

SP
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LIBRARY
14 DEC 1959





susie's bit

"The wheels on the bus go round and round..." Ever since I moved abodes I have been privy to the experience of catching buses for the first time in my life. I have observed some extraordinary things - people who use the branches of a tree to rest their music books while they practice playing the trumpet, people who create an awkward atmosphere with the LOUD conversations they have with the person sitting next to them, people who are running late for the bus...you know, it's all normal stuff. The thing that struck me this week was that the bus drivers are becoming more and more nice. I mean, one of them even announced that on the return trip to the depot they would drop people off to the show, so that they wouldn't have to change buses in town. Another driver stopped in the middle of the road to pick up someone who was desperately trying to catch the bus, but couldn't get across the road in time. Another driver has been completely nice about having to give me \$19 change after buying a bus ticket.

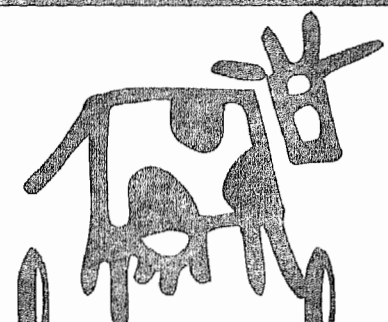
I don't know - perhaps the sun shines on these people after all. Think about it next time you catch a bus. Say 'hello', give them a smile, and let them make your day that much brighter.

Love Susie

editorial

paul's bit

so.
 this is the end
 of another
 term.
 a couple
 of weeks
 of holidays
 before it's back
 to the grind.
 cool, huh?
 yeah, cool.
 waycoolman.
 cool.
 o for the holidays
 o for the holidays
 o for the holidays
 and stuff.
 now.
 If only I
 could stop
 repeating myself.
 cool.
 bye bye.



chris's bit

It might not look like I'm the first one to be writing my editorial, but I am. Tricky, isn't it? That means that I get to be the one to point out that this is our last edition before the mid-semester break. Which was kind of obvious, really, to anyone willing to think about it, what with the break and all. Anyway. We'll be back with a brand spanking new edition on October 5. Bet you can't wait, huh? And where will we all be while we're not here? Well, I don't know where Paul's going, but Susie and I are packing our bags and heading off to Newcastle for a Student Media Conference, to be attended by many many student newspaper editors from around the country. We'll be stealing their ideas and learning about the structure of all their various organisations so that we can come back and be fully prepared for the onslaught of the massive Media Review which the SAUA will be undertaking shortly. We'll let you know about that when it's up and running, just like we'll tell you all about Newcastle when we get back. And it won't all be beach stories (although some of it might). Susie's been jumping up and down about it for weeks, which bodes well for the trip over. Heh. Great.

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

Editors:

Susie Bate
 Paul Bradley
 Chris Slape

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Leanne Storr

Freight:

Chet & Elza

Typesetting:

Fiona Dalton

Printing:

Cadillac Printing

Solid (left) handshakes:

Esther Speight for letting us sing to her (happy birthday, Spanky); Chris with a B for his chaffeurung work and sterling attendance

record; Peter with an "Arr!" for not wearing his eyepatch (actually, we'd prefer that he had); Jon for two phone calls and five minute's attendance; Janak for almost being on time (and still no Tim Tams); Andrew four for 444; the Pac man for eating all those power pills; Eva for pointing out our photocopying stupidity but being unable to help; Susie for the new cow-on-a-stick; Student Radio for a kick arse Quiz Night last Wednesday at which we failed to win anything; Danielle for thanking us and for a nifty environment week; Cadillac for letting us print one backwards (come on, you've worked it out by now, haven't you?); whoever it was that fixed the vending machine; and Tom for actually being left handed and heeding our call for help, and for exposing secrets about Peter's past. And all you left handers out there. This one's for the left-handed kids.

Wimpy (right) handshakes:

Susie for skipping out on Esther's birthday bash; Paul for making Chris type that bit in; Chris B for telling Paul to make it so; the Show for having too many bloody people in the way all the time. That's

about it, really. Noone's annoyed us too much this week. Compared to last 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:

Just a few bits and pieces from one of history's most famous left handers, Uncle Leo. Paul likes your work.

Next edition:

Out: October 5.
 Deadline: September 28.

CONTENTS

- 1. EDITORIAL
- 2. CONTENTS
- 3. PAGE FOUR GEAR
- 4. LETTERS
- 5. SAUNA
- 6. LEFT HANDS
- 7. DISPATCHES
- 8. JABIRUKA
- 9. RESISTANCE
- 10. ELECTION DISILLUSIONMENT
- 11. NATASHA STOTT DESPOLA
- 12. WAYWARD
- 13. FOOD CO-OPS - LABYRINTH
- 14. ELECTRIC CHAIR
- 15. DODGY
- 16. VOX POP
- 17. FEDERAL POLICY GUFF
- 18. CREATIVE ARTS
- 19. FREE THOUGHT
- 20. LITERATURE
- 21. VIDEO
- 22. THEATRE
- 23. FILM
- 24. MUSIC
- 25. SPORT
- 26. CLUBBYFIEDS



**Left-handed and Right-handed
must work together to overcome the
divisions imposed by society.**

**Only by working together shall we
triumph.**

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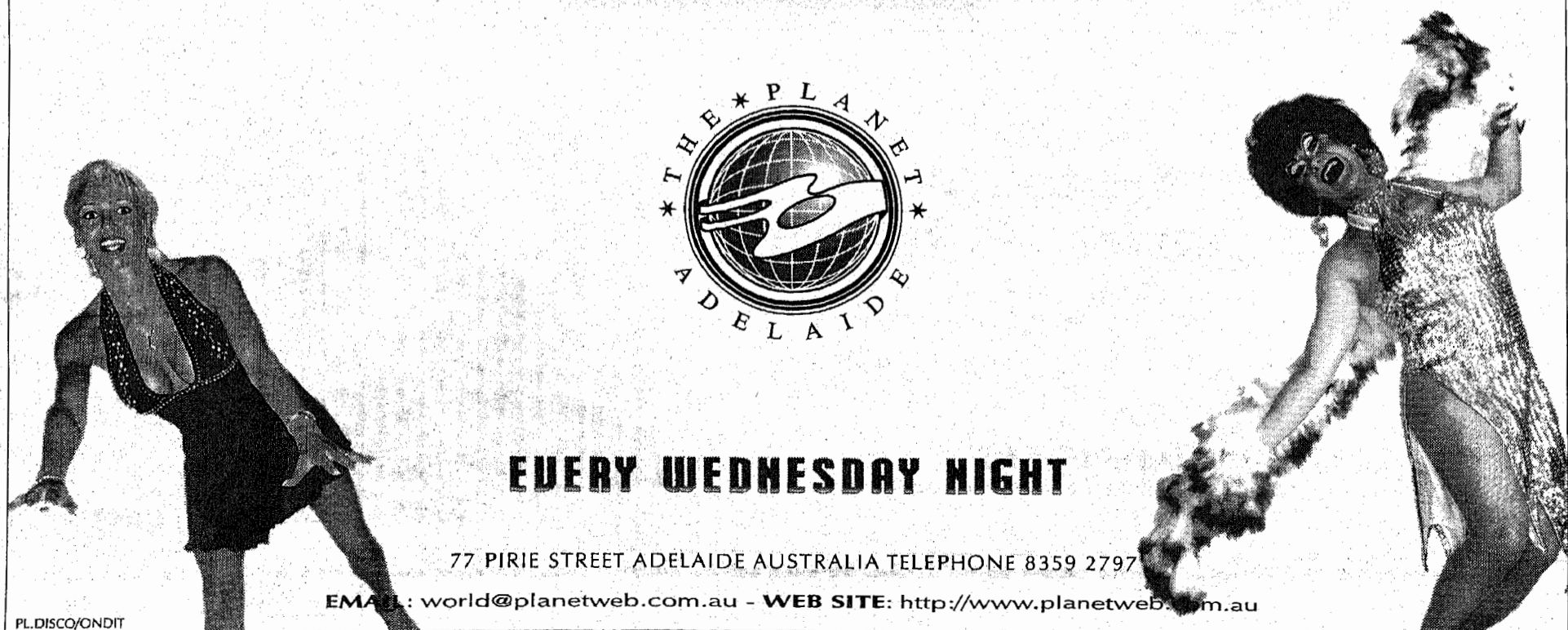
FREE ENTRY BEFORE 10PM

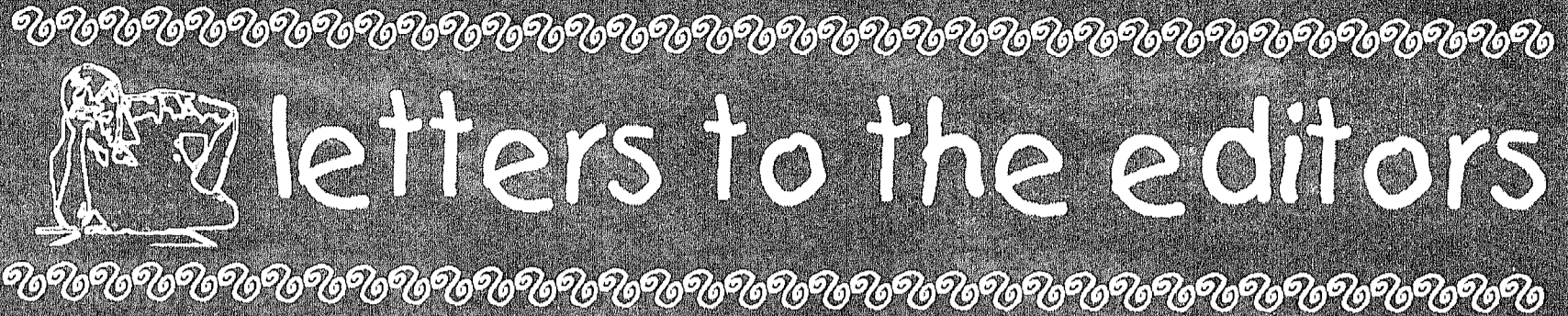


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letters to the editors

Hola. We've actually got letters this week. Nothing like a tough week of elections to bring out the tirades. Sit back and enjoy. And remember ... next edition we'll be complaining about our lack of letters again, so don't stop writing. ("Good boy! Don't stop the music!")

"Safe"? In the SAUA?

First let me say thankyou to all those people who listened to Mark Kernich and I and voted accordingly. Thanks from the Lunatikit. But on a more sour note I have some concerns about the election spirit and process in this University. First, a secret ballot is not one where your name is crossed through with a highlighter and then the number on all four ballot sheets recorded next to your name. It is my feeling (and was when I was voting) now that this contravenes the concept of the secret ballot. How many voters like me realised the consequences of having one's ballot sheet

number recorded next to their name? Further investigations tell me that these ballot papers will be 'safe' in the SAUA for three months. NOT GOOD ENOUGH GUYS!!

Second, I was disgusted to read Sophie Allouache's letter to *On Dit* just in time for the election week. Sophie tore strips off of Esther Speight, an *On Dit* candidate, for her so-called incorrect information regarding the "Student" forums. I had heard for 2 weeks previous that Adelaide Uni Students don't give a shit what happens to them. WRONG. The SAUA does not give a shit whether we know. Sophie, you were there at the meeting, 6 students attended. You did not stand up and grandstand then, like you did in *On Dit*. Why not, Sophie? NO VOTES IN THAT MAYBE. You ought to be ashamed of yourself. All through that meeting all you did was write, never once did you contribute or stand up for students. Some representative you are. I hear you are now an NUS representative. I certainly hope you do not continue on the same way you have in the past. STAND UP FOR US, SOPHIE, not your political aspirations.

Nancy White
Lunatic & Secretary MSA

Old- fashioned whinge

To the voters,
Well, Election week madness is finally over. The majority of students on this campus can rest assured that they will not need to hear about up-front fees, V.S.U or what the hell is going on with our union for at least twelve months. Yes, I confess, I was one of the eighty or so wannabe student politicians who harassed you in the Plaza, the lawns and fired promises, facts and figures at you, the voters. So why do we do it? It is fair to say that some of us are nothing but power hungry careerists and it would also be fair to say that some of us are just plain annoying. However, most of us were there enduring the heat, the abuse and (by Wednesday) the smell of our T-shirts because we actually gave a shit about the state of affairs at Adelaide University. As the week progressed many of us realised that the greatest battle was not the one fought between the white, purple, yellow and red coloured people. The threat of our

university becoming nothing more than a glorified T.A.F.E. that only the rich can attend came second only to the battle against increasing student apathy. It was not a case of "please vote for us" but rather a case of "please vote".

On behalf of all of the wannabe student politicians I would like to thank those voters who bothered to make an informed decision about who they were voting for. However, we do have to question the existence of cases like the one of the office bearer candidate who did not give an election speech, speak on student radio and was not endorsed by any ticket but still managed to pull several hundred votes.

Although I do admit to being bitter about my own personal defeat, this letter is not directed at any ticket nor is it a personal vendetta against the above-mentioned candidate. The election week edition of *On Dit* featured a Vox Pop which focused on how much we all hate student elections. It is only fair that we (the t-shirt bearers) also exercise our right to an old fashioned whinge.

Ana (not-the-sexuality-officer)
Bebic

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CAMTECH



Bad Men Wear Bright Colours

Dear Editors,

I am not a regular reader of *On Dit*. As a mature age student I find that it contains little that is relevant to either my life-style or tastes. I mean this not as a criticism, but merely as an observation of the fact of the age difference between myself and the younger members of the student body. This does not mean, however, that I am uninterested in what goes on in our university, and I do read that which is pertinent to administrative and student welfare matters, providing that they are not couched in ad hominem argumentations.

In the editorial of the 7th Sept issue, it seems that, at last, we have a writer who is prepared to use their forum as it should be used, giving a non-partisan opinion on a matter of importance, and who is prepared to "cop the flak" from outraged sensibilities.

The courage of this editor has convinced me that, perhaps, my concerns over the fiasco which was perpetrated last week, under the guise of student elections, may also be given a hearing. As an apolitical participant there are several matters which worry me considerably.

Firstly, I have heard (and hopefully this will be adequately refuted) that the ballot papers were out of the sight of official scrutineers for several hours. If true, this fact alone gives rise to the possibility of grounds for questioning the veracity of the results. Secondly, the principle of secret balloting was violated by the numbering of the papers which were then recorded against the voter's name. With today's scanner technology it would be a simple matter to collate individual voting patterns. I am not accusing anyone of so doing, but the possibility is there, along with the concomitant possibility of tampering. The excuse given for the

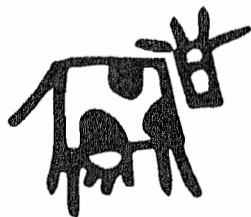
numbering of ballot papers was to eliminate "double-dipping". That practice would be as simple to overcome as having the A's - M's in one location and the N's - Z's in another, at least for on-campus polling stations.

The third, and perhaps the deepest, of my concerns was caused by witnessing the selling of souls undertaken by some candidates in their win-at-any-costs desperation. What frightens me is that some of these same fledgling politicians will one day take up roles in the body-politic of this country. They will be accepting the trust of hundreds of thousands of people who have not had the opportunity to see at first-hand the evidence of their candidate's questionable moral and ethical standards.

Although there is no guarantee that these student-politicians will continue with their disgusting habits in the "real" world, the prognosis cannot be good. If they go unchastised now, what value will be able to be placed upon future state and national politics? It will never be a totally clean sport but, nevertheless, blatant disregard for constitutional and personal standards MUST be eliminated. Otherwise, the way lies open for Australia to follow down the same political road as travelled by the crucified countries of Latin America and South-East Asia. If (and it is a big "if") the mistakes of this year's elections cannot be rectified, let us all hope that the warnings will be heeded in next year's. We must have elections that are fair, just and equitable, and be seen to be so. Never denigrate the old adage that it all it needs for bad men to succeed is for good men to do nothing.

Yours faithfully,

Mary E. Bralj
3rd Year Arts



100% of all cows are cow pawed. Saticistic are pretty fucking cool.

We do rock Thanks

Dear *On Dit*

The Bolland, Dyer, Speight for *On Dit* team would like to thank all of the people who helped us, encouraged us, and voted for us during the elections two weeks ago, you know who you are. Special thanks go to Big Dave Matthews, Helen Chandler, Emma (without whom those lovely pink badges would not have been made), the wonderful people in the craft studio, Jo in the Union office, Fiona Brammy the R.O., the History postgrad's and the current editors of *On Dit* - you guys rock!

Alas, we did not win, but we feel that the number of votes we received was a solid indication of our support and the belief people held in us, that as sub-editors we could do the job. We would also like to congratulate the team that won, we wish you all the best for next year.

Regards
BDS

Dear Eds

I would like to thank everybody who has offered their support over the past two weeks. The outcome of the election strengthens my decision to resign from Clubs' Association Executive.

If members of the Union board are prepared to make deals based on political expediency and to "Look after their own", then they are not interested in proper stewardship of the board.

To actually have a person say that they will "Look after their own" before anything else is terrifying. The current crop of board members may be candidates in state and federal elections in a few years. Imagine what sort of deals they may make then; they would preference One Nation to get their own way!

Thanks again for the support.

Michael Blackwell

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More of the Same

Dear On Dit Editors,

The following is a copy of a letter sent to Sophie Allouache and signed by 10 students.

Dear Ms Allouache,

It has come to the attention of many students that there was an irregularity in last week's Student Elections, which it is felt must be drawn to the attention of the SAUA.

The ballot papers given to students were numbered on each page. When the ballot paper was handed to the student, the number of the paper was written next to the student's details on the electoral roll.

Under Section 68.5 of the SAUA Constitution, it states that:

All elections, Referenda and Constitutional Referenda shall be held by secret ballot.

The recording of ballot paper numbers next to the student's name on the electoral roll does not constitute a secret ballot, and thus we believe the practice to be unconstitutional. We challenge the legality of this practice and request a full and immediate consideration of this issue.

Names withheld

Christian Carrying a Big Fish Around? Dashing?

Dear On Dit,

I do not get the jokes in your mag, but I think they're funny.

Please help! I am confused. How come I made all these new friends in election week, and none of them talk to me? I am confused. Please help!

Signed,
Perplexed First Year
(I like Capital Letters)

PS: My favourite song is "It's Like That" by Run DMC.

PPS: I also think that Christian Haebich would look very dashing with a mullet.

Anon

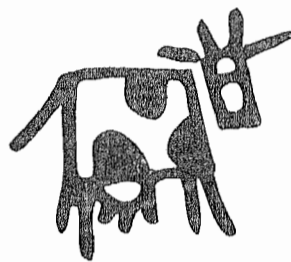
It's Finally Official

We Don't Really Crap On

little-known facts about the uni of adelaide, number nine:
there's a fence running along the roof of the Mitchell building.

Dear Eds,
Here is a bunch of white space for you so that you don't need to crap on so much.

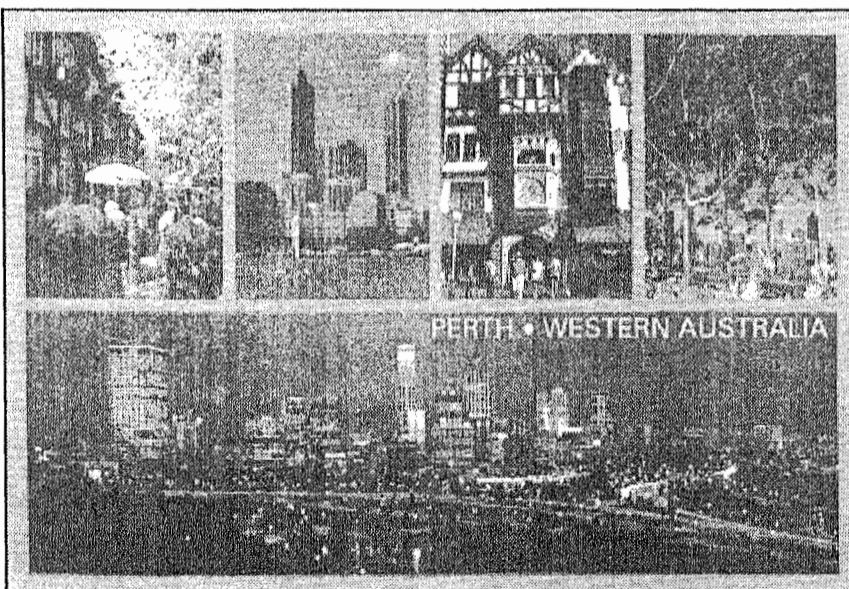
Zane
1999 Environment Officer



54% of cows look more dashing when they are carrying a big fish. Hardly any are anywhere near as dashing as Christian Haebich on a bad day. Statistics are rarely so insightful.

There you go.

Zane
1999 Environment Officer



IMPRESSIONS OF PERTH, WESTERN AUSTRALIA. PHOTOS: AXEL KAYSER ©

Hi folks.

Here I am, bummed out in Perth. I really hate it here. The place has next to no redeeming values. I HATE Perth! But enough about me, lets talk about you; how is everyone? Well, I hope. Can't wait to get back and spend some quality time with you all (which will indicate how deprived I have been of human contact).

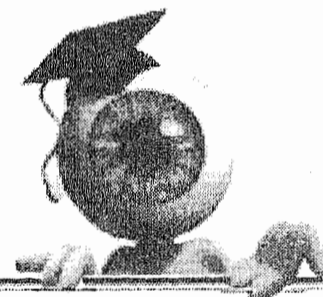
To Paul, Suzie, Kent, other fags, and everyone

On Dit
c/o University of Adelaide
North Tee.
Adelaide, SA. 5000

See you soon
J.D.

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sophie allouache - president - sallouache@auu.adelaide.edu.au



FEDERAL ELECTION

Well the federal election campaign is starting get interesting. Last week the ALP released some of it's Higher Education policy but not all. Some of the policies released by Mark Latham were the removal of all up front fees for undergraduate domestic students, increasing the repayment threshold to \$40,000, and they have no interest in bringing in an Anti Student Organisation legislation. We are still waiting to hear from all of the other parties

and once we do we will be able to give you all the information.
STUDENT RADIO QUIZ NIGHT
 Last Wednesday was the Student Radio Quiz night and congratulations should go to all those involved. I believe the night was very successful. If anyone is interested in getting involved in Student Radio just come into the SAUA and ask for Peter and Christian, or you can leave a message for them at 5UV.
COUNTER CALENDAR
 Counter Calendar is being

produced at the end of the year instead of the start of the year from now on. This is to help all the students who have early enrolments, meaning the end of this year, which is practically all continuing students. The Counter Calendar should be out around mid October so keep your eyes peeled!!
 I hope you all have excellent holidays, remember that the Students' Association is open throughout the holidays so we will all be here to help you.

sky mykyta - education vice president - skym@smug.adelaide.edu.au



STUDENT REPRESENTATIVE STANDING COMMITTEE

The second meeting for all student reps at Adelaide Uni will be on **Tuesday 6th October at 1:00pm in the North Dining Room (Level 4, Union Building, North Terrace)**. Issues on the agenda will include: the Student Rep Handbook; cuts to Library journal subscriptions; supplementary assessment procedures; and the establishment of universal policies on extensions, lecture-taping, etc. If you have anything you'd like to add to the agenda or if you need any more info - give me a call in the SAUA on 83035406 or email.

STUDENT RIGHTS WEEK

The first week back after the break sees the (re)launch of the Student Rights campaign - the SAUA Education Department will be helping you find out your rights as a student and what you need to do if you're having any problems with your course, your assessment, your teachers, your peers or the administrative processes of the University. It's also a chance to think about the kind of University we want to study at - one that is diverse, tolerant, and friendly, as well as educational. Remember, if you have any problems in the meantime please come and see the

SAUA or the Union's Education/Welfare Officers (Ph 83035401).
COUNTER CALENDAR
 This week is your last chance to get your survey forms in for the Counter Calendar - the alternative course guide written and produced by students, for students. The CC is an important resource for new and continuing students to help you get a student perspective on the subjects you want to do. You also have the chance to win 1 of 4 \$30 CD vouchers from Uni Records!! So get your forms in ASAP!
 Cheers, Sky
 PS Congrats to Dan and the Environment Department on a cool Environment Week!

alida parente- activities/campaigns vice pres. - acvp@smug.adelaide.edu.au



END OF TERM SHOW

An End of term show will be held on the last Friday of this term. Head on down to the lawns/cloisters and grab some food (both vegetarians and meat lovers will be catered for), drinks: both alcoholic and non-alcoholic and of course music. So let your hair down and go crazy for this last day.

If you're all very good kiddies there will be also some rides to keep you amused while the bands are playing.
 If any one has any queries or wants to help out in some way please do not hesitate to call me on 8303 5406.
THE LOST PROPERTY SALE
 Will be held in October. The Lost

Property Sale will be held on the lawns, and there will be tables full of goodies for everyone to scramble through and find a bargain. Items will vary from jewellery to books to even bikes. All money obtained through the Lost Property Sale goes to charity.
 Cheers
 Alida

eileen fisher - womens' officer - sauawo@smug.adelaide.edu.au



FEM X

FEM X is the annual NUS Women's Departments' Policy and Action Conference. It provides a forum for women students to explore, discuss, strategise and organise around issues of broader relevance to feminism, tertiary education, and in the broader community. It also provides an opportunity to network and develop strategies and actions

for the future. This year, FEM X is being held on the 26th and 27th of September at Melbourne University. If you are interested in attending, would like a registration form or simply want more information about the conference, come in and see me in the SAUA.
WOMEN'S ELECTORAL LOBBY
 The Women's Electoral Lobby of South Australia (WEL) is holding a

meeting at the Trades and Labour Council, 11 South Tce on Tuesday the 15th of September at 6pm. The meeting will be to discuss the role that One Nation will play in the future of the Australian Parliament and the help you can give to WEL with leafleting and letterboxing. For more information phone Deborah McCulloch of WEL on 8211 7504.

danielle kowalski - environment officer - kowalski@smug.adelaide.edu.au



So Environment week has come and gone I hope all those people who decided to come and play had a good time.
THANKYOU
 I like to say a very big thank you to all those people who helped me set up and pack up on Wednesday and Thursday, your help was very

much appreciated. I would also like to thank On Dit for a job well done (sorry Zane about the article). Thanks to Student Radio (and also sorry).
THIS WEEK
 Something to do this week if you are interested is a green seminar on the 17th Sept. at 12:00 - 1:00

in the North Dining Room. It is very important that you all come because we have Vicki-Jo Russell speaking about student activism.
REMEMBER: 17th SEPT, NORTH DINING ROOM, 12:00 - 1:00.
 I hope you all have a great last week and fantastic holidays.

fill out the counter calendar survey form on the web, at:
<http://www.adelaide.edu.au/AUU/feedback/countcal.htm>

NEED HELP?
VISIT OUR WEBSITE:
<http://www.adelaide.edu.au/AUU/services/saua/index.htm>

Famous Left-handers

We had a bet. We bet, among ourselves, who knew the most left-handed people. Famous left-handed people. The winner? The internet. Amazing what you can find. This is an edited list of cool (or not) people who were, are, or are suspected of having been, left-handed.

Harry S. Truman
Gerald Ford
Ronald Reagan
George Bush
Bill Clinton
Joan of Arc
Ramses II
Alexander the Great
Julius Caesar
Napoléon Bonaparte
King Louis XVI of France
Queen Elizabeth the Queen Mother of England
Queen Elizabeth II
Prince Charles



Prince William
Fidel Castro
Albert Einstein
Henry Ford
Helen Keller
Edwin Buzz Aldrin
David Letterman
Jay Leno
Lenny Bruce
Uri Geller
Matt Groening
John Dillinger
Boston Strangler (Albert Henry DeSalvo)
Jack-the-Ripper
Billy the Kid (William Bonney)
Bart Simpson
Lewis Carroll
Jean Genet
Mark Twain
H.G. Wells
Kurt Cobain
Don Everly
Phil Everly
Noel Gallagher
Judy Garland
Jimi Hendrix
Isaac Hayes
Paul McCartney
George Michael
Robert Plant
Cole Porter
Lou Rawls
John Lydon a.k.a. Johnny Rotten
Ringo Starr
Paul Simon
Tiny Tim
M.C. Escher
Michelangelo
Pablo Picasso
Raphael
Leonardo da Vinci
Don Adams
Dan Aykroyd
Matthew Broderick
Carol Burnett
George Burns
Sid Caesar
Charlie Chaplin

Tom Cruise
Matt Dillon
Olivia de Havilland
Robert DeNiro
Fran Drescher
Richard Dreyfuss
W.C. Fields
Larry Fine (of the Three Stooges)
Peter Fonda
Greta Garbo
Whoopie Goldberg
Cary Grant
Mark Hamill
Goldie Hawn
Jim Henson
Kermit the Frog
Rock Hudson
Diane Keaton
Nicole Kidman
Lisa Kudrow
Michael Landon
Shirley MacLaine
Andrew McCarthy
Steve McQueen
Marcel Marceau
Harpo Marx
Mary Stuart Masterson
Marilyn Monroe
Kim Novak
Sarah Jessica Parker
Luke Perry
Joe Piscopo
Richard Pryor
Robert Redford
Keanu Reeves
Don Rickles
Julia Roberts
Mickey Rourke
Eva Marie Saint
Telly Savalas
Jerry Seinfeld
Christian Slater
Terence Stamp
Emma Thompson
Rip Torn
Peter Ustinov
Dick Van Dyke
Bruce Willis
Oprah Winfrey
Babe Ruth



Now You Know What It Feels Like To Be A Left-Hander

People often say they feel the pain of a left-hander. I highly doubt this as, with many things in this life, pain can only be felt through experience. But since this edition of *On Dit* is all about

Left-Hander Awareness etc, I thought I'd share with you a few of the problems that we have to deal with everyday.

To start with the obvious: scissors... I mean.. how many bloody left-handed pairs of scissors are there in this world? I tend to think there's maybe five or six or even seven if none of them are being used. And when you need

them the most they're most likely to all be situated in some crazy place like Burkina Faso or Lesotho. Next we have the issue of the lecture theatre. If had a dollar or even a five cent piece for all the times that I have incurred the elbow of the right-hander sitting next to me, thus causing many a squiggly line on my unblemished notebook, I would be richer than Christopher Skase re-

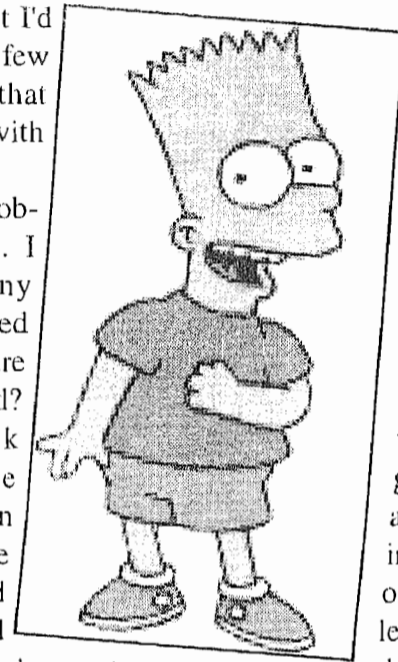
ally is. These two may be the first two that come to mind. In fact they were. But there are many others that came to mind after them. To name just a few: CD players are biased toward the right-

hander. Bus ticket validating machines are always on your right. Golf clubs are almost always displayed for right handers. The list is endless.

So when you see a left-hander in the street next, noticeable for their good looks, style and, of course, the inevitable ink stain on the side of the left hand, don't just shun them and think to yourself, "I'm alright, Jack, and thank your mother for the chickens!" Instead, smile and give them a gigantic hug, because it may just make their day that little bit more bearable.

Written and authorised by a left-hander with excellent handwriting

Tom P



TRIVIA

There is a left-hander's day!!! One day out of 365 ain't bad. August 13th is designated International Left-handers Day. We don't know what sort of events there are. But we're sure they're good, and we're sorry we missed it.

Throughout human history, the religious establishments have been suspicious of left-handed people, suspecting them of possession by demons or just being plain evil. One possible reason for this is the pagan practice of sun-worship. In the northern hemisphere (which, as we all know, is where all history takes place), facing south to follow the path of the sun from east to west, the sun appears to move to the right. Rightness therefore came to be associated with goodness, and a right-handed bias was born. This is probably wrong. But it would mean that being left-handed in the southern hemisphere was the thing to do!

It is illegal to play polo left-handed. No doubt this is the cause of much consternation to Prince Charles, an avid polo player and left-hander.

The following is a list of phenomena (illnesses, disorders, professions, what-not) that left-handed people are disproportionately represented in. Don't take it too seriously ... most of it is more than dubious.

It is more a manifestation of the misunderstanding and paranoia that the right-handed world displays toward the left-handed community.

- | | |
|-------------------------|------------------------|
| albinism | myasthenia gravis |
| alcoholics | offspring of smoking |
| allergies | mothers |
| architects | perinatal birth stress |
| autism | post-traumatic stress |
| blond hair | disorder |
| blue eyes | premature birth |
| breast cancer | prisoners |
| cerebral palsy | professional tennis |
| creativity | players |
| criminality | professional baseball |
| Crohn's disease | players |
| deafness | psychoticism |
| delinquency | Rett syndrome |
| divergent thinkers | schizophrenics |
| Down Syndrome | severe sleep apnea |
| dyslexia | skeletal malformations |
| eczema | sleep difficulties |
| epilepsy | smoking |
| epileptic schizophrenia | strabismus |
| eskimos | students of the visual |
| gifted children | arts |
| homosexuals | students who worry |
| immune disorders | too much |
| lawyers | stuttering |
| learning disabled | the intellectually |
| children | precocious |
| mental retardation | thyroid disorders |
| migraine headaches | ulcerative colitis |
| music | vegetarians |

Myths

While being left-handed is traditionally associated with nasty practices like witchcraft and devil-worshiping and what-not, even in our enlightened times there are some rather stupid (though not as likely to lead to burning at the stake) myths about left-handed people.

Left-handers are imaginative and not analytical

One of the more common myths about left-handers is that they are right-hemisphere dominant. As we all know, the right hemisphere of the brain, associated with creative and imaginative tasks (while the left hemisphere is more associated with analytical, logical behaviour), controls the left side of the body, and so is considered to be more dominant in left-handed people. This has led to the conception that left-handers are emotional and artistic but incapable of analytic thought. This is clearly false. All one needs to do is look at left-handed people such as Albert Einstein, Buzz Aldrin and Bart Simpson to recognise the cognitive powers that left-handed people are capable of. There are undoubtedly some quite artistic right-handed people as well, but we're not so fussed with listing them.

Stuttering

Stuttering is commonly believed to be the result of forcing a left-handed child to use their right hand instead of their left. King George VI, an adapted right-hander who developed a stutter, is the most often cited example. There have, of course, been studies performed, and these have shown that the incidence of stuttering increases approximately threefold in children who have been forcibly switched to right-handedness. This data was mostly collected in the early part of this century and is heavily disputed. It seems more likely that this increase is due to the stress endured by left-handed children threatened and beaten in order to persuade them into right-handedness and may be more responsible for the stuttering than the switch itself. This myth actually proved beneficial, however, because it made teachers reconsider forcing left-handers to switch for fear of causing them to stutter.

Left Handedness Implies Left-sidedness

A very common myth is that which holds that being left-handed automatically makes one left-footed (and left-other-side-of-the-body). Surprisingly, this is not true. Quite recent statistics reveal that 95% of right-handers are right-footed, and 66% are right-eyed, but only 45% of left-handers are left-footed and 57% are left-eyed. So, while there is some correlation between handedness and other lateral preferences, it is far from a perfect correlation. Footedness

Nomenclature

Left-handers are known by numerous names, most unfairly derogatory. Here's a sample.

- bongo** (Romany; meaning crooked or evil)
- cack-handed** (British English; meaning excrement-handed, from the Muslim tradition of using the left hand to clean oneself and the right for activities such as eating)
- canhoto** (Portuguese; weak and mischievous)
- gauche** (French; awkward, clumsy)
- gawk-handed** (Scottish English; where a "gawk" is a foolish person)
- kejthandet** (Danish; cat-handed)
- mancini** (Italian; crooked)
- molly-dooker** (Australian English; where a "molly" is an effeminate man and "duke" is slang for hand)
- zurdo** (Spanish; where "azurdas" means to go in the wrong direction)
- back-handed
- bang-handed
- clickey-handed
- coochy-handed
- cow-pawed
- dollock-handed
- gammy-handed
- kay-fisted
- Kerr-handed
- kitty-wesy
- scoochy-handed
- scrammy
- skiffle-handed
- skivvy-handed
- watty-handed

and eyedness would appear to be less culturally influenced than handedness, so it would be very curious if these preferences were a "choice" made by an individual. Why would an individual adopt left-handedness and right-footedness when all cultural and practical advantages would lie with right-handedness? This is suggestive of an inbuilt predisposition to left- or right-handedness.

Asymmetrical Bodies

If you don't think about it, it might appear logical that our internal organs lie symmetrically about the midline of our bodies. This is not the case, as you will realise when you do think about it: the heart, liver, lungs, spleen and other organs are placed assymmetrically. This has led some idiots to conclude that right-handedness concurs with some master plan of the body: since everyone's organs are laid out in a common, asymmetrical way, everyone should have the same handedness bias. This is just plain stupid.

Source: <http://watarts.uwaterloo.ca/~ljelias>

Hokey Pokey: Putting

Your Left Hand In

If you bother to ask any southpaw about the world they live in (and why wouldn't you? Some of my best friends are lefties...), they will almost invariably tell you, "the world is built for righthanders". Sports equipment, musical instruments, analog clock setting and winding, screws, lightbulbs, scissors, coffee makers, and power tools are designed primarily for right handed users. Psychologist Stanley Coren, of the University of British Columbia in Canada, has made a career of pointing this out. He is the proponent of the theory that left handers are more accident prone, due to the world's intrinsic bias towards right-handedness, and hence more likely to die earlier than right handers.

Coren became intrigued by handedness in 1980 when he and fellow psychologist Clare Porac found in a survey that 15 percent of 20-year-olds—but less than 1 percent of 80-year-olds—were left-handed. Their sample of 5,147 Canadians spanned ages 8 to 100. Coren pursued the theory that accidents among left-handers were responsible for this discrepancy. Further research conducted with Diane Halpern in the USA found that left-handed people appeared to die on average 9 years earlier than right-handed people. They had sent surveys to thousands of next-of-kin of recently deceased people inquiring into the dead person's handedness, getting 1000 usable replies. They found that the average age of right-handed people at death was 75; for left-handed people it was 66.

Even though many left-handers have motor skills equal to or greater than righties—Pablo Picasso, Albert Einstein and Leonardo Da Vinci were left-handed after all—they are more than five times as likely to die of accidents than their right-handed counterparts, Halpern and Coren found in their next-of-kin survey. They attributed this, in part, to

various machines and devices that are made for right-handers, ranging from gear-shifts in motor vehicles to power tools. 'Safety levers are apt to be on the wrong side for the left-hander, which would likely delay response time in an emergency,' they wrote in the *Psychological Bulletin* in 1991. Elsewhere, Coren tested the reflex action of left-handers by unexpectedly shouting 'Now!' and tossing a ball at a participant's nose. Most left-handers raised their right hand higher than the left; the opposite was true for right-handers. This, Coren reasoned, could make it more likely for startled left-handed drivers with both hands on the steering wheel to swerve left, into oncoming traffic (given that Americans drive on the right (wrong!) side of the road). That could explain in part why previous studies showed that left-handers were nearly twice as likely to have car crashes and nearly four times as likely to die of crash-related injuries than right-handers. However, surveys of the life-span of British and Australian drivers show no signs of there being an in-built bias where right-handed drivers driving on the left side of the road swerve to the right into oncoming traffic when startled.

Coren's research has been heavily criticised. Some people, like psychology professor Lauren Julius Harris of Michigan State University, believe Coren and Halpern have used dubious methods to draw erroneous conclusions from the data. His very hypothesis about the lack of old left-handers has been dismissed due to the difficulty in defining just what constitutes 'lefthandedness'. Before we can measure mortality, we need to know who's truly left-handed. Are lefthanded people those who deal cards or write with the left hand?

Handwriting isn't a good gauge. Of Taiwanese children who had successfully switched from left to right for handwriting and eat-

ing—two activities subject to the most cultural pressures to switch—the vast majority continued to use their left hand to strike a match, hammer a nail, brush their teeth, throw a ball or use scissors, a 1976 study showed. In an effort to remove social pressures or biases from research data, most handedness studies exclude the ambidextrous, relying instead on those who are either 'strong left-handers' or 'strong right-handers'. The key is to find the right tasks to divulge it. Coren studied people throwing a ball and taking the top card off a deck when dealing—two activities left-handers said in previous studies that they were never pressured to change. His research, reported in the *Journal of Social Behavior and Personality* in September 1994, showed that there were significantly more young people who threw or dealt cards left handed than there were octogenarians. He surmised that this was because left-handed octogenarians had met an unsavoury fate earlier on in their lives.

Unfortunately, ball-throwing and card-dealing are problematic measures of handedness, said psychologist Lauren Julius Harris, of Michigan State University. For example, while nearly all right-handed writers also deal cards right-handed, only about half of left-handed writers deal cards with their left hand. And about the same proportion of left-handed writers threw a ball with their right hand, other research showed. Similarly, only 45% of left-handers are left-footed (compared to 95% of right-handers being right-footed) while 43% of left-handers are not left-eyed. Footedness and eyedness are much less culturally or environmentally influenced than handedness.

Instead, Coren's critics suggest that, rather than the world being intrinsically geared against left-handers and so being responsible for the early demise of lefties, 'the 1990s'

may provide an answer - that is, that the absence of old lefties has more to do with socio-cultural factors. Historically, many people born left-handed were pressured to switch to using their right hands as children to fit cultural preferences. Right-hand bias began long ago and extends across cultures. The English words 'sinister' and 'dexterous' stem from the Latin words for 'left' and 'right', respectively. While pressure to switch to right has faded in the Western world in the late 20th century, it was in full force before World War II, when today's elderly attended primary school. '...As a child my brother was punished severely for using his left hand. He was not allowed to eat unless the implement was in his right...' said one correspondent.

A more popular theory is that children switch hands because they observe or erroneously assume that their parents (or parental substitutes like teachers, siblings, relatives or babysitters) are right handed, and try to copy them. And many elderly people interviewed for a study in 1993, supported the switching theory. 'My school teacher insisted I use my right hand,' said one 76-year-old man. Left-handedness generally has become more common during the past 70 years, as cultural biases against left-handedness have faded, such that the higher risk of dying among left-handed people may simply derive from the fact that young people get into more accidents than old, and that there are more lefties among the young nowadays.

Georgie Hambrook

Sources: Nathan Seppa, "Left-handed in a right-handed world" and "Who are left-handed people?" from the *American Psychology Association* at <http://www.apa.org/Gauche/Left-Handers in Society> at <http://www.indiana.edu/~primate/lspeak.html#culture>.

unidentified human remains and the true nature of love

By Brad Fraser

Optima Playhouse
Adelaide Festival Centre

11 - 26 September

WARNING
This play contains sex scenes,
violence and obscene language.

web.state
play & party

Thurs 17 Sept 8 pm

Tix \$15

4 U27s @ BASS

with post-show party in the
Backstage Bar with the spunky
cast + guest DJ, bean bags,
happy hour drinks and giveaways

Club 26 Tix \$15
All performances

DISPATCHES

Round and Round the Garden

The tedium of uninspiring, heavily stage-managed electioneering is continuing (only three weeks and counting to go!). Last week was noted for rubbery figures and a motherhood statement by Pauline Hanson (God forbid!). The rubbery figures came in the guise of an attempt by the Coalition to paint a future Labor government as a tax and spend regime. Treasurer Peter Costello and Finance Minister John Fahey released a costings document which alleged that the policies of a Labor government would cost \$18 billion dollars over 4 years, which showed "that Labor does not [possess] a born-again belief in surplus budgeting" (so said Costello). However, the assumptions underpinning the figures were called into question - firstly, because it treated any opposition expressed by Labor to Coalition government initiatives (especially spending cuts) as an intention to reverse those cuts when in government. Such policy reversals amounted to \$7 billion in the costings documents. Already, Labor has undertaken to keep the government's private health insurance subsidy (@ \$500mill pa). Then, leaked memos indicated that the "assumptions" used in the costings were in fact "suggestions" made by the Finance Minister which went against the preferred methods of Treasury and Finance. Meanwhile, the Opposition hoped to be able to attack the government over unemployment figures, which was fine, except that the jobless figures just released showed that the unemployment rate had dropped to 8.1%. So the criticisms of the numbers being bad sounded a little hollow. Meanwhile, the Natural Law Party has advised that the PM forget tax reform or multiculturalism and focus on going in the right door at Parliament House. According to the Party the PM should enter through the eastern entrance, because

it "promotes the enlightenment and good fortune of the inhabitants of the building". By contrast, the preferred southern entrance promotes difficulties and misfortune. So now you know.

Can't Take a Trick

The leaders of the two superpowers of the 20th century are both looking the worse for wear. Last week, Russian President Boris Yeltsin was forced to concede defeat to his country's Parliament when his preferred candidate for Prime Minister, Viktor Chernomyrdin, withdrew his nomination. The Duma had already twice rejected Chernomyrdin's candidature and the country was facing the prospect of snap elections which would have only prolonged the power vacuum in this time of economic and political crisis. The new nominee for Prime Minister is acting Foreign Minister, Yevgeny Primakov, who has friends on both the left and right. However, international money markets are sceptical of his ability to bring Russia under control. Yeltsin's American counterpart, Bill Clinton is facing the real possibility of impeachment following the delivery of Kenneth Starr's report to the Congress. Starr believes that his 500 page report and accompanying 36 boxes of documents contains "substantial and credible" evidence of the President's perjury, obstruction of justice and abuse of power relating to his denial of an affair with Monica Lewinsky in the Paula Jones case. Democratic Congress members are getting increasingly nervous as they

face elections in November. Given that Wall Street is falling in the face of the continued uncertainty and that the opinion polls are now starting to record a drop in support, it is speculated that the Democrats could decide to cut President Clinton adrift and vote with Republicans for impeachment of the President. Meanwhile, it's a dozen *mea culpas* a day for the President as he travels around the countryside apologising to anyone who looks at him cross-eyed.

Famous Last Words

When the overthrown leader of Zaire, Mobutu sese Seko, fled last year his parting words were "After me -

chaos". He seems to have been right. Last week, the latest attempts at finding a diplomatic solution to the civil war in Congo failed when

a meeting of six Presidents in Zimbabwe were unable to negotiate a cease-fire with rebel leaders who vowed to continue their war against Congo leader Laurent Kabila. Efforts at conciliation by the leaders of Zimbabwe, Zambia and Namibia were thwarted in part by the continued denials of involvement in the conflict by the governments of Rwanda and Uganda. Meanwhile, Kabila's most pro-active ally, Angola, is under pressure to wind back its military assistance given the prospect of renewed fighting in that country's on-again, off-again civil war.

Beauty is in the Eye of the Owner

A British court ruled last week that an Old Master Painting - *The Holy Family with Saints John and Elizabeth and Angels* by Joachim Wtenael - stolen in Germany at the end of WWII must be returned to the town of Gotha. The painting disappeared from the town when it was overrun by the Russians in 1945. The precedent is expected to prevent current owners of looted masterpieces from selling them. Meanwhile, the Austrian government has announced that it will begin returning artworks seized by the Nazis (during the Anschluss of 1938-1945) and placed in Austrian museums. The government announced that it would be unjustifiable to keep the 500 or so

works acquired in such circumstances, adding that "We want to help face up to our history".

On a Crusade to say Sorry

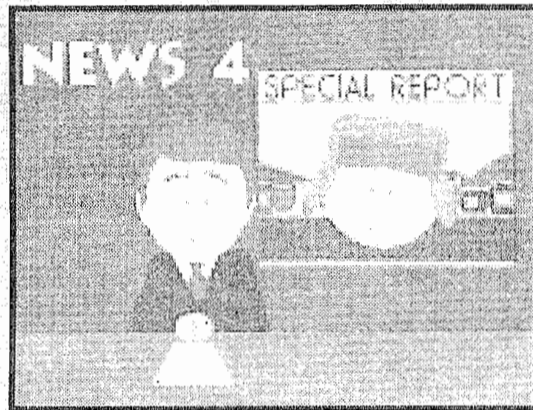
Methinks PM John Howard would find this story rather ridiculous... Fifteen Christians from the USA, UK and Australia are making a Reconciliation Walk with the aim of fostering better understanding between Christians and Muslims. The walk, which commenced in Cologne, Germany, will retrace the route of the First Crusade which invaded and captured Jerusalem in the 11th century. Many Jews, Muslims and Orthodox Christians were slaughtered during the invasion. The walkers are wearing caps and T-shirts emblazoned with "We Apologise" and are handing out letters expressing "our deep regret at the atrocities committed in the name of Christ by our predecessors". The walkers believe that their message is relevant still, that "Crusader mentality colours our relationship today and is reflected in many of the conflicts the West is involved in" - particularly in the Middle East, where Arabs are critical of the West's support of Israeli 'occupation' of Palestine.

Broom Broom

A man, dressed up in a sergeant's uniform hired from the local fancy dress shop, stole a 25-ton armoured rocket launcher from a military base in Norway and went for a joy ride around a town before being arrested. The man, calling himself Colonel Klunk (well, maybe not), is a local resident with no experience of driving the huge, caterpillar-tracked vehicle. He broke into the military base near Setermoen in Arctic Norway in the middle of the night, clambered into the vehicle and drove off. Police closed off the main road linking north and south Norway as the man rumbled into Setermoen behind the wheel (or whatever) of the green, 13-metre long rocket launcher, which can fire 12 rockets up to 40km, but was not loaded at the time. Local residents were advised to stay inside as police launched a major operation to capture the man. He was arrested after several hours of driving around the town. Nobody knows who he was fighting against, and no-one was hurt.

Georgie Hambrook

Sources: *The Australian*, *The Australian Financial Review*, *The Age*, *The Sydney Morning Herald*, *The Washington Post*, *The Monitor (Kampala)*, AFP, Associated Press, Reuters, "Something Else".



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JABILUKA: CONTESTED SITE

When we talk about Jabiluka we are talking about the tension between Australia's involvement in the Uranium industry and the rights of Indigenous and Non Indigenous Australians to a Clean Country, rich and diverse cultures, and a Safe Nuclear Free Environment. With a Federal Election looming and the beginning of a new millennium not so far away, it is time to think about the kind of society we want to live in. This is an opportunity to embrace Reconciliation and display an Environmental Ethic. We can't miss it for the sake of one company's desire to profit from the export of a material used only as a dirty power source and in weapons of mass destruction.

Where is it?

Jabiluka is approximately 250 Kilometres from Darwin. It is bordered by Australia's largest National Park, Kakadu. The World Heritage listed wetlands of Kakadu 'feed the region's vast floodplains and literally feed the traditional Aboriginal owners'.¹ To allow a mine here is to allow the worst of industrial development in one of Australia's, one of the world's most amazing places.

The Dispute

The struggle dates back to the 1970s when the Uranium was discovered. PanContinental Mining were the company involved in proposals to develop the mine. In 1982 an 'agreement' was made between the Northern Land Council pursuant to the *Aboriginal Land Rights Act (1976)* that allowed for mining to go ahead. This 'agreement' was arguably arrived at unconscionably against the will of the Mirrar. A change of Federal government in 1983 and Labour's subsequent introduction of the '3 mines policy' halted the project. Pan Con sold Jabiluka in 1992 to Energy Resources Australia (ERA). In October 1997, despite Labour's policy, the Howard Government approved the development of the mine.

We wait for the outcome of the 1998 Federal election. The Leader of the opposition, Kim Beazley has replaced the '3 mines policy' with a 'no new mines policy' and stated his opposition to the mine. Consistent with that, shadow environment minister, Duncan Kerr has travelled to the site and condemned it's development. Needless to say, the Greens and Democrats maintain a full blown rejection of Uranium mining.

The Mirrar People

The Mirrar, as traditional owners of the part of Kakadu that includes the Ranger and Jabiluka mineral leases, have responsibility for the land. This responsibility to Country is integral to the identity of the Mirrar as a community and as individuals. Jaqui Katona, at the Gundjehmi Aboriginal Corporation, which represents the Mirrar People has said- 'It is essentially the way we live, the beliefs that we practise, the values that make up our identity. It is what the High Court calls Native Title but essentially it's the foundations of our society and the way our society's maintained itself'.

The Mirrar have been actively opposing Uranium mining projects on their land since the 1970s when they protested against the mine at Ranger. Mining has occurred at Ranger de-

spite the objections of Traditional Aboriginal Owners. Phillip Shervington, Chief Executive Officer ERA has stated that 'ERA will push ahead with plans for Jabiluka whether or not it is ultimately opposed by the senior Aboriginal Traditional Owners or not'.² But 'this is not white people's land... this is Bining land, this is Aboriginal land'³ and so the Jabiluka mine is an abuse of Native Title Rights.

Uranium

Uranium is a heavy, radioactive, metallic element that is common in Australia. It is arguably, 'One of the most dangerous minerals on earth'.⁴ Currently, 2 mines function in Australia, WMC mine at Olympic Dam (Roxby Downs) and ERAs Ranger mine, despite the wishes of traditional Aboriginal Landowners. The negative environmental impact has been documented and large volumes of radioactive waste occupy these sites. We do not want the same for Jabiluka.

The same government that purported to disprove of France's nuclear testing in 1996⁵ now desires to profit from ERAs supplying of Uranium to France as well as Germany, Japan and South Korea. Even though Industry analysts argue nuclear power is increasingly regarded as an 'economic and ecological cul de sac'. Australia is guilty of more than complicity. Our Nation's involvement in the Uranium Industry is unconscionable.

The Government has again resolved a dispute in favour of industry and at a debt to the Indigenous community. No amount of company profit can compensate for the land or culture of Kakadu.

What is Being done?

The Jabiluka Action Group are a national community network intrepid in their desire to stop the mine. They have been involved in assessment processes, media reportage, liaising with international organisations and informing the community. Many have been involved at the blockade, others involved in fundraising to support the protesters. The Adelaide subgroup meet at the conservation council on Wakefield St, Mondays at 6pm.

What You Can Do

1. Get Informed
Watch the film 'Jabiluka' by David Bradbury. For a copy call the ACF Ph: (03) 9416 116.

Hear Dr Helen Caldicott speak on "The 7 Deadly Steps of the Nuclear Cycle" Tuesday September 15 at Maughan Church, 43 Franklin St Adelaide

2. Lobby

Write about your concerns and objections to
- Prime Minister, John Howard
- Environment Minister, Senator Robert Hill
- Leader of the Opposition, Kim Beazley
Address envelopes c/- Parliament House, Canberra, ACT, 2600
And, please vote with care on October 3.

3. Support the Jabiluka Action Group UANTaR and PGSA

On The Barr Smith Lawns, this Friday September 18, from 12 -3.
Music, dance, sunshine, BBQ (veggie and not), Reconciliation.

Martha Savva UANTaR

UANTaR are an on campus group in support of Native Title and Reconciliation. We meet on Thursdays at 1pm in the Post Graduate's Room in the George Murray Building. Please feel welcome.

¹ Dave Sweeney 'Jabiluka: Country at Stake' habitat australia june 1998

² ibid

³ ibid, "If Native Title is Us it's Inside Us: Jabiluka and the Politics of Intercultural Negotiation" *The Australian Feminist Law Journal* 1998 Volume 10 at 9

⁴ ibid at 1

⁵ Sweeney ibid

⁶ *Jabiluka* 1997, produced and directed by David Bradbury

⁷ Sweeney ibid

⁸ And more recently India and Pakistan.

⁹ Sweeney ibid

STOP JABILUKA

STRONG COUNTRY CELEBRATION A WEEK OF ACTION IN KAKADU

26TH SEPT TO 3RD OCT

KAKADU NEEDS
YOU NOW !!

The proposed Jabiluka uranium mine threatens country and culture. Stand with Mirrar traditional owners in this week of action.

FIGHT FOR KAKADU
FIGHT FOR LAND RIGHTS
FIGHT FOR A NUCLEAR FREE FUTURE



Buses depart cities from 23rd Sept, returning on the 5th October.
Pre-paid bookings required. Bookings close 17th Sept.
Voting prior to leaving or in Darwin on the 3rd Oct.

Nonviolent Direct Action Training Workshops are compulsory and available in cities.

FOR MORE INFO CONTACT THE JABILUKA HOTLINE: 1300 360 565

action@jabiluka.net www.jabiluka.net/action/

SAVE KAKADU

THE JABILUKA URANIUM MINE WHAT YOU CAN DO

- Contact *The Advertiser* ... tell them you're interested in the Jabiluka issue and would like to see more articles reporting on it
- The Advertiser has been one of the slackest newspapers in the country regarding Jabiluka. It receives several media releases each week but rarely prints anything. The last article I read was inaccurate, and my Letter to the Editor correcting the inaccuracies was not printed.
- Write to the Editor of your local paper, national papers and magazines
- Ring talkback radio
- Buy a "Stop Jabiluka Mine" T-Shirt from the Conservation Council or the Wilderness Shop
- Make an appointment with your local members of Parliament prior to the election, to discuss their party policy on the Jabiluka mine and uranium mining in Australia
- Close accounts with Westpac Bank and avoid Westpac if you are seeking a loan. Tell them why you are disinvesting or going elsewhere for your business
- *Westpac Custodian Nominees, a wholly owned subsidiary of Westpac Bank, and part of the Westpac Group owns 12.5% of North Ltd., the parent company of Energy Resources of Australia (ERA) who are developing the Jabiluka mine. Last year it invested \$420 million in North Ltd. In addition, Westpac is ERA's and North Ltd's banker, and ERA has a \$1.5 million overdraft facility with Westpac.*
- Send a donation, banner or letter of support to the Traditional Owners, the Mirrar people, at "Gundjehmi Aboriginal Corporation", PO Box 245, Jabiru, NT, 0886
- Write to:
The Hon John Howard and to the Hon Kim Beazley Parliament House, Canberra, ACT. 2600
Mr Campbell Anderson, CEO, North Ltd, 476 St. Kilda Rd. Melbourne Vic. 3000
Mr Philip Shirvington, CEO, ERA Ltd, Level 18 Gateway, Macquarie Place, Sydney 2000.
- Phone the Jabiluka Hotline on 1300 360 565 for up-to-date information
- Go to the Jabiluka Blockade Camp in the holidays to participate in the "Strong Country Celebration". Act out your solidarity with the Mirrar people in person.
- *From 26th Sept - 3rd Oct there will be a WEEK OF ACTION involving hundreds of peaceful protesters acting out their opposition to the Jabiluka Uranium Mine. While you are there you will be introduced to the country of the Mirrar people, the blockade, the mine lease, and much more. A bus leaving from Melbourne will pick people up in Adelaide. \$400 includes transport, camp fees, and food (Need to register before 17th September). Ask friends, organisations or businesses to "Sponsor an activist!"*
- Stay informed by checking the latest info. on the net at
Jabiluka campaign website <http://www.jabiluka.net>
Traditional Owners website <http://www.green.net.au/gundjehmi> Sustainable Energy
Anti-Uranium Service <http://home.vicnet.net.au/~seaus/>
- Have your say on the Jabiluka issue at the Sydney Morning Herald Website ... www.ballot98.com.au
- Come to Jabiluka Action Group (JAGAdelaide) meetings
6.00p.m. Mondays, around the back of the Conservation Council,
120 Wakefield Street, Adelaide.

Take a stand against a uranium mine that will produce 20 million tonnes of radioactive waste in a wilderness area that is World Heritage Listed because of its unique cultural and natural values. There are sacred Aboriginal sites, and hundreds of rock art sites, some 20,000 years old. The tropical wetlands ecosystem is home to an amazing abundance and variety of plants and animals, including 280 species of birds, and thousands of crocodiles. The Mirrar people, traditional owners of the area are unequivocally opposed to the mine, and have been for the past 20 years.

To contact JAGAdelaide: Phone: 8232 2566
E-mail: jagadelaide@hotmail.com

Jabiluka Camp Under Siege

Tuesday, 8th September, 1998:

Last night at 12.00, midnight there was an unprovoked attack upon the Jabiluka Blockade Camp. A 24 wheeled Semi-Trailer towing heavy machinery forcefully entered the Blockade Camp area. The truck driving at high speed broke through the camp entrance after ignoring repeated requests to turn back by persons on watch duty at the front gate. The truck continued at high speed down the access road crushing a bicycle and demolishing the front gates of the camp area. Once inside the camp perimeter the truck drove erratically through the camp endangering the lives of sleeping campers and threatening to destroy camp facilities. He drove around in a menacing fashion for fifteen minutes, swerving towards fleeing campers, before speeding out of the camp. Miraculously nobody was injured in the attack.

The driver, employed by a Darwin based truck hire and recovery company, claimed to have lost his way en route to the Jabiluka Mineral Lease. He was delivering road building machinery for the Henry N. Walker construction company, contracted by ERA to build the portal and the decline of the proposed Uranium mine. Jabiru Police Officers who apprehended the driver informed campers that the first went to the Ranger facility and was instructed by ERA security personnel to travel 22 km along Oenpelli Rd and turn right. Instead he travelled 5km and turned left. The driver of the truck claimed "it was all an honest mistake".

We believe ERA is adopting tactics of intimidation against the peaceful protesters committed to stopping the proposed mine at Jabiluka, and they are using Henry N. Walker contractors to achieve these ends. This is a non-violent protest and it is a sign of desperation when a large Uranium mining company is now driven to use such underhand tactics. We do not expect to be subjected to this type of threatening behavior and we stand firm to defend the cultural and environmental integrity of Kakadu National Park.

www.jabiluka.net/latest/index_frame.htm

STRONG COUNTRY CELEBRATION

A Week of Action in Kakadu

26th - 31st September

The STRONG COUNTRY CELEBRATION is an opportunity for you to experience first hand the threat that the proposed Jabiluka uranium mine poses to the environment and the culture.

It's your chance to fight along with the Mirrar people - the traditional owners of Jabiluka - for land rights, a nuclear free future and the protection of a World Heritage Area which is in danger. As Yvonne Margarula, senior Traditional Owner of Jabiluka states ... "We will fight to protect our country and that is a fact of life."

The Strong Country Celebration provides an educational cultural experience for protesters, as well as an opportunity to be part of mass peaceful direct actions. It includes Mirrar and Blockade inductions, Action preparation, Mass Direct Action (it's up to you if you choose to be arrested or not) and a cultural walk onto the lease. Also lots of fun, education about the issues, workshops on campaigning back in the cities, and some time out for rest and relaxation amongst the beautiful environment up there.

The week of activities includes two big actions which will generate a lot of publicity ensuring that Jabiluka is a vital issue in the hearts and minds of Australians of Election Day.

The protesters currently at the blockade camp are preparing for hundreds of people to arrive and take part in the week, there's a lot of work going on including enlarging the kitchen, building new shade structures, and digging new toilets and compost pits.

A package deal is on offer for people wanting to attend the Strong Country Celebration. \$400 includes bus from Adelaide to Jabiluka return, all camping fees and food during your stay. The only extra cost is a \$15 entry fee into Kakadu for a permit.

To take advantage of this offer you need to book and pay for your seat on a bus before 17th September ... to do so phone JAGAdelaide on 8232 2566. Or you can make your own way up there. If you want to go and don't have the money, try asking friends, organisations or businesses to "sponsor an activist" - there's a lot of community support for the campaign against the Jabiluka mine.

JAGAdelaide are holding preparatory workshops on legal information and non-violent direct actions which you need to attend before going up to the action.

Some weeks ago, we had a chap write in and ask us what, exactly, Resistance was on about. Here you go, pal.

What Is Resistance?

by Wendy Roberts

The founders of Resistance were part of the widespread youth rebellion of the '60s. Inspired by Cuban and Vietnamese people's fight for freedom, Australian activists formed a revolutionary youth organisation in 1967.

From a small group of determined activists in Sydney, we have grown to be the largest, fastest growing socialist youth organisation in the country.

Throughout our 30 year history, Resistance has fought against every form of injustice: from Tasmania's Franklin Dam to the Jabiluka uranium mine, against privatising education, for women's rights in International Women's Day collectives; in solidarity with people's freedom struggles, from Vietnam, Cuba and Nicaragua to Indonesia and East Timor, just to name a few.

Being part of an organisation which resists the unjust status quo is the most independent stand you can take. Instead of feeling angry and isolated about injustices, by campaigning against hundreds of others you can make a difference. Seeing young people getting organised and taking a stand inspires others to do the same.

Given that the existing system gives us very little chance to make our opinions known, and given that young people are increasingly being scapegoated by the likes of John Howard and Pauline Hanson, Resistance knows how important it is to have an organisation of our own to fight for our rights.

Resistance is made up of high school students, university and TAFE students, workers and those without work - all under the age of 26.

We organise democratically. That means that members decide on our perspectives and the allocation of resources. An organisation which is financed and run by young people means that we are free to form our own views on issues and carry out campaigns the

way we decide to.

This is another reason why Hanson hates Resistance. One Nation members are not allowed to have a say about the politics of the party they belong to. They are only permitted to ask "questions of clarification", as Hanson herself recently revealed.

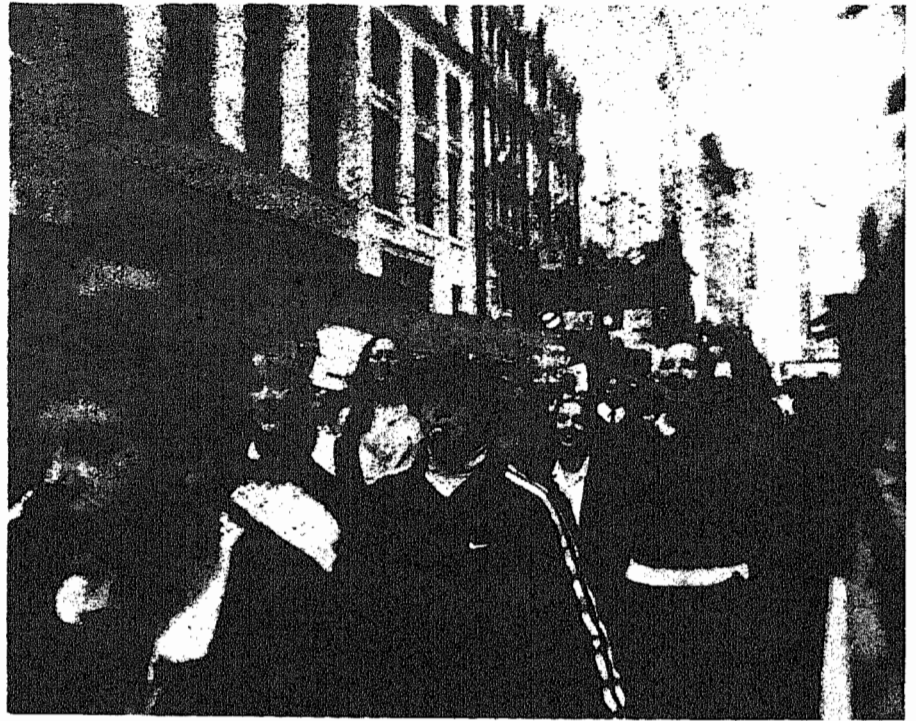
All Resistance branches have regular local meetings. Once a year Resistance holds its national conference, our highest decision making body.

All members can have their say on particular issues and campaigns at branch meetings and at the national conference. We decide on campaign priorities and elect an accountable national leadership which meets to make decisions between national conferences.

One of Resistance's central political tools is *Green Left Weekly*, the independent newspaper which the Democratic Socialist Party and many other progressive activists here and around the world also support. By publishing the news and views about Resistance, *Green Left Weekly* quashes the establishment's claims that young people do not have political opinions, or that socialism cannot be democratic or that there is no alternative to capitalism.

While Resistance has been in the media quite a bit lately, we know we cannot rely on the Packer and Murdoch-controlled media establishment to accurately inform people about our ideas, activities and objectives. Apart from publicising our campaigns, *Green Left Weekly* keeps Resistance members in contact with each other. By selling *Green Left* at school, on campus and on the streets, Resistance members can reach out to other young people who also want to change the world.

Wendy Robertson is the organiser of Sydney Resistance branch.



Questions & Answers

Aren't protests like this an attack on Pauline Hanson's right to free speech?

Not in the slightest. It is simply exercising *our* right to free speech. Resistance has never called for Hanson's meeting to be closed down or her party to be banned. Trying to censor Hanson is not going to stop racism, nor will it help the anti-racist cause.

We have always argued that protests outside One Nation meetings should be peaceful. The media have greatly exaggerated confrontations at these protests, and what little violence there has been has been provoked either by One Nation's neo-nazi supporters or by the police.

The only way to counter racism is to build a large street protest movement against racism. This is the best way to convince the greatest number of people how racism as an ideology is used by the ruling class to scapegoat oppressed minorities for unpopular policies of Coalition and Labor governments.

Resistance describes itself as a revolutionary socialist youth organisation. What do you mean by this?

Being revolutionary simply means that we believe society needs to be changed fundamentally if we want to make the world a better place for all. We don't believe the system can be patched up. This is because racism, sexism, the destruction of the environment and the other huge problems of our time are a direct result of capitalism, a system which puts the profits of big companies ahead of people's needs.

We don't think capitalism is democratic. How can it be when all the major decisions affecting our lives are made by a tiny, extremely wealthy minority?

When did we ever vote to mine ura-

nium in a World Heritage listed National Park? When did we give the OK to the Common Youth Allowance? When did we ever say "yes, we want to remove indigenous people's native title rights"? We didn't. A society run in the interests of the majority of people would have to be a socialist society; that is, a society where the most important parts of the economy are collectively owned and controlled.

For socialism to work, the majority of people must be actively involved in running society. This would be much more democratic than the current capitalist system in which most people are encouraged to stay out of active politics and just go to the ballot box once every three two or three years to choose between two different brands of government for big business.

To be a revolutionary today comes from a deep concern about humanity and the belief that collectively we have the knowledge, understanding and capability to organise society in a way which meets everyone's needs.

But hasn't socialism failed?

What collapsed in Russia and Eastern Europe wasn't socialism. It was Stalinism, a system which overthrew socialism. Now the Stalinist dictatorship has been replaced by a capitalist dictatorship and the people in those countries still don't have their freedom. They have also lost the social gains they had won, such as full employment, free education, child-care and health care. Much the same is happening in China. The only freedom capitalism has added in Eastern Europe and China is the freedom to exploit and spread poverty.

Reprinted with permission from *resist*, a publication of resistance.

ONE ZANY WEEK ZANE LOSES HIS INNOCENCE

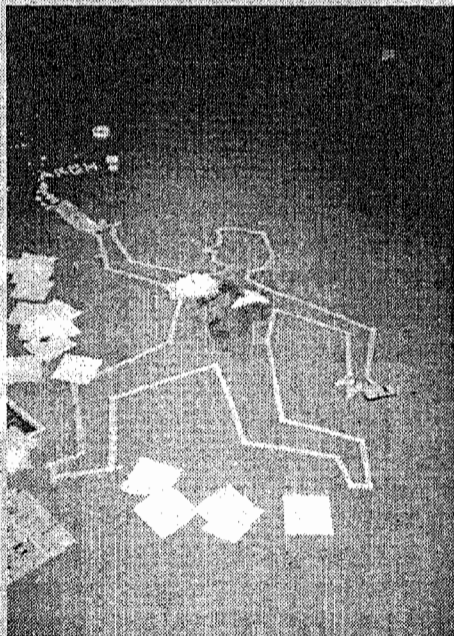
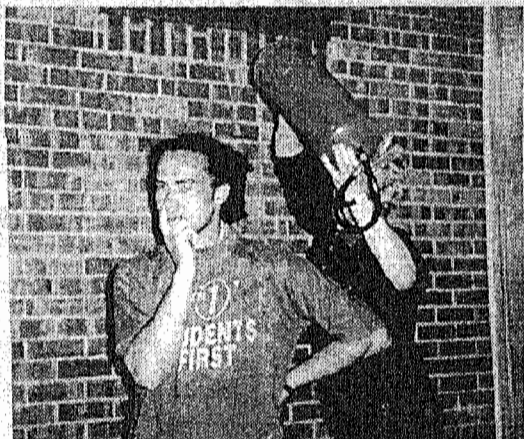
The following is not a political statement; it is simply an utterance of disgust.

I wish to apologise for my misleading comments in *On Dit* two weeks ago (August 31st) that may have led people to believe that politicians are honest. In fact, the wording was "some student politicians are honest" and that means exactly what it implies.

This being my first year running in student elections, and not having an opponent, I was able to approach the whole business of student elections with naïveté. Those who had had experience warned me repeatedly of despicable things like banner-stealing, blatant

defamation of candidates, party politics and so on. I kept thinking to myself "nah, that'll never happen, surely it would never get that nasty," and

was I wrong! Even in election week itself, despite being a little concerned at the misleading figures being presented regarding union catering and other similar slanderous items, I never thought it would be as bad as everyone said it would be. Yet, to my utter shock, after getting up at 3 a.m. on Thursday the 3rd of September to put banners up at Uni (now that's determination!), those same banners were stolen from their positions at 4 a.m. Certainly I do not wish to point any fingers, and I realise that some students may hate election week so much that banners get defaced, but it seems unlikely that an angry student would arrive at uni at 4 a.m. and steal all the purple banners that were out



of my field of vision at the time, leaving certain other groups' banners in their places. Surely if a student were so intent on destroying the election week, they would also steal the banners that I could see, and steal other-coloured banners also. If other groupings wish to win in the elections, they should formulate good policy and campaign positively, not deliberately try to undermine other groups.

And that's the other thing. Don't the candidates realise that to win, you need good policies and ideas, not good ways of making the others look bad? It's true. People respond better to positive campaigns, not negative ones. If I was trying to sell you a loaf of bread, I would tell you it had fibre, carbohydrates and other things that good bread has. I would not point out the failures of other breads or hint that their bakers sleep with my customers' mothers. This is very simple sales theory.

Tragically, student elections can never be perfect, nor can they be fair. I knew this before. But, considering the way my innocence and naïveté were lost in election week, I hereby urge all successful candidates this year to carry out what they promised to do - whether that be 'improving recycling initiatives' (not a real promise) or starting a food co-op (a big goal, but certainly possible). One complaint I got during election week was that you only hear about policies during election week and never see them carried out, and I must agree to some extent. To the voters, please keep your SAUA and Union accountable to what they promised to do, and to next year's voters, please respond to positivity and vote for people who do actually promise things and not just slag off the opposition. If you find that promises are not being kept, or that reputations are being dam-

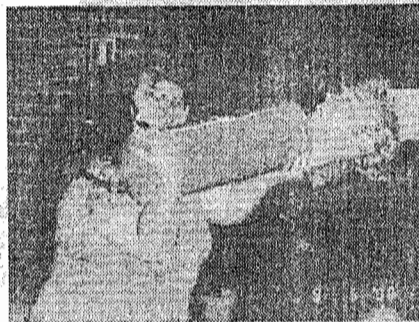
aged, DON'T VOTE FOR THEM AGAIN! In fact, if we see online enrolments carried through the Uni Admin, I would also like to see online elections. Think of the paper you'd save! You simply go to a website, read policy statements (they're already online) or, for the rushed, read one simple banner advertisement placed daily on that website for each ticket, then put your PIN number in and vote. This would save time, money, forests of paper and, most of all, get the candidates in their lectures rather than in the plaza.

I'm still left wondering why people are so keen to get their positions. In my own case, I am glad to have a paid position because that means I can spend a lot of time (10 hours a week, officially) working to make the University of Adelaide a more Earth-friendly place. I also believe that I can do the job well. But why do people join unpaid boards and committees? To make a difference? To gain experience? Or to push their own political agenda?

I learned a lot from running in an election. The moral of the story is, when you vote in the Federal Election in October (and you will vote, because there is a lot more than \$3.2 million at stake!!!) vote wisely. Pay no attention to slander or history and just focus on what the particular policies are. For instance, Labor reckon they're going to get rid of HECS and raise the HECS threshold to \$28k. This seems really good, and if it is true, then I'll put them a little higher than last on my ballot paper. But is it true? Is it possible? \$1 beers certainly aren't!

Zane

Pictures courtesy of Elysia Turcinovic. (Top to Bottom)
1) Zane cops a wallop from the president-elect 2) Zane cops a beating from the president-elect 3) Zane has learnt a few tricks of his own 4) Zane's evil plan backfires 5) The eventual fate of all politicians.



Senator Natasha Stott Despoja,

With a federal election coming up our Film Sub-editor, **Chris Bolland**, decided to change hats for a day and become our political correspondent. He spoke to **Senator Natasha Stott Despoja** about policy, politics and yes, you guessed it, *One Nation* - Eds.

Most people know that Senator Stott Despoja is the Deputy Leader of the Australian Democrats. What a lot of people do not know is that she is the spokesperson for seven different portfolios. The five that take up most of her time are Youth Affairs, Higher Education, Science and Technology, Environment, and Employment and Training with Attorney General's and Justice, and Consumer Affairs also requiring her attention. She is not up for re-election as she was elected for the first time at the last election after filling a casual vacancy in the Senate in November 1995. For the sake of space I have had to cut parts out and summarise other parts of the interview but generally I have left it in question and answer form. Natasha Stott Despoja is a woman of strong political convictions and Q&A is the best way NOT to dilute them. One of the things that she seems to hold dearest is the environment, and she told me after the interview that she is probably going to Jabuluka with in the next few weeks.

OD: There seems to be a big push at the moment for young Australians to get out there and become politically active. We've seen the Triple J Rock Enrol campaign and now there is actually an Australian Electoral Commission campaign aimed directly at young Australians...

NSD: Thank goodness.

OD: I was really happy to see that. How important do you think the youth vote is going to be at this election? I think that Australian youth are quite disgruntled with the current government.

NSD: There are 500 000 new voters out there, the majority of whom are turning 18 or have turned 18 during the course of the last year or since the last election and that is a massive voter base in terms of a so called "targetable" group, but we know of course that young people are so diverse that you can't really target them as such. But the old parties are conscious that they have got to woo the youth vote, Labor in particular, especially in South Australia they have lost a lot of young voters to Democrats, so you'll see today (September 3), in three hours Beazley will be giving a statement on the Common Youth Allowance and the ALP's approach to youth unemployment... and I think young people are going to be very much a focus if the old parties have got any sense. My message would be, your vote is powerful, especially when there are half a million new voters. That's a good

number, that has the potential to help determine an election outcome, and that's great. Young people helped to determine the election outcome last time but this time I think it's a bit more spicy because young people now have living memory of two different governments. Whereas last time around there was a swing to the Liberals simply because a lot of young people had never had a Liberal government. They'd had thirteen years of Labor and that was their only memory of a government and so this time think it's a little more "racy" in terms of where peoples votes will go.

OD: I think the One Nation factor will feature heavily as well and we will get to that later.

NSD: Goody!

OD: I heard Kim Beazley on Triple J saying that if Labor got in they would bring back more funding for the Arts and I would hope that they would do something for Youth Affairs. With the removal of funding from AYPAC (Australian Youth Policy and Action Coalition) and the Liberals' idea of a Round Table discussion group...

NSD: It's like a dinner party with Dr Kemp, twice a year 50 people get to draw short straws... and they get no long term policy development, no resourcing of on going consultation or advocacy or representation, ...it's a farce. So as a minimum, Labor had better announce full funding to be re-instated for the AYPAC. This party is to... I mean I just find it frustrating in terms of both the old parties' attitudes to youth policy because they both voted for "Work for the Dole", they both voted for the Common Youth Allowance age of independence for students to be 25, despite Democrat attempts... and they are both responsible for perpetuating some of the most negative stereotypes about young people, and young unemployed people in particular, that I have ever heard. So I get frustrated with both but I think this Liberal government has been particularly callous and just incredibly cruel hearted in the way it has dealt with young Australians.

OD: I remember at the last election there was a lot of propaganda going around Uni. saying that Labor were going to introduce higher HECS, Liberals' weren't saying anything, and I remember Democrats were totally against it...

NSD: We have opposed every attempt to introduce fees and charges and that's why I joined that Democrats. Because I couldn't join a party that supported Tertiary fees, Labor or Liberal. Labor started the ball rolling with up front fees for postgraduate fee paying student places, HECS of course, deferred income loans for Austudy, but Liberals have just exacerbated the whole situation. I mean up front fees for undergraduate places, HECS increases. You said they were silent but even worse than that, they



promised to maintain operating grants, they promised to maintain Austudy and HECS, and they didn't, especially the threshold at which graduates start to repay their HECS and they actually contravened every promise they made in the area of Higher Education. I believe in publicly funded and universal education and

people will say; "But haven't you worked out, Natasha, that's dead, it's not coming back". But that doesn't mean you can't push for the principle because I believe so strongly that education should be for all. That's why I can't abide by the two old parties, that the one clear, clear issue, there are many others, but that was the catalyst for me actually joining a political party and running for parliament. It's such a strong issue.

OD: As a history postgraduate I know how hard it is to get a scholarship...

NSD: We are not talking huge amounts in terms of scholarship funding as well, in most cases and one thing I am very glad of doing is introducing a couple of amendments and two private members bills to stop taxation of part time scholarships, so little things like that the Democrats can do, and have occasional successes but, yeah, it is almost as if scholarships are a pot of gold. They are bloody hard to get. I don't think the govern-

ment realises that. That when we apply for more research funding that there is a very good reason for that.

OD: There are actually people who want to do research, and are doing research and need the money to carry on.

NSD: Absolutely.

OD: Something that I have found with this government and I think with the last government as well, is that they seem to have a total disregard for the Arts in general, not just performing Arts but anything to do with "intellectualism", not wanting to sound elitist.

NSD: No, the love of learning is completely eradicated as a philosophy and I think it did start under the last government when there was a price tag put on education. So there was a sense of, students were consumers and education was a commodity, and we know that Arts courses are always the most viable, in terms of some kind of vocational direction and so I think increasingly universities are judged as market places. Engineering and being a Doctor of Medicine, all those things are considered a little more viable professionally because, well, they are going to reap in more money for that particular graduate but Arts I think is completely undervalued, not only as an incredible generalist degree but also for the specific knowledge and ... To be able to research and analyse something is an incredible skill and it is a skill more people should be able to gain. But not when you are putting price tags on it.

A few nights before this interview took place, I saw Meg Lees on a news service talking about the Democrats' views on Multiculturalism (they are for it) and their Immigration Policy. However Senator Lees was cut off and everyone watching the news service was left wondering what their policy was. I asked Senator Stott Despoja what the Australian Democrats policy was. Apparently their policy is being re-balloted at their moment and so she could not tell me exactly but she did say that they supported the concept of a population policy (which most political parties do) mainly for environmental reasons. She pointed out that the difficulty you encounter with a population policy is determining the numbers for a sustainable population. Senator Stott Despoja stressed that environmental concerns need to be address more closely as they are usually forgotten. She went on to say;

"While there is room for a population policy, whatever policy you have must be non-discriminatory. The thing I'm proud of with my party is that they're the policies we've advocated. We've always been the ones in the parliament that have said once you have migration into your country, you must make sure those people are provided for. We

doin' it for the kids.

were the only ones to vote against attempts by Labor, successful attempts by Labor to decrease the amount of English as a second language tuition hours you could have. We were the only ones to maintain the line on opposing the two year waiting period for income support for migrants, so we have always had a very pro-migrant policy in the sense that we have looked after people who have arrived here. And we have always had a policy and this will never change, I am confident of this, that says unlimited immigration of refugees and humanitarian cases but I do think that foreign aid levels could be increased, so I'm directly contrary to someone like Hanson here. ... I have no doubt that immigration has assisted this country in so many ways, be it cultural, social, and employment, and economic. Hey, with a name like "Despoja", you know, I'm half Croatian. ... That is my personal opinion, I don't know what Meg was going to say."

OD: Let's talk about One Nation. I have seen your billboard. "Democrats or One Nation? Only one party can control the Senate."

NSD: Yep. You actually know it off by heart! Having an impact. Woo! It is a pretty controversial and bold election campaign. What do you think of the billboards?

OD: I think they make quite an impact. When I first got a glimpse of one on television I didn't realise that there are guns in between the children. (There is a group of 3 multicultural babies with "Democrats" printed underneath them and then about 6 rifles pointing across to 3 white babies with "One Nation" printed underneath.)

NSD: I think it is a potentially risky strategy... The frustration that I have had since day one of Pauline Hanson has been the inability of leaders from other political parties to immediately and outspokenly repudiate the views of Pauline Hanson. Every political leader has been late to do so, in terms of the old parties, and Howard has been incredibly lax in any kind of repudiation of her views on race, but a whole range of social issues too. Her targeting and marginalising of the least powerful groups, whether it's indigenous groups, people of Asian background, single mums, young people, students, all of that has not really met an affective response from some of our most powerful individuals. Yet, there is this marvellous grass roots movement that has sprung up in reaction to her views, whether it is students from secondary schools, or the ethnic councils of Australia or just a range of people who have just got together to protest, not only against her but more importantly to stand up for views of tolerance and multiculturalism and diversity. And I guess that is what we are trying to do, we are just making it clear to people, it is such a clear choice. When we put to people, how do you feel about the Senate being controlled by, not Harradine, not even

Colston... not the Democrats but Pauline Hanson's One Nation, or as it will be, David Oldfield's One Nation because he is going to be the senator. So "Senator Oldfield" controlling the Australian Senate, to me, is just a scary notion. I guess we are trying to jolt people into realising that, even in the House of Representatives where she has a chance of getting perhaps a couple of seats, and people talk about a hung parliament but who knows, but that in the Senate it is grave. I am very scared by what the future could hold. I think it has been a scary enough two and a half years watching her ascendancy. I blame Howard, I blame the leaders of this nation and I blame the mainstream media. I feel very, very bitter about her rise to power.

OD: I actually find it frightening that people



The Australian Democrats: (back row, left to right) Senators John Woodley, Andrew Murray, Lyn Allison and Andrew Bartlett. (front row, left to right) Senators Vicki Bourne, Meg Lees and Natasha Stott Despoja. Photo courtesy of AUSPIC.

would vote for a person like that and that in Queensland there was such a big swing to her party. And what we were talking about earlier, the disregard of ideas and the Arts, which are really what creates a culture and the fact that her parties wants to cut all funding to the Arts.

NSD: Yes, their Arts policy is terrifying.

OD: I can't understand where these people are coming from and how they got this bizarre mindset.

NSD: I don't know where they got it from. On the one hand, I don't want to dismiss the feeling of frustration and disillusionment and anger and powerlessness in the community because I think that is very real and I think we have to grapple with that sense of why are people turning to her. Well, some people may turn to her because they are driven in some kind of white, Anglo-Saxon, supremacist mould, there may be that minority of people. Or they may be just some ordinary Australians who have lost their jobs and their livelihood and they are worried about their future and that of their kids and

they see what they consider as big bad multi-nationals taking over jobs and the land. They may have seen their jobs completely reduced or replaced by technology which they see as being operated by someone in a different country. People have some real beefs, and I understand that, ... the lack of protection of Australian jobs in industry, I think that's a problem. The idea of a multi-lateral agreement on investments, I actually have major philosophical objections to that, probably not the same reason as Pauline Hanson, I have concerns about the environment, its impact on indigenous Australians and any relaxation in foreign ownership laws. There are some things they are tapping into that are quite strategic but they are not offering any hope, they are just "plugging into the dark hearts" to paraphrase Keating.

of policies they have actually put on paper are more likely to be curfews for young people, cuts to ATSI, of course a referendum for capital punishment. What else did they do at the state election? Oh, their employment statement came out on Tuesday (Sept. 1) from Pauline Hanson and she said that greater education was not the way to go because greater education led to greater competition among graduates (that's not a direct quote) for jobs. So there is no point, we should be re-industrialised and that was it. That was the extent of her vision for employment in this nation and she said we should be taking money away from education and training because there is too much. So that says it all.

OD: Hasn't she ever heard the saying, "ignorance breeds prejudice."

NSD: No, I think for her "ignorance is bliss." Ignorance is bliss but ignorance is also very dangerous. She is scary, but how many people are going to get their theses out of her! I used to think she was an uninformed, perhaps ignorant woman but now I think she is quite malicious. That's from my personal dealings with her. She has made no bones about the fact that she can't stand me. Their website dedicates various mentions to me, so I suppose I should wear it as a badge of honour. She doesn't think I should talk about youth issues because I have no kids, so what would I know about being young. That's cute!

She doesn't think I should talk about youth issues because I have no kids

OD: I love that!

NSD: I don't have kids so what would I know about a youth curfew.

OD: Heaven forbid you are actually a young Australian and can remember what it is like to be at University and High School.

NSD: She is shocking. We shouldn't give her this much attention.

OD: No, we shouldn't. I complain constantly about the mainstream media and the attention that they give her and here I am...

NSD: Well, we are giving her negative attention, so how's that.

OD: Well, that is the best form (of attention) for her.

That's what scares me more that Oldfield, I think, is doing this in a calculative, manipulative way and preying on the fears of some Australians, especially older Australians, and I think we have got to respond to that. In many respects I don't think she (Hanson) is responding in a nice way, I think she is just manipulating it for her own ends but it worries me that we are not addressing some of those real issues. But how they derived that Arts policy... I think it is just about blame and revenge and relegating people to the bottom rung of society. She has chosen to do that using people who look different or are from different cultures. For that she stands condemned but I think he (Oldfield) is the more scary one.

OD: Do you know if One Nation have an Environmental policy?

NSD: Not that I have seen. I suspect that is something they will craft. I'm just trying to think if they have made any policy announcements about the environment. I have heard David Oldfield use terminology relating to the environment and sustainability but apart from that I haven't seen anything. The kind

FOOD CO-OPS? DON'T THEY JUST SWAP BEANS?

This is a portion of a booklet published earlier this year protesting the cuts that Monash University's Student's Association made to their food co-op. It has now been reinstated and, as you can see, it was much more than just swapping beans. This is reprinted here with permission from the authors. (Muchly appreciated, guys...)

Since its establishment in the 1970s Wholefoods has been much more than simply a restaurant. Wholefoods has been a Monash icon for the past 23 years. It was set up by students as a student space which was directly controlled by students.

Its philosophy was based on exploring alternative ideas, forms of organisation and practices other than what is the norm in society. After all, universities were once spaces in which exploration, criticism and creativity were a major part of the culture of being a student and an academic.

Wholefoods instituted a workplace democracy whereby any student could directly participate in decisions about the restaurant/space through the Wholefoods Collective. This railed against the dominant orthodoxy of top-down decision-making and maximised student participation in the restaurant. Another way students were involved in the restaurant was through the volunteer system which gave students the opportunity to learn new skills and to exchange

labour, rather than money, for a meal. The aims of the Wholefoods constitution are a practical demonstration of the deeper ideologies from which Wholefoods was born.

The policy of only serving vegetarian and vegan food arose from an ethics relating to environmental concerns, animal rights and a health consciousness.

The commitment to using organic produce wherever possible was a response to concerns over the toxic effects of modern agricultural techniques.

The preference for using local produce reflected a commitment to local forms of community and an attempt to undermine the power of large producers.

The non-profit philosophy highlighted that there were alternative values to merely making a buck such as building community, providing cheap food for students, creating an opportunity for students to gain restaurant skills and to redirect any monies back into the student-run venture.

Wholefoods was more than just a place to eat. A sense of community evolved through the volunteer system and the many hours of work done by Collective members to make the space more aesthetically pleasing.

Often the food served had an extra special ingredient, called love. Wholefoods was a cultural, social and political space.

There were diverse events and activities held in the space such as poetry readings, blues afternoons, students playing the piano spontaneously, exhibitions, study groups meeting in a relaxed atmosphere, students easing into the morning with a breakfast, and club functions with speakers, dinner and bands.

Diverse groups and individuals have eaten at Wholefoods and/or used the space. These have included: mature age and postgraduate students; various religious groups such as Christian groups, Jewish students, Muslims and Buddhists; overseas students; academics; study groups; the bush-walking club, the Environment group, the Third World Action Group, the Queer Collective, Liberal students, Labor students and student activists.

Things have not exactly gone to plan with Wholefoods at Monash, with newly elected student representatives trying to shut down the shop for mainly financial reasons. (What's the lesson here people??) On May 19th this very controversial decision was reversed, yet the fight is anything but over. Last week J. Aaron gave this epilogue:

Unfortunately since the SGM things have not gone fully to plan in Wholefoods, with the Monash Student Association getting some rather dodgy legal advice to avoid the con-

sequences of the SGM decision. Despite that some things have improved immensely at wholefoods, mainly due to the huge efforts of a number of dedicated Friends of Wholefoods members. But the (Wholefood) Collective still does not exist, and the volunteer system is far from acceptable. I'm not that involved in the campaign any more, so if you want to know any more it would be worthwhile getting in touch with Hal. Best of luck with your plans at Adelaide. It would be absolutely incredible for another Wholefoods-like place to be created, anywhere! Such a space is so important for so many reasons, and creates such an incredible vibrancy that is infectious and subversive. Without Wholefoods culture and activism would largely die out at Monash, which is why the bastards want to destroy it.

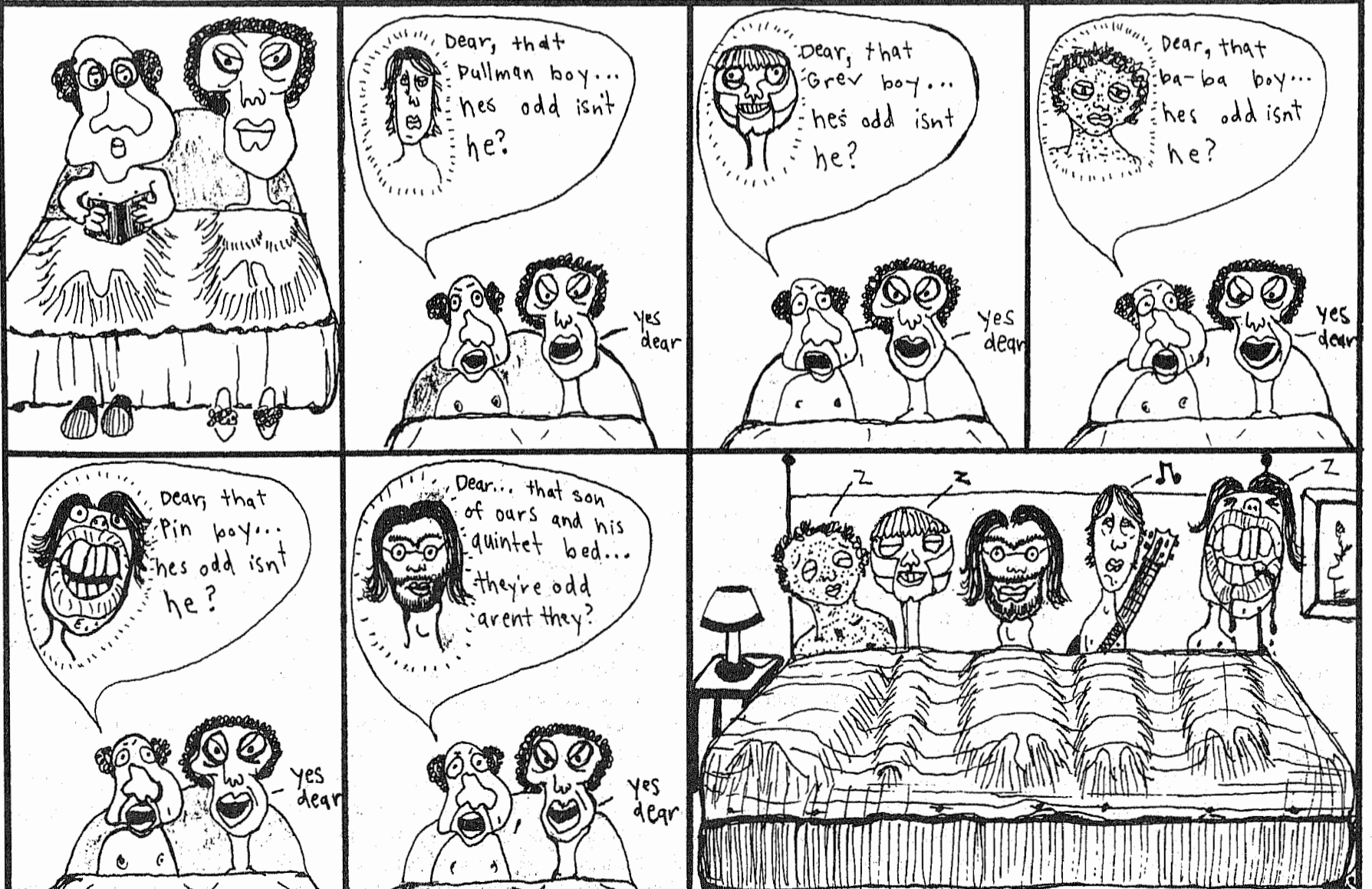
For more info about what's going on at Wholefoods, search for "Wholefoods" on the www.monash.edu.au website. Also, a pilot project is being run at Swinburne Uni in Melbourne, with about 55 people indicating their interest. If you're into a cheap food and campus culture kinda thing, please see Danielle in the SAUA.

Zane.

Ladybugs - Peculiar Habbits

No. 1

written - A. Witheus
illustrated - S. Wark



ASTROLOGOS

ARIES (March 21st - April 20th)

The fact that your recent plans for world domination have been thwarted is no excuse for standing around looking like a mutinous sheep (even though you are one). What you need is a good clean hobby. Badminton is a lovely sport. Try that.

TAURUS (April 21st - May 21st)

Your ruling planet Venus (also, of course, the planet of luv) is set to collide with the renegade Bic constellation next week, making for explosive inky times. Remember, if you can't be good, be careful. P.S. Eat more greens or you will get scurvy.

GEMINI (May 22nd - June 21st)

The moon's aspect in Mercury this week will put you in a particularly fickle mood and people around you may accuse you of being a two-faced bastard. Ignore them. Venus's move into the romantic sector of your chart will have you feeling sexier than David Hasselhoff in a Panama hat, making this the ideal time to flaunt your stuff and shake your thing. Yeah.

CANCER (June 22nd - July 23rd)

You will find that animals are particularly drawn to you over the next week or so. If you are not an animal lover it may be wise to avoid wearing shaggy coats - just to be on the safe side.

LEO (July 24th - August 23rd)

You know what they say about pride coming before a fall - well, your time is coming. Some day soon you are going to jump up in a room full of people and do something characteristically attention-grabbing and (by pre-arranged design) *no-one will look*. This will be so incomprehensible to you that it will precipitate a complete nervous breakdown.

VRGO (August 24th - September 23rd)

Other people's personal hygiene could become an issue for you over the next few days. Unsanitary disposal of toenail clippings could be involved. Remember, while this sort of behaviour is reprehensible, it is no excuse for wholesale murder, even for a tight-arsed, manic clean freak like you - so stop sharpening that Wiltshire knife. Tip: remember how difficult it is to remove bloodstains, especially from plush-pile.

LIBRA (September 24th - October 23rd)

This week an overwrought McDonald's drive-through attendant will become so infuriated by your 'yes-i-want-fries-with-that-no-i-don't-want-fries-with-that-actually-do-you-have-onion-rings-on-the-other-hand-i-could-really-go-an-apple-crumble' indecision that they will be compelled to kill you on the spot. You will wake up in intensive care in two weeks time with a sore throat and a permanent phobia of all take-away food.

SCORPIO (October 24th - November 22nd)

In the next week or so a ghost from the past is likely to reappear in your life (perhaps even on your doorstep), wanting to get laid. Don't get out the silk sheets. Call an exorcist.

SAGITTARIUS (November 23rd - December 21st)

Being innately tactless, you spend a lot of time with your foot in your mouth. This will be particularly the case over the next week or so. You could, however, make this work for you by having a munch on your toenails while you're at it. They are getting a bit long, and it's just not sexy.

CAPRICORN (December 22nd - January 20th)

Beware of Yorkshire Terriers.

AQUARIUS (January 21st - February 19th)

Broccoli is for eating.

PISCES (February 20th - March 20th)

The symbol for Pisces is two fish, swimming in opposite directions. Note that the tail you are chasing is your own: devilishly attractive it may be, but you will never catch it. If you ask me, you deserve to get a hernia.

Aster

Showing Off

It's the kind of thing that puts some 'spring' into every South Aussie's step. It only happens once a year. It's not Christmas but the kids get just as excited about it. It is the Royal Adelaide Show.

This week Susie and her friends braved the rain, the crowds and the prospect of Fairy Floss overload and decided to hop along to the show. This is what happened:

'First we went on the Pirate Ship - and we went 'Arr Arr' as we went from side to side. Then we went to the Mad Mouse where they only let you work there if your name starts with an 'M' (perhaps it's because they have to fit in with the theme). And then we went on some other rides where you count the number of times you go around in a cage. I think seven was a very lucky number.'

'We got show-bags and dad wasn't there to tell us about 'when he was a boy' and they used to have free sample bags and all that. Instead we just bought lots of yummy bags with chocolate and stuff. But nothing too expensive.'

'We saw the Honey Bees and the Dragosaurus-Rex and the funny singer and the fireworks that looked like lots of shooting stars all over the place.'

It was a real fun day.'

I HAVE SEEN THE FUTURE, AND IT IS

BY HYPHENATED HYPHENATED

My theory about the glory inherent in all things describable with the prefix "mass" began when I saw an interview with a man by the name of Alessi, an Italian designer and manufacturer of many things clever, stylish and kitchenish. He expressed the view that a designer's ability to create products for mass production was the true test of her or his worth. Furthermore, he continued, mass produced art is the only "real" art. Indeed.

If art is about interpretation and interaction; if art is an attempt to capture reactions and emotions in a tangible form (thereby commodifying them), then he is undoubtedly right. I believe what he has said, but have applied it to art in a broader context than industrial design. By a broader

context, I refer to all creative pursuits, including communication. Art and communication are inseparable these days (they may have always been, but their past relation to one another is a moot point). Mass communication, it follows, has a correspondingly massive amount of meaning. If more people are interacting with a work of art/communication (because for the argument of this discussion they are one and the same by definition), the "artifact" would surely attain a correspondingly higher collective meaning and subsequent worth. The "reach" of a product determines its cultural significance.

If so, there are several implications for traditional conceptions of art, and also for postmodernism. The print of

a painting has more "cultural value" than the original, by the sheer volume of interpretation and emotion it can evoke. A hacker's destruction of countless files in countless unknown computers carries more credibility as an artwork than any one-off item. Sadly, the same applies for *Sixty Minutes*.

Baudrillard need not lament the Disneyfication of it all; the world's celebration of the reproduction is for good cause. The observation that the world is no longer real any more depends upon an assumption that reproductions and mass consumed messages have a less legitimate existence than their original forebears. It is to argue that reproductions carry less "cultural currency" than originals precisely because of their accessibil-

ity. I am no art theorist, but is this not a stoic and somewhat medieval perspective?

Most importantly, I no longer need lament over the Disneyfication, commodification of what was once real and "pure" (read: inaccessible and elite). I have seen the future, and it is a Cornflakes packet. It is all so cK. Rejoice and be merry friends, this is it, the real thing! We are the new generation, the next generation, generation next and a generation nation.

Those who will argue to the contrary are just wishing for the golden days, all the while becoming ever-more passe. You can't argue with that logic, surely?

The Electric Chair



dead olga



Obituary: The end of OLGA.

This week's column is without joy or happiness - it lacks the usual light, breezy tone that you may have come to expect and I'm sure enjoy - in fact, this column is sad, as I bid a fond farewell to a good friend and shake my fist angrily at the mighty gods of international commerce screaming: why, why, why?

Ever since I started playing guitar, I've turned to the internet for music, because this is cheaper than buying music, and easier than working it out myself. The best place to find guitar tabs (music) used to be OLGA, the On - Line Guitar Archive. Basically this was just a list of thousands of song tabs and pieces of song tabs that people had submitted. It wasn't necessarily correct - in fact, a lot of what was on OLGA wasn't even close to the real parts, but, it was always a start, and better than nothing. You may notice that I am describing OLGA in the past tense. Well, this is because OLGA is no more. As the OLGA homepage (www.olga.net) states:

OLGA CLOSES!

19:48 EDT June 9th, 1998 - OLGA has been closed. The Harry Fox Agency today indicated that they would not be sending OLGA a 'cease and desist' letter but would proceed directly to issuing a summons against OLGA. OLGA has closed as a good faith gesture to attempt to dissuade them from this action.

Some explanation may be required here - as I understand it, the Harry Fox Agency (HFA) represents American music publishers, who are a little pissed off at songs that they'd like you to buy being published for free on the internet. In order to stop this, they threatened legal action with large damages claims and court costs etc etc. OLGA, being a non-profit group without the funds to fight a costly law suit or pay any damages if they lost, folded immediately and closed the site - hoping that that would avoid legal action. There would seem to be little chance now of this going any further - HFA have achieved their goal and shut the site down, and by making an example of OLGA, have also led numerous other large guitar tab archives in America and around the world to close down. Raise your voice and protest. There are links to online petitions at the OLGA site.

So why am I pissed off about this? Apart from the fact that I've lost one of my favourite resources, and will

now have to hunt around for guitar tabs, which although more time consuming is still pretty easy (ie. Use a search engine like altavista www.altavista.digital.com or even better go the the Ultimate Band List www.ubl.com), I'm royally narked for two reasons.

Firstly, the internet should be about free communication between people all around the world. OLGA was a method for the free communication between guitar players in a language that all musicians understand, the language of music. Now that communication has been gagged. OLGA was never about infringing any intellectual property rights and making a profit, it was about guitarists around the world helping each other learn more about playing the guitar.

A second and closely related argument is that closing down OLGA once again sees big business triumph over the small user. Is this part of a wider trend of "sanitising" the internet, and regulating it using the economic power of big business? After all, this case will never go to Court - it was enough for HFA to threaten OLGA with legal action. One of the main flaws of the adversarial legal system in any situation where the powerless individual or group is fighting the large and mighty corporation is that the economic might of big business will always triumph, often before the substantive issues are heard in Court. One can see this tactic being used to regulate all manner of things - defamation suits on news sites or contributors to discussion groups (particularly if a large corporation is criticised - like McDonalds), and countless possible intellectual property cases (eg fan pages publishing tabs / lyrics / interviews / photos, literature pages etc). Big business will use the legal system, not necessarily the law, to clean the internet. And does anyone really want this?

The future is always a scary place. It seems natural that a chaotic system is eventually regulated. The essence and the joy of the internet is its complete deregulation. Order, however, is triumphing, and it's not a new order promised by the rhetoric of the "information superhighway"; it is the old order of entrenched power structures in government and big business. Maybe it was fun while it lasted.

Tim Kentish

It's not
Environment Week
any more.

But Vicki-Jo Russell doesn't care. She's coming to speak to us all this Thursday, 17th September, 12pm - 1pm, in the North Dining Room on Level 5 of the Union Building.

Vicki-Jo is the national winner in the environment section of the young Australian of the year awards 1997 and is co-convenor of the threatened species network. She tells it like it is.

CAMTECH

Camtech Internet's University Services are enjoying a lot of popularity with both students and staff who appreciate the benefits of accessing the University networks and the World Wide Web from the comfort of their homes.

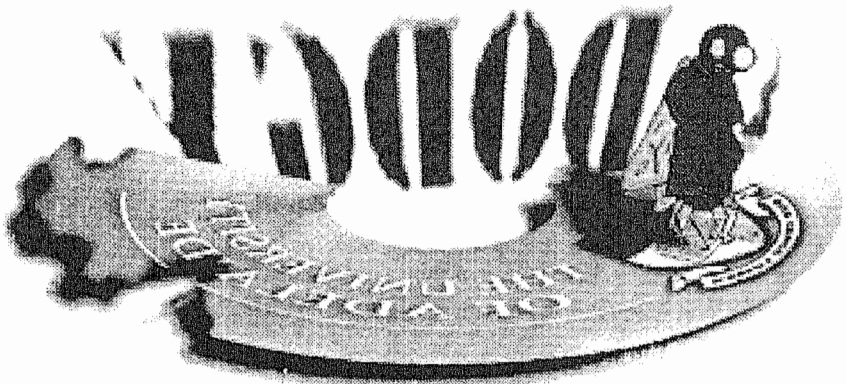
However not all users are aware that they also have free access to OzEmail online services like Stockwatch, Newswatch, Sportswatch and Online games. These services are very popular and informative.

Good news for users in the Gawler district! There is a new access point in Roseworthy. This means access can now be provided at the cost of a local call from that region. More regional POPs will be

made available over time so keep a look out on Camtech Internet's homepage <http://www.camtech.net.au> under "What's new".

For users that travel - Camtech Internet now provides a service that allows email to be read from anywhere in the world via a web page making the reading of email very easy and simple. This service is free to all Camtech Internet users and accessible from <http://mail.camtech.net.au>.

Due to the strong demand for Camtech Internet's services a 155Mbps connection to the Internet is being implemented in the coming months. This will provide unsurpassed speed and reliability for users in South Australia.



I do pay (some may say undue) attention to the handedness of those whom I encounter (of course, the FlyGuy pays (probably undue) attention to an awful lot of stuff, so this is not terribly surprising or necessarily significant). This is only insofar as such observations are possible, of course. I'm not one of these obsessed people (like my good friend RoachBoy) who are always throwing things at everyone they meet just (well, it might not be the only reason) so that they can see which hand the person catches it with and so observe, record and catalogue the handedness of the individuals they are encountering. Some things are just silly. But if I see someone writing something, or looking at their watch, or dribbling a basketball, or (if I'm really on the ball (and I am)) using one of those magical bidirectional can openers, or anything similarly informative, I will say to myself, "Hey, FlyGuy, that there is a right-handed specimen. What do you think about that?"

And this is where I confess my secret shame, readers: I very rarely think that at all. (What? Lies? Bastard!) It might be true that some (about 5%) of my time is spent thinking, "Hey, FlyGuy, that there is a right-handed specimen. What do you think about that?" Rarely, though, do I notice that someone is right-handed. Like so many other things in life (well, perhaps not all life (although I have often wondered whether the plant kingdom does have handedness debates. And what about bacteria? And other things?), but in modern (although these things were apparently very much worse some years ago (but how relevant is that to the present discussion?)) society at least), right-handedness is seen as being normal. The default state of the system (which is reasonable, given the percentages (natural (are most people naturally right-handed?) or forced (or not?) as they may be), if you grant that there should be a default state of the system, which is a commonly held erroneous belief that is the key root of many of humanity's problems). This practice of stupidity has manifested itself in the modern

world in innumerable ways, with inherent right-handedness in the design of very nearly every device ever invented to make life easier. I won't go listing them all off here because I'm sure they'll all be present on another page in this fine, fine publication (which goes some way towards redressing a horrible imbalance, but nowhere near far enough), but they are numerous and ubiquitous. Spend a day thinking about it (don't just sit around thinking all day; I mean get out in the world and do things (as hopefully you would do on a daily basis anyway) but keep in the forefront of your mind how you deal with each situation if you were left-handed (unless of course you are; thinking about such stuff (except for you it would be the reverse, obviously, pretending you were right-handed) will only make you bitter (not that there is anything wrong with bitterness; if the world has screwed you over (in any form), you should be bitter)) sometime. You will quickly realise how much impact the right-handed bias has on the left-handed community and how difficult it makes day-to-day life. We should all be sympathetic. Unfortunately, recognising that the problem exists is not enough. It is not like racism or sexism or homophobia or any of those other nasty discriminations in that we cannot simply just change our attitudes (I say simply; it is of course not a simple matter to change the culture of a planet, but you will see the point I am trying to make if you would just keep reading) towards left-handed people and make the problem go away. Many of the devices that carry a right-handed bias have that bias of necessity (while it is true that it need not be a right-handed bias, there must be a bias towards one hand or the other by the very nature of the tool). Perhaps the answer is to manufacture both left- and right-handed versions of all devices? Well, that's a long way from economically viable. And like everything else, that is what it ultimately comes down to. Corporate bastards. Rotten little shites.

FlyGuy

Got Nothing On?



We'll give you a free barrel* if you become a ...

ORIENTATION DIRECTOR

POSITIONS AVAILABLE:

- O'BALL DIRECTORS - UP TO 3
- O'WEEK DIRECTORS - UP TO 3
- O'CAMP DIRECTORS - UP TO 3
- O'TOURS DIRECTORS - UP TO 2
- O'GUIDE EDITORS - UP TO 3

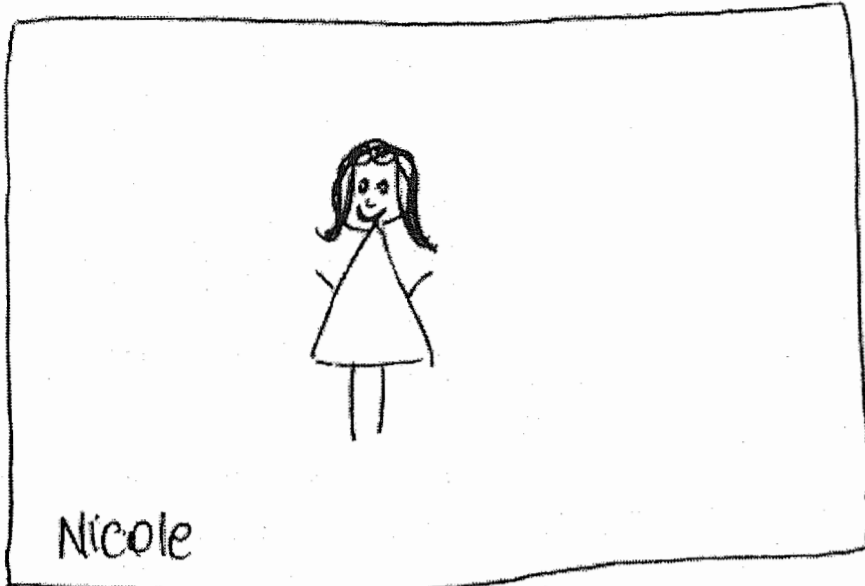


Applications available now at the SAUA and must be returned by October 7th.

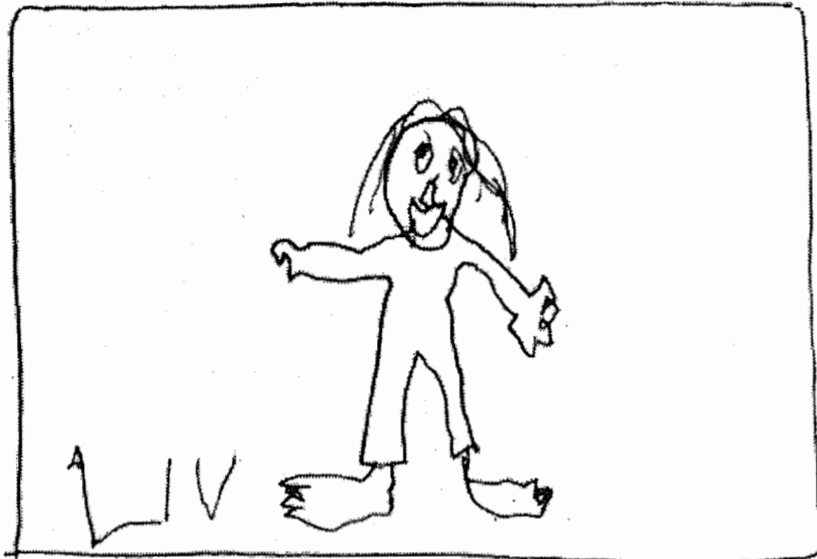
Interviews will be held on October 20th - so please keep it free!!!

For any extra information contact Gareth Manual at the SAUA on 8303 5406

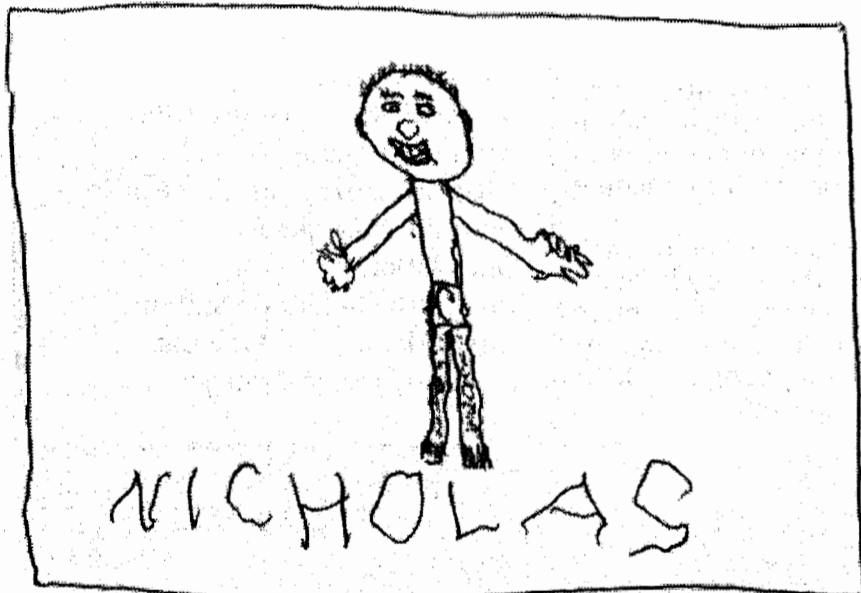
*Does not include anyone under the age of 121 years old.



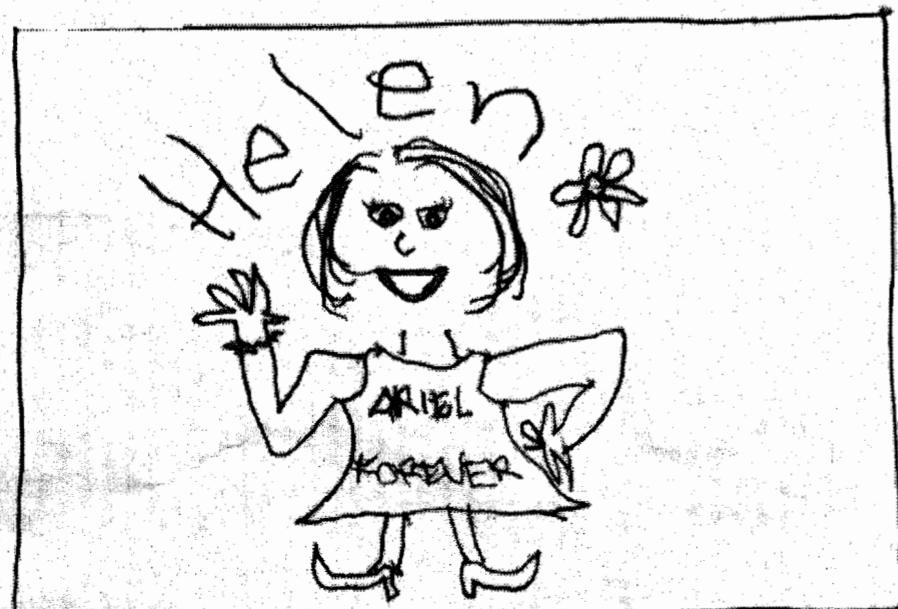
- Nicole
- 1.) Lecture desks piss me off.
 - 2.) No, but I think there's a special bond among left handed people.
 - 3.) And then what would they do with it?



- Liv
- 1.) Golf sticks and hockey sticks. In the old days people used to think they were evil and chop children's left hands off to make them write right handed.
 - 2.) I reckon right-handers that attempt writing with their left hand are more creative.
 - 3.) No way.



- Nick
- 1.) They can't use their right hand.
 - 2.) Yeah because they use the right side of their brain.
 - 3.) Yes, they are going to take over the world....



- Helen
- 1.) Nothing would be annoying if you could get ink all over your hands every time you wrote something.
 - 2.) No, I think the new student radio directors are left handed.
 - 3.) Depend on it.

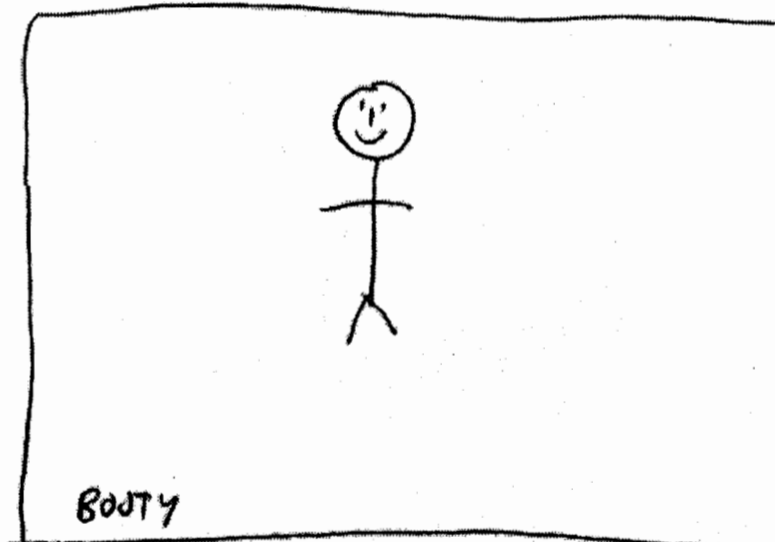


- Rumours about left handed people
- "they have more chance of being homosexual"
 - "they are likely to die earlier"
 - "they are more likely to have a creative or intelligent streak"
 - "they are more likely to be ambidextrous"



Questions:

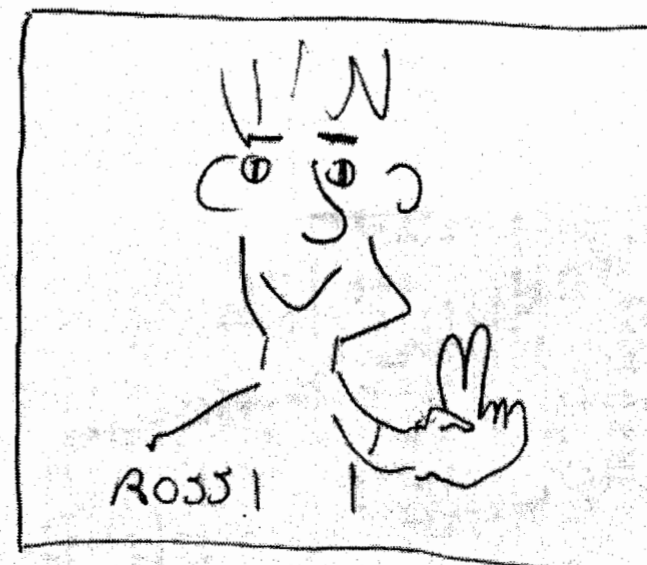
- 1.) What things are most annoying for left handed people?
- 2.) Do you think that left handers are more creative?
- 3.) Do you think that left handers will one day unite and take over the world?



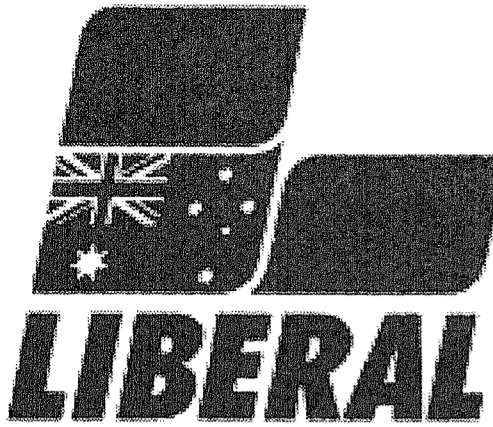
- Booty
- 1.) Scissors, desks, all junk like that. Try putting on those scissors with the little moulded thumb hole.
 - 2.) Definitely. Left handed footballers are always more creative.
 - 3.) I doubt it very much. Maybe they could make a movie of it.



- Shambles
- 1.) They write like retards and so they get a lot of people laughing at them.
 - 2.) Not going by Booty's answer.
 - 3.) They would, but no one would be able to understand the rules they wrote.



- Ross
- 1.) Scissors. Binder rings get in the way.
 - 2.) I'd say yes because I'm a left hander.
 - 3.) No because there's not enough of us.



"...in short, we simply believe in individual freedom and free enterprise..."

Results for query "youth" on archive: Liberal Website

/election98/pmspeeches/pmradio4bc11sep98.html, (Sep 12 1998)

• Prime Minister in the 1996 election campaign you told the National Press Club that you would be very disappointed if you didn't make serious inroads into the level of youth unemployment in this country, and that performance in that area would be a mark of what your Government was capable of. Well, the youth unemployment figures have decreased but only fractionally. Are you disappointed by that and do you stand by what you said back in 1996?

• Well I certainly said what I did then, of course I do, I don't deny having said that for a moment. I'm disappointed that we haven't gone further. I would have liked to have gone further and I quite freely admit that. We believe we can go further and we could have gone further if we had, for example been able to get all of our un-

fair dismissal law changes through the Senate and that was blocked by the Labor Party and the Democrats and the Greens. We believe that taxation reform will generate jobs but that will take time. We believe that the Labor Party's policy of abolishing junior wage rates will actually force up the cost of employing young people and there-

fore lead to further youth unemployment. But I honestly, I freely admit that I made that statement and I would have liked to have achieved more in that area, yes.

/election98/pmspeeches/pmbbq10sep98.html, (Sep 10 1998)

• I am very pleased that there has been a significant rise in employment. The Government I lead has now generated about 320,000 new jobs in two and a half years. The unemployment rate is down but we still have a long way to go. And that's why we need tax reform that will generate in the longer term more jobs because businesses will lose the burden of \$10.5 billion of taxes and that is why we need to maintain work-for-the-dole schemes, not get rid of them as Mr Beazley would do. That is why we need to preserve junior wage rates because if you get rid of junior wage rates which Mr Beazley is now pledged to do, you will drive up the cost of employing young people and you will, therefore, drive up even higher the level of youth unemployment. So, I am pleased, I am very happy

for Australia's sake that the unemployment rate has come down and that we have been able to generate 320,000 new jobs in two and a half years. But there is still a long way to go and we can only go that distance if we embrace the taxation reform that will so fundamentally strengthen the Australian economy and make it possible for more people to be employed.

/election98/pmspeeches/pmradio3lo9sep98.html, (Sep 9 1998)

• It's hardly a joy to read that unemployed young people or the parents of young people to be told that the Labor Party would be even worse than we are. Unemployment for young people has become a hurdle that your Government's been incapable of crossing. In fact, you came to office saying that you are happy to be judged on whether or not you make inroads on youth unemployment.

• I acknowledge everything that I said in the last election campaign. Of course I do, I said it and I don't walk away from it. And I would like to see youth unemployment lower. I draw some comfort from the fact that the job vacancy advertisements that came out earlier this week were the highest in eight years. There'll be some more figures coming out later this week. I don't know what's in them, I make no predictions about them. But I do think it is fair as we are coming up to a judgement about what policies are better between the two competing sides of politics. I do think

it is fair of me to draw attention to what we are offering and what the Labor Party [is], and the Labor Party is offering a straight increase in youth unemployment by abolishing youth wage rates.

/election98/pmspeeches/pmfdbbq6sep98.html, (Sep 6 1998)

• But an issue that I wanted to mention up front in my speech this afternoon, ladies and gentlemen, is the issue of jobs. Because I know, and everybody in this audience knows, that job security is very much at the heart of family security. That job security and the hopes of getting a job are very important to all of us. And they're very important to the young, in particular. And I know that youth unemployment represents a very significant challenge no matter which government is in power in Canberra.

/election98/pmspeeches/ruralhealth.html, (Sep 3 1998)

• And let me also say that the Coalition Government has no intention of abolishing junior wage rates. We don't agree with the Labor Party when it says it would be a good thing for youth unemployment to reduce junior wage rates because if you reduce and abolish junior wage rates, you abolish junior wage rates, what you will do is drive up the costs of employing young people. And I can't think of anything that's more calculated to put young people out of work than that.

LABOR'S PLAN TO FIGHT YOUTH UNEMPLOYMENT

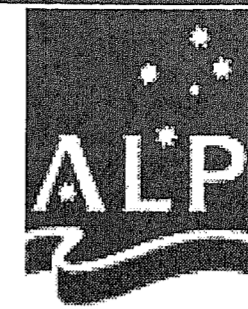
Under Labor, the national government will have the responsibility to put in place the policies that will provide young people with a brighter future. Labor in Government will implement a new strategy to fight youth unemployment - with five key planks:

1. Young unemployed people need income security so that they can live decently while they are looking for work
2. Young unemployed people must face positive incentives to work and poverty traps must be reduced as people move off unemployment benefits and into a job;
3. Young people must have opportunities to get the education and training they need to get good jobs;
4. Real work opportunities must be available to young people, particularly for young people living in rural and regional areas;
5. Governments must have access to independent advice about what young people need;

KEY INITIATIVES

In Government, Labor will fight to reduce youth unemployment with a new five plank strategy. The strategy will address income support needs, incentives to work, access to education and training, work opportunities and the importance of independent youth policy advice.

Labor will:
* Abolish the parental means test for unemployment benefits for young unemployed people



AUSTRALIAN LABOR PARTY

aged 18 to 20 who have been unemployed for longer than six months, at an annual cost of \$40 million.
* Deliver a Tax Rebate which will cut the tax paid by young unemployed people who are working part-time or who are taking up a full-time position. This was previously announced in Labor's Tax Reform Package.
* The Rebate will reduce the effective marginal tax rates experienced by young unemployed people moving into the workforce, and will ensure that they get to keep more of every extra dollar they earn.
* The Rebate will make sure that young unemployed people working part-time pay less tax under Labor than they would under John Howard.

LABOR'S INITIATIVES

1. RESTORING INCOME SECURITY TO THE MOST DISADVANTAGED
To restore young people's sense of security that when they become unemployed, they will not be left without any form of assistance, Labor will introduce the following measure from 1 January 1999. Labor will abolish the parental means test for unemployment benefits for young unemployed people aged 18 to 20 who have been unemployed for longer than six months, at an annual

cost of \$40 million. This will give immediate financial relief to approximately 15,000 of the most disadvantaged young people and their families. At the same time, they will also be required to participate in an approved reciprocal obligation activity which will give them real work experience and improve their skills so that they can get a better job. The full details of Labor's new Reciprocal Obligation arrangements for 18-24 year olds who have been unemployed for more than six months will be announced later.

2. IMPROVING INCENTIVES TO WORK

Providing positive incentives for young people to take work opportunities is an important part of Labor's tax package. Currently, for every \$1 that young unemployed people earn above \$60 a fortnight, they lose 50 cents of unemployment benefit and pay 20 cents in income tax. Young people who earn more than \$140 a fortnight, lose 70 cents of unemployment benefit and pay 20 cents in income tax. Labor's Tax Rebate will lessen these very high effective marginal tax rates and make it more worthwhile for young people to take up work.

The Tax Rebate will be available to young people working part-time and full-time providing they have at least \$1 of earned income and a tax liability. It will provide a maximum tax cut of \$14.42 a week. Labor will ensure that all young unemployed people are made aware of the Tax Rebate, and how much more of every extra dollar they earn they will get to keep under Labor.

The elections are coming up soon; October 3 (a date which should be engraved on the back of your hand by now). There is already an interview with Senator Natasha Stott Despoja in this issue of On Dit (please refer to pages 18-19), however, we also thought it was important for you to see (okay, read) what some of the other prospective parties are offering young people, education and Australia in general. Please remember that your vote does count!

All the information on these pages comes courtesy of the World Wide Web. More information on any one, or all, of these parties can be found on the following 'official' party websites:

Australian Labour Party - www.alp.org.au
Liberal Party of Australia - www.liberal.org.au
One Nation - www.gwb.com.au/onenation
Australian Greens - www.peg.apc.org/~ausgreen

Before you vote at the next federal election, think about this...

Who controls Australia? Liberals? Labour? Nationals? No - You do

• The people of Australia hold the power because we decide who we elect to manage Australia on our behalf. We can vote political parties in and we can vote them out. We have been apathetic for too long and our governments have relied on our apathy so they can serve the needs of minority groups and foreigners.

• For too long we have had government OF the people rather than government FOR the people. The next election



is your opportunity to make them all accountable. Forget all about your traditional political loyalties and ask yourself would you still vote for any party that had presided over the massive economical and social changes that have almost destroyed Australia.

At the next federal election simply ask yourself would you continue to vote for politicians who have failed you and your country:

... 13. "Young Australians are facing unemployment levels of up to 50% in some towns and their sense of failure and

hopelessness has lead to social phenomena like 8 teenage suicides a week. Young Australians cannot find work because our government has failed to give an incentive to employers and to ensure that this country has a level of prosperity in which business can survive. Part of that Government failure is the imposition of unacceptable laws upon employers. When employers cannot sack unsuitable staff they will only hire casuals. this leads to uncertainty of employment which impacts upon the lives of many casually employed Aus-

tralian.
...23. For the first time in decades there is a true party for the people. A party that is working for Australians and not for Multinationals, Foreign Governments and the UN. A party that will always put the interests of Australians first. A time has come for a change and you have the power to make those changes. Think carefully about ever voting for Labour and Liberal again. You have a responsibility to change the Government of Australia and together with many other Australians, vote for a party that will restore commonsense, protectionism and good economic house-keeping. Vote for Pauline Hanson's One Nation

The Australian Greens

The Australian Greens support:

- a. a vision of education as a lifelong process of intellectual, physical, emotional, ethical and cultural development, taking place in a variety of formal and informal settings, and aimed at empowering people to live purposeful satisfying lives, to help develop communities that are peaceful, just and ecologically sustainable, and to extend the ethical commitment to other peoples of the world. Lifelong education can enable all citizens to make a lifelong constructive and creative social contribution.
- b. a vision of lifelong education, within which each person may be called on to be a teacher sharing skills, knowledge and insight with others;
- c. the right of all people to have access to educational experi-

- ences appropriate to their needs, abilities and aspirations, and to adequate financial support while undertaking formal education programmes;
- d. the right of all children to an education;
- e. the right of all people who are committed to home schooling to choose to educate their children at home;
- f. major programme to create jobs, and the development of a rational approach to workforce planning at the national level, so that all people may participate in socially useful and satisfying forms of work;
- g. the maintenance and strengthening of a quality public schooling sector;
- h. the right of parents and citi-

zens organisations, community groups and academic and student unions to play a significant role in setting directions, priorities, curricula and the running of the public education system. This will assist the development of an education system appropriate to a multicultural Australia which places more value on a sense of community and enriching personal relationships than on motives of competition and profit which presently permeate our society; and

1. the important roles played by professional associations, private providers, community groups and business in providing education opportunities.

Recognising that in a technological society, empowerment of the individual relies on his/her ability to effectively use communication technology and informa-

tion systems, the Australian Greens will support education policies to enhance opportunity for all Australians to become scientifically and technologically literate.

Tertiary Schooling
The Australian Greens will work to:

- a. implement a policy of free tertiary education;
- b. extend access to tertiary education through development of more decentralised campuses, through the use of distance delivery modes and through open access programmes;
- c. conduct environmental audits and environmental development plans in all tertiary institutions; and
- d. encourage all tertiary institutions to include environmental programmes among their courses.

Catholic Mass – “the voice of one crying in the wilderness”

The air is opened
by a dead man's call
that, fed through lips
of living priestly pureness,
tells unto all
the noble note of crying for a lying life
worth dying.

I open up my soul
by, in and out of dozing,
dreams of things that will not happen –
coloured shadows stain the wall.
The beauty of both knowing
and of never ever going.

Saints march pompous;
through a song unfaithful
never sung in their thin whispers
while on wasted
barren peaks they wept their lives
into the dust.

“One was a sol-dier,
One was a beast,
One was eaten by a fi-erce wild priest.”

A smoke lifts from a small
swung jewel, a giant's
necklace smouldering.
Tall plumes plunge me, call
a daylight down
upon my head.

Ready to forget
my visions of a sad
and saintly man,
incense, chalice, samite,
drown all in my doingness
of spring days dancing
leafy life, and turning
I look back, and stumbling
I face forwards.

John Mansfield

LA FEMME FATALE

SHE SITS
WAITING
DRESSED ALL IN GREEN
WITH A PALE GOSSAMER WRAP
HANGING LOOSELY FROM HER SHOULDERS
AND TWO GIANT, DAZZLING RED RUBIES
CONTRASTING WITH HER EMERALD EVENING ATTIRE


THE WORD MODESTY IS NOT IN HER DICTIONARY
AS SHE FLAUNTS HER SHAPELY HOURGLASS FIGURE
AND HER LONG, SLENDER LEGS
AND, TO COMPLEMENT HER AMAZING LOOKS
SHE SPRAYS AN IRRESISTIBLE PERFUME

SHE WAITS FOR HER PERFECT MAN
SHE WILL NOT SEARCH FOR HIM
NOR WILL SHE WAIT LONG
FOR SHE KNOWS HE WILL COME TO HER
THEY WILL ALL COME
ALL NIGHT
AND SHE WILL SEDUCE THEM
INTO HER DEADLY TRAP
HERE COMES THE FIRST ONE NOW

SHE PUCKERS HER AMPLE MANDIBLES AND WAVES
HER ANTENNAE PROVOCATIVELY.

DAVID BUTLER

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

A Morning Storm

The morning storm grumbles through the air.

Voices of lightning shatter,
the wine glasses of cold.

Thunder roars through the house,
striking cereal and coffee.

Feet thump their morning dance,
across hard lino floors.

Showers hum fog and rain,
scorching the knotted deserts of people's backs.

While I lay in my bed,
the tents of my eyes pitched wide open,
waiting for the storm to subside.

J.A. Paine

Ode To John Lombard

He was my Adonis
my forbidden fruit, my bread and wine
my blessing and my curse;
he was my ray of sunshine
on a cloudy day.
he was the pickle in my cheeseburger
(and I like pickle)
he was my easy lay
yet he was fickle.

He was my muse
my unlit fuse
my hunka-hunka-burning-love
my chirpy little turtle dove;
he was my sex kitten
he left me love-bitten smitten:
the one from whom I thought I'd never part
the one who broke
my achey-breaky heart.

Farceur

... before we had
... ing focus on sim
... your studies c
... without losing
... p your focus tr
... other way of be

ATTENTION

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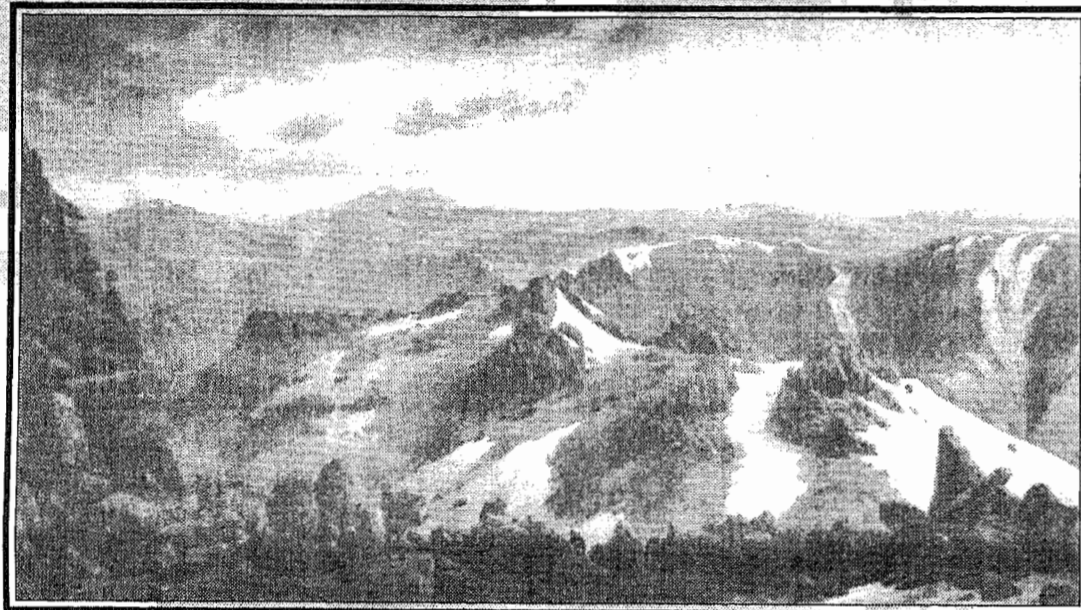
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ards, not by an objective measure of value. For example: If a dolphin had to make the choice of saving a human or another dolphin which would it save? It would save the dolphin. Why? Because it, like every other animal, has a bias towards its own species. If we were intrinsically more valuable than dolphins you would expect that it would save the human over another dolphin. To the dolphin, however, humans are of inferior value.

What if aliens landed on earth whose intelligence in contrast to our own was as ours is to a rabbit's? They would look upon our many structures as we look upon anthills. Would they, by virtue of their attributes, be justified to perform mass extermination, and painful experiments on us as we do with rabbits? By our means of valuing they would be perfectly reasonable to do so. This leads us to the inevitable conclusion that if value is to exist at all, humans can not claim to be of greater value than most other animals. Arguments from rationality, intelligence, and sentience are only convincing to us in that they uphold the emotional biases already inherent in our values.



basis of benefit. Without these bacteria we would die.

We breath in oxygen, and expel carbon dioxide. Various bacteria and plants produce oxygen without which we could not survive. In an extremely complex system plants draw nutrients, and energy from the sun, providing herbivores with sustenance, which provide carnivores with sustenance. When these animals die their energy returns to the soil which the plants reuse. We co-evolved within this system and rely upon both plants and animals for our sustenance. It is simply a blind-sight in our conceptual system that we perceive individuals as separate rather than inextricable parts of a system. This does not inevitably

So far I have been very critical of the biases inherent in human perception and the resulting anthropocentric bias in assigning value to things. This seems to lead to a scepticism for our very intuitions. What the argument has not taken into account, however, is that the very act of valuing is biased. It is by bias that we value a tree over a rock; It is by bias that we value a cat over a tree. Value and bias are inextricably combined. You can not remove bias from value without destroying value. Without bias everything in the universe would be of equal value, and since no one thing could be assigned greater value than any other thing, value would cease to exist.

our very concept of reality are preventing moral behaviour towards the environment. The question arises as to whether we are discovering reality or simply inventing a new one. We are taking a necessary step in evolution - we are formulating a new morality.

CONCLUSION

I have argued that to establish a satisfactory environmental ethic necessitates a change in the very way we conceive of reality. We must discard the notion of discrete individuals and see ourselves instead as systems and as parts of systems. Then, if we accept that we have value, it necessarily follows that so must these systems and we must act accordingly. I have also argued that morals can not exist solely by reason but must have an underlying emotional basis. For this reason, I conclude that beyond any logical argument a willingness to make the necessary sacrifices for the environment will only come with increased feelings of reverence towards it. Something magnificent is going on out there, and we are products of that something. If that isn't reason enough to warrant our respect and wonder then I don't know what is.

Brentyn Ramm

QUESTION 12: WHAT IS OUR PLACE IN THE UNIVERSE? CAN WE EVER KNOW THE TRUTH?

Next time, for the first time ever: **INTERACTIVE PHILOSOPHY!**

Just 5 more editions of ON Dit left! This column is coming to its end. If you want to contribute be quick. As I promised in the first article it will conclude its life with the most important question ever asked: **WHAT IS THE PURPOSE/MEANING OF LIFE?** What reason (if any) do we have for continuing to live? I know what I think. What do you think? Get your philosophical contributions into the On Dit office or email me at bjramm@hotmail.com. **APATHY IS YOUR GREATEST FOE.**

lead to a choice between holistic and individual values - rather they are one and the same. We carve reality into words; the purported division between individuals and the ecosystem is a function of our words rather than of reality; we have always existed in an ecosystem. Thus, to value ourselves is to value the ecosystem; and to value the ecosystem is to value ourselves. Value resides in systems; the water systems, the soil systems, the biological systems, the species systems, and the ecosystems. Furthermore these systems are simultaneously one in a single system - the biosphere.

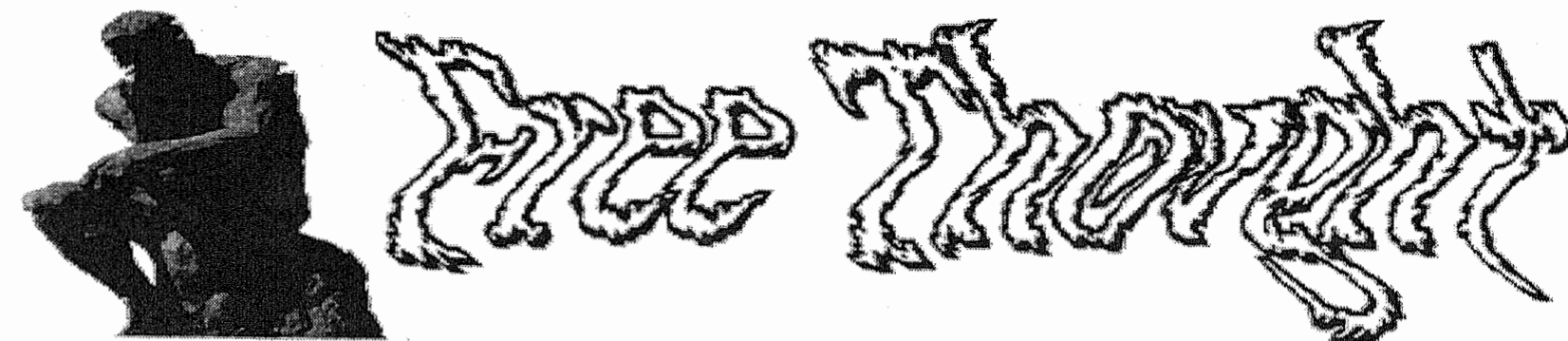
At present we value only parts. But to value parts it is also necessary that we value wholes. To act morally we must act for the good of these systems. The advantage of this approach is that it implements a non-anthropocentric value system and covers the various environmental issues. Of course this theory incorporates the problems of balancing up values which are inherent in all ethical systems.

THE INHERENT BIAS IN VALUING

What is needed is a change in our conception of reality. We comprehend ourselves as stable discrete individuals. In truth, however, we are ever-changing processes. We take in food, transform it into energy, and expel wastes. Our cells use this energy to build new structures, grow, divide, and form new cells, while old cells die. We must eat to continue rebuilding ourselves. Approximately every seven years most of our old cells have been replaced - we are a new person. It seems illogical to look at the living environment around us as alien or distinct when any part of it can become part of us, and any part of us can become part of it.

We also contain bacteria which play an essential role in our bodily process. These are totally separate lifeforms which live within and cooperate with our bodies on a mutual

SYSTEMS WITHIN SYSTEMS: AN ALTERNATE CONCEPTION OF REALITY



ARE WE MORALLY OBLIGED TOWARDS THE ENVIRONMENT?

As human populations increase so does pollution and environmental decimation. Species continue to be lost and resources flaunted. There is no doubt that consumerist ideologies must be discarded. The question is what else must be abandoned or changed? Philosophers have recently suggested that the whole of human ethics are flawed; That anthropocentrism is out-dated and must be pushed aside. Can an ethic be generated that confers value to animals, species, ecosystems, and other natural entities? Can we act morally towards the environment?

ANTHROPOCENTRISM

The principal conception has been that humans are rightly of paramount importance and value. That is, only humans are of moral significance. The two major justifications have been that God created us that way, and that it is so by virtue of our rationality. Both of these views entail that animals and the environment only have value in how useful they are to humans. The Contractarian theory holds that morals are a communal agreement between rational beings. Only those that can understand the agreement are moral agents and only moral agents have moral significance. Thus animals can not be included. Unfortunately this not only excludes animals but also children and the senile. Also, since what is moral is decided by the group, morality becomes arbitrary. The rules can discriminate on the basis of race, sex, religion, or any other difference the group defines as determining moral inferiority. Kantian ethics provides a better theory. This states that non-rational beings lack moral status because they can not act from moral principle. Kant held that what is wrong

can be inferred by reason by testing if it can be universalised. For example, lying is wrong because if it was universalised communication would break down and no one could trust each other - it would defeat itself. But what if someone acted morally without being conscious of any moral principles? People frequently act out of compassion without ever drawing upon or requiring a moral principle. Moreover it seems that even dogs can be moral. They act out of duty, as participants in a non-verbal contract between themselves and their master.

The problem with both the Contractarian and Kantian approaches is that they ignore the role of emotions in morality. Value can not be proven by reason, and morals can not exist unless there is something to value.

This is not to say that reason isn't useful. Rationality is essential for establishing a consistent ethic, but by itself it certainly isn't adequate. If morals are based upon underlying emotions then it appears that even animals can possess morals of some sort. If we are obliged to treat moral agents as ends in themselves, then it seems that we must also treat many animals as ends in themselves. Even if a creature does not possess rationality we can still have a moral duty towards them. Infants, for example, can not reciprocate the moral obligation of the parent, but this does not make our obligations to them void or unimportant. Thus, though the obligation may not be reciprocated, it is possible to be morally obliged to animals, trees, or even the ecosystem.

Challenging this is the argument that animals must have a self-con-

cept to be of moral significance. An entity lacking a self-concept can not possess a desire to continue living and thus they can not be wronged. This is based upon the utilitarian notion that the greatest good comes from satisfying the greatest number of prudent desires. The problem with this is that it separates the value of a person from the person themselves. They only have value as a container for desires. What if a desire could be simulated perfectly on a computer? Would we have to respect it over a desireless person? Humans can pursue happiness with-



on. Emotion and rationality are merged. It appears that practically every vocalisation has corresponding feelings. Thus our desire to continue living must have an emotional basis. It seems like blatant arrogance to assume that animals do not have a desire to continue living. Another quality we find of moral significance is that of sentience. Singer, in his book *Animal Liberation*, argues that animals have the same capacity to feel pleasure and pain as humans. Thus, they should be given equal consideration for their needs and interests. He also argues that qualities such as rationality and intelligence do not affect the capacity to feel pain, and thus animals have an equal interest in avoiding it. Furthermore, we can not argue that just being human makes us special since being a different species is in itself of no moral significance. To argue this is on par with sexism and racism - it is speciesism. While this argument is valuable for protecting animals, it is an unsatisfactory environmental ethic. It extends the bounds of ethics from a human-centred to a sentient-centred ethic. It makes non-sentient animals, plants, and the environment only valuable in their usefulness to sentient beings. It also fails to directly protect endangered species and the ecosystem.

A CRITIQUE OF ANTHROPOCENTRISM

We possess an innate positive bias towards any qualities which we consider as uniquely human. We find rationality, intelligence, and sentience valuable because we have evolved to feel that way. It is of survival value to ally yourself with those and to mate with those that are well endowed in these qualities. Thus, we have developed an in-built bias. When we search our intuitions to discover which is more valuable, a dolphin or a mouse, we choose the dolphin, not because we are accessing any objective reality, but because the dolphin has qualities more similar to our own than those of the mouse. We judge them by our own self-serving stand-

Carried Away In Thought

Psychology for Beginners

Nigel C. Benson and Simon Grove
Icon Books
\$17.95

Ever wanted to learn all about the intricacies of the human mind, to be able to see how people think, what their behaviour says about their state of mind, their motivations and inner natures? Ever wanted to learn how to control the masses? To manipulate people for your own advantage, and have them doing whatever you want, whenever you want, for no good reason other than because you can, because whim moves you in wild, passionate, unpredictable spirals of granite-hard, quinine-bitter malice?

Ever wanted to rule the world?
Yes?

Then you're a prat.

But then, who isn't? And at least you're ambitious. And you could probably make use of *Psychology*

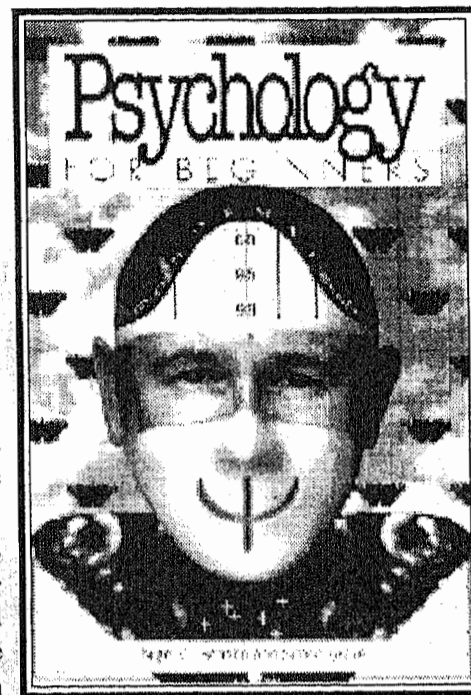
for Beginners. I'm not saying that it will show you how to do it, but it will give you a good idea of where you can find out about it all. It's got a history of Psychology as a discipline, going right back to Aristotle, skipping along to Descartes and Locke, tripping merrily along with Kant, John Stuart Mill and Auguste Comte, sitting down for a bit of a breather with Charles Darwin (not the world's fittest man), getting stuck in for the second quarter with Francis Galton, and, after outscoring the opposition against the breeze thanks to a snap from the right forward pocket by Wilhelm Wundt, going into the half-time break well-placed for a systematic survey of the six major perspectives to have emerged over the last century or so.

The third quarter was all biff. A melee involving the Psychodynamicists and the Behaviourists broke out when Freud sug-

gested Skinner had an anal fixation. Speaking after the match, Ivan Pavlov claimed that Skinner's subsequent head-butting of Freud, as a pre-conditioned response, was perfectly justified. The Gestaltists, watching from the back pocket, thought there was more going on than met the eye - which proved to be true when the Humanists found one of Pavlov's dogs with its head stuck in Skinner's box - a situation which provoked a post-match protest from the Bio-Psychologists. The Socio-Culturalists were, of course, serving out their one-week suspension after going the squirrel grip on Jean Piaget in the Little League last weekend, and then claiming society was to blame.

Next week's round should be a beauty.

I think I may have got a little carried



away here. But it's a good book. Get into it.

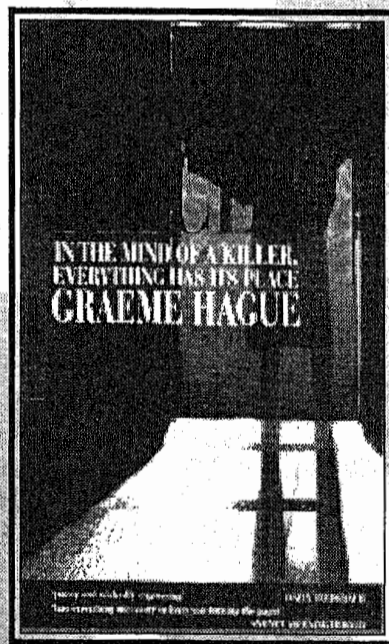
Paul Bradley.

Lost and Found

Missing Pieces

Graeme Hague
Random House
\$14.95

Missing Pieces is a fine sit-back, relax and follow-a-police-investigation type book. Set in Sydney it begins with a secretary finding a severed finger in an office elevator. A week later a hand is found in another office block elevator. Detective Maiden is assigned to the case, which soon turns out to be something more than a medical student's prank. The motives for the murders are intriguing: what is the connection between the murders and what do the messages about greed left with the body pieces mean? Maiden's investigation is not all smooth sailing, with police department politics and a romantic interest spicing the story up. We are given an occasional glimpse of the killers at their gruesome work and an insight into the mind and motives of a copycat killer. Knowing that there is a copycat interfering with the police investigation adds extra depth to the story and gives the case a more complex twist. The story moves along at a nice pace that made it hard to put down. There are interesting twists and turns, and insignificant



details become more important (surprise surprise).

The mystery isn't a bad one and the author allows us the privilege of knowing who the killers are before the police do. Watching Maiden slowly piece together this information and the observing the way he handles it is quite riveting. Perfect for a long summer's day on the beach.

Esther Speight

Strong

Strength of Purpose

Susanna De Vries
Harper Collins
\$49.95

I can not say enough wonderful things about this fabulous book! Susanna De Vries has collected together the stories of eighteen Australian women who were instrumental in pioneering women's rights by taking up positions in the arts, education, sports and medical professions. The women's stories are set in their historical and social context which serves to make them a lot more interesting and give a deeper insight into the terrible difficulties these women faced in their chosen fields. The author has chosen from a variety of subjects:

Ella Simon was a victim of Australia's policy of removing Aboriginal children from their parents (one of the stolen generation). She overcame the immense difficulties of her situation and became Australia's first Aboriginal Justice of the Peace. Elizabeth Kenny was an untrained nurse who pioneered treatments for polio victims which were in conflict with the prevailing medical opinion



but which resulted in greatly decreasing the physically debilitating effects of Polio. She had to continue her treatments with the condemnation of Australian medical practitioners who saw her as a meddling, untrained nurse. She moved to America and was so popularly accepted there that several treatment centres were set up in her name.

Brettana Smith fought to have family planning and contraception brought to the women of Australia, against great opposition from the patriarchal institutions, in times in which the selling of contraception was a jailable offence and women did not have the vote and thus the power to change such laws.

Many more women are represented in this book: all were courageous and deserve to be recorded as pioneers in women's rights as well as having contributed to the improvement of Australia.

The book is hard-cover, large-format, and beautifully presented, with excellent pictures and full-colour illustrations. It is a compelling, fascinating, and inspiring read.

Esther Speight

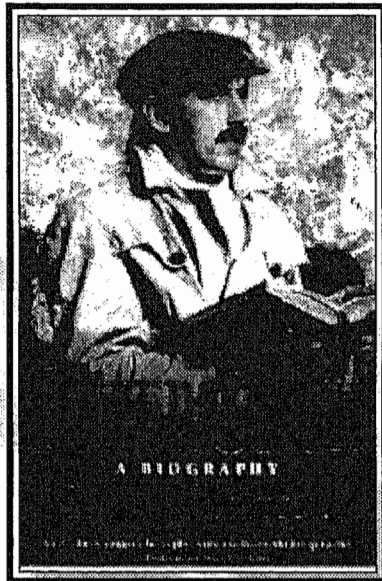
You Fall Down On The Left

Peter Cook - A Biography

Harry Thompson
Sceptre
\$19.95

The story of Peter Cook is one similar to that of many comedians: a prodigy in early childhood, not a remarkable scholar in his teens but an outstandingly quick and funny thinker, socially and comedically blossoming at university, fame, a downward slide both professionally and personally, and untimely death. Like that of Tony Hancock, Lenny Bruce, and many others, Peter Cook's life was ultimately a tragic one, but not one without considerable high-points, triumphs, and moments of sheer hilarity. His talent remains undisputed. His willingness to use it, particularly in later life, can now be called into question.

Harry Thompson, an acquaintance of Cook's who was close enough to him to know what he was like but not so close as to write in a biased or flatteringly glossy manner about his subject, has produced a lengthy, exhaustive work that is never uninteresting or tediously trainspotty. Instead, Thompson gives us a story fit for the best character fiction: the life of an undisciplined genius, a self-proclaimed early bloomer - a story that could almost be a script for one of Cook's famous characters. It is both pathetic and



sympathetic at once, and leaves the reader with an awful sense of 'if only' about Cook himself, although assured in the knowledge that he was rightly loved and will continue to be remembered. Generally a chronologically correct life biography, the book is punctuated by chapters on such topics as Cook's style of humour (dubbed "3-D Lobster" after Cook's own title idea for his never-written autobiography), his failed marriages, and his relationship with

long-time stage partner Dudley Moore. The first half of the book also stands as a good general survey of the "satire boom" of the 50s and 60s - which Cook, as writer/actor in the ground-breaking *Beyond the Fringe*, owner of the Establishment Club and co-founder of *Private Eye* magazine, was central to - and as such serves as an excellent historical work for students and others with an interest in that particular time. Thompson's book is highly recommended to anyone with an interest in Cook, the satirists, or British comedy in general, and is a fitting and honest tribute to one of the less-prominent greats of modern British humour. It is a funny, touching, sad and always absorbing tale of a frustratingly unfulfilled icon.

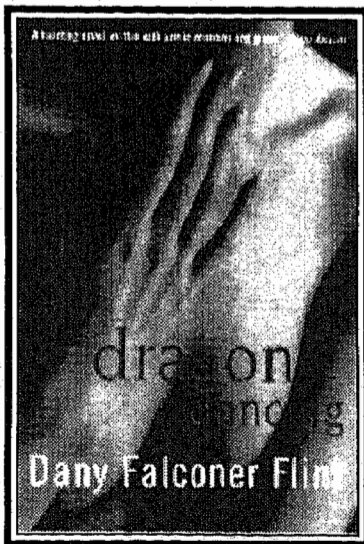
Gerard van Rysbergen

Boogie Woogie Goughland

Dragon Dancing

Dany Falconer Flint
Sceptre
\$19.95

You get involved with people ... You've a bunch of stories and you get handed one page at a time and you read and read, believing like an innocent you're going to be told what happens in the end, and then, wham! you're in another book, and you have to get fond of a whole new mob and sometimes you start confusing them with the ones you've already read and call people by the wrong names or think their lover's called Jude and everyone starts putting it about that you're drinking when you're not, you're just in the wrong book for a second or two.



with the person she used to be before her marriage. Caz also has to deal with the personal issues of her young children and help them to come to terms with the loss of their father. Caz inherited a love and need for painting and poetry as a medium of self-expression from her late mother. As the story of *Dragon Dancing* progresses, she sets out on a pilgrimage to China in an effort to gain insight into her mother's passion for the country and the influences which led to her untimely death. Flint's use of colour and brushstroke as a way of describing emotion is truly unique and I don't think that I have read anything like it before. The characters in *Dragon Dancing* are well-developed, and anyone who has been through a traumatic break-up will definitely find something to hold on to in Caz's situation. At times the story does drag a little, but if you can deal with that, it really is a great read and I'll be on the lookout for her next book.

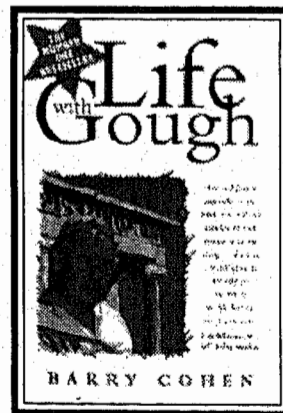
Steph Carter

Life With Gough

Barry Cohen
Allen & Unwin
\$16.95

LAWS: Did people hate you?
WHITLAM: I suppose some, yes, but at the same time there were very few who'd forego my company when they got the opportunity.
LAWS: There were plenty who wilted under your vitriolic tongue.
WHITLAM: Yes. I was one of those vicious animals that defended themselves if attacked.
(p. 221)

We're just recovering from student elections and we've got a Federal one coming up. You'd think I'd be sick of politicians by now, wouldn't you?
Well, I am.
So why did I read a book about Gough Whitlam?
Well, I'll tell you. Gough wasn't just a politician. He was a statesman. That's why. He had - and still has - everything a leader should have. Intelligence (heaps - a Classical Greek scholar of no ill repute, with an extensive knowledge of history and a firm belief in its relevance to the present), vision (it was



his government's reforms, after 23 years of conservative government, that set the agenda for the rest of the century and perhaps beyond), passion ('crash through or crash' was his style), conviction (he still believes what he did was the best thing for Australia), and a genuine interest in and compassion for people.

But it's that famous Whitlam wit that is the focus of this book. The quips, one-liners and insults (to opponents) that managed not only to induce laughter while remaining relevant, but also included historical references that not only showed off his intellect, but also put whatever actions were being taken into their proper historical perspective. Someone who can do that doesn't come along too often. You've only got to look at the crop currently out kissing babies and shaking hands to see that mediocrity has once again descended upon us. Which makes it all the more enjoyable to pick up a book like *Life With Gough*. It's an escape from the bland, a journey into the life of a man who not only knew history, but also knew how to make it.

Paul Bradley.

Deconstructing New Historical Post-Structuralist Queer Jiggery-Pokery

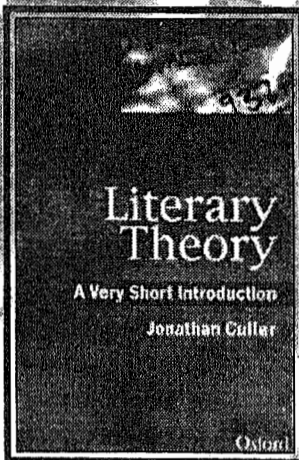
A Very Short Introduction to Literary Theory

Jonathan Culler
Oxford University Press

As a student descending into the abyss of madness and despair that constitutes the Honours course offered by the University's English department I am constantly confronted with Literary Theory. The term 'literary theory' is itself problematic, though in keeping with the seeming trend currently sweeping the humanities (which, apparently, lay down-wind from the business sector) for turning healthy adjectives into harder-working nouns, I should say that it is a problematic.

A Very Short Introduction to Literary Theory is the book that I wish had been around four years ago. Jonathan Culler, the author of this

small volume, addresses the implicit question of the title head-on. The first chapter, "What is Theory?" begins, 'In literary and cultural studies these days there is a lot of talk about theory - not theory of literature, mind you: just plain 'theory'. To anyone outside the field, this usage must seem very odd. 'Theory of what?' you want to ask. It's surprisingly hard to say. It is not the theory of anything in particular, nor a comprehensive theory of things in general.' Culler frames the idea of *literary theory* in historical terms, with it beginning in the mid-eighteenth century with writers like Carlyle and



Goethe drawing on ideas from a variety of fields to inform their own work. Continuing this practice of intellectual grazing, practitioners of contemporary theory take their interpretative ideas from philosophy, psychoanalysis, history and the pilot sciences (mathematics, physics), applying them to texts (or books, in layman's terms), often without a thorough understanding of what they originally meant. Culler discusses in the following chapters fairly broad areas of study where theory has commonly been applied, such as language and meaning, narrative, and identity and subjectivity.

Culler's credentials are impeccable. He holds a senior position in the Dept. of English and Comparative Literature at Cornell, and is the author of a handful of quite weighty (and sometimes useful) books pertaining to various aspects of big-T Theory in its relation to big-L Literature. The writing is clear and concise, though the tone of the book is rather condescending, something that I found irritating. Culler does, however, possess an ability to reduce large problems to easily digestible portions. His *Short Introduction* would, I think, be ideal for the English I student confronted for the first time with a Marxist reading of Frankenstein, or anyone interested in how many angels can dance on the head of a pin.

J.D.

An Offer Too Good To Refuse

Paroxysm

ed. Daniel Watson
Paroxysm Press
\$25.00

paroxysm n. 1. an uncontrollable outburst; a fit of pain, rage, or laughter. 2. Pathol. a. a sudden attack or recurrence of a disease. b. any fit or convulsion. (Collins English Dictionary 1986)

Paroxysm, the first publication of the new Adelaide publishing house Paroxysm Press, is a collection of poetry, short stories and non-fiction by ten Australian authors. Each author has a section to themselves, with each section intended to be read as an independent work. The collection is diverse and most of the material defies categorisation; to give you a rough idea, it includes pieces which could be described as ranging from gothic fantasy, to political commentary, to beat-influenced poetry.

If there is one characteristic the authors seem to share it is a relish for realism that is often brutal - sometimes gratuitously so. Raw and bloody, passionate, aggressive, confronting and disturbing, *Paroxysm* is not for the faint-hearted, and with themes that include self-mutilation, self-loathing, addiction, suicide, murder, rape, misogyny, love, lust, abortion, miscarriage, grief, damnation and redemption, it is not the stuff of light reading.

What impressed me most in *Paroxysm* was the poetry, particularly that of

Michael Hier, which with its skilful execution, its clean lines and marvellous wit, was a delight to read. Paul Nassam's poetry was striking for its passionate exuberance, and I also enjoyed some of the poetry by Kami who, although often offensive, can write well, and whose dark themes are lit with moments of wry, often self-deprecating humour. Poetry aside, other highlights in the collection were Dene Iwanicki's evocative short stories 'Choice of a new Generation' and 'Basketproof' and Tim Gaze's engagingly humorous 'Smash the Flowers'.

It is difficult to describe, let alone evaluate a collection such as *Paroxysm*, which is very much a mixed bag, not only in terms of style, medium and subject matter, but in terms of quality. Suffice it to say that there is much in

Paroxysm which shows promise. Although dark and depressing and, yes, sometimes violent and nasty, the collection glitters with moments of humour and flair. I would have liked to have seen the collection feature more work from strong, female writers to counterbalance the sexist and misogynistic elements present in some of the material - hopefully next time (there is talk of another collection). Meanwhile, if you do pick up a copy of *Paroxysm*, don't be deterred too easily - there are some gems in there that are well worth the perseverance.

Eva O'Driscoll

Ooh! Scary!

Sandstone Gothic:

Confessions of an Accidental Academic

Andrew Riemer
Allen and Unwin
\$19.95

... a rare privilege we enjoyed as undergraduates was the liberty to waste time, because in doing so many of us discovered ourselves...

As any undergrad will tell you, the most important lessons at university are learnt neither in lectures nor tutorials. Rather they come from the emotional and sometimes epiphanic social, spiritual, philosophical and political experiences one has outside the classroom. Such moments are particularly intensified for the English student, who can contextualise and re-live them through the characters of the inevitably dog-eared novel under their arm.

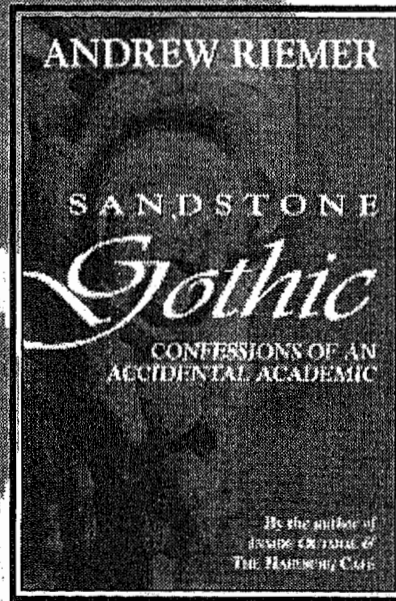
Sandstone Gothic is the story of a life dedicated to the English discipline. Andrew Reimer's *Confessions* (the noun he chooses over autobiography to describe *Sandstone Gothic*)

detail life in the service of literature through every level of the university hierarchy. The books themselves take a back seat as Riemer drags his reader through the often bitchy, factional and intensely self-interested swamp of the literary academia. Behind closed doors in both the social and professional arenas he discovers a sour culture of backstabbing, political intrigue and ridiculous jealousy.

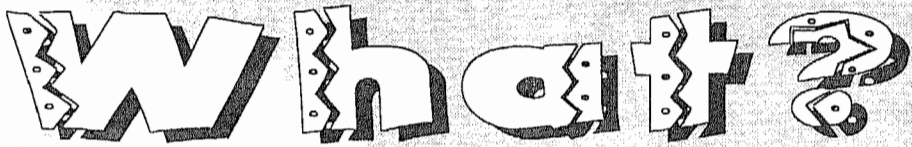
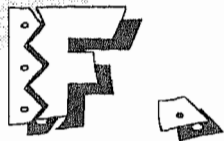
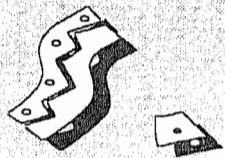
This is contrasted throughout, however, with Riemer's loving descriptions of the genuine pleasure of rummaging through dusty, decomposing books in deserted, derelict libraries and outwitting the student's greatest enemy of all - the decrepit, draconian, dragon-like librarian.

Sandstone Gothic, with its depiction of the love/hate relationship most have with the academy, would be a delight to any serious English student. The subject matter is, however, specific to the point that it would bore any one else to a prolonged and torturous death.

Spud



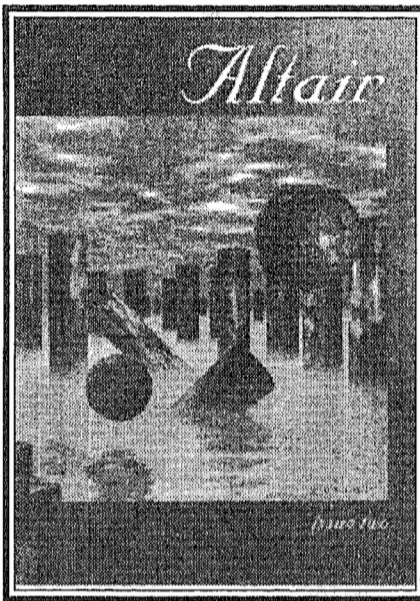
Be the author of
ISSUES ON THE
THE HARMONY CLUB



Altair
Issue Two
Altair Publishing
Robert N. Stephenson (Ed)
\$8.95

The second edition of this Australian-made, purportedly international, collation of science fiction and fantasy writing is not quite as good as the first in terms of consistency, but it still delivers a few good stories and some interesting ideas. A mix of short stories, articles and (now) author interviews and reviews, Altair is an interesting cross-section of thinking in what is affectionately referred to as "speculative fiction". The articles are possibly focussed on better topics in this edition, including reader's assumptions about writers, what constitutes a "successful" writing career, and how an idea can

be worked through into a story. Ultimately, though, these are not as appealing to most readers as the stories, the real reason anyone would be likely to pick up this book. My award for best-story-in-collection goes, quite comfortably, to Julian Boote for 'Many Happy Returns', a sad reflection on aging, ethics and the class system in society (not our society, sure, but one not terribly different). It's long, but it's good. Other highlights include Devon Monk's



'Silent Allegiance', a modern folk tale of war, love, family and divided loyalties, 'Potato Dreams' by Jerry Bryson in which a distraught car leads two cats and an ape to a potato in distress, and, in flagrant cross-promotion, an excerpt from Kurt von Trojan's *The Atrocity Shop* (see accompanying review). The remainder of the stories, however, lack the power to sufficiently engage the imagination, and this lack of consistency somewhat lets the collection

down. A "feature author" edition is not a bad idea, and for their first shot at this the editors have elected Australian "heroic fantasy" author Kate Forsyth. Included are an interview with her, an article by her, and a review of her new novel *The Pool of Two Moons*. Apparently there was some of her poetry as well, but I couldn't find that. Forsyth's article was well-written (concerned chiefly with defending her chosen genre from its frequent criticisms), and the interview was entertaining enough also. However, you have to wonder at the objectivity of a review under these circumstances. Altair issue two (and one) is available by mail at PO Box 475, Blackwood 5051, or email altair@senet.com.au.

Chris Slape

Lit Bit

Virgil is most commonly known as the ancient Roman poet who composed the *Aeneid*, an epic poem charting the trials and tribulations of the Trojan hero Aeneas. Something you probably didn't know about Virgil was that he once held a lavish funeral for a common housefly which he claimed to be a beloved pet. The ceremony was held in his mansion on Esquiline Hill in Rome, with an orchestra on hand to soothe the paid mourners. Many celebrities attended, including Virgil's influential patron Maecenas, who gave a long and moving eulogy to the fly. Virgil himself wrote several poems in honour of the occasion, which he read at the ceremony. The fly was buried in a special mausoleum, the entire event costing Virgil 800,000 sesterces (over \$100,000). Historians are divided as to why he did it. Some say the event was just a prank, others point out that Virgil may have heard in advance that the government planned to confiscate property from the rich and give it to returned soldiers to farm - with the exception of grounds containing burial plots. When the law was passed, Virgil sought, and was granted, exemption because there was a mausoleum on his land.

(Source: *The People's Almanac Book of Lists* ed. Wallechinsky, Wallace and Wallace. Transworld Books 1978)

Kurt von Trojan will be signing books on October 9th from 12:30 to 1:30 on the Barr Smith Lawns.

Unibooks
Current Best Sellers

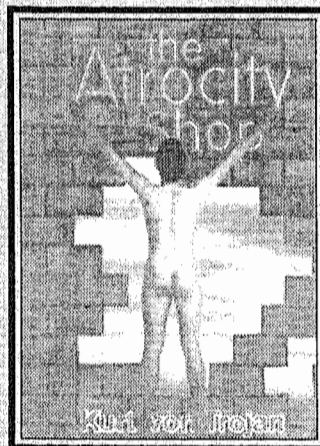
- Hiam**
by Eva Sallis
Unibooks Cash Price \$15.25
- Point of Origin**
by Patricia Cornwell
Unibooks Cash Price \$22.45
- A Monk Swimming**
by Malachy McCourt
Unibooks Cash Price \$20.65
- The God of Small Things**
by Arundhati Roy
Unibooks Cash Price \$15.25
- Civising Global Capital**
by Mark Latham
Unibooks Cash Price \$22.45
- The Reader**
by Bernhard Schlink
Unibooks Cash Price \$15.25
- Future Eaters**
by Tim Flannery
Unibooks Cash Price \$22.45
- Beazley: A Biography**
by Peter FitzSimons
Unibooks Cash Price \$35.95
- Loaded (film tie-in - Head On)**
by Christos Tsiolkas
Unibooks Cash Price \$15.25
- As It Happened**
by John Button
Unibooks Cash Price \$31.45

Can I Have An Atrocity, Please?

The Atrocity Shop
Kurt von Trojan
Altair Publishing
\$12.95

The Atrocity Shop was originally written in the seventies. It was optioned but not published, and von Trojan withdrew it, believing it to have become dated. But now, he says in his introductory note, "it seems more relevant than ever". If that's true, then it's a worrying sign for all of us.

The Atrocity Shop is an apocalyptic novel of huge scope (for a relatively short novel, at 172 pages). The book is named for the shop where our protagonist, Bonus Adulator, finds a job and, in so doing, leaps from his poverty-stricken gutter existence to become one of the biggest behind-the-scenes political movers and shakers. Much of his power is derived directly from his work: the Atrocity Shop is the place to go for slightly illegal items of a naughty nature, and his work there gives Adulator plenty of blackmail leverage as many of his customers are politicians, businessmen and community leaders. Adulator's final goal, it would seem, is to instil some



sort of fairness in the running of the world, a fairness that has gone sadly missing from the world, with poverty and discrimination running rampant as the rich continue to get richer. To achieve these ends he makes use of many means, including his desirable mad prostitute with whom he seduces his real targets, and his private army of apostles, twelve men with no arms who have their own secret agenda. In all his work, Adulator is guided by The Voice, the offerer of divine guidance. Sounding at all familiar?

It is hardly surprising that this novel has already offended some: von Trojan also states in his introduction, "And if some of it can still offend: that was the intention." It lampoons religion, politics and big business very, very broadly, and the many characters, both major and minor, act completely without morals or remorse. But that is the intention: von Trojan wants to shock us into realisation of what is going on in the world, and what could happen if it is allowed to continue. Shock he has achieved; realisation he has achieved. Solutions? No. But that's okay. Admitting that you have a problem is the first step.

Chris Slape

Groovy Days, Boogie Nights

Boogie Nights
(1997). Director: Paul Thomas Anderson

Mark Wahlberg, Julianne Moore, Burt Reynolds, Heather Graham
Roadshow Entertainment

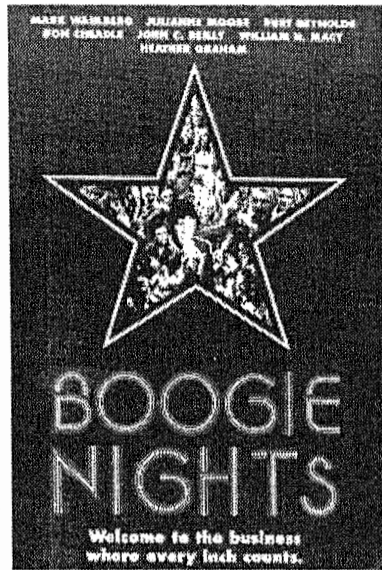
For a declining former rapper and talk show host with mildly homophobic tendencies "Marky" Mark Wahlberg has turned out to be a damn fine actor, with compulsive performances in films like *Fear*, *The Big Hit* and, of course, this film - which made him something of a name actor.

Backed by a terrific supporting east and

an excellent, witty and unpredictable script, Wahlberg is perfect as porn star Dirk Diggler (nee Eddie Adams) - whose rise, fall and eventual rehabilitation are what this film is ostensibly about - and expertly portrays the changes from naive small-town boy (with huge cock) to coke-fuelled ego-maniac (with huge cock), and desperate lucked-out addict (with huge cock).

Through the changes in Diggler's life, director Anderson portrays the changes in the American porn industry through the late 70s and early 80s, from cheap 'n' cheesy-yet-proud film productions, to even cheaper, mass-produced, soul-

less videotapes. The shift from 70s to 80s is startling, changing focus suddenly following a fatal incident at porn director Jack Homer's (Burt Reynolds) turn-of-the-decade party. The more decadent and easy 70s, punctuated by endless staccato camera flashes, move quickly into the desperate, greedy 80s, driven by endless snorted lines, and a darker, but no less compelling and funny - if somewhat



Tarantino-esque - second half. The whole thing can be seen as a microcosm for the death of the American Dream, epitomised in Dirk's red sports car, first seen as an object of desire in a poster in his adolescent bedroom,

eventually achieved, envied, but finally a dilapidated wreck, lying useless and abandoned on the street.

Boogie Nights isn't a comedy, although much of it is screamingly funny (particularly the "Brock Landers" scenes), and at 2.5 hours can take a bit of endurance. But it's a rewarding experience, with an uplifting, yet uncontrived, ending, and a film that stands up to - even benefits from - repeated viewings. And any men with hang ups about penis size should probably skip the final scene...

If you appreciate intelligent, original film-making, and aren't afraid of a little stark humanity (and raw flesh), you could do far worse than *Boogie Nights*. It's a film deserving an appreciative audience that should do well on video. And it will.

Cause Dirk Diggler is a star, baby. That's right...

Gerard van Rysbergen

GIVEAWAYS!

In celebration of the release of *Boogie Nights* on video Roadshow Home Video have given me five *Boogie Nights* packs including

- A Bonds *Boogie Nights* cotton T-shirt
- Cotton *Boogie Nights* boxer shorts
- A novelty keyring (a small version of what Dirk Diggler has).

Sizes 14/S, 16/M and 18/L, all boxers M.

To win, just put your name, contact phone number, and preferred T-Shirt size on a piece of paper and drop it into the video sub-editor's pigeon hole before 1pm Friday 18th September. Or telephone with the same details before the same date and time on 83035404.

Cheers. Esther Speight.

Children's Video

Body Troopers
(1998). Director: Vibeke Idsoe
Torbjorn T. Jensen
Roadshow Entertainment

At first this sounds like an absolute piece of crap. A young boy gets shrunk and enters his grandfather's body to fight a disease. I imagined slick, but crappy looking, graphics of a small child running about with laser pistol shooting monsters.

Instead I found a delightful story. Rather than slick graphics organs in the body are people in costume. The costumes are great too, latex lumpy suits.

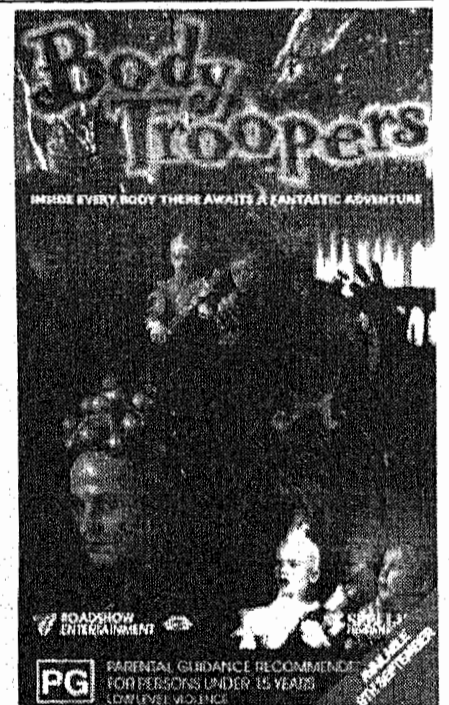
One very distressing thing is the dubbing. The film is dubbed into English - I think. The lips did move in the right sequence,

but somehow did not feel quite right. The other thing I found distressing was the pace: very even and a tad slow. But this film is for a younger audience.

The director has kept the younger audience in mind. The film relies heavily on visuals rather than talk. Not visual extravaganza to get the point across, rather a comic book feel of the story.

The boy, with the help of three cells, finally does help his grandfather. After a journey through the body he finally gets to the bladder to destroy a kidney stone! Yep, right into the bladder. Odd. No brain tumour, but a kidney stone.

This is a great film for kids between 4-8. Possibly older kids as well. 8.5/10
Michael Blackwell

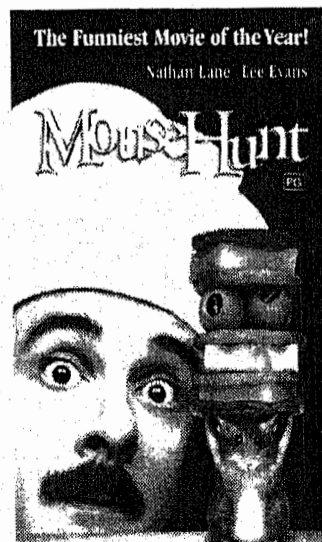


Good Mouse Hunting

Mouse Hunt
(1998). Director: Nathan Lane, Lee Evans, Christopher Walken, a mouse.
CIC

Mouse Hunt is a children's comedy/gothic horror and immensely enjoyable for all ages. Ernie and Lars Smuntz are brothers who have been brought up by their miserly father, the owner of an archaic string factory. Ernie is the Maitre d' at the classiest restaurant in town, he is sharp, confident and efficient. Lars is meek and a little too trusting. The film starts with their father's death. His dying wish is that his sons will become as close as they were as children. At

the reading of the will the brothers find that their father's assets comprise of one string factory (and string sales ain't looking so good), and an old run down mansion. Lars and Ernie suddenly find themselves plunged into unexpected debt and bad luck. They try to sell the mansion and find that it is actually a lost architectural masterpiece by a long dead, but much admired ar-



chitect. They begin to renovate the house to sell it at auction. Enter The Mouse. This Mouse lives in the house and is no ordinary mouse (try saying that quickly). Clever and dexterous, the mouse begins to wage war on the two interlopers. Needless to say, lots of damage to the house and the brothers ensues.
Christopher Walken

has a brief but unforgettable appearance as a rodent exterminator.

The special effects are seamless, the acting is marvellous. At no time do you find yourself labelling anyone the bad guy, and at times I was hoping that they'd smash the crap out of the damn mouse. Even the ending is good ie not quite what you would expect from a children's film, but still happy and comfortable.

This film has a surprisingly wonderful look which is very dark and gothic with rich, deep colours. The story is also very dark with black humour throughout.

Mouse Hunt is a class act and deserves to be watched by as many people (from the age of about 7 up) as possible.

Esther Speight

Winner of Two Academy Awards!

Good Will Hunting

(1998). Director: Gus Van Sant
Robin Williams, Matt Damon, Ben Affleck, Minnie Driver
Roadshow Entertainment

If you don't know of this one by now you've been living down some hole somewhere. The baby of best buddies Matt Damon and Ben Affleck (co-writers), who were instantly shot to superstardom, Oscar-ownership and babehood, Good Will Hunting is the simple tale of precocious young Will Hunting (Damon), an underachieving genius making his living as a janitor at MIT, who one day is unable to resist solving a complex mathematical problem left on a blackboard. The maths professor is suitably impressed and resolves to take Will under his wing (with dubi-

ous motives). There is a problem, however, in that Will has been arrested for brawling and is only released on the condition that he undergo both maths tutelage and psychiatric treatment. Enter Robin Williams as a lonely, widowed therapist, presented with the challenge of getting through to street-tough Will. He does, of course, but you all know that. Also in the mix are Affleck as, surprisingly, Will's work-



ing class best buddy, and Minnie Driver in a wonderfully energetic performance as the obligatory love interest. So it is a relatively unoriginal storyline, but what's great about Good Will Hunting is the characters that are constructed within the simple storyline. Driver, especially, does well with her reasonably

limited screen time, Damon is convincing in the difficult role of a young man torn between his roots and his potential, Williams is about as different from his Dead Poets Society role as he could be in another mentor role, and Affleck, again with limited screen time, creates feelings of true friendship and love for his best friend. There are two superbly written scenes on which the film pivots: the duck pond, where Williams tells Damon how it is; and the scene where Driver and Damon argue and he leaves her. Both scenes are, in addition to being well written, very powerfully performed and achieve great effect on the viewer. I liked it. Film good.

Chris Slape

The Boxer

The Boxer

1997, Director: Jim Sheridan
Daniel Day-Lewis, Emily Watson
Ciaran Fitzgerald, Gerard McSorley.
CIC

Director Jim Sheridan and Daniel Day-Lewis team up again after In The Name Of The Father and My Left Foot to tell a powerful love story set against the ongoing crisis in Northern Ireland. In The Boxer, Day-Lewis plays Danny Flynn, who has just been released after spending fourteen years in prison for his association with the IRA. He returns to his home in West Belfast where he attempts to resume his boxing career, rekindle his love affair with his girlfriend of years ago (Emily Watson - Breaking the Waves) who is now married to his still imprisoned best friend, and to find peace with



the fighting communities. The Boxer's triumph is in the way it reveals the agonising nature of Northern Ireland without leaving the audience in a dark state of depression. With its dim interiors, overcast locations and the characters' sense of entrapment, we are shown the way citizens of West Belfast behave in the face of tragedy. Ireland's greatest acting export, Day-Lewis, reveals his dark, smouldering nature to the best effect. As a "peacemaker" he doesn't let the heroic nature of the character turn the film into a "me against the world" story. His scenes with Watson show an assured chemistry while his boxing is effectively choreographed to show his fighting nature that reflects life outside the ring. The fact that the plot is so topical at the moment, The Boxer is an important film to see.

Belinda Schaefer.

Chances?

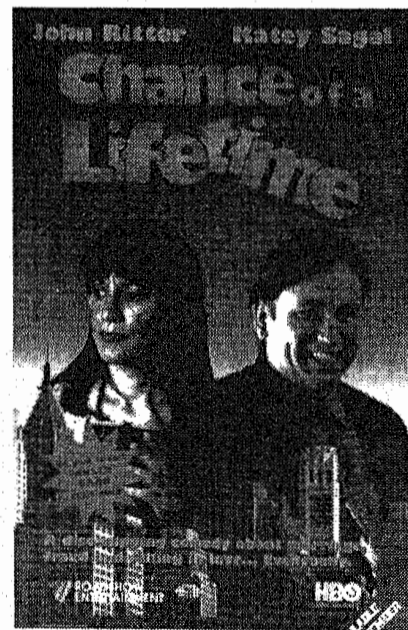
Chance of a Lifetime

(1997). Director: Deborah Reinisch
John Ritter, Katey Sagal
Roadshow Entertainment.

Chance of a Lifetime is a romantic comedy starring the highly under-rated John Ritter, and Katey Sagal who is looking decidedly normal after her trashy role in Married... With Children. Ritter plays Maguire, a writer who has a purely platonic relationship with his editor, Irene or "Spike" as he calls her (cute, ain't it?). After he dramatically hurts his back while pushing her car out of the mud (I guess that's supposed to be metaphoric considering she is bogged down and trapped) and realising that he has no insurance, Spike suggests they marry to take advantage of the insurance system. What follows is Green Card in Chicago as they hide their motive from the insurance investigator, her nosy family and the Optometrist whom Spike

sees as a possible "real" suitor. I won't give away the ending, but will say that it's really, really predictable, but I would have been unsatisfied if the inevitable didn't occur.

The script has quite a few good lines reminiscent of the most romantic and funny of the romantic comedies,



When Harry Met Sally, but there are holes. Spike's motive for the marriage is not satisfactorily explained and the nerdy Optometrist gives a really, really stupid reason for leaving. Ritter and Sagal have a certain B-grade chemistry about them in their roles as smart career

minded sorts, but they can't live up to Andie McDowell and Gerard Depardieu's wonderfully smouldering relationship in Peter Weir's Green Card. Overall, it's a good film that suffers from a soppy title and the fact that it belongs to a genre that has too much superior competition.

Belinda Schaefer.

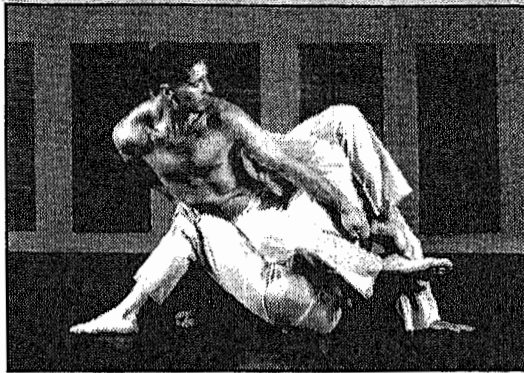
CASUAL SEX, VIOLENCE, TECHNOLOGY AND CUTTING EDGE PERFORMANCE

Don't go to the movies these holidays, catch some theatre and dance instead!

With the mid-semester break coming up, there are some fantastic opportunities to see some young, hip, daring and innovative theatre and dance, and most of it can be done for an amazingly reasonable price! First up on the list is State Theatre's production of *Unidentified Human Remains and the True Nature of Love*, running from September 11 - 26. Set in a landscape of dead-end jobs, frozen dreams, HIV, serial killing, and the insatiable aching quest for true love, Brad Fraser's fast, ferocious and witty psycho-sexual thriller explores the lives of a group of thirty-somethings in a world of recreational drugs, serious beer consumption, casual sex, and shifting identities, and comes with a warning for sex

scenes, violence, and obscene language - evidently a must for every uni student!! The web.state

night for the play is Thursday September 17, when \$15 will get all under 27s not only admission to the play, but also an invite to the post-show party in the Back Stage Bar, where you can meet the stars, or chill in the bean-bag comfy zone, whilst listening to DJ Re:incarnation and sipping some happy hour drinks...



For those looking for some cutting edge dance, Melbourne based Chunky Move is one of Australia's most daring, innovative

dance companies. Choreographer Gideon Obarzanek creates highly contemporary, up-to-the-minute new works of breathtaking physicality. Teaming together with Europe's acclaimed Paul Selwyn Norton, Chunky Move will be presenting *Fleshmeet*, a compilation of two new works, at the Playhouse for four per-

formances only, from September 30 to October 3. Once again, under 27s can get in for just \$15 on September 30 and October 1.

In addition to all this is Brink Productions daring new version of *The Misanthrope*, running from September 16 - 27 (see giveaways for details on how pick up a free double pass).

There doesn't seem to be much doubt about it - the next couple of weeks are the time to get out and catch some vibrant, talented, hip, sexy, relevant live theatre and dance, so do it while you can!

Janak Mayer



Having recently won themselves a substantial and much competed for government grant, Brink Productions are selling themselves up as Adelaide's second professional resident theatre company. Having already brought to Adelaide two exceptional productions for the Fringe earlier this year (*The Dumb Waiter* and *Mojo* won the Advertiser's Fringe Festival Award for Artistic Excellence), Brink have shown themselves to be young, talented, and a true 'ensemble' company. Their mission of "Theatre for the price of a movie" should finally make vibrant, quality theatre accessible to

young people in Adelaide. Brink's programme for the next year looks both challenging and exciting, combining contemporary re-inventions of such classics as Eugene O'Neill's *The Hairy Ape* or August Strindberg's *A Dream Play*, with original works and Australian Premieres. Starting the season off for 1998 is a re-working of Moliere's *The Misanthrope*, re-written by the ensemble, still in rhyming verse, but set in the world of the contemporary, film industry. Seen by many as Moliere's great comic masterpiece, *The Misanthrope* depicts a man at war with the world and himself, and his efforts to

love a woman tragically unsuited. Directed by the innovative, audacious, and highly competent Timothy Maddock (who directed the recent Adelaide Festival production of *The Architect's Walk*), *The Misanthrope* looks to be highly promising. *The Misanthrope* runs from September 16 - 27 at The Balcony Theatre, 120 Gouger St. Concession tickets are \$12. If you want to save yourself and a friend the price of admission, head down to the On Dit office at 1:00 on Wednesday - we have 5 double passes to give away!

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This is not a Musical!

Les Misérables
 Palace Cinemas
 Opens September 17

It's interesting that a film claiming to be a 'more accurate adaption' of Victor Hugo's literary masterpiece has less characters and a more simplified storyline than the 'less taxing' musical version. Having said that, I enjoyed this movie immensely. The characterisations; the cinematics; the soundtrack; all three of these threads pull together to form a most interesting and colourful tale.

Les Misérables is the story of the miserable people. Jean Valjean (an extremely convincing Liam Neeson) was convicted to 5 years of prison for stealing a loaf of bread (and a further 14 years because of his continuous attempts to escape prison). In Rafael Yglesia's adaption of the story, the film opens with the release of Jean Valjean into a so called 'free world'. A world where the constant reminders of his past rob him of any chance to a new life in the future. However, one good turn shown to him by the

Bishop of Digne transforms Valjean into a new man; the mayor of a small town called Vigau where he seeks to find justice for all those who are downtrodden. It is here that he meets Fantine (Uma Thurman) an ex-



worker from the town's factory who has sold herself to save her young daughter. Her death leads Valjean on a mission to save her daughter, Cosette (young: Mimi Newman, older: Claire Danes). In the meantime Inspector Javert (Geoffrey Rush), a former guard at Valjean's prison, has become suspicious of Valjean's past and sets about his demise. Valjean, realising how close he is to being

forced to return to his former existence, flees and seeks shelter in a convent in Paris. Many years pass and Cosette, now all grown up, becomes more curious about the 'outside' world and convinces Valjean that

she must see more to life than what exists behind the walls of the convent. It's a risky move because, once again, Inspector Javert is on the trail. However, Valjean will do anything for the young woman he now treats as his own daughter, and agrees to reveal her to the real world, even if it means letting her fall subject to the romances of Marius Pontmercy (Hans Matheson), a young radical and key leader of the Republic movement. Everything all comes to a head when the movement initiates a full-blown battle in the streets of Paris. It's a battle which sees Valjean and Javert face-to-face for the first time in many years...

Under Billie August's direction, the characters of *Les Misérables* retell this moving story in a way that humanises the most wicked of moments. Geoffrey Rush is a superbly stern Javert, and Liam Neeson is one of the best cast Valjeans I have seen (on screen or stage). Thurman and Danes are similarly suited to their mother/daughter roles, making it easy to see them as their depicted characters instead of just recognising their 'star' qualities, and relative newcomer Matheson articulates the serious Marius to a tea.

My only disappointment was that some of the story moved too far from the original script. Other well-loved characters (Eponine, Enjolras, The Thenardiers) did not have as much as a key part in the story as one might have thought and the ending was very different to how I remember it. And yet *Les Misérables* is a classic story, and retold here in a very classic way. Victor Hugo would be proud.

Susie Bate

WE LOVE YOU BARNEY.

Barney's Great Adventure
 Opens 17 September
 Greater Union and selected cinemas

A boldly colourful musical that inspires audience participation - sounds like *Rocky Horror* doesn't it? Well, I'm talking about *Barney's Great Adventure*.

Barney's Great Adventure is a damn fine children's film, firmly aimed at the under sevens, but entertaining enough to appeal to us, the long-suffering parents. A lot of people out there are anti-Barney, but I bet they don't have kids, and if they do, they should take them to see *Barney's Great Adventure* and enjoy 75 minutes of high quality children's entertainment.

The story starts with 9 year old Cody, his little sister Abby and her best friend Marcella being dropped off at Cody and Abby's grandparents' picturesque farm for a holiday. Cody is sick to death of the younger girl's imagination game and takes off with their Barney doll. Much to his surprise Barney materialises (and Cody spends a great deal of the rest of the film trying to get adults to meet Barney). Cody makes a wish upon a star and it falls to earth as a mysterious giant egg. The children set off with Barney to try and work out what the egg is. Along the way the usual hi-jinx, tom foolery and spontaneous song and dance sequences follow. All of Barney's friends appear (Baby Bop etc) and children are en-

couraged to join in with songs and calling out to the characters on screen.

Barney's Great Adventure is a big, bright,



bouncy film for the under sevens that you will not be sorry taking them to.

Esther Speight

GIVEAWAYS

Yet again thanks to Neil Ward Publicity (*Bonjour Valérie!*) we have a stack of giveaways. We have 20 double passes for sneak preview sessions of *Radiance*. There will be sessions on October 2, 3 and 4 at Cinema Nova, The Trak and the Greater Union Marion Megaplex. If you want a pass then you have to do the usual. Bring your name, phone number and name of the film down to the *On Dit* office by 1 pm Thursday, Sept. 17. People at campuses other than North Terrace are welcome to call us on 83035404.

The Warmth of...

Radiance
 Cinema Nova
 Opens October 8

Radiance is a first in many respects. The first feature film by Eclipse Films. The first 'commercially directed' film to be directed by an Aboriginal woman and to feature three Aboriginal actors in the lead roles (and Deborah Mailman's debut film role at that). It seems that *Radiance* has a lot to live up to without even starting. And it does with resounding success.

Written by Louis Nowra (*Cosi*, *Heaven's Burning*), *Radiance* was originally intended to be a play. It was first performed by the Belvoir Street theatre in 1993 (the three lead actors in the film were all involved in the theatre

production to some extent - Rachael Maza played). The story goes that Rachel Perkins (director) was so taken with Trisha Morton-Thomas' monologue performance (as Mae) she decided to approach Nowra about adapting the script for the screen.

Radiance is the story of three sisters reuniting, after many years apart, for their mother's funeral. Cressy (Rachael Maza), the old-



est sister, was the first to flee the nest and has now established herself as a successful opera singer. Mae (Trisha Morton-Thomas), the 'ugly duckling' middle child is a nurse who has spent much of her life looking after others in her family and Nona (Deborah Mailman), the youngest plays the role of the spoilt-baby-now-grown-up-party-girl-used-to-getting-her-way. The 24-or-so hours that they spend together reveals many of the old family secrets.

Radiance is a passionate film where the energy runs free, and sentimentality jumps up and bites you in the heart.

Susie Bate

ARTHRITIC WEAPON 4 AND A KICK ASS PREGNANT WOMAN.

Lethal Weapon 4 Now showing Academy Cinemas

Where there is enough money to be made, there will be another sequel. There will be lines in the media like, "we only came back because we thought we could make a better movie", or "we felt there was another film waiting to be made". Not true. It is simply a money-making exercise. But there's nothing inherently wrong with setting out to make money, so long as you remain true to the earlier films and you deliver to the fans a movie that they'll enjoy. And in this regard, *Lethal Weapon 4* is entirely successful.

I'm not going to sum up the plot entirely, beyond saying that Riggs and Murtaugh are this time in pursuit of a Chi-

nese smuggling and counterfeit ring, there is no explanation as to why Murtaugh hasn't retired yet, and that the focus is squarely on family values. Riggs' girlfriend is pregnant; so is Murtaugh's daughter.

The success of the *Lethal Weapon* movies has always depended on the

banter between Mel Gibson and Danny Glover, and this is recreated without any trouble at all. Despite seeming slightly contrived (again), the return of Joe Pesci as the

fast-talking Leo Getz is welcome. Rene Russo, as Riggs' pregnant not-wife, would have been more welcome if she'd had more to do, but there is only so much screen time available when you've



got all these stars on board. The obligatory new guy is Junior Detective Lee Butters, a young protege for Murtaugh played with restraint by comedian Chris Rock. The bad guy is Wah Sing Ku, a creepy villain without much depth played by Hong Kong action star Jet

Li in his first American film. The cast all perform well in their roles, with the fast-paced bickering between all major characters a real highlight and the source of much of the comedy. The stunts and action sequences are all of the high standard we have come to expect, many of them occurring in settings familiar from the first three films (housing construction, underwater, and a disturbing preoccupation with pyrotechnics).

So it's pretty good. It's probably exactly what you would be expecting to see from a film called *Lethal Weapon 4*. And if they made a fifth one I'd go and see that one too. Just to see how it ends.

Chris Slape

Return to the Mercury...

Eastern Connection
Sept. 26 - Oct. 15
Mercury Cinema

Eastern Connection is a mini festival of Asian cinema presented by the Media Resource Centre. It features Kitano Takeshi's *Sonatine* and *A Scene at the Sea*. Kitano's current release is *Hana-Bi* which we featured a few weeks ago. Also featured are Wong Kar Wai's *Chunking Express* and his new film, *Happy Together*, for which he won "Best Director" at the Cannes Film Festival last year. Only *Sonatine* has actually screened in Adelaide cinemas, so this a rare opportunity to see some cutting edge Asian cinema on the big screen.

Chris Bolland

Giveaways

Ruth Cross from the Media Resource Centre has been kind enough to offer us 2 Double passes to the premiere of *Happy Together*. If you would like to win one of these passes then write your name, phone number and *Happy Together* on a piece of paper and bring it down to the On Dit office by 1 pm Thursday, Sept. 17.

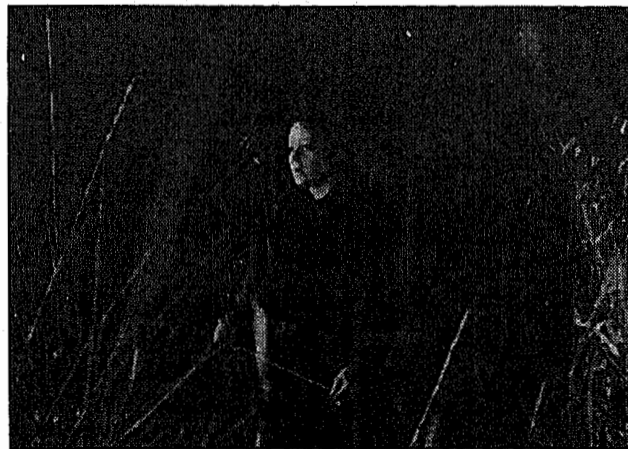
It was a dark and stormy night, The toilet light was dim....

In *The Winter Dark*
Now Showing
Palace Eastend Cinemas

"You'd think you'd be able to rearrange things from the past in new ways to please yourself... You'd think your mind'd want to do it for you... In my dreams it all happens as it happened... and I see it and be it again and again and the confusion never wears off." This is how we meet Maurice (Ray Barrett), confused and ponderous, sitting on his front porch alone. We are then transported back in time by one year, to when all the trouble began. Maurice lives with his wife Ida (Brenda Blethyn) in an isolated valley. Their closest neighbours are Jacob (Richard Roxburgh), a middle-aged man who lives alone and Ronnie, a young pregnant "city" woman who is deserted by her boyfriend. This mismatched group are brought together when a mysterious creature starts killing animals. Rather than this film being a tale of monsters and animal slaughter, it is about

people who are incapable of communicating and the inevitable tragedy it brings about. The creature is a way of unearthing the fears and personal pain of the characters.

All the cast give superb performances. You go through a range of emotions with all the characters. At times you like them, empathise or sympathize with



them and even hate them. My favourite sequence in the film is when the two men go off hunting and the women stay at home and get blind drunk. Ronnie and Ida communicate openly and you think that

things will be better for both of them. But will they? The cinematography is excellent and the scenery of the Blue Mountains is beautiful. You will have to concentrate with this film because it is easy to get lost in it. Director James Bogle fades scenes of the present day into memory and back again, and reality into dream and out again which does

occasionally create confusion in your own mind. Although this is a beautiful film to look at, it is not always beautiful to watch. There are a few slaughtered animals. In *The Winter Dark* is a good Australian drama based on

Australian literature (Tim Winton's novella of the same name) which is something I hope to see more of.

Chris Bolland

TWO MOVIES, TWO ERAS, ALL BRILLIANCE!

The General (1927)

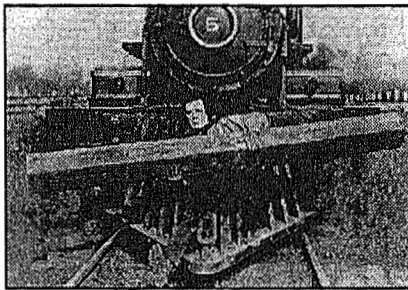
Screening this Thursday September 17th at 7pm in the Union Cinema, Level 5, Union Building. Film Society members \$4, others \$3. Also screening are a selection of extracts from Charlie Chaplin's first films.

The "Golden Age of Comedy" in film's silent era produced two main rivals - Charlie Chaplin and Buster Keaton. The two come from the opposite extremes of silent comedy. Film critic Andrew Sarris compared them thus: "The difference between Keaton and Chaplin is the difference between poise and poetry, between the aristocrat and the tramp, between adaptability and disloca-

tion..."

The General is widely acclaimed as Keaton's best film. It is based on an actual event of the American Civil War - "The Great Locomotive Chase". The engineer involved, William Pittenger, helped in the writing of the screenplay. Johnny Gray (Keaton) is a railroad engineer who is in charge of *The General* -

a Southern (Confederate) train. Union spies steal the train (and his sweetheart Annabelle Lee) and Johnny must rescue his train and his girl from the enemy. What follows is an amazing sequence of stunts involving sidecars, bicycles and two trains chasing each other on the same track. Scene after scene are examples of perfect comic timing and ingenious stunt-work. Keaton goes above simple slapstick in his routines. He performs breathtaking stunts always with a real understanding of the cinema as a medium and shows his great flair



For visuals and his skills as director and editor. The whole film has a look of authenticity, the civil war era being recreated with

care. Every scene looks like a Matthew Brady photograph. Keaton always did his own stunts (often paying for them with broken bones and brushes with death) and there is no trickery about

them, what you see is what you get. Many of the stunt sequences are shown in a single shot and unedited. If Keaton had made *Speed*, that bus really would have jumped the gap, with Keaton still in it. Keaton's films have aged better than Chaplin's and have gained greater critical acclaim, a poll in *Sight and Sound* magazine, 1972 voted *The General* the 8th greatest film of all time. And above all else, it still makes people laugh.

Helen Chandler

A Sad Farewell

Some of you will have already heard or read in *The Adelaidian* that Helen Chandler, the President of the A.U. Film Society, is running away to Oxford University to do a PhD. Helen has received a scholarship that will allow her to combine the best of science and arts to analyse DNA for an Archeological project. We know her more for her involvement in the Film Society and of course the Film Society gear for *On Dit*. Helen has even helped me out of a bind when I needed to watch a 16mm film for study purposes and the university's technology units failed me. HELEN ROCKS! Good luck with your study and don't forget us because we won't forget you.

Chris Bolland and all the gang at *On Dit*.

FILM 2

Yojimbo (1961)

Director: Akira Kurosawa

Screening this Wednesday September 16th at 7pm, Union Cinema, Level 5 Union Building. Film Society members \$3, others \$5. Also screening short film *Picture Start*.

Akira Kurosawa's *Yojimbo* is the film responsible for sparking the entire Spaghetti Western genre in Italy, when it was remade in 1964 as *A Fistful of Dollars* (Per un pugno di dollari) starring Clint Eastwood. It is



a Samurai epic, but also a black comedy, combining violence and humour expertly, as would be expected from one of the experts in film-making, Kurosawa. Toshiro Mifune stars as Sanjuro, a Samurai warrior, who arrives in a rural town in 19th Century Japan, only to find the town itself deserted and the townspeople di-

vided into warring factions, headed by two gangsters, Seibei (Seizaburo Kawazu) and Ushio-Tora (Kyu Sazanka). Sanjuro decides to make himself available as a hired gun to the two gangsters, ready to fight for the one offering the higher price. He begins by working for Seibei, then plays the two factions off against each other.

The film is violent, but not gratuitously so. Kurosawa integrates the violence and comedy, without over-doing either. He uses the screen brilliantly in battle, but also takes the time to develop his characters, so that even minor roles have some depth. Mifune, who worked with Kurosawa throughout his career is very strong as the worldly Samurai.

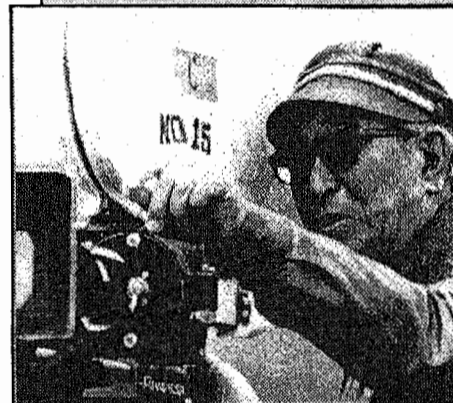
Yojimbo is an example of one of the best films of the Samurai genre, and of a master film-maker.

Helen Chandler

In Memory of Akira Kurosawa

(23 March 1910 - 6 September 1998)

The death of Akira Kurosawa brings to the end a Japanese film-making dynasty that spanned 5 decades and gave rise to over 30 films. Kurosawa began his directing career in 1943 with *Sugata Sanshiro*, but came to prominence with his widely acclaimed *Rashomon* in 1950, which won first prize at the Venice Film Festival that year and introduced the West to Japanese cinema. He is best known for his Samurai epics and over the next decade his work included such groundbreaking films as *Seven Samurai* (1954), *Throne of Blood* (1957) (based on Shakespeare's *Macbeth*), *Yojimbo* (1961) and *Sanjuro* (1962). After a period of little output, during which he made a suicide attempt, he found his feet again (with the help of fans Francis Ford Coppola and George Lucas) to make another Samurai epic, *Kagemusha* (1980) which won the Grand Prize at

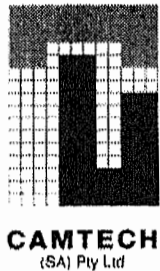


Cannes in that year. The 1985 *Ran*, another adaptation from Shakespeare, this time King Lear, also achieved success worldwide.

Kurosawa preferred to work with an established studio of crew and actors, and had life-long collaborations with cinematographer Asakazu Nakai and actor Toshiro Mifune among others. His works were often remade in the West, including *Yojimbo*, remade as *A Fistful of Dollars* in 1964 starring Clint Eastwood which gave rise to the whole Spaghetti Western genre. He had great skill both as a film-maker and as a story-teller and his influence can be seen in film-makers the world over.

Helen Chandler

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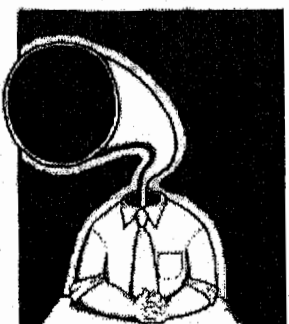


this week on local noise

violettine

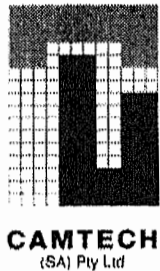
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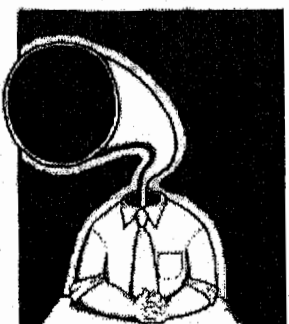


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heather nova
siren

**Heather Nova
Siren
(Butterfly/
Liberation/Big
Life/Mushroom)**

Heather Nova is one of the great unsung [no pun intended] heroes of the Australian music scene. When her first album, *Oyster* [and the kicking single, "Walk This World"], delivered the goods back in 1994 or -95, nobody was listening. Instead everyone was going sick over Britpop or wallowing in the self-reflexive aftermath of Grunge, and because Nova - possessing that most feared of traits; originality - didn't fit into either category she seemed to slip through the cracks. A lesser person may have given up, but Heather Nova is back, after four years in the wilderness, and she demands to be heard.

Second albums have a reputation of not living up to a ground-breaking first album. I'm thinking here of Suzanne Vega, who, with the release of her first album critics were comparing with Bob Dylan, but in spite of some great moments like "Luka", the second set, *Solitude Standing*, never really made the grade.

Well, Nova's new album, *Siren*, more than lives up to the promise of *Oyster*. In the four-or-so years between the two albums Heather has not been idle; she has honed her already formidable songwriting skills to a knife-edge. Her songs have lost some of the innocence of her earlier work, but none of their allure. Nova's melodies seem to ebb and flow around the listener, while her lyrics penetrate the soul. The first single, "London Rain", heads the set, an exquisite moment of pop. The album that follows peaks and troughs emotionally as Nova's songs carry you through a tour of her universe. She is, by turns, comforting ["Heart and Shoulder"; "Winterblue", a reprise of "Walk This World"], plaintive ["I'm Alive"; "Make You Mine"], and empowered ["I'm the Girl"], but she's never complacent and she doesn't back down. The songs are all great; if Leonard Cohen and Stephen Cummings collaborated on a set of songs for Penelope Houston, it might sound something like this. A word of warning though. The album's called *Siren* for a reason: once you've luxuriated in the pure rapture of Heather Nova's voice you'll never want to take the album off your stereo.

J.D.



**Celebrity Skin
Hole
(Geffen)**

No matter what your opinion of Hole, 1994's *Live Through This* will remain as a landmark in music history. With

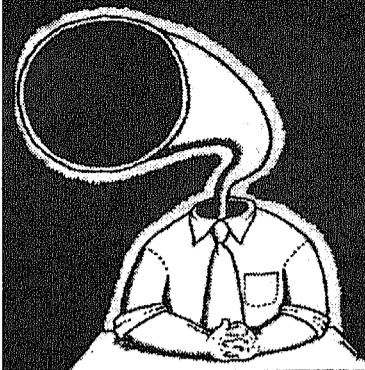
platinum sales and 'Album of the Year' accolades from the likes of Rolling Stone and Spin, the album is one of those that will serve forever as a document of the musical movement of the time. Grunge being now officially dead and buried with its rightful leader, *Celebrity Skin* has become this year's most anticipated release for more reasons than one could count, but mostly because of Courtney Love, whose craving for attention - but loathing of press - has divided listeners into those two distinct categories: love and hate. There are many of us that have been hoping that *Celebrity Skin* will celebrate the return of a kick-ass band, but there are also those that hope this album will prove Hole are now irrelevant and uninspired.

Unfortunately for the latter group, the kick-ass band has come back with a kick-ass album. Somehow, *Celebrity Skin* manages to salvage all the natural beauty and song-writing of the last album whilst attaining a seamless progression into the musical world of 1998. Money is something that can be heard quite distinctly in the album, in the production, the technology, the string sections; Hole definitely wanted this album to be important. With help from the likes of Billy Corgan (The Smashing Pumpkins) and producer Michael Beinhorn (Soundgarden's *Superunknown*, Soul Asylum's *Grave Dancer's Union* and the Red Hot Chili Peppers' *Mother's Milk*), this album is smooth and gutsy, whilst retaining the all-important authority of Love's honest vocals.

The opener and current radio staple, 'Celebrity Skin', co-written by Corgan and Love, is on the surface quite funny, but shows the band's deep awareness of the fickleness of fame. It's very catchy, too, and I keep finding myself receiving strange glances from friends over-hearing me sing the words "when I wake up in my makeup". 'Awful' is another highly radio-friendly tune, which I'm sure we'll hear a lot more of. Every now and then the album offers up some strange samples and effects which turn into some very different songs and the beginning of 'Playing Your Song' provides one of these moments, which begins a very driving but dark rock song with Love's lyrics presumably alluding to her late husband: "And, oh, I had to tell them you were gone/I had to tell them they were wrong/And now they're playing your song."

Perhaps my highlight for now, as I'm sure that different songs will stand out with each listen, is 'Northern Star', which with a heartfelt Love and an acoustic guitar, is the most reminiscent of all that is important to me of the last album. But that is not to say that this album should be seen as progression of *Live Through This*; the band is the same, but they have different things to say and in different ways, but with all of the intensity that they started with in 1989. Along with the after-shock of the final track, 'Petals', you could be emotionally floored by getting too close to this album. But that's what I buy records for. So far, this album is getting my vote for 'Album of the Year 1998'.

andrew four



Well, well, well. Once again we must start with some thankyou's. Student Radio held its inaugural Quiz Night and it was a great success due to help of the following organisations and people: STA Travel, Level 4 of the Union Building, who gave us a wonderful trip to Melbourne, Imax Cinemas, The Snow and Surf Company on Rundle Street, Uni books, Camtech, the SAUA, Adelaide University Union, and Paul and the staff from the Uni Bar. Please try to support these companies as they have supported us. Now onto the people: the wonderful Anna Harvie, who basically organised the whole affair, Slatty D, who is the ultimate Quiz Night compare, Jamin Lee, Sacha Sewell, for being himself, Tim from GoLight, the Stewards from the Union for their time and patience, On Dit for their support, and, of course, Bree Bickmore.

We would also like to thank all of you who voted in the elections last week. Despite campaigning strongly for No Candidate we were elected for another year as Student Radio Directors. It was really encouraging to see that so many people had an interest in Student Radio in 1999 with over 2000 votes being cast for the position.

This week on LOCAL NOISE we have Melbourne band VIOLETINE recorded at their "Turn Up Your Radio" performance a couple of weeks ago. We have some copies of their new album "*Small Speaker Joyland*" to give away thanks to Monique at MUSHROOM Records. So tune in this TUESDAY NIGHT the 15th of September at 9:30 PM.

Thanks for you attention.

Peter Adams and Christian Haebich
1998 Student Radio Directors.



**Pearls
Time Goes By
Carole King
(Rhythm Safari/
UMA)**

In the late sixties and early seventies, the lion's share of hit singles out of Motown,

then the premiere R&B and soul label - Songs like Aretha Franklin's "You Make Me Feel [Like a Natural Woman]", Little Eva's "Locomotion" and the Chiffon's "One Fine Day" - were written by two quiet, talented Jewish kids, Carole King and Jerry Goffin. Practically every song they penned became an instant hit. Even the Beatles covered "Chains" on their first LP [In her book *She's a Rebel: The History of Women in Rock & Roll* Gerri Hershey wrote 'Lennon and McCartney aspired to be the new Goffin and King']. In 1971 King released *Tapestry*, which remains the biggest selling album of the nineteen-seventies. And yet when I mention Carole King people still say 'Who?'

Well, firstly, let me say if you don't own *Tapestry*, buy it at the very next opportunity. People say that no record collection is complete without, say, Dylan's *Highway 61 Revisited*, or Van Morrison's *Moondance*, but I'm here to tell you that when you're down nothing with lift your spirits like King's lilting voice and the home-spun production values of this truly amazing album.

Pearls was first released in 1980. The songs had originally been recorded by Black soul artists out of Motown. Here King reclaimed them, putting her own spin on the songs, making them sound fresh and new. The album features classics like "Snow Queen", "Goin' Back" and one of my all time favourites, "One Fine Day". Now *Pearls* has been rereleased with *Time Goes By*, a kind of 'Best Of' gleaned from *Simple Things*, *Welcome Home* and *Touch the Sky*, King's three releases between *Tapestry* and *Pearls*. The end product is a twenty song collection that sounds at once new and oddly familiar from one of the most significant songwriters of the twentieth century. Buy this album [but don't forget *Tapestry*].

J.D.

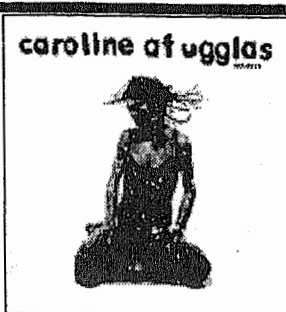


**Open Your Eyes
Yes
Festival Records**

My initial response to this CD was "go the old rockers!". In "Open Your Eyes" Yes have assertively proved themselves to be believers in an old style of rock.

The songs that Yes have produce sit somewhere in between The Who and Led Zepplin. The first song "New state of mind" is really very unremarkable. The lyrics were predictable with lines like "sometimes you feel you want to run away from it all". Self indulgent guitar riffs abound in this song and many others. This album has a couple of real slow rock ballads which is what made me think of Led Zepplin as a comparison. While some songs sounded somewhat like The Who, the lyrics lacked wit and originality. I had a vague idea that Yes were popular many years ago, this was confirmed by the list of home pages and fan clubs on the insert. It would definitely not appeal to anyone who is looking for something contemporary and innovative. I imagine this album will appeal to the loyal fans of Yes, but not many other people.

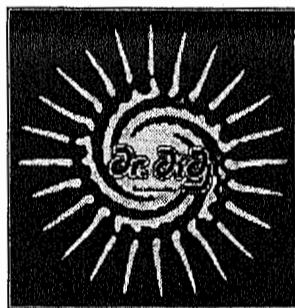
Cate Owen



**Ida Blue
Caroline of Uggla's
(V2/Sony)**

And now for something completely different... Well, not quite, but definitely a departure from the public's radio-in-

structed idea of normality. Caroline of Uggla's is kind of Sweden's answer to the glut of female singer/songwriters flooding the popular music market in recent times. That doesn't tell you much, does it. Well, try this. Caroline is either delightfully eccentric or just plain wierd, I can't quite put my finger on it. The album, *Ida Blue* [named affectionately after her dog, who gets a thank-you in the credits], swings between full-speed and moderate. The songs are melodic, after a fashion; some are traditional verse / verse / chorus / refrain / chorus, some are a little more eclectic. Some comparisons were thrown around the office, including Bjork and Alannis Morissette. Neither of these really aren't appropriate, I don't think. Caroline's much more conventional than Bjork but not nearly as common-place as Alannis. She's... well, Swedish. There's no other way to describe it. Her vocal technique draws more from Lena Lovich than Celine Dion, her lyrics seem to gain something in the translation, and the band could be trying out for a gig with John Lydon. But it all works! that's the really wierd thing. I love Carolyn of Uggla's, and I know you will too. J.D.



**Serotonicity
Dr Didg
(Festival)**

I was initially tricked into reviewing this CD. I was rung up and told that there was CD called Dr Didg if I wanted to

review it. Sure, I replied, expecting some solid jazz grooves or the like. When I first realised I was committed to writing on Dr Didg I wasn't to impressed. Don't get me wrong, I've got nothing against didgeridoos in general, I just like to listen to funky, yes, I suppose, American black music rather than what I thought was going to be an album of Australian didg playing.

Serotonicity, however, is not Australian didg playing at all. Dr Didg is a UK based trio led by Dr Graham Wiggins, a dude who did his PhD in physics at Oxford on the acoustic properties of the Didgeridoo. Since then he's gigged all round Britain and Europe, first busking to support himself while he finished his studies, then as *Out-back*. After a couple of successful albums *Out-back* split up and Graham joined up with a couple of other dudes, incorporated drums, guitar and sampling to form Dr Didg. Since 1993 they've been playing the UK, European dance club and festival scene, even playing such legendary shows as Glastonberry - to a growing group of fans. *Serotonicity* is their second album, a multi-layered at times hypnotic soundscape with a flowing, funky feel. Mellow and danceable at the same time, this is an album for those who are brave in their musical taste and don't merely slavishly follow trends.

Marc Vickers



**Blue
The Jesus Lizard
(Capitol/EMI)**

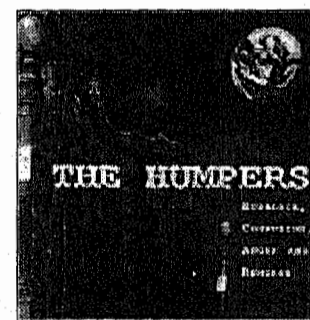
So I've taken my time doing this review. With good reason - I've been pissed off. A band that you really (and I mean REALLY)

like releases their second major label record and it's a corker - one of your top 5 of the year (at the halfway mark at any rate). So you're hyped on the sounds - "I Can Learn", "Eucalyptus", "And Then The Rain" and "Postcoital Glow". And then you get to speak to Dwayne Denison for 5UV Student Radio (the best radio station on the AM band - plug plug!) because the band are coming out to play. You buy your ticket, you catch the bus, you get out there, you talk to the security guards, you get back on the bus, you go home, you remain pissed off for the next six months.

Some people say I still I have some "unresolved issues" to work through about The Jesus Lizard. If ever there was one band that seemed appropriate to play whether it be rain or shine, it'd have to be The Jesus Lizard. With David Yow's huge personality the main focal point, along with his habit of bonding with his audience by getting naked - and encouraging others to do the same, the dark post-punk sounds are perfect for wet weather and all things dirty (such as mud, mud fights and mud moshing). I was sooo disappointed - I missed out on them when they last toured (they didn't play an all ages show in Adelaide), and now I was left to recover through legally consuming liquor - liquor that should've been bought at The Jesus Lizard's gig with Tea Party, Primus and L7.

The best thing I can tell you about *Blue* is that, in 1998, it's second only to June of 44's *Four Great Points*. Every song is fantastic and it's well worth the 25-30 dollar outlay.

AnDrEw 1



**Euphoria, Confusion,
Anger & Remorse
THE HUMBERS
(Shock)**

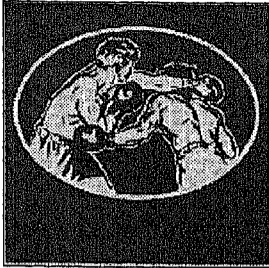
The Humpers are described in their bio as "California's most drunk rock band." If

beer could make you into good rock band, then we'd all be drinking it. The Humpers should have spent more time in the pub; this could have been a better album, Scott Drake sings like a pissed maggot and this album conjures images of sweaty mosh pits and floorboards sticky with beer. It sounds a bit punky, a bit guitary - it's all there: Nazi references, Peggy Sue fetishes and a bit of Satan on the side.

This album is pretty rough and it's got low production values. The Humpers sound like a live band and they seem a little uncomfortable in the studio. They have toured all over the U.S. and are famous for their live shows and stage antics.

This is their third album with Epitaph and there is an original style emerging. Maybe one day the public will discover them. Songs like 'Kaiser Bill,' 'Fucking Secretaries' and 'Ghetto In The Sky' show who The Humpers could be in a few albums' time.

Zoë



TWENTY BAND COMP
Various Artists
(Raw Energy / Shock)

TWENTY

BAND COMP is, as the title suggests, a compilation album of twenty bands; half Australian, half Canadian, all punk. It's an impressive project, and a plain good idea in an industry where good ideas are pretty thin on the ground. Put together by Toronto's Raw Energy and released in Australia by Shock (who recently picked up distribution rights for the Nova Scotian label, Murderecords) the compilation not only represents a sound example of what can be achieved when to outfits work together for the mutual good, but also contains some very tasty tracks. Some of the Australian talent represented you will no doubt know (Frenzal Rhomb, Bodyjar, Downtime) while some lesser known bands also make an appearance [Toe To Toe, Beanflipper], but the real win for south-of-the-equator listeners is the exposure to Canadian bands that you just wouldn't hear about otherwise because they're not American. Jersey, Out of Hand, Five Knuckle Chuckle and (my vote for best band-name) Three Impotent Males all hold their own against the likes of Five Finger Discount and Random Killing. The pace is fast, the delivery is sledge-hammer; while I don't think anyone will take to every single song, punk-aficionados won't be disappointed.

Sam Andreas-Fault



Manic Celeste
Tulipan
(Festival)

Tulipan, winners of JJJ's "Unearthing The World"

competition, have just recently come back from Sweden where they were guests at a world music festival. They ended up coming back with a second place, ahead of some quite well known acts. These four fine talents from Brisbane have managed to create a sound that is the culmination of east meets west. These women are multi talented in the instrument department, extracting that world music feel out of the ordinary, and adding a hurdy gurdy, zither and hammered dulcimer. Aply helped by guests who add their own feel to the album, "Manic Celeste" is a necessary trip into the realm of world music. The only negative feature of this album is its lack of lyricised vocals, but nevertheless a great album and a pleasureable listening. If you love the "World Music Show" on JJJ then you'll love "Manic Celeste", if not isn't it time you took an earthly detour on your musical journey?
Rock'n'Roll Rodney



Embrya
MAXWELL
(Columbia)

To tap into a popular zeitgeist (I've always

wanted to use that word in a review! Yeah! *NME!!*) vein for no reason whatsoever, this latest album from the guy responsible for 96's extremely popular (heavy irony) *Maxwell 'S Urban Hang Suite* is like the X-Files album *Songs in the Key of X* in two ways: 1 - It has a hidden 'track 0' affair that you can only hear if your CD player can track backwards from the start of track 1, and 2 - It's got a lot of crap on it...

Actually, in all fairness, despite its extremely wanky 'concept', and Maxwell's delusions of Prince-ness (lots of songs about bonking and spirituality, singing in a high, 'erotic' voice), *Embrya* isn't all that bad, if you're into a smooth soul/funk thang. Just don't listen to the bloody lyrics. I did and, let me tell you, there's only so many times you can listen to the man wibble on about 'submerging' and 'atmosphere' and his 'laydee lurver' without being copiously sick. As for starting "Each hour each second each minute each day : Of My Life" (weird song titles, these) with the words "sugar, honey, dumpling" - oh, purr-leeeeeez!!

If you can look past such obviously sex-dripping (yeah, right) drivel, some of the music actually gets into your system after a few plays and stays there. Smooth, occasionally inspired late night funk, Maxwell could be onto something good here - if only he'd stop contemplating the womb and get someone decent to write his lyrics.

Gerard van Rysbergen



Step One Steps
(Liberation/Jive/Mushroom)

The only way to justify this album

is to hope that Steps take themselves as not-too-seriously as the rest of us. Their brand of infectious, throw-away pop ["5,6,7,8", "Last Thing On My Mind"] is a variation on a theme that's been with us since the dawn of pop music. I don't hate these people (though I may resent their clean-cut good looks), this kind of stuff just doesn't paint my house. But who am I to judge; I'm sure there's a whole mall full of thirteen year olds with ridiculously large allowances just waiting to make them the next big thing.
J.D.



The Getaway People
The Getaway People
(Columbia/Sony)

The Getaway People

don't sound the way they look. The photos of the guys lend the impression of the band being the next thing off the Blur/Suede/Pulp production-line. Nothing could be further from the truth. So much for clothes. Instead of the next big Britpop thing, the Getaway People are the next big faux-reggae dance thing. Well, maybe that's a bit harsh. The opening track (and shoe-in for designated single), "She Gave Me Love" owes as much to Lou Reed as Jimmy Cliff. The whole album is a testimony to the band's various and diverse influences. But that isn't to say that it's completely derivative; on the contrary, the Getaway folk actually seem to pull it all together and make it work. The sound? Imagine D.I.G. if they were a lot funkier, less prone to technocracy, and had Paul Kelly playing along on harmonica. You get the idea.

This album is good gear, it just isn't my scene. I can see it going over a treat with that select group of middle-class rasta-wannabes who live at home and can afford to keep themselves in gunja pretty much all the time. But I'm not bitter.
J.D.



Before these Crowded Streets
Dave Matthews Band
(RCA/BMG)

Apparently, Dave Matthews (and his ubiquitous band) is the future of rock and roll. Well, if that's the case, can somebody please kill me? Now? So average, so Hootie and the Blowfishesque are Dave Matthews Band that if that's the case then I'm God, Jesus, Santa and Satan all rolled into one. In fact, if that's the case, and Dave Matthews Band are the bigger than the Beatles (circa 1964 - ie. creating mass hysteria everywhere they go) this time next year, then I've had it with this world. I shall become a hermit.

Not only do they not know when to stop a song (10 real tracks and a 'sort of' track - it's a 2 minute instrumental with nonsensical words for vocals - stretching in at just on 70 minutes means that, on average, every song is six and a half to seven minutes long), but they don't know how to write a good one.

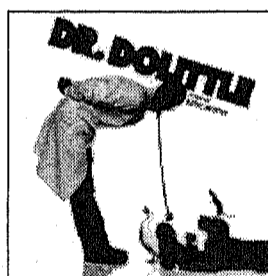
I've always wanted to say this about a record - this is absolute shit. If you buy it, then you officially have no taste, or Mariah Carey, Celine Dion and Hootie and the Blowfish all make up the majority of your record collection. Utter, utter crap.
AnDrEw 1



Black Dog (Sound-track)
Various Artists
(MCA/UMA)

The flavour of this CD is country and western (I do not generally like country and western) but was willing to listen with an open ear. Opening with Lee Ann Womack and "man with 18 wheels", the trucker/driving theme is perpetuated with offerings from Rhett Atkins ("Drivin' My Life Away"), Gary Allen ("Highway Junkie"), Steve Earle ("Nowhere Road"), Big House ("Road Man") and Jack Ingram ("Drivin' All Night Long"). All of the songs are modern country, with a twang and a beat, telling stories of abandonment, heartbreak and life on the road. Randy Travis presents a song that despite its country roots is honest and emotional, a song about working on the road and the fear of losing his true love who waits for him at the end of that road. I liked the optimism and acceptance in Patty Loveless' song, but the music was traditional and unoriginal. Most of the songs are moderately paced, with Randy Travis sounding the most sentimental and Big House having the most edge. So, this is a CD of modern country music about life on the road, reflecting the theme of the movie from which it comes.

Kym



Dr. Dolittle - Original Sound-track
Various Artists
(Atlantic)

As a person that has seen the movie, and quite enjoyed it at that, I was surprised to be handed the soundtrack to the movie. Surprised in the fact that I did not notice a soundtrack of any kind, then I of course I heard the soundtrack. With names such as Montell Jordan, Ginuwine, All Saints and the Sugarhill Gang you could be mistaken for thinking that this may offer some promise. How very wrong I was. The most disappointing thing about this though, is in this commercialist age, the movie makers have tried to milk this movie dry. In hindsight though they should have stuck with just the movie, and maybe stuffed toys. This has really only served to detract from the film which, while not exactly being an Oscar winner, is still a great pizza flick. In short, don't bother.

Rock'n'Roll Rodney

The darker side of the music scene.

Underneath the fuzzy rhythms and melodies of Adelaide's current band scene, there lies a darker heart to it all. That is, the darker, more Gothic influence that is penetrating Adelaide's music scene in the form of two up and coming bands - 'Beltane' and 'Chalice'. For those of you with a penchant for the sinister, the ethereal, with some elaborately styled melodies in the mix, 'Beltane' and 'Chalice' are two bands definitely worth a peek. 'Beltane', consisting of Paul (Bass), Sarah (vocals), and Karma (vocals), is a combination of lighter, dance-style drum rhythms with dark and haunting industrial-style sound effects. The elegant bass rhythms of Paul inspire a human element to this soundscape, combined with the enchanting harmonies of Sarah and Karma, who both exact a hypnotising stage presence upon the audience. Not to be ignored, either, the two dancers, Angela and Ade, at the beginning, who draw you into the performance with their sleek, modern grace of movement. 'Chalice', consists of Shiralee (vocals and keyboard), Adrian (brums), Darren (guitars), Sean (guitars), and Mark (bass). A spirited mix, 'Chalice' combines classically orientated melodies and haunting soprano vocals, provided by frontrunner Shiralee, in contrast with the heavier side of dark metal in the hard drum beats, heavy, yet precise, guitar work, and the gutsy bass lines. This combination is definitely an exciting mixture of classical Gothic and heavy metal, and one not to be missed. So, if you are a fan of these dark and Gothic styles, take the opportunity to soak in this up and coming talent at Producers Hotel on the 19th of September, where you can see both 'Chalice' and 'Beltane' performing live. For more info, see your local gig guide (eg *dB* and *Rip It Up* magazines).

Sindy Sinclair

Sarah McLachlan
Adia
(BMG)

I have raved about Sarah McLachlan in the past and continue to praise her beautiful voice on this single. Track 1 is "Adia" (album version) and track 2 is a remix. Apparently the song is off her double platinum album, *Surfacing*. I actually prefer track 3, "Angel" (from the film *City of Angels*), which contains ethereal vocals and beautiful piano music. I also think track 4, "I will remember you" (from *The Brothers McMullen* soundtrack) is better than "Adia". "Adia" sounds a tad too country for this boy's liking.

Ganymede

Alex Lloyd
Black the Sun (EP)
(EMI)

The "Artist Formerly Known As Alex Wasiliev" (from the band Mother Hubbard) has released one of the standout singles of the year so far. Utterly amazing - with sonic influences ranging from Jeff Buckley to Massive Attack. Wow, this is good.

AnDrEw 1

The Angels
Invisible Man (single)
(Shock)

I loved "Caught in the Night", their first single off *Skin and Bone*, and this song is almost as good. The new songs are more melodic than their older tunes, and the guitar work is great. It also has a live version, a demo version of the song, plus a 25-minute track-by-track walkthrough of the album by the boys themselves. Good stuff.

Greg Heaton

Blair
Have Fun, Go Mad (single)
(Universal)

White boy rap and funky backing, this summertime anthem is one of the singles lifted from the *Sliding Doors* soundtrack. It's pretty catchy, but tends to get quite annoying after a while (as do most rap songs). Average at the best.

Midnight Oil
Cemetery In My Mind
(Sony)

When Midnight Oil claim that they have something to sing about, we know our country's stuffed, or close to it. So it is with sadness that I tell you that this single is brilliant. And the Moby remix if anything even more emotive than the original. "Heaven and Earth" and "Devilish Shuffle" showcasing the Oils' new-found enthusiasm for samples, loops, effects and obscurity. This is almost an album, and a statement, in itself.

andrew four

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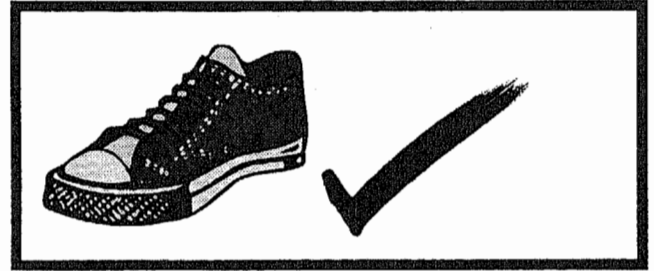
Want to stay cool this summer?

How about Broomball!

Broomball is best described as a modified version of ice hockey. Played every Tuesday night at the Thebarton Ice Arena, Broomball is the best way to stay cool on a hot Tuesday night. Adelaide Uni has been around since 1996 and is this season fielding a team in the local competition. So if you're tired of doing the same old sports, why not try Broomball? The new season began on the 8th of September and the uni. side had a first up win. We are still looking for new members and so all are welcome.

Matches run from 8.30 pm until 10.00 pm on a Tuesday night. The cost is roughly between \$5 and \$7 a game depending numbers in attendance, with the first game being free. Equipment is also supplied and so all you need to bring is yourself, a sense of humour, and some friends.

Any question call Mike Grady on 8344 5521 or just turn up on Tuesday and have a look.

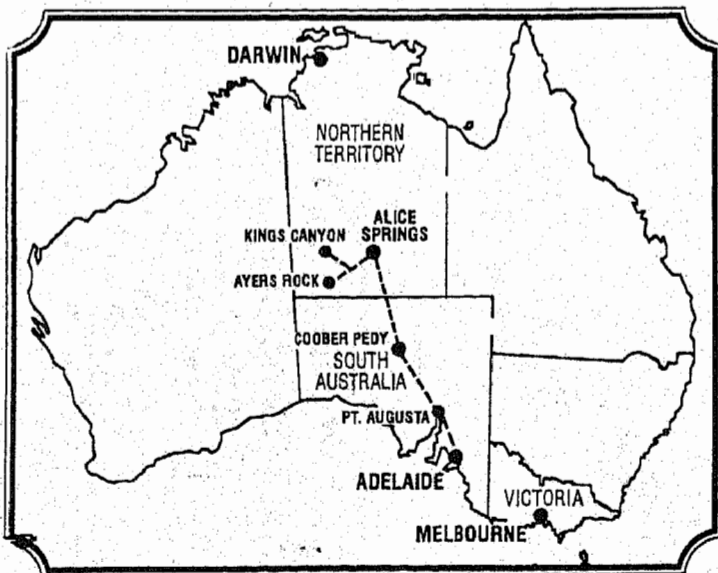


Central Australian Odyssey

10 Day Central Australia Camping Trip: Costs \$575 including meals and camping and entrance fees.

Travel is by luxury airconditioned coach. Fully supervised. Phone 8303 5403 or come and see Ant or Daren at the Sports Association.

Getting away to the centre of Australia has been the dream of many students over the years. Visiting the unspoilt heart of Australia has often proven impossible to the average student. The Sports Association in conjunction with Wheeler Tours is offering an all inclusive 10 days tour of the famous red heart. Starting on December the 1st you will be whisked off by luxury air-conditioned coach through the rolling fields of South Australia's mid north past Port Augusta and on to the secretive Woomera Rocket Range. Stopping overnight at Glendambo campers will be taken onto Coober Pedy where demonstrations of opal cutting and polishing will be given. After touring the towns underground wonders camp will be made at Marla. Rising out of the sun baked earth is the destination for the 3rd days travelling experience, Ayers Rock. The worlds biggest monolith holds a great fascination for even the most travelled Australian. The 4th day gives deeper insight into Uluru as it is known by the original inhabitants. A day of sightseeing culminates with a trip to the Olgas and a walk through the "valley of the winds". Kings Canyon on the 5th day offers an interesting contrast to the lofty splendours of the previous



days with its sheer cliffs and desert oaks. Alice Springs is reached on the 6th day with accommodation at the MacDonnell Range Tourist Park. Alice Springs is explored in detail with its monuments dating back to the early days of British settlement. No tour of central Australia is complete with out a look at the important work of the Royal Flying Doctors Service which was started earlier this century by the Reverend John Flynn. The 7th day plenty of time for shopping or just enjoying the cultural attractions of Alice Springs. Simpsons Gap and Standley Chasm are reached on the 8th day. With the journey returning to the thoughts of more southern climes Coober Pedy is again reached. The night is spent in an underground dugout at the Coober Pedy Umoona Mine. Day 10 sees the return of the trip to hallowed halls of the University of Adelaide.

AUFS

Adelaide University Film Society
FILMS FILMS FILMS

This Week: (Two films)

Yojimbo

Wednesday 16th September at 7pm
Union Cinema
\$3/\$5

Samurai epic from Akira Kurosawa. Remade as one of the first spaghetti westerns **A Fistful of Dollars** starring Clint Eastwood.

The General plus Chaplin's First Films

Thursday 17th September at 7pm
Union Cinema
\$1/\$3

This is widely regarded as Buster Keaton's finest film. Based on actual incident in the American Civil War, Keaton, an engine driver, must recapture his train after it is stolen by Union soldiers. Also screening is a selection of excerpts from Charlie Chaplin's first films.

A new Film Society Newsletter can be found in members' pigeonholes now. If you would like to be added to the Film Society's e-mail list send a message to aufs@smug.adelaide.edu.au. And check out our website at <http://www.smug.adelaide.edu.au/~aufs>. Join up at any screening for just \$3.

O NO!

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Author JGP Barnes

Call Vicki at Clubs Association 8303 3410 or call in person into the office, Sports Association Office, Lady Symon Building.

MOTHER OF GOD

Adelaide University Choral Society

"The Mother of God"

conducted by Peter Kelsall

Saturday September 19, 8pm

St Francis Xavier Cathedral Nth Adelaide

Students \$9 at the door.

ELMO?

Attention all creative women! On Oct 19 a womens' art exhibition will be launched at the Gallery Coffee Shop. So, any women out there with drawings, posters, collages, sculptures, paintings, prints, graffiti, etc please contribute. One of the main themes of the exhibition is redefining "art" & what it means to be an "artist". Call or email Kathleen for further details: 8431 6320 / grover@smug.adelaide.edu.au

TRI HARD

The University of Adelaide Triathlon Club

The Triathlon season is about to start again, so training now will ensure a competitive edge. The club is for students and non-students of Adelaide University, to train as a group and keep the motivation high. People new to Triathlons are welcome as it will bring confidence to training and racing (if that's where you want to take it) especially for your first event.

Benefits of Triathlons

Triathlons are a multisport activity that incorporate three very different activities. Swimming, cycling and running all use different muscle groups and use the cardio-vascular system equally differently. Just training for Triathlons will keep you fit and make you feel healthier with more energy to fill your day.

Competitions:

When:

- Thursday 7.30pm, swimming at the Adelaide Aquatic Centre

- Friday 12.15 pm, running along the Torrens River. Meet under the pedestrian footbridge, University side.

- Sunday 9am cycle, leaving from the Barr Smith Lawns. Different routes depending on training activity. Some Sundays have competitions so see newsletter for events.

To Join:

Contact: Anthony Elder

Phone: 8278 4686 or

email:

anthony.elder@student.adelaide.edu.au

STRANGE DAYS

FINAL DAYS!!!!

The infamous Sports Association Raffle WILL BE DRAWN THIS FRIDAY 18th September at 5pm. No more excuses no more delays!

There are still some tickets left at \$1 so BUY, BUY, BUY!

Remember - ALL money goes to the Sporting Clubs!!!!

Tickets available from the Sports Association or a sporting club member.

IG ME

IGM for new club Team Adelaide
Friday 18th September 1pm W.P. Rogers
Phone Steve 8344 7161

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MOGX2?

Adelaide University Choral Society presents

To The Mother Of God

Concert

Saturday 19th September 8.00pm

St Francis Xavier Cathedral

Wakefield St, Adelaide

entry by donation....\$14 adults, SPU \$5 Child (under 12)

PORNO MUSIC?

Free spirited housemate wanted for inner city living. Must be pleasantly disposed to smokers, pond fish and porno music. Room open immediately! Please call 8277 0434.

YOWIES

Yowies wanted to buy or swap. Do you have any? I am trying to complete my collection. Phone Paul on 8297 1317 or 0416 356 795

BANDY

The Adelaide Uni Band Association will be holding its inaugural General Meeting on Monday 14th September at 6pm on the WP Rogers Room (next to the Games Room, Level 5, Union Building). if you play in a band, are looking to join or form a band, want to organise band nights, or have any degree of interest in bands whatsoever, pay us a visit. If you are unable to attend of have any questions please call Hamish (8332 6777) or Stuart (8351 1465).

Hey kids! It's the end of the paper! And that means no more On Dit until October 5. That's after the break. Hurrah! (Only we get to say that. You should be sad.)

Oh, by the way, from this point forwards, submissions for the very popular (and this week semi-absent) Clubs page, Clubby Clubby Clubs Clubs, ought be taken to Matthew Parker in the Clubs Association. Don't give 'em to us, we'll hit you.