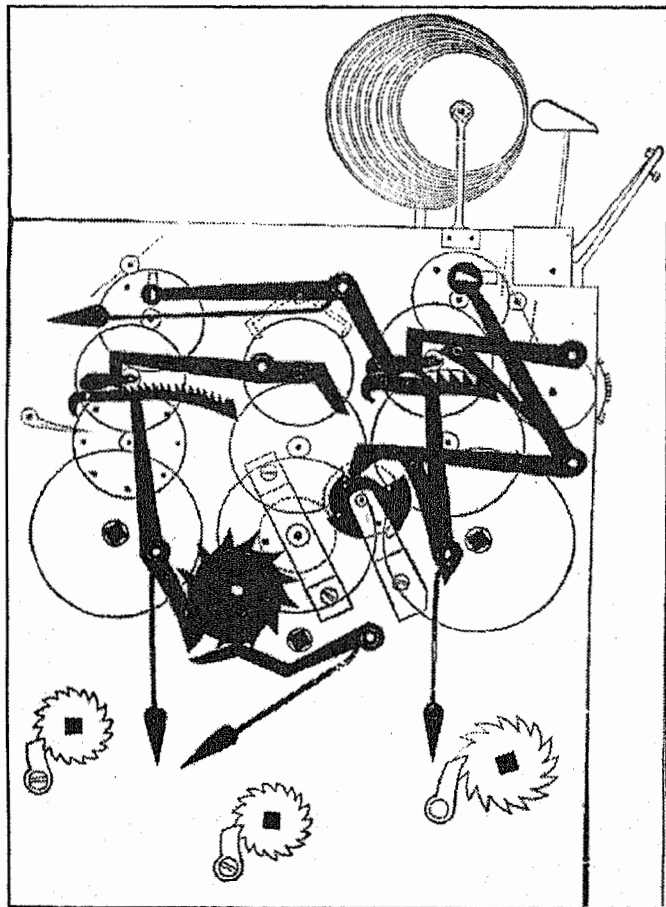
Philosophy

Does time really exist?

Perhaps time is just a human invention. Perhaps all that really exists is matter and movement. The earth revolves - that is it moves a certain distance (a day); the earth goes once around the sun - that is it moves a certain distance (a year). The ultimate measure of time is the day - sun up, sun set, sun up again. The only reason we can give a day the label 'day' is that it revolves at a uniform rate of movement. What we call time is nothing but a uniform rate of movement.

What is time? Time is the division of a day into uniform units. We have divided a day into 24 uniform units called hours and these into 60 uniform units called minutes and these into 60 uniform units called seconds. Time is an abstract entity we have created. People are convinced that time exists, but it only exists as much as "a centre of gravity" or the "equator". Imagine a river that symbolises the flow of time. The flow of the water drives a wheel which in turn drives various mechanisms which work a clock. The water always flows at an exactly uniform rate. Since the water always flows at a uniform rate the clock will always keep perfect time. Time will be equivalent with the rate of movement of the water. In the same way time depends upon the movement of the entire system in which you live. Since the solar system, the galaxies, the universe and all of the particles contained within it move at relatively uniform rates then time also stays uniform. If the speed of the river's flow was sped

up then so would the clock. Time would go faster. Time depends upon the rate of movement of the system in which it is being measured. For this reason Einstein said that time was relative. Thus if you doubled the size of the earth (and its rate of movement was left constant), you would double the distance it had to move to revolve once, and thus a day would be doubled. Also if you doubled its rate of movement (and its size was left constant) you would halve the length of 'time' a day would take. This change would also have consequences for the length of hours, minutes and seconds (since they are all based on the length of a day). Fortu-



nately we don't have to worry about such changes in time as the size of the earth and its rate of movement always remains constant (though technically time is changing, as the very gradual slowing of the earth's rate of movement is increasing the length of a year by a few thousandths of a second each year). "I feel time passing" you say. Your feeling of time passing, however, is based upon your 'internal clock'. It is set to the rhythms of day and

night and it coordinates your biological activities to it (studies show that people kept isolated in a "timeless" environment with no indications of night or day, usually begin to experience 25 hour days - that is they feel a day to be over when 25 hours has elapsed).

So what is this phenomena of change that we call time? It is simply matter working under the laws of physics. We age because certain chemical reactions which happen at a uniform rate make us. It is not 'time' itself which makes us age, but the rate of the chemical reaction, which looked at in simplistic terms is just the rate of movement of particles. If you increase the rate of all chemical reactions we will age quicker and things will rot and breakdown quicker. If you change the rate of movement of an entire system, then as per the laws of physics the time taken for things to happen in that system will change. You might say that time shouldn't pass for an object that is not moving. Think for example of a tennis ball sitting on the floor in the centre of a room, perfectly still. How can we say time is occurring for it? Simply because, though it doesn't appear to be moving, it actually is. Its internal atomic structure is moving and the entire earth is moving underneath it. Of course, since we are travelling at the same speed as the earth (travelling with it) we can not perceive this movement.

This leads us the conclusion that if you stopped all of the movement of the tennis ball so that it stayed at a fixed point in the universe, and if you also stopped the movement of its internal structure (eg reduced its temperature to absolute zero), then time would cease to exist for that object. This seems to fit logic, since if there is no movement the tennis ball can not age (it can not breakdown), and thus the so called effects of time would have stopped as well. What I'm really trying to say is that the concept people seem to share of time as being a constant flow, which continues no matter what, is false. If

you snap-froze the universe would time continue anyway? No it would not. The concept of time would be meaningless. In conclusion, time only exists as an abstract concept. It is nothing more than the uniform rate of movement of the system in which it is being measured.

Brentyn Ramm.

Dear Brentyn (ED),

Firstly I must express my ecstasy in finding your philosophy section nestled within the pages of On Dit. Your section adds a needed substance to the paper, and will ensure I read the publication religiously. However, before it seems I am flattering you only in the hope of getting my letter published, I shall get down to business.

The questions you posed in your opening article are both ones I have pondered, yet can not begin to comprehend the enormity and meaning behind. Since I don't feel passionately about any such topics you mentioned in your article, or rather can not quote on them due to lack of knowledge (yes, very humble of me!) I thought I might be so bold as to introduce a theory of my own and it is thus.

"You never do anything you don't want to do." Before you go tossing this statement along with other poor quotes from wannabe philosophers, I implore you to consider this as an entire new way of looking at everything in life. Take for example: "I don't want to go to school" etc. Think of how a young rebellious child would feel if s/he were told the only reason s/he goes to school, does homework etc is because s/he wants to. Let us consider when we have used the word 'need'. "I need to get off the phone now" or "I need to work." Bullshit! Do you need to get off the phone now or would you rather get off the phone so you won't be late for an appointment? Do you need to work, or do you want to work, so you get money to buy things you want (not need). Obviously my thoughts have met some opposition. "But I need to work, so I have money, and can buy things I need, like clothes and food, or I'll die." My response is

"yes you will die if you don't work, but who cares, do you need to live?" The obvious answer is no, we don't need anything. Everything we want is just that; a want. Why do we have to live? We don't of course. Our whole lives revolve around wants. Take the 'worst' case scenario of someone holding a gun to your temple and demanding you to give them your PIN.

"I didn't have a choice" one might plead. Wrong. If you don't submit to their requests you will die. Do you need to live? No, you want to, so you probably will agree to surrender your PIN.

Now this line of thinking has massive implications. Think about anything you have ever said you didn't want to do. "I didn't want to write to Auntie Smith in England, but if I didn't she would have got displeased with me." You have just destroyed your own reasoning in this sentence. One always has a choice here, to write to Auntie Smith or displease her. So where have my thoughts left us? Well, for one, we shall never say "I need to...." This may not be practical however, for one may not be seen as polite saying to a friend "I would prefer going to catch a train than talking to you!"

We realise we never do anything we don't want to do. Remember that next time you roll over in bed to see that you have twenty minutes until a lecture. Do you have to get out of bed? No....you want to! If you don't you may miss out on valuable information....again you always have a choice.

To me, realising this leads to a happier lifestyle. In theory, I never feel obliged to complain, knowing the only reason I do things is because I want to. You may not agree with this line of thinking and if so I would love to hear why.

Regards and Best Wishes,

Benjamin J. Goodyear.

P.S. Since the universe is ever-expanding, and there are hence infinite other planets, any-one who says there can't be life on other planets is an idiot.

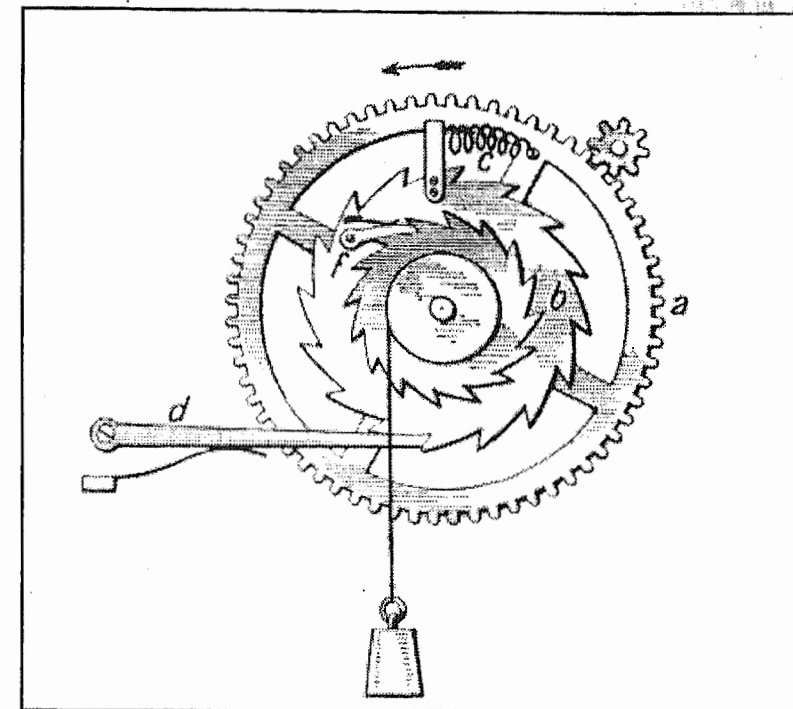
Thanks again!!

P.P.S. I am studying logic and I reckon it's fucken awesome. The lecturer, Eddie Hughes, is a bloody

legend.

Cheers!!!

I agree to an extent. But this agreement will need to be qualified. I agree that no matter what the circumstances, we choose to do what we actually do. It seems that you have latched upon a surprisingly overlooked phenomenon - people assume that they need to live. You don't need to live, it is just an as-



sumption (though an innate one). Since people always make take this assumption as true they therefore call anything which is necessary to subsist, a need. To call going to work and school a need is technically correct if it is based on the underlying assumption that you need to survive. People make this assumption because it is of survival value, since if every time you were to make a choice you had to evaluate whether or not you still wanted to live, then we wouldn't get anything done. Therefore they just call it a need.

I also agree that we always have a choice. One thing that must be considered, however, is that people can have conflicting desires. You desire to stay in bed and at the same time you also desire to go to your lecture. There is a pleasurable feeling connected with staying in bed and a displeasurable feeling with making the effort to get out of bed. In this case your desire to do well at uni overrides your desire to stay in bed. Generally people see themselves as wanting to do whatever will give them the most pleasure or avoid the most pain. When logic dictates that you 'need' to do something to promote your overall survival value and this 'need' includes missing out on a pleasure or requires having to en-

sure displeasures, the person will normally say they 'have' to do that thing. That is, they are choosing to do that thing despite the emotions associated with that choice. In the case of writing to Auntie Smith, you are enduring the displeasure of writing to her in order to avoid the greater displeasure of her displeasure.

It all comes down to what you define as a want. If you define a want as whatever you find the most emotionally satisfying, then we often do what we don't want to do. If you define a want as whatever you will do, then you always do what you want. This is probably a satisfactory definition and one which would make your theory true. If we then define desire as what you want emotionally, then it could be said that you always do what you want, but

not always what you desire. This being the case, I can not accept your conclusion that we can take solace from knowing we always do what we want. That is, this knowledge does not facilitate in promoting a happier life, since people generally base happiness on fulfilling desires. Your theory does, however, highlight the fact that we always have a choice and this is very important to keep in mind, since if we acknowledge our power of choice there is always the option to evaluate our choices and make a different one.

Brentyn Ramm.

"We all know when we see something beautiful, but what makes it beautiful? What is beauty?" What a beautiful question... well, the truth is I don't know... but let me ask you a counter-question (I'm Jewish, I can't help it. ;) Assuming that I do know when I see something beautiful, isn't that 'knowledge' enough? Is it going to become more beautiful if I know the reason? I know that this is a philosophy column and that I'm probably missing the point by not trying to explain this 'puzzling mystery'.

but I truly think that this question, like all questions, has an infinite number of answers. They are all right and they are all wrong. Basically they're just there - in peoples' minds - waiting for someone to get attached to them, so they can become 'The Truth' and cause another war... I'm not saying that it's wrong to ask questions. It can be a lot of intellectual fun. But don't forget - when you see something beautiful - ENJOY it! Maybe if we don't always look for the reason, thus creating definitions (that are out of date the moment they're being created) and getting attached to them, maybe then we could live in this world KNOWING that each and every thing in it is beautiful (or - maybe not...)

Guy.

You make some very good points. I think, however, that enquiring into beauty can often increase its beauty. For example, the beauty of poetry depends upon your understanding of it. If you don't know what it means then it is just a mass of words causing unrelated images and feelings within you. If someone points out what it is supposed to mean, then you have an underlying context which can guide your feelings about it.

As to knowing what is beautiful, yes perhaps experiencing it is knowledge enough, that is, not all knowledge can be expressed by words. One point of my question was (and I shall rephrase it) - Why does beauty exist at all? Why should we find things beautiful when this is not necessary for our survival. If you believe in evolution, that is, that everything we are is for reasons of survival, then the question of why should beauty exist is a very interesting one.

Your point that truth is a neutral object which becomes true once you latch onto it, is very well founded. But this brings us to another question. Is there thus no objective truth in the world at all? Is it possible to latch onto an answer which is based on objective truth in the real world and thus actually true?

Brentyn Ramm.

Question 5: Is time travel feasible?

Clubland

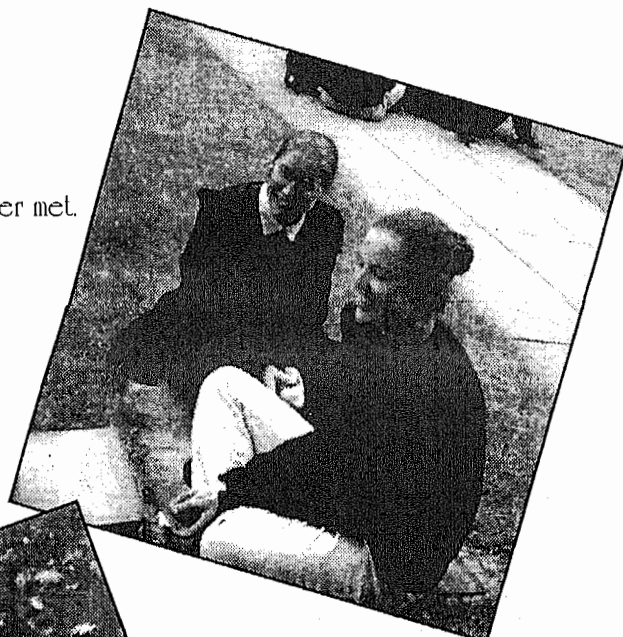
WOW POP

Questions:

- 1.) If you could invite any three people in the world as your dinner guests, who would they be?
- 2.) What in your wardrobe is your worst fashion disaster?
- 3.) In 83 days this year there have been 53 deaths on South Australian roads. What strategies can you think of that the government could implement to lower this number?

Helen & Melissa

- 1.) H: Melissa, Helen and Leanne.
M: Helen, Jesus and my grandfather who I never met.
- 2.) H: I'm wearing it.
M: Purple boob tube my cousin gave me.
- 3.) H: Make everyone ride bikes.
M: Astral slide everywhere.



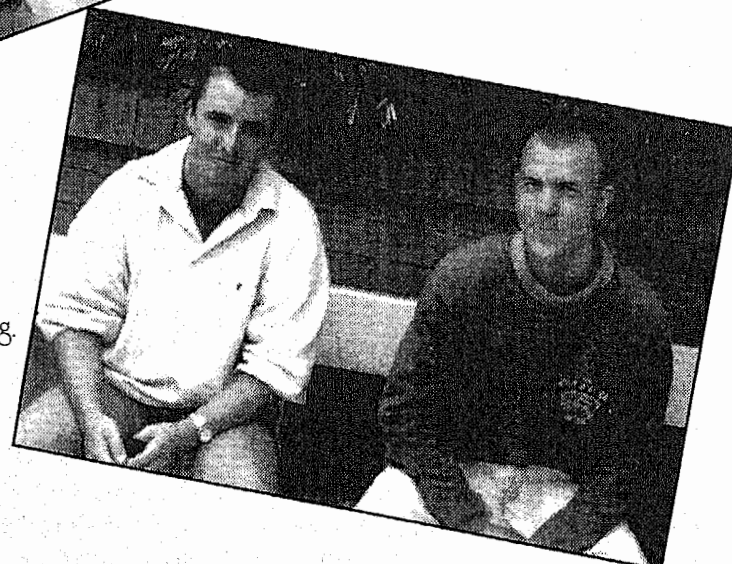
Elijah & Shaun

- 1.) E: Carlos Castaneda, Jim Reid and David Lynch.
&: Quentin Tarantino, Chris Cornell and Hel Cattanach.
- 2.) E: Wind proof (parachute) pants.
&: My high school jumper.
- 3.) E: More breath testing stations.
&: Stricter and more frequent driving tests.



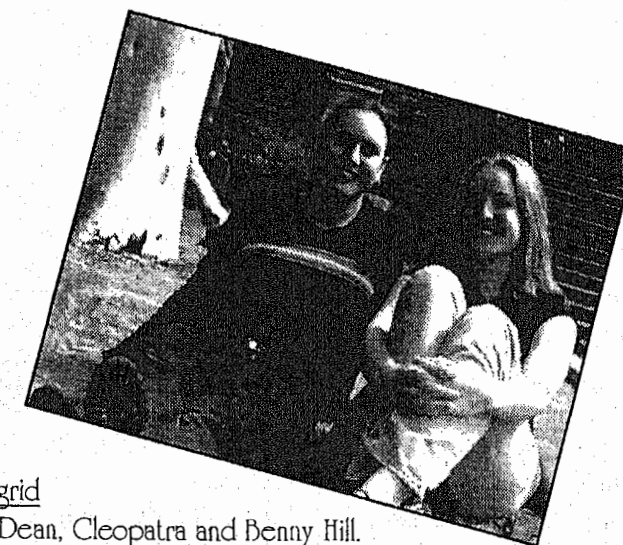
Shawn & Martin

- 1.) &: Elle, God and Eddie Vedder.
M: Kate Fischer, Elle and Eddie Vedder.
- 2.) &: Toss up between the happy pants and the G-string.
M: My whole wardrobe.
- 3.) &: Free cab fares for everyone.
M: Ride bikes everywhere.



Tom, Beau & Richard

- 1.) T: James Brown, Jimi Hendrix and Julia Louis Dreyfus.
B: Robert DeNiro, Al Pacino and Jack Nicholson.
R: Eric Clapton, Samuel L. Jackson and Teri Hatcher.
- 2.) T: Ripple sole shoes.
B: Corduroy jacket.
R: Purple silk shirt.
- 3.) T: More breath testing units.
B: Advanced driver training courses made compulsory.
R: More breath testing units.

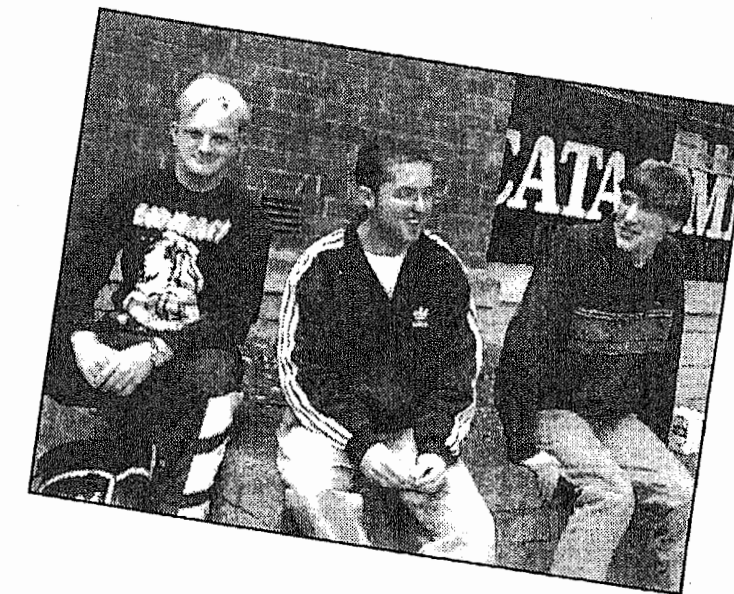


Tamara & Ingrid

- 1.) T: James Dean, Cleopatra and Benny Hill.
I: Billy Zane, a Titanic survivor and Mr Clark.
- 2.) T: Bubble skirt.
I: Plastic flower-power belt.
- 3.) T: I agree with Ingrid.
I: More scary ad campaigns.

Nicole, Damien & Nicole

- 1.) N: John Lennon, Queen Victoria and Christopher Columbus.
D: The Cruisers.
N: Jimi Hendrix, Charles Darwin and Dougie Mawson.
2.) N: All of it.
D: Hanes tracky pants (I'm modelling them now).
N: The light enhancing sunglasses.
- 3.) N: Lower the speed limit slightly and police areas on open roads more.
D: Puncture truck tyres so that they can't drive so fast.
N: Get rid of Volvo drivers.



Alex & Andrew

- 1.) A: David Helfgott, my grandmother that I never met and Homer Simpson.
An: Kate Moss, Alex and Cartman.
- 2.) A: Estonian folk dancing costume.
An: Happy pants.
- 3.) A: Make the ads more gory.
An: Back John Howard.

Hi everybody. It was my birthday on Wednesday. I just want to tell you that being in the On Dit office on my birthday was a wonderful experience, and I that I love youse all. By the way, it was my birthday this week. On Wednesday.

From Helen
(Popper Extraordinaire)

D.& Wednesday. Birthday.





CUSTARO by glancey

It's late on a Thursday night in sleepy little Adelaide, but at the Uni Bar it is in fact only half an hour before Brisbane band Custard are due on stage. Lo and behold, blow me down, shiver me timbers and all that, but what do you know? I find myself back stage with the aforementioned quartet, and after a lot of drinking, a bit of smoking and then some more drinking, there was still the opportunity to rescue the flight recorder - The Little Black Box. Here is a transcript of just what ensued in the thirty minutes before Custard hit the stage at the Adelaide Uni Bar on November 6, 1997.

Present in the room: The members of Custard (Matt, David, Glen and Paul), a couple of guys from Webster, some sound guys and other various ding-ons such as myself.

Webster guy: I love that cover you guys are doing... That Dire Straits cover.
David: I haven't put that on the list tonight. We should encore it - if we get one.
Webster guy [singing]: 'I want my MTVVVV!'

Me: What a coincidence! I was just saying today that 'Music Is Crap' is the ultimate answer to 'Money For Nothing'.
David: But "Money for Nothing"... I thought it was the same idea?"

Me: 'Money For Nothing' says that playing in a band is a joke. All you have to do is 'play your guitar on the MTV', and then you automatically get heaps of money and chicks. But doesn't "Music Is Crap" say that music is crappy. Everyone thinks it's so glamorous, but in reality you have to tour in a shitty van, sleep on the floor and the myth is really just crap.
David: Yeah, but also they're slagging it off though. They're saying 'the little faggot with the ear ring and the make up'.
Boy!

Matt: I always thought it was 'mink coat'.
David: Hey?
Matt: I always thought it was 'the little faggot with the ear ring and the mink coat'.
Me: I think it might be 'mink coat'.
David: Yeah? Is it 'mink coat' is it?
Glen: I've been singing 'aeroplane'.
David: Fuck it. Fuck it! But I think that Dire Straits were pretty subversive to get that song on MTV so much. It hates MTV.
Matt: They're indie rock.
David: They are!

Matt: They're the indie-est of indie rock. They're so indie rock that their bass player has no shoes.
David: And sweat-bands!
Me: Glow in the dark sweat-bands, mind you.
Paul: How indie rock is that?
Glen: The drummer used to wear stubbies.
Matt: Everyone in indie rock goes out and

buys dollar shirts. He's gone out in no shoes, no hat... He's done it!
Paul: He'd have a few dollars to rub together though.
Matt: But we can thank Mark Knopfler for Nathan Cavelleri though. The genius he is... So, someone who gets guitar lessons for eight years can play like someone who had guitar lessons for eight years. It's amazing!
David: Who? Mark Knopfler?
Matt: No, Nathan Cavelleri. Mark Knopfler was his dream, man.
David: Yeah, I know. He had cancer.
Matt: Cinderella story. Bang!
David: Now he's managed by Jimmy Barnes' manager or something... His wife or something.
Matt: Now he's on the Midday Show every day with his Peavey Bandit.
David: Yeah, every couple of days.
Webster guy: If I ever got cancer my wish would be to meet Vince Neil, you know? Sing a duet with Vince Neil.
Matt: Mine's to fuck Mimi MacPherson and get the video. Like that video I saw the other day!
Webster guy [singing]: 'Girls, girls, girls. We're looking for a good time.'
Matt: Was that Sabrina?
David [singing]: 'Boom, boom boom/Let's go back to my room/So we can do it all night/And you can make me feel right/Oh-ho-o!'
Matt [singing]: 'I want to be a cowboy! And you can be my cowgirl'
David [singing]: 'Living in the wild wild west.'
Matt: I've got to go urinate.
Me[To Dave]: So, you've got a newish drummer?
David: Glen joined our band 18 months ago because our other drummer didn't want to be in our band anymore, and we've been happy with him ever since, but we don't let him speak. Glen, although he looks the smartest, isn't the smartest in the band.
Glen: What?

[Front End Loader's set has drawn to a close and the band enter the room and embroil David and Matt in their search for the drinks rider. I use the opportunity to see whether Glen is actually allowed to speak or not.]
Me: So, how have the guys been treating you these last 18 months?
Glen: They're all very friendly, polite, enthusiastic, warm gentlemen. It's true... Unfortunately.
Me: How do you feel playing the back catalogue?
Glen: I enjoy it. I'm loving it. It's good fun. I like all the old songs. I like it when people call out for the old songs. I'd like to

do 'Sarsparilla' every night.
David: Who's talking about 'Sarsparilla'? Who dares mention the name?
Me: Have you guys ever heard of the Adelaide cover band called...
Matt: Chunky Custard?
David: We went to the video shop yesterday and he said 'Are you in a band?'. We said, 'Yes, we're in Custard' and he said, 'Chunky Custard?'.
Matt: And we said, 'Fuck off you stupid fucking dick'.
Me: So, what did you guys get up to in Memphis when you recorded the new album?
Paul: Lost some money.
Glen: Met lots of nice people. We went to this great blues bar. We looked so different in such an obvious way. There's a large black population in Memphis. A lot of the white people left when Martin Luther King got shot. So you could really feel the difference between being black and white. It was a really different place, so...

[Glen is cut short by a brief struggle that results in Matt leaping over a table and scrambling out of the room with David in hot pursuit.]
Matt [grabbing the recorder and speaking directly into it]: Sometimes you've had too many drinks and you shouldn't be here.
David: It's starting!
Matt: Now you're going to be watching me all night.
David: Yeah, I'll keep look-

ing at you to see what you'll do next.
Matt: Like the hawk you are.
David [to me]: He can't lie to you now.
Matt [pointing]: See this guy here?
Dave from Front End Loader: Get fucked!
Matt: He wears dresses on stage and he's gay. His name is Dave, he's in Front End Loader and he's gay. He's extremely gay! It's cool though. There's nothing wrong with gay.

ment in the world?
Matt: Keyboards are good. It's good for records, but live I'm not quite sure. You've got to pay his air plane, you've got to split the rider, and all he does is annoy you because you just want to hear your guitar. Here it is: There's 'recording' then a huge gap and 'Live'. Two different things. Live should be rock. Recording should be an ear fantasy.
Me: How was recording in Memphis then?
Matt: Ear fantasy. For us, anyway. It came out very sparse. But apparently the guys in Front End Loader are gay, which I only found out tonight, and they've been doing this whole tour with us.

[Dave from F.E.L offers a muffled reply]
Matt: See? Denial. The first step of homosexuality; denial.
Dave from F.E.L: I wouldn't dare to deny my homosexuality.
Matt: Yeah, you've got great nipples. Big deal! There's nothing wrong with a man showing his nipples. Didn't you write that song 'I Touch Myself'?
Dave from F.E.L: Yeah, that was me.

[Some guys enter the room armed with a camera]
Head guy: Hey, Custard. I'm from a cheap, crappy Adelaide paper called The Leading Paper. Do you mind if we please take a photo of you damned nice guys?
David: Do you want me to take the photo?
Someone: But you've got to be in there too.
Matt: Take a photo of my arse.
David: Yeah, that'll be good!
Matt: I was only joking. Oh fuck!
Everyone: Come on!

[Various people line up and expose their naked buttocks for a photograph.]
Head guy: Thank you very much, Mr Strong, love your snig.
Matt [sniggering]: Master Strong to you, thanks.
Head guy: Master Strong.
Someone [to Custard]: When are you guys on?
David: In about 1 minute.

A few minutes later Custard delivered one spanking fine rock show. While the crowd was unanimous in its praise of Custard's gig, a few reviewers later wrote that the show was marred by Matt's inebriated state. This, of course, was a whole load of hyperbolic, journalistic toss, as Matt played brilliantly and performed like a true showman.
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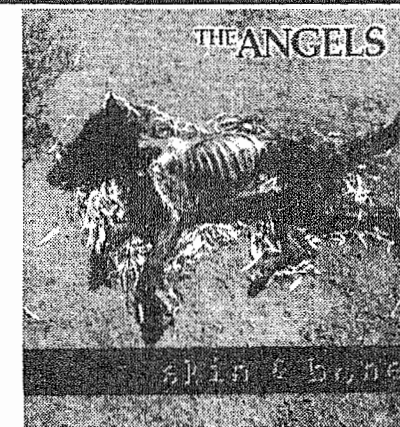
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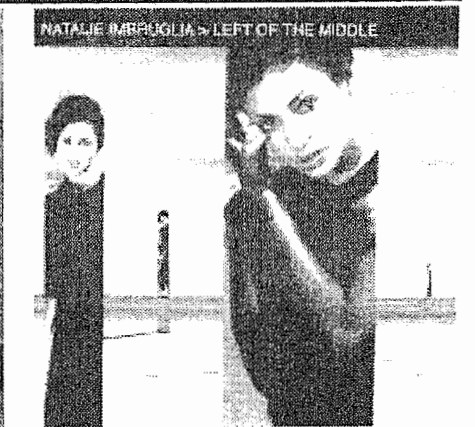
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What's more, Matt provided a hilarious focal point for the band and injected even more humour and light-hearted entertainment into the Custard show than usual - if that is at all possible. In true rock fashion, Custard just plain kicked arse.



Melinda (everything was beautiful and nothing hurt)
Lifter
(Universal/Interscope)



Skin & Bone
The Angels
(Shock)



Natalie Imbruglia
Left of the Middle
(RCA/BMG)

This monotonous procession of platitudinous dirges is more reason to hate major labels for spending money on pretentious five-thumbed moaners that could be used to save the endangered Patagonian toothfish, solve poverty, or even sign a band with talent.
The most self-reflexive moment of the whole thing is the band's name in that the title of the album is indebted to two direct liftings; their friend Melinda's name and a line from Kurt Vonnegut. Both are thanked in the credits and probably feel a hot flush of embarrassment as a result. This irony is probably unintended given the stupefying air of adolescent pretension saturating this record.
To give an example from the ten versions of the "sub-angst-mock-existential-suburban-ennui-groan-plus-plodding-musical-track-with-all-the-predictability-and-verve-of-the-automatically-flushing-toilets-in-the-police lock-up" formula they are working with let's visit, briefly, the hippopotamus-on-rollerblades "philosophising" subtlety of "The Rich, Dark, Sultry Red of Hate" (moan...); "Hate-will be my pillow/Alone-will be my daughter/Come back-will be my mantra/Stay away-will be my saving grace/A new one-will put me to sleep". If only it would put me to sleep, but I'm in too much pain.

This kind of pseudo-literary-college-radio-fodder is about as shallow and full of excrement as the toddler pool at the swimming centre and gives mediocrity a bad name. Anyone thinking this is either a serious manifesto of some modern malaise or a supremely crafted piss-take is wrong both times, it's just garbologically dismal.
Jean-Paul Lobbân

I am forced to admit I was not able to hack at the leather-skinned body of these curmudgeonly seventies/eighties blues-rockers with the gusto I had anticipated. This is because Doc Neeson and his erstwhile bunch of "rockers" (can this word be used without irony?) have produced a fairly accomplished piece of musical craftsmanship. To be more precise, the Angels have managed, in 1998, to pump out an eighties soft-blues-rock album. In this sense *Skin & Bone* is a work of import for not only connoisseurs of solid blues-influenced rock, but for anthropologists and historians of the popular form.

Appearing to have abandoned the hard-edge of their previous incarnations, the Angels have widened their musical scope to include a whole range of lardily cheesy bridges, codas and middle-eights which resonate with a nostalgia for the soaring sentimentality of the MOR rock genre.
Just wrap your lugs around the fuzzy chug and wang of 'Skin & Bone', the thoughtful epic-ness of 'Caught in the Night', or the dystopian tra-la-la-iness of 'What the Hell is Going On'. Added to this is the bluesy swagger and bustle of 'With or Without You', 'Wasteland', 'World Stops Turning', 'Soul Surgeon', and 'Movin' On'. And just when you thought the Angels couldn't blue-tack another dimension to their sound there is the luvvy crypto-folksiness of 'My Light Will Shine' containing the indescribably emotive couplet: "You're like a Claymore mine / You were my glass of wine". Now *that* is love, my friends.

Watch out rock-o-phobes, here comes Doc and the "boys" with a bootload of wanking middle-eight solos and a sound so venerable you could heritage list it.
Paul Lobban

Another [place name of popular Australian soap-opera here] star uses his/her television popularity to break into the world of music. It worked for Kylie, but the highway to success is littered with the carcasses of previous crossover roadkill (look, there's Jason, Craig and little Toni). So what makes Natalie Imbruglia think she can reach the Emerald City where others have failed? Well, firstly, she has talent. That is to say she is not merely a face that looks good on a CD cover (though this is true); she also has a strikingly good voice that is just different enough to separate her from the flock of wannabes, and she co-wrote most of the album. Secondly, someone in her record company has recognised this (in which case it must be oh-so-blatantly obvious). She is not being marketed as 'Natalie Imbruglia from the popular series *Neighbours*' but as singer (not a singer/songwriter; that would be too risky, but it is a start).
The songs, while radio-friendly, are not the bland rehashed pap one expects from female vocal artists with their own standees in CD shops. Though the company obviously didn't trust Imbruglia's own material to perform for a first single, releasing 'Tom' - the only track the singer didn't have a hand in - as designated hitter (one wonders if Thornally/Cutler/Previn will be the Bacharach/Seager of the next decade), the second single, 'Big Mistake', shows every sign of achieving more sales success than its predecessor (which just goes to prove that the companies never know a good thing when they trip over it).
Overall the album is a little patchy; that is, while there are no bad songs in the set, it doesn't flow as well as it could. But this all goes down to experience, and Imbruglia's voice holds it all together. I look forward to seeing how her second album sounds.

S Floyd Vincent & The Childbrides: *Chanteuse* (Grudge/Universal).

I was almost wetting my pants with anticipation when I heard the name of this group (ahem). But rest assured that the CD is just about as good as the name of the band. Of course, they're really big in the Czech Republic, Switzerland and Uruguay.

The Child Groom

The Paradise Motel: *Heavy Weather* (Mushroom)

Moodily, pseudo-poetic, Gothic, atmospheric, muted, and very bloody nice indeed. The title track is a slice of gloominess with more atmosphere than the toilet at a vindaloo eating contest (don't let that image put you off though).

Bravo!

PABLO

E Spudhorse: *Ampersand*

Defeator (pious)

Notorious post-rock-pop-obscurantists deliver another mix of lo-mid-hi-fi-sub-genre sounds which go further to making them one of the most interesting things around (when they are around). The line, "Another horse-whipped canoe reception leaves the bent propeller blind" left me a dribbling mess. Too cool.

PUEBLO

Swervedriver: *Space Travel, Rock 'N' Roll* [EP] - (Cortex/Shock)

Swervedriver kick serious arse, and this is no exception. Space-y indie pop to dream the day away to.

AnDrEw 1

Blackeyed Susans: *Blue Skies, Blue Sea* (HiGloss Records/Mushroom)

Smooth, sultry, seductive; these guys really know how to put together a song, how to polish it into a mirror that reflects the listeners emotional fragility right next to their own. The three accompanying tracks are remixes of previously released songs, all way too good for B-side obscurity.

J.D.



**Ray of Light
Madonna
Maverick (Warner Bros.)**

Ray Of Light is a fusion of Ambient, Funk and Tech no music with Ballads, and Ballads are what Madonna does best. Those who like Madonna are sure to love this album and she may even collect a few more fans along the way. I actually requested this review after hearing 'Ray of Light' on Triple J. I was surprised one morning while listening to the *Breakfast Show*. I heard this funky little track and wondered, as you do, who it was. I was astonished to discover it was Madonna.

Madonna's music had improved a lot on her last album of original songs, *Bedtime Stories* (1994) partly due to her work with Nellee Hooper (we will purge our memory of the sugar sweet Babyface track 'Take a Bow'). Hooper is known for her work with Bjork, Tricky and Massive Attack. It has been 4 years and worth the wait.

All tracks were produced by Madonna and usually William Orbit who I am told is another big name "in the Biz". Although much of this album seems inspired by her daughter Lourdes (Lola for short) she has managed to stay clear of the sugar sweet stuff on every track except one, 'Little Star' but I'll let it slide. The best tracks on this album are the ones that have been released as singles, 'Frozen' and 'Ray of Light', plus 'Drowned World/Substitute for Love' and 'Skin' which in my opinion is the best track on the album. This is a pretty good album and it has to be said that the vocal work Madonna did on *Evita* has paid off.

Ganymede

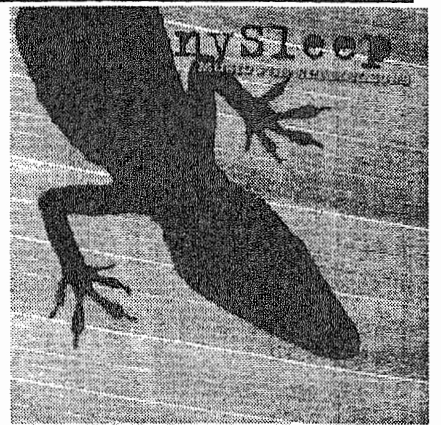


Twist This Pussy-various (mixed by Peter Rauhofer) (Twisted/Universal)

For truly underground New York house music, Twisted is the label. You may remember *Funky Green Dogs* with that track that was played to death in the clubs last year with the chorus "Sugar daddy, set me free." (Wasn't it a CJ Bolland track re-mixed by Van Helden?) Well, this is from the same peo-

ple, and its, well, damn funky, that's what! *Twist This Pussy* is a fully-mixed showcase of artists currently on the Twisted label, like Club 69 and SizeQueen. "House music with muscle" is perhaps the only way to describe this offering of unmainstream dance music, so don't expect to hear this on the radio! Personally, I love it, but then I thought Twisted's release of Danny Tenaglia's *Gag Me With A Tune* was one of the best offerings of last year - if you like house and want a CD you can put on and party to without skipping a song, check this out too! Anyway, I'm getting quite carried away here - as the first track on *Twist This Pussys* says: "Ooh, the drama of it all!"

Marc Vickers



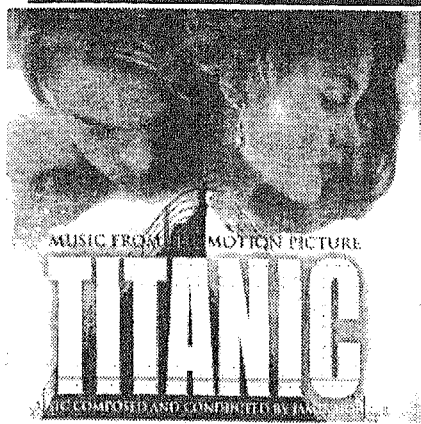
**Music for Chameleons
Stonysleep
(Big Cat/V2/Sony)**

If you can't say something good then don't say anything at all. This truism/cliche, whilst useful and redolent with homespun wisdom, is hard to adapt to the review format. I still won't say anything good, though.

Since punk, or whatever it might have turned into, had its irony-ectomy, it has become a dull, self-indulgent vehicle for middle-class whiners to pretend like they are rebelling against the malign corporate culture which paid them big advances to produce their dirge-like albums (or something like that, I'm sick of trying to elaborate on the mass of tuneless filler that is most "indie"). In any case, in the tradition of totally forgettable mainstream "punk" currently making cash registers go "ch-ching!" comes Stonysleep's *Music For Chameleons*.

Twelve plodding tracks which trudge stolidly from tinny verses to tinny choruses, some of which have melodic pop echoes, like 'Absurd', but otherwise have only writer/vocalist Ben Smith's whining vocals and their ever-so-cheeky song titles, like 'Jacob's Goat Addiction', 'I Only Love You For Your Saville Row Boxer Shorts', and 'Down By The Urineside' to help them stand out from the rest of the herd. Unfortunately for them, not even these help. Ultimately, the biggest irony of this whole project is that *Music for Chameleons* is so well camouflaged that you fail to distinguish it from its surroundings. This is music for chameleons which stay the same colour: beige.

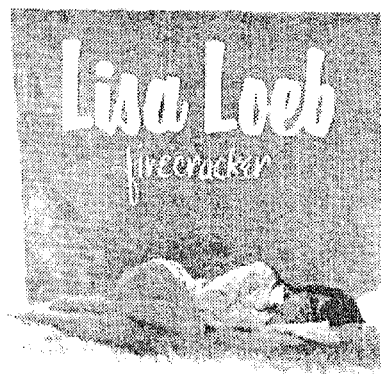
Paul Lobban.



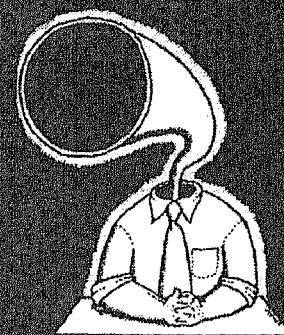
Titanic Soundtrack
(Sony)



Van Halen III
(Warner)



Lisa Loeb Firecracker
(Geffen)



Student Radio Give me noise

Let's face facts. You're not going to buy this if you haven't seen the film (if not because that would be stupid, then because everyone, surely, has seen it). And if you've seen the film, you'll have heard the music. *Titanic* the film is very powerful in its use of music, and the music is beautifully composed to highlight the various happenings in the film (you know ... ship sails along, Kate and Leo fall in love, ship sinks. All very different), so it is one of few films I've seen where I actually really noticed the music. And I'm not alone. So all that makes me pretty useless. The only useful thing I can tell you is that this soundtrack doesn't include the music from the scene where Leo takes Kate to a "real" party with "his" people, which is a "real" shame because that was some of the "best" in the movie. For me. But the soundtrack still stands comfortably as a recollection of the film, and worth listening to in its own right.

Chris Slape

life in general update

greetings from americal if you're reading this, chances are good that we (life in general) met you in adelaide a couple weeks ago. we'd like to extend a huge thanks to everyone who came to a show, bought us a beer, bought a cd or shirt, wrote an article about us, let us play on the radio, or simply said hello to us. it is no exaggeration that our time in australia was one of the greatest life in general experiences to date. you won't be forgotten. as long as we're a band, we'll be visiting you at least once a year. you're now officially

First there was David Lee Roth, then came Sammy Hagar, now in the list of lead vocalists comes Gary Cherone. When you sit down to listen to the album you would swear that Sammy is just operating under a different name, so close is the sound of Sammy(past) and Gary(present). Then you think again and see that somehow this new guy is channeling the sound and energy of Sammy. Once you skip the first track you get right into the Van Halen of old that we have all come to love with the first single release, 'Without You'. *Three* contains everything that you have come to expect from Van Halen with great guitar and drum solos, some nifty licks and some good old rock and roll.

The guys have also splurged on some new effects pedals, adding to the experience. It is impressive the way that Van Halen has changed its lineup, yet remained to be on par with everything that they ever were. This is definitely another album to add to the ever growing collection. Then you can just sit at home in front of your stereo and celebrate the dawn of a new age that is Van Halen

Rock'n'Roll Rodney

on the e-mail list, so you'll be hearing about all the groovy stuff we're doing over here. speaking of which, THE DOUBLE LIVE ALBUM IS HERE!

unfortunately, the only way we can charge you for it is by credit card. so, if you want your own personal copy of "no need to be lonely", just e-mail your full name, credit card #, expiration date, billing & mailing address. you'll be charged \$21 (about \$30 australian) & you'll receive 2 hours of us playing live on cd. pretty cool, huh?

Most people will know Lisa Loeb and Nine Stories from their single 'Stay [I Miss You]' from the *Reality Bites* soundtrack. Great song, great soundtrack, lousy movie [Winona Ryder said she didn't recognise it from the script, that it had been turned into one long video-clip; but that's another story]. Anyway, the song did big things in Australia, and then everyone promptly forgot about Lisa Loeb.

Well, this is her second or third album. Gone are the Nine Stories, but Loeb's gift for turning a heart-wrenching lyric into a catchy, sweet-sounding tune has only improved with age. *Firecracker* stands as testament to this. Every track bristles with the sentiment of unrequited love. With her sense of timing and delivery, Loeb could have made a great comedienne. Instead she uses these assets to pluck the listener's emotions like a harp, playing tunesome melodies against narratives of loneliness and despair. Think Suzanne Vega, only more radio-friendly. Actually Loeb sounds a lot like Vega, only a little more girly, like Julianna Hatfield, but the New York accent is thick like Vega's.

The place where Loeb excels is still the ballads, like 'Falling in Love' and 'How', but each song on the album offers a chance for her inspired sense of melody and deft lyrical touch to show itself. All in all, *Firecracker* is a perfect package.

J.D.

time to go for now. again, thanks for the hospitality & the support. we hope to see you all very soon.

until... all our best, jason and jerry.



What's Hot:
student radio.
student radio directors.
la hora latina (9:30 pm every 2nd Wednesday).
PORNLAND.
On Dit.
Outback Adventures with Troy Dan.
Grouse! (11:30 pm every 2nd Tuesday).
getting ink all over one's hands.
Team Knight Rider.
condoms.
rugs.
dogs.
Requested By Us (10:30 pm every 2nd Tuesday).
cars.
oxygen.
whitesnake, roxette, cheap trick, heart, billy and/or elton, etc.
deserts.

Open Mic (every Monday 9:30 pm).
café de vili's (and Harry, the Dean of Uni of Life).
adj. having a relatively or noticeably high temperature.

Bond, James Bond, and the Propellerheads.
The University of Life, and the School of Hard Knocks.
LOCAL NOISE, this week featuring LIFE IN GENERAL, recorded live at the 1998 Fringe. Tune in, 9:30 pm TUESDAY the 31st of March.

Reliving the Fringe through LOCAL NOISE

What's Not:
anything not included in the above.
(and ugly phil and his hot 30 countdown)

MR SNARSKI IS ON THE LINE...

They've been on 'Recovery', they've programmed 'Rage', they've been on that bloody annoying 'Express' programme, they've previously counted Dave McComb (Triffids), Kim Salmon (Surrealists), Jim White and Warren Ellis (Dirty 3) amongst their members, they may or may not sound a bit like Spudhorse, and now they are coming back to sing for us: they are the Black Eyed Susans. This is their story; one of earnest opinions, honest musicianship, alleged beginnings in Perth, and the throaty drawl of frontman Rob Snarski. After listening to some soothing muzak by that Mozart guy, and the ever helpful instructions from the operator, I spoke with Snarski and throughout the whole 15 minutes failed to ask where their name comes from. (Watch for the incisive Ray Martin-like interrogation style)



On Dit: So how are you going?

Rob Snarski: I'm pretty well, looking forward to getting into tour mode again. We've had a bit of a break and we're getting a bit restless. It'll be good to get up on stage and perform again.

OD: You've just had the new single ("Blue Skies, Blue Sea") with the remixed B-sides released. What was the idea behind the remixes? They sound pretty "un-Black Eyed Susans". [The 3 remixed b-sides are "I Am A Singer", "Bottle of Red" (from the album *Spin the Bottle*) and "Out of Our Skins"]

RS: Pretty "un-Black Eyed Susans"? I think that was the idea. We wanted a different set of ears involved and we wanted people to really experiment with the songs and maybe take us out of them. I guess we were intrigued to see what people could do other than ourselves, so we let go of them and I really enjoy them.

OD: Really?

RS: Yeah, I do. "I am a Singer" has got some darker elements which David Bridie brought to the song which suit it down to the ground. I really like what has been done to "Bottle of Red", it's been really stripped back, it's a completely different song. And the "Yummy Fur" one [the Yummy Rastafurry Remix of "Out of Our Skins"], that song already had that element of having a great sound and texture to it but those guys have turned it into a reggae/dance number, which I don't mind. Maybe it was a bit indulgent on our part but I'm enjoying them.

OD: What kind of music do you tend to get into?

RS: I guess I tend to see a lot of live music. I probably listen to live music more than I actually listen to music at home. So there's bands in Melbourne like the Hungry Ghosts, the Dumb Earth sometimes, and there's been such an influx of touring acts it's just incredible. At the moment I've been listening to Palace Music and I had to recently do a top 20 Australian songs of all time, so I've been going through my back catalogue of older Australian albums and songs and getting right into that.

OD: Long rambling question about how him mentioning Palace Music makes me think that the Susans try for a kind of "warm" sound.

RS: I think what you're trying to say is that we've got a fairly honest sound. I think that's something that really came out on *Spin the Bottle*. There wasn't a lot of playing around with effects, etc, in the studio, just trying to be more effective and bring the songs out and therefore they're more powerful, in a way. Not in that "rock" sense, though.

OD: Does that approach to recording hook into the attitude taken during live performances?

RS: Sure. Sometimes it's really great to get lost in songs and sort of wonder where you've been. Moments like that are my favourite, I really enjoy that kind of thing. Delivery has become more important to me over the years too, so I really concentrate on trying to get that across. Maybe it's just in our nature, we're not really trying to be a rock and roll band, we're just trying to be honest musicians and write honest songs.

OD: You do seem to have a different kind of image, if that's the word. You don't come across as a rock and roll band in that conventional sense.

RS: Yeah, maybe it's because I consider us to be very much influenced by Australian music and I think a lot of bands coming out 'round these times find their influences from America or Britain or what have you. They're just a bit more, I don't know, bigger, or showbiz, or something.

We're not really quite like that. We just try and do what we do, and if people like it then that's great. It's a bit sad when they don't, but what the hell.

OD: Have you been doing any writing lately?

RS: We had a prolific patch in February. We were doing a residency at the Continental and we trialled the songs in quite a different way. It was semi-acoustic set, Phil was playing double bass and I was playing acoustic guitar throughout. Out of that came five songs within the first two weeks, so that was really brilliant. At the moment I haven't been in writing mode and I feel a bit empty.

OD: Does touring do much for your writing?

RS: No, touring's more indulgent and hedonistic, I suppose. There's a lot of driving involved with touring so it's rare. Occasionally I'll write a song on the road but generally I'll have the idea and it'll be floating around my head. It's hard to sit down in a hotel room with the rest of the guys around and try and work on a song. The environment's just not right, I have to be by myself, or, if I'm collaborating with Phil, it's just got to be the two of us.

OD: Another rambling question which essentially asks Rob's opinion about the history of the band and the difference with the present, stable lineup.

RS: We're solid [now], there's five people in the Black Eyed Susans and that's the core of the band. But unfortunately Mark Dawson, our drummer, won't be making this tour, he's gone into full-time study mode. We're taking Peter Jones on the road with us. Peter's been involved in Deadstar, Crown of Thorns, and Crowded House and all sorts of things. He's a buddy of mine and lives down the road and he's keen to do it. We've kind of re-invented ourselves over the last eighteen months and become what we are.

OD: Yeah, that seems to be the impression. My first experience of the Susans was years ago (early 90s) when Dave McComb was involved and it just seemed to be a kind of "side project" or at least more amorphous, but now you really appeared to have consolidated.

RS: Those days were fantastic and I think it's great for the learning experience playing with a lot of people, and you learn a lot of good and bad things about music and personalities and things. For now: five people, the Black Eyed Susans.

OD: At this point I asked a question as to whether the history of the band, and the people and music involved, still influences the present band or if the new Susans were a separate musical entity.

RS: I think some of the lineups that the Susans have had have been incredible. When Dave was involved and the two guys from the Dirty 3 and Graham Lee, there was just too much there. Phil's got a saying for it, it was like a team of champions but not a champion team. I don't know if that's quite true, I thought some songs on *All Souls Alive* were absolutely brilliant and some of the performances we did were astounding too. But I guess because this band, these five people, have all been involved in songwriting on the last record there's something a bit more personal about it. Maybe that's why it's a really sort of honest sounding record.

OD: Are there any plans for recording or more writing after you've done touring?

RS: There's talk about maybe doing something in June, but we're not sure what. We're not sure whether we should do a single, an EP, or start recording another album, so we'll just have to wait and see. We've got a single coming out in America, "Smoking Johnny Cash" and "You're My Thrill" on 7" vinyl on a label called Electrostatic. Hopefully that will get played on College radio things and something will happen. There's also talk of Kiernan [piano/organ] and myself going to Greece, but that's another story.

The Black Eyed Susans are coming to Adelaide on the 2nd and 3rd of April and will be playing lunchtime gigs at the unis during their visit, so watch for them. Other gigs will be at the Crown & Anchor and Flinders Uni. To read about them on the net go to www.melbourne.net/susans/.

Paul Lobban.

A Gig Review

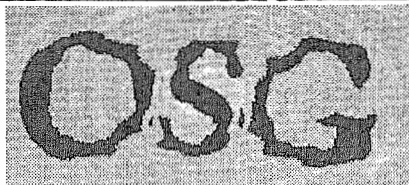
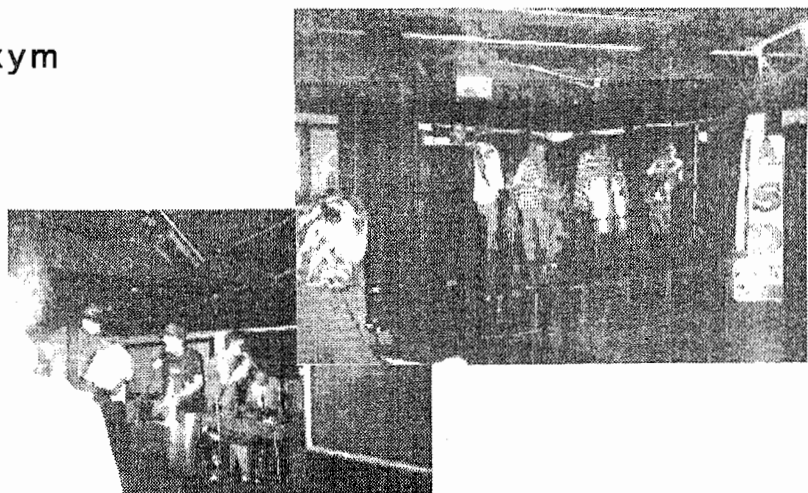
Avalanches and ASD
 Sunday March 22nd
 Royal Hotel

The Avalanches are from Melbourne and destined for big things. With at least 10 instrument changes throughout the set, their mix of Beastie Boys type beats with frequent seventies Bee-Gees falsetto disco grooves, went off. Using old synthesisers, basic drumkit, bass guitar and an assortment of extras - including a theremin, and jingle bells, the four band members worked well together, swapping instruments continuously. Their "adult Sesame Street music" (Heath from ASD) is definitely on a good vibe. While the crowd (could have been more) didn't explode, there were a few people getting into it and the tunes were definitely worthy of it.

ASD took the stage next. Tonight, I was told, ASD was to stand for 'a stung bee' as it changes all the time and could mean a number of things. This is also the first time I have seen ASD and they have an emphatic groove thing happening on stage. Centre stage were the Conga drums and joining the band on different occasions were other percussionists who were welcomed on to the stage to jam. The lead singer sung a little like the guy from PIL, and their music was thick, funky and varied.

As a night out, it was good for a Sunday. The Royal Hotel wasn't packed and there was a nice intimate atmosphere there. Absolutely a good gig.

kym



Time and Tide
 Split Enz
 1982

After 1980's *True Colours* and 1981's *Corroboree* it seemed Split Enz had more or less abandoned their experimental origins and become a purely pop outfit. Then along came *Time and Tide*, a magnificent blending of the two that even 16 years later stands up as a great album.

Songs like 'Dirty Creature' are always going to be mentioned (and deservedly so - it's got one of the best bass lines I've heard), but there is so much more to enjoy. 'Giant Heartbeat' gives us an advance preview of the Neil Finn of Crowded House days; 'Never Ceases to Amaze Me' never ceases to amaze me; 'Take a Walk' is as infectious as all get-out; and 'Hello Sandy Allen' is one of the catchiest songs ever written and remains to this day my favourite ever Split Enz song. But the highlight, for me, is the brilliant 'Pioneer' - 'Six Months in a Leaky Boat' - 'Haul Away' - 'Log Cabin Fever' complex: four songs that segue so perfectly that I can barely bring myself to consider them separately, and imply connections between Tim Finn's near-compulsive introspection, as found in 'Haul Away' and elaborated in Neil's 'Log Cabin Fever' (a song that always puts me in mind of 'Hole in the River' from *Crowded House*), with New Zealand's colonial origins and the nautical, masculine ethos surrounding it, as evoked in Eddie Rayner's instrumental 'Pioneer' and the enormous hit 'Six Months in a Leaky Boat' (which I still can't believe got pulled from British Radio playlists because it was thought to be subversive as regards the Falklands War effort). Overall *Time and Tide* is a fascinating artistic statement, merging straight pop with experimental linkages between and within songs; it introduced me to Split Enz (the first band I could really call myself a fan of); and is still the best thing the Finn brothers have made together.

Paul Bradley.

OSG is an attempt by our friendly music sub-eds to encourage all and sundry to send in reviews of pivotal music experiences. So do it (you know you want to!).

folks doin' stuff

Check out YAKSPIT when they do the FLINDERS UNI thing in support of Canada's STAR SIGN on SATURDAY APRIL 4th. If you don't catch a glimpse of their bass player's arse that night, keep your eyes on the gig guide as the "Spit will be playing at both the Exeter and the Austral very soon.

On EASTER SUNDAY SYNERGY Nightclub will be the site of some truly extraordinary stuff with The ADVENT [live from UK, and voted one of the best live acts worldwide by Carl Cox and Co.], HMC [Juice, Dirty House], BEN ALABI, JOHN CITIZEN, JORGE WATTS, and our very own BUNDI. Tickets are available from Central Station, Chapel Gesture and Sugar Shak for \$20.- or on the night at the door for \$25.- [if you want to risk it, as these will be limited]. Go nuts for Jesus' coming out party.

Had this column been in last weeks issue, you would have been informed of the big wrangle between SLEEPER [in the role of George Forman; their first gig in ten months.] and TIMOTHY [young bucks making a big name for themselves locally] going five rounds at the EXETER HOTEL, Saturday night, March 28th - two days before publication. Who won? At time of press, Timothy was the favourite, but Sleeper [ex-Camera, ex-Wallflowers] have experience on their side. Watch this space for more details.

If you'd like to put word of any musical event out through FDS drop in a note to Jon or Andrew 1 [music Sub-Eds] or E-mail us at ondit@smug.studentadebide.edu.au [deadline Wednesday for following Monday edition].



TOP 10

1. Let Me Show You - CAMISURA
2. Deeper - SERIOUS DANGER
3. Stepstruck - DJ BACE
4. Industry Standard - INDUSTRY STANDARD
5. Rock the Funky Beat - NATURAL BORN CHILLERS
6. Alanis Goes Wild - WHITE LABEL
7. Want Love (remix) - HYSTERIC EGO
8. Everybody Wants to #*!# Somebody - PRINCESS DI
9. Meet Her at the Love Parade - DAHOOL
10. Beachball - NAILIN AND CANE

LOCAL PRODUCE

LOCAL PRODUCE

LOCAL PRODUCE

LOCAL PRODUCE

LOCAL PRODUCT: MONTE

"Wow! I went to see Monté..." was how I started a review of their gig a couple of years ago. In some ways many things have changed: line-up, 'sound' evolution and 'things' in general. In some ways things haven't really changed that much at all. Monté are one of the few Adelaide acts who continue to 'wow' crowds time and time again. Now Monté are happy to announce the upcoming release of their self-titled CD and are more than prepared to share their excitement with you at their CD launch on April 5. I spoke to Jenna (vocals) and Andrew (guitars)...

On Dit: You've made a few changes to your sound - have people been responding well to that?

Andrew: Yeah, I think so

Jenna: Sometimes people come up to us now and say "oh I saw you before and I think you were a bit groovier then (than you are now)" but aside from that they kinda like it. It's a lot more upbeat and a bit more 'rocky'.

Andrew: I think that our new songs just go different places. There's still some of the old elements of our songs there, we've just added to the overall sound.

On Dit: What was it that inspired

the change?

Jenna: It just evolved that way. Andrew: I think we all started listening to different things...different influences...it was a gradual progression more than a conscious decision to go to a particular place.

Jenna: But it's still fun to get up and do some of those older groovy tunes

On Dit: And you've had a few line-up changes as well...

Andrew: Yeah, we used to have a violinist, who also played the trumpet, but she moved to Melbourne to finish her studies there. And we've changed drummers a couple of times as well - actually we're looking for one now (any interested people should contact Monte personally - On Dit has the number!).

Jenna: We've got a funky new bass player. He's really hot and he just rocks along. Watch out for him!

Andrew: Tim-the-bass-player has really added a lot. He can be more melodic when he needs to be, or other times he just gives songs a bit of an edge. Also with the old line up we had a didgeridu player who

hasn't joined us for a while - but hopefully he may make an unannounced appearance soon.



On Dit: Have you been happy gigging around Adelaide of late?

Andrew: It was hard during the Fringe. There was so much other stuff going on that it was hard to draw a good crowd, especially when you had to wait around for other performances to finish first. By that time most people just headed out the door.

Jenna: We did play at the Artery Party and that was gorgeous. It was a younger crowd that we haven't paid that much attention to before.

On Dit: The other night (March 19 gig) was an all ages show. Is this something you'd like to do more of?

Andrew: Well, our CD launch is an all ages event. I think from now on we're going to start doing more of them.

Jenna: I've found that (at all ages shows) they've all got this enthusiasm and energy. It's something that you don't always find when you're playing

in pubs all the time.

On Dit: Where does this CD leave you (as representatives of the Monté collective) now?

Andrew: It's (the CD) something that we wanted to do as a band - take that next step up the ladder. It's hard to get people to come along to shows all the time, so it's good to have something that says "hey this is us". You can put it in their hand and they take it home.

Jenna: Our mailing list has really taken off as well which is good. It's much easier to remind people that we know are interested in our music to come along to gigs this way.

Andrew: We're working really hard now to try and make it happen. I think I speak for everyone when I say that we're all committed to doing what it takes.

On Dit: So, tell us about your CD launch...

Jenna: ...It's at Boltz (Cafè) on April 5

Andrew: We've got Nathan from Thrive supporting us...it should be a really good night
Jenna: You better be there (pointing fiercely at the dictophone).

Hmm...better go then (I think she means it!!!).

- Susie Bate

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COMING IN FROM THE COLD

AN INTERVIEW WITH GEORGIA BLAIN

Georgia Blain was at Writers' Week in March to launch her first book *Closed For Winter*. At first I was struck by how young she was, but then again there were lots of younger writers in Adelaide that week, which was really exciting. Don't let anyone ever tell you that an Arts degree is bloody useless. Anyway, contrary to what I thought, Georgia didn't grow up here, but lived here between the ages of 14 and 22. It was the experiences of that period of time rather than the city itself, that had such a lasting impact on her and compelled her to make it the setting and emotional subject matter of her book. I was particularly interested in discussing the creative processes / stresses of writing the first novel.

What was the thing that triggered you to actually get to it, what was the thing that urged you to start?
I don't think there's actually one single thing that triggers you to do it. I mean probably it was something that I wanted to do for a long, long time but I didn't. I suppose you feel ready to do it even though you don't know that consciously. It probably wasn't until I was about 29 or 30 that I felt like I could sit and write a book. And then I went part time at work and did start writing.

Was that a big decision for you?
A huge decision, really hard, you know and the whole schamooze of constantly doubting it and thinking 'have I made a stupid mistake?' and 'will I be able to write?'

How long did it take?
It took about two years to write.

Can you describe what the phases of writing the book were like, especially the first time round?

Well I wrote a first draft which I thought was pretty appalling because it was pretty appalling. And then I applied through the Australian Society of Authors for a mentor. They have a mentorship scheme and I applied for that and was paired up with Rosie Scott who wrote *Movie Dreams* and another book *Glory Days*. And basically we'd meet every so often over a period of 6 months. She helped me enormously move from the first draft onto the second draft which actually changed dramatically and was very different from the first draft. And that was when it became solid. Then there was all the thing of then trying to find an agent and then sending it off to a publisher.

So was it different to what you expected?
I don't think I really had any clear expectations. I think if I'd known what I was in for I never would have done it. It was harder than what I expected it to be.

Can you tell me about your book? And how you conceived the idea for it to actually start?

Well I think it's very different for everyone. I mean some people sit down and write and they have a very definite plot and they've plotted it all out and they know what bits they're going to fill in as they're going along. For me, with this book, I knew where I wanted to set it, I knew who the characters were but I had quite a long time finding that out. And I sort of knew roughly where I wanted to end up but it was very much a process of discovering along the way and refining it with each draft.

What I'm working on now is very different where I've had a much stronger sense of what the plot is and where I'm ending up than I did in the first one. So I think it probably just differs enormously every time like with this one I started with a strong sense of place. My new one I started with a strong sense of the plot, of the story. I think everyone has different methods. I think it probably changes with every story.

Why do you write then - if it's so hard psychologically and financially? Coming from a background as a copyright lawyer, you don't have to have those hardships!

Stupid! I don't know. I just really wanted to. I think probably from when I was very young I loved reading and I loved stories. I probably escaped a lot into fantasy worlds making up stories. To me it's sort of something bigger than just an everyday job, even though it's very difficult & can often be quite dull. Then there are times when it's fantas-

tic, when you love it.

What are those times like?
I think it's when it suddenly hits it feels right, when it suddenly starts pulling together & taking shape. But it's rare, those times, but obviously they're strong enough to make it worthwhile.

So were there times when you had finished one draft & were contemplating writing the next draft?

Very much. I mean after writing the first draft, which I knew was terrible the whole thing of getting together the energy to start again & throw yourself in again takes an enormous amount of being stubborn, pig headed & closing your eyes & doing it. And I guess I was a lot more stubborn than what it was.

Did you see it like a sort of a biographical mission in aspects of it or only shadows?

No, it's not a true story. It's a life quite separate from my life in terms of the events that occurred but probably the emotions I was re-

membering were emotions I was familiar with.

It reminded me of the Beaumont children. Was there any connection there?

No but I think it's probably something I was trying to do, to think of something that was unimaginably awful really & to me that's probably one of the worst things that I could think of: to be left in that state of uncertainty with no resolution. I guess I was trying to look at how somebody deals with that. And I suppose it was an obvious example of a tragedy being something inexplicable that you can't ever rationalise and of which you have to come to an acceptance without any explanation.

What kind of research do you do when you're preparing?

I'm incredibly slack at research. Some people's writing is far more research based. I guess mine, in this case, wasn't & it was more a thing of me trying to work out how I would feel in that situation if I were that kind of person.

Was that difficult?

Yeah, I think it's very hard to put yourself in someone else's skin. It's really a little bit like acting when you're trying to do it. But I think you can do it. You're constantly thinking 'if I were that kind of person what would I do next, what would I say next'. Perhaps you think of elements of people that you know & elements of yourself that are like that. You'll think about how you or those other people have behaved in certain situations. I think there are varied techniques you can use where you can take your character out of a novel & plonk them in a supermarket & think about what they'd buy or how they'd talk to the shop assistant. So it's sort of a process of getting to know a person which comes out of observing people which is something we all do, especially as writers.

Do you feel the same way about Adelaide?

No. I mean I think I don't portray an incredibly happy picture of Adelaide in the book but I think that's far more a personal thing. And I think that, like all cities, I think there's fantastic things and there's difficult things. And more as I come back and as I'm distant from that time in my life, there's more things about Adelaide that I love.

So coming back to Adelaide now is not so much a traumatic thing?

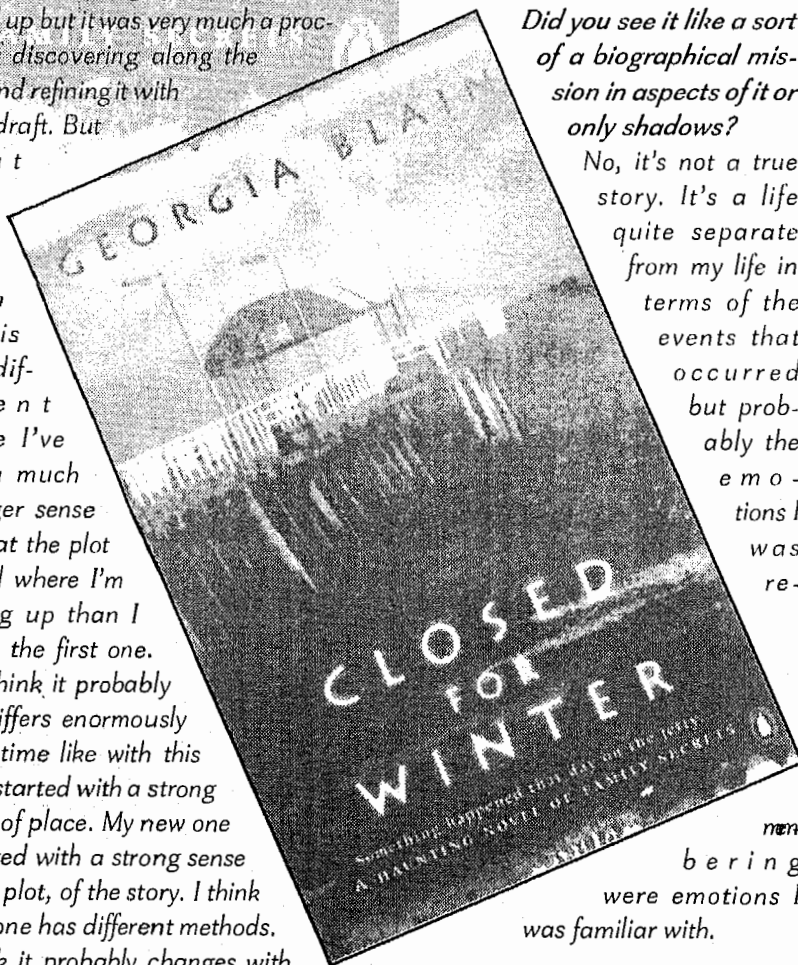
No.

Is that because you've written the book?

I'm sure that's probably helped, yeah. I'm sure it really helps. I think that was probably a way of me coming to terms with parts of my life.

Closed For Winter is available from Unibooks and there's a book review on one of these fabulous literary On Dit pages for yet more information!

Medusa.



SMART COOKIE

AN INTERVIEW WITH ANNAMARIE JAGOSE

During Writers' Week I conducted my first formal interview. The subject was Annamarie Jagose a former New Zealander who now lectures in English at Melbourne Uni. My interviewee was in Adelaide as part of Writer's Week. Having finished her latest novel *Lulu: A Romance* just two hours before our meeting, I proceeded on the assumption that it would be piss easy to interview someone smarter than me. All you had to do was throw a few general philosophical questions and observations about the book her way and she'd fill in the gaps. Bad move. My interview fell to pieces but here's what I managed to cobble together.

Marian: How much of yourself do you project into your writing anyway? And to what extent do your characters reflect yourself?

Annamarie: I would say not at all. I know that's not really very helpful for you as an interviewer. I don't think about writing like that as being extensions of myself.

Marian: So it's a completely nonsensical question?

Annamarie: Well no, no it's like everything you do in that respect reflects yourself or extends yourself, you know, decisions about what clothes to wear are the same kind of thing. I mean characters seem like explorations to me but not necessarily parts of myself.

Marian: Well this sort of leads to a pet topic of mine that used to always get me in trouble in the English Department. I think that there is a tendency to over-analyse literature. Like in one lecture we looked at Shakespeare from a psycho-analytic perspective and you know some people scoured *Frankenstein* for evidence of homo-erotic desires. Do you care if people interpret your writing in a way you didn't intend?

Annamarie: No, no. In fact, that seems to me to be the point of writing and reading. That if, you know, you write a book and put it out in the world then you can't control the meanings it generates. So of course people do read books in all sorts of different ways and as a writer you might be surprised at interpretations but you know that's what they are, interpretations. It seems to me that you can't control those things, you know, the meanings are fairly kind of multiple and infinite but once you start writing sentences there's not just one

thing being signified there and you can't control how those meanings move through the world.

Marian: Yeah. What about things like classical music and wine appreciation. If you don't understand all the intricacies and nuances of those things, and literature as well, do you think you can still get the same amount of enjoyment and appreciation out of them as someone who does know?

Annamarie: Well you could probably enjoy yourself a hell of a lot. But there is probably further enjoyment to be had when you know more about it. You know, you can drink two bottles of red and know nothing about wine but still have a hell of a lot of fun. Presumably as you know more about it you can be more articulate about the sort of fun you're having and similarly classical music about which I know very little I can enjoy certain examples of it but presumably if I were more educated in it I would have even finer distinctions and know more specifically what I was enjoying. So I guess I think knowing more leads to more enjoyment.

Marian: Right. So how did you come up with the concept for the book?

Annamarie: I read Donna Haraway's *Primate Visions* and I read the thirty years of scholarship on primate research. Which is huge, a huge scientific field. I've been thinking about this since about 1988.

Marian: WOW! So this novel has been in progress since...

Annamarie: It hasn't been in progress. I didn't start writing it but I was reading all that stuff from when I started my PhD. Yeah I was reading Donna Haraway who's an American cultural theorist. In fact she's in Melbourne at the moment. I started to read a book of hers which was this one about chimpanzees and other primates. In the book she has a whole lot of footnotes about American research where chimpanzees are raised in people's houses, so I went and read all of those books and articles.

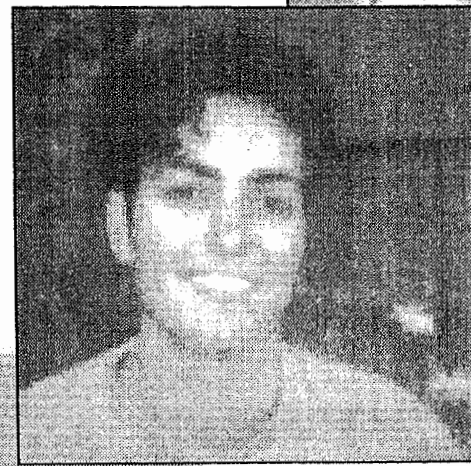
Marian: What are you trying to do in *Lulu*?

Annamarie: Well I'm trying to tell a story about Mitch and Kate and a chimp. And make some comments in passing about language and how it functions and how interesting it is. But not to make general statements about how monogamy works or to

make any kind of general statement, you know because general statements will always be wrong. You know there will always be some aspect that won't hold true.

Marian: What was the whole name issue in *Lulu* about?

Annamarie: W e l l



what to call Lulu is a question of control isn't it? Kate wants to think of the chimp as a subject in an experiment and right from the start Mitch obviously wants to think of her more as kind of familiar or an acquaintance or a pet who you give a name to. I remember that at one point Kate says she wants to call her research subject a number but she realises there is only one subject. So to call it 'one' would be kind of stupid. So that's about their different investments and how Lulu works in the experiment. But things like Dr Sharp and Moss and so on, that's all about making claim to a kind of intimacy. Dr Sharp is what she calls her lecturer but Moss is what she calls the man she has sex with [*Moss and Dr Sharp are the same person*]. You know, Mitch wants to be called Mitch, Kate tells us, because he thinks Americans are great. But it turns out later in the novel that Mitch wants to be called Michael because he can't be called Michael anymore after Kate confesses her affair with Dr Sharp by calling him Michael. He says after that he wants to be called Mitch. So names seem to be about intimacy or access to people. You know, usually in the world you have several names; everyone doesn't call you the same name.

Marian: In *Translation* is about language dynamics as well isn't it? Do you explore the same issues as in *Lulu*?

Annamarie: Um, yeah some of the same. With *In Translation* I was par-

ticularly interested in how for-



eign languages cut you off from being

able to express yourself. If you can't express yourself, your world turns slightly strange and

here again I'm trying to think about how strange the world is if you have to try and translate it into vocabulary for a chimp. At one stage Mitch and Kate have a debate about which words Lulu will be taught and Mitch thinks at one stage he'd like to teach her to say "traffic island" and

"butcher" and something or other. Kate teaches Frannie when she's little to say "mechanical shovel". Language seems to be quite powerful in that respect.

So there you have it. Annamarie Jagose is a smart cookie as well as an interesting and genuinely nice person but I don't think she was impressed by, nor could she tolerate, my inane ramblings; my ranting and raving about abstract bullshit. Pretty understandable really. If it wasn't for her indifference to the interview (or disinterest perhaps) it could have been worse. But I did learn some valuable lessons from my first interview. Firstly, writing a book may possibly help you pick up. Secondly, I should steer well clear of literature as an academic discipline (in fact, when I got back to uni after the interview I amended my enrolment from an English to a History subject. The last time I did English was in 1995 so it was probably a good idea anyway). History and Law are the languages I speak - English is just too fucking hard. That is, I think, one of the points in *Lulu* (although Ms Jagose would probably beg to differ) - that language can so easily exclude. So without that literature training, my book will be on the backburner for a while, and with my wardrobe unlikely to change it seems that I won't be picking up in the near future. Pity that.

Marian Prickett

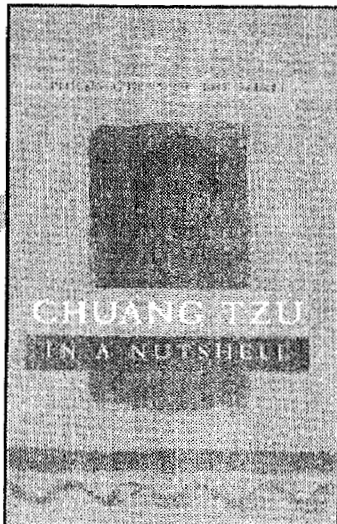
Clever Old Bugger

Chuang Tzu in a Nutshell
Robert Van der Weyer (Ed.)
Hodder & Stoughton
\$10.95

Taoism is pretty ambivalent regarding history (regarding its principles as eternal) and doesn't recognise a particular founder, but there are two books that are generally acknowledged as most fully expressing its principles. The first is the *Tao Te Ching*, usually attributed to Lao Tzu; and the second is the much longer volume *The Book of Chuang Tzu* (no relation, as far as I can tell).

Chuang *who?* I hear you cry in your never-ending search for knowledge, wisdom and serenity. Well, I'll tell you. Chuang Tzu died around 310 BC as quite an old man and spent

most of his time, apart from a period of time when he was employed by a king, as a freelance philosopher (try putting that on your tax return), travelling about from place to place and being all wise and serene and philosophical and so forth. *The Book of Chuang Tzu* is a collection of a whole bunch of things he wrote, along with some other things written by later writers that propound the same sort of principles that he was on about. *Chuang Tzu in a Nutshell* is a sort of 'best-



of' edited highlights from this book. And an interesting little tome it is, too. The main point of what Chuang Tzu seems to be saying is "whatever you do, don't do anything". On the one hand this could be seen as the perfect excuse for apathy, but that would be a bit simplistic. It's more concerned with things, people, animals and so forth acting according to their natures, rather than trying to change their behaviour to accommodate others. In other words, "Be you. / Be what

you're like. / Be like yourself" (if I may quote *They Might Be Giants*, and believe me, I certainly may. It is, after all, in my nature). To do this is, apparently, the major part of following the Way (Tao). Interesting, isn't it, how a man can spend most of his life wandering around telling people not to do things. I guess it was just in his nature.

Anyway, *Chuang Tzu in a Nutshell* is, as I said, an interesting little tome, with many fascinating and amusing little stories and conundrums. My only complaint is the price. At \$10.95 for a 96 page handbook I think the publishers will be hard-pressed to sell a lot of copies. But then you get that from time to time, don't you?

Paul Bradley.

See page 34

Closed For Winter
Georgia Blain
Penguin Books
\$ 16.95

The faces - often smiling - that stare out from under the blacked out caption 'Missing' as you walk into a kiosk or past a police station, can seem to be messages from another world. Other countries, such as those under the tyrannical regimes of South America, are sadly accustomed to 'missing person'. In Western societies, however, things like that are just not meant to happen. They are all the more disturbing for not being expected. *Closed For Winter* imagines the unimaginable and explores the emotional behaviour of the people who are left behind, bewildered by 'what happened'. The story is told by Elise, the youngest of two girls, who is painfully shy and habitually introverted as a result of a traumatic upbringing. There is a strong sense of place throughout the book which is set in Adelaide and focuses on the tragic events that occurred at the Grange Jetty twenty years before. Frances, Elise's older sister, is a head strong 14 year old who has left childhood way way behind her. She is a rebellious and arrogant young mistress of cool, from the flick of her hair to the 'walk', to the Tan and expert smoke rings. In this way, she emulates her mother's youth in a sense that suggests bad karma - there is a foreboding in the book that such behaviour will only lead to disaster, that surely it will be remembered and suitably punished. After their absent father dies, Frances and Elise are daily left by their mother Dorothy who

works to support them. Each day is the same: down to the beach, confer at the kiosk, then split up so as not to blow Frances' cover. However, when Frances doesn't turn up to walk home and Dorothy comes home to just one daughter, she panics. The rather unsympathetic police delay the search until the next day when there is no sign to suggest where Frances has disappeared to. Dorothy steadily begins to fall apart and confines herself to her crumbling, lonely home, forgetting she has another daughter who is deeply affected by her mother's negligence. Elise masters the art of not being noticed, of being anonymous to minimize attracting people's insentive curiosity. She takes a job at the State Theatre where she meets Martin, a totally obnoxious man who provides an escape from her mother's home and even a little comfort when he can afford it. But old wounds open up within her, as well as all around her, and she can no longer turn away - she must find the courage to face the past that haunts her. So far it's sounding like a soap, but it's not really.

Closed For Winter tends to be a little repetitive and at times struggles to gather the kind of momentum and curiosity necessary to keep the reader engaged enough to care. The sense of living with unresolved issues is strongly encompassing but the despair that is associated with irresolution sometimes makes it difficult to go on reading because there are very few flickers of hope. However, it's a promising sign of better things to come from Georgia Blain.

Medusa.

Road Poems

'travelling alone together' and 'Ruby Camp'
M. Lenore and R. Crisp
Spinefex
\$ 19.95

Poetry-lovers, rejoice! This anthology of the writings of two modern poets, Miriel Lenore and Louise Crisp, is an absolute delight. It is like two books in one: each collection of poems is distinct and unique; yet they belong together. As two different sets, they mesh marvelously. They are both based around the beauty of the Australian experience: the land and our history and the authors' own histories.

Crisp's poetry is set in the Snowy Mountains of New South Wales and is rich with images of mountain scenery.

Filled not only with Crisp's love for that country, it also explores the fate of the Aboriginal people that once resided there. Crisp feels very strongly the grief and anger that goes with this part of our history and this is expressed passionately. The feelings are intense and move the reader to a response of similar intensity. These are poems that leave an indelible print on the mind. Her words are strung together in a unique fashion that feels like you are experiencing her dreams: they form images in bubbles, each slipping by in the time it takes to read it. The emotions are concrete, but the images are often rapidly changing and sub-

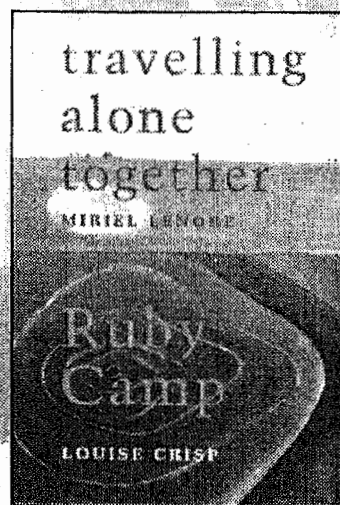
jective. It is poetry that makes the reader really think about what the author is trying to express. There are often several interpretations that seem to fit the poem well: it is up to the reader to choose, and in doing so, it makes the reader explore themselves as well.

Lenore's poetry has less of a dreamlike quality: her wit is often sly and she makes clever use of irony. She has a more reflective feel to her writing and is resigned to grievous occurrences.

Her poetry explores a journey she undertook with several other women in the footsteps of John Eyre. It covers completely different country to Crisp's poetry and the dryness of the land makes itself felt. She is older and less passionate than Crisp. The poetry is very shrewd, however, and easier to read. It has a distinctly 'real' feeling: there is no fear that one could drift off into someone else's dream.

Both writers capture the beauty of the places that they visit. Their poems tell two distinct stories and are best read chronologically. They build on each other like silk scarves being laid over the top of one another, creating a detailed picture slowly and delicately. If you like poetry and like thinking critically about what you have read, then I recommend this book to you. If you have ever visited the Snowy Mountains or central South Australia, then you will also enjoy this book. It leaves an impression of having reached out and touched beauty.

Erin O'Donnell.



Clever Book

Lulu: A Romance
Annamarie Jagose
Allen and Unwin
\$ 16.95

Lulu: A Romance is one of the more interesting books I have read of late. As the author simply states: "I'm trying to tell a story about Mitch and Kate and a chimp and make some comments in passing about language and how it functions and how interesting it is". This is not just trendy, arty, self-indulgence either which is why I am such a huge fan of this novel and the author's writing. Unlike a lot of contemporary fiction, this clever novel is not caught up with cryptic literary aesthetics (or "wankerism" as I prefer to call it). Jagose's prose is at times beautiful:

"We knew and cared for each other well enough not to act out our anxieties between the sheets, not to turn that bed into a double plot, the two of us lying side by side, untouched, like those iconic husbands and wives laid out on their short tombs, dressed for an eternity in a stiff domesticity, fidelity a dog at their stone cold feet". At others her prose is both amusing and irreverent:
"I have seen her masturbating while drinking coffee [in reference to Lulu the chimp], a copy of National Geographic held in one foot and braced against the back of the couch, her finger making leisurely explorations and every now and then the cup raised to her lips".
Indeed, the language used by Jagose

in her story-telling is integral to the story itself (in the same sort of way as it is in the film *The Usual Suspects*, which is also pure genius). The story revolves around the married couple Mitch and Kate, one a psychologist, the other a linguist. The two, who despite being married don't like each other much, get themselves a chimp (named Lulu) from their local animal research laboratory to conduct a study in language acquisition. The relationship that develops is the focus of the novel and is Jagose's tool to demonstrate that if you think about it, our representation of life through language is kind of weird. Essentially Mitch and Kate are at war and the shifting narrative between the two reflects this; both use language to

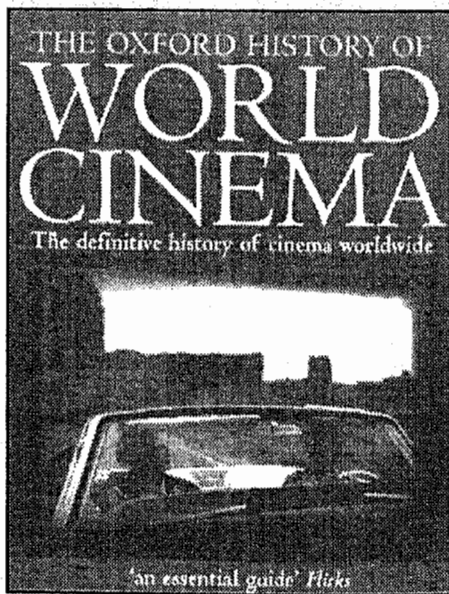
demonise the other, both represent the same events with different words depending on the connotations and both have their own private languages to communicate with Lulu in an attempt to claim ownership over her.
In short, *Lulu: A Romance* is one of those thought provoking books that everyone should read. It may not provide the answers (or indeed, the questions) but it will give you something to talk about on Rundle Street. It may even make a difference to your life. Then again, maybe it won't.
Marian Prickett (aka Betty Ford)

P.S. If you're still reading check out my interview with Annamarie Jagose on page 35

Filmbook

The Oxford History of World Cinema
Oxford University Press
\$49.95

Every now and then, a book is published that claims to be a "history of world something" and it is usually Americo-centric view of the dominant countries in the world. Thankfully, *The Oxford History of World Cinema* does not fit into that category. There are large sections about the United States but that is to be expected since it is one of the largest producers of film and was one of the first. However, the book does not neglect the small and developing film industries in the world either. There are around 90 contributors to this book and their articles range from topics like "Technology and Innovation" to "The Cinemas of Sub-Saharan Africa" ("cinema" in the sense of film/creation rather than place). The one name I recognized out of all of the contributors was Marsha Kinder who wrote on "Spain After Franco". She is an American academic who has published several articles one of which appeared in the *Historical Journal of Film, Radio and Television*. I would expect that most of the other contributors are also academics.



divided into three chronological sections: "Silent Cinema 1895-1930", "Sound Cinema 1930-1960" and "The Modern Cinema 1960-1995". Within these sections it is divided thematically and interspersed with special features. The features are on people who were significant in the development of cinema in some way or whose career is in no way typical at all, they are exceptions to the rule. Cinema enthusiasts will love this book.
It must be said that there will never be a definitive "history of world anything" because of the incredible amount of research that would have to be done and the fact that we would end up buying a set of books bigger than a set of *Encyclopedia Britannica*. *The Oxford World History of Cinema* however, is a good try. Sadly there are only a few colour photos in this book. The reason for that may be to keep the cost down which is much appreciated because it retails for around \$50. Those that they do include are well chosen and are there to show how colour cinematography has developed and how it can enhance a film. There are also plenty of black and white photos. For those of you who have a film guide (be it *Halliwel's* like mine or *Time Out*), it's time to buy a history book on film.

Christopher Bolland

Which Book?

Witch
Fiona Horne
Random House
\$22.95

Ever wanted to know how to cause pain and suffering to a despised acquaintance by inserting their detached body parts into molten wax and then jabbing your creation with pins? Don't lie now. *Witch* is former Def FX singer Fiona Horne's account of what it is to be a witch and practise witchcraft in modern-day Australian society. The book covers everything from healing to hallucinogens, reincarnation to reading the future and also becomes very personal as Fiona discusses things she has had to go through during her own life.
I originally thought it would be difficult to read this book without a certain degree of scepticism but in fact Fiona lays out very clearly the steps she went through to one day arrive at the notion that she must be a witch. She describes her strict Christian upbringing, her subsequent disillusionment with the Church and the

various different beliefs and non-beliefs she dabbled in before finally coming to rest where she did. So it is that I came to respect her beliefs and was able to sit back and say, "If you say so" and "Whatever turns you on." The book is not a great literary work and calls to mind year ten English essays of the "Write about something which is special to you" variety, but this makes for stress free reading, which is often good. And what is with "magickal"? Is that New Age? I guess I'm just too conventional for that.
Fiona is however very honest in her approach and does not claim to speak for anyone else, fellow witches included. Nor is she looking to convert. She merely documents her own experiences and those of others she has spoken to. So don't expect to marvel over her literary brilliance, but there are some things here that are quite interesting, if you can be bothered being interested in that sort of thing. And, well, if you are a witch, you may just be able to pick up some handy hints along the way!

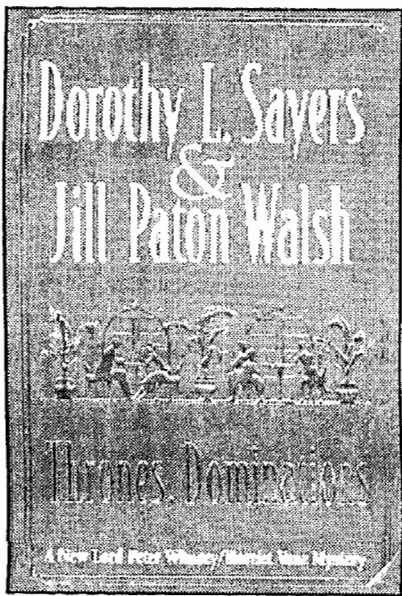
Nadia Butler



Yet Another Book

Thrones, Dominations
 Dorothy L. Sayers and Jill Paton Walsh
 Hodder & Stoughton : Hodder Headline
 \$ 24.95

Dorothy Sayers was quite a remarkable woman. A successful author in her own lifetime, she shocked polite society with her outspoken views on the position of women and her rather public affairs with several men throughout her life. While she considered her own greatest achievement her translation of Dante's *Divine Comedy*, her most popular creation has no doubt been Lord Peter Wimsey, foppish gentleman-about-town and amateur detective. Indeed, the continuing popularity of Peter Wimsey is comparable to that of Margery Allingham's Albert Campion, though Allingham has never



achieved the level of recognition afforded to Sayers. The two characters share roughly the same environs and time frame - both solve crimes [in Allingham's case, not always murders] within the upper social milieu of nineteen thirties and forties London - and both are established thoroughly through the course of a dozen or more novels. Each novelist possessed her own inimitable style, but both were very readable and exceptionally entertaining, not the least for having such enduring

characters. Sayers develops her Wimsey character through bachelorhood in novels like *The Nine Tailors* and *Murder Must Advertise* (perhaps her most amusing novel), through a traumatic courtship with Harriet Vane (who is accused of murder in *Strong Poison*), to the sanctity of marriage in *The Busman's Holiday* (set during their honeymoon).

About two years ago, an incomplete novel of Sayers's appeared in a forgotten safe in her publisher's old building. Sayers had written the first twenty-thousand words of a novel she had entitled *Thrones, Dominations* and prepared a detailed plan of the novels direction, but was persuaded by her publisher to set the manuscript aside for a time because of the topical nature of the subject-matter. The novel referred to the possible abdication of the King, something that everyone dreaded at the time and the sort

of thing that could turn public opinion wildly against an author. She never returned to the work and after she died the manuscript was forgotten, until its resurfacing in 1996, forty years later. After the rediscovery of the fragment the estate of Dorothy Sayers, for one reason or another, commissioned Jill Paton Walsh to complete the novel. Though Paton Walsh is an accomplished mystery writer in her own right, we had our reservations about another author trying to finish a story originally con-

ceived by one of our favourite crime novelists. We are happy to report, though, that our fears were not realised. The inimitable Sayers style has been retained in the completion of the novel; the point where the original text ends and the extension begins is untraceable. A couple of things stood out to one of us, though. The solution to the mystery is perhaps a tad less surprising than Sayers's complete novels. The novel did, however, maintain the development of the continuing characters, especially Harriet Vane [the new Lady Wimsey]; following the development of Peter and later Harriet through the chronological course of the novels is one of the fan of Dorothy Sayers greatest pleasures, easily equal to the mystery itself.

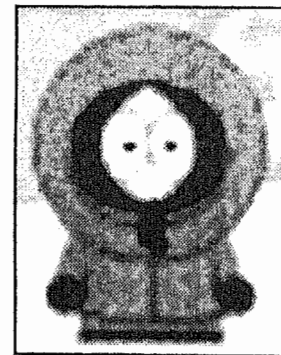
The story picks up the thread of continuity in 1936 with the Wimsey's arrival back in London after their honeymoon. The whole of London society opens their arms to the new couple. When a murder occurs within the coterie, Wimsey's new brother-

in-law, D.I. Charles Parker requests his assistance in the investigation. The main plot is entwined with Harriet's settling in to her new role as wife of a Lord, while trying to maintain her own career as a crime novelist. This sub-plot offers many of the novel's more endearing and captivating - not to say amusing - moments.

On the whole, we do not think that *Thrones, Dominations* would really make for a suitable entree into the world of Dorothy Sayers, whose works are as much socio-historical documents of a bygone age as they are great stories. We would suggest the novice reader preface the novel with at least two earlier works, *Strong Poison* and *The Busman's Holiday*, which will lend a sense of location to the new work. *Thrones, Dominations* will, on the other hand, hold an instant appeal to the Sayers fan who has probably read everything published in her own lifetime; you will not be disappointed.

J.D. & J.R.

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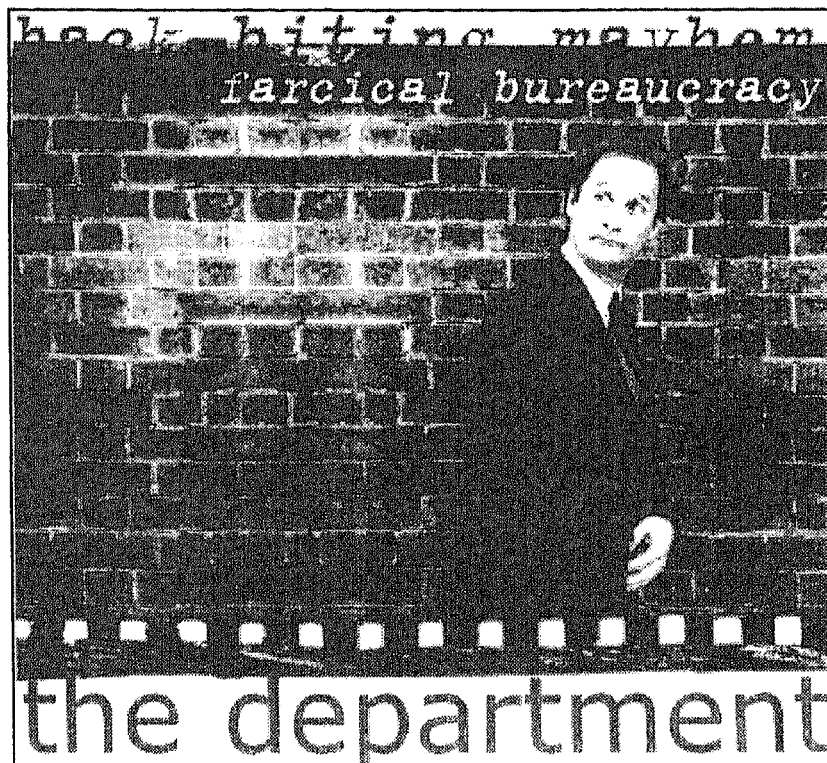


Laugh at a Lecturer

The Department
The Playhouse
State Theatre of South Australia
Director: Rodney Fisher

When first performed in 1974, David Williamson's *The Department* was the second play to be presented in the then new Festival Centre playhouse, and budding young director Rodney Fisher's first opportunity at a world premiere. Now, returning to that stage twenty-three years later, as our new artistic director, he has chosen that same piece to commence his first season with the State Theatre Company. The play is set in 1967 in the engineering department of a Victorian tertiary college. Almost the entirety of the play is taken up with the progress of a departmental meeting, and the play ridicules the idiosyncrasies, red-tape, and counter-productivity of the bureaucracy and internal politics of the department and the college at large. As the play progresses,

the motives for the hostilities and stubbornness of the characters are exposed to reveal plots and counter-plots; either personal vendettas, aimed at specific members of the department, or shrewd Machiavellian ploys aimed at securing the department its rightful place and facilities within the structure of the college. The result is a satire which is as side-splitting in its farce as it is insightful in its social commentary. Whilst it drives home a well aimed jibe at academics, and, like many of Williamson's works, at the bourgeoisie, ultimately, the play's title is utterly apt. *The Department* could be about any department anywhere, be it civil, commercial, bureaucratic, or academic. The play's fundamental concerns are the ridiculousness of bureaucratic game-playing, and the inability of human beings to cooperate and communicate on any level, from the personal and intimate, to the academic or governmental. Humour, in Williamson's hands,



is far more potent a weapon than solemnity.

It has been widely remarked that Fisher's new production of *The Department* is strikingly similar to his original, and that this is, on the whole, a good thing. The original production having been some four years prior to my conception, I am unable to give an opinion here, other than to offer praise for Fisher's contemporary achievement. What Fisher presents us with is a slick, precise production, which, though it may bring nothing new to the play in terms of directorial innovation, brings out everything the script has to offer. The production emphasises the contrasts of the loud, swift, perfectly timed comic hiatus of the departmental meeting itself, with the calm revelations of the interspersed personal scenes. The set for the production continues a long tradition of excellent design in the State Theatre Company, presenting an exploded, deconstructed representation of an engineering laboratory, awash with brightly coloured pipes and flues, firmly grounding the production in a setting that is not overly emphasised by the play itself. Performances are all of a sharp, highly comic nature, and the cast is an interesting mix of the true State Theatre veterans, with Don Barker and Paul Blackwell, and fresh talent, with Mathew Whitlet, having graduated from NIDA last year, playing a suitably well meaning and comi-

cally spineless John. Paul Blackwell's Robby is the backbone of the piece, and provides a truly hilarious performance, aimed squarely at comic effect, but finally is a touch too manic, at the expense of character, and presents the audience with a performance disappointingly similar to previous comic work. On the whole, however, the performances are all skilled and engaging, and the cast create an air of palpable tension through minor irritation and nervous habits, many characters drawing every breath through a cigarette.

Williamson's plays are not radically new or different theatre. Arguably, they do not present us with anything unique to the medium of live theatrical performance, as distinct from film or television. It is, however, beyond dispute, that Williamson has a true talent for well-crafted satire, and this production does every justice to Williamson's genius. Just hope, when you see this production, that the lecturers on stage do not bare too close a resemblance to those you have to deal with in daily life...

Janak Mayer

web.state performances for *The Department* are on Friday March 27, and Thursday April 2 at 8 pm. Tickets are only \$15 for Under 27s, and include and after show party with cast, including DJs and happy hour drinks.

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Skin Deep

An Interview with Carine Adler

British writer/director Carine Adler is currently in Australia promoting her debut feature *Under the Skin*, a film that explores grief, desire, anger, sexual instincts and sibling rivalry shown through a young woman forced to cope with her mother's death. The film has won major awards at the Edinburgh and Toronto film festivals, making Adler another British filmmaker riding high on the nations international cinema success.

B: Congratulations on the film. I can't exactly say I enjoyed it as such, I felt tense all the way through, which I thought was an appropriate feeling.

CA: Well I think people have lots of different reactions when they see it.

B: What have some of the different reactions been?

CA: It's been very extreme. Some people have said they felt elated, some people felt moved, some felt irritated. It seems that people have felt most emotions, which is really surprising.

B: Has there been a difference in the reactions from men and women?

CA: Possibly. Now I'm beginning to think that maybe more men are finding it harder to (take) in than women, but maybe women aren't being as honest as some men. Some women have really felt uncomfortable and haven't liked it as well, but I must say that a lot of people have liked it.

B: An English journalist has said that your film is "a blistering portrait of a teenage nymphomaniac", but either I've got it wrong, or that's not really what it's about at all.

CA: No. I haven't read that, but that's somebody who better look up nymphomaniac. I would say that the film is about a young girl trying to find her own voice. I think it's about misunderstandings that come from not talking to each

other about how people feel, it's about sibling rivalry, it's a kind of look at a young woman's sexual journey, that comes from a result of her mother's death.

B: Do you think Iris treats sex as a game?

CA: Yes, I think she does. I think she thinks it's a game where she's in control and that isn't very serious, but in the end she comes across a situation that makes her realise that it's not as easy as that.

B: You drew inspiration from a book called *Mother Madonna* where. Can you expose some of the authors theories?

CA: Estella Weldon, is a forensic psychiatrist and has worked with a lot of women who have got into serious trouble either through prostitution or sexual abuse and have ended up having to go to her for therapy. Her theory is that men and women act out anger differently. Men act out their anger externally. Women find it hard to express anger, so they internalise it, so you see it in bulimia, anorexia, prostitution and aspects of promiscuity.

B: Did you come across this book accidentally?

CA: I was wanting to try and make films that showed female sexuality and I came across this book about four years ago and when I was given the opportunity to develop the scenes further, Estella Weldon became a consultant on *Under the Skin*.

B: Has she seen the film?

CA: Yes.

B: What were her thoughts?

CA: She told me she thought it was very good and she liked it. She has come to me with another idea which is much darker than this and I might collaborate with her again.

B: I thought the acting in *Under the Skin* was phenomenal. How much credit can you take for it?

CA: Well, the casting is all mine, but once you cast right, if you leave the actors alone, they do a

very good job. But I take the credit for the casting.

B: Was there much anxiety on the set, when dealing with the awkward subject matter?

CA: Well, I think that we had a very low budget, and I think that as a first time director, you always have to go through a rite of passage with the crew. If you're an unknown and you haven't got a track record, you do have to prove yourself and that was very tough at times. With the subject matter as well and having to deal with very young actors, and trying to keep all that together is quite stressful.

B: So, how do you prove yourself as a first time director?

CA: Well, I think I managed to keep calm under incredibly difficult conditions.

B: Did you have trouble finding financial backers, who believed in the film?

CA: Yes. In the end the BFI (British Film Institute), did want to take the risk on this project, but it was quite hard and I think a lot of people who then saw the film were surprised at how much more powerful it was than they thought it would be.

B: Has the final product changed from your original idea?

CA: Well, I think you write the film three times. Once when you're writing it, once when you're directing, and a third time when you're editing and then it no longer belongs to you really. Most films are different to the script, and I think they have to be, because scripts aren't finished products.

B: The final product is a collaboration...

CA: Exactly, it is a collaboration.

B: What's it like to see your work on screen?

CA: I'm very critical.

B: Do you wish you had done certain things differently, then?

CA: Some things I'm really happy with, I think I did the best I could

do at that time. A year later you see all the mistakes you would have done differently, but at the time, I couldn't have done it differently.

B: How do the emotions and frustrations of writing compared to directing a film?

CA: Life as a writer is much easier. You see your friends in the evening, you can ring them up, you can have a normal life. Directing, physically, you might as well be in an army training camp. I find it extremely tiring. And it's cold. It's either too cold or too hot.

B: But that's only because you film in England, isn't it?

CA: Well, it's too cold in England, too hot in Australia.

B: You can't win. What do you think of the strength of the British film industry at the moment?

CA: It seems to be having a lot of money and a lot of attention. Since I've started it's never been like that. But nobody knows if it's a very solid ground or if its going to disappear.

B: What are some of your film influences?

CA: European films, French films. I love American films, but I can't say that they've been a huge influence. I can't make them.

B: That could be a good thing for you.

CA: I don't know. They do it very well. But I hate the kind of second rate American films and I think quite a lot of European filmmakers want to emulate American films.

B: Why is that?

CA: I just don't know. The fact that they love American films I guess. I just want to stay in Europe 'cause I like European films.

B: Obviously there is more money in America for filmmaking.

CA: It's the money then. It's the women.

Belinda Scott Schaefer.

I've Got You...

Under The Skin
Now Showing
Cinema Nova

Writer/director Carine Adler's debut feature film is an outstanding study of self destruction, sibling rivalry, sexual promiscuity and grief. Samantha Morton plays 19 year old Iris, who uses a string of sexual encounters to help relieve the grief she feels at her mother's death. Iris and her pregnant sister, Rose (Claire Rushbrook), show opposite sides of the grieving process throughout the film. It is Rose's actions that are socially accepted, while it is Iris's that makes the film stand out as a portrait of a promiscuous and frightened teen. Dressed in her mother's wig and sunglasses, she picks men up in the cinema, the night club and finally the street in a desperate attempt to cope with the absence of her mother. She

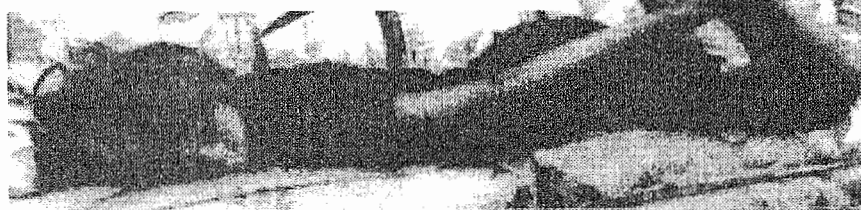
plays games with sex that ultimately lead to depression and intense self loathing.

While Alder's film is confronting, the awkward subject matter is sensitively dealt with. Sex is not sensationalised, nor pornographic. We feel tense throughout Iris's journey of danger and rebellion, while feeling a strong sense of care for her. She is hurting and we feel it through Morton's dazzling performance. She is subtle yet powerful and daring in a difficult role. Well suited. Rushbrook is quietly effective in a less shocking role. Fine acting is also given by the rest of the cast including Rita Tushingham and Stuart Townsend as one of Iris's conquests.

Adler is a daring film maker. She has carefully constructed a film that never preaches, yet tells us of the darker sides of grief and despair. The movie is startlingly original with the

wonderful hand held camera style of Barry Ackroyd adding an edge of intense realism. This is yet another stunning British film that leaves a lasting impression long after the seats have been left.

Belinda Scott Schaefer.



Red, White, Blue

Primary Colours

Now Showing

Hoyts and selected cinemas

Primary Colours (directed by the accomplished Mike Nichols) is the story of the Clinton... sorry, Stanton Presidential campaign. Okay, so it's no secret that this is a film based on Bill Clinton's run to the White House, adapted from the novel by *Anonymous* (apparently a Clinton Presidential aide). It's a satirical look at the game-playing, double-crossing and bed-hopping that goes on behind the glitz and glamour of the media circus that is the American political system.

Henry Burton (Adrian Lester) is a product of the post-Nixon generation; he knows politicians are full of shit, but he desperately wants to believe in someone or something, and envies those who were there when JFK was President. Although, he admits maybe he was full of shit too. Along comes Jack Stanton, a progressive Southern Governor who might just be what Henry is looking for and so the roller coaster ride of political intrigue and illusion begins.

Henry is a likeable character who I can relate to - he's cynical but optimistically, perhaps naively so (I know that sounds like a contradiction in terms but trust me). He wants to believe that there is some good in politics, maybe a modicum of honesty and a slight possibility of progress towards a more equitable society. Hell, is that too much to ask? Well, sort of. The Stantons have been involved in politics since the 70s - they have

their idealism but now they know how to fight the hard fight. They know that sometimes you have to lie for the greater good. Jack, played well by John Travolta, is a kind of Machiavellian Holly Golightly; he's a phoney but he's a real phoney, to paraphrase a line from *Breakfast at Tiffany's*, and he does what he has to in order to win. Susan (Emma Thompson), the calming, sensible influence who tempers her husband's more rambunctious behaviour, becomes more and more jaded by Jack's behaviour as it continually spills over to sexual dalliances with other women.

Primary Colours is an interesting film on several fronts. Firstly, it gives us an inside perspective of the US Presidential campaign process, and secondly, it's a good example of Hollywood satire, which is to say that it's not great satire. The saccharine sweetness that permeates through most big-budget American flicks is unfortunately not absent here, and it lacks that element of 'blackness' which makes satire the truly wonderful viewing experience it can be. Bolstered by good performances by the cast, particularly Billy Bob Thornton as Richard, a self-confessed redneck and political strategist, and Kathy Bates as Libby, a gun-toting lesbian campaign trouble-shooter, (almost literally - listen for her line about mythologising the male organ) *Primary Colours* is an entertaining film (although overlong at 2 and a quarter hours), but not great satire.

Oscar



What the Dickens?!

Great Expectations

Now Showing

Hoyts and Selected Cinemas

To begin by being fair, it is no secret that Dickens' novels are hard to translate to the screen. They tend to be strong in character development, lengthy in plot and not particularly visual in nature. Having said that, on with the criticism! Director Alfonso Cuaron has attempted to modernise Dickens, but unlike the energetic *Romeo & Juliet* and the brilliance that was *Richard III*, this film misses the mark in many places.

The story is similar to Dickens' classic tale. An embittered old woman (Anne Bancroft) seeks revenge for being left at the altar by manipulating the emotions of two youngsters, her niece Estella (Raquel Beaudene/Gwyneth Paltrow) and a young orphan boy (Jeremy James Kissner/Ethan Hawke). In this version all the characters but Estella have different 'modern' names (though why change the elegant sounding 'Miss Havisham' to the ridiculous 'Miss Dinsmoor' when it was already adequate for a crabby old lady?). The murderer, Magwitch, becomes a gangster. 'Finn' (the character formerly known as Pip) is now an artist; his mysterious benefactor enables him not to live like a gentleman, as Pip did, but to enter the prestigious New York art world.

This film does try hard and in a few places it succeeds. Bancroft is wonderful as the vindictive Dinsmoor. Robert DeNiro is good as usual although his part is small. The film's use of music



also stands out - Patrick Doyle's score is effectively complemented by the soundtrack, in particular I liked the dynamic scene which features a Tori Amos/Doyle song over the images of Finn growing up.

Beyond this is disappointment. Endless shots of Paltrow's body annoyed me no end. I thought Estella in her underwear was as far from Dickens as they could get, but I think we should give a prize to anyone who can find the page in the novel where she says anything remotely like, "I want you inside of me". I know this is a modern version and its creators did say they were not aiming for a literal remake of the novel, but in concentrating on the cardboard sexuality of the emaciated form of Paltrow, the movie detracts from Dickens' themes of estrangement, love and revenge. It becomes instead a film-clip type pageant of body shots, longing glances and painfully pathetic facial expressions from Hawke. It's worth a look, but I warned you, don't have any (dare I use such a bad pun, oh what the hell) great expectations about this film.

Judith Webster

Midnight with the Brothers of Blues

"Welcome to Savannah, Mr Kelso"

Midnight in the Garden of Good and Evil

Now Showing

Palace Eastend Cinemas

Taking literature and converting it into a good film is one of the hardest things to do, however, Clint Eastwood (director/producer) and John Lee Hancock (script writer) have succeeded. *Midnight in the Garden of Good and Evil* is adapted from the novel of the same name by John Berendt which in turn is based on a real life incident.

The film stars John Cusack as John Kelso, a writer for a style magazine called *Town and Country*. He has been invited to self-made millionaire Jim Williams' (Kevin Spacey) exclusive Christmas party in Savannah, Georgia. After the party, Jim is arrested for killing his employee (also lover) Billy Hanson (Jude Law). He says it is in self defence but is arrested anyway. John who had earlier witnessed Billy threaten Jim, believes Jim is innocent, that it was self defence. With the possibility of writing a book on the incident, John teams up with Jim's lawyer Sonny (a superb Jack Thompson) to rake muck on Billy and get Jim off. While working on the case, John meets a host of interesting and bizarre

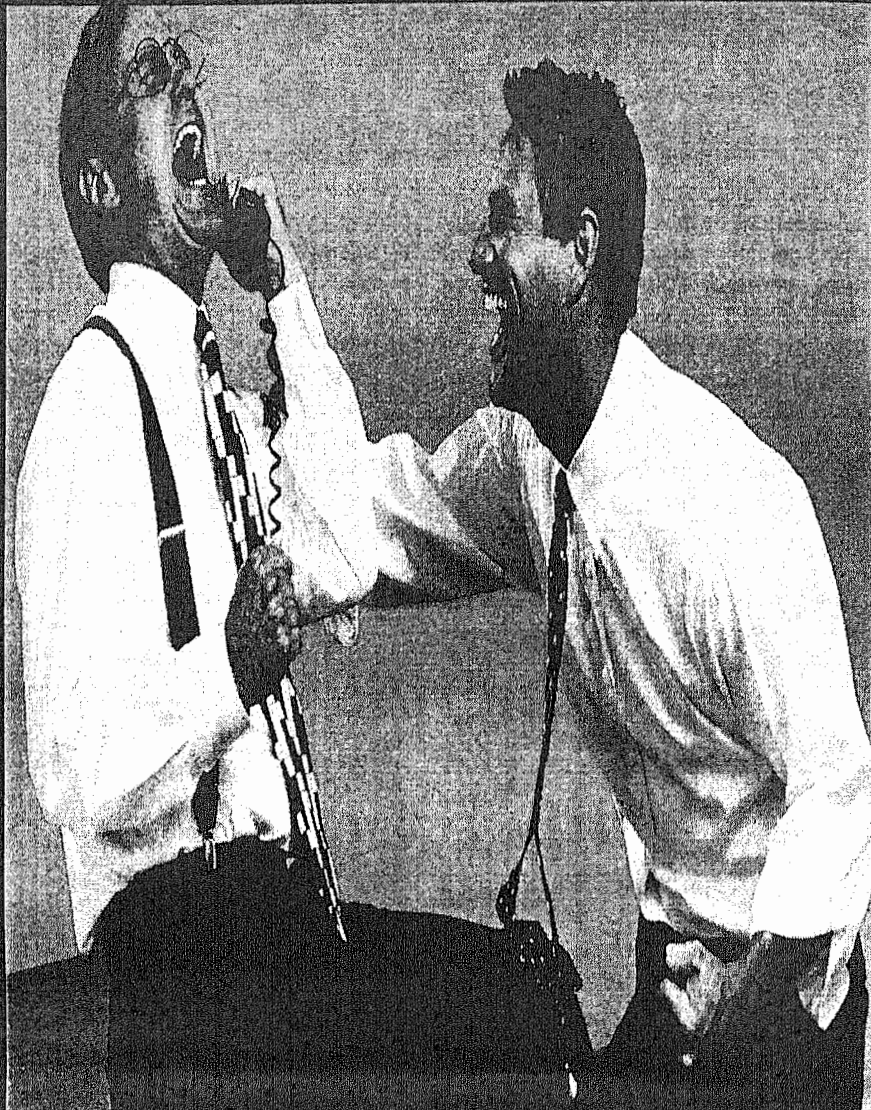
characters. There's Minerva (Irma P. Hall), the Voodoo priestess of Savannah who does her work in a cemetery, or the garden as she calls it, just before midnight (good time) and just after midnight (evil time) hence the title *Midnight in the Garden of Good and Evil*. Another interesting character is The Lady Chablis (played by herself, Chablis Deveau) a transvestite cabaret performer who tells John the secrets of Savannah. Other cast members include Alison Eastwood (Clint's daughter) as John's love interest and Paul Hipp as another memorable character.

The cast is faultless. They were all wonderful, especially Chablis and Jack Thompson but it is very hard to single out cast members because all of the performances were so good. The scenery is gorgeous and well used by the cinematographer Jack N. Green. The music is beautiful and includes some great jazz and blues songs. The film is two and a half hours long and although I would usually complain, it doesn't seem that long and I wasn't bored with it at all. The friend who went with me had read the book and loved the film. She did say that the story was somewhat simplified but this is a necessity for film. I loved it, go and see it!

Christopher Bolland



are all men bastards... or just misunderstood?



"a brilliant black comedy! By far the best film at Sundance! This is sure to be one of the best pictures of the year!"

- Peter Travers, ROLLING STONE

"a no-punches-pulled mindfuck of a movie about male psyche that will make David Marnet want to cut his dick off."

- The FACE

"a tremendously gutsy first feature... an unflinching, sharply written film."

- Janet Maslin, THE NEW YORK TIMES

in the company of men

A Film by Neil LaBute

Medium Level
Coarse Language,
Adult Themes



BEYOND FILMS



STARTS THURSDAY APRIL 2

We're on a mission from God.

The Adelaide Uni Film Society Presents:

THE BLUES BROTHERS
(1980, 133 min)

Directed by John Landis.

John Belushi and Dan Aykroyd are Jake and Elwood Blues in the ultimate action/musical/comedy/destruction film ever made. Direct from the popular US TV show *Saturday Night Live*, The Blues Brothers send up just about everything on the planet as they go about their mission to save their childhood orphanage from closure for non-payment of taxes. To that end they reform their old Blues Brothers Band, and along the way manage to get the police, the American Nazi Party, a country and western band, and Jake's very unhappy ex-girlfriend all seriously offside. (And that's not

in order of violence). This movie has it all: great music, outrageous stunts, adventure, enough comedy to send you home on a stretcher, plus the greatest car chase scene in the history of cinema.

The cameos are way too long to list, but include Frank Oz, John Lee Hooker, John Candy and Steven Spielberg. Music by Ray Charles, Aretha Franklin, Cab Calloway, James Brown, Chaka Khan, plus the Blues Brothers Band make this film a top musical in its own right.

Many people need to see this film every six months or so or they will die, so with the imminent release in Australia of the sequel - "Blues Brothers 2000", it is time to get another dose of this classic of cult movies.

A great movie to see with a crowd, so bring your friends.

THE BLUES BROTHERS is showing in the Union Cinema, Level 5 Union Bld, this Thursday April 2, 1:10pm + 7:00pm. \$3 for members, \$5 non-members. Tickets at the door.

Aces high, baby!

The Last of the High Kings
Now Showing
Palace Cinemas

The Last of the High Kings is a lovely story about Frankie Griffin (Jared Leto), set in 1977 in a quiet Irish town. Frankie has just finished his high school exams and he has the whole summer ahead of him in which to work out exactly what he is going to do with the rest of his life. There are some good laughs involved here, and the movie manages to capture some of those true to life experiences and funny moments which do actually happen to people. The thing that sets this movie apart from all the other movies telling similar stories is the quirky family and friends surrounding Frankie. The acting from the supporting cast is impressive, with brilliant performances by Frankie's Ma and Pa. Catherine O'Hara (*Waiting for Guffman*, *Home Alone 1 & 2*) and Gabriel Byrne (*The Usual Suspects*, and soon to be seen in *The Man in the Iron Mask*). Jared Leto is also good for a relative newcomer to the big screen. This film is a light and entertaining movie with some truly beautiful Irish countryside included. Nothing surprisingly spectacular, but worth a look for some pleasant watching.

RJ



"Look at all them aces up there!"

G'day mate!

In the Company of Men
April 2
Palace Eastend Cinemas

"An unconventional US movie" sounds somewhat like an oxymoron, but this is a movie unusual in at least some aspects. If you go and see it, you won't feel exhilarated, emotionally overwhelmed or get an adrenalin rush. What you do get is lots of surprises about the motives and positions of the characters. However, its unconventionality lies not in this, but in its theme and cinematography somehow.

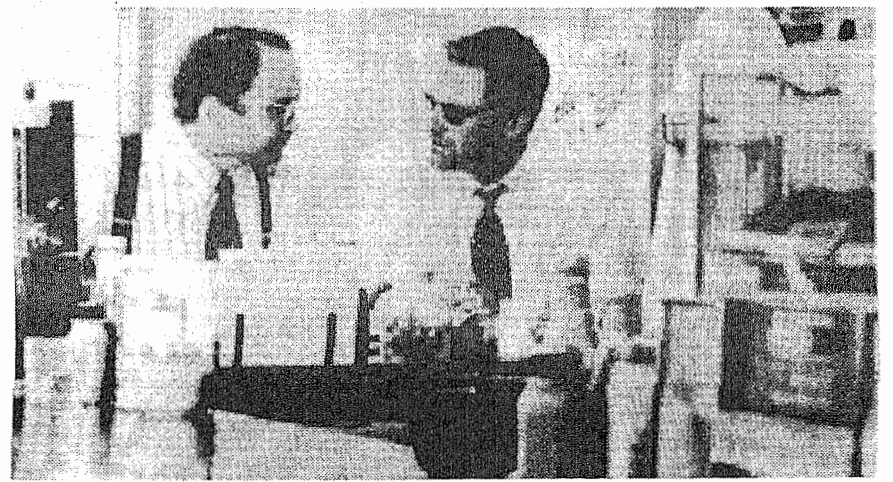
The plot itself is not what makes this film interesting. Two junior executives, Chad (Aaron Eckhart) and Howard (Matt Malloy) are on the way to work in another city for 6 weeks. Both are struggling to work their way up the management ladder and have just been rejected by their long-term girlfriends. In order to feel better about themselves as men and to get even with the female race, Chad devises a plan. Their aim is to find and simultaneously date a woman who is not used to much male attention, and then just simply dump her. Not long after they arrive, Chad finds Christine (Stacy Edwards), a

beautiful deaf woman. Her deafness makes her perfect for the role in their game. As both work to win Christine's affections, the situation becomes increasingly competitive, with corporate ascension, instincts and jealousy at the centre.

In this disturbing movie by Neil LaBute, we see the relative positions of Chad, Christine and Howard unfold and change, but never with perfect clarity. It lacks outstanding performances (by the two men at least; Stacy Edwards acts well as deaf woman), perhaps because the "bold edge" of this film would have been taken away if the audience was in a position to fully understand the two men. The person from whose perspective we can't really see the

events is Chad, and I think there is good reason for this. He is portrayed as an aggressive, frustrated, clever and dishonest man, so evil in fact that I found his character unconvincing. (And who would want to see things from such a jerk's point of view?) I still haven't been able to define why exactly this movie is strange, but if I said because of the unrealistic Chad, I wouldn't be far from the truth. Overall, I think this is more like a TV film, and you won't remember it for long. Go and see it if you want a story to evaluate and think/discuss about. Prepare for a bit of sexism too!

Judit O'Vari



SCREEN CULTURE

"Screen Culture" is the term used to describe all aspects of film and television, from its production, to its preservation and the Media that reviews it. It can also be used to encompass multimedia. The topic of screen culture has been on my mind lately because of a fax I received recently from the AFI (Australian Film Institute). It was a press release stating that a new association for screen culture has been founded, the *Australian Screen Culture Industry Association*. The stated purpose of the association is to assure that "screen culture is recognised as an integral part of a healthy film and television industry and (to make sure) that it remains adequately resourced... (for the) broader Australian screen industry.

To promote the idea of screen culture, I am introducing a new segment called, you guessed it, *Screen Culture*. Like *Gratuitous*

Nostalgia it will only run when I have material for it. If you want to contribute you can bring your article down to the office and leave it in my pigeonhole or hand it to an editor. Since our defining term is so broad, you have a lot of subject matter to play with. You can review a classic film or one you believe to be an outstanding piece of cinema. You may like to write about your favourite director or do a tribute page to one who has just released a new film, we already have a Coen brothers tribute page in the works for the release of their new film *The Big Lebowski*. You could take a totally different tact and write about the representations of something or someone in film. Perhaps there is someone out there who would like to comment on Hollywood representations of women and/or sexuality. There are limitless possibilities for this segment, as long as it

ties in with film, television or multi-media, you can write about it.

From time to time I will also include pieces of film and television news in the segment. In fact, I have some news this week.

Cinematheque starts on Sunday at the **Palace Eastend Cinemas** and will be running for a few weeks. It kicks off with the Paul Newman film *The Hustler* and features many other great films including Stanley Kubrick's *Paths of Glory*.

In case you have not heard, *Titanic* took out eleven Academy awards to equal *Ben Hur*. The Oscar I was most happy to see given out was to Brian Helgeland and Curtis Hanson for their screen adaptation of *L.A. Confidential*, everything else was very unsurprising.

Christopher Bolland (Film Ed.)

Alhambra, Post-Palace, Fountain, Garden, Love

• • •

ask in action

risking groundfall gently
collects on walls

in form of curling water
as in shapes of space

no normal ash

and not so lightly sprinkled

the flame that singed these forms to life
was so complex

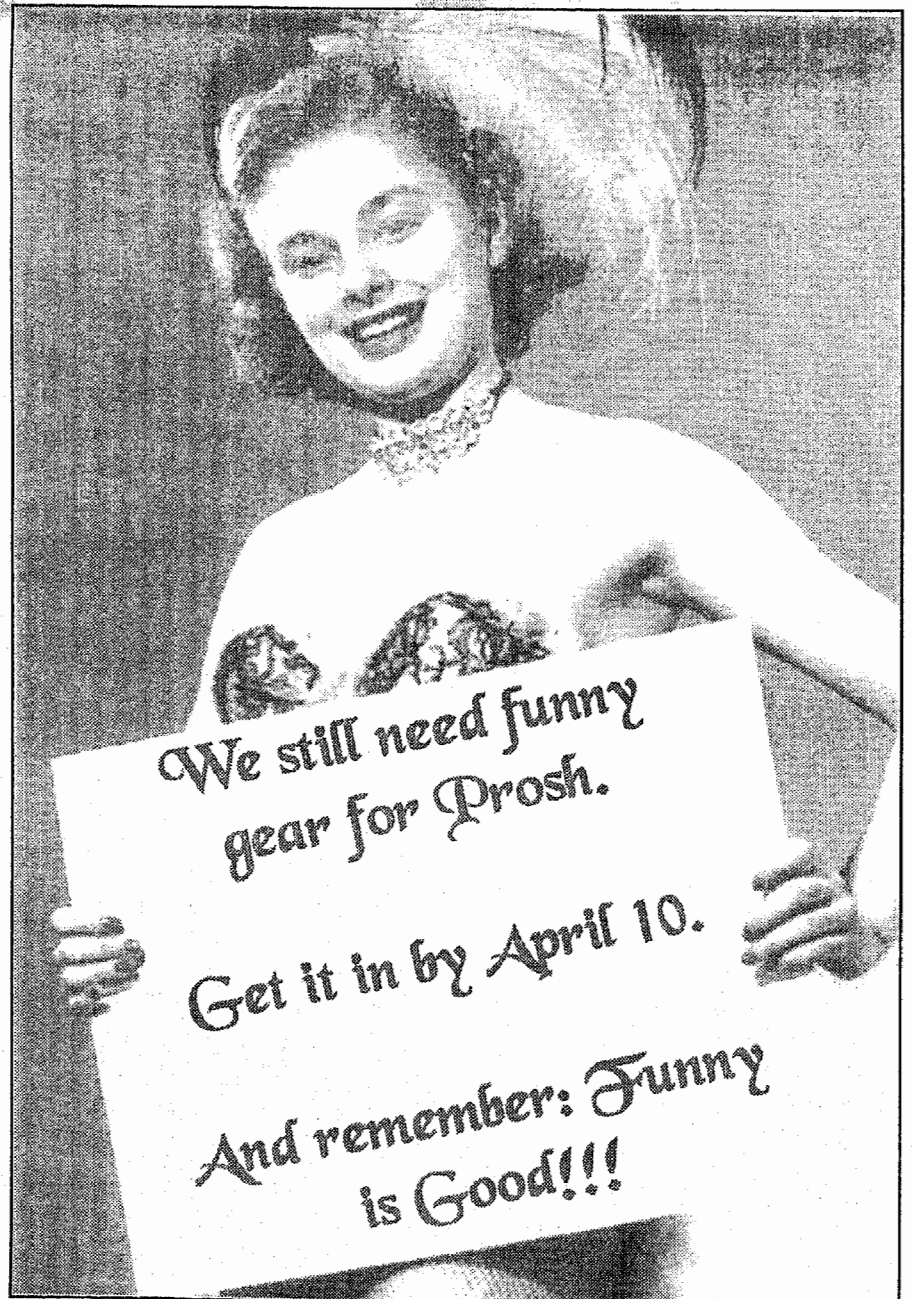
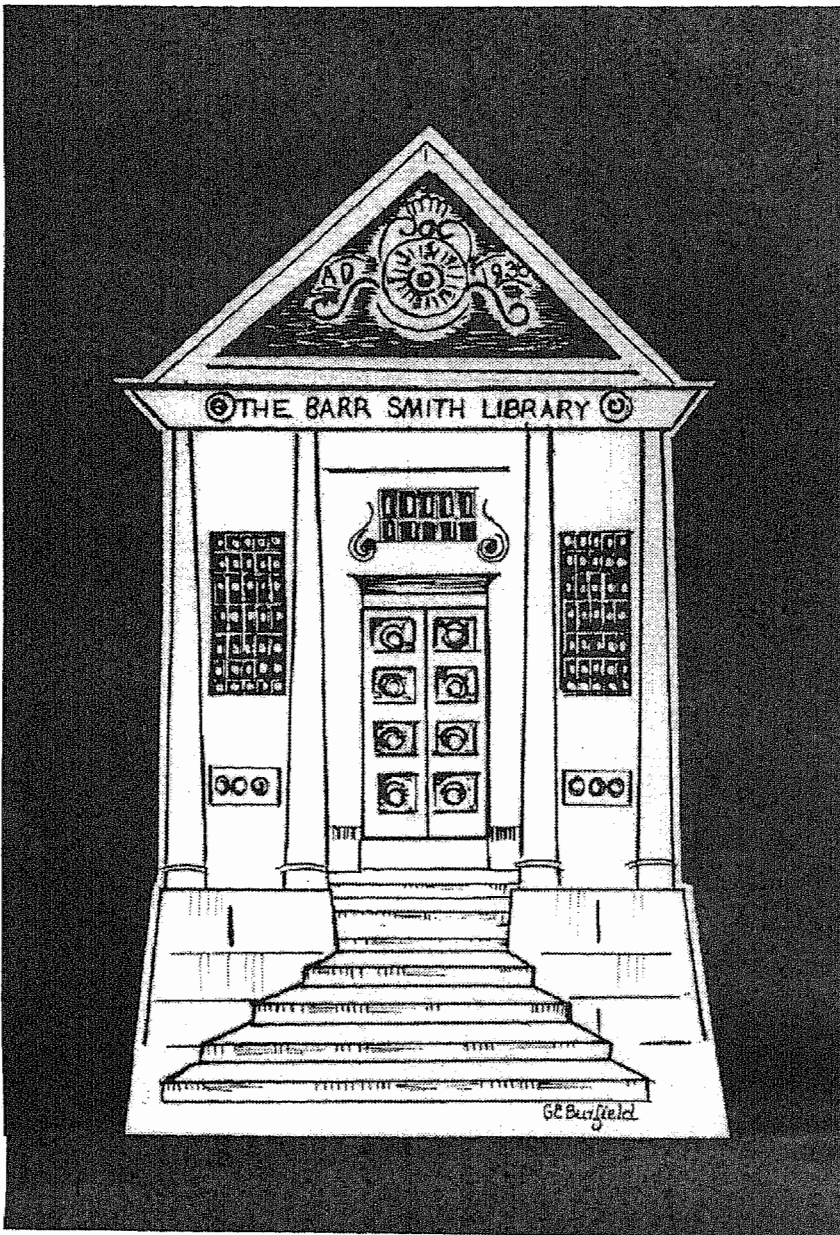
was fuelled by empires long now last

a bright white flame has carved these places
clean and pure

to dance inside the watchers mind

and echo through the open heart

and move my all to sob beside the fire.



UNIBOOKS



Ph: (08) 8223 4366 Fax: (08) 8223 4876

Open Monday - Friday 9am - 5.30pm

Saturday 10am - 1pm

Cash Discounts All Year

WIN WITH ART

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

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

QUEERS IN EDUCATION

With the planned student rally (1st April) to defend the needs of students in the May budget, I thought that I would take some time to outline the educational needs of lesbians, bisexuals, gay men and queers alike. (Referred to later by the generalising term 'queers'). This article is to encourage queer support for, and participation in the rally. Educational issues for queers are similar to those of many students, but the needs of queers are often left untouched and ignored. Issues in common include up front fees, Austudy and the common youth allowance. While these affect many students in a variety of circumstances, there are specific affects that are often overlooked in relation to queer youth.

For many queers, both young and old, there are many concerns about coming 'out' within the parental home. For some these concerns are a lived reality. Many queers residing in the parental home are in a no win situation: they must hide an essential part of their being while in the parental home and constantly face the fear of being outed to their parents. There is also the constant pressure this places on the friendships and relationships that queers maintain outside of the parental home.

The problems of being closeted also extends to the personal pressure and result in the denial of one's true self. It is no wonder there are so many queer actors. We are often forced to put on an act, to conceal our true sexualities for the sake of our families and society - bowing down to society's 'morality'. The pressures of being in the closet can be, for some, so great that it results in self mutilation and even suicide. These also sit along side constant emotional and psychological stresses.

The solution to this is not as simple as just breaking down the closet doors and claiming freedom. In 'coming out', as with most things, there are inevitably some costs. The costs of coming out vary from person to person, often depending on their own strengths and familial cir-

cumstances. For some, coming out in the parental home poses no problems at all, but for others it can result in complete rejection and violence. The risk of 'coming out' in the parental can be deemed to be far greater than that of staying in the closet. Experiences of queers 'coming out' to one's parents and siblings, while either residing within or outside the parental home, can mean, as previously stated, rejection from the 'family'. It can also result in constant harassment by both parents and siblings, ejection from the parental home (ie: being made homeless), emotional abuse and physical violence. It has in some cases resulted in the murder of the person coming out. Such experiences may also be felt by people in other circumstances, but these are often found to be the case with queer youth.

This may not sound pleasant, but you may ask what does this have to do with education? In relation to student support such as Austudy, many queers can only get minimal financial support from charities and FACS (Family and Community Services) until actually being made homeless. Then, of course, there is the time for an application to be processed - which can take 5 weeks, (even for the homeless allowance). During this time a student has very little to live on, on top of the stresses of study, being kicked out of home and being queer. The point here, is that the problem is only recognised once the student has, in many cases, been put through hell!

For a person to actually come out takes a lot of guts, but to do so while residing in the parental home takes even more.

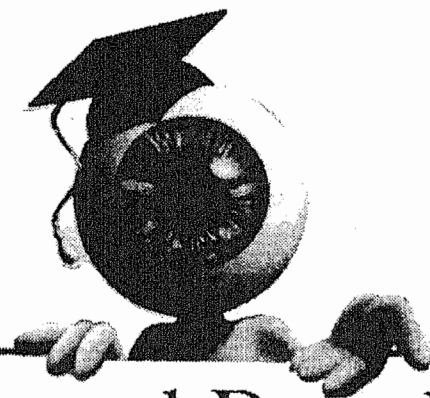
Many queers, thus, take the option of getting out of the parental home before they reveal their true selves to their parents and siblings. To do so, they need the financial support. Any cuts to Austudy / Common Youth Allowance, by way of increasing the age of dependency to 25 years old (as the liberal government has done) and reducing the Austudy budget, have an ad-

verse affect on queers. By decreasing the Austudy budget it makes requirements for the homeless rate even more stringent and could leave queers and other students without food.

On the question of up front fees, queers are adversely affected by the lack of affordable and accessible education. While many queers cannot reside in the parental home, nor receive parental support, up front fees would result in many queers not being able to access tertiary education. This may appear to have an affect on all students who reside away from their parental home and without parent support, the proportion of queers is far greater than heterosexual students. Other University funding cuts, such as cuts in student services, would also affect queer students. Many queers use facilities provided by either the university or the Student

Union/Association for information regarding access to services and housing (both public and university based), for loans and counselling. Many of these services provide by the Student Union are either low costs or free, thus making them accessible to people on low incomes. University funding cuts do affect us all, as many of these issues are pertinent to people in a variety of situations. But, the circumstances that make it difficult for queers are often unique. Thus budget cuts to Austudy and tertiary education would have greater affects on some students due to their sexuality. So, get out and support the rally, support fellow students and demand the recognition of, and action to provide a better education - one that is accessible to all.

M.



Konrad Pesudovs Optometrist

125 Jetty Rd, Glenelg
Tel: 8376 2552

Glasses from \$45

Thin high index lenses from \$85

Soft contact lenses \$130 pair

**Great range of brand name frames
and budget models**

15% off any frame
for Adelaide University students and staff

Clubby Clubby Clubs Clubs

Catering Review

We would like to hear from clubs about their experiences with catering on campus; good or bad. This will assist us in preparing a report for the Catering Review on behalf of all clubs on campus.

Pride

Pride are having a **Queer Artshow** in the Gallery Coffee Shop May 11 - 16.

So all you queer girls and boys get your art into Pride. Any format and any medium.

(It will be great to have student art back in the Gallery again.)

For further information please call Michael on 83421382, or drop a note into the Club's Association attention to Pride and Michael.

Esperanto Club

The Esperanto club banquet is this Thursday 2nd April at Fasta Pasta, 131 Pirie Street, City at 6:00pm.

RSVP Ella Stewart, 8381 7468 or mazi@smug.adelaide.edu.au.

And don't forget to come to the Kafoklaxoj in the North Dinning Room 1pm every Thursday.

German Club

Pub night Friday 3rd! @ The German Association, Flinders Street Adelaide. Call Rachel on 8391 2175 for further information.

The German Club is planning now for their Cabaret. This will be in the last weekend of May. Heaps of time to prepare an act for them. If you do have an idea or act that you would like to put on call the Rachel on the previous number.

Coming up: A winery tour the 1st week of term 2. More on that later.

Catholic Community

The Catholic Community holds a mass every Wednesday at 1pm in the Chapel.

Anglican Tertiary Students.

The Anglican Tertiary Students hold services in the Chapel every Monday at 1pm. There is a general meeting though an hour before and an hour after 1pm for anyone interested.

The last weekend of the mid-semester break there will be a camp. For further information please call Anna on 8379 7640

Lutheran Student Fellowship

Lutheran Student Fellowship hold four meetings a week.

Two are in the Chaplain's Office

Bible study Mondays at 1pm
General discussion Thursdays at 1pm

Two are in the Chapel

Casual meeting Tuesdays at 1pm
Breakfast meeting Thursdays 8:15 - 10 am.

The Chapel is upstairs in the Lady Symon Building.

Bacchae

Are holding a general executive meeting 3rd April at 1pm in the Uni Bar.

Women's Collective

I made a mistake with last weeks Women's Collective information. Their radio show is only on every second Tuesday. Sorry about that. But you should all be listening all the time to student radio anyway!

So *this* Tuesday the Women's Collective's show will be talking about Public Pregnancy - Motherhood and the Media.

Chess Club

Well we had lots of fun at the SACA Allegro tournament, Sunday 22nd March. Technically our team came third, but only because there's a huge conspiracy against us...something to do with the "rules"... Anyway, we'll say we came second. With a stretch of the imagination you might say we came first.

Anyway, if you haven't joined the Chess Club yet, you can do so at one of our regular meetings in the Don Strank's Room at 1pm on Tuesdays and Fridays. Membership is a mere \$1. All skill levels welcome!

You can find out vast amounts of more information at our web site: <http://www.smug.adelaide.edu.au/~chess>. Or you can send email to chess@smug

Chess: the intellectual sport (well... we try!)

British Comedy Club

Upcoming shows for the BCC are:

Friday 3rd April: Screening of the Goodies. 3 - 6 pm in the Union Cinema. There will be a half hour break to refresh yourself at the Uni Bar.

Thursday 9th April: Billy Connolly at his funniest. 3:30 - 6:30 pm at the Union Cinema.

You can join up at the events if you want.

Scouting Club

The Scouting Club is to provide an interface between the Scouting movement and the Uni of Adelaide community. The Scouting movement promotes intellectual excellence as one of its goals. The Uni club is an excellent way for uni students to become role models for Scouts. At the same time, it provides a chance for students to learn new skills, meet challenges outside of those ordinarily met in daily life, and much more.

If you want to become involved please call Chris Kuchar on 0414 833 685 or 8336 8510.

Crescent Company

The Crescent Company performs sketch comedy in the style of the Comedy Company or DGEN, and also one act plays. After the Fringe they are taking a deserved break, but if you are interested in finding out more about them or joining please call Wendy Pulton on 8204 0198 (w) or 8357 7170 (h).

Theatre Guild

In contrast to Crescent Company, the Theatre Guild performs classical and new plays. They are a very well know company and have been the launching ground for many actors.

Their upcoming show is Tartuffe by Moliere. This is to be performed 29 May to 13 June.

For further information please call David Hunt on 8303 5999

If you are interested in becoming involved in theatre work, whether that be front of house, backstage, general production, acting, etc. Please contact either the Theatre Guild or Crescent Company.

Home Brew Club

Tasting this Friday 3rd April. Location yet to be decided. So keep a look out for the posters that will be appearing around this week.

Bring a six pack of your own beer (not stuff you've bought!!) to share with others.

This is a chance to try different styles and recipes, compare notes, and find out more about the art of home brewing.

All members and new members welcome.

Call Damien 8363 3397 for more information or call into the Club's Office.

Adelaide University Film Society

This week's movie:

THE BLUES BROTHERS

Plus animated shorts Where the Wild Things

Are and In the Night Kitchen

Thursday 2nd April, 1:10pm and 7pm
Union Cinema, Level 5,

Union building

members \$3 nonmembers \$5

With the sequel *Blues Brothers 2000* coming out on April 9th, here's a great opportunity to see the original again on the big screen.

Coming Up:

Week 6:

The Cabinet of Dr. Caligari

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

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

Union Cinema

\$1/\$3

German expressionist movie of 1920.

Holiday program:

To be announced

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

The Film Society meets weekly on Mondays at 1:10pm in the Margaret Murray room, level 5, Union Building, you're welcome to come along and get involved.

Film Society Barbecue Wednesday 8th April

Mouth-watering BBQ delights will be on the menu at the Film Society BBQ: lunchtime on Wednesday 29th April (that's the first Wednesday after break) on the Barr Smith Lawns. As well as tasting the cooking skills of the committee you can join in the fun by becoming a member on the day. And just think of all the amazing films you can see throughout the year! This is the perfect time to suggest the movies you'd like to see in weeks to come.

To contact the film society e-mail us at aufs@smug.adelaide.edu.au

or drop us a line at the Club's Association. Check out the Film Society Web Site for the latest info <http://www.smug.adelaide.edu.au/~aufs>

All Clubs should take their submissions for this page over to Michael Blackwell at the Clubs Association. Don't bring it down to us. We'll just get annoyed and snap at you. Make sure you get it to him early, because he has to get it to us by 5:00 Wednesday.

**"4 Sale"?
Yeah,
clever.
Like a rap
song.**

4 Sale
Mao Ze Dong's Little red book and
Tarot deck with booklet \$10 each.
Also bookshelf \$40
Ph Kevin 8346 3913 (AH)

**Any ???
?**

The National Liaison Committee of
South Australia Branch or NLC SA
will be holding its annual Education
Conference again.

This year the NLC SA is having it
over 2 days in which:

Day 1 = Education Conference

Day 2 = Training Workshop & State
Conference

The Details:

Date: 23rd - 24th April 1998 (Thurs-
day & Friday respectively)

Time: 9am - 5pm

Venue: The University of South Aus-
tralia

Conference Theme: Support Services
for International Students in South
Australia: Government ~ Institution
~ Community ~ Students

A nominal fee is charged to cover ad-
ministration & catering costs

Members: \$3 per person ~ 1 day; \$6
per person ~ 2 days

* Members being International Stu-
dents ie Students having student vi-
sas to study in Australia

Please obtain the Registration Forms
from:

The Overseas Students' Association
Inc

Top Level of George Murray Build-
ing

The University of Adelaide

OR

From the International Student Rep-
resentatives / Organisations of each
respective universities

Any ???, Please contact me:

Sylvia Daim (NLC SA Education
Officer)

Tel: (08) 8303 5852 / 8303 3895 @
at the OSA office OR

email: jdaivlys@camtech.net.au

**Rent.
And we
don't mean
the musical.**

Room for rent:

High ceilings, open fireplaces, baltic
pine floorboards in beautiful restored
cottage. 5 mins from Uni. To share
with gay male AU student, 32. \$80/
week + bills etc. Phone: 8431 1734
Move in - April.

**Got any
threes?**

Wanted on video:

Ground Zero March 21

Recovery March 7

[V] Homebake 98 Special

C o n t a c t
andrew.morrison@student.adelaide.edu.au

**Nah, sorry,
you've got
to be
intelligent.**

12-voice chamber choir seeks intel-
ligent, independently minded so-
prani.

Thursday night rehearsals, repertoire
of Early, Baroque and world musics.
Please ring Tom 8361 3752 if will-
ing and able.

**Nah, sorry,
you've got
to be tal-
ented.**

17 piece Solar Winds jazz orchestra
is in need of talented jazz musos.
Auditions are required for entrance.
Positions are available for Tenor/Sop
Sax, Bari Sax, Trumpet & Bass.

Players should be available to come
to rehearsals once a week in
Noarlunga.

Enquiries to (08) 8326 7990 for re-
corded message or email
rac@hex.arts.unimelb.edu.au.

**Mmmm.
Record of
your glory
days.**

SAUA '98 O'Camp video now avail-
able. Call Jason on 8396 4571 for
details.

**Trip on
this, Felix**

Trantec wireless system for sale.
Twin channel, huge range, and suits
guitar or bass. Great unit in good
condition. \$400 ono. Please contact
Felix on 8277 5043.

**Vicki says,
"check your
holes"**

All clubs should check their pigeon
holes, located ground floor, Lady
Symon Building in between the Edu-
cation Welfare Officer's offices. See
Vicki in the Clubs office if you don't
know where the pigeon holes are and
she will assist you.

**And she
also says
this...**

The next Clubs Association COUN-
CIL meeting is on 13th May
1998 1.10pm Margaret Murray
Room, write it into your diary!

Classifieds

Out of the goodness of our
hearts, which is plentiful but
not infinite, we provide a
snazzy free classifieds service
for students of the University
of Adelaide. Strictly speak-
ing, you must be a student to
place one. In practice, if
you're not a student but you're
promoting something of
benefit to students and we like
you, we'll probably run an ad
for you too. But that's at our
discretion, which is fickle. So
be careful.

To run a classified, bring it in,
send it in or email it in to us
by 5:00pm Wednesday. If you
want to repeat an ad from the
week before, chances are
we've trashed it and you'll
have to give it to us again.
And don't try and come up
with your own witty titles.

Witty titles are one of the
most enjoyable things we do,
and if you think we're going
to let you mob do it, well,
you're mistaken. You'll just
end up looking a fool.

**Always
room for
more ping
in your
pong**

Want to play on campus & during
lunchtime? Well express your inter-
est by helping me to form a club.
Please contact
Chow29@hotmail.com or phone
8289 6382.

**Ooooh.
Two rooms.**

Plympton
Share large 2 storey house. Have 2
rooms to yourself. Contact David on
8351 2784 or 8302 0855 (wk)
\$75/week + exp. \$150 bond.

Chemistry



COMING TO THE LAB

APRIL 02

Adelaide's most famous son, the one and the only, **CROOVE TERMINATOR** showcases his brilliant new single "Losing Ground".

KCB tonight only - \$3

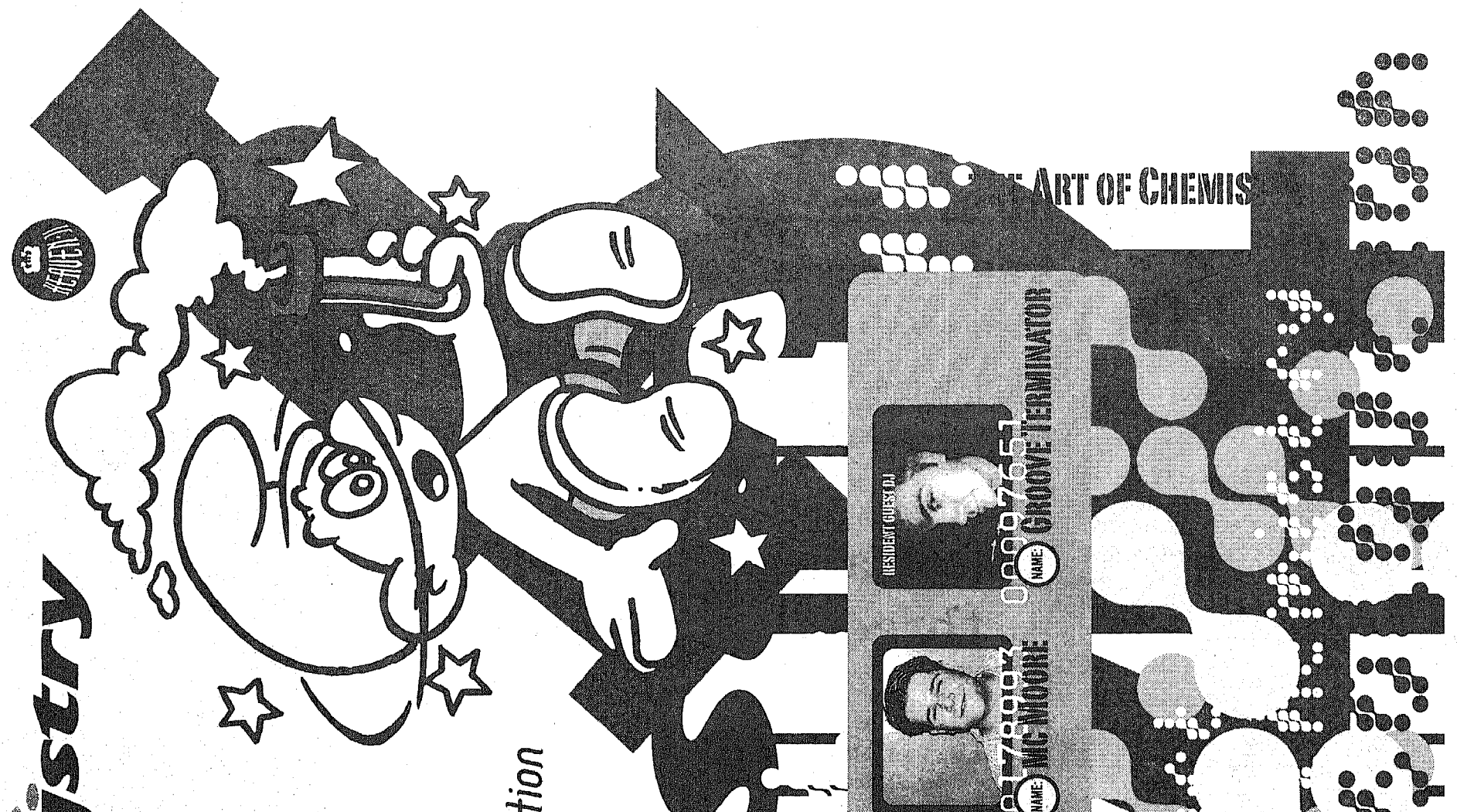
APRIL 09

Easter Thursday. Get in quick 'cause we open from 8pm til midnight. Don't miss it. Heaps of drink specials and Easter goodies.

LAB *a new solution*

the perfect Thursday night formula

LAB



 00497241 NAME: DJ ANGUS	 00397563 NAME: DJ JAYSE	 00497611 NAME: DJ MIC FINN	 00179800 NAME: DJ MIC MOORE	 00007651 NAME: DJ GROOVE TERMINATOR
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