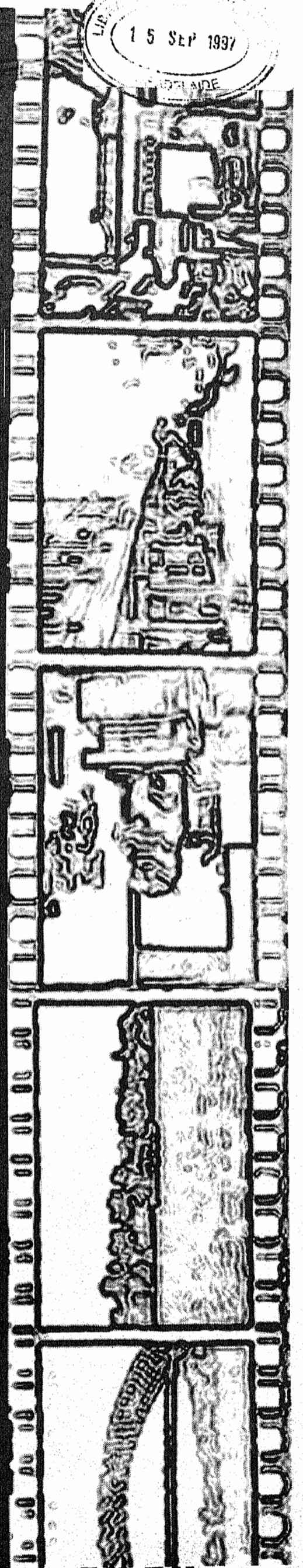
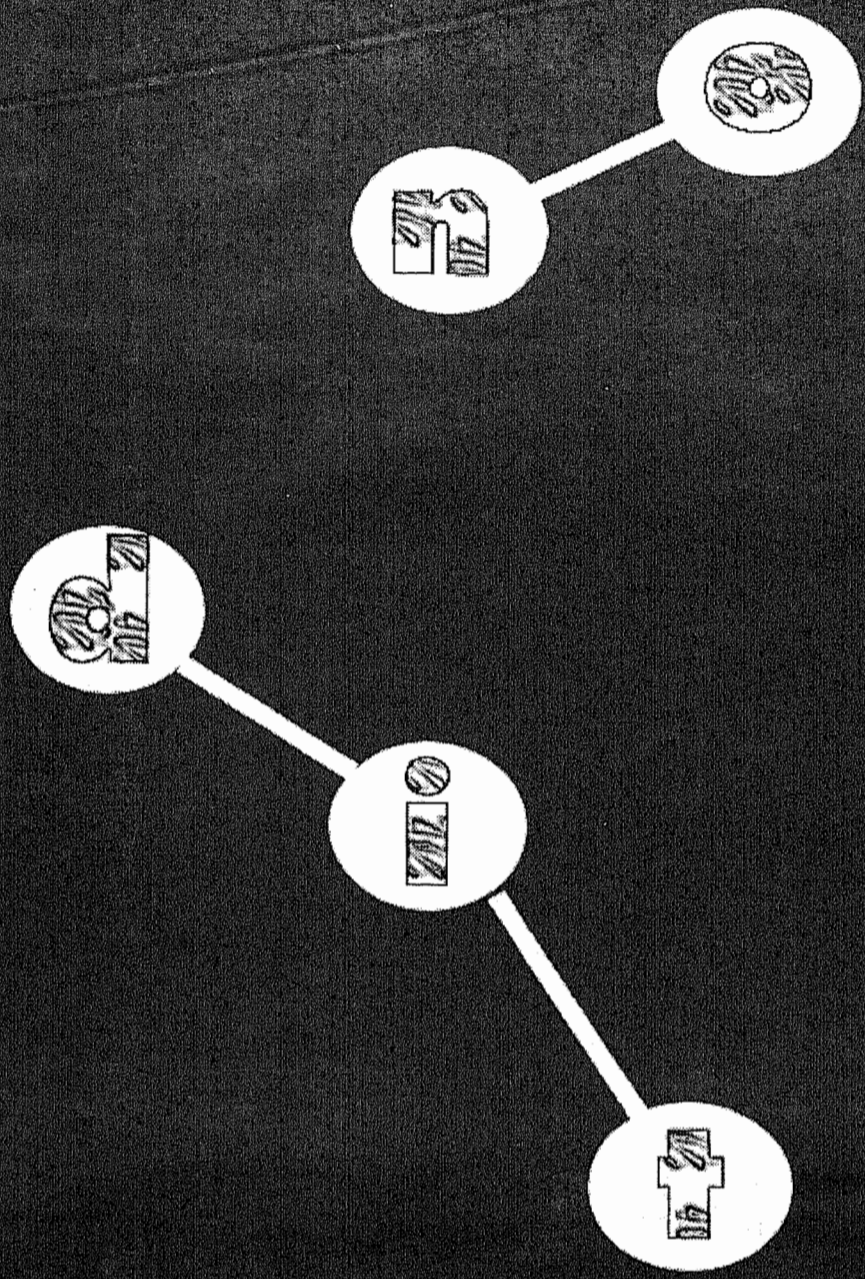
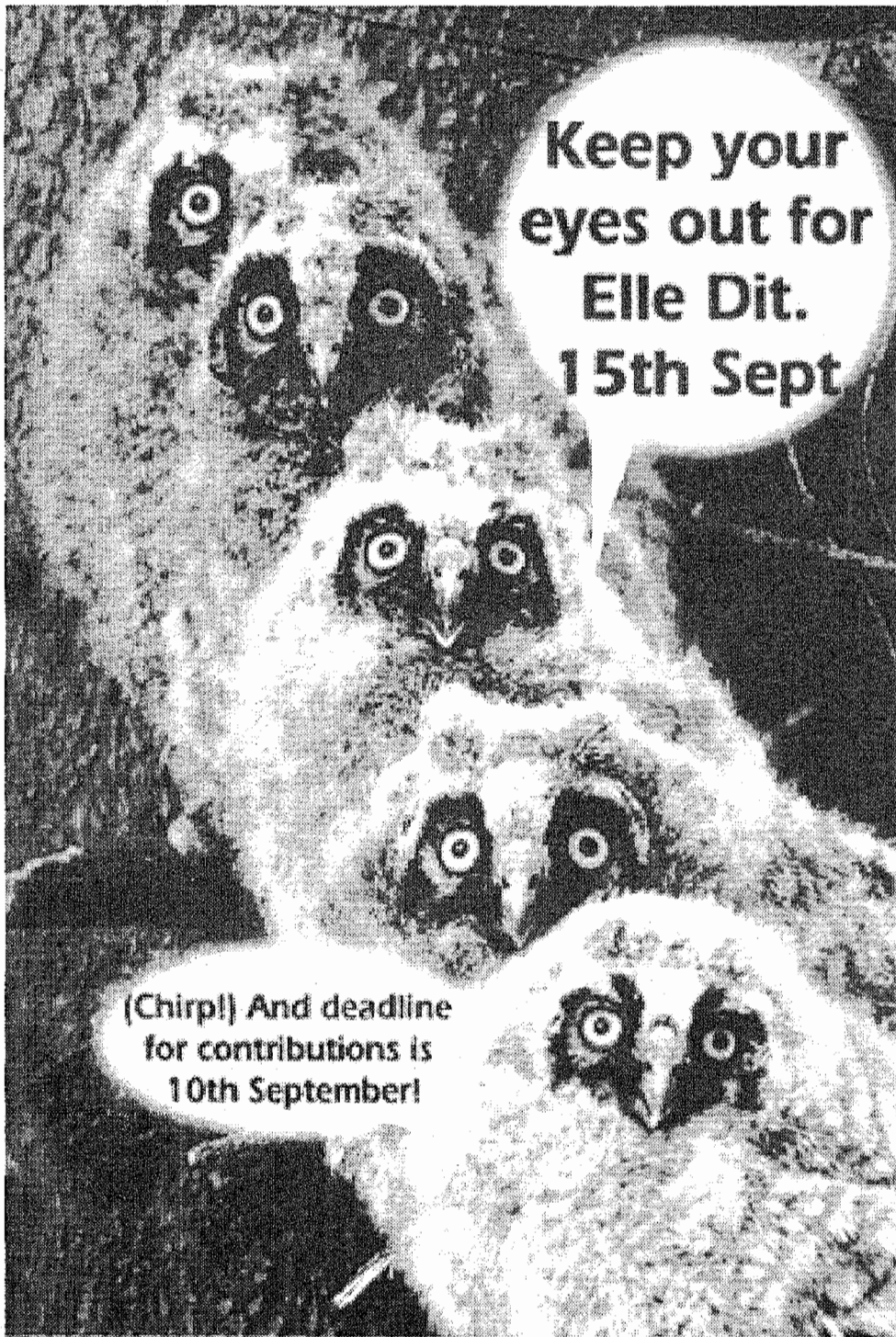


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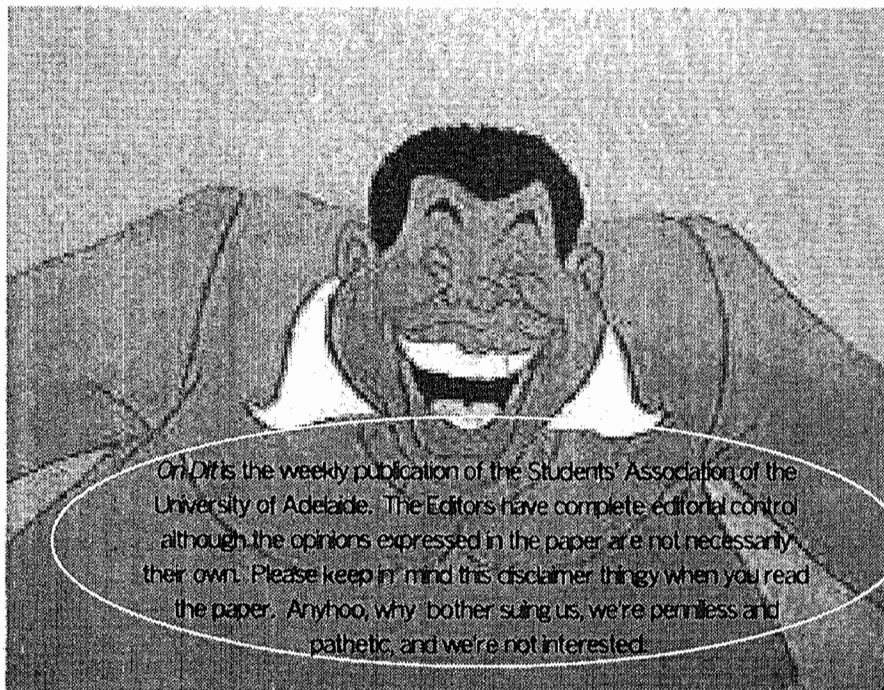
Attention!

Wise

women of

Adelaide

Uni.



Thanks to:

Alice, FlyGuy, Martin, Viv (thanks for the CD), and congratulations to Paul, Chris and Susie (who also came in to proofread on the weekend). Radiohead, Primal Scream, Massive Attack, Bjork, Cardigans, Verve (yet again), Suede (again), Herbie Mann (for a bit, til we got sick of him), kd lang, Nick Cave, Blixa Bargeld, Mick Harvey. A big thanks to all our soapie stars (see p16-19)

Where we are:

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

How to contribute/contact us:

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

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It's the el cheapo and el presto cover by Ching Yee

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Giveaways: Yes, *On Dit* is stuffing more free gear into your gob than you can chew. Our resourceful and hardworking film and literature sub-eds have scraped together a decent bundle this week. For more details, see the aforementioned pages. And be nice to our sub-eds. Grr.

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- 7 EWO(ks)
- 8 Mardi Gras
- 9 Dodgy
- 10 Wayward Students
- 11 Clubs, OSA
- 12 SAUA Columns

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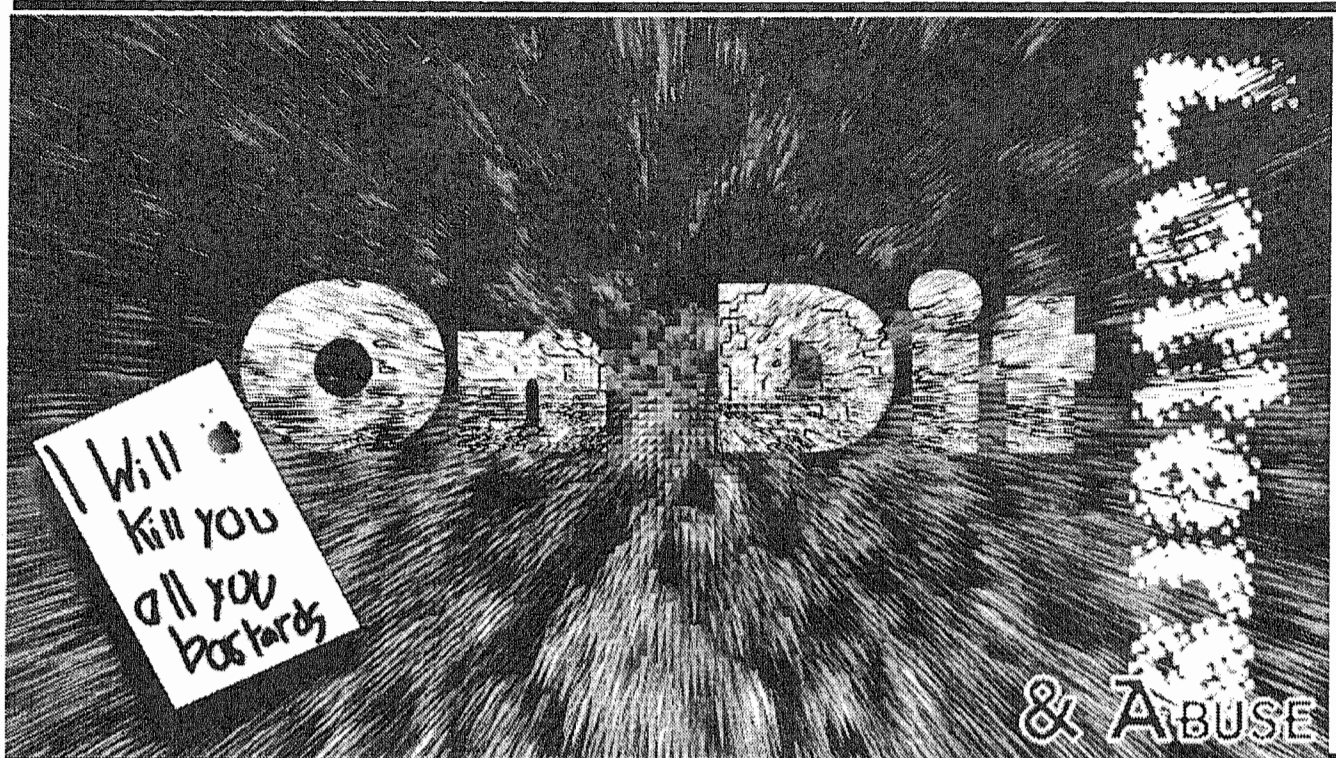
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Yes, kids, the Letters page is for you to spill your guts so if you have something to say then get it in by Wednesday 5pm. nth reminder this year: we need your real name and contact number, NOT for publication.

Piss off! I've Voted!

On Dit

It was a week much like every other week... or was it?? No stop the presses its VOTING WEEK! Throughout the year the more political among us grumble and moan about the state that the Uni is in, usually to the affect that "Uni is up the shit ... and if I had my way..." Well now it's time for those people to put up or shut up. And put up they did in the most annoying fashion. In between every lecture I (and I know I'm not alone here), was accosted by students flogging their party. The "Students First" party was the main culprit in the whole debacle, herding defenceless students into corners and shoving their politics down their throats several times a day or until they finally broke the poor student who out of sheer desperation went and voted just to get one of the "I've voted so leave me the fuck alone" stickers.

This form of aggressive campaigning really shits me, I know that to make an informed vote we need information but enough is enough. Next year I plan to sell the "I've voted so leave me the fuck alone" stickers and I'm sure that I'll make a shit load of cash.

NB: If anyone cares I voted for ALIVE because I promised me more cheap beer.

Adam Langman

Unhappy Eggplant Wants Damages

Dear Editors,

This year, I, perhaps foolishly, decided to stand for a position on the SAUA Activities Board. To that end I submitted an entirely mainstream policy statement together with a photograph of my august self to the body responsible for these things.

Imagine my surprise, then, when I opened this year's election handbook and discovered a blank space where my photograph should be. Okay, so what I submitted wasn't a real photograph. It was a pencil sketch. Done by me. Of a snail. But that doesn't alter the unalterable fact that almost everybody else, even butt-ugly fascists like **** *, had their photos printed in the handbook. And some of them were represented by photographs which bear less resemblance to them than the snail did to me (ie were fake). All of this af-

ter I printed "This is not a joke" on the back of my picture. And then the word "yogic" in my policy statement was misspelt as "yogie", a political term with a different meaning altogether.

One such mistake by itself would have seriously undermined my credibility. Two have made me look like a clown and a buffoon.

I expect a full and groveling apology, plus several thousand dollars in punitive damages (I'll take the equivalent value in beer, but raw sugar would be best). Otherwise I will exact a terrible retribution by running for every single office in next year's elections, including Women's Officer. See if I don't.

Linley Henzell, Prime Messiah of the Hold Cosmic Eggplant (recently promoted)
2nd Year Arts/Law

RACSUC Roaring for Recognition

Dear Editors,
Fair Go!

I write in reply to last week's article regarding Mary O'Kane's views as Vice Chancellor of this University. It is fair to say the University of Adelaide is successful in the biological science area, but what about Roseworthy Campus?

What about the thousands of dollars put into and gained from research at Roseworthy regarding Crop Protection, Deer Marketing, Pig and Poultry Nutrition and Breeding, Dairy Production and new Seed Development - assisting agriculture World Wide!

Where is the recognition towards technological advances that has benefited much of AUSTRALIAN AGRICULTURE over the past 100 or more years.

Why are Agricultural courses being drawn away from their root source? It is like pulling a child away from its mother.

Let's recognise the success; and concentrate on the opportunities that Roseworthy Campus and its courses in Agriculture and Natural Resources, have to offer the rest of the University of Adelaide.

Wake up, North Terrace, take some action towards associating yourself with other campus's - RECOGNISE OUR AFFILIATION.

Alison Ross
Roseworthy Agricultural Campus
Student Union Council
(RACSUC) President, 1997

Arty Kitty

Dear On Dit eds,

It is true that Shotgun Jim was spared the indignity of having to provide a name & contact number? How long before I am shown the same amount of consideration? Why was he the chosen one? I think I have achieved a respectable level of infamy, after all, last week I was insulted by a guy that has never met me & who everyone hates. I feel so proud; I feel so honoured (I wonder if Sir Anderson the Insulter can understand sarcasm (the lowest form of humour) (Hmmm... Fly Guy-esque bracket situation here!)) "Fuckwit"?!? I bet he stayed up all night working on that one. "...Democrat Propaganda..." HA! Oh yeah, I'm working on behalf of the Democrat political party. Natasha & I plan anti-liberal propaganda 'n' stuff while polishing our lovely black docs. (More sarcasm). FELIX: Spring forth burly protector and SAVE ME (obscure Simpsons reference!)

But to other things: I got a student loan and I still have no money. I'm hungry. Lunch today is a chuppa chup (it's all I can afford) (stupid lousy license renewals).

An irritating old lady has taken over my table Grrrrr!
GO AWAY FOUL BEAST! THIS IS MY TABLE - MINE!

I have nothing more to say except hey Alan: "The majority of the stupid is invincible and guaranteed for all time. The terror of their tyranny, however, is alleviated by their lack of consistency:" - Albert Einstein
But what would I know? I'm only an Arts Student.

Love and a reduction to mindless insults,
Snagglepuss.

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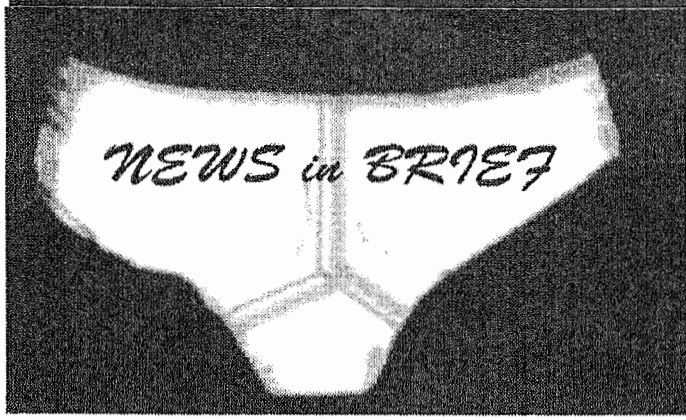
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Here are some newsy bits and bobs.

DI DIES

As you know, Diana, Princess of Wales, died tragically late on Saturday 30 August. Refer to all newspapers and television news for details, and, of course, don't forget to watch Ray cos he's sooooo insightful!

SUICIDE BOMB IN JERUSALEM

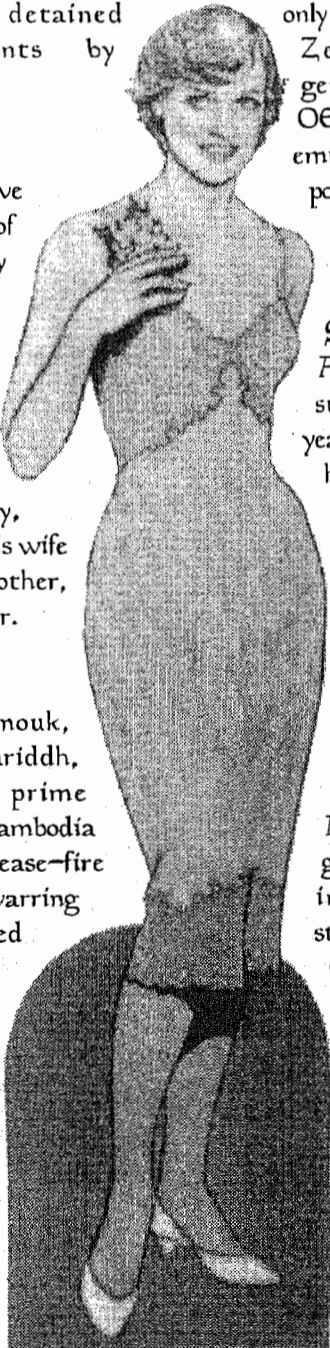
The peace process in the Middle East has received yet another set-back following a suicide bombing in a crowded outdoor mall in central Jerusalem. Six people were killed and 165 were wounded in the blast. The military wing of the Islamic radical movement, Hamas, claimed responsibility for the bomb. Hamas threatens further bombings if Israel does not release detained Palestinian militants by September 14.

TWIN TROUBLE

In Bulgaria, a couple have divorced after a week of marriage after they discovered that they were twins. Venelin and Marieta Vassilev, 25, were raised in an orphanage and then adopted by different families. Apparently, when Venelin brought his wife to meet his natural mother, she fainted on seeing her.

CAMBODIA

King Norodom Sihanouk, father of Prince Ranariddh, Cambodia's ousted prime minister, returned to Cambodia last week to call for a cease-fire between the country's warring factions. He has rejected the political legitimacy of the new regime. He said, "I implore Hun Sen, all other compatriots and all armies to carry out a most immediate cease-fire and to use peaceful means... to settle the problems



that divide us". Hun Sen has not indicated whether he accepts the cease-fire proposal. The Cambodian elections, which are supposed to occur next May, now seem

unlikely: preparations for the poll are well behind schedule.

SHEEP EXPERIMENT

Those damn sheep! They're the cause of the world's environmental problems! Scientists have recently set up instruments downwind of flatulent and burping sheep to investigate methane gas emissions, thought to contribute to global warming. New Zealand was chosen for this rather delightful study because it is

home to 50 million sheep and only 3.7 million humans. New Zealand currently generates eight times the OECD average of methane emission per head of human population. Gee, ain't that somethin' to be proud of!

STERILISATION SCANDAL

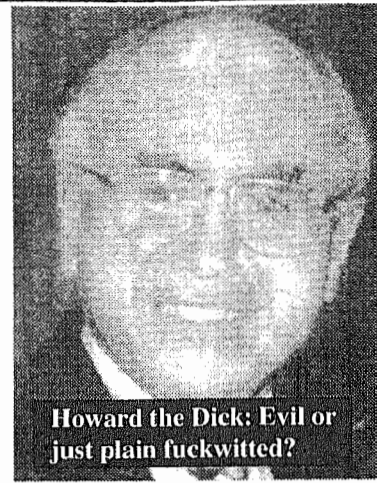
Alarming new evidence suggests that in recent years hundreds of mentally-handicapped Austrian women and children have undergone sterilisation surgery against their will. The practise is even carried out by doctors in state-run institutions. The Austrian government denies the claims. Meanwhile, the Swedish government will investigate the sterilisation of more than 60,000 supposedly "less than perfect" people aimed at making the Swedes stronger and "less defective". Thousands of victims of the procedure are expected to seek compensation.

BIG

The Dutch are growing so quickly that by 2050 they are expected to be a nation of "giants". The average height in Holland for men is 6ft and the average height for women is 5ft 6in.

AUSTRALIAN REPUBLIC TALKS

The Australian government has taken steps towards calling a national convention on whether the country



Howard the Dick: Evil or just plain fuckwitted?

10 times greater than previously seen.

BEEF PROTEST

Vladimir Zhirinovskiy, the Russian ultra-nationalist, joined a protest outside one of Moscow's McDonald's restaurants where he trampled on several hamburgers, declaring that the chain was responsible for "invasion of Western poison into Russia". He has demanded the expulsion of the British and Belgian ambassadors, saying that they should take the blame for the illegal import of British beef into Russia.

BITCHY TV SHOW PLANNED

A British television company is to make a "cruel and bitchy" gameshow called "Can We Still Be Friends?" which pits divorced and separated couples against each other. The



Jerusalem Bomb Blast Victim

should become a republic. Malcolm Turnbull, chair(man/person whatever) of the Australian Republican Movement predicted that there would be an Australian citizen as head of state in time for the new millenium. Australians for Constitutional Monarchy said the convention would prove that the country already had the best system



Montserrat: Ashy

of government. Well, we'll just have to wait and see....

MONTSERRAT

The danger zone in Montserrat is to be extended again after a new assessment of the risks posed by the volcano. Two-thirds of the island are already deemed uninhabitable.

couples will have to answer questions about their private lives to win a prize. Sounds like good old-fashioned family entertainment.

Annabel Davies

Sources: The Advertiser, The International Telegraph, Time Magazine

EDUCATION WELFARE OFFICERS

**KAREN AND CHRIS
— COUNCELLORS
EXTRAORDINAIRE**

Scenario 1: You've just got your major research essay back, it's worth 60% of your final grade, and your mark is, well, not all that flash. You think your tutor has been a tad harsh and you deserve a better mark. Do you get your paper remarked by the Head of Department (scary stuff), or do you go directly to your tutor to thrash it out? You don't really want to go to the Head of the Department because you want to apply for honours in this department, and don't want to create any unrest. Where do you go?

Scenario 2: You have \$50 to last you for the rest of the fortnight. Your fridge is empty and you haven't paid this week's rent. You also desperately need some money to buy textbooks. You need help — fast! Where do you go?

Scenario 3: (It's the last one) Career choices. No longer does Adelaide University offer a one-on-one careers counselling service (yes it is ridiculous isn't it). You have 3 months left until you finish your Health Science degree and you have absolutely NO idea where to start looking for a job. You need to chat, get information. Where do you go?

Well kids, the answer is simple! (has to be a first!) Go and see Karen Walker and Chris Gent, the Education Welfare Officers. Karen and Chris are available to chat to students one-on-one about any grievances they may have. While

they may not be able to provide all the solutions to all of your problems, they are certainly able to discuss them. This "couple of critters" have an important, dynamic, and demanding role in student services, but so many people

do not know about them!

Karen and Chris are well qualified to help you. Karen has been an EWO for nearly four years and has a background in school-teaching, adult education, welfare and counselling. Chris started as an EWO in December 1994. He is a qualified teacher with welfare experience, but for most of his life he has been employed in the Commonwealth Education bureaucracy (so he knows a lot about the hierarchy of organisations).

We (the news sub-eds), asked Karen and Chris a couple of questions.

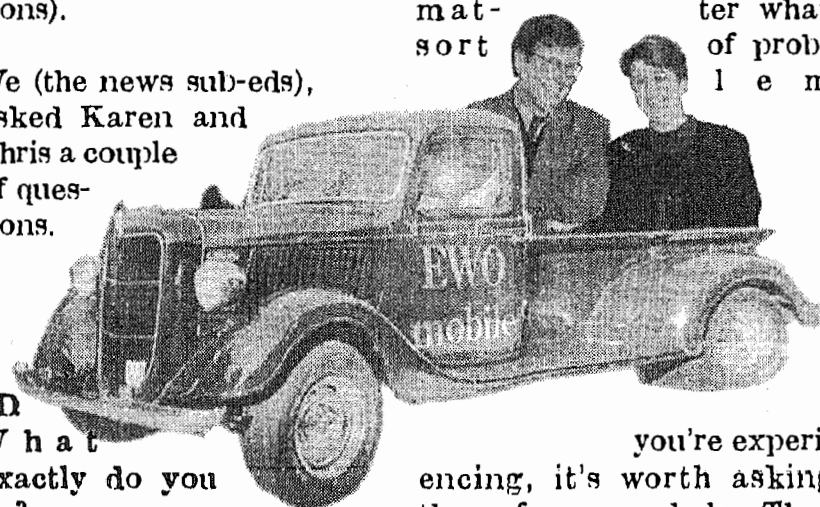
QD
What exactly do you do?

K&C: We provide a whole range of student services, but primarily we are student advocates. We administer Emergency Loans Funds, Equal Access Grants, shortlist and interview candidates for needs-based scholarships, and take on a significant number of potential and actual grievance cases. We are also on the Advisory Committee for Students with Disabilities and we do a bit of research and assistance for the Student's Association. We give students counselling on a range of issues; we help students to find part-time work if they're not coping financially; we help students with résumés. We don't specialise — we're able to deal with a whole range of things. As employees of the AUU rather than the university, we feel that we can act "without fear" from basic pro-student principle in all cases.

OD: Have you suffered from the government cuts to higher education?

K&C: Yes we have suffered, like everyone else. But we haven't born the brunt of the cuts, we've experienced the second and third wave of it. We are finding it increasingly difficult to handle the volume of student problems that we didn't previously have to take care of, like career counselling. We have certainly had to become inventive to meet student needs.

Karen and Chris really are very versatile people, so no matter what sort of problem



you're experiencing, it's worth asking them for some help. They are very friendly and very easy to talk to. They are in their offices in the Lady Symon Building from eight in the morning to after hours, although the times do vary. Pop in and see them!

**Jocelyn Milbank
& Annabel Davies**



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SYDNEY GAY & LESBIAN MARDI GRAS ????

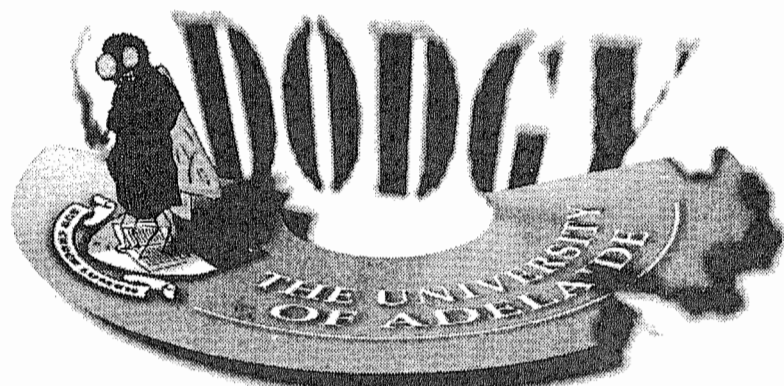
The Adelaide United Mardi Gras collective Inc. has been formed by a group of people from Adelaide's Gay, Lesbian, Bisexual and Transgender community who wish to see Adelaide represented at the 20th Sydney Gay & Lesbian Mardi Gras in 1998.

The collective aims to send a float to Sydney which is representative of the entire Adelaide community and it welcomes anyone associated with the community to become involved with the collective.

However, to blast Sydney away with a huge, fantastic float, we need loads of marchers! All you have to do is turn up at Beans Shed (previously Beans Bar) for the Mardi Gras Meetings, put your name down, get your money together for your ticket to Sydney, and then party with the rest of us on February 28th 1998: it'll be a once in a lifetime experience!!

For more information, contact Josh #0149 849 313 or Anthony #0416 212 44. The next meeting will be on September 22nd, kicking off at 7:00.

Don't be a tv screen spectator, get involved, get groovy, and get watched by the world....and envied.



This week, for you, dear reader (pack of unappreciative bastards), I have conducted deep, incisive experiments into the strange and mysterious world of sleep deprivation. Ever questing for the ultimate in unfettered truth, and as curious as he is about anything, and with deadlines hanging all over him like so many cobwebs, the FlyGuy has pulled the all-nighter. That equates to about thirty hours without sleep at time of writing, and as such there will be no witty rejoinders, no smart semi-afterthoughts, no valiant insightful observations, and most likely not even a sausage-worth of useful information. What is the value? Why bother? Why does he foist upon us this tripe, this self-indulgent, adjective-riddled (yet incredibly articulate), bedraggled ... um ... tripe? Why? The truth, my friends. Do you not desire the truth? (It is, as they say, "out there". I suspect that it is also somewhere "in here" (waving vaguely at the head region).) Don't you want to know what's really going on when the Sandman socks you one and the lights go out (sometimes the lights go out and then the Sandman socks you one, but these are different lights (and then there are blokes who carry socks full of sand, but they rarely wish anyone sweet dreams)))? Admittedly, self-deprivation is a funny way to go about things, but let's just see what we can learn, huh? (Remember, faithful subscriber, that learning consists of making note of absences (for example, when they stopped marking absentees at my tutorial, I learnt that I didn't really want to go any more), and so I imagine that the most anyone will get out of this is to take note of the shit that the FlyGuy can spin (somewhat akin to spinning wah) when he is in this state of grumbled misery, and to compare it with the shit (wah) he is capable of spinning in his ordinary, cheery state (I'll be interested to see about that, myself).)

Perhaps the most notably interesting effect I've noticed thus far is the alternating modes of brain activity. Well, no. That's not true, I'd much rather have said body activity. So I think I will. Perhaps the most notably interesting effect I've noticed thus far is the alternating modes of body activity. To wit: having begun this damn col-

umn in a burst of creativity and enthusiasm, and now having reached this point, I really don't feel up to continuing. The brain (to return to an earlier misguided point) is still there and functioning (and saying things like "Perseverance!", "Dedication!" and "The fans, man! Do it for the fans!"), and, while not terribly alert or efficient, it is keen to push on. However, the arms, the eyes, the fingers (especially the right pinky (Does the FlyGuy, insectoid man that he is, have "pinkies"? Interesting. Wouldn't you like to know?)), indeed, every last fibre of my physical being cries out to cease and desist. I believe there is an apt cliché here ... er ... something about willing the flesh to mind ... something. You probably know the one. With the mind? Yeah, you guys know. Crud. Look at all that space left. Er. Fuck.

I think the main reason I'm so grumpy is that I missed out on my dreams. I have no theoretical basis or any evidence for this assertion, but it seemed like a good thing to say. It's not that there were any particularly good dreams I was planning on having (although there is a good one with a big bucket of gloop and a lack of rubber gloves so palpable you can taste it (You can actually taste the lack of rubber gloves in a dream. Dreams are weird.), but I wasn't really in the mood for that anyway), but you know how they say that you're always dreaming, all the time (while you're asleep, that is (although there are those who push that particular envelope quite substantially)))? Missing out on all that shit is worse, because you don't know what you're missing (and if you hadn't missed it, you still wouldn't know what it was), and also because it fulfils a basic function in human existence; that of backing up the memory banks, filing the day's information away and clearing the space out for a new day's thoughts and experiences.

So, I think what we've learnt today is that, as a result of the FlyGuy's sleep deprivation, his head is swimming with more ideas than ever before, and, tragically, he can communicate none of them.

Bummer, hey?

FlyGuy



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Wayward Students

THE WAYWARD STUDENTS

WAYWARD'S Guide to Fountaineering

Here is our exclusive not-to-be-found-anywhere-else guide to various Adelaide University drinking fountains. Obviously we have not included all of the drinking taps on the grounds as we feel it is better to give a thorough description rather than some wishy-washy wank in an effort to please you all. While we targeted some of the more mainstream and well-known drinking fountains on campus we also included some more obscure (even *underground*) ones in an attempt to appeal to a wider tap drinking audience. With detailed descriptions of each we hope to not only educate the student population on where to find the best taps, but to explain what made it so great, so as to please the discerning consumers in each of you. But don't take our word for gospel, feel free to

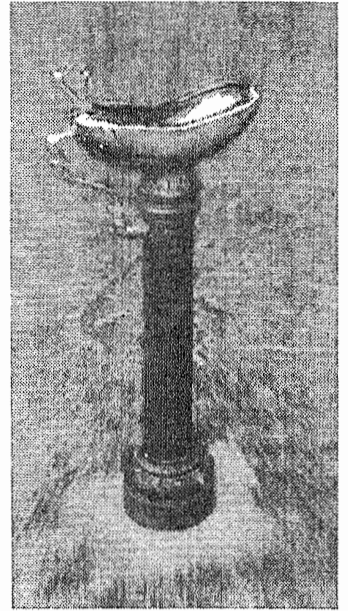
disagree with what we have to say and let us know your thoughts on a drinking fountain we have described, or one that we have missed out, by filling in the survey attached.

For when you think about it, we can all be fountaineers, and here at ON DIT we believe that there is an inner fountaineer inside everyone. Our hope is that after reading our guide, you may take it upon yourselves to take a closer look at your favourite/frequented drinking tap, and be critical. For first-timers we recommend fountaineering in a group, sticking to the paths, and telling someone when you expect to arrive back upon completion of your expedition.

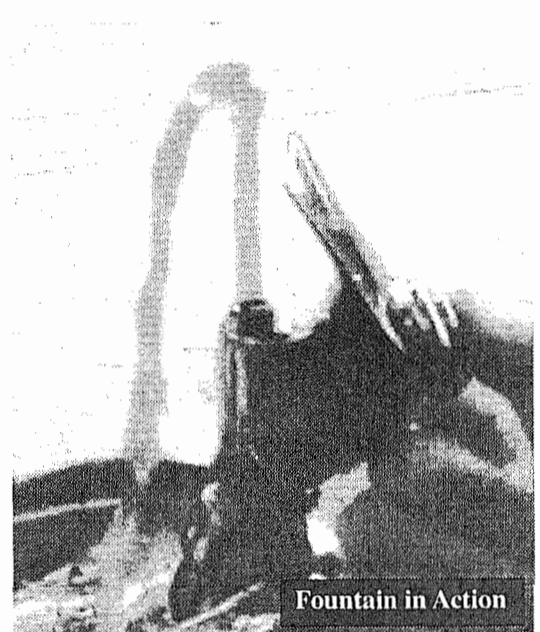
And don't forget a good old "COOOEEEEEE" if you get lost.

Wayward's Guide To Fountaineering

Building: Cloisters
Fountain Location: Outside student office against arch.
Stream: Weak
Temperature: Freezing
Taste: Just Plain Yucky, Neutral.
Overall Rating: (1 = worst, 5= best) 2.5
Additional Descriptions/Comments: An old drinking fountain that has seen alot though the ages. Could do with a new base and a bit of a scrub. Its waist high, and positioned right in the middle of the walkway, so therefore whilst handy, could prove hazardous.



Building: Ligerwood Building
Foundation Location: Level Four, middle of the hallway.
Stream: Variable "defined, not a direct spray"
Temperature: Chilled
Taste: Neutral
Overall rating: 3.5
Additional Description/Comments: "It wasn't great but it was good". "There are no fuckin' fountains in Napier" It



Fountain in Action

is silver and modern and of good height, plus there are great bottle filling possibilities.

Building: Bragg Lab
Fountain Location: Just through inside Western door.
Stream: Spluttery, "Sloppy".
Temperature: Freezing.
Taste: Good, "Tastes nice".
Overall Rating: 5 and a 3.5
Additional Descriptions/Comments: Although a 'clean' tap, the sink fills up. The rumour is that apparently there are never any lineups. "Not as good as it used to be". "It was built up to be some type of magical tap, so obviously I'm a little disappointed".



The Drinking Fountain: Pure Art

Wayward's Guide To Fountaineering

Fountaineerer: _____

Building: _____

Fountain Location: _____

Stream: Dribble / Weak / Fair / Normal / Strong / Variable / Sputtery / Blast.

Temperature: Tepid / Lukewarm / Room Temp / Chilled / Cold / Freezing / Icy.

Taste: Rusty / Just Plain Yucky / Mineral / Chemical / Neutral / Fresh / Good / Great / Divine.

Overall Rating: (1 = worst, 5= best) 1 2 3 4 5

Additional Descriptions/Comments: (including Time took for water to clear from irky brown colour; Popularity of drinking fountain; Ease of access, Height of Fountain etc)



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OSA NEWS

International Impressions Night 1997

Dear Readers,

Some of you may know what *International Impressions Night 1997* is and some may not. So, for the benefits of those who don't know, I urge you to please read on. For those who already know, I strongly urge you to also read on.

International Impressions Night or fondly called *Impressions* is an annual formal ball organised by the International Student Organisations (ISOs) from the three South Australian universities. This year, Impressions is in its 13th year.

The main objective of *Impressions* is to bring together International Students, local students, university staff and the general Australian community in a glamorous festive atmosphere. In essence, *Impressions* is a celebration of multiculturalism. Apart from that, Impressions also aims to raise funds through ticket sales and auctions for the chosen beneficiary. This year, Council for International Students of South Australia (CISSA) has the honour of becoming the beneficiary. It is an opportunity for international students to show their support and appreciation for CISSA. Hence, Impressions is a non-profitable event.

What will happen during *Impressions*? Anything can happen!! Generally, *Impressions* starts with a sitting down formal dinner i.e. not buffet. The dinner is usually a 2 or 3 course meal accompanied by a lovely beverage package. Of course, special food requirements such as vegetarian and halal are also catered for. As you enjoy your meal, a string of cultural performances will entertain you right through the end of the dinner. Usually, the dinner concludes at about 10.30 pm. After the dinner, you can either leave the function or stay on and dance till you drop until about 4am.

In a nutshell, *Impressions* is THE EVENT when you can find glamour, romance, fun, dance, music, food drink, fashion, culture, people... at one go. Who knows, you might even find your Mr/Miss Right at Impressions.

So, think no more and make sure you are at International Impressions Night 1997. Ticket sales will start sometime in August. Watch out for posters and On Dit for details (date, venue and regulations) of ticket sales. SEE YA THERE!!!

International Impressions Night 1997 Facts

Date: Saturday 20, September 1997 (The start of Mid-Semester Break)

Time: 6.30pm (Look at your ticket)

Venue: Exhibition Hall, Adelaide Convention Centre (Beside Hayatt)

Attire: Formal/Traditional

Tickets: 1 Dinner & Dance: \$40 for members and affiliate members of Overseas Students' Association Inc. (OSA) ie all International Students of Adelaide Uni

\$45 for non-members including International Students of Flinders Uni & Uni SA

2. Dance only: \$15 for all.

Questions????

Ask Sylvia, Jayne, Judy or Kenneth at the OSA Office.

adults

gags

Dear Fascist Bully-Boys,

give us some money you bastards...

Yes! The British Comedy Club will be holding a Young One's-O-Rama at the start of term 4. The usual blah, \$3 for non-members (inc. membership) and free for members.

Exact time and details will be published in Clubs column at a later date, so stay tuned! Posters will also be put up but be quick looking out for them in case the EU covers them up again!

Boomshanka, (may the fruit of your loins flower in the belly of your woman)
The British Comedy Club

dragons

The Adelaide University SkinDiving Club has invited the Dragonsearch project officers to give a talk on Tuesday September 16, 6.30 pm in Don Stranks Room, Union Building. If you are interested in finding out more about Seadragons and this long-term project, please come along or contact Ellie Simpson (H): 8339 4173 or Jason Nicol (W): 8303 7770

balls

Lacrosse Club

Guys and girls, the lacrosse club is looking for people who are interested in playing outdoor and indoor intervarsity games against Melbourne University on the 27-28 September. Anyone and everyone is welcome to come, you don't need to know how to play lacrosse, it's all just to have some fun. It will be a weekend of a little lacrosse, major socialising and a lot of drinking. So if you're interested in having a great weekend meeting new people come along and bring your friends. All people interested are asked to contact Don Healey on 8336 3640 or email him dhealey@camtech.net.au

rocks

It's time again for the MOUNTAIN CLUB TRIPS MEETING, to be held Wednesday 17th September in the Margaret Murray Room, level 5, Union building at 7.30pm. Come along if you'd like to spend your mid-semester break bushwalking, rockclimbing, canoeing, mountain-biking, caving, tree-planting, or in any other outdoor pursuit you can think of.

We will be meeting for dinner beforehand at 6pm in the Equinox.

sprockets

Adelaide University Film Society Events

This Week:

Mean Streets

Director: Martin Scorsese

Friday 12th September, 1:10pm

Union Cinema, Level 5, Union Building

\$1 members, \$3 nonmembers

Made prior to their pairing in *Taxi Driver*, *Mean Streets* stars Robert De Niro and was directed by Martin Scorsese, also starring Harvey Keitel in his first major role. It tells the story of Charlie (Keitel) and the psychotic Johnny Boy (De Niro) as they attempt to find a way out of the underworld of New York's Little Italy. This could be your only chance to witness a seminal stage in American cinema history.

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

The latest issue of our newsletter REELBUZZ is in member's pigeonholes now. If you haven't received yours, drop a note in our pigeonhole at the Club's Association or e-mail us at aufs@student.adelaide.edu.au.

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

North Terrace

OPTOMETRISTS

Elizabeth House
231 North Terrace
Adelaide

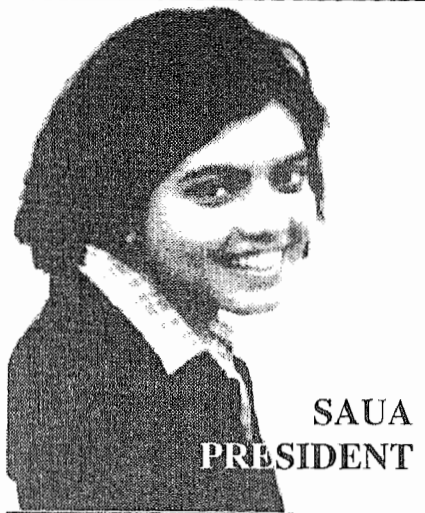
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**SAUA
PRESIDENT**

Performing Arts Gala Concert

The vocal students at the Elder Conservatorium organised a fund-raising concert on the night of the 29th of August, which was an excellent show. It is fantastic to see students taking such an assertive and proactive role in raising money to protect the quality of their education; though it is unfortunate that with the Government's cuts to education and this University's specific priorities, vocal students have been placed in that position. I'd like to congratulate the vocal students for the fantastic job they did and

to thank them for inviting me to attend the show.

Inter cultural Planning Committee

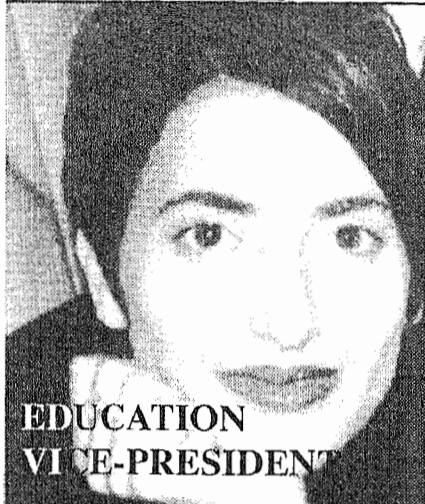
I have been one of the student representatives (along with Chi Yi Gooi, representing the Overseas Students' Association) on the University's Inter cultural Planning Committee which will be making recommendations to the Vice Chancellor about how to raise awareness about cultural sensitivity and how to create a more comfortable environment for students from all backgrounds. If anyone has any questions, concerns, or ideas, please do not hesitate to see me.

Election fever...gone!

The elections are over - congratulations to all those who got elected. Good work to all of the candidates and campaigners who were out there, rain or shine, warm or cold. The votes polled during the elections were a good turn-out - thank you to everyone who made the effort to vote for our student representatives and Union Board members.

Have a good week.

Amrita Dasvarma
SAUA President 1997



**EDUCATION
VICE-PRESIDENT**

Hey everyone! Well election week is over and I hope you voted because it is important and is a major aspect of students having control over student affairs.

Academic Board

It was interesting to see the first draft of the Information Technology report go to the board and the response it received from academics. The Students' Association is always particularly concerned with issues surrounding Information Technology such as that all students do not have

adequate access to computers and that all students should have the opportunity to be trained to use them.

The issue will be discussed again at the board and in the mean time the Students' Association will assess the report.

Discrimination for de facto couples

The Federal Government will discriminate between de facto and married couples. Married couples will be able to receive the independent rate of AUSTUDY/ABSTUDY

whereas de facto couples will have a ban on them to receive exemption. This is because the Government will save money if the independent rate includes de facto families. What this will do is force students to marry...probably before they are ready or even when they don't wish to. To pass the legislation the Government had to receive exemption from the Sex Discrimination Act...yet another example of how the Government is making higher education less accessible.

Yours in Union, Olivia



**ENVIRONMENT
OFFICER**

ELECTIONS

Greetings to all those of you who survived election week. Congratulations to all those who actually participated and won themselves positions - to those who didn't quite get there, PLEASE STAY INVOLVED!!!! The SAUA needs all the troopers it can get. In terms of paper consumption, elections this year were MUCH better than in past years. The Environment Dept will look at further refining the Environmental Regulations for elections so that the 1998 elections can be as planet sensitive as possible. Thankyou to all students for their cooperation with the recycling system this year. BIKE ENCLOSURE: ATTENTION ALL CYCLISTS!!! Construction is beginning on Monday this week

on the Bike Cage between the Barr Smith Lawns and the Library. So please, DO NOT PUT YOUR BIKE IN THE LITTLE SHELTER ON MONDAY OR TUESDAY THIS WEEK. The swipe-card system will be being installed on Friday, but it's ok for your bikes to be in on this day. Should be a good system and increase bike security for at least some riders (esp if you ever have to leave your bike at uni overnight). Will let you know asap how you can secure a place in the enclosure.

FOOD CO-OP

Meetings are beginning for the Adelaide Uni Food Co-op. We are still at the very primary stages, and need as much input as we can get. Meetings will be Tuesdays 1pm in the Clubs Common Room (level 6 of the Union Building) for now. Please come

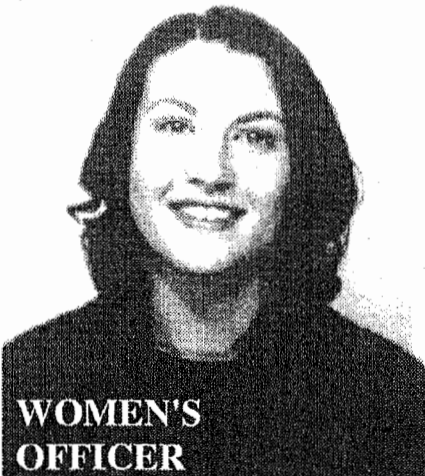
along - to find out what the proposal is, what a food coop is, to present your ideas or pose questions or just sit back and listen - all students are MORE than welcome!

UNLOGGED BOOK

Thanks to the students who have been bringing in one sided paper for use in Unlogged Books. Production halted a little for lack of paper, but should be underway again soon. So please, keep that paper coming!! Thanks.

Well, have a groovy week, and as always, my door is open

Gin
8303 5182
vsimpson@student.adelaide.edu.au



**WOMEN'S
OFFICER**

Elle Dit

Contributions for Elle Dit, the Women's Edition of On Dit, are due this week. If you could just put them into one of the boxes around Uni or come into the SAUA and drop it off. Contributions of all sorts are welcome, articles, poetry, short stories or anything at all are welcome. It's really important to have as many contributions as possible as there are so many different women who come to this Uni with lots of different experiences and ideas and it's important to hear them all. The Elle Dit

Collective will be laying it out over the weekend so anyone who would like to help should come along. There will also be an Elle Dit Collective meeting on Wednesday at 1pm in the Women's Room.

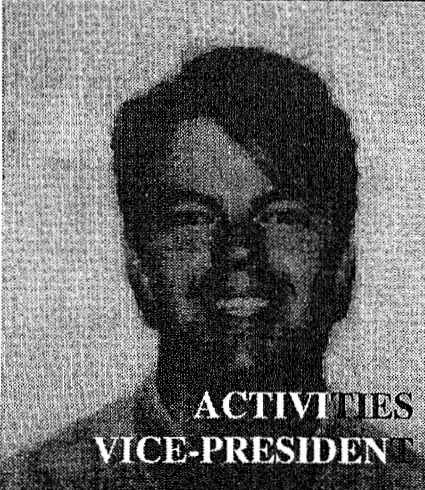
Women's Room

As I wrote last week there will be a meeting in the Women's Room to discuss the paintings which have been done on the walls in the room. There are some women who feel that they did not get to have a say in the painting of the room and are

concerned with what happened. If you have any problems or concerns with the Women's Room, (or anything positive to say!) please come to the Women's Room on Tuesday the 9th of September at 1pm.

Why Weight Week

Why Weight Week focuses on Body Image and Eating Disorders. This will be taking place in the 1st week of next term. If anyone would like to get involved please come and see me in the SAUA Office or give me a call on 8303 5406.



**ACTIVITIES
VICE-PRESIDENT**

ACTIVITIES AND CAMPAIGNS VICE PRESIDENT

Ant Williams

So it's all over now, thank God!! I certainly hope you all made it through election week intact. Mentally and physically. Of course the year is not yet over for the current office bearers. So there will still be more activities to come. I really hope that those of you who, for whatever reason, haven't been out to a beer, BBQ and band event, (BBB), come out and celebrate the end of term. The next exciting episode in BBB will be in the last week of term. Keep your eyes peeled for ex-

act details but one important point will be to bring your SAUA cup.

SAUA cup!! What the hell's a SAUA cup? Well I'm glad you asked. (Thanks Dean). The SAUA cup is a solid acrylic drinking 'glass' which can be purchased from you friendly SAUA Environment Department. At a cost of only \$2.50 it represents a great investment. Why? It saves us giving you all those horrible 'throw away plastic cups and....because at any SAUA 'beer' event your first beer is free and subsequent beers are only 50c!!! But only with your you beaut SAUA cup. So don't be shy, come into the SAUA and purchase your SAUA cup. (Cups will also be available at the BBQ sites).

PROSH. The money raised by you the students for Prosh has finally been sorted. The hand-over of over \$2000 to the charities will happen during BBB week. Thank you to all who supported and enjoyed Prosh. It has been difficult in some aspects but it is a traditional event which will not be left to die. Every effort will be made to keep it well and truly Alive. Lastly, thanks to those who supported me last week. I am proud to have the support and friendship of such a fantastic bunch of people, voters and candidates alike. Thanks again.

Ant.

End Military Rule!

The following was written by Green Left Weekly correspondent Melanie Sjöberg when in Jakarta leading up to the May 29 Indonesian sham 'elections'.

"The day after I arrived in Jakarta a vibrant 5 hour rally was staged where more than 1 million people were in the streets waving banners, singing, chanting and revving motorcycles in a throbbing rhythm to demonstrate their rejection of the government and strong desire for democracy. It was a symbol of how dynamic my whole visit would prove to be, but more significantly, a clear indication of the depth of the opposition to the Suharto regime.

We now know the official election outcome was an overwhelming majority for the ruling Golkar party with 74% of the vote, 23% for the PPP (a Muslim electoral formation) and a significantly reduced 3% for the PDI (Indonesian democratic party). This suggests the potential for another 5 years of repression, the reality, however, is anything but secure for Suharto and the dictatorship. The level of opposition to the Suharto regime's corruption has grown in number and in its level of confidence through widespread use of public rallies and mass civil disobedience."

The Suharto-led military' came to power in Indonesia through the massacre of more than 1.5 million people in 1965. Since that point military rule has been ruthless and no dissent is permitted.

Sjöberg continues; that the Suharto regime "have decreed that only 3 legal parties could exist; the ruling Golkar party, PPP and the PDI. Under these rules the majority of the population are kept in political darkness by what is described as the 'floating mass'. In reality this means local level political organisations are forbidden. The sole entry into the political arena is voting every 5 years.

During the election period each party was allocated days on which it could campaign. The widespread participation in the rallies for the PPP and especially the spontaneous demonstrations of support for the deposed Megawati Sukarnoputri and the pro-democracy movement, led Suharto to attempt to ban the street rallies. They even prohibited chanting and carrying pro-democracy banners.

Despite Suharto's best efforts the campaign rallies were dynamic, noisy events bringing thousands of buses, cars and motor bikes into the streets with people festooned and crammed into the available spaces. People even removed the doors and boot so that everyone could squeeze into the car or truck. Placards, banners and giant home made puppets contributed to the festive air.

Waves of civil disobedience followed the formal banning of street rallies, along with a growing political understanding of the repression. It was mostly urban poor,

workers and students who refused the Suharto directives. During this period the slogans and banners changed from broad demands, like "hang Suharto" to much more precise calls for an investigation into the wealth of the Suharto family, to end the role of the military in government, reject the 5 political laws and a united opposition against Suharto. It was an obvious and rapid shift in the level of understanding of the problems in Indonesia built from the people's experience.

Election day itself further reinforced the undemocratic nature of the regime when workers and other contacts indicated that there was widespread intimidation. Public and private sector workers were forced to vote in their workplace and under the supervision of management. In the villages, where 50% of the population live, there was enormous surveillance. Documents leaked to the Indonesian press suggest that many district officials had already worked out the results for their area. The unrest manifested itself in riots and what the establishment media showed to be rampant destruction. In actual fact, the protests were usually in response to acts of disenfranchisement such as the incident in Diii where a polling booth was burned down after the villagers were denied valid registration to vote.

The leaders of the legal political parties in opposition have failed to respond to the high numbers of people campaigning and seeking an alternative to Suharto. It appears that the PPP leadership will accept the election outcome. The deposed PDI leader Megawati, while hinting at a legal challenge has now backed down. The call for a united opposition to Suharto is still likely to be supported by the masses disillusioned by the fake democracy of the elections. The People's Democratic Party PRD, led this demand during the elections, as well as the mobilisations since July 1996, demanding the opening up of the democratic space."

Meanwhile, mass actions have continued in many cities across Indonesia, workers are struggling for improvements in wages and conditions and even the prisons have been rocked with riots.

Sjöberg concludes "The instability in Indonesia is unlikely to be resolved without significant change in the democratic options available. The PRI) continue to organise amongst workers, students and the urban poor, despite the jailing of their key leaders. They have called for the results of the election not to be recognised and for a referendum on self determination for East Timor."

In Early August East Timorese were subjected to a new crackdown. the August 13 Green Left Weekly reported that "scores of East Timorese have been

killed and hundreds of others arrested"... "the latest crackdown was in response to pro-independence rebel attacks during the may 29 general election"... "The Indonesian military responded by deploying a further 15 battalions" of soldiers on to East Timorese soil.

The increase in the level of political demands of both movements is reflected in the linking of the Indonesian and East Timorese struggles by progressive forces, like the PPD's call for a referendum on self determination for East Timor. Activists under the Suharto dictatorship and in Australia realise that there can be no freedom for East Timor until there is democracy in Indonesia. A positive step

has been taken in Australian solidarity work with the upcoming tour.

In September the first ever joint tour of an Indonesian and East Timorese activist will come to Adelaide.

Meet - Edwin Gozal, member of the radical Peoples Democratic Party

- Naldo Rai, Jakarta based East Timor activist and writer

Find out what is really going on from activists who are on the ground and involved in the struggle!

Adelaide University; Thursday September 18th at 7pm in the North South Dimr-g room on the fourth floor of the Union building. Ph: 8231 6982 for details.

I

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NOTICE TO THE STUDENTS OF THE UNIVERSITY OF ADELAIDE

THE UNIVERSITY COUNCIL IS THE GOVERNING BODY OF THIS INSTITUTION GET INVOLVED!!!!

On Wednesday, 28 October 1997 there will be an election of two undergraduate members and one postgraduate member of the University Council. Each for a one year term from 6 March 1998 to 5 March 1999.

Nominations for the positions are invited. A nomination must be made on the appropriate prescribed form, and must reach the Returning Officer at the University before 12 noon on Thursday, 18 September 1997. Nomination forms may be obtained from Room 656, Level 6, Wills Building, or from offices of the Students' Association, at the North Terrace Campus of the University of Adelaide; or by phoning 8303 5668.

Susan Graebner
Returning officer

THEATRE NOTICEBOARD

UP COMING EVENTS:

CINDERELLA. 30th September-4th October, is the season of the Australian Ballet Company's *Cinderella* @ the Festival Theatre. This production is set at the turn of the century with a focus upon a strong Cinderella character.

ELVIS TO THE MAX. Dates are September 6&7 @ the Festival Theatre. Could be a hunka, hunka, burnin' crap!

CRYSTAL CLEAR. A humorous exploitation of the disappearance of Sam Shore. Dates: 26/27th Sept, Wed 1st Oct, and 3/4th Oct. Where: Tea Tree Players Theatre.

RUSSIAN SPECTACULAR. Celebrating the 850th anniversary of the founding of Moscow, the Kensington and Norwood Symphony Orchestra will present a series of classical pieces on SUNDAY Sept 14th @ 2pm. Where: Russian Community Centre, 239 the Parade, Norwood.

RUMORS. Yuppies and gunshots-need I say more? Playing at the James Irwin Hall in the Julia Farr Services, 103 Fisher Street, Fullarton, this play concludes this Friday (12th of Sept) and Saturday (13th of Sept). Sounds cool!

AFTER THE BALL. David Williamson's newest black and funny play will show from the 18th to the 27th of September @ Her Majesty's Theatre.

FREE RADICALS. Physical dance theatre with live percussion. Playing 9-13th of September @ Her Majesty's Theatre.

KOALA LOU. Mem Fox...primary school...Space Theatre, Festival Theatre. OCTOBER 7-11th.

RODEO NOIR. Rope Spinnin', yodellin', cow girl. Playing @ the Space Theatre, Festival Theatre from 12th to 20th September.

TEMPEST. Shakespeare madness directed by Jim Sharman. Need I say more? Playing at Her Majesty's Theatre from October 1-11.

OTHER INFORMATION:

ARTS MARKET. An expo of the performing arts embracing theatre, music, cabaret, dance and outdoor performance. It will be held during 22-27th of February but if you are interested in a stall then call 8271 1488 for further info.

LIVING HEALTH BANDS SHOWCASE 1997 brought to you by Carclew Youth Arts Centre and Living Health. 25th-26th September. Norwood Concert Hall. Over 400 students from metropolitan and regional schools will be performing with the acclaimed jazz pianist Paul Grabowsky, the Grabowsky Trio and jazz singer Shelley Scown.

YOUTH SPRING ART SHOW. 9th September 11am-1pm. Carclew Arts Centre, Jeffcott St. North Adelaide. Exhibition of young visual artists from the Adelaide Family and Community Centre. Exhibition runs until 27th September.

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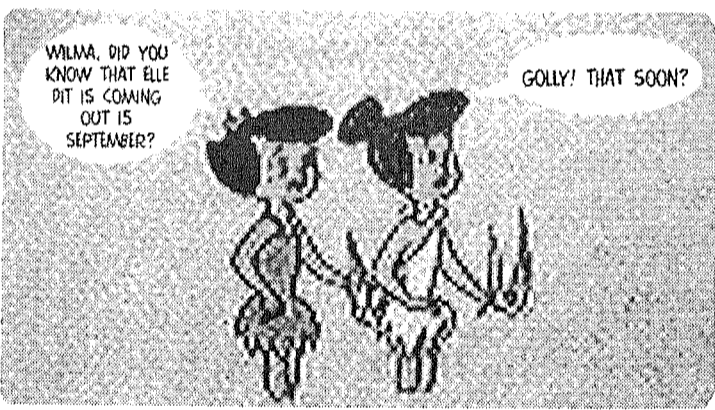
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WILMA, DID YOU KNOW THAT ELLE DIT IS COMING OUT IN SEPTEMBER?
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Yes, funky Adelaide Uni women. If you would like to contribute in your own funky way to this special funky female edition then get your stuff into On Dit or one of the funky Elle Dit contribution boxes around campus before September 10. Funky? You betcha!

Mmm...
videos..



Bound
1996, Dir: Larry & Andy Wachowski (aka *The Wachowski Brothers*)
Jennifer Tilly (*Bullets Over Broadway*), Gina Gershon (*Showgirls*), Joe

Pantoliano (*Risky Business*)
Roadshow Entertainment
Bound is a modern-day film noir with a tight and clever storyline; and excellent and creative cinematography. This is the best film

of its kind that I have seen in a very long time. An original spin is put on the story by having the two main protagonists, Violet (Jennifer Tilly) and Corky (Gina Gershon) as lesbian lovers. There are two sex scenes that some may find a little more explicit than you would expect in a "mainstream" film, so if this idea disturbs you, you have been warned.

The story starts off being the tried and tested story of the mob girlfriend (Violet) who falls in love with someone (Corky) and decides to get out of the mob life, taking as much money as she can in the process. Where this story diverges

from a stock standard plot is that the characters are all so clever. Violet and Corky hit upon a seemingly seamless plan that will get them millions of dollars with someone else taking the fall. Their mark is Violet's boyfriend Caesar who launders money (joke for those who have seen the film) for the mob. The plan starts to go wrong when Caesar turns out to react more cleverly to the situation than they had planned for. The suspense is excellently executed and you will be on the edge of your seat right up until the end!

Esther Speight



Temptation of a Monk
1993, Dir: Clara Law
Joan Chen, Wu Hsin-kuo, Zhang Fengyi
Columbia Tri-Star

Starring Joan Chen, this costume drama was big on sex and violence but sadly lacking in continuity. It was full of amazingly lavish sets and costumes, which were presumably historically accurate, and the most amazing gravity defying hairstyles I have ever seen. It was quite entertaining, but not as gripping as the promos may have you believe.

Set in the Tang dynasty, it follows the feud between two generals from opposing sides against a backdrop of the overthrow of the current emperor and the installation of another. Jing Ye, the general on the losing side of this coup, hides in a monastery with his men to try and escape the soldiers that are after him. But they cannot leave the outside world alone, and the rest of the film follows his attempts to escape from the crimes that he committed against the current ruler, and the various means employed to lure him out to face punishment.

The fight scenes are almost comically violent, with blood spurting out of wounds and limbs flying everywhere, but in contrast, the sex was quite graphic and almost more realistic than in most western movies. Overall, I would recommend it to diehard fans of Chinese cinema, but not as a film that everyone will appreciate.

Bronwyn Davis

Extreme Measures

1996, Dir: Michael Apted
Hugh Grant, Gene Hackman, Sarah Jessica Parker
Columbia Tri-Star

This is one of those medical suspense thrillers, in the same vein as *Coma*, and it's surprisingly enjoyable. Hugh Grant departs from the whiny self-conscious Englishman that he has played in every other film I have seen him in and passes in a pretty good performance as a doctor (Guy) in a city hospital's emergency room.

His life is thrown into chaos when a patient comes in with extreme convulsions and unidentifiable symptoms, and dies. The body goes missing and Guy's in-

nocent enquiries are met with a mysterious stone wall. Guy won't give up and finds himself being framed and his career in tatters. Alone, Guy must get to the bottom of the sinister goings on and clear his name.

With some great suspense and a surprisingly good performance from Hugh Grant, this is a worthwhile thriller.

Esther Speight



Blood & Wine

1996, Dir: Bob Rafelson
Stephen Dorff, Jack Nicholson, Jennifer Lopez, Michael Caine, Judy Davis
20th Century Fox

With such an impressive cast you might be fooled into thinking that this is going to be a good film. The story sounds kind of interesting. Two thieves, Nicholson and Caine, steal a priceless diamond necklace from a rich couple who's Cuban nanny is bonking Nicholson's character. But before Jack can leave for New York to sell the jewellery he has an incredibly violent fight with his wife (Davis) who leaves him for dead and takes off with her son (Dorff) and the necklace. The remainder of the film is just an attempt at exploring the relationships between the characters and in particular their loyalty to one another.

However, none of this really comes together too well, mainly because of bad scripting and direction. Any sympathy that we are supposed to have for any of the characters is undermined by the fact that they are never really properly established; while the testing of their loyalty to one another is a bit of a joke because we never get to understand them too well. The robbery scene is also a big letdown when an excellent opportunity for a bit of suspense is thrown away. Finally, Nicholson and Caine give the two best impressions of logs that I have seen for a long time.

Carmel Pascale

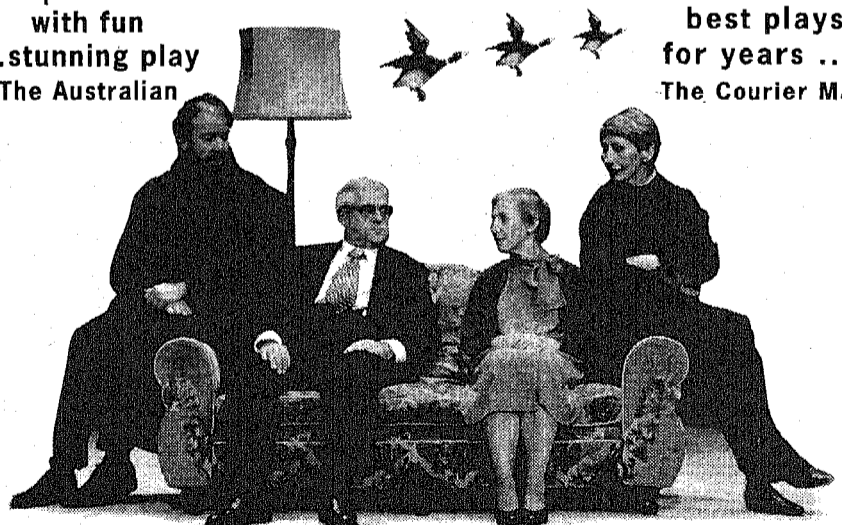
The Adelaide Festival Centre presents the queensland theatre company production of

David Williamson

After the Ball

"...brilliant... sparkles with fun...stunning play
The Australian

"...one of Williamson's best plays for years ..."
The Courier Mail



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MICHAEL

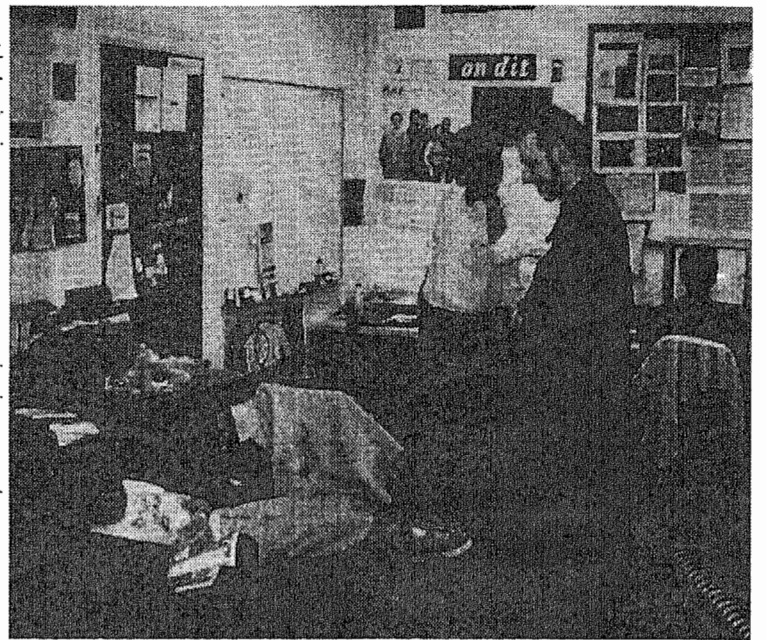
Thursday afternoon in the Existentialist offices, a high class student newspaper dedicated to all the high ideals of bohemian student life. Michael, the lifestyle sub-editor has just arrived.

Chelsea: Why weren't you at Styloroc?"

Michael: I was at Proscenium.

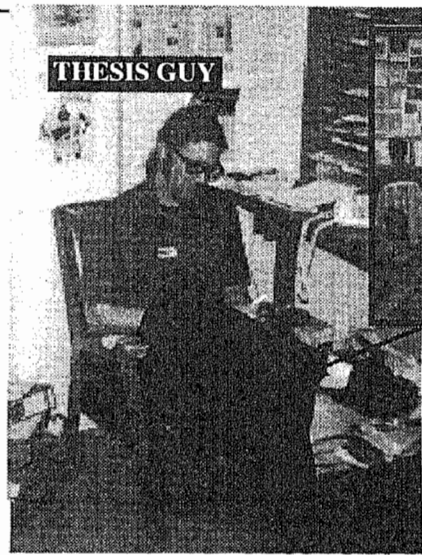
Chelsea and Michael engage in the Proscenium vs Styloroc debate, with Undercover Marketing guy listening.

Undercover Marketing Guy: That's interesting. What sort of people go there?



Thesis Guy: That's funny.

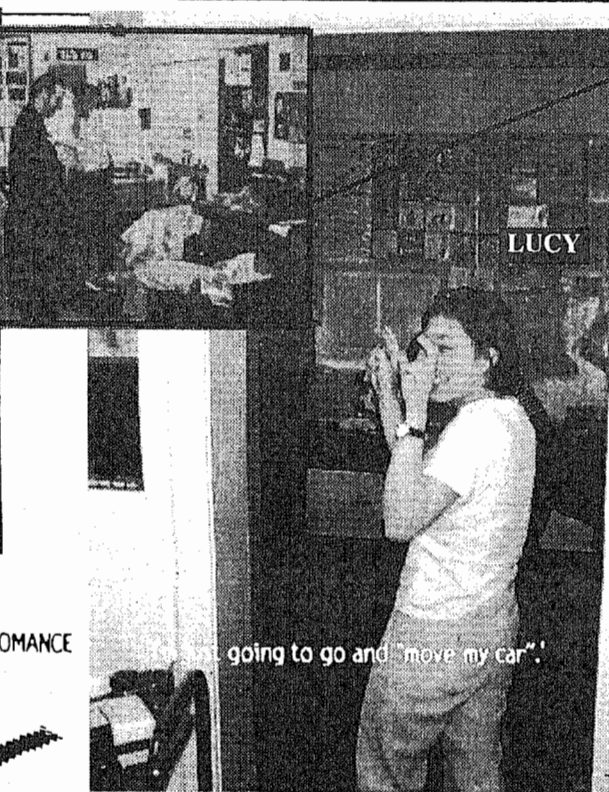
There's a pause as everyone contemplates this non sequiter. Thesis guy will not offer it up of his own accord. Finally Lucy, a relatively drug fucked girl, that is reading an English One text, bites.



THESIS GUY

Lucy: What?

Thesis Guy: I CAN TELL THERE WAS ROMANCE HERE LAST NIGHT.



LUCY

Thesis Guy: I was going to go and "move my car".

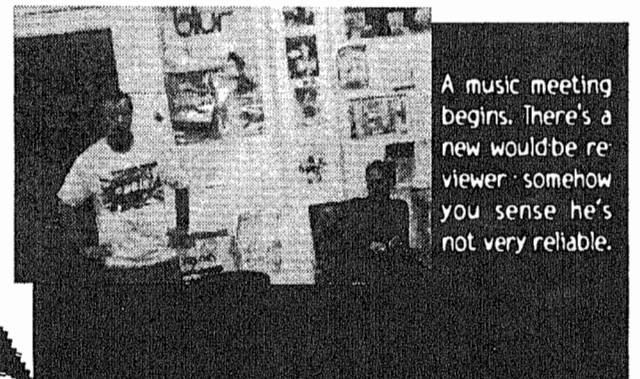
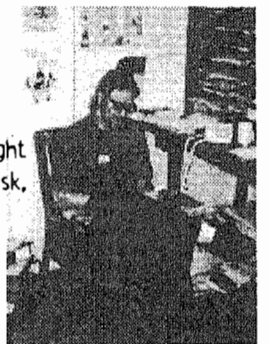
She leaves.

Thesis Guy: That's funny.

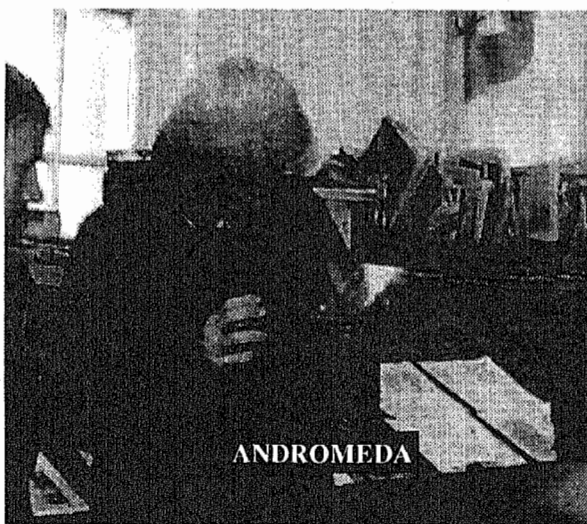
Everyone looks at him. The collective thought bubble is along the lines of "I refuse to ask, I refuse to ask".

Somebody: What?

Thesis Guy: I didn't know she had a car.



A music meeting begins. There's a new would-be reviewer: somehow you sense he's not very reliable.



ANDROMEDA

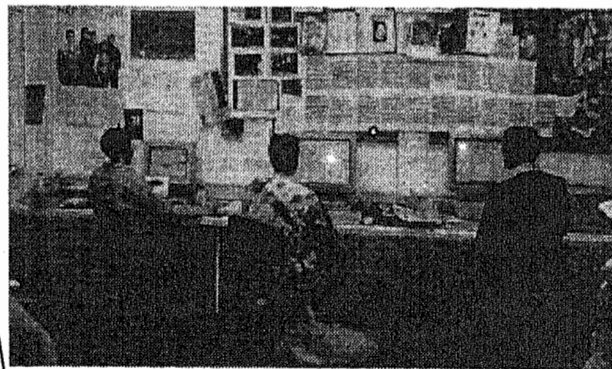
Young Guy: Yeah, hi, my name's Andromeda, I want to review CD's. I'm not much of a writer, and you'll probably have to chase me up a bit, I can't make it to meetings, I don't have a phone number, I don't even really go to uni..."

Editor: Oh sure, no problem.

Hands over CD. Returns to the computer, where the other editor sits. Editor opens contributions folder.



EDITOR



Editor: Oh, it's empty. What we really need is a RELIABLE reviewer, a person who can write for us.

Reliable person walks in. She is neatly attired, groovy but not gratuitous.

Reliable Girl: Hi, I'm Jennifer Reliable, I want to write for the paper. I've had heaps of experience and I used to edit my school paper (a really well-funded government school).

I was wondering if I could write for you, I'd be happy to do anything, even cover student politics.

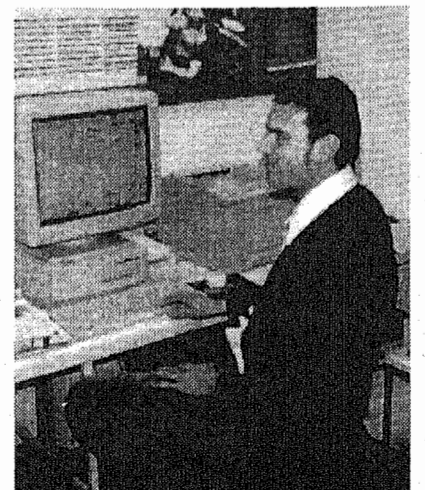
Editors muse, in a disinterested way.

Editor: Mmm, yeah, we'll let you know.

Thesis guy initiates email check, to see if his classically named overseas dwelling girlfriend has sent him mail. Everyone else gathers round.



JENNIFER RELIABLE





Thesis Guy: Is there anything for me???

Editor: No, but there's something for Lucy and something for Michael, and something for the sexuality survey. Oh! And we've actually got a really good article from our mystery person "MorrisC!"

Thesis Guy: That's funny, it reminds me of that whole Shotgun Jim/Fly Guy thing at On Dit.



Michael: Nice shirt.

Tshirt: Cheers.

Undercover Marketing guy: So you think that t-shirt's cool. Do you guys think those band t-shirts are a "Bit Wicked" (!?!)

Michael: Oh, they're a bit commercial.

Thesis Guy: T-shirt guys and captions are all a bit ironic.



Editor opens local tabloid, "The Daily Beige".

Editor: OH God, they've tried to define the Gen X, "youth of today" thing again. Look, I don't even wear Doc Martens or shop in Youthworks!

Marketing Guy: Oh, so where DO you like to shop then?



Marketing Guy has dictaphone hidden under his jacket. Chelsea meanwhile has been flicking through magazines, compiling a wishlist of CD's to review.

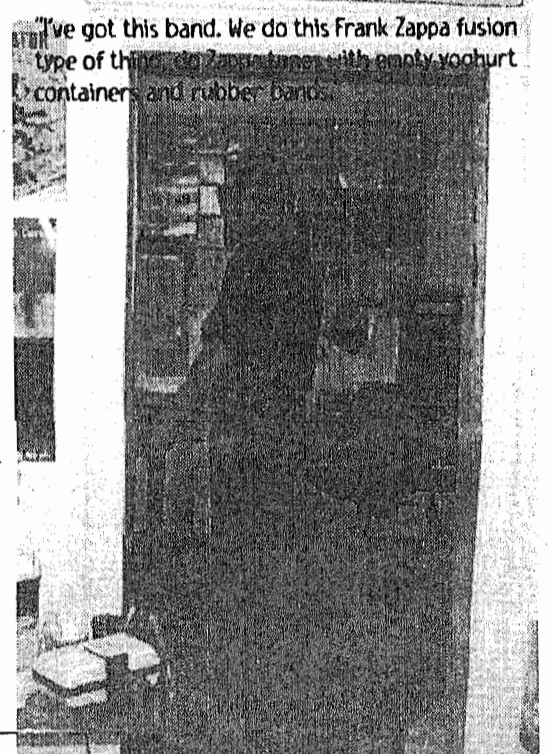
Chelsea: Oh, Everything But the Girl have a new album out. But I don't like them anymore, they've sold out.

Marketing Guy: Mental Note: EBIG HAVE SOLD OUT!

Thesis Guy: I've got to go practise.

Pause.

Someone: Practise for what?



I've got this band. We do this Frank Zappa fusion type of thing. Do Zappa tunes with empty yohhurt containers and rubber bands.

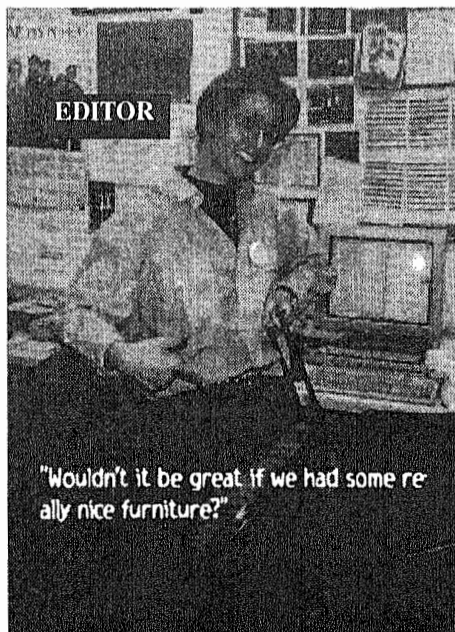
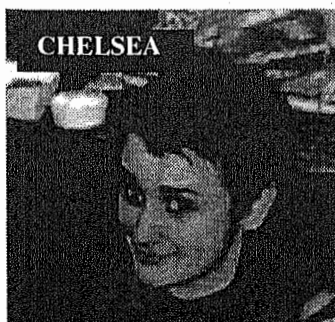
Editor: Oh, you've always got interesting ideas.

Thesis Guy: Yeah, well I'm working on my thesis.

Discussion then takes over about the state of the furniture. The furniture is broken, stained and unhealthy looking. Chelsea confesses to having slept on the couch overnight.

Editor: Wow, you probably got syphilis from that couch!

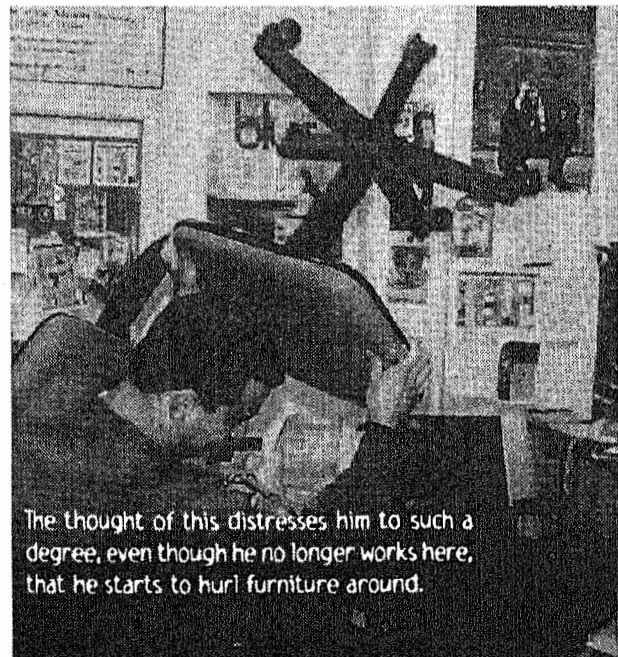
Chelsea thoughtfully strokes an invisible cold sore.



"Wouldn't it be great if we had some really nice furniture?"

Last Year's Editor appears..

Last Year's Editor: That was just a dream. You're NEVER going to get new furniture here.



The thought of this distresses him to such a degree, even though he no longer works here, that he starts to hurl furniture around.

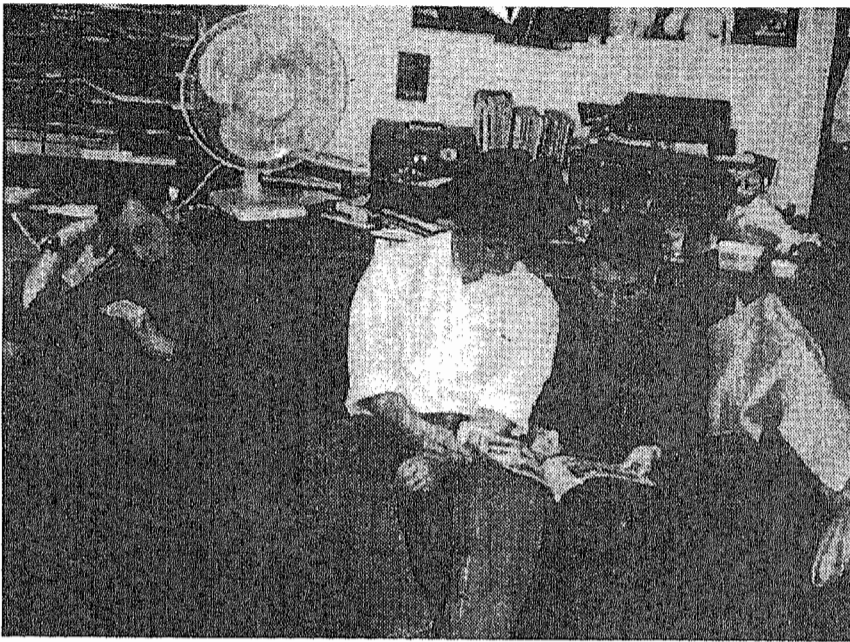
Chelsea (to Undercover Marketing Guy): Are you going to the Crown and Anchor after?

Undercover Marketing Guy: OH, do you think that's the place to be?

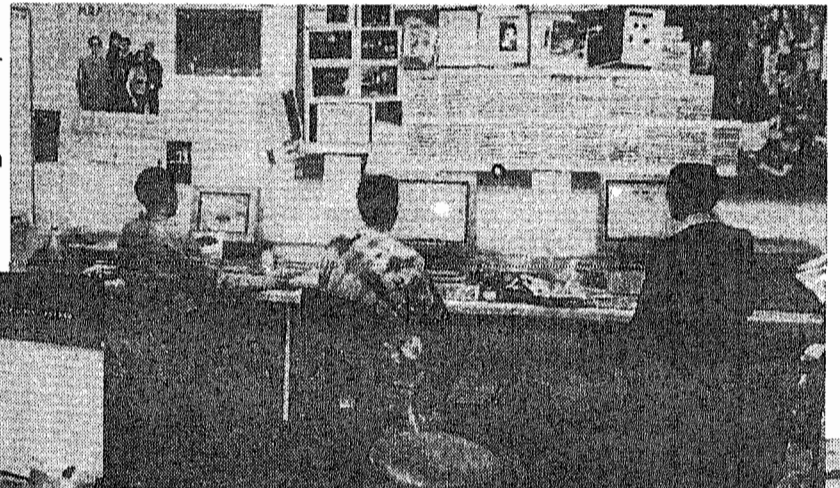
Friday. The same office and gathering of people, however it is reasonable to assume from the hand holding and happy vibes of Chelsea and Undercover Marketing Guy, as they proofread together, that something happened last night.

Thesis Guy: That's Funny (pause, what, etc). You guys weren't together yesterday. But there WAS romance in the air...

He then has a conversation with Michael about Zappa. Marketing Guy then gives Michael a sexuality survey, which Lucy has already done. Chelsea is very interested in Michael's answers. His answers state that he's in a band influenced by Echo and The Bunnymen. None of the questions are about sexuality, they are designed to gain a marketing profile.



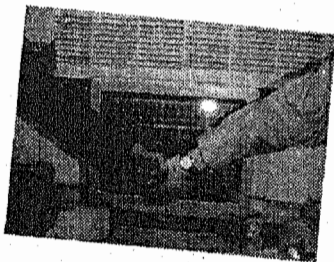
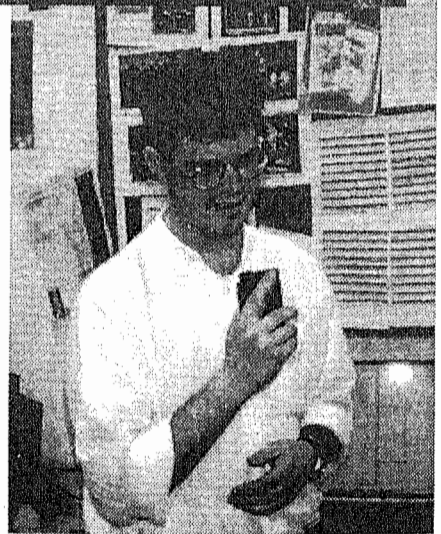
Lucy: Let's check the email.
Everyone gathers round.
Thesis Guy: Is there anything for me perchance?
However there is only email from MorrisC.



"I wonder who he is. Or she?"



Everyone leaves, arranging to meet at weekend layout, SWEARING THEY'LL BE THERE. When undercover marketing guy is alone, he records into his dictaphone: "Top secret market research: notes on the consumer desires of the youth of today."



Written & Directed by
the Georgina Neill & James
Morrison
High-Creativity, Low-Finance
Student Media Productions

CAST

Michael: Dwain
Chelsea: Jocelyn
Thesis Guy (Francis): Courtney
Lucy: Ching Yee
Editors: Paul L. & Fiona
Undercover Marketing Guy:
Paul B
T-Shirt Guy: Chris
Jennifer Reliable: Lisa
Andromeda: Zane
Extras: Josie & Susie
Guest Starring: Frank Trimboli
as Last Year's Editor

All characters in this production are purely fictional. Any resemblance to any persons leaving or dead is purely coincidental.

George & James say: "We don't really know what to say here, we just wanted the plug."

© MCMXCVII

Sunday Sam: The dedicated team still work. The editors are stuck at the computers. They mutter about how they're never going to get the paper done in time for the printers. They cry at the abusive complaint letters from people complaining there's too many reviews.



Editor: Someone's just rung up asking if we've got space to put something in at the last minute. Can you help me pretend we're having a crisis and our computer's crashed?

Other editor: Sure.

Simulated noises over the phone of the computer crashing has the phone call ended.

Michael: You know, you really shouldn't joke about things like that, because then it might happen.



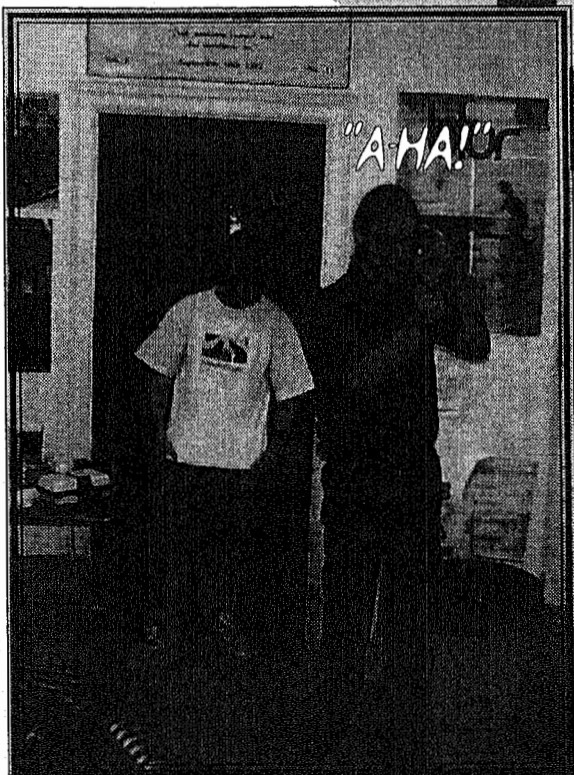
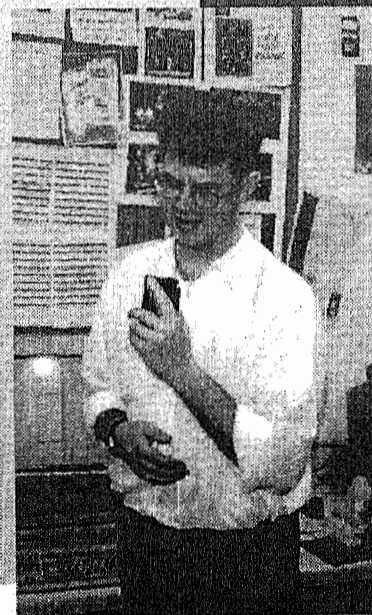
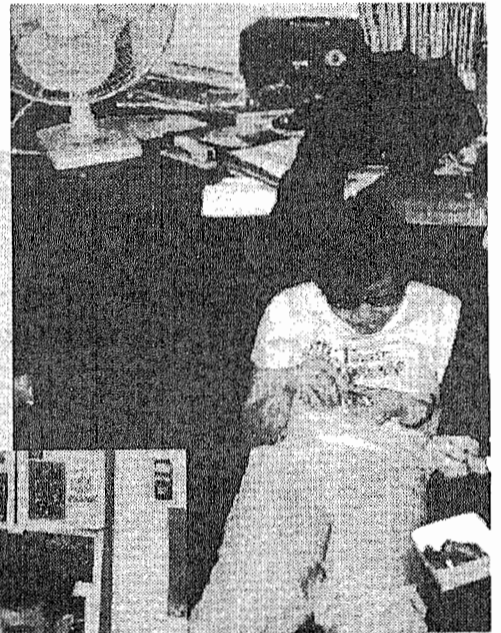
Lights go off, the computer makes a fizzing sound, it crashes, everyone freaks out.

Blackout in the office.

Amongst the ensuing chaos can be heard kissing sounds, and a thud.



Lights return. The editors look shell shocked. Michael and Chelsea are entwined in an embrace. Lucy is caught with her pipe. The Undercover Marketing Guy's dictaphone has dropped out, as has his folder of notes, entitled "Top Secret Market Research: notes on the consumer desires of the youth of today." There is also a new person in the room: Jennifer Reliable, holding a folder that is labelled "Morris's Really Interesting and Entertaining and Proof Read Contributions".



Thesis Guy: So Jennifer Reliable was our secret writer! And "Sexy Sam" was really an undercover Marketing Guy (I THOUGHT his questionnaires were kind of obscure), and he was taping us all along. And those secret romantic vibes that I kept sensing were the pre-empting of a romance between The Rock Star Groupie and Michael! Wow, this reminds me so much of Press Gang!

Everybody leaves.

Only the editors remain behind. They look into each others' eyes.



There's one thing Francis didn't work out - those romantic vibes were really *ours!*

THE END



Innocent young crusaders we, the vox poppers, cruised the university in our lifelong quest for knowledge..... we want more! we cried in insatiable angst. And this week we wanted to know about sex.....how is it you like to do that thang?

1. TELL US ABOUT A FANTASY INVOLVING ONE OF YOUR LECTURES/TEACHERS

2. WHERE'S THE BEST PLACE TO BONK AT UNI?

3. WHAT DO YOU THINK ABOUT THE LAWS GOVERNING SEXUAL FREEDOMS?



sponsored by HEAVEN II

FOXY ROXY:

1. I wanted to lose my virginity to the priest on the altar
2. The fones
3. Everyone should be allowed to do whatever they want as long as it doesn't infringe on anyone else's rights

K.J.

1. Well, I've never had a sexual fantasy, but I'd like to bomb all of my boring lecturers
2. On the steps at the back of the Barr Smith Library
3. How can they be sexual freedoms if they are governed by laws?

BEN:

1. I wanna tie Darcy up
2. The practice rooms
3. I guess there needs to be something there

FRANK:

1. I don't really fantasise about my teachers
2. The Shultz basements
3. I think the laws they've got are good



STEVE:

1. I did have a fantasy about a lecturer's Zimmerframe
2. Inside the Barr Smith toilets
3. As long as both people consent

RICHARD:

1. Not lately
2. I haven't been here that long
3. Everybodys got their choice

ROBIN:

1. No
2. Somewhere private
3. Same as Richard

TOM:

1. I've always dreamt about fruit and my aural Lecturer and kinky things thereof.
2. On the lovely green decor of the Backstage cafe.
3. Laws are made to be broken

JANE:

1. I haven't had one
2. The practice rooms
3. I agree with Tom

SAM:

1. To perform on stage with a lecturer in front of thousands of people.
2. I don't bonk so I wouldn't know
3. Depends on what you're trying to restrict or liberate

JAMES:

1. Doc Sheldon and his Latex rubber gloves....
2. Just clear off one of the tables in the cloisters
3. They should be allowed to have condom vending machines in high schools

CHRIS:

1. Me and my Biology tutor
2. The Chem Lab
3. I think they're fine

BRODKE:

1. The Biology lecturer who stripped - he got me going
2. The library
3. Sexual preferences should be private but paedophilia is going too far

SORAJA:

1. I don't really have one
2. Tucked away under the stairwell of the Uni bar
3. Ridiculous:
 - they should have tighter laws on paedophilia
 - more understanding when it comes to homosexuality

MICHAEL:

1. Me and my Micro 2 lecturer in the Napier lifts....
2. I like e-mail sex
3. If they're over 16..... over 16 months for animals and as long as it's indoors I don't care.



non-intentional lifeform

Recently, I had the opportunity to have what was supposed to be 20 minute interview to Adam "Pedro" Pedretti. The interview sorta became a free-for-all chat for about an hour about our favourite bands, what music we heard and liked, our favourite beer, and of course, Non Intentional Lifeform, and their fantastic debut record, *Uisce* (pronounced Ish-ka). It's actually Gaelic for "water" which sort of represents what the album is all about - an indeterminate depth and refreshing flow.

Non Intentional Lifeform have had a huge year - they've moved from Perth to Melbourne, signed to the independent label Roadrunner Records (which is distributed by Sony), they've released their debut EP "Air Left Vacant", and they've been the supports of some of the biggest heavy rock tours in Australia - supporting Fear Factory, Dub War, Marilyn Manson, Korn, and, believe it or not, Kiss. They also have a huge tour coming up with Triple J favourites Grinspoon, and a new band out of Melbourne called Bloody Mary.

Why'd they move from Perth to Melbourne? "We moved because it costs so much to fly from Perth and tour, and our record company's over here. We can drive to Adelaide in 9 hours and Sydney in 10 - we try and take it easy, we've had a few speeding fines - we can't afford it: They're not in our budget."

I asked Pedro if any of the band came from Ireland - what with their being a lot of Irish and Gaelic imagery on the album

"Delcan [Barry - vocals] does - he comes from Watford. We're kinda lucky he's still got his Irish accent - a lot of Australian pop singers (no names mentioned) put an American twang on their vocals," he laughed.

How'd you end up signing to Roadrunner Records?

"I don't know, man. "Fingertips" on the album [and on the single "Living or existing?" - but not a double A-side] was the first song we wrote."

Are you happy being part of the Sony Empire (Roadrunner being distributed by Sony)?

"We're not actually part of the Sony Empire. Roadrunner's still free to do whatever it wants. There's a few good genuine people at Shock Records [where they were all working when they got signed to Roadrunner], and there's a few good genuine people at Sony - there's wankers wherever you go. There was a bit of animosity from some people at Shock when

we got signed - people who were cool to you weren't so cool any more. It's all part of the industry."

I queried Pedro about the difference between "Uisce" and "Air Left Vacant".



"With "Air Left Vacant" we only had 5 songs we could put on there, and we didn't want to put five of the same songs [on the album] - the album to us is like a big spread out version. We got the feel that we wanted with the album. ALV was a fairly cold feeling thing. The album's quite live to us. We recorded "Uisce" with Paul Kosky at Kiss Studios. He did Crowded House - "Woodface", he did Effigy. I fucking love Effigy. Effigy are a really different pop band," Pedro said.

When asked about putting the lead track on the EP, "Six O'Clock Headshot" (which received heavy Triple J airplay) or the song "Die (i before e)" on the album, Pedro responded thusly: "We're not cheap skates basically. Why pay for something you've already paid for? A few people thought we'd do that - put "Die" on the album. It was on the sampler [the Sony released "Grunt"]. When we play "Die", we know who's got the EP when we play "Die" live - we know."

I first saw NIL at Indeyfest 500 this year - they were one of the few bands that strayed from the very "punk" feel of that night. They were also one of the best bands that night. "We had a really fucking good time that night. Everyone in Adelaide was 5000 cool," Pedro said. So do they like little old Adelaide? "Man, we LOVE Adelaide. I personally love it, coming there, cos every time we come there our crowds get bigger," he said. When asked what he drunk when he was over here, Pedro said "...that yellow labeled Coopers beer - that's the shit man. That stuff knocks you out. Everytime we go over there, we ask for that on

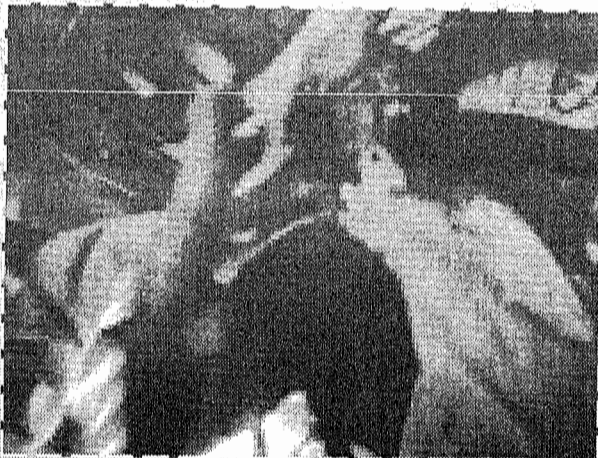
our rider - they saw we can only have half a carton of that stuff. It's so strong.

Are they looking forward to their upcoming tour with Grinspoon and Bloody Mary?

"Oh shit yeah - I'm hanging to get back on the road, I go crazy when I'm not on the road. When we're not on the road we all do different things. A couple of days ago, me and Andy [Day - guitar/mandolinsbacking vocals] and Hywell [Stokes - bass] went on a bit of a bender for three days, cos you tend to go a bit crazy cos you've got nothing to do. After that we got our shit back together, and worked out what we have to do for the tour. We're ready to go."

Have they heard their respective new albums?

"No. I hear Grinspoon on Triple J - my personal opinion of them is that both their singles - their current single ["Pedestrian"] and the last one they had ["Post Enebriated Anxiety"] - sound way too similar. I don't have any respect for anybody that can do that without realising it. I haven't heard Bloody Mary yet.



We intend to blow Grinspoon off the stage - we're a lot louder than them", said Pedro, in all seriousness. In what is supposed to be an equal billing, they've been given the second spot behind Grinspoon, and they WILL blow them off the stage.

I asked Pedro about releasing anything on vinyl - much like Something For Kate and Sandro have done recently.

"At the moment we can't really afford to release anything on vinyl. Something For Kate, Sandro - they sort of sell enough, they've got a big market, they've got high rotation on Triple J and a lot of people that will buy it. Our market's strong, as we know that people that've bought our EP will buy our album. Probably not necessarily our single..." he said.

I expressed my surprise at them not getting the

Rollins Band support, when they seemed far more appropriate than Grinspoon for that support (TESTEAGLES played support here in Adelaide).

"We all like the Rollins Band. We'd had a lot of big tours, so we weren't surprised when we didn't get the support. Say "hi!" to the Testies boys when you see them - we're all good friends of theirs. We really like them."

I asked what the supports they'd had - especially shock rockers Marilyn Manson - were like. "[Marilyn Manson were a] bunch of fucking posers. They weren't scary - they were nothing!! He's [Marilyn - the singer] not a freak - he's just a smart dude. Definitely a businessman. He's a businessman and an entertainer. He's into show business - he's not into rock n roll." Did they get any positive feedback from any of the Manson's?

"Oh shit no. We played with them in Sydney and "the little Manson Family Audience", they really liked us. They thought we were cool, cos we got up there and played dark music. We were heavy, we played dark music, we got up there wearing shorts and white t-shirts, with normal haircuts and stuff. I think they appreciated us for our honesty."

What were Kiss like?

"Kiss were fucking great. They put on a huge show."

What are they listening to now?

"Declan just got the Rollins album the day it came out... I think he actually got it a couple of days before it came out... don't know how he swung that one. Andy just bought a Miles Davis album. I'm into Strapping Young Lad - they're 'the shit' at the moment."

I asked Pedro what they thought of the band on everyone's lips at the moment - the Prodigy. "I saw them at the Melbourne Big Day Out - they were shite. I know a guy... who went and saw them in a club in London. In a club he reckons it was the best thing he's ever seen." Did any of the members of N.I.L go to Uni?

"The other three guys did - they all did Arts and Howell did Archaeology. I didn't do nothing - I bailed out first term of Year 11. I thought "I can do that, and get a job, and they can do that, and when they get out of Uni, they won't be able to get a job". Good reasoning if you ask me.

So there it is. A band that loves Adelaide, rocks hard, and has something to tell the world. Watch out - they're coming to get ya.

AnDrEw 1

non-intentional lifeform COMING TO GET YA

CUSTARD

Recently I had the pleasure of speaking with Custard's bass player Paul Medew about how they have been keeping themselves busy. They have been spending quite a deal of time in the US lately touring and recording their much awaited third album.

"The new album is more organic than *Weissenheimer*, it's more like *Wahooti Fandango*," - their first album. On Custard's new album, *We Have the Technology* will be their fabulous new single "Nice Bird" along with 18 other tracks. "Nice Bird is completely different from the rest of the album. Nice Bird is a great beast of a rock song while the rest of the new album is much poppier. Yeah, they're pop song and psychedelic explorations."

Upon hearing the name of the new Custard album, *We Have The Technology*, thoughts spring

to mind such as "are Custard moving towards the trend of electronic music like The Prodigy & Chemical Brothers?". Paul wouldn't even joke about this. "No! Not interested" He then went in to describe a techno mix of previous songs they did a long time ago which he said was "Disastrous, so we vowed to never again try anything like that."

Another big difference about *We Have The Technology* is that Paul reports it's a more personal album. "We've poured our hearts out in this album, it contains personal issues and true stories. We've really put our heart and soul on the line for all to see." By the way - Nice Bird is another satirical Custard song, this time ridiculing the cliches used in songs.

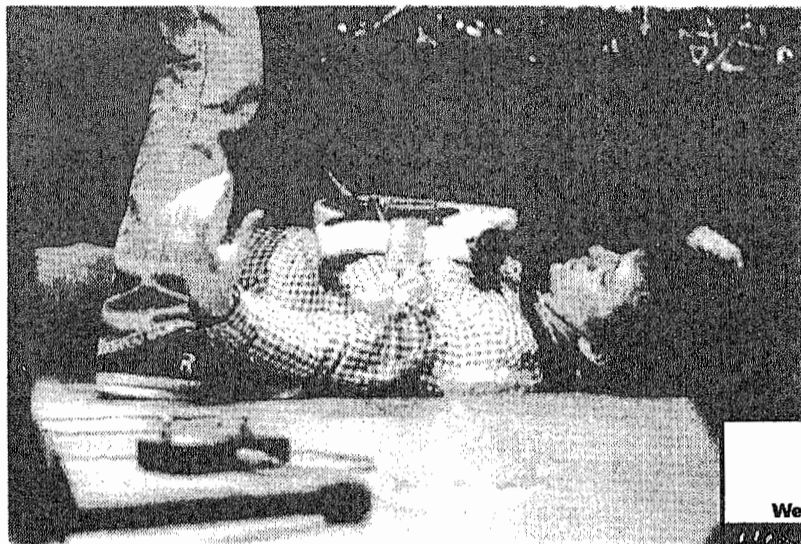
Custard's second single off "We have the Technology" has the

dubious title of "Anatomically Correct". It's about having all your parts in the right places, and no, they weren't able to secure guest drummer for the song from Def Leppard. Paul mentioned that the video clip for that song should be quite interesting with thoughts of having the band members somehow connected up to computers (and yes their clothes will remain on).

porting the Presidents of the USA. "God bless The Presidents, they gave us great exposure and have become good friends of ours too." Over the last few weeks, Custard have completed an Eastern states tour with Pollyanna, but they will be hitting Adelaide in September supporting, yes, you guessed it, The Presidents.

However, they promise that they will tour on their own playing lots of new songs from the album *We Have The Technology* in early November.

Scott Berry



In regards to touring, Custard have recently done an extensive tour of the US & Canada both doing separate shows and sup-

pretty much represents what we do [live]. *Cakehole* (debut CD) may have done as well - scarily enough!

SR: Do you think this album is much better than the last?

esting thing. I'm the song writer so I guess my ear dictates the decision and the others can just sabotage it along the way.

SR: Your current drummer is only 17, does it cause any difficulties when you tour?

Simon: Paul's only been with us for 3 months and we've done the one tour with him. It hasn't caused any problems - it's good because he's got lots of energy. He likes to go and go and go - and that can be revitalising when you need it and bloody annoying when you don't.

SR: With a 'new member' in the band how do you see yourself changing and evolving in the future?

Simon: Paul's got a slightly different different style - it's going to be really interesting for us. Hopefully we'll connect with a really useful audience of young girls who'll fall in love with Paul.

SR: In ten year's time what would you like to be doing?

Simon: Smoking a fine cigar. Drinking a fine whisky. And a mansion somewhere next to a fine sunset on a beach. I want to paint pictures and make records and write!

COLLECTIVELY BY ANNA, ZOE & SUSIE.

Love's Ugly Children

Simon

Ugly (of Loves Ugly Children) claims that he's "ugly by reputation, and not by deed poll". So what's the attraction with being ugly? Zoe and Anna of Student Radio investigate...

SR: How did you arrive at your band name?

Simon: Well, it's kinda obvious really. It's a direct steal of an old Nick Cave and the Birthday Party song "Deep in the Woods". I used to have a friend who was a total fan (of the 'Birthday Party) who'd run around screaming "fingers down the throat, the sidewalk is full of loves ugly children" and it stuck in my mind when it came to band names.

SR: What are the pros and cons of coming out of New Zealand?

Simon: Pros - are that it's isolated and small so you can really do what you want and people are accepting of it. And it's really cool not to follow international fashion - because we're always a bit behind over there (in New Zealand) - you're better off being innovative and just doing your own thing. Flying Nun (label that loves ugly children are signed to) has a really good reputation world-

wide for quality.

There's that kind of aura surrounding the label that works for us.

Cons - are that we're on the other side of the planet from most of the cool spots and it's really expensive to go anywhere. Also you can just get eaten up by the New Zealand lifestyle - so there's not really the motivation to get out there and take on the whole world.

SR: Where did you record [new album] *Showered in Gold*?

Simon: York St. Studios in Auckland which is one of the flashiest in NZ. But we went in there and said "we want that raw

bandroom sound thanks!" So, we spent lots of money to sound like we haven't spent lots of money!

SR: Is your CD an accurate indication of what you sound like live?

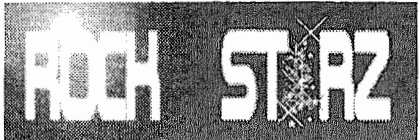
Simon: I think our *Showered in Gold* CD



Simon: It's a lot more listenable and a bit more plugged. I like it better personally.

SR: Do you all [as a band] have the same music tastes?

Simon: No we don't and that's the inter-



Snapperhead

The first thing you notice about Snapperhead is how down to earth they really are. They've gigged around the Adelaide circuit with the rest of the lot, and they've done it well. And now it's time for the inevitable independent release of their self-titled debut CD "Snapperhead".

"It's really just a chance for us to give the Adelaide crowd a 'taste test' of where Snapperhead are at," says Ben Sweeney (vox, guitars and all-round songwriting connoisseur). And yet many Adelaide punters will not even need to hear the CD to know what Snapperhead's on about. Their unique and engaging nature is something that they're both proud of and keen to uphold.

"I'd like to think that Snapperhead's music has the ability to appeal to a wide range of people right across the board" Ben claims. "We'd rather do that than section ourselves off from people". Snapperhead has created



their own distinctive sound, using all possible styles available. Listing '80's Pop', 'Aussie Rock', 'British Pop', 'American West Coast Rock', 'Funk rhythms' and 'Everything else (!)' as influences contributing to the overall Snapperhead style it's easy to see that these guys just love music, and use this passion to motivate everyone who goes to participate in a Snapperhead gig.

Ben states that "some of the best gigs are those held in small pubs, where everyone's just sitting back and enjoying themselves. At other times the driving energy created by the regular 'barflys' can be

really good as well."

It's appropriate then, that Snapperhead have chosen to launch their CD at The Exeter Hotel (Rundle St). "We're going to take all the tables out of the Beer Garden and just pack people in" says Ben, with a mischievous twinkle in his eye "Because everyone's going to have to come through at some stage - that's where the toilets are!"

Snapperhead would love you to join them for the launch of their self titled debut EP on Saturday Sept.13 at the Exeter Hotel, Rundle St 10pm (with special MC guest Steve Lennox)

by Susie Bate

what's your name? (easy question)

Anthony

how old are you? (tricky question)

19

what's the name of your band?

Alien Dave

when is your next gig?

@ Rash CD launch, Adelaide Uni Bar, Saturday Sept 13 [with Rash, Flat Stanley and Art of Fighting].

how long has the band been around for?

Six Months

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

Two weeks

what made you decide to start playing?

Chicks with afro's

what was the first CD or record you ever bought?

A Romper Room Birthday Party

who's your favourite author? what's your favourite book?

1. R.L. Steine (Goosebumps)

2. Guinness Book of Records

who's your favourite actor?

what's your favourite film?

1. Sam (the kid from the "no fighting at home" ad)

2. "Maslins Beach"

have you got a favourite tv show?

Degrassi Junior High

who's your favourite band/musician/vocal artist?

Charlie McKenzie from "So I Married An Axe Murderer"

what's your favourite song?

'Happy Birthday'

what's your signature drink?

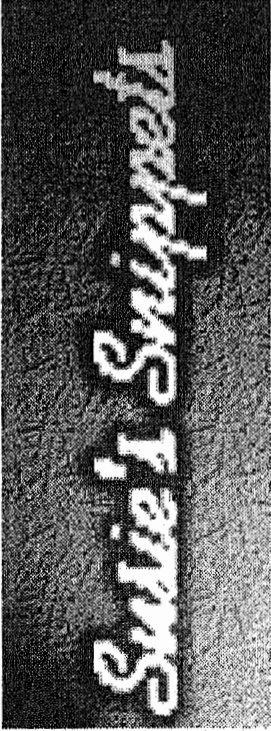
Tommy

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

Shirley Manson, Marilyn Manson, Charles Manson, the little kid from Hanson, Pauline Hanson, Jo Jansyn, Steve Mason, George Jetson, Charles Bronson and Alexander Graham Bell

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

All the way with Stephanie Kaye!



TAKING ADELAIDE MUSIC TO THE WORLD

Adelaide band RASH have been chosen by the media production studio - INTERACTIVE IMAGES, to kick off their Band of the Month feature on the newly launched web site.

This local three-piece will be the Band of the Month for September, whereby INTERACTIVE IMAGES donate free web space and programming to help profile and lift the exposure of local talent to the world.

Ms Kristina Dryza, the General Manager of INTERACTIVE IMAGES said RASH were chosen to be their Band of the Month to tie in with the release of their brilliant new

third EP 'VACATIONER' and also to raise awareness of the high standard of musical talent coming from the local Adelaide music scene.

RASH's third independent EP 'VACATIONER' is released on their own label Nice Noise, and contains four tracks including the live favourite 'Driving Song'. 'VACATIONER' will be launched at the Adelaide Unibar on Saturday Sept.13 with Flat Stanley, Art of Fighting (Melb.) and Alien Dave. This is an all ages show. If you can't make it to that - be sure to check out INTERACTIVE IMAGES' Band of the Month at <http://www..iimages.corn.au/band/html>

Kiss or Kill

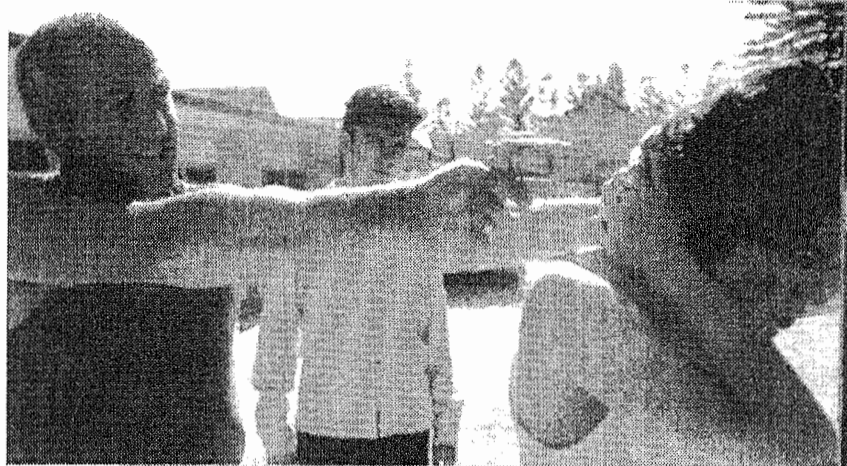
Palace Cinemas

Kiss or Kill is a new Australian film by Bill Bennett (*Spider and Rose, Two If By Sea*). Unlike Australian films of late, this one is a lot darker, less tame and details the adventures of Al (Matt Day) and Nikki (Frances O'Connor), two small time crooks on the run. A *Bonnie & Clyde*, with a Tarantino-esque edge, this romantic thriller is back-dropped against the beautiful and desolate South Australian outback (Ceduna).

On one of their usual heists, the victim unexpectedly dies and a rather 'important' videotape about famous footballer Zipper Doyle falls into their possession. Zipper wants it back, desperately, and sets out on a cross country chase for his tape. Joining Zipper (Barry Langrishe) are two detectives Hummer (Chris Haywood) and Cream (Andrew S. Gilbert) investigating the death of the first victim. Meanwhile Nikki and Al begin to suspect each other of being cold blooded murderers when every stop during their cross country run yields a murder victim. Nikki sleepwalks during the night and have no recollection of it. Al has been known to be hot tempered and violent. Their relationship is strained as they begin to question how well they know each other. Who's the murderer? Will Zipper get to them before the police will?

So many questions, and teasingly very few answers until the last moment and even then you're not quite sure. Frances O'Connor and Matt Day are impressive as the lovers on the run: both put in bold performances that eclipse their previous work. Haywood and Gilbert are excellent, providing the suspense and laughs. Other esteemed Australian actors such as Barry Otto and Max Cullen have small but important roles. From the opening sequence, with its jumpy editing and rather shocking scene, the film veers towards nonsweetness and light territory. I had settled back comfortably but that one scene jolted me out of my slumber. It is highly charged and confronting with all aspects of the film are superbly filmed. It makes me wish that all Australian films could be of the same calibre. So go on, treat yourself. You won't be disappointed.

Ching Yee



Contact

Academy Cinemas

Imagine out there, amongst the stars, two planets both listening intently and yet patiently for that single meaningful message, encoded in mathematics, amidst a background of cosmic noise.

Set against the backdrop of space exploration, *Contact* is about a young and committed astronomer, Ellie Arroway (Jodie Foster). Ellie's passion for listening for messages begins with her experiments with 'Ham Radio', fostered by her father, grows to become her consuming passion as she searches for messages from neighbouring stars.

Avoiding the romp and action of traditional science fiction movies, *Contact* is about the events that transpire as Arroway's struggle to continue her devoted eavesdropping upon the stars in the search for extraterrestrial life is rewarded. Based on Carl Sagan's acclaimed book *Contact*, this well-paced and well-scripted movie is seamlessly put together exploring a range of topics from the pervasive power of technology in today's society to Ellie's fight for recognition in a male-dominated field.

Director Robert Zemeckis (*Back to the Future Trilogy, Forrest Gump*) successfully resists the temptation to score cheap points with hi-tech computer generated aliens. Instead the carefully placed special effects used in the film are extremely well done and breathtaking. The photography of the Arecibo radio telescope in Brazil and the 'Very Large Array', a collection of radio telescopes in New Mexico, is fantastic, as is the use of reflections in various scenes. The opening sequence is original and effective in establishing the contemplative mood of the movie.

The acting is sound and convincing, and though there are moments of weakness and simplicity in the lesser characters, the supporting cast adds to the building momentum of the film. Jodie Foster portrays Ellie Arroway with complexity and her determined truthsearching character is convincing. Matthew McConaughey who plays Palmer Joss, a humanistic mystic writer/adviser to the President, and Tom Skerritt (*Picket Fences*) as the deceitful and glory hungry Presidential Adviser David Drumlin, are believable as Ellie's antagonists. There are many other well-known faces scattered throughout the movie as well as a cameo by Ann Druryan, Carl Sagan's widow. Angela Bassett plays another strong female role as Rachel Constantine, the President's Aide.

Contact will leave you mesmerised in the theatre well after the credits have started rolling, contemplating the similarities and conflicts between science and religion. With a relatively well-founded scientific base, *Contact* is an engaging film, and unlike many other examples of the genre which have gone before, examines modern society, its curiosity with the stars and the repercussions of the discovery of interstellar neighbours.

A FILM BY
Steven Wan

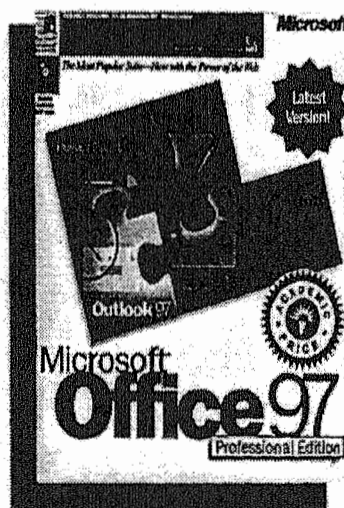
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Kiss or Kill is a bold new film from Australian director Bill Bennett, starring Matt Day, Frances O'Connor and a handful of great Australian actors including Barry Otto, Chris Haywood and Max Cullen. I liked this film very much, it shocked, suprised me, kept me intrigued and in suspense with its twisted and gutsy tale of murders, love and grisslier murders. Yes, this film will grab your attention in the most unconventional way. I had an opportunity to talk to director Bill Bennett about *Kiss or Kill*.

I was interested to know where Bill Bennett got his idea for *Kiss or Kill*, a rather dark twist of evil events laced with paranoia and malevolent intents, "I was doing a film called *Backlash* which was my second feature in 1986 and I was in a shearing shed outside of Broken Hill, which was very isolated. The crew had gone back to town for some reason, I can't recall and I was left in the shearing shed with a friend and he had bought a big Rambo knife that morning and he kept sharpening the blade. Anyway he looked up at me and he described how he was going to kill me and dismember me and I didn't know whether or not he was joking. And that was the start of it [the idea]. And the second before he laughed I really didn't know whether he was serious and I was quite intrigued with the notion that someone I thought I knew could in fact be a [killer].."

Kiss or Kill was shot under a rather tight schedule. Why the rush, I asked. To make it to THE film festival, Cannes. Did they make it? "Of course. The response [at Cannes] was just incredible. It was the most successful Australian film there this year, it was sold everywhere, to every country. It's been without a doubt in my mind my most successful film and I'm still puzzled as to why people have bought it. What's really pleasing is that not only has it sold to every country, pretty much, but it's being picked up by the best distributors in those territories. I'm still in a bit of shock as to why this has happened. I didn't make a film that I thought would be sold everywhere."

Kiss or Kill has been a labour of love. From the moment the imminent seed was planted ten years ago from the aforementioned in-

cident, the film has undergone a long period of development. I was curious to know why, "It was getting the story right basically, a thriller has to be quite seamless, the logic has to be iron clad and yet it has to be.. (pauses) the trick to a film like this is that it has to be simple and clear and it can't look like anything we've seen before and that was really the hard task." He feels that *Kiss or Kill* "is a much more jagged film than my previous stuff. It's a very visceral and passionate film."

His dedication is overwhelmingly obvious; "The thing I've realised is that as a director ultimately you are responsible for every single thing that happens in that frame whether it is the lighting or the location or the performance or the props, whatever. You've got to live and die by that." Given such dedication I asked him what were the joys of directing, "Well, there are both extraordinary moments of exhilaration and incredible periods of depression, stress and self-doubt and all of that. I think the thing I enjoy most about directing is when the film is completed and see how it effects the audience."

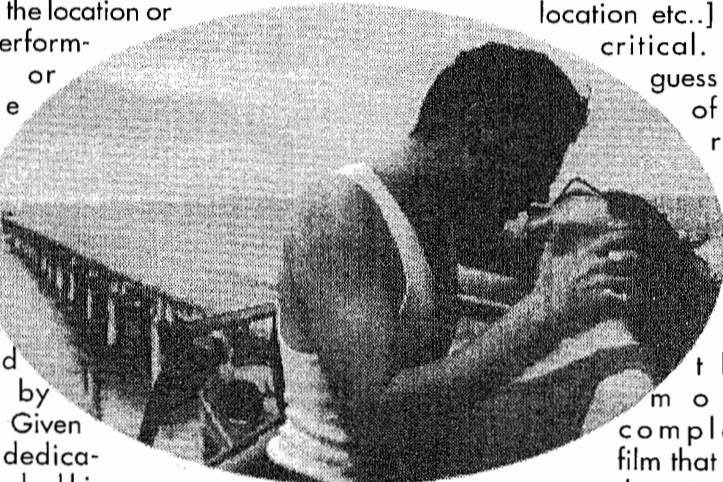
He was determined not to "make the film for the sake of making it. It was a story I didn't feel I could crack. I felt that if I got this one even slightly wrong it would be a big blight. It just wasn't worth making so I was determined to walk away from it and not do it rather than do it believing it could be done better."

The long period of development proved to be a good thing because *Kiss or Kill* is a hypnotising exploration of the old but potent "how well do you know the person you love" question.

Does he think *Kiss or Kill* will appeal to a broad section of people despite its rather confrontational approach? "When I was making it I didn't think so and when I finished it I didn't think so but now I'm actually surprised that older people seem to be really responding to it as well as younger people. And I don't know whether it's because of the seam [sic] or

whether they like the story or what but I'm actually surprised that 35+ is responding to the film. I guess I had in my mind a younger audience for this film and certainly a younger audience seem to really [like this] post-Tarantino [genre]. The film is not going to appeal to everybody because it is a fairly confronting film and I've made it uncompromisingly so. To be honest I didn't really think about the market when I was making it."

This film, despite its edgy story and feel, has a seamless way in which elements like the location, the colours, the performances interweave without intruding upon each other. Bennett is adamant that the look and style plays a significant role in what he feels is his "most accomplished and complete" film to date. "I think they [style, cinematography, location etc.] are



KISS OR KILL

critical. I guess one of the reasons I say that this is the most complete film that I've done is that in this one I've got it all integrated. The style is appropriate to the story and the characters and the location I regard as being a major supporting character of the film. They all kind of meld together."

The film has a jumpy editing which suits the story very well, - "I experimented in fact with it before we went out so that I knew what it was and what I would get" - and feels very improvised and in fact, it is, but a lot of thought and meticulous planning has gone into the production so that it would go without a hitch; "It was a highly controlled and highly disciplined shoot. I shot the picture in twenty six days. You've really got to be on top of it if you have to shoot a feature in that amount of time. Most features in this country are shot with twice the amount of time. It was all carefully thought out beforehand". He adds, though, "it was by no means a Sunday School picnic."

Matt Day and Frances O'Connor were both the first choice for the lead roles and needless to say both jumped right

into it. Both actors put in top performances as young lovers who suspect each other of the brutal murders that cross their paths "I haven't worked with them before but they both read the script and responded to it."

"I don't drink beer." was Bill Bennett's answer when I asked him what his favourite beer was and then there were more surprises. When asked what he would like to reincarnate as, he replied after deliberation (tongue-in-cheek) "Madonna's vagina." Much laughter ensued.. but, ahem, getting back to business, I asked him what it was like making *Two If By Sea* (Sandra Bullock, Denis Leary), the only American film in his resume, "I regard that as aberration. It was fascinating to see how Hollywood works and I learnt a huge amount about the politics of film-making but I discovered that I was a hired gun and ultimately my job was to bring back the film. They would have loved it if I stepped away from the editing room. They left me alone totally during the shoot, and they were happy with the rushes but when it came to the editing it became a big marketing exercise... to market Sandra Bullock. The film became secondary to the marketing. I'm not in a rush to go back to be honest. I get scripts sent from Hollywood every now and again. I read them but I can't really get terribly excited about them. Unless you're on the level of Jane Campion and Baz Luhrmann.." and I interjected at this point saying he might achieve that soon after *Kiss or Kill*, "yeah, and that's the crazy thing. The film has been selected for the New York Film Festival and it's the only Australian film that has been. The NY Film Festival only takes 20 films from around the world, so I know there's going to be a lot of hype about the film and it gets released in North America in November so I know that there's going to be a big buzz on the film in the States later in the year."

However, he's not too keen on the publicity "I know I'm going to get offered a whole lot of



stuff again and I'm just not interested. I'm really not. I'm really looking forward to telling them to go fuck themselves. Why should I go to Hollywood and take it up the arse with those guys. I'm just not prepared to do that."

Well put!

We Love Our Football!!!

Year of the Dogs Cinema Nova

THIS IS NOT A FILM ABOUT FOOTBALL

... oh well, yes it is, but don't let that put you off.

As a nascent AFL fan I've been nurturing a bad case of curiosity about many of the apparently arcane elements of this

game. For example, what exactly do coaches say to their teams at half-time? What goes on in the "rooms"? New Australian documentary *Year of the Dogs* answers these questions, and some I'd never thought to ask. (eg. Q. How long does it take for a player to get his shorts off after the siren? A. Not as long as you'd think...)

Film-maker Michael Cordell has spent a season following the fortunes of a traditional Melbourne club on the skids: the now defunct Footscray Bulldogs.

It's the disastrous performance of the team that spurs on much of the action that makes *Year of the Dogs* so fascinating. In the attempts to stave off, deal with and place the blame for losses we see meetings, bizarre and desperate training sessions,



screamings, uprisings and the attempts of a psychologist to inspire the team by putting up positive messages above the urinals.

As well as a pretty warts and all behind the

scenes look at the club, Cordell records the obsession of a pair of long-time female fans who are desperately worried about the club. Watching the film in the knowledge that the club was forced to revamp itself as "the Western Bulldogs" definitely adds a note of poignancy to the proceedings, as so much of the film focuses on the loyalty, the obsession and the pride of players and fans alike when it comes to *their* local club.

More than anything *Year of the Dogs* works as a study of male group behaviour - something not seen in such a pure form as often as you'd think - with all its aggression, poignancy and, yes, emotion. This is a very funny, sad and, well, just plain educational film - miss it at your peril.

Rachel Templer

Mean Streets (1973)
Union Cinema
Director: Martin Scorsese

Taxi Driver, Goodfellas, Raging Bull, Cape Fear, The Last Temptation of Christ, Casino. The name Martin Scorsese conjures up a whole list of legendary films. It is also linked for many people to the name Robert De Niro, whose amazing performance in *Taxi Driver* is imitated everywhere. But, three years before *Taxi Driver* Scorsese directed De Niro in *Mean Streets*, set in the dark alleys of New York's Little Italy. This first pairing produced an equally dark and uneasy film.

De Niro plays the almost psychotic Johnny Boy, whose behaviour threatens the already shaky peace of the neighbourhood. Tony and Michael run the local pizza bar and make deals on the side and they seem comfortable in their positions, but Charlie (Harvey Keitel in his first major role) is struggling to find

his place in the world. He works for his uncle as a debt collector but his friendship with Johnny Boy causes trouble for everyone and leads to a desperate escape attempt.

It's fascinating to see these actors, De Niro and Keitel so early in their careers and to witness the directorial style of Scorsese, who makes a cameo appearance. If you have any interest at all in the careers of Scorsese, De Niro or Keitel then *Mean Streets* is compelling viewing, but with only three copies available on video in the whole of Adelaide, the opportunity to see this film is rare.

The Adelaide University Film Society is screening *Mean Streets* this Friday 12th of September at 1:10pm in the Union Cinema, Level 5, Union Building. \$1 for members, \$3 for nonmembers. (Note afternoon session time.)

Helen Chandler

Upcoming Film Bit

A night of new British cinema will be held at the Mercury Cinema on Tuesday (9th September) from 7.00pm. There will be two sessions, the first including several short films by Atom Egoyan and John Smith amongst others, and the second featuring a 55 minute film, *Chronos Fragmented* will begin at 9.00.

A ticket to both sessions will cost you \$7 if you're a student and \$10 if not. This is your one chance to see these films and if they're anything like the short films in the BFI festival of a few months ago, you really shouldn't miss out.

On Dit has five double passes to give away, so come down to the office at 4.00 Tuesday and we'll have some early giveaways.

Giveaways

From the Nova we have five double passes to the excellent new Australian documentary *Year of the Dogs* as well as five to the re-released classic *The Big Sleep* (which has a newly discovered 18 minutes thrown in at no extra cost...) all to give away this week.

Again we have five of the ever-popular Palace double passes to any session.

The great Giveaways Lottery will be held at 3.00 Wednesday at the *On Dit* office - we like doing this by lot because now we get to find out your names! (Awww, sweet.)

LOVERS ON THE RUN...



KISS OR KILL

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Simon & Schuster
\$29.95

Remember Mad Cow Disease? The terrifying mysteriously infectious disease which infected humans via our habitual eating of dead animals, prompting half of Britain (well, a lot of them) to become vegetarians, temporarily, overnight? *Deadly Feasts* is the story of the search for the causes of Mad Cow Disease (which is actually called Bovine Spongiform Encephalopathy, but the press will dumb it down won't they?) and diseases like it, caused by infectious material previously (and, to this day, not fully) described.

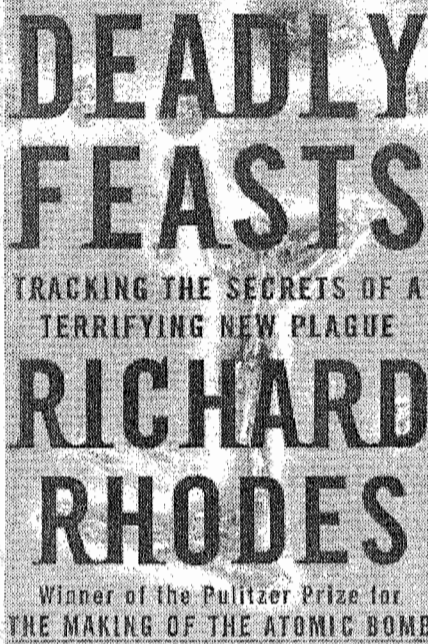
There are several different aspects to this narration of events; there is the human angle, wherein one is made to sympathise with the victims of the various diseases, which are characterised by loss of motor control, leaving victims unable to balance and walk; there are the hard

science pieces, where scientists work long hours in dim laboratories on their own, or trek through the highlands of New Guinea on the track of a fresh outbreak, or sit around and infect chimpanzees with diseases and see how they deal with it; and in the first chapter, there is the glorified sensationalism of a cannibalism ritual in a New Guinea, with it's tearing sinew and slippery flesh, sure to suck in that high proportion of bloodthirsty readers. With the exception of the last, this

approach works rather well, effectively showing both sides and combining the two to create a cohesive documentation of the search for the cause (the new biological phenomenon noone has ever seen anything like), and the cure (not yet). I always have doubts with "real science" books like this as to how much of the story they actually tell. Rhodes covers several different angles and follows several of the leading personalities in the

ing that he'd done a fairly good job (and he has, really), but then in the last chapter he mentions in passing several new lines of investigation, which are potentially very important but don't receive the same attention that some other approaches do. This is perhaps almost impossible to avoid in writing a book of this sort; but you get the feeling that he is more generous in his time with those who were more cooperative in interviews. Again, fair enough in principle, but it doesn't make for a fair overview. My other major gripe is with the total lack of referencing. Many's the time I was keen to run off to chase a certain point up in the library (you know it's true), but none of the research papers or magazine articles are referenced, making the task nigh on impossible. And that's a shame. Overall, though, the book is a fair and very comprehensive study of an interesting and current topic. Well worth a read.

Chris Slape



Keepsake

The Custodians

Nicholas Jose
Macmillan
\$29.95

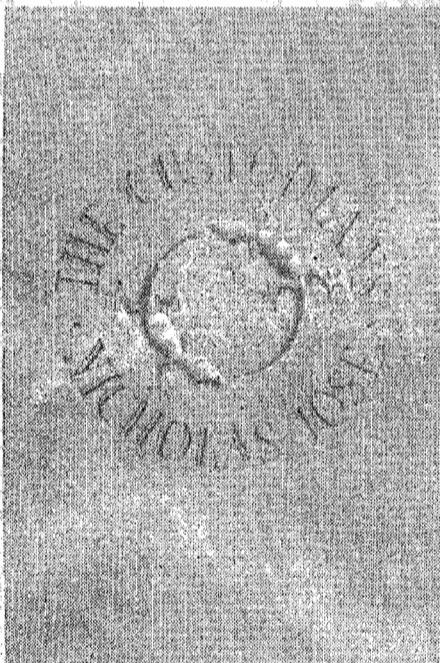
Pushed as a possible Booker Prize nominee, this is exactly the sort of novel which should do well in that competition - complex, flawed and rich with national character. Nicholas Jose's fourth novel is an attempt to describe Australia's last few decades through the eyes of a group of childhood friends who grow into adulthood and assume important roles in politics, the arts, law, indigenous affairs, pastoralism, and so on. These handy archetypal Australian characters let Jose explore the country and its recent history, although not always terribly well. For example, Australia is what it is today because of Bob Hawke's leadership during the eighties - whether or not you agree with the old bastard's politics, this statement is hard to disagree with. For Jose then to invent some mythical PM for that time does tend to weaken the effect of what he is trying to achieve by pushing the story away from fact.

The central character of 'The Custodians' is Alex; as a boy he impresses his

friends by staring at an eclipse. As a man he is a behind-the-scenes force in the Labour government. The other characters move around him and interact with him, as well as spiralling away into their own subplots. But while they are well-drawn, many of these characters are hard to empathise with. There seems to be some vital energy missing which prevents this from being the book that Jose presumably wants it to be. Perhaps it is the singling out of one character, Danny, whose story is arbitrarily separated from the main plot for no particular reason. Perhaps it is the way that the plot relies on several extremely unlikely coincidences. Or perhaps it is the way that the central theme - that of indigenous ownership of the land, and who exactly should be

Australia's custodians - gets muddled up by everything else that is thrown into the mix. Whatever the problem, *The Custodians* is an ambitious novel which ultimately doesn't quite make it as the epic it is meant to be.

James Morrison



Keeps You Looking Good

Special K
Anonymous
Kellogg's
\$2.83

Okay, it's not a book, but it is literature, printed instead in the form of a box. But why? Who reads boxes? No-one I know. So have Kellogg's published this work with the aim of having no-one read it? What could possibly be so nefarious that they don't want it read?

Obviously, they do want somebody to read it, or they wouldn't have published it at all. But not many people, or it would have been a book. So who are these privileged few? And what is this message intended for their eyes only?

Buggedger if I know.

Actually, there are, it would seem,

some advantages to reading a box. It emphasises, more than a book does with its traditional connotations, the fact that interpretation is entirely up to the reader. It is up to the reader to decipher just what this mysterious 'K' really is, and just why it is so special. It is for the reader to decide in what way the work is 'Best Before'. It is for the reader to allocate significance to the 'Food Pyramid' on the side, and to the tabular form of the 'Nutrition Information'. It is for the reader to decide in which order the box should be read in the first place. And as each reader is an individual, then so too is each reading.

Although, who could possibly deny the unbridled erotic poeticism of:

TO OPEN: SLIDE FINGER UNDER TAB AND BREAK SEAL LEFT TO RIGHT

or the timely social commentary of: this product is sold by weight not volume. Some settling of contents may have occurred during shipment and handling. Political commentary to warn us all.

The point here, really, is that we read not just books, not even just words, but our entire worlds, every day, and what we make of them is up to us - an uplifting little thought to entertain yourself with over breakfast.

So get into it, exercise your minds, and, as the box tells you, with "Special K ... breakfast will never be tempting again".

Dry a Bull Ape.



Tickled By The Rub Of Love.

The Oxford Book of Australian Love Poems
Ed. Jennifer S Strauss.
Oxford University Press
\$19.95

As an unabashed nationalist this is the sort of book that gives me warm fuzzies. I too often hear that Australia doesn't have any 'culture' to speak of except football, meat pies and Holden cars (which incidentally was originally a GMH ad in the USA with apple pie instead of meat pie).

This is a collection of 174 poets ranging from Charles Harpur (1813 - 1868) to Alison Croggon (1966 -) writing about romantic/sexual love. And fuck, what a diverse collection. It covers too the gamut of emotions love affects, causes, induces, whatever, from the all encompassing LOVE of a person, to the loathing of a lover. Unrequited, adulterous, illicit, licit, ugly, beautiful, emotional, physical, standard, weird, forever, pass-

ing, etc. all is covered. Nor is this simply a collection of the stock standard Dorothea Mackella, C. J. Dennis, Lawson type poets. They are well represented, but there is a slant toward the more recent and younger poets. If they were not in this book, it would fail utterly as anything but a year 10 poetry reader.

As with any anthology or collection, there will be a few things you do not like about the selection. So there is no point in me pointing out the poems I dislike or like suffice to say that I enjoyed well over half of the poems. More than the usual few that one expects from an an-

thology. One of the stranger poems, for me though, was John Manifold's *The Griesly (sic) Wife* about a man's new wife turning into a dingo and killing him.

(Weredingos??) Strauss herself comments on the heterosexual slant of the anthology. Not though from want of trying, she simply found more poems by heterosexuals. That is not to say that there are not gay poets/poems in the book. There are two poems by one of my favourite po-

either. There are poems from traditional Aboriginal song cycles, as well as Aboriginal poets writing in English. There are poems too from not-born-here-but-live-here poets (immigrant is easier, but I'd probably be called racist). And poems from those who choose to call themselves by non country identifiable names, 'nO' for instance. (Whose poem about rape is unpleasantly close to some men's interpretation of love.)

The blurb on the back says "That never before has our romantic literature been explored with such depth and sensitivity." I can't comment on the truthfulness of this, not having read any other Australian love poem anthologies, but it is certainly a broad collection of extremely diverse poets and poems. I recommend this book to anyone, those with an academic interest in poetry will find it invaluable, and those that just enjoy poetry will find it extremely enjoyable.

THE OXFORD BOOK OF Australian Love Poems



Edited by Jennifer Strauss

ets, Lesbia Hartford.

This is not simply an Anglo collection **Michael Blackwell**



Buckethead Book

New Zealand Short Stories
Edited by Dan Davin
Oxford University Press

To me - and to many (I should hope) - "New Zealand" plus "short stories" equals "Katherine Mansfield". A simple equation. (To wit: she is mentioned 6 times in the 6 page introduction.) Three of her stories are included in this collection: "At the Bay" (sequel to the far-superior "Prelude"); "The Voyage" and "Her First Ball". An unusual choice, really. Dan Davin (the editor) succeeds in creating a "sense of place": the wet tropical New Zealand days, the dry dusty heat and freak flash-floods, trickle and blow off every page. Historical interest, it seems, is prized over literary merit.

Short stories are vignettes, meant to be savoured. You don't want to go and read this book in one sitting. You want to reach for it just when you crave a taste of New Zealand. Many of the early stories are paintings of tentative friendships between Maoris and whites: like Alfred Grace's "Te Wiria's Potatoes" (where Villiers gets kindly swindled out of his haryest); and bitter-sweet tragi-comedy "The Whare" (Douglas Stewart). Only the military stories are boring. Janet Frame is represented by "The Day of the Sheep" which I didn't really get - maybe it was too good. Or something.

There's a whole series of these "short stories" out by Oxford University Press, and really if you're hot about the place they're worth getting into. New Zealand obviously hasn't the literary tradition of England (or Scotland, Wales, Ireland - even America) but what it has - its colonial flavour - is unique. Then again, if you just crave a literary wank... get into

Katherine Mansfield, I say. (yeh!)
Alice Ray



Basket Case
Douglas Chirnside
Sceptre
\$16.95

Isn't it great when you read something that has one of those bizarre, twisting endings that leave you completely unsatisfied? Unfortunately most of you will never make it to the end of this book because the beginning is so absolutely boring. Now, I know that some books take a little getting into, but when you actually prefer to get into your, dare I say it, set readings, you know that there is a severe lack of dynamics involved.

Admittedly, the cover was a big drawcard, being young and having hormones, but where does the old 'don't judge a book by its cover' adage come in? According to the cover it is bright, sexy, and a little funny, and yes, the ending does live up to this expectation. The beginning... well, you have to really like reading to persevere. The author has created characters who are difficult to build a liking to. I always find when I read that I like to have at least one character that's a focus. This jumps from era to era, person to person, until your head spins.

Finally I found one, a gay ad executive by the name of Duncan, around whose career this work really revolves, despite what the blurb tells you. It is through him that you are able to delve into the world of homosexual Britain. It actually helped open my eyes in that respect, I've never really considered the dynamics of a real, monogamous, homosexual relationship. The couple in this book really are endearing and you find yourself being drawn in, the same as if it was a heterosexual couple. I know you

might say 'so what?', but believe me it's not something we think of often. We tend to consider the sexual side of things, the physical relations, only.

Mostly, the story, when you finally establish what it is, will take you into a fast-paced, two-faced, back-stabbing, corporate, and screwing lifestyle that both shocks and tickles the funny bone a little. If you can wade through the difficult crap at the start, then you'll be fine.

Claire Murphy.

DOWN HERE!

WANT TO PUT THE BITE ON US FOR A FREE BOOK?

WELL, WE'VE GOT THREE SIGNED COPIES OF LEONARD WOLF'S DRACULA: THE CONNOISSEUR'S GUIDE TO GIVE AWAY!

JUST COME DOWN TO THE OFFICE AT 1 PM, WEDNESDAY 10TH SEPTEMBER, AND TELL US WHO PLAYED THE DEFINITIVE DRACULA IN THE HAMMER HORROR FILMS FROM THE LATE '50S THROUGH TO THE 70S. THE FIRST THREE GET THE BOOKS.

Unsure.

Uncertainty
Michael Larsen
Sceptre
\$16.95

Perhaps inspired by the success of Peter Hoeg, there has been a recent push towards translating Scandinavian writers and getting them into the enormous English language market. Witness *Blackwater*, or Pernille Rygg's brilliant *The Butterfly Effect*. And now, the latest masterpiece from the icy Denmark - Michael Larsen's second novel, *Uncertainty*.

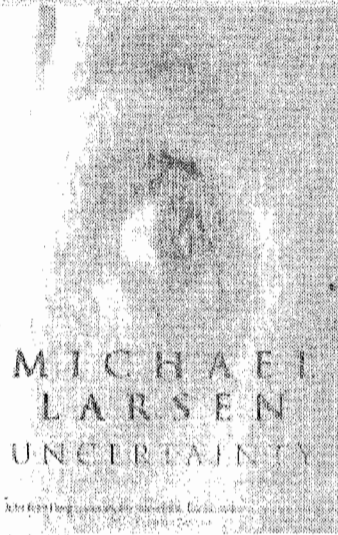
This novel is so elegantly constructed and tightly plotted that it is difficult to say much about it without giving something away. Suffice it to say that the book opens with Martin Molberg, a depressive Danish journalist, in a Los Angeles hotel. He is searching for the murderer of his girlfriend, and the only clue he has is a photo of her involved in something

nasty and sexual in the same hotel. He doesn't know who took the photo, who the man in the photo is, or when the photo was taken.

Uncertainty rapidly develops from being a standard thriller into a story where the question of *who* killed Molberg's girlfriend is dwarfed by the reality of *why*. Larsen's has used the mystery genre to explore the value of visual evidence given the capabilities of modern technology, and the nature of journalism in a world where *anything* can be faked.

Clever, perceptive, creepily erotic and extremely intelligent, Larsen's new book is highly recommended. Now, if only someone would get around to translating his first novel into English...

James Morrison



Hi, Doctor Nick!

The Illustrated Family Doctor
David Snell

"What were any of us after all, but a part of a great process of cellular activity ... till it becomes brittle, flaky and old and falls back into the seedbanks, the oceans, the soils, the entirety of things." Life is futile, what the fuck are we doing here, anyway? This work screams futility and I love it. It's like a bunch of small excerpts out of this guy's life that make a whole story. It's definitely not a formula work, it has a semi-*Trainspotting* feel to it - escape from reality while trying to maintain your 'human being'-ness.

I really liked the way David Snell portrays people's relationships - for example, your best mate, the one you treat like

crap, beat the hell out of and tell your innermost thoughts to. The whole thing is filled with really real people in realistic situations. It confronts the subjects of STDs, sex, and the behaviour of the bus queue, and has an ironic twist in the organ donor department. Mr Snell has an amazing talent in capturing an idea, he can pull you in with a story that is blatantly sexual without being pornographic and repelling you with details of everyday male life. The fact that it is written in short story form, interlaced with sections from your 'Reader's Digest Illustrated Family Doctor' keeps it interesting and has an ending



that leaves you hanging from a ledge by your fingernails.

Claire Murphy

Hot Water.

The Burning Tide
Paul Mann

I'm sorry to say it but I never really thought of India as having unscrupulous underworld gangsters, overpaid, underworked, easily bribed, corrupt government officials and dodgy millionaires. Needless to say, this book changed my perceptions.

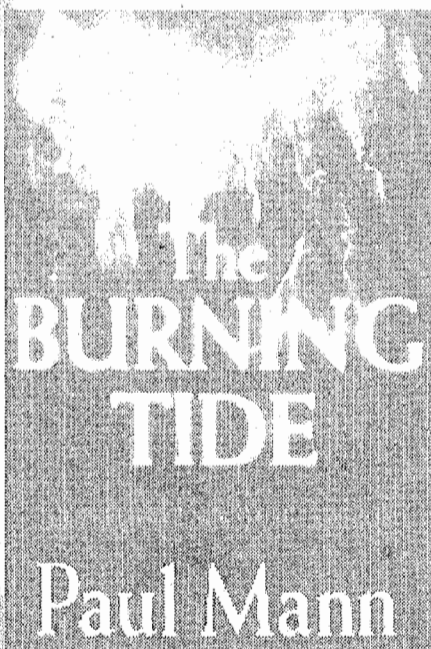
What I did know was that India was fast becoming one of the most polluted places on earth. What I didn't know was that it's not only due to the bad hygiene habits of the population and its river, but of near-non-existent pollution laws surrounding the hundreds of factories lining it. This is the story of a family brought to justice by the hero - one man against the odds - for poisoning the sacred river with phosphorus. The family is wealthy and powerful beyond belief and have a hand in every-

one's pockets.

I'd have to say that the story was okay, but ... well ... it's just a little slow, and unfortunately it's also pretty predictable. You just know that the tall, dark and handsome one who doesn't quite fit into society will end up winning. On the other hand, you know that the fat, ugly, rich man won't. Everyone - apart from the hero, his mother, his girlfriend, and one female government minister on a mission - is corrupt to varying degrees, even the man who scrapes shit off people's shoes outside the mansion gates.

One thing I will say is 'congratulations on making me feel completely disgusted and sickened'. Paul Mann has the ability to describe, in the smallest of details, the revolting conditions that the Indian people live in. I think it was the promise of continued foul details that enabled me to finish this.

Claire Murphy



Will You Never Learn?

What Will I Study?
Merran White and Deborah Macfarlane
Allen and Unwin
\$12.95

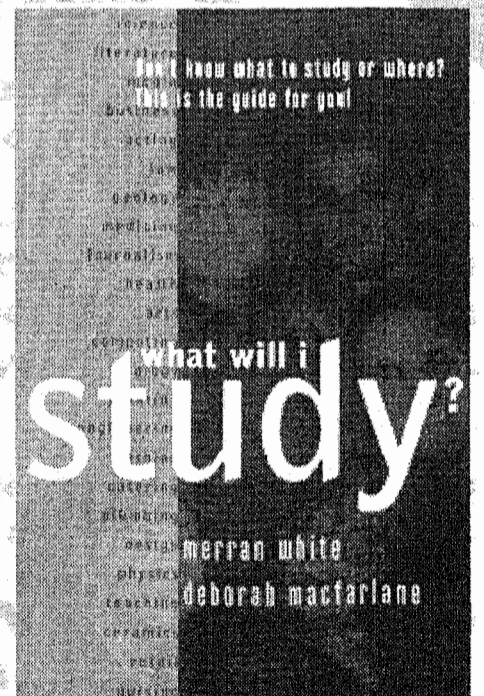
The title is self explanatory, huh? It's a handy, small sized book containing tips on what to study. Advice is divided into such helpful sections such as "Discovering What You Are Suited For", "The Link Between Study and Livelihood" and "Career Moves While You Study".

This probably can be labeled the cut-down version of the Good Australian Universities Guide series, which means that the advice is well-meaning but not in depth and we miss out on the Uni rating system. Boohoo. For example, it contains many useful tips such as where job growths are and that we should only study in areas where our interest lie. Well, that does a fat lot of good for all of us who are stuck in a course, that we are not even compelled to get up in the morning for. Thus, this book is great for those who are yet to make up their minds about their tertiary education and is of little significance to Uni students who want to do post-graduate study (although if you are a thorough person there might be something worth investigating in its 14 page chapter on post-gradu-

ate study).

Possibly the interesting highlight is the fact that the authors have included excerpts from interviews with many professionals on their road to success. This book rates high if you are in the position of thinking what to study. It's easy to read and covers all aspects of studying, but, mind you, it's not meant to be taken word for word.

Ching Yee Ng



Those Wacky Northern Folk.

In Elizabeth
Stewart Henderson
Wakefield Press
\$17.95

To deliberately set yourself up in comparison to literary greats is a dangerous practice for a novelist. If it works, you've done yourself proud, but if it doesn't, you just look like a pretentious git without an original bone in your body. With *In Elizabeth*, his first novel, Henderson goes for two of the biggies - James Joyce and Aleksandr Solzhenitsyn.

The novel is a *Bildungsroman*, charting the life of Danny Russell as he grows up, somewhat akin to *A Portrait of the Artist as a Young Man*. But Henderson is no Joyce, and Danny is no Stephen Dedalus, despite Henderson's efforts to make him one. A bookish lad growing up amidst ruffians, feeling intellectually superior to them, having a few amusing encounters (his first sexual experience elicits the words "Is it in yet?" - words

no man ever wants to hear), having even more unfortunate encounters, and generally blaming all of his shortcomings on his environment. I didn't find him too easy to like.

Henderson's style is another point of contention. One of Danny's favourite books is Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. To start with, comparing Adelaide's northern suburbs with a Siberian Gulag is quite a stretch, and my dissatisfaction doesn't end there. Solzhenitsyn's style is barren, sparse, and harsh - a perfect reflection of an environment in which nothing, not a nail, not a grain, not even a word, can be wasted. Henderson's, by contrast, is all over the place. In one instance he will be mimicking Solzhenitsyn's, the next he's waxing lyrical like there's no tomorrow. There's no unity to his style, his phrasing ranging from a sort of neo-Shakespearean, to a sort of blunt, short, sharp Hemmingwayesque, then on to a sort of semi-Romanticism (Danny does a little

too much 'wandering lonely as a cloud' for my liking - Wordsworth must be turning in his grave), all to no apparent purpose. In comparing himself to the literary greats, Henderson has fallen considerably short.

Of course, you don't have to keep these other works in mind when you read *In Elizabeth*. In fact, it would probably help you enjoy it much more. But it still comes across as shallow, a light read with no real conclusion. Read it if you haven't read Joyce or Solzhenitsyn - otherwise leave it alone.

Oh, by the way, it's set in Elizabeth, but that doesn't matter, really. It could be anywhere. Which is one of the few good points it makes.

Paul Bradley.



It's All Just Hats!

The Blindman's Hat
Bernard Cohen
(Allen & Unwin)

It's just my opinion, but there seems to be a terrible gluggy colloquialism about these Vogel award-winners. They all seem half-baked: chaotic in idea, sloppy in style. (I know of two exceptions: Fotini Epanomitis's *The Mule's Foal* and '93 runner-up Matt Rubinstein's *Solstice*.) Maybe three exceptions, if you want to count Ms Demidenko/Darville's attempt. Aside from the anti-Semitism (whatever that is) *The Hand That Signed The Paper* really wasn't so bad. You can easily pick the grungy thread running through Andrew McGahan's sloppy but cutting-edge *Praise*, Darren Williams' *Swimming in Silk* and Richard King's *Kindling Does For Firewood*. Now, in '97, we've got Bernard Cohen's *The Blindman's Hat*, and wow, is it a weird one...

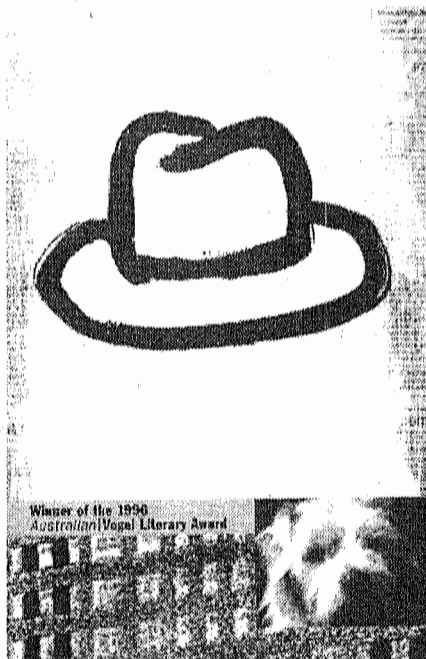
Vernon is an Australian journalist living in New York with a (little, white,

fluffy) dog, Muffy. One day very early in the plot Vernon and Muffy go for a walk in the park and meet Dida, who is attacking a pile of mobile phones with a screwdriver (it's her job). Before you know it, a few pages in, Dida is happily moved into Vernon's flat, they're in (nicely downplayed) love and at it, and

it's all very nice... no, really. And what follows is an incredibly hare-brained detective-story cum conspiracy-theory tale, dripping with Aussie humour, and some truly mad-crazy ideas. There are 8 discrete chapters but each chapter stops and starts all over the place, with letters and digressions and thoughts C/O Muffy (the dog) breaking up the first-person narrative. I mean, it's a bit of a mess - you don't know what

the hell's going on; the author doesn't either. But he manages to pull it off, and it's just so funny - which I didn't expect. I enjoyed it, I really enjoyed it, I admit - but I wish these young Australian writers would write with a bit more artistry... um...

Alice Ray.



Calm Blue Ocean...

The Colour of Water
James McBride
Sceptre Australia
\$17.95

Take one white Orthodox Jewish woman, one black evangelical minister, and twelve children of varying shades from light honey-brown to dark chocolate.

Add questions of race, religion and identity.

Mix together with poverty and hardship.

Place in a poor all-black housing project in Brooklyn in the fifties.

Simmer for twenty years or so.

End result? Tragedy, surely!

This has to be a recipe for disaster.

Yet amazingly what we have is a triumph. A story that will make you proud to be a member of the human race (Mirabella).

In *The Colour of Water*, writer and musician James McBride tells not only his own story of growing up in this amazing family, but along side his story is that of his mother, Ruth McBride. Ruth's story is told in her own voice - and what a compelling voice it is! Runaway

daughter of an orthodox Jewish rabbi, Ruth (formally Ruchel) marries black Andrew McBride.

She then proceeds, against incredible odds, to raise twelve black children, seeing them succeed through a white-orientated education system, all twelve graduating through college and many getting tertiary degrees. This was done using her own particular brand of philosophy -

"If someone hits you, take your fist and crack'em."

"That's money if your mind is empty?"

"Put God first"

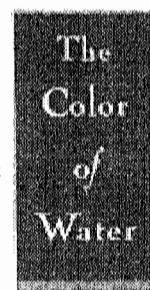
Ruth's children became doctors, professors, chemists, teachers - but best of all they became well-rounded members of society and have remained a close-knit, loving, ex-

tended family.

But how could all this be? You may well ask. Surely this would have been impossible back in the 'fifties, in a time of incredible racial polarisation.

Ah well! You see I left out some important ingredients in the original recipe - laughter, love, faith and an indomitable will to succeed.

Penny Spencer.



The #1 US bestseller

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by
**Ann
Newmarch**

Ann Newmarch
A Collection of collections
Uni of S.A. Art Museum
until September 6

My fantasy to play Columbo and go rummaging through the personal belongings of a complete stranger has finally been fulfilled. I entered Anne Newmarch's exhibition with a "seen it all before" attitude before I'd even seen it and the experience was very different to what I'd expected. Newmarch has bravely exhibited a huge collection of personal belongings, collected over a large period of her life. These objects are directly used in artworks or used to stimulate ideas. She entrusts the viewer with the responsibility of caring for her loved belongings as they open old library catalogue drawers. I was amazed to find a series of dried rats. I once treasured a dried laboratory rat found in an air conditioning duct, and produced artwork for over six months using this smelly relic. The smurf collection was about the same size as mine but I threw mine out! At this crucial moment of recognition, I closed the drawers and spent the rest of the exhibition simultaneously annoyed and intrigued.

The intriguing thing about this exhibition

was the way it stimulated my own memories of childhood and the beautiful sadness of grief. It reminded me of sorting through my mother's belongings shortly before her death. The smells emanating from Newmarch's drawers (the wooden ones) are not unique. All personal collections smell like this.

My annoyance stemmed from recognition. I was stepping into my remote past at the S.A. School of Art. This exhibition remains rooted in educational institution philosophy. At art school you are taught to collect things and make work from your personal experiences. As visitors leave, they can take their own souvenir of Newmarch's famous stretch leopard skin fabric to start up their own personal, and no longer private (but essentially political, of course) collection. "I too have been touched by Newmarch." I took one because it made me wretch.

Newmarch's display of home-made gift boxes are sophisticated versions of the infamous "containers" project of first year visual arts. It is the belief that we communicate more powerfully if the subject matter is close. After



years of overtly displaying my soul in this manner and having my superiors analyse my inner workings, it is no wonder I've diversified to include the more anally retentive study of engineering. Newmarch's approach provides long-term sustenance for artists but unfortunately, she has

entered a homeostatic state. A lot of energy expended, but absolutely no change.

The exhibition catalogue is written in simple language (in true community spirit) by a friend of Ann Newmarch, Stephanie Britton. It's nice to have the support of friends. Other familiar names from the art school appear in the exhibition, indicating your increased likelihood of continuing success in the Adelaide art scene if you survive a stint of teaching at the S.A. School of Art.

You must be a brave person to open your drawers to any Tom, Dick or Harry and trust them to handle your treasures with respect. My advice to Ann Newmarch is CHUCK IT ALL OUT!! It's weighing you down. Start afresh!

Cathy Sinclair

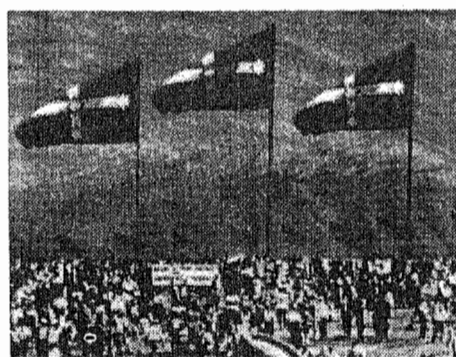
A second opinion...

The Personal is Political
Ann Newmarch: the personal is political

Art Gallery of South Australia until 28th September
Feminist, political activist, environmentalist, champion of the community, advocate of the worker mother, artist. For want of a more apt method of description, the above words characterise the life and work of Ann Newmarch. A retrospective of Newmarch's work is currently exhibiting at the Art Gallery of South Australia, and let me just say that it's ripper mate!

It is no coincidence that this exhibition is running concurrently with 'Ann Newmarch: A Collection of Collections' at the University of South Australia Art Museum. As reviewed by Cathy Sinclair, this exhibition provides a rare insight into the mind of the artist and combined with 'the personal is political' they stand as testament to the immense significance of Newmarch to the arts in South Australia and indeed Australia. That's a big wrap, however I feel that it is justified.

Few artists can ever hope to achieve the scope and depth of her work. Unmistakably personal (duh?) Ann's work is politically progressive and aesthetically strong. Her sense of colour and composition are in perfect synchronicity with the political message which is often pre-



sented. One may argue that these political messages reek of overt propaganda in the socialist and/or communist tradition. And this may indeed be true, however Newmarch's progressive philosophies are too intelligent and considered to be refuted or ignored.

Justification for presentation of such political causes via the medium of Art is given in her work *Quote*, which details why political activism is necessary and why we should all stand up for what we believe is right. An example of this politically motivated work is given by *Our fathers cleared the bush* which superimposes American capitalist icons upon a Fred Williams landscape, and *Sunrise* which endorses the BLF and Trade Union movement.

Newmarch illustrates her depth as an individual and artist by not confining herself to political pursuits. Still personal, Newmarch explores

a mother's fascination and love for her children in the 'One Aspect' series. Works concerning Ann's aunt Peggy, *This is the House that Peg Built*, *Peg and Women Hold Up Half the Sky* (pictured) also follow in this vein of personal adoration and reverence, but also act as a celebration of femininity.

As pointed out by Cathy in the accompanying review, the University of South Australia School of Art's artistic philosophy is for artists to depict their personal experiences and motivations, rather than to tackle artistic conventions. As all good teachers should Newmarch practices what she preaches.

One of the most touching works is *For Pammie* where Newmarch pays personal tribute to a remarkable friend :- "sister, artist, worker, teacher, mother, lover, comrade, friend". These words although dedicated to 'Pammie' also seem applicable to Newmarch herself. Newmarch is an artist with relevance, unlike so much other contemporary art, which whilst attempting to challenge the notion of 'art', in the end has no soul. Newmarch has been prepared to fight for what she believes in with great courage and intellect, and has ultimately achieved her intentions by making a difference!

Martin Polkinghorne

I Still Can't Fly

I Still Can't Fly: Paintings by Kirsten Reed
Reed
TAPAS gallery, till 19th September

The weather had washed Rundle Street clean of the weekend crowds (or was it Di's death drawing people to their televisions) as I wandered into Tapas for the opening of a new art exhibition. Tapas was warm inside, as usual, very warm in fact. After shedding a few layers I hit the promotional wine. It wasn't till I'd finished the first glass and looked again at the bottle that I suddenly realised what had been vaguely haunting me ever since the invite had fallen through my letterbox. Wine by Richard Hamilton. Of course! No wonder I had been half-expecting pop-art. The invite itself, with a photo of Kirsten Reed's parents sitting in front of one of her paintings, a photo of them taken (at a guess) in the late fifties (move over Jack and Jackie!), evoked memories of Richard (the artists this time) Hamilton's famous piece: *Just What Is It That Makes Today's Homes So Different, So Appealing?* Two Richard Hamiltons, one an American fifties pop-artist, the other a nineties Adelaide wine-maker, spooky huh! Well... maybe not. And did the art itself have any pop-art influence? Well, again, not really. In fact, the only work of Reed's to approach pop-art was *Pedal Car*, a leopard-skin

Paintings by Kirsten Reed

painted car, replete with faux fur, sunnies as mirrors; a barbie hell-mobile. Elsewhere, the cheery irony of pop art, as captured in the photo of her parents, seems replaced by loss, menace and a vague sense of fear. Viewing Reed's paintings I kept hearing the lyrics of a current pop song echoing in my head: "I'm just scared you know. Everybody is."

Reed's works coalesce around a Lynchian roadtrip theme.

For my money, the best work is *The Road*, a highway to the sky, or to hell. Thick matted paint, almost bloodlike, encrusts the sides of the picture giving the road a dark, brooding feel. The hope and possibility engendered by the idea of the road is threatened by the unknown, perhaps even by violence and death. And other paintings pick

up this theme and give the vague sense of foreboding present in this picture more concrete forms: Three

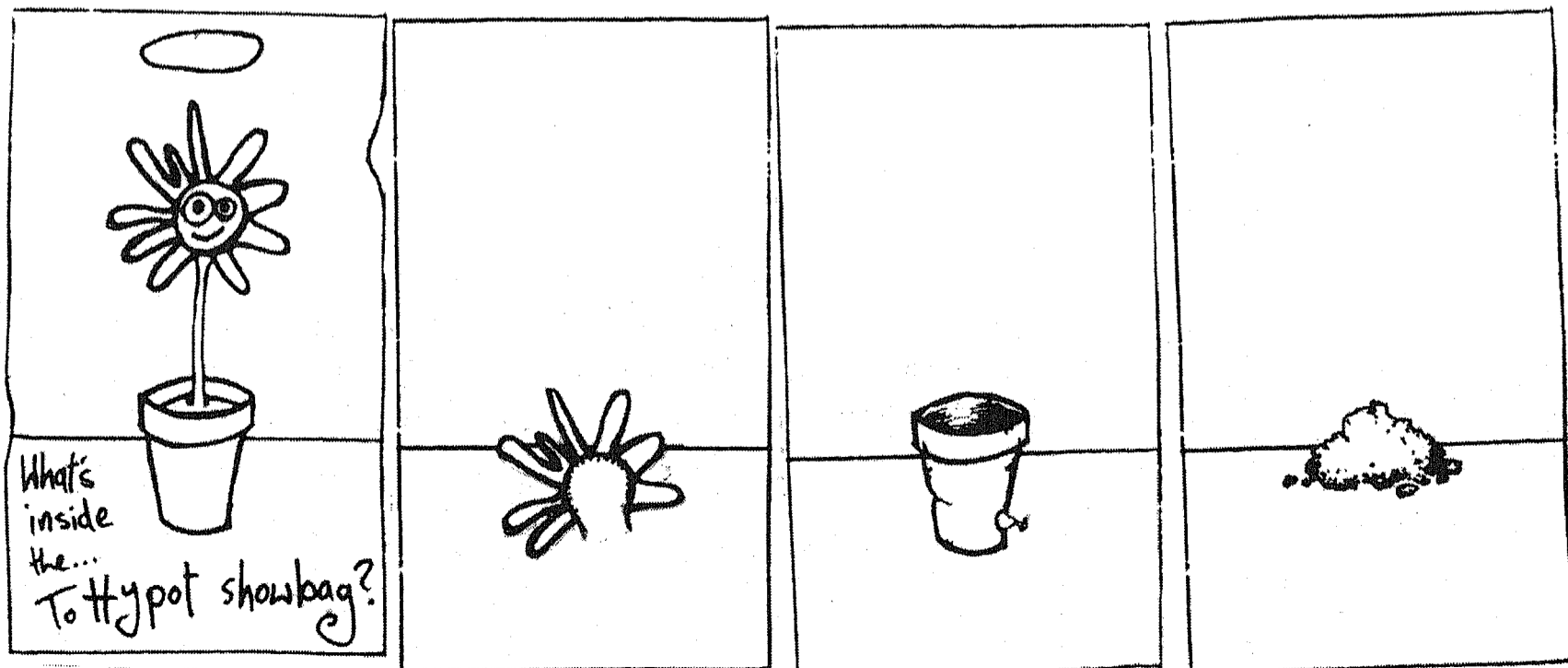


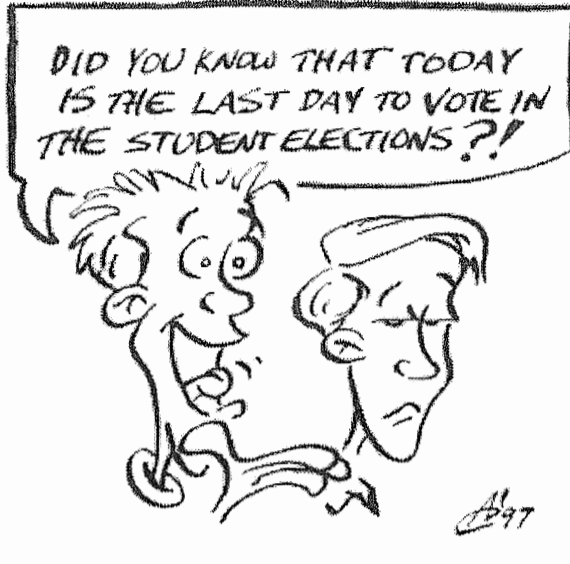
small works (too small for my taste) are called *Spooky Truck*; one is *Kar Krash*, the painting that features behind Reed's parents in the flier announcing the exhibition; and three feature a dead eagle. And it is these three medium sized studies and one large work featuring "roadkill" that seem to sum up the ambivalence felt towards the road

in Reed's work. The largest of these *Dead Eagle* paintings, with its pathos and broad space of glaring red blood, or blood-coloured, blood-soaked countryside, reads as a metaphor for broken art, for art that can no longer soar, even ironically, for inspiration that has been hit by the semi-trailer of *fin de siècle* burn-out, or for a yearning for spirituality and beauty in a brutally real world of roadkill and emptiness. However you choose to read her paintings, there's no doubting their overall effect; they are powerful, questioning, and at their best, disturbing. Gone are the pop art platitudes of irony and play, replaced by a haunted wasteland of pathos, fear, and only occasional humour (*Alien* is perhaps the lightest piece in this respect).

Around midnight I left the car in town, and had to train it home, images of roadkill melding with the spectacular death of the tabloid goose laying one final golden egg in a Parisian tunnel. As Trans-Adelaide "drove me into the future" in tartan and fluoro splendour, I wondered at the source of my fear; the haunting messages of Reed's art, or the brutally real RBTs. I was only certain of one thing, it had nothing to do with Di's death. No easy, populist consumer spirituality in me, and none that I could see in Reed's works, thank God...

Slick





For You

I'm building a blackness in my soul for you.
Watch my eyes and fear the vertigo;
don't ask for pity, for I've burnt my humanity,
seen it scream in the blood coloured flames and go
upwards in grey wreaths of pain and misery,
fawning at the feet of the thunder god I've made for you.

Don't mumble excuses or I'll laugh for you -
for you, toward you, ultimately at you.
Shiver in the cold at the cusp of my storm.
In the dark rain that tears like ice at you
there is no saving rationale for what you have done.
Look into my eyes and believe in my anger for you.

But in the end, I will suffer again for you.
For once this justifiably steely-cold fury dies
I'll be left with the emptiness of your real crime:
knock, and the vacuum will gape in my eyes
be ye Satan or sunshine, surreal or sublime
I've let blackness into my soul for you.

Erica Cartledge

I Could Be Anything

I want to write a verse
to capture everyone's breath
I want to voice a thought
to lose you in it's depths


I'd like to give you a light
to illuminate your way
I'd like to give a gift
to brighten your every day

I could be the wind
pushing you thru a tempest
I could be your favourite chair
in which your soul could rest

Maybe I could walk beside you
holding your hand for many a mile
Maybe I could give you the love
that turns your lips into a smile

Could I be your lust, your admiration
your muse?
You know that I
could be anything you choose

Amy

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will be best received typed and under 1500 words.
A name and phone number (not for publication)
must be included.*

**Various Aspects Of
Throughness (Not To Be
Confused With Thoroughness)
Given My Father's Disposition
On The Sort Of Cold and
Frosty Mornings When His
Trousers Are As Dust On The
Floor (As Indeed They Are).
Amen.**

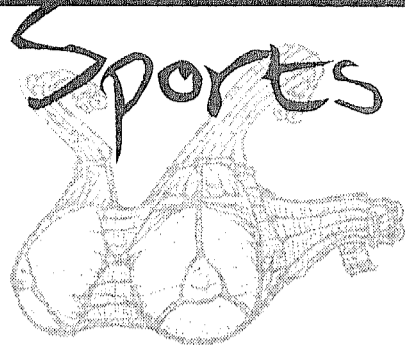
If all the little birds
Could talk through me
If all the little turds
could walk through me

If all the little herds
could stampede through me
If all the little nerds
could Ngwahey through me

Then I'd be the happiest man
(With the happiest trousers)
Going cheep cheep
(In the deep deep)
And smelling rank rank
(Shooting blank blank)
And downtrodden on
(And wet-sodden)
And geeky
(And leaky)

But still
Smelling the roses

Fred and the Amazing Sparkly Trousers



Football

Second semi 30/8/97

Div 8 South. G'dwood Oval. UNI 9:11 v Broadview 8:6. Best (Mossman Argent Aplin Thompson Harvey Penhall) Goals (Maxwell 3, Davis 2, N Vezis Cassidy

Thompson Paltridge 1.) Div 8r South. G'dwood Oval. UNI 13:9 v Broadview 9:9. Best (Mick Grady, Baker, McGrath, Kristian Schmidt, Furey, Parfrey.) Goals (Clark Wildy 3, Grady 2, Papps Clarke Thomson 1.)

Div 8 North. Pedlar Reserve. UNI 14:16 v Salisbury Nth. 6:15 Best (Bryson Mosey Shierlaw Quirk Raggianti Cicciooppo) Goals (Copping 3 Mosey Cicciooppo Rigden 2, Raggianti Shierlaw Bryson Bridgwood Wallace Lines 1.) Div 8r North. Pedlar Reserve UNI 12:11 v Athelstone 11:6. Best (Kretschmer Leitch Clode Treseder Sarson Brock) Goals (Brock 5,

Graetz 3, Sarson 2, L Kube Russ 1) Div 10 Sth. UNI 7:12 V Pembroke O/S 7:7 Best (Williamson Adams Chase Iwaniw Champion Perryman) Goals (Faulkner 2, Palmer Eaton Iwaniw Champion Douglas 1.)

COLLEGIATE : UNI Black A v UNI Blue A 0-4. UNI Black B v UNI Blue B 3-2. Black scorers (Sean Kelly, Alex Christ, Mathew Michael.)

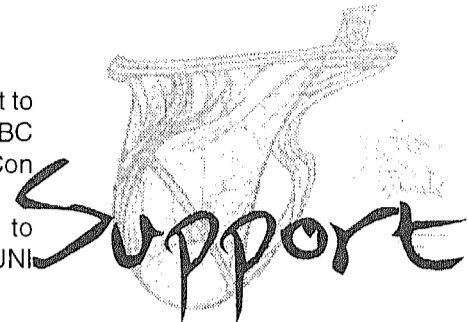
UNI White A v Rostrevor 1-3 UNI White B v v Rostrevor 1-2. Graduate Red v St Peters 1-3. UNI Dodgers v USA Raiders 1-1.

Soccer

Results 25/5/97

AMATUERS :A-grade. UNI lost to CBC 0-3. B-grade. UNI def. CBC 2-0. Goals to Andrew Reilly & Con Koutas.

WOMENS :A-grade. UNI lost to Aldinga Beach 0-3. B-grade. UNI lost to Gawler 0-4.



BULLWINKLE AND CHOCKA ON THE ROAD FOR THE FOOTY FINALS

Adelaide Uni (The Blacks) had five teams competing in the first week of the Amateur League finals. On their trail were Bullwinkle & Chocka (A-Grade coach & reporter respectively) who started their road tour early in the day at Postage Stamp Park (Kingswood) where Stewie Verrall's E-Grade took on late-season improvers Pembroke Old Scholars in windy, cold conditions. The match was a slog from start to finish which didn't help the runners, and Fatguts Featherston's bulk was missed up in the forward lines. (he should be back for the G.F., giving selectors one of many headaches over the players that are going to miss out in a fortnight). Best & Fairest Steve Adams was playing his usual Paul Kelly type game in the centre, and Wise Guy Williamson was solid in defence, but some concern was obvious when Matt Hutchens incurred a very sore hand and Munga Barry limped off with a sore leg. Stueie's team is noted as being a very even hard-working bunch without any real super stars, so when we left halfway through the second quarter with the scores close we could see they were in with a chance but would have to keep at it.

Next it was off to nearby Goodwood Sinners Oval where Big Hairy Willie's F-Grade Ballbags were matched against perennial finals opponents Abroadsvew. The Ballbags came out of the blocks well and were 5 goals up midway through the second quarter when we arrived, extending it to 9 goals to 2 at half time when we decided the game was in the bag and left. Little did we know that the Tigers would come out firing in the second half to cause a few

problems. An early concern was caused by the blatant foul on star ruckman Simon Kokar early in the match which hampered the team a bit, but with ball getters Chips Grady and Matt Baker leading the way we looked a classier side, even with crack full forward Mostly Densley missing with a hamstring injury.

The next dash was a longer one to Football Park No. 3 (Dope Pedlar Reserve) where the G-Grade Scum were rank underdogs to the highly fancied Athelstone. Nothing in the first quarter caused the bookies to change the odds as the Scum stumbled around in their usual first-quarter daze, and the crowd was beginning to leave when a few Blacks players actually touched leather to give photographer Joe Bold Red Nurk something to shoot at. The Raggies had the breeze in the third quarter and went in at three-quarter time 3 and a bit goals up giving the Scum a challenge for the last, a challenge which the smart people said they weren't up to because of their weekly training routine of beer, late nights and no training. However, in one of Aussie Footy's little peculiarities, the Scum shed their no-hoper skins and came on in the last quarter like a well drilled, disciplined, skilled football team and proceeded to run all over the top of a stunned Raggies. On the few occasions the minor premiers did manage to move the ball forward they bumped into half-back Tommy Treseder who gave a wonderful impersonation of Paul Roos and sent the ball straight back to the 2 most ungainly forwards in all of football,

the Jerk & Bathurst Brock.

So with one win under our belts (and a mighty one at that), we dallied at Dope Pedlar Reserve to see if Tim Bryson's D-Grade Chardonnay Socialists could overcome the loss of centre half back Mac Duncan (Hamstring) and centre half forward Scott Smid (levitating somewhere). We kicked with the breeze in dry sunny conditions and whilst creating many opportunities found it difficult to score goals against a fired-up Salisbury North, South East & West. Snout Shierlaw was doing well in ruck, and the centre line of Lines, Wallace and La Chickolina were getting their share, but it wasn't until late in the quarter that we kicked 3 to go in at the break 3 up. Our on-ballers coach Bryson, Crookie, the Blond Rwandan & the Tasmanian Devil were there but not dominant. When we left midway through the second quarter the Chardonnays were only 2 up and wine consumption on the sidelines was increasing significantly.

When we arrived back at Sin Stadium we received the joyful news that not only had the Ballbags got up by 4 goals over Abroadsvew, but the E graders were there as well celebrating their heart-stopping 5-point win over Pembroke Old. Road Tour score to date: 3-zip.

Hollywood Denno's C-Grade Actors were doing the job as well 3 goals up midway through the third quarter and absorbing everything that Abroadsvew could throw at them. Smokin' Joe Argent was giving Abroadsvew cancerous

problems, Appo was having one of THOSE days on the wing & Tommo was using his 4-foot square heart effectively. Meanwhile at full back Stirling Mossman was doing the job on former AI medallist Mike Storti. Then right on the three-quarter time siren the Paltridge Family gets a free kick on the 50 metre line and confusing himself with Ben Graham sinks the shot with 10 metres to spare. So we're 4 and a bit up and everyone's jumping up and down and shouting like we've won the premiership, only Abroadsvew are not in party mode and play the last quarter like they want next Saturday off. With about 10 minutes to go we find that our lead has been cut to 2 goals and the ball is annoyingly stuck in our backlines. Fortunately the defence stands tall led by Stirling and the Dancing Pole, ably supported by Bocca, Ritchie and Lazy Vezis, and with Harvey Wallbanger blanketing the star Tiger centre man, we last to win by 11 points in a very gutsy effort.

Score 4-zip. A phone call to Dope Pedlar Reserve tells us that the Chardonnays have turned on the after-burners in the second half to score a big 49-point victory, and so the final score goes up on the board: Adelaide Uni 5, Rest of Adelaide 0.

So Bullwinkle & Chocka end their memorable Road Tour by speeding back to the Havelock for after-match festivities, and there is much silliness, beer drinking and club-song singing as we celebrate 5 wins and eagerly wait to see if Silvio's B Grade can defeat Henley-on-Drugs in next week's second semi to give the Blacks a shot at 6 possible premierships in 1997.

At the time of going to print, the following election results were available. Drum roll please, for...

STUDENTS' ASSOCIATION PRESIDENT
Sophie Allouache (Students First)

EDUCATION VICE-PRESIDENT
Sky Mykyta (Students First)

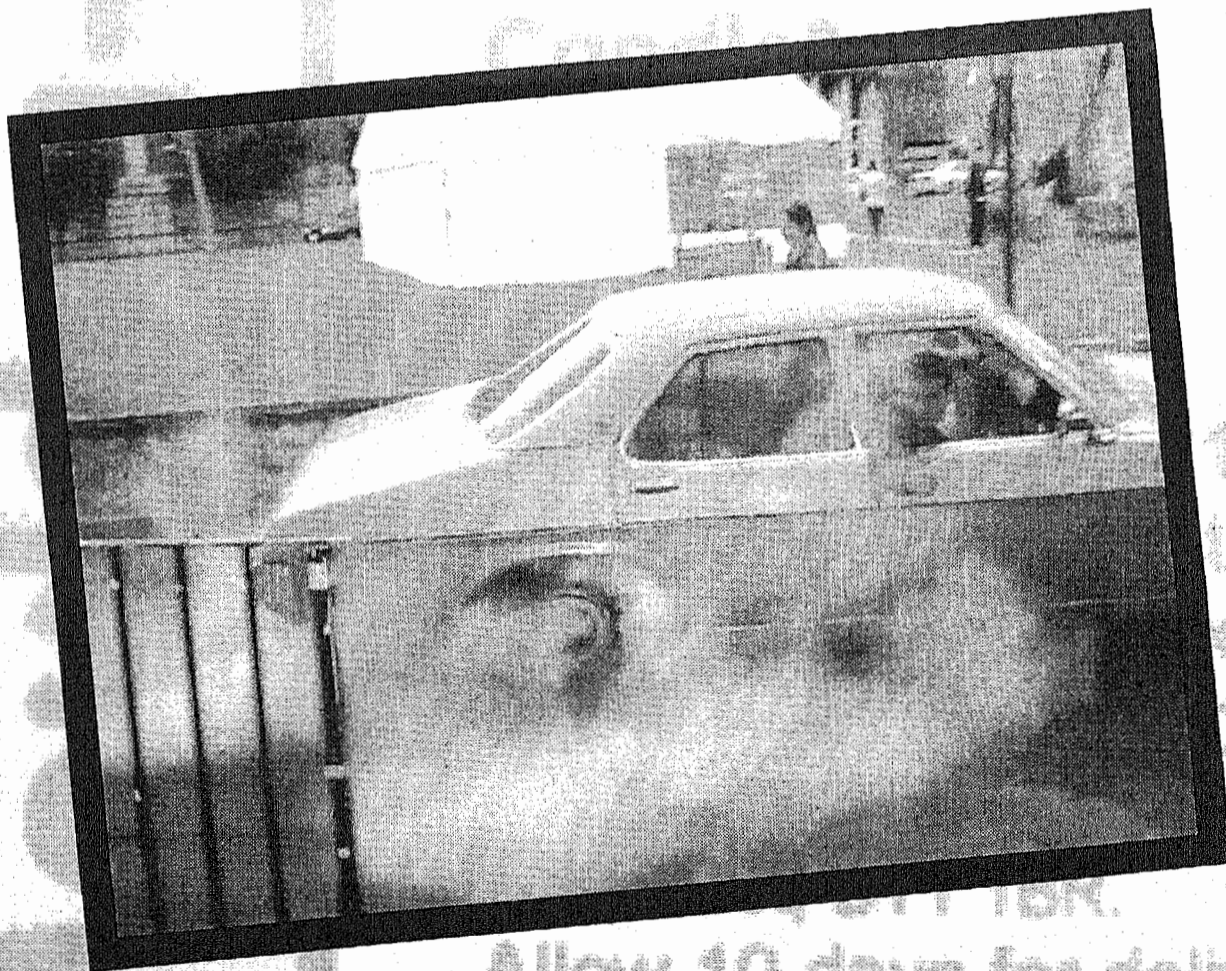
ACTIVITIES / CAMPAIGNS VICE-PRESIDENT
Alida Parente (Students First)

WOMENS' OFFICER
Kate Sowerby (ALIVE)

ENVIRONMENT OFFICER
Danielle Kowalski (Students First)

ON DIT EDITORS
Susie Bate, Paul Bradley, Chris Slape (Independent)

These results will be followed by further announcements as counting of the lesser positions continues. See notices outside the SAUA offices for further information. See your bookkeeper for your cash. See a psychiatrist for help if you lost. See you all later. Thank the gods that it's all over for another year.



...and finally, in celebration of the end of elections, local legend F. Trimboli, Esquire, is presented here in his full B&W glory doing a burner in his car. Enjoy.

