

SR
378.05
05

66:1
c.2

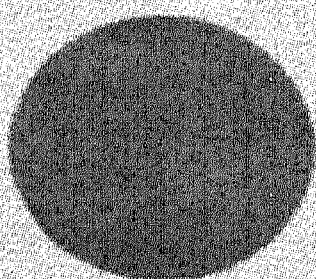


Confusion

Alphabet

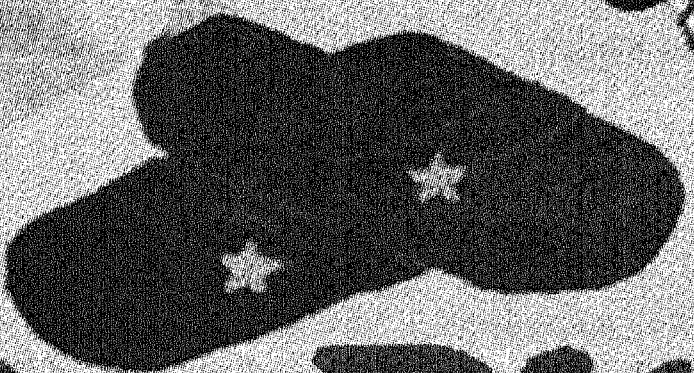
FACTORY

ARE YOU



You Are Here

Empty



Depression

On Dit

Where shoes are everything

The University of Adelaide Students Newspaper

February 23rd 1996 Vol. 66 No. 1

Editorial & Gear Like That

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

Editors:

Susie Bate
Paul Bradley
Chris Slape

Advertising Manager:

Leeanne Storr

Freight:

Annabel Davies & Jocelyn Milbank

Typesetting:

Fiona Dalton

Printing:

Cadillac Printing

People we like this week:

Jocelyn Milbank for sleeping in, Lucy for being just pedantic enough, Chris (.) Bolland for being here longer than two of the editors on Saturday, and for getting the coffee machine working, J.D. for not getting married, Esther "proofreading machine" Speight, FlyGuy for buzzing in once more, Alice for being so keen to feed us on Sunday, Jemille "Tall Friend" Jenkins for chauffeuring Susie around town (and proofreading, too) and Dave, our page three boy. Nice buns.

Where we are:

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

How to contribute/contact us:

You can drop off your copy at the office or in the contribution box in the SAUA office or around the place. You know. Email to: ondit@smug.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. Or just write it in the sky.

About the cover:

Paul Bradley's impression of what the inside of your head might look like in about three months' time.

Become a book reviewer for *On Dit* and be **amazed** at the **benefits** :

- * **Free books!**
- * **Free friends!**
- * **Free publicity!**

There's plenty of interesting stuff to do with the Writers Week coming up, including interviews with the illustrious authors themselves. If you're interested in all or any of the above, come to the meeting in the *On Dit* office at 2.30pm Thursday to find out more details. If you're unable to attend, drop in to *On Dit* and speak to me (Lucy).

GIVEAWAYS!!!

Thanks to Michelle Wild Management:

- 5 doubles to Brian Nankervis
- 5 doubles to Matt King
- 5 doubles to Hung Le

Thanks to Brown Nose Publicity:

- 5 doubles to Wil Anderson
 - 5 doubles to Janei Anderson
- Thanks to Tahnya Donaghy:
- 2 doubles to Mark Corcoran

50x \$5 ticket vouchers to The Architect's Walk

Thanks to Cecelia @ Wallis:

- 10 doubles to Boogie Nights
- 10 doubles to The Postman

Thanks to Angela @ Neil Ward Publicity:

- 10 doubles to Hard Rain

5x Ammonia's "monochrome" single CD, thanks to Murmur.

How to get 'em? Easy! Just come to our O'Week table after 10 am on Tuesday.

EDITORIAL

Well, we're here. *On Dit* '98 has arrived. In order to enable you to more fully appreciate the experience that is *On Dit*, we present the following Guide-To-The-Editors. The completely unauthorised version.

Susie Bate: What a lovely young lady! Susie has represented her country in numerous sporting capacities and in a variety of talent quests. Her deepest passion is for astronomy, and her shoes are unparalleled in the known universe. She never sleeps, rarely meets deadlines, and her dog's name is Goldie.

Paul Bradley: The most attractive bloke this side of Craig McLachlan, Paul is constantly shunned by polite society and usually ends up sleeping in gutters. He is rarely allowed entry to even the cheapest restaurants, and earns his food on the streets doing his famous "Two Men Falling Down" routine. He always finds it difficult to stand up afterwards. He is Radiohead's number one ticket holder, and would give his left arm to meet what's-his-face.

Chris Slape: Mistaken at birth for a toasted cheese sandwich, Chris has now got used to the fact that he is warm, gooshy and yellow inside. He enjoys the occasional five jugs of beer, is a compulsive Yiros eater, and says bitchin' way too much for his own good. He frequently goes under any one of a number of aliases, mainly in the hope of being invited to parties. It seldom works. Chris is the only one in the office at 8am, and the only one who never knows what's going on. He is also the shortest of the *On Dit* Editors (but never be fooled by any of that "good things, small packages" bullshit). He also complains a lot when too much is written about him.

We had thought that we might write a highly intelligent editorial about significant social issues, but hey, it's Sunday afternoon, we've got O'Week coming up, and we're tired. So there.

-Susie, Paul & Chris.

CONTENTS...

by Dave

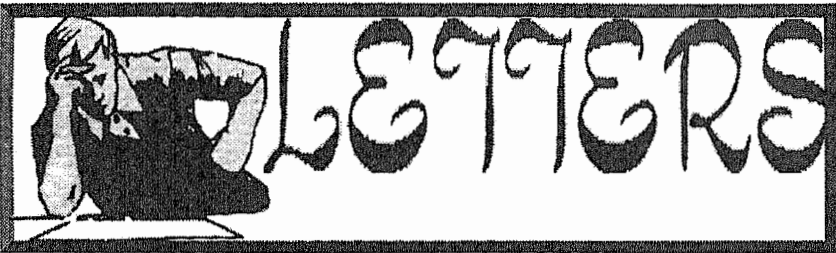
- 2 - It's over there, look at it
- 3 - It's over here, dumbarse
- 4 - Our sparse letters page
- 5 - A really good Camtech ad
- 6 - Union Catering
- 7 - SAUA Page
- 8 - Smart Cards, Mail & Back-to-School Bookers
- 9 - Sexual Harrassment & Dodgy (he's back)
- 10 - Conferences No. 1
- 11 - Summer Current Affairs
- 12 - Conferences No. 2
- 13 - Constitutional Convention Wrap-up & Meet Your Protectors
- 14 - Fringe Fridge
- 15 - Some Scared Weird Little Guys & Three Canadians
- 16 - Meet Wil Anderson & Matt King
- 17 - Talking with Tim from Red Shed
- 18 - Schmoozing Brian Nankervis & Hung Le
- 19 - Diwali Dance & Loud Molluscs
- 20 - Local Produce, SubLumen
- 21 - The Whitlams, Pablo Percusso
- 22 - Music
- 23 - Music & Student Radio
- 24 - Vox Poppers
- 26 - Get Raunchy with Bike Lady!
- 27 - Sexuality
- 28 - Wayward Goes Off
- 32 - Philosophy (It's New) & Science (It's Also New)
- 34 - Film
- 37 - Creative Arts No.1
- 38 - Literature
- 41 - Get Some Visual Arts
- 42 - Sport
- 43 - Creative Arts No.2
- 44 - The Brand Spanking New Waite Page!!! & Clubs
- 45 - Clubs
- 46 - Amnesty & Video
- 47 - Classifieds & Nifty Unibooks Competition
- 48 - The Back Cover: This week, because we felt generous, it's a FREE O'Ball ad. God, we're nice.

MEET THE PRESS

Part of the magic and wonderment that is the daily grind of being an On Dit Editor is interacting with our many delightful, glamorous, spunky and literate sub-editors. We are just so overwhelmed with joy at the outstanding competence and voluptuousness of the '98 crew that we simply can't contain ourselves, so we hereby spew forth unto you the On Dit sub-editorial team for 1998. Enjoy them. We do.

ADVERTISING:	LEEANNE STORR
STUDENT AFFAIRS:	ELOISE WISEMAN
CURRENT AFFAIRS:	GEORGIE HAMBROOK
SCIENCE:	SIMON PAMPENA
WAYWARD:	BRETT COCKSHELL
	ANNABEL DAVIES
	JOCELYN MILBANK
	ALICE RAY
FILM:	CHRIS BOLLAND
LITERATURE:	LUCY RALTON
MUSIC:	JON DYER
	ANDREW WEAVER
WAITE:	BRETT LANYON
VIDEO:	ESTHER SPEIGHT
VISUAL ARTS:	NATASHA UGRINIC
THEATRE:	JANAK MAYER
CREATIVE ARTS:	KATE HANSON
PHILOSOPHY:	BRENTYN RAMM
VOX POP:	HELEN SPECK
	LEANNE ATTARD

EXTRA-SPECIAL FRINGE CO-ORDINATOR:
SUSIE BATE



'Letters to the Editors' is a fantastically free way to get your opinions heard by the On Dit reading student population. We will print your letters as long as we have your REAL name, student number, and contact number. We won't print these details if you don't want us to, but for legal reasons we DO require them. The info will go no further than the editors. You will need to get your letters in to us by NO LATER than Wednesdays 5pm (this applies to everyone...no special treatment!) Finally, please keep your letters to 150-200 words (max.), otherwise we'll be obliged to cut it to ribbons and make you look completely incoherent. Thanks for your time.

O'what-a-loser

Over the summer the 16 Orientation Directors have been working tirelessly to bring students of Adelaide University an O'Week they'll never forget. As part of this process we need sponsors to ensure that we can put on the activities that students have come to expect.

But on Friday the 30th of January some slimy little individual decided to waste your student money by stealing a banner from the UniBar which belonged to Bundaberg Rum. The loss of this banner means that we have \$400 less to spend on students at O'Week since we have to replace this banner.

\$400 = 3 1/2 kegs - or approximately 630 schooners.

So to that slimy individual who's sitting at home tossing off to a Bundy banner over his/her bed, we have 2 simple messages:

1. Please return our banner to the SAUA and no further questions will be asked.
2. Keep the banner and WHEN we find you we will put you on intimate terms with Randy the new Rhino at the Adelaide Zoo.

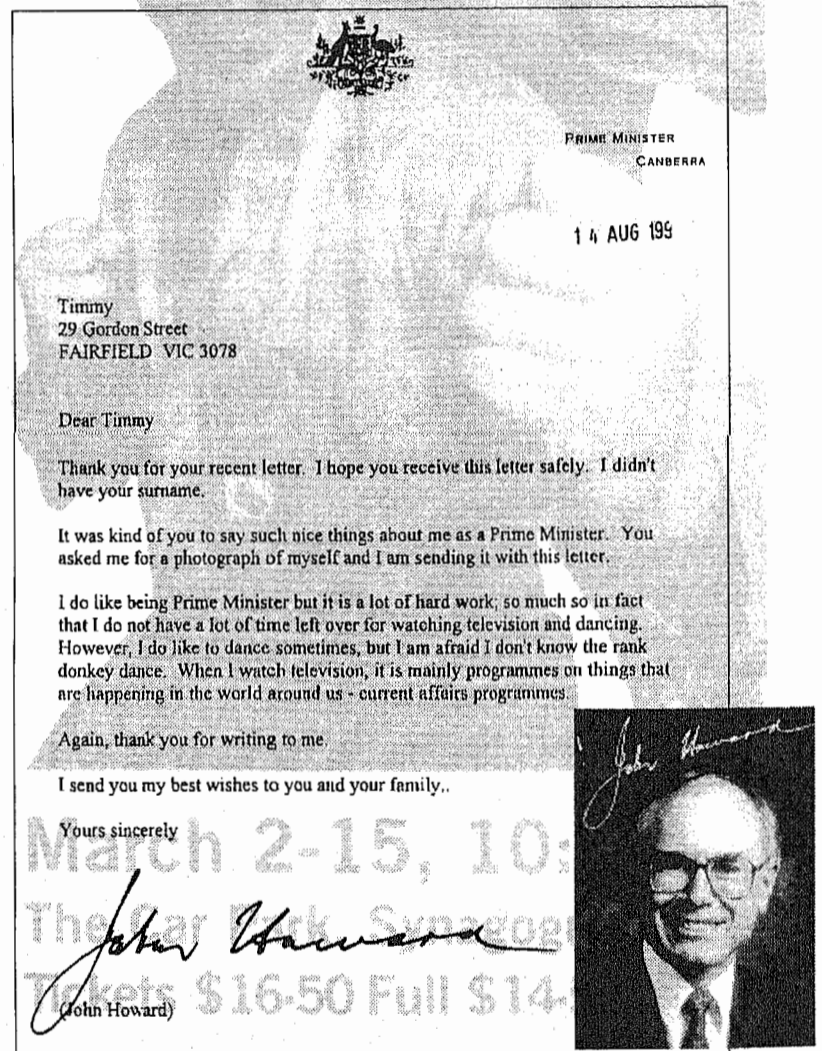
Yours with love and bestiality in mind,
O'Directors

PS: A reward of \$50 is offered for info leading to the recovery of the Bundy Banner (\$50 = 41 schooners)

PPS: Thanks to all our O'Helpers for the work you've done over summer and O'Week



Dear Mr. Howard,
Do you
lik beeying Primiister
Do you do the rank donkey
dance? can you jump
lik a kangaroo? do you
lik the spic aeris?
Do you recon today
on Neighbors is an
ediot? do you lik
playing the Merrick
and Rosso 3000 pashing
gam? I do.
Coood you writ to
me an sen me a
picer of yo cas I recon
yor the best priminist
yor belt than leaf



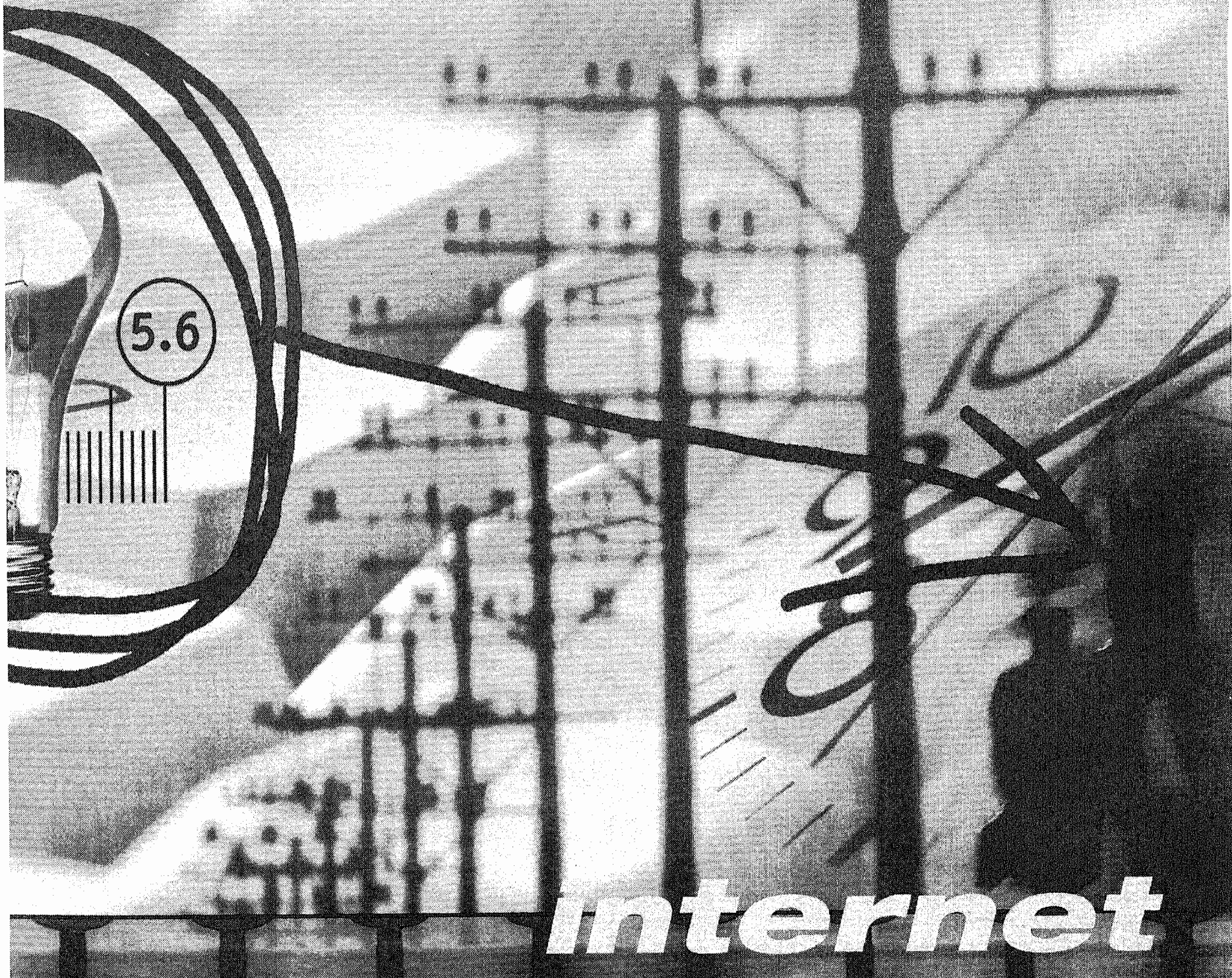
The smart way to

EASY STUDY

We've got the tools you need At a price you can afford To make studying a whole lot easier

Macintosh Zip Drives SOFTWARE Printers Disks Digital Cameras SCANNERS Jaz Drives
Ink Cartridges Modems Games Joysticks Paper PC's Carry Bags

Camtech Computers University of Adelaide, Hughes Plaza (Behind Elder Hall)
Ph (08) 8303 3320 Fax (08) 8303 3555 Email computers@camtech.com.au



internet

FREE HELP DESK SUPPORT • FAST 56K SERVICE • NO DAILY ACCESS LIMITS
SA'S FINEST INTERNET SERVICE PROVIDER SINCE 1993

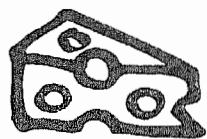
**Camtech gives you access
to university data online, off campus.
(That's service!)**



CAMTECH

Level 8, 10 Pulteney Street Adelaide SA 5000
Telephone (08) 8303 3300 Facsimile (08) 8303 4403
Email: lsales@camtech.com.au www.camtech.net.au

CAMTECH INTERNET FAST RELIABLE SERVICE



Union Catering

Union Catering Services 1998

Hi there to all Union food connoisseurs. My name is Elysia Turcinovic and I am chair of the Catering Advisory Committee who advise Union catering facilities and report regularly to Union Board.

For those who are new and for those of you who have been purchasing food from Union catering outlets for many years, let me just remind you of the variety of food available.

Mayo Refectory (open 8am-6.30pm) Ground floor, Union House; is the easy grab centre with pies, pasties, do-it-yourself sandwiches, plus egg and bacon muffins for brekkie etc.

Wills Refectory Ground floor, Union House; is a hot servery with burgers, casseroles, schnitzels, vegetable dishes etc.

International Food Court Level Four, Union House; serves Mexican dishes, hot spuds, Asian foods, and now also Halal food.

Equinox (open 10am-10pm) Level Four, Union House; is a sit down, licensed cafe, perfect for pasta, steak, or pizza.

The Unibar On Level Five of the Union House; is self-explanatory, serving among other things, beer, schnitzel, beer, hot chips, and more beer.

The Gallery Coffee Shop (open 8am-4.45pm) Level Six, Union House; is the Rundle Street of Union House with soups, salads, baguettes and Caffe-lattes in abundance.

Backstage Cafe located on the ground floor of the Schultz building, only a stone's throw from the Bragg, Physics, Darling and Badger buildings, is a cosy nook serving cafe style food including pies, pasties and do-it-yourself sandwiches.

Most outlets serve vegetarian dishes. Halal food is now available at the International Food Court. Some over the counter pharmacy items can be purchased from the Mayo. Snacks are always available from vending machines provided at many places around the University by your

Union. From 8am until 10pm you will find catering services provided at the North Terrace campus.

If you're at Waite, Roseworthy or Thebarton campuses of the University of Adelaide, you're not forgotten either. Waite students are serviced by the licensed **Lirra Lirra Cafe**. Roseworthy students have a **canteen** and a **tavern**, and Thebby students can eat at **Einstein's** (run by students at Thebarton). The Adelaide University Union is also proud to be providing a new catering service to the South-Eastern corner of the North Terrace campus. A catering outlet, **"Briefs"**, is now provided in the newly refurbished ground floor of the Ligertwood building, which houses the Law School, and which is only a few steps away from Napier.

Sadly, there is one Union facility which no longer exists in its same form as in 1997. **Catacombs**, downstairs, under Union Hall, which faces the Barr Smith Lawns, has closed its catering service. However, Catacombs will be open as a study lounge and snack centre, with vending machine facilities. The Catering Advisory Committee and Union Board recognise the Catacombs as a unique place. With fridges and floor coverings needing to be replaced at too great a cost, rather than closing this space altogether, we have resolved to keep it open as a space to meet, study and snack. And Union House, with many other catering services, is just a short walk across the lawns!

In terms of catering services provided by your Union, Adelaide University Union provides more variety and more outlets than any other Australian University. But your Union through its Catering Advisory Committee is always ready to listen to the changing needs of its members. Below are the dates of Catering Advisory Committee meetings. These are open to all University of Adelaide students. Or if you

have any questions, etc., you can drop me a line by leaving a note in my pigeonhole, located in Union Admin.

Cheers,
Elysia Turcinovic
Chair, Catering Committee
Member, Union Board

Catering Advisory Committee meeting dates 1998

All meetings held in the Margaret Murray Room, 1st, Union House, behind the bar, on Wednesdays, from 4-5pm.

11 March

1 April

29 April

20 May

10 June

29 July

26 August

On Dit Catering

Many are unaware of the plethora of work that takes place at University over the weekends. Most important by a long way is the compositing of a brand new On Dit. Sadly, no Union Catering is available on weekends, so we have had to devise other solutions to the food problem.

- 1) Send Susie out for viroses. Or is that yiri?
- 2) Clean out the two-year old coffee maker and actually use it.
- 3) Bring a nice cut lunch from home (nah).
- 4) Eat out of vending machines. Pretzels contain all essential nutrients.
- 5) Order a pizza (and spend half an hour explaining where you are).



saua >> your student reps



president >> sophie allouache

Welcome to Uni. I hope that you all enjoy being at Adelaide Uni, and remember that Uni isn't just about lectures and tutes. There are many other activities for you to get involved in, so come down to the SAUA and check out what's going on.

O'WEEK

O'Week is a week full of fun and frivolity so make sure you get involved. There will be heaps happening on the lawns throughout the week. You can come and enjoy the free food and drink and find out about all the other things that there are to do at Uni apart from going to lectures!

O'BALL

O'Week culminates in O'Ball on Friday night. O'Ball this year promises to be huge with bands such as The Whitlams, The Mavis's and Meta Bass and Breath. Tickets are \$15 for Adelaide Uni students and \$20 for everyone else.

SMART CARD

By now most of you would have heard about the new Smart Card which is being implemented this year. This is something students have been pushing for many years so it's great to finally see it come to fruition. To pick up your Smart Card you have to go

to the Card Centre in the Hughes Plaza, next to Security, and take your student number with you.

EMAIL

This is also something students have been fighting for a long time. Starting from this year all students will have free email. You should have received a pamphlet in your course mailouts detailing the steps you have to take to open your account. All the SAUA Office Bearers have email accounts so we're easy to contact if you have any suggestions for campaigns or events we should hold, or if you want to get involved just drop us a line.



education-vice president >> sky mykta

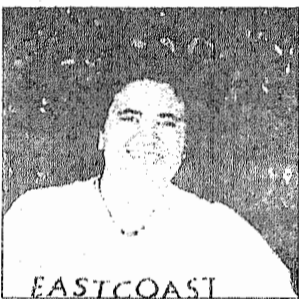
Hi everyone, welcome (back) to uni! Hope you've all had a fantastic holiday (they just aren't long enough are they?). Anyway while you've all been partying/working/whatever the Students' Association has been cooking up a fantastic Orientation programme for you...

- if you're a new student make sure you go on an O'Tour 'cause the toilets are bloody hard to find in this place
- come out and support students in the Great Students vs Politicians Debate on the Barr Smith Lawns on Tuesday 24 February at 2:30 pm - the

crowd will declare the winner so we need you there

- pick up info about your education from the Education Department table on the lawns, especially the "Hot Tips for surviving at uni" pamphlet - it'll help you make the most of your university experience
 - put your name down for the Education Action Group at the Education table and look out for posters advertising the first meeting
- We've also been working on heaps of education issues

in the break including submissions to the Federal Review of ABSTUDY and the Australian Taxation Office's draft ruling that self education expenses (like textbooks, Union Fees, materials fees, lab equipment, etc) be non-tax deductible for people on AUSTUDY. It's been a full-on summer already but it's going to be a fantastic year of events and campaigns so make sure you drop in and see us here in the SAUA (affectionately pronounced "sewer"). If you need any help or just want to have a chat that's what we're here for - remember it's a jungle out there...



activities vice-president >> alida parente

Hellooooo Peoples. Technically this should be a brief introductory column, but I have so much to tell you. So if you want to find out more about me, Alida Parente and what my role as A/CVP is, then read page 13 of the O'Guide (please ignore the photo, it was a bad hair day)

So what's been going on in the world of activities? Well Orientation Obviously. If you're not experiencing lots of noise, lots of people, lots of music, lots of food, lots of fun and lots of activities then you're probably at home watching Ricki. Get out of the house NOW!

Orientation Week is one of the biggest parties on

campus, that the Students' Association (SAUA) provides for you. So get ready for a week of no sleep. There's O'Hop on Monday night, which is a great way to catch up with all those people from O'Camp, and listen to funky music in the UniBar. Wednesday night is the pub crawl, so be ready for a hard night of drinking. Thursday will be held on the Adelaide University Oval so make your way down to the oval to where all the clubs will be and where a cricket game will also be occurring.

On Friday, O'Week will be in the Cloisters. O'Ball will be happening on the Friday night of O'Week. Playing at this years O'Ball will be Triple J's top 100

winner, The Whitlam's, also playing is the mavis' moler. hmc and lots lots more. You can get tickets from the SAUA or the SAUA table on the lawns. O'Tours are happening throughout Orientation Week and are a great way to find out where all things are around campus, and let's not forget all the goodies that you get in the O'Tour show bag. So, if you want to find out more about Orientation or any other activity that will be happening throughout 1998 then come on down to the SAUA table on the lawns. We have lots of goodies for you too.

Cheers, Alida



womens' officer >> kate sowerby

Welcome to 1998! It promises to be an exciting and dynamic year for the Women's Department. My name is Kate Sowerby and I am your Women's officer. There is also a Women's Standing Committee comprising of six members. They include: Eileen Fisher, Leah Weckert, Leah Ratcliffe, Emma Cowie, Rosslyn Cox and Georgia Squires. This is O'Week, your first contact with the new Women's Department. On Tuesday we bring you a free BBQ lunch. On Wednesday, all women are welcome to participate in the Women's Boat Race.

The winning team will receive free tickets to O'Ball (Friday 27th February). Incidentally, we are sponsoring two O'Ball DJs... *Catalyst* and *Satori*. Be sure to catch these fine displays of female talent. On Thursday, the Women's Standing Committee and I will be presenting a Popeye Cruise. You can't afford to miss it, so book your place straight away. The Standing Committee is also conducting Campus Security Tours on Monday, Tuesday, and Wednesday. Ask at the Women's Department table for more information.

Finally, a club you might like to consider getting involved in is the Women's Collective. Approach the table, have a chat, and receive a free showbag! Just remember, O'Week is meant to be fun. Respect those around you and show consideration at all times. Sexual harassment is never welcome (especially in the eyes of the SAUA and the University). Should you wish to talk to someone, you can feel comfortable approaching one of the people wearing a red T-shirt. They will be able to assist you.



environment officer >> danielle kowalski

WELCOME

Welcome back to another great year of thinking green. Also a special welcome to all those joining us for the first time. My name is Danielle Kowalski and I'm in the SAUA to answer any of your environmental questions.

UP AND COMING EVENTS

The Jabiluka film launch - Tuesday 24th February, 7:30

pm in Trades Hall, 11 South Terrace, Adelaide

Say no to the war on Iraq - If the US attacks Iraq a Vigil will be held on that day at 5:00pm on the steps of Parliament House.

Clean Up Australia Day - 1st of March, the Students' Association will be there.

Don't forget Critical Mass - The last Friday of every month, at 5:30pm Victoria Square fountain.

THIS YEAR

Recycling is the big thing at the moment, Romax plates, bowls and cup are recyclable so don't throw them away. There are recycling bins all over the uni so please don't forget to use them.

The Bike Shed will be up and running so to find out more come and see me in the SAUA.

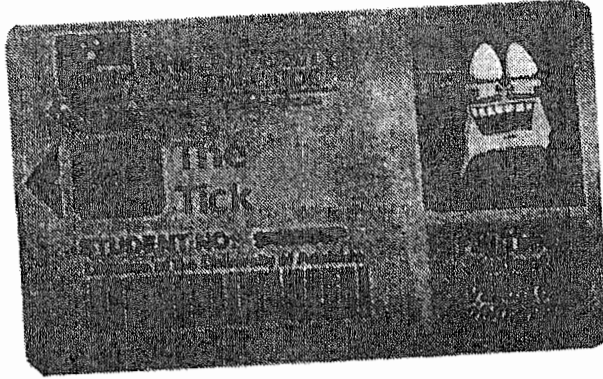
FOR MORE INFO. Come to the enviro tables during o'week. Thanks

Big Wins for Students

Smart Cards

Finally, after years of students continuously lobbying the University for multipurpose student cards and free e mail, we are thrilled to report that these two new initiatives will be introduced this year.

The new multipurpose student "smart" card will be the only card you need to access services and facilities on campus. You will be able to use the card to borrow library books, gain after hours access to buildings (if you have the authority to do this) and by mid-year students will be able to store money on the card and use it for photocopying in the library, in vending machines around the Uni and pay phones throughout Adelaide.



The University has established a new Card Centre in the Hughes Plaza, next to Security. You'll need to go to the Card Centre to pick up your new card, and that's where you'll go for any other card related queries throughout the year.

The other new initiative, free e mail for all students, is now available through the University's homepage on the internet. You will be able to access your account from com-

puting suites either in your faculty, in the Library or in the Resource Centre, mezzanine level of the Union building. By now you should have received a leaflet in the mail explaining how to open your new accounts, what your address will be and basic instructions as to who to use it. Your e mail account will become a method of communication between you and your tutors and lecturers. It will also allow you to 'speak' with any other student at the

Free Email

University for any reason at all!

Both these exciting new services will make your life on campus that little bit more convenient, and is yet another way in which the University and your Students' Association and Union have been putting students first!

Sophie Allouache
President
Students' Association of the University of Adelaide

Rosslyn Cox
President
Adelaide University Union

Back to School Stickers!

we can't all be sex gods like mr tim rogers...some of us study too.

NAME: _____
SUBJECT: _____
YEAR: _____

What I did to Tim's face after he stole my pants.

NAME: _____
SUBJECT: _____
YEAR: _____

YOU CAN'T TOUCH THIS BOOK!

NAME: _____
SUBJECT: _____
YEAR: _____

NAME: _____
SUBJECT: _____
YEAR: _____

Because Fish aren't funny

NAME: _____
SUBJECT: _____
YEAR: _____

pong

"colour me in please"

NAME: _____
SUBJECT: _____
YEAR: _____

You're the one that I want oh hoo hoo...honey

NAME: _____
SUBJECT: _____
YEAR: _____

Men Vs. Women

The Danger Of Sexual Harassment Rhetoric

As Women's Officer, I have come to the realisation that nothing annoys me more than sexual harassment rhetoric. Not only is it tiresome, but it is dangerous. Traditionally, sexual harassment discussions have been exclusively directed against men. It encourages falsification of blame, and a victimisation of women. Such actions only lead to segregation of the sexes, something which is not at all constructive.

Women are statistically more likely to encounter sexual harassment, however this does not exclude the possibility that men will be victims too. A broad definition of sexual harassment is that it is unwanted attention of a sexual nature. Harassment is always defined by the harassee. Therefore, if one is feeling uncomfortable, intimidated, threatened or embarrassed due to sexual advances of any nature, then they are the subject of sexual harassment. It is completely unacceptable and an obvious abuse of power.

Sexual Harassment may occur in many forms. Groping, verbal abuse, dirty jokes, offensive pictures/publications, probing personal questions, the offensive presence of another, leering or wolf whistling may all be interpreted as sexual harassment if the object of attention feels it is so. Clearly then, this definition provides a broad scope for men to be the victims of sexual harassment. It can also occur out of the actions of a member of any sex.

"We must stop viewing such issues as gender battles. We must stop thinking of sexual harassment in terms of men v. women."

One of the main problems with the way that sexual harassment is defined is that it leads the most guilty of parties towards scepticism. Everyone has different boundaries of acceptance. These boundaries may be defined by gender, age, race, culture, or ethnicity. As such, what is considered acceptable to one person may be quite offensive to someone else. This can cause quite a conundrum. The myth that most sexual harassment is unintended can often be used as an excuse for its occurrence. There is no excuse for sexual harassment.

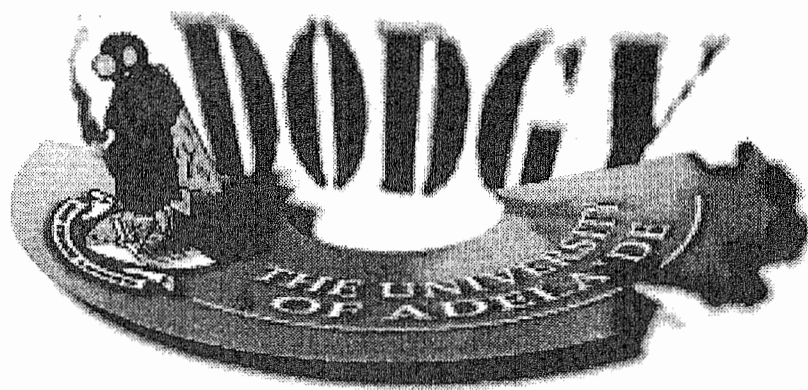
However, it is a fact of life that different boundaries of acceptance will lead to a lack of communication, resulting in offence. This is no excuse, especially when it should be a priority of everyone to respect other people. Sexual harassment is always defined by the person being harassed. At the same time though, it is the responsibility of the harassee to notify the harasser that he/she takes offence. If the perpetrator truly intended no offence, you would expect their reaction to confrontation to be quite sincere. While any initial act of harassment is quite unacceptable, a continuance of such behaviour is completely inexcusable.

As I mentioned before though, the major problem with discussion centred around sexual harassment is that (most of the time) it enhances a victimisation of women. It is important that we recognise that women are most commonly the victims of harassment, however this should not occur at the expense of a recognition of sexual harassment of men. In addition, in order for women to become strong and to be seen publicly as being strong, we must stop viewing such issues as gender battles. We must stop thinking of sexual harassment in terms of *men v. women*. Throughout the early stages of the feminist movement, women were fighting for equal rights and equal opportunities. We should not jeopardise their hard work just because a small minority feels it is more constructive to foster a hate and subordination of men rather than an equity of opportunity for all.

Kate Sowerby
SAUA Womens' Officer

DID YOU KNOW?

- ◆ We are going to knock on your door.
- ◆ Please give generously when Red Cross calls in March.



O'.
O' week.
O' hop.
O' camp.
O' guide.
O' ball.
O' tour.
O' dear.
O' my God.

This bastardisation of the language must cease. Give everything a catchy, memorable name by extending our greedy hands beyond the normal limits of the language. Utilise this commercial hook to lure the kids in; grab them by their deep, loose-fit hip pockets, tip them upside down, take a firm grip on their Docs and shake them until the money falls clanging (or, for preference, fluttering) to the ground. Not a new racket, of course, by any stretch of the imagination: constant bombardment via the media (with the magnificent exception of (and exceptionally magnificent) student publication *On Dit*, which carries the FlyGuy's personal guarantee of **NO ADS** (me to you, kids)) of an abundance of misappropriated and corrupted words and expressions. Um ... sure, I can't think of any right now, but I have been drinking and the memory recall is not what it used to be. Trust me, they're out there (the truth, of course, is also out there, but the postcodes are very, very different). At University, though, that last domain of free-thinking anti-commercialism, you'd've thought we might be safe. You'd've been wrong. O' well. O' \$.

The O', by the way, for those who denser than dense, is commercial slang for Orientation. By a pretty cool coincidence, O' week is also O' week (that's zero week), because next week, you see, is week 1. Nifty? Yes. Sufficient excuse for calling the damn thing O' week in the first place? Not in this lifetime. Week O, maybe (because it is, after all, week 1 not 1 week). Not

O' week. Nice try, though. Of course, orientation is not the true aim of the week. Yes, there are O' tours. But if they really wanted to orient us to university life, they'd lock you in a dungeon, feed you cheese and gristle and play "The Complete Lectures Of Some Old Fart" on continuous loop. Oh, and they'd give you all the books you don't need. So, no, orientation is about getting out and having an okay time. Preferably a drunken one. Think of it as a last meal before the dungeon door slams shut forever. Mind you, cynical anti-capitalism (not to go promoting isms, of course (I don't believe in beetles)) aside, it is a bucketful of fun. Assuming, of course, that you do it right (and if you do do it right, you will be needing that bucket). Most people do not do it right; many of these are freshers. It's easy enough to enjoy O' week if you're a seasoned veteran (after all, all you have to do is sit and laugh at the freshers), but not so easy if you ain't got a clue. To those without a clue, heed the FlyGuy's advice (and this is it): find things that start with O' and do them (don't bring any money, though, and close your mind to any sponsorship), join a club (a good club; these invariably have printed T-shirts and/or free beer) and don't talk to politicians (and beware! for many a politician wears a printed T-shirt; this can be confusing). That last one applies all year, by the way. I just figured I'd clue you in early. Most important of all, however, is the following, which also applies all year; do only what you want to. If some bastard in a silly hat tries to force you to orient yourself, turn to them all nasty and say, "Orient this <rude gesture>!" That will learn 'em. O' yes.

FlyGuy

ASIA-PACIFIC CONFERENCE

Do you want to know more about...

- * the struggles for self-determination in East Timor, West Papua, Tahiti, Kanaky, Bougainville, Tamil Eelam...
- * the anti-dictatorship struggles in Indonesia and Burma...
- * the struggle against the IMF and World Bank austerity drive in Asia and the Pacific, in India, the Philippines, Fiji, New Zealand, Australia...
- * the struggle for land and sovereignty in Australia, New Zealand, the Philippines...
- * the campaign against the Australian government and big business support for dictatorships, foreign occupations and World Bank interference to enforce anti-people policies...
- * the struggle against the big mining companies' plunder of PNG, Bougainville and other parts of the region...
- * international campaigns against the sweatshop practices of companies like
- * the ramifications of the recent economic downturn in the Newly Industrialised Countries...
- * the ecological crisis effecting the region...

These are just some of the topics that will be discussed at the Asia Pacific Solidarity Conference to be held in Sydney from April 10-13 at Glebe High School, with an opening public meeting on the evening of Thursday April 9.

Already confirmed for the conference are activists representing organisations from: Burma, India, Indonesia, South Korea, Japan, Malaysia, Nepal, Philippines, Sri Lanka, Thailand, Bougainville, East Timor, Fiji, Kanaky, New Zealand, Nicaragua, the US, Germany and the Netherlands. This conference will have the widest representation from the left wing and progressive movements held in Australia since the 1950s, with over 30 leaders and activists from around the Asia Pacific region as well as Australian based solidarity activists and academic researchers. The conference will take the form of a series of feature talks, panels, question and answer seminars and workshops. This is an event not to be missed!

With economic and political crisis growing deeper in the Asia Pacific region, the future of governments in the region is uncertain. In Indonesia, the Suharto regime is desperately holding on to power while strikes and popular protests grow daily. The so-called economic miracles of the "Asian Tigers", held up as the future of economic development, are now providing a glimpse of a different future - economic slowdown and increased impoverishment for the majority of people.

The current economic crisis erupting throughout the Asian region is being met with austerity measures laid down in International Monetary Fund (IMF) directives. This means that the poverty-ridden lives of the majority of people in the Asian region will only worsen as social spending is cut to restore profits. This so-called solution has been implemented to favour the interests of international big business, particularly the USA. Not surprisingly the Australian Government has similarly replied to the crisis with an eagerness to help the dictatorial regimes with whom it has built friendly business relationships. Billion dollar loans are designed to ensure that its own interests in the region are maintained and we can safely say that these loan bailouts will not go to provide the necessary infrastructure to improve the living standards of the people.

The other key reason the western powers are intensely watching the Asian region is fear of political instability and the potential of people's uprisings which could erupt within these countries. For example in Indonesia, the pro-democracy movement has been gaining ground, particularly since the Indonesian dictatorship's July 1996 crackdown. In South Korea the massive strikes and rallies that have been occurring have the potential to develop further into broader campaigns. In Bougainville and East Timor the independence movements continue their struggles and gain greater international recognition. These threats to the "stability" of the Asian region mean that the West will act to ensure that their economic and political interests are maintained.

Australian companies like BHP and Rio Tinto are active beneficiaries in the exploitation of third world countries, and particularly countries in the region with low labour costs and few environmental or health regulations. The desire to promote the interests of Australian companies in the Asia-Pacific region sees the Australian government unwilling to condemn the actions of huge multinational companies like Nike which massively exploit workers in countries like Indonesia. In the cases of East Timor and Bougainville, the Australian government has aided military repression to defend Australian business interests. Given the concrete role that our own government plays in the exploitation of the Asia-Pacific region, it is crucial that campaigns are built within Australia and regionally to express solidarity and to pressure our government to take a stand against the repression.

The current instability in the Asia Pacific region opens up the possibility of real change and democratisation led by popular movements of workers, students and the poor. The Asia Pacific solidarity conference will feature organisations playing central roles in these movements, and develop networks to build solidarity against neo-liberalism, IMF austerity and repression in the region.

If you are interested in attending the conference, you can find out more information from the Resistance club on your campus, or from any Green Left Weekly distributor, or phone 02 9690 1230, or e-mail the organising committee on <apiaustralia@peg.apc.org>.

\$ALE OF THE CENTURY

AUDITIONS

Adelaide Uni students are invited to audition for *Sale of the Century's* "university challenge". The initial audition (a 50 question test) will be conducted in the: **NAPIER 102 lecture theatre, 10 MARCH, 1.20pm.**

The top 10 students will be retested by "Sale" then it's on to fame, glory and fabulous prizes for the chosen few.

To participate, register at the student info office or the Students' Association office by leaving a sheet of paper headed "SALE" with your name, address and course of study. Then, just turn up on the day.

For further information, call: David Washington on 83035414

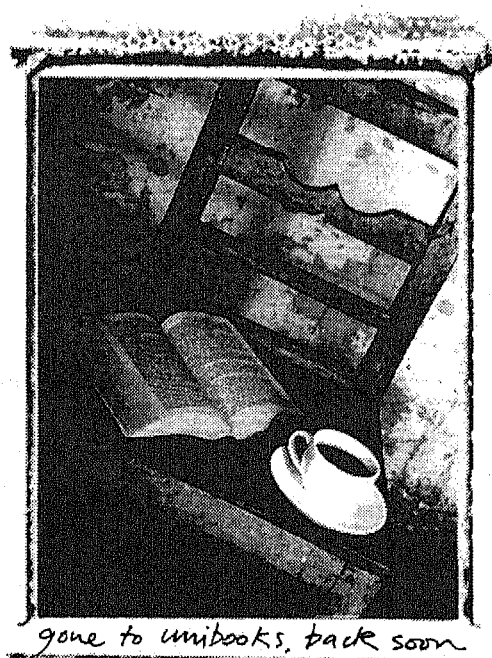
12% Cash Discount*

from February 16th to March 28th

10% Cash Discount
throughout the year

*Discount applies to non-nett books

TEXTBOOKS
REFERENCE
PROFESSIONAL
GENERAL BOOKS
SOFTWARE



gone to unibooks, back soon

PH: 08 8223 4366

FAX: 08 8223 4876

<http://www.unibooks.com.au>

UniBooks
Your Campus BookShop

CURRENT AFFAIRS DIGEST

For all those people who lose themselves in the summer daze, this is a summary of notable occurrences you may have missed out on...

sex, lies and secret tapes

Probably the most sensational event of the summer break has been the so called 'sex scandal' enveloping US President Bill Clinton. The Special Prosecutor, Kenneth Starr, is investigating claims that the President had an affair with former White House intern, Monica Lewinsky, and then urged her to lie about it when she was interviewed by the lawyers for Paula Jones - the woman who is currently suing Mr Clinton in a sexual harassment case. These claims are allegedly substantiated by secret tape recordings of Ms Lewinsky made by her 'confidante', Linda Tripp... as the saying goes 'with friends like that, who needs enemies'. The investigations are delicately poised with negotiations ongoing between Lewinsky and Starr over immunity from perjury charges should the tapes' contents be substantiated, and with Starr seeking out witnesses to corroborate allegations of an affair, and more importantly, a cover-up. Not surprisingly, the media has gone crazy over any and every tale of sexual encounters between Lewinsky and President Clinton - late night rendezvous at the White House, gifts and Valentine's notes, semen stained dresses, the President's preference for oral sex, Lewinsky hidden in an adjoining room waiting to do a head job while the Prez meets his Mexican counterpart, etc. Nevermind that the critical issue from a legal standpoint is the question of whether the President urged Lewinsky to perjure herself - which may amount to an impeachable offence.

Globocop returns - 'Once more with feeling'

Perhaps not coincidentally with President Clinton's domestic problems, the United States has taken a hard-line stance against the world's favourite renegade, Saddam Hussein, following Iraq's continued obstruction of United Nations investigations into its military arsenal. The United States is demanding that Iraq comply with UN resolutions or face the military consequences. However, the New World Order is looking a little puny to say the least with France and Russia reluctant to support military action taken by the United States - and thus denying the prospect of any UN mandate. At this point, it's the English speaking world (USA, Great Britain, Canada, Australia and New Zealand) with Germany and Poland thrown in for a bit of variety, versus Iraq. The Australian contingent has already left for the Persian Gulf with military strikes imminent. Neighbouring Arab States are less than impressed with the United States' approach - pointing out that UN resolutions have also been flagrantly breached by Israel with respect to the Oslo Peace Accord with Palestine, yet America remains silent and inactive. It's conceivable that imminent military action against Iraq could do more to exacerbate tensions in the Middle East than solve them. Russian President Boris Yeltsin warned that use of force against Iraq is 'fraught with unpredictable consequences and would cause big casualties among civilians'. With this in mind the UN Security Council has lent its support to efforts by UN Secretary General Kofi Annan

to broker a diplomatic and peaceful outcome.

On the brink

The peace process for Northern Ireland is in a perilous state. Recent months have seen a revival of sectarian violence with a string of tit-for-tat killings among the more extreme nationalist and loyalist factions. But things have gotten worse - two killings in the last fortnight have been attributed to the IRA leading to calls for Sinn Fein to be expelled from the Dublin Castle round of peace negotiations. There are fears that the IRA might retaliate by ending its ceasefire.

When worlds collide

January was notable for the Pope's first ever visit to Fidel Castro's Communist (and previously atheist) Cuba. Both men survived to tell the story (for the time being). The Pope urged Cuba to give its people more political freedoms, outlaw abortion and send its sons into the Church. And to keep President Castro happy, the Pope also denounced the United States' 36 year old trade embargo against the Caribbean island. The Western media has speculated that the Pope's visit might have the same effect as his 1978 visit to his native (then Communist) Poland when similar calls for freedom were made, and followed shortly after by the rise of Solidarity. While in the long-term this is possible, in the short-term Castro has tried to placate such rumblings by releasing more than 100 'political prisoners' - which is significant in itself since Castro has previously denied the existence of any such prisoners in Cuba. Meanwhile, relations between the Catholic church in Germany and the Vatican have been somewhat strained recently. Coinciding with his Cuban sortie, the Pope made known his disapproval of the German Church's issuing of abortion certificates. In Germany, counselling is mandatory before a legal abortion can occur. The Church had argued that its counselling had prevented many abortions from occurring and that, as such, it was not complicit in the performance of abortions in Germany. Nevertheless, the Church acquiesced to the Pope's demands that the counselling cease. The German Catholic Church is generally more liberal than the Vatican - having previously called for divorcees remarrying and being more sympathetic to the ordination of women.

Dolly Dolly Dolly Dolly

Cloning continues to grab headlines. In America, Dr Richard Seed announced that he was ready to clone humans for willing buyers, sparking controversy as to whether such practice should be outlawed. Doctors in South Africa have also announced similar intentions. These developments coincide with allegations that the cloning of Dolly the sheep last year was less than genuine. Meanwhile, members of Russia's Komsomol (Young Communists) are campaigning for Lenin to be cloned so as to provide Russia with some much needed leadership... the mind boggles! Lenin the mafia boss, Lenin the rabid nationalist, Lenin the drunkard President, Lenin the nouveau riche, Lenin the insipid Prime Minister, Lenin the bright young Deputy President, Lenin the media mogul, Lenin the economic rationalist...

There, with the grace of god, goes a great

man

Nelson Mandela stepped down from the leadership of the African National Congress, making way for Thabo Mbeki, the President in waiting, in preparation for next year's elections. Earlier, Winnie Madikizeli-Mandela made her long awaited appearance before the Truth and Reconciliation Commission. While she denied involvement in the killings committed by the 'Mandela United Football Club' she did manage an apology for all the things that went "horribly wrong". Former Apartheid President P.W. Botha also made a reluctant but defiant appearance before the Commission. There, he refused to admit that anything went wrong and maintained that apartheid was the right system for South Africa.

Elsewhere in Africa, less than great men struggle to remain in control. In Kenya, President Daniel arap Moi was re-elected in a dubious and highly contentious election. In subsequent weeks, there have been worrying reports of ethnic killings in the Rift Valley. In Zimbabwe, the government of Robert Mugabe is under great pressure as the economy goes into free-fall. Over recent months, there have been general strikes against tax increases (since repealed), riots following proposed increases in the price of maize meal (since reversed), dire warnings over proposed confiscation without compensation of commercial farms, and persistent and growing unrest about the corruption and nepotism which has tainted Robert Mugabe over many years. All this while unemployment nears 50% and the Z\$ sees its value halved. In Algeria, blood continues to run freely in the wake of the most sustained period of massacres over Ramadan. Many hundreds have died amid allegations of government complicity. A European Union fact finding mission lasted all of 48 hours and found out little given Algiers tight leash.

What goes up must come down...further

The now deflated East Asian Tigers can't take a trick. Indonesia in particular is swerving from one disaster to the next. Attempts to reverse the declining fortunes of the rupiah received a set back when Dr Jusuf Habibie was nominated as President Suharto's deputy and likely successor. The financial markets gave the decision a real raspberry, and the IMF warned that its rescue package would be withdrawn if Indonesia did not comply with its terms. In the meantime, civil strife grows daily with riots, looting, and attacks against Indonesia's comparatively wealthy ethnic Chinese minority. The military seems to be an increasingly enthusiastic participant. President Suharto has also followed the lead of Malaysia's Mahatir Mohammed by blaming his country's misfortunes on everything but his government's mismanagement.

The Buckpassers return

Having being cleared by an Auditor-General's report the casualties of last year's 'Travelgate' fiasco - Messrs Sharp, and Jull - have each staked claims for a return to the Coalition frontbench. While Prime Minister Howard has snuffed out their ministerial ambitions for the time being, a politician with a 1 in 3 failure rate like Mr Sharp shouldn't be trusted to get a request for a coffee with milk and sugar right, let alone competently manage an entire policy portfolio! The other Coalition fail guy, Peter

McGaurin was recently cleared of rotting by the Federal Police.

Pop guns fire on the docks

Things got a mite nasty on Melbourne's docks when Patrick Partners leased Webb Dock No. 5 to the National Farmers Federation who are attempting to establish a non-unionised stevedoring company to rival the Maritime Union. However, much to Peter Reith's disappointment no doubt, the army did not have to be called in and the Minister's pathological hatred of unions had to be a little more subtly portrayed, but those jackboots don't really match the tie. The union was ordered to return to work by the ARC, amid NFF plans to go national.

Wake up & Smel the Bacon

An elderly New Jersey couple owe their lives to their pet pot-bellied pig. When a fire started in the couple's home one night, the alarm was raised by the porker banging and scratching against their bedroom door. Upon being woken by the ruckus and alerted to the fire, a hasty rescue was made... The two dogs in the house slept through the entire drama.

Celebrity Squeeze

It is not my intention to write a gossip column. Those desperate for a celebrity fix would be better off reading *The Advertiser* or *Who Weekly*. However, really briefly, this is some of the 'newsworthy' stuff: Victorian Premier Jeff Kennett's heart has been broken not only by the break up of his marriage but also by news of the impending nuptials between Posh Spice and English soccer player, David Beckham... no doubt Ladbrokes has a book running as to which will last longer - the marriage or the Spice Girls; Sonny Bono and yet another Kennedy bit the dust (at least the snow) over the summer; yet more conspiracy theories, exposes and exploitations emerge about the life and death of the Princess of Wales - she'll probably end up generating more news print in death than she did during her life, a scary thought - Britain's response to JFK and America's Camelot; the coroner's verdict was passed that Michael Hutchence's death was a suicide. We believe it. Really, we do; *Titanic* scores 14 nominations for the Oscars as the Academy prepares to congratulate itself on spending so much money (and making so much money) on so little - the Hollywood studio bites back and puts the independent firmly back in its box - how else could you explain Kate Winslet's nomination for Best Actress?; a media savvy French magistrate leaks to the press a tidbit that Robert de Niro's details are contained in several little black books belonging to some of France's most expensive hookers - de Niro is less than impressed; the Unabomber, Theodore Kaczynski, confesses his guilt; Microsoft supremo Bill Gates gets creamed by a notorious Belgian pie thrower, Noel Godin, whose favourite target has been some pretentious French philosopher who raves about shades of grey; Oprah wins the first round of her battle with Texan cattlemen... and I've had enough for one week.

George Hambrook

Sources: *The Australian*, *The Age*, *The Guardian Weekly*, *Le Monde*, *Time*, *BBC*, *Deutsche Welle*

Fear and Loathing in Ballarat

A Report on the National Activist Conference and the National Union of Students Conference

Student politicians of all persuasions will run around claiming that they defend the rights and interests of all students. But in reality, the student movement is divided between those that actively campaign for our interests (pretty much the left), and self-seeking, bureaucratic careerists (the right, and representatives of the major parties, most noticeably ALP students).

The contradiction between the activist forces, who have organised sizeable public opposition to the attacks of the Liberal government over the last couple of years, and the right-wing of the movement, which still dominates many official positions, was graphically shown to me at two conferences I attended last November and December as part of a delegation from SCU. Also made clear to me was that part of the problem is the difficulty that different components of the left have in working together.

National Education Activist Conference

The first was the National Education Activist Conference, held in Melbourne on November 29-30. This was organised by the Victorian branch of the National Union of Students (NUS) and the Student Unionism Network, the Victorian cross-campus activist collective. It was attended by over 100 people, mainly those who had been active in education campaigns, and was quite a useful and interesting gathering. On the first day we heard report backs from each state on the campaign, and discussion on the Liberals' agenda of funding cuts and increasing fees. There was a particular focus on the West Review, which, under the rhetoric of "choice", will allow fees to be increased and will exacerbate the inequalities between poor and rich students and poor and rich universities. There were workshops on women, Aboriginal students, the Common Youth Allowance and small and regional campuses. The second day focused on strategy. There was good news from a speaker from the National Education and Industry Union (which covers most academics and some other university workers), who stated that a national one day strike against funding cuts, in conjunction with student action, was a strong possibility in first semester. A strategy paper put forward by Resistance, which included proposals for two National Days of Action, and the formation of a cross-sector Coalition for Public Education, was adopted.

... and then there was the NUS conference

Many of those attending the Education Conference were also delegates to The NUS national conference, held in Ballarat on December 8-12. However we were also joined by several hundred assorted ALPers, Liberals, and others who are generally far

too busy planning their careers to attend education conferences and collective meetings, or organise anything as crass as marches and rallies.

The conference itself was five days (or rather nights, the days being taken up by sleeping-in and factional caucusing rather than conference discussion) of grandstanding, empty rhetoric, procedural manoeuvres, heckling and screaming. Of more than 200 policy motions submitted, only about a dozen were discussed at all, the rest lapsing. There was very little education campaign discussed, let alone adopted, and no environment policy at all. The real business is, of course, who gets what position, which is decided by closed door factional deals.

One could argue that we get the NUS we deserve, delegates being elected by students and all. An answer to this is that many delegates, particularly the right, run on witty campaigns offering "More beer" or claiming "Hey we're just ordinary students", concealing their actual, and nasty, politics. Also to understand how NUS works it's important to know a little of its murky history.

A bit of history

It's not accidental that the antics at NUS conferences resemble the unprincipled factional thuggery of the ALP. NUS is a relatively new organisation, dating from 1987. The Australian Union of Students, which was quite a radical and participatory body in the 1970s, collapsed in the early 1980s, leaving a few tenuously existing state student unions, which were dominated by ALP students.

In the 1986 budget, then Treasurer Paul Keating announced the Higher Education Administration Charge, sounding the death knell for free education with a \$250 upfront fee for all students. A campaign immediately sprang up, and an effective national network of student activists was soon formed. However Labor Students also swung into action, trying to control the movement and help its mates in government. An attempt to form a NUS in early 1987 by amalgamating the almost invisible state unions was denounced by the left and activists as an obvious manoeuvre.

Unfortunately at the time the left was dominated by Communist Party of Australia (CPA) students, who, like Stalinists everywhere, were prone to be lured by offers of positions and prestige. By the end of 1987 the CPA students convinced the left to rush into the ALP dominated process of forming NUS, neglecting the free education campaign from which a more activist-based union could have emerged. The result was the movement was taken over by NUS and subsequently declined - a fee boycott was sabotaged in 1988 and

the campaign against the new HECS in 1989 was diverted into lobbying and a ludicrous High Court Challenge. Without an active campaign the influence of the left declined and the hold of the ALP increased.

What's to be done?

This is not to deny that in subsequent years activists have been able to use NUS positions and resources to run good campaigns. But it also can't be denied that the organisation is marked from its ALP dominated birth, and that the left has been sucked into the game of factional wheeling and dealing for positions, often placing this above fighting for principled politics, a clear direction for the student movement, and greater unity between the left.

NUS is intensely factionalised, the left included. My own "faction", Resistance, as a socialist youth organisation, prioritises on the ground campaigning and has only recently entered the NUS game, and so had a fairly small representation at the 1997 conference. However we put a lot of energy leading up to the conference in encouraging the other left factions (Left Alliance and the Non-Aligned Left) to form with us a united caucus or at least work more closely together. The left did talk (a bit) more than usual, but much more effort was put into deals with the various ALP factions and others.

The left did win a few positions

at the NUS conference, but the ALP and other bureaucratic elements still have a strong influence in NUS nationally, in NUS state branches and student councils, presenting a major block to developing a strong student movement. Building active and participatory campaigns for all progressive issues, and seeking ways for activists and the left to work more effectively together, are the key ways to combat those who seek to manipulate students for their own ends.

Nick Fredman
Resistance

red cross

ADELAIDE UNIVERSITY
LICENSED POST OFFICE

**CONVENIENTLY LOCATED
IN THE WILLS BUILDING**

Hours Monday - Friday 9 - 5

Large mailouts
are our speciality.
FREE Collection...

SERVICES INCLUDE

• One Stop bill paying	• Multitrip Tickets
• Full Postal Services	• Phone Cards
• Stationery	• Cards
• Commonwealth Bank Services	• Fax Facilities
• EFTPOS available early 1998	• Student Supplies

Further Details contact
Andy Miller
Owner / Manager

Telephone: 8223 3474 • Fax: 8223 3474 • Mobile: 0417878357

THE CONSTITUTIONAL CONVENTION

"We're going to be able to send white smoke up the chimney, but I can't tell you what it will signify"

It's rare for Deputy Prime Minister Tim Fischer to speak with such coherence and insight, but it's a pretty good summary of the hijinx of the Constitutional Convention in Canberra earlier this month. Proceedings opened with battlelines firmly drawn between the elect the President and parliamentary appointed republican models. It quickly became apparent that neither would have the numbers to carry a republic so tentative steps were taken to reach a compromise. However, each hybrid seemed to strike trouble and the infighting among republicans was always apparent. Too much public involvement was never enough for the elect the President republicans, while the inverse was true for the conservative republicans attached to either the ARM (Australian Republican Movement) or the McGarvie models. With two days to go and the looming ignominy of the Convention collapsing, a Unity model (or camel depending on your point of view) was proposed by an odd assortment of Liberal and ALP republicans, indigenous and religious leaders. While it rejected outright the granting of any national mandate to the President by popular election, a small concession was made. All agreed to elect a procedure of public nomination and consultation prior to the PM and the Parliament's final say. This model was unable to give the ARM a majority on the Convention floor even though it did attract the support of some of the direct election proponents. The failure to gain a majority then raised an interesting question of whether there would be a plebiscite to ascertain a preferred republican model. Word games became the order of the day. Prior to the Convention, Prime Minister John Howard had stated that if the Convention did not

reach a consensus, then an indicative plebiscite would be held. Consensus was defined as 'a clear majority'. However, this was later changed to 'clear support' for a particular republican model. The reason for such semantics became apparent during the first week of the Convention. The direct election supporters refused to negotiate on their preferred model or support any other model, intending to force a plebiscite once a majority in favour of the minimalist republic became impossible. Given that the PM was vehemently opposed to direct election and that opinion polls consistently show that the Australian electorate wants a directly elected Head of State, changing the emphasis from 'clear majority' to 'clear support' was critical. Clear support for a specific republican model was borne out on the Convention floor: 73 in favour of the ARM/Unity model, 57 against (including the monarchists) and 22 abstentions. This, combined with the Convention's 'in principle' 89-52-11 vote in support of an Australian Republic, sufficiently warranted a referendum in 1999, pitting the ARM against the constitutional monarchy. Let the campaigning begin!

Below is a summary of the resolutions passed by the Constitutional Convention regarding the change to a republic and other constitutional amendments:

- An Australian Republic would be known as the Commonwealth of Australia;
- The Republic would come into being on January 1, 2001;
- Australia would remain a member of the British Commonwealth;
- A Republican Head of State would be called President and appointed for a term of 5 years. The President must be an Australian citizen and not a mem-

ber of a political party;
 -The process of selecting the President would be done via consultation of the general public, State and Territory Parliaments, local governments, and community groups, all of whom may submit their Presidential nominees. A Parliamentary committee would consider the nominations and write a report for the PM. The size of the Parliamentary committee remains unspecified, but should be workable and strike a balance between community and parliamentary representation. The committee should also take account of federalism, gender equity and cultural diversity.

-The final nominations to the PM should also reflect diversity, and be kept secret.

-After considering the committee's report, the PM shall present a single candidate, seconded by the Opposition Leader, to a joint sitting of Federal Parliament. A 2/3 majority is required for that candidate to be endorsed as President;

-The President can be dismissed at any time by the PM's written notice. Parliament must ratify the dismissal within 30 days. Non-ratification of the dismissal by the Federal Parliament would enable the President to be reappointed by a new majority. Non-ratification would be construed as a vote of no confidence in the PM;

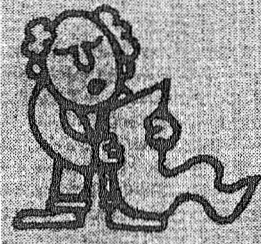
-The President would wield the same powers as the Governor-General. It is left to Parliament to consider the codification of non-reserve powers (ie those powers exercised upon ministerial advice). The Convention recommended that the Constitution include a statement that the reserve powers and their conventions continue to exist in an Australian republic;

-The Convention recommended that a new preamble be written for the

Constitution. The existing Preamble should remain intact within a new Preamble and any continuing provisions of the Imperial Act of the British Empire should be incorporated into the new Constitution, while redundant provisions should be repealed. The new Preamble will commence with 'We, the people of Australia...'. The preamble would refer to Almighty God, acknowledge the origins of the Constitution and the evolution of the Australian Commonwealth into an independent, democratic and sovereign nation. The Preamble would affirm Australia's commitment to federalism, representative democracy, responsible government and the rule of law. The Preamble would also acknowledge the original indigenous occupation of Australia, respect for the environment and the people's choice for Australia to become a Republic. Other issues promoted for inclusion in a new Preamble will be considered by Parliament ahead of next year's referendum. These include commitments to the principles of equality before the law, gender equality, continuing rights for indigenous people by virtue of their prior occupancy, and a statement in 'Chapter III - The Judiciary' that the Preamble not be used for Constitutional interpretation. The latter provision would allay the fears of Professor George Craven (among others) that the inclusion of 'abstract principles' like equality and democracy in the Preamble would enable those dastardly activist High Court judges to usurp the primacy of Parliament and its right to make laws. The Convention also recommended that more Constitutional Conventions be held within the first 5 years of an Australian republic.

Georgie Hambrook

Sources: *The Australian*, *The Sydney Morning Herald*, various ABC radio and TV.



Who you gonna call?

ADELAIDE UNIVERSITY'S OWN ARMY

With tensions intensifying in the Gulf, there is no need to fear any military skirmishes while studying. The University of Adelaide has at its disposal its own army. The Adelaide University Regiment is turning 50 this May and, as suggested by its name, has involved Adelaide uni students since inception. At its height in the late fifties-early sixties it had around 500 Adelaide uni students and old scholars in the fold. It has had soldiers fight in Korea and Vietnam. As of six years ago, it changed its name to Adelaide Universities Regiment in order to include all the

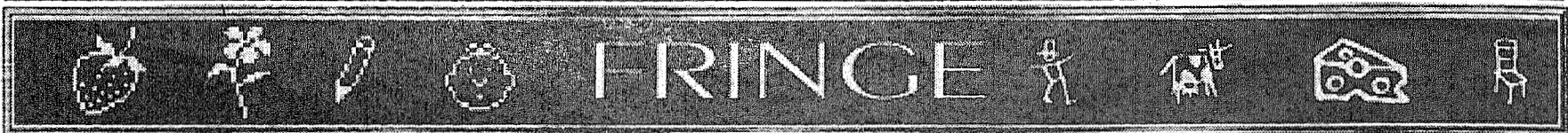


city's schools of higher learning. However, its philosophy has not changed. Only men and women of

peak physical, psychological and intellectual fitness are selected, as well as the attitude of serving your

country etc. Students of any discipline have trained in the regiment, based at the Torrens Parade Ground adjacent to the North Ice campus, and still do to this year. As the training has a salary, it seems an interesting form of employment for students as there is no obligation to actually do any work for the armed forces afterwards. If you think you could fit the mould it would be worth your while to give it a go. As for this year, there will be birthday celebrations this March and if interested you can contact the AUR Chief Clerk ph. 8305 7326.

Simon Pampena



On Dit can manage to cover only a few of the many acts available to the general public. Listed here are a few goodies that come with high recommendations. So, get to it - there's only two weeks of it before we have to wait another two years for this much fun and constant entertainment.

AMERICA'S TOP UNIVERSITY BAND TO PLAY THE FRINGE

(performing every night of the Fringe at the Austral Hotel!)

"We are thrilled to be playing in Australia," says Jason LeVasseur, "both Jerry [Chapman] and I are big fans of Aussie music so that makes playing in the festival very exciting."

Tickets for Life In General are available to the public through the Fringe Box Office for \$12.

Dates (Feb)	Time
21	8.45pm
22	9.45pm
23-26	10.45pm
27-28	9.45pm
Dates (March)	Time
1	10.45pm
2-5	9.45pm
6-7	8.45pm
8-10	9.45pm



Dynamic new company **Voom>five** merge dance, film, theatre, music, and sound in a stylistically innovative new work - **LINES**. **Voom>five**, comprised of five local emerging artists present their premiere performance: **Lines**, in an alternative space utilizing the confines and attributes of a cinema. Three Dance graduates from the University of Adelaide together with local photographer, designer and film student Tobin Lush and musician and independent music label proprietor Mark Scruby form this unique and dynamic collaboration.

LOVE, LOYALTY, JEALOUSY, HUMOUR AND IDENTITY provide the inspiration for the exciting choreography, text and projections which examine different perspectives and questions of three sisters within a family unit.

Don't miss this extraordinary performance in one of the grooviest venues in the Fringe Fest.

LINES
Friday, Feb 27
& Saturday, Feb 28
8pm @ Mercury Cinema



Photo: Belinda Pratten

After a tough out-of town tryout at Sydney's Comedy Hotel, the econo-cabaret **Kaleidoscope** bumps into The Stag Hotel from the Fringe.

It's funny, clever, thought provoking and at times just down right silly, and with a 5.30pm start a great warm up for a big night's 'fringing'!

Spunky young singer-songwriter Merri-May Gill showcases her original works (and some twisted covers) and performance poet Linda Pearce presents her latest work.

Both artists perform several characters, giving each a device for covering a wide range of material and styles.

Get entertained, watered and fed and still have a night ahead of you!

Kaleidoscope
The Stag Hotel at 5.30pm
February 21, 22, 25, 26, 27, 28
March 1, 4, 5, 6, 7, 8.
\$10 - Fringe Box Office or at the Door
Drinks and bar snacks available too.

Carclew Youth Arts Centre's Emerging Adelaide Jazz Musicians project features a series of FREE performances by outstanding emerging jazz musicians guaranteed to bliss your senses, get your feet tapping and chill you out. The 4 groups are: Moments Notice Quintet (2,9,13 & 14 March), Mark Ferguson Quintet (4 & 11 March), Ben Hughs Quintet (5 & 10 March) and the Nick Mulder Quartet (3 & 12 March).

FREE showcase performances nightly from 10.15pm-12.30am in the Festival Lounge, Festival Centre.

The Festival Lounge will also feature performances by jazz groups like the Paul Grabowsky Trio, The Kym Purling Trio and the Scott Tinkler Trio. The Festival Lounge will be the place to relax, drink cocktails and talk well into the night.

Venue: Street Arts - Gouger Street
Date: Friday 27 Feb.
White Colour Carousel Buzz
Bindi Blacher
The Seen

Venue: Street Arts - Gouger Street
Date: Friday 6 March
Mark Ferguson Trio
Cirkidz
Heather Frahn
Beatroute
Blade

Venue: Street Arts - Gouger Street
Date: Friday 13 March
Black Sheep
Swing High
Ricochet

FRINGE

Anyone who watches variety television (and we all know you do) would be familiar with the Scar ed Weird Little Guys. The duo, comprised of John Fleming and Rusty Berther, have been performing together to much acclaim for a long, long time, and their catchy, clever songs are favourites in Australian comedy. The Guys appeared in the '92 and '96 Fringes, but are promising that the '98 show will be the best yet. John sat down long enough to call me from Melbourne in a flagrant bid to promote the show.

"We love Adelaide, we had such a good time there in '96. We finally did a big venue and it was just a real blast!"

The Scaredies, as they are affectionately known, are reknowned for their versatility in both musical and comedic style. This allows them to cater to different crowds. "Rusty and I have been working together for nearly ten years and we've done about two and a half thousand shows together. That spans all kinds of different things that we've done, including street festivals where we're just playing on the street or in a park to a small crowd that's assembled and we pass the hat. Or we do massive theatre shows like we're hoping to come and do in Adelaide. So the crowds sort of vary accordingly in their appreciative style. From country to country, if we're doing the same sort of show, the crowds are pretty consistent. We try and hone our jokes so that they don't need a lot of local reference changes, but now and again we do plug in, say, a local politician or a local happening, or a sports team or something and, especially in the US, they go, "Oh, they've done so much research!" In the States and Canada we've done a lot of college shows and university shows, so that's a kind of market we've gone into there. But then we've also gone into music festivals, and it's a different kind of person in a music festival, so we adjust the show accordingly."

The new show, largely receiving its first public airing in Adelaide, looks to be spectacular.

"It's the same style of show, where it's kind of us in concert on stage, big sound and all that, and a big venue (at Big Red). But we're probably only doing two songs which were in the last show. We'll be doing the 'Deadly Animals' song and we'll also be doing 'Kiss', where we do Prince's song 'Kiss' in any style the audience would like to hear it in. That's a bit that changes every show anyway, be-

cause the audience is always calling out different stuff. But apart from those two songs, because we've been writing so much in the last year and a half, the rest of the show is totally new. And there's a lot of stuff in there that's being premiered in our Adelaide shows, because it's the first festival of the year for us. Absolutely fresh, and a little bit of nerves going along with the show, so it'll be a little bit exciting for us as well."

The Scaredies are probably best known for their not-so-complimentary tribute to Jeff Kennett. "Recently we heard, this could be an urban myth but we like to think it's real, that Jeff Kennett was at a school function for his kids, and someone brought a guitar out and started singing songs and, and he said, "Do you know Bloody Jeff?" and the guy who was playing the guitar said, "Yeah, I do." So they started doing it, making up verses, having a great time. So we like to think that, yeah, he appreciates the song as a joke."

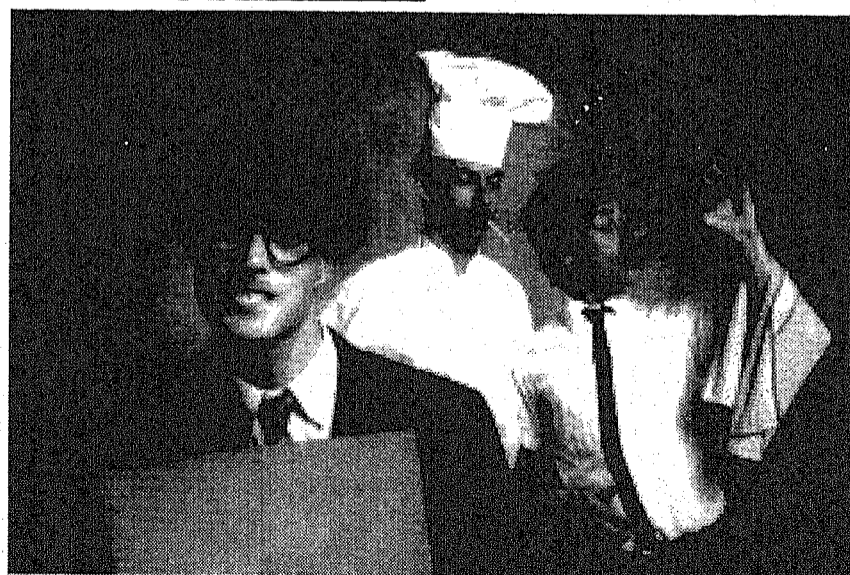
And the Scaredies choice in footwear?

"At the moment, I'm wearing a pair of simple, um, I guess you'd have to call them sneakers. But they're those quality sneakers where, if you're wearing just regular sneakers you can't get into nightclubs, but with these on, you're in."

The Scared Weird Little Guys play Big Red from February 26 to March 1.

Chris Slape

Chris Slape



rehearsing the new show *Swallow This* in a Melbourne theatre when I called. Here's what happened:

North: Shut up, guys. It's Chris in Adelaide.
 Derek: Chris? Chris?
 North: Yeah, he's in Adelaide, he's doing an interview with us.
 Derek: Chris? I don't know Chris.
 North: I know, I know...
 Derek: What the hell is a Chris?
 Eric: Is it a girl?
 North: No, it's a guy.
 Eric: Oh. Cool.
 Derek: Oh, Chris, the one with the long blonde hair...
 North: Yeah, long blonde hair...
 Chris: That's right.
 Derek: ...and the firm breasts.
 North: Yeah, firm breasts, that's the guy.
 Chris: That's me.
 Derek: Guy?
 North: Yeah, man.
 Derek: Oh. <indecipherable>
 North: Since when are you so fickle, huh?

Eventually all confusion was allayed and a few residual flirtations dispensed with, and we managed to talk a bit about The Three Canadians' new show, *Swallow This*. Having been hailed as heroes of the Fringe in '96 with their puppetry telling of *Ben Hur*, I wondered if the Canadians had changed much for their new show.

"Well, we did *Ben Hur*, you're really going to

I have had numerous occasions over the years to curse my gender-ambiguous name. It is a rare thing for it to come in useful, but it proved a splendid icebreaker when I called North Darling (talk about your gender-ambiguous names) of comedy troupe, The Three Canadians to talk about their impending Adelaide Fringe shows. Together with fellow Canadians Eric and Derek, North was

notice no difference from *Ben Hur* or *The Flat*. They're the two shows we've brought over the years to Adelaide. It's in that style, it's still us. We still do the improvisation and it's still close to our hearts. It's not really scripted, there's no real word for how we do it. Loosely scripted, maybe, but that sounds kind of sloppy. Scripted, but we're still improvisers, so we're just going to play around, and that's what we've been doing for bloody ten years. So there's no real word to describe it, once it gets on stage."

Improvisation is the core of this group's act and, indeed, whole existence. They first worked together improvising on the streets here in Adelaide.

"We had worked together through the contacts of our theatre company, Loose Moose Theatre, in Calgary, where we're from. And we worked together with an ensemble there, but we'd never actually worked with just the three of us until Adelaide at the '94 Fringe."

In fact, Adelaideans were more or less responsible for the threesome's imaginative moniker.

"We were just Erik, Derek and North doing shows in Adelaide, and people just started calling us the Three Canadians and the name kind of stuck. We go by Erik, Derek and North, as much as we do the Three Canadians. It was the bloody Adelaide people. Seriously, Adelaide was the one that tagged us with the name."

This connection, along with other more valid reasons, has given the Three Canadians an affinity for Adelaide and our festivals.

"Really, honestly, it is a fucking great place to be, man. Really, I mean, we've been to Fringe festivals all over the world, and Adelaide fucking does it really well. Because you only have it every two years, you really put out for it, first of all. I mean, you go the whole hog. You have the great Fringe parade, and just the vibe is just fantastic. And everybody's there to support it. Whereas some of the other Fringes, it's once a year, so they kind of take it for granted. You really know how to make it a multi-levelled thing, and there's just a lot of shit to do. And because it's Adelaide, there's a real feral aspect to it, too. There's a lot of ferals, man. There's a lot of ke, weird-ass shows happening. Which is what we're into, really strange stuff and in Adelaide it's much more prominent than most other Fringes which have just kind of gone the corporate route."

And the all important shoes question: "I bought a pair of shoes in Pittsburgh about a month and a half ago. They are called Rugged Outback shoes and they were at a store called Payless Shoes so they cost me ten bucks. They're like fake leather, fake everything, plus they're only ten bucks and they look really good. And the boys both wear Converse Allstars. They're more traditional. The [Converse] sponsorship fell through, since the, uh, the incident. We opened up a brothel, it was just really bad. No, we just invested a lot of money in Hong Kong chickens. Terrible. The rupee. That kind of stuff. It was just one thing after another."

The Three Canadians display their wares at The Mason's, Synagogue Place from February 20 to March 8.

Chris Slape

FRINGE



I am the Wilrus
[Wil Anderson]
Cinema Nova
Feb 19 - March 1

I did a Journalism degree at Canberra [University]. Yeah... it was crazy, it was great fun!

OD: So, why the change to Comedy?

WA: It's easier. The hours are better. I came back to Melbourne, I'd spent two years in the Press Gallery in Canberra [for the *Australian Financial Review*] and I came back to Melbourne and was working for the *Herald and Weekly Times* and I just hated it. The motto, and this is seriously it, that they tell you on the first day is 'Small Words, Big Type'. That's all they want: small words and big type, big pictures. And then Pt Arthur happened.

I'd been dabbling in comedy, but I'd only done about two gigs. And I'd just been doing the usual young boy thing of talking about advertisements and stuff like that. And I was working at the Herald Sun, and they wrote an article. On the 13th day after Pt Arthur, they wrote an article that blamed the whole Pt Arthur massacre on the fact the Martin Bryant drank too much coffee and tea. And I just read that and thought - no, I cannot work here anymore. And I was just sitting there thinking about it - and I had this gig on the weekend. And I decided that instead of talking about ads and stuff like that, I thought I'd talk about all these really bad things that were going on in the media. So, I got up there and said a couple of the usual old jokes and then I started talking about Pt Arthur. I just said something like "Tea! Too much tea! You know, my Nan drinks a lot of tea, hardly turned her in to the BINGO Hall Butcher! And suddenly people are laughing. And I said - "yeah well these articles seem to be suggesting was that if you enjoy a nice warm beverage, you're only one step away from mass murder. Well, if that's true it's gonna make a kinda interesting ad when that Nescafe couple finally snap isn't it? You know, all that sexual tension's just going to explode!" And suddenly people were laughing a lot more they'd ever laughed at my little observations about weird ads on the telly, and it seemed to be really connecting with people. Like people were obviously ready to laugh at these things. And so suddenly I decided that I could do what I wanted to do journalism-wise, because I couldn't do any of that sort of stuff at the paper, but when I was doing on stage, which I guess is the ultimate free speech - nobody was going to tell me how many column centimetres it should be, or what the paper's line was, or anything like that. I could do it. And so since then that's been my gig, that's what I do - I talk about what's going on and people seem to like it.

OD: What is it about Current Affairs that seems to have people locked in?

WA: Most of the time they're about things that people are hearing, getting bombarded to them by the media, and because they have busy lives they don't really have time to sit down and digest the messages they're getting. They just sort of have to believe the five minutes they hear on the news, or whatever. They

don't really have time to think about why someone might be saying something, or what behind the scenes might be or what the ridiculous nature of what they've just heard is. Very few people want to sit down and read weighty column pieces, or a book on manipulation by the media. They like it in comedy because they can find a release for their cynicism, that they have about all these things - that they're being manipulated by the media, and these sort of things - but they can also have a really good time. It doesn't matter if they don't get anything more out of it than a laugh, but they can if they want to. So I think people connect to it on that level, you know, it's handy.

OD: Media Analysis and Media Studies is becoming a more and more popular area to study in, particularly with young people...

WA: Well, I think with our generation, we've grown up with television and movies and we're media junkies. We've come to the stage where we've got people like Tarantino and people like that who make movies littered with pop culture references, and references to themselves, and we understand them. That's our literature. We all understand TV and the characters on it.

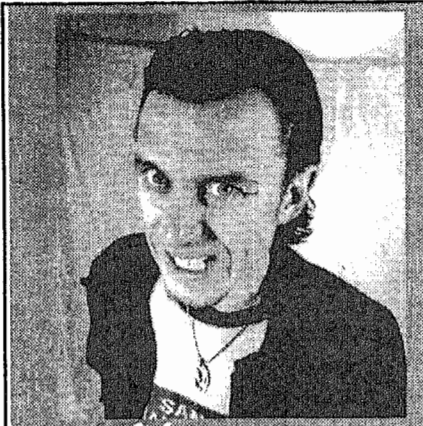
OD: So where do you get your ideas from?

WA: A big ideas shop in Melbourne: 'Comedy Ideas are US' on Brunswick St. No, not really! Anger. Anger is where I get my ideas from, as anyone who's ever seen my shows will know but in a really unnecessarily angry way. I'm really passionate about what I do. But it can be something as simple as kieron Perkins being on the TV too much, or Pt Arthur, Pauline Hanson, John Howard's performance, whatever. If I get really angry, the comedy tends to come out of that. It's my way of dealing with my dark side.

And where does this show fit in then?

It's a show about identity. It sort of hangs on the premise that I recently just turned 24 and had to look at where my life was going and start accepting a bit of responsibility for my own actions. So, I'm going to look at a few things that make me me! Whether it's music, film, my parents, my birthday or whatever, and it hangs on the thread of me trying to get rid of my childhood imaginary friend [an overweight, alcoholic, bad-tempered, chain-smoking Walrus called Milko]. That'll be part of the show; the rest of it will be about Australia at the moment. Where we've been as a nation and where we want to go as a nation, and deal with our past so we can go on. It'll be jokes mostly - you don't even have to read the paper to understand what I'm going on about but, at the same time, there's an extra layer in the show. So, if you are actually interested in these issues, if you are interested in politics, there's morre in the show.

Susie Bate



matt king
 by susie bate

You've played at the Adelaide Fringe before...have you noticed any appreciable differences between the audiences here, interstate or even overseas?

I think Festival audiences in general are pretty good. Whether it's Edinburgh, Adelaide or Melbourne, because they're people who are going out because they want to see stuff. You know, they're not just in the pub being entertained. I've always gone really well in Adelaide and I think that's maybe because there's not so much of a scene there. People look forward to it, and they gear up for it. Also the Adelaide [Fringe] Festival's condensed into one little area, so there's a real vibe on the street. Adelaide, and I'm not just sucking up here, but it is my favourite festival because it's all just happening right there in your face and the audience seem really excited when they come.

What can Adelaide audiences expect from Matt King this time around?

I'm going to take the audience on a surreal sort of journey, right from the beginning of time. So, when the first little amoeba came along, and then got bored, so then other animals came along. So, I'll take it right up to the present day with animals now super-stars in films (like Jaws etc). You know, they've really come along. It's about time that people really started to appreciate them.

It's going to be very surreal - I think the show's going to be very different every night because I'm just going to be saying what's in my head at the time. If I want to talk about Ducks wearing bras, or Pigs with shotguns, I will - even if it's a whole lot of crap

There's also another character who crops up about halfway through the show - an African Tour Leader (although he's never done it before!). He talks to the audience as if they're his first tour group, but he doesn't know anything about animals at all!

And then there's a few poems as well. It'll be very surreal, very mental. It's not really like my last show here where I talked about my life-story - I got a bit bored talking about myself all the time, so this show's going to be about whatever happens to be in my head at the time.

Favourite Adelaide Pub:
 The Austral
Favourite Animal:
 Pig
Spice Girl Name:
 Pig Spice

I wasn't quite sure what to expect from Wil Anderson, after all he has a scathing opinion about journalism and enough background in the field to see straight through any kind of subtle questioning. However, still on a high from the Radiohead concert the night before, I was pleasantly surprised to find that Mr Anderson was completely approachable and ready to chat (even if he did have to drag himself out of bed to do it!). So, after a big chat about all things Radiohead, concert etiquette and the weather we finally got around to the interview!

OD: You must be getting excited about getting it all together for the Fringe

WA: Yeah - excited. I'm excited. That's what people tell you - it's like one of those 'agents' words or psychologists' terms. They say: "never say you're nervous, never say you're scared, always say you're excited". So, every time you say to someone "are you excited about something?", chances are they're either nervous or absolutely terrified. So yeah, really excited. Really excited to be there. Really excited about the show. So, if you take that as a given then, Yeah I am excited.

I actually am, I love Adelaide, some of my favourite gigs have been there. I really think Adelaide people understand. They give a little bit more.

OD: A few people have said that actually...

WA: What I've found [about Adelaide audiences] iss that they're willing to sit with you for a few moments for you to get that extra. They don't need to get in the door and get this hilarious laugh up front, but then have an hour of laugh and not much else. They're quite happy to have that five or ten minutes at the start to get to know who you are so that they can actually appreciate the show and whatever more - you know, get a bit more out of it! I like an audience like that

OD: Are you planning on seeing any other acts while you're here?

WA: It all depends on timing I guess, I'd like to see some of the international acts, as well as some of the local stuff. You know, it all depends on what's on when...

OD: Well, you're also here [in Adelaide] just in time for AU O'Week, do you have any advice for any new students?

WA: Advice for students... yeah - go nutty. I used to love O'Week. The plan for O'Week is: get so out of it in O'Week that you can't get to Uni until about the 4th week and then you are so behind in all your courses you have no chance of ever catching up. That was always my plan for O'Week. You never learn anything in those four weeks anyway!

OD: What were you doing before comedy?

Walk Like an Architect: Tim Maddock on Theatre, Architecture, Passion, Power and Politics

Red Shed Theatre Company presents this year, as part of the Festival, *The Architect's Walk*, a production based upon the secret diaries of Albert Speer - architect both of Hitler's heroic neo-romantic aesthetic and of Nazi Germany's arms production - written during his years of penance in Spandau. Directed by Tim Maddock, written by Daniel Keene, with an original score by Michael Smetanin, the play deals, through Speer, with the question of Nazi culpability. For an Architecture student,

the opportunity to combine my two passions was irresistible. Talking to Tim Maddock about the production, the life and work of Speer, the progress of Red Shed as an experimental company, and the role of theatre in general, proved an enlightening experience. Here are some excerpts from that conversation:

On the Red Shed Ensemble: 'I've only actually been artistic director of this company for a year; before that we ran as a collective. The shift is really mostly a managerial one, although it does also change programming; it means that there can be a more singular point of view expressed in the choice of projects - the whole process doesn't have to be quite so catholic. I'd like to think I give a strong directorial input - the work I've done with Dan Keene so far, particularly *Terminus*, and now *Architect's Walk*, represent what I'm doing at the moment, and my directorial style. Most of what we have been doing has been text based, so working with people who know what they are doing. I don't have to concentrate so much on technique and methodology - most of the actors have a broad range, and I only have to talk to them to have them know what I want - so in that sense I'm able to bypass a lot of the techniques that might otherwise be used to break away from traditional forms of production. Considering that in Aus-

tralia we generally have to work on a model of four weeks in rehearsal, being able to bypass such a lengthy process is useful - it's only in countries with very highly subsidised theatre that people can afford to spend weeks in workshop developing new stylistic methods.'

On Albert Speer and *The Architect's Walk*:

'The first thing I read about Albert Speer was an excerpt in a magazine from a biography by Gita Serreni called *Albert Speer: His Battle with Truth*. That book was the impetus for the production, and it then lead us to books written by Speer during his time in Spandau: his secret diaries and a book called

The Third Reich - his account of what happened. The diaries formed the essential basis for the production. A lot of the diaries are taken up with his simply trying to fill up time; the awareness that he had to fill up twenty years and use it productively somehow; and a lot of it is his coming to terms with what he had done. He was one of the only ones at the Nuremberg trials to renounce Hitler and all the work of the Third Reich, and so there was a process of 'moral re-evaluation'. Being an intelligent guy, he became aware, when he distanced himself, how he'd been seduced into what he eventually saw as a criminal organisation. He was quite honest with himself about what his attractions to Hitler were - it was very much a Platonic love. What is interesting is that although he was very honest in trying to confront who he was and what he had done, the Gita Serreni book goes further than

that and tries to get him to confess that he knew even more than he admitted about what was going on in terms of things like the holocaust. He was always regarded as 'the good Nazi', the least culpable, the one with the cleanest hands, the architect, the cultured man who got carried away by the whole thing, whereas the reality was that he was the minister for armaments, and very much an integral part of the Nazi party.'

On *The Architect's Walk* as experimental theatre:

(The production's composer has recently come into the room and sat down.) 'Well I mean we're really taking a big risk with the composer on this show! No, seriously though, it certainly doesn't read like a play as such. It's a compilation - for starters we've been using Michael (the composer) all the way through, so to an extent it is like an Opera, even though it is primarily dramatic.

So instead of everything being expressed through dramatic scenes, certain things are expressed through dramatic scenes, certain things are expressed through the soprano voice, and certain things are expressed through the figure of a Chorus. And because the dramatic scenes are assembled out of

line which runs through the whole piece which is this fable about a forester who finds a dead woman in the forest, and tries to bring her back to life. Dan, in his writing has tried to pick up on old German mythology; in particular that of the forest, a mythology which although it predates Nazism, was something that the Nazis picked up on and used to their own ends. In the same way, Dan's then taken the same stories and used them to his own ends, which is what I think is what is provocative about the piece. Instead of just distancing itself from all the artistic movements that fed into Nazism, like Romanticism - so that anyone who is tainted with the anti-Semitic or pro-Nazi brush, like Heidegger for example, is abandoned as 'unclean' - instead Dan's used all that material. So instead of saying 'well we're all good and they're all evil', it tries to get closer and closer to what actually happened in order to, I guess 'name it' - although that sounds terribly courageous, but I guess something like that. Similarly Michael's done the same thing with the music, by using the work of Hugo Wolf - a romantic composer well loved by the Nazis - and taking the melodies but then underscoring them with his own intervention, which works contrapuntally. So essentially we've taken texts, both literary and melodic, which the Nazis loved and inverted them.

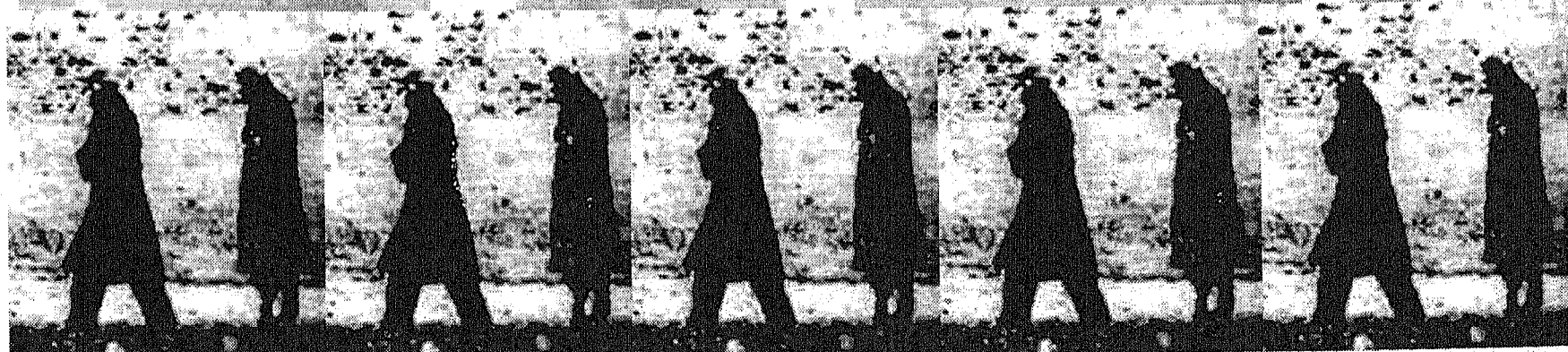
The *Architect's Walk* runs from February 26 to March 7 at the Arts Theatre. Tickets are general

THE ARCHITECT'S WALK

diary excerpts, they read almost like documentaries when you look at them on the page - like fragments - so that point of realistic objectivity in the text is contrasted with these other levels like the chorus

admission, and cost \$16 for students. Watch this space for a review of the production in the next few weeks.

Janak Mayer





**Brian Nankervis:
Ready Steady Go!**

Some readers may remember Brian Nankervis from a truly original, truly bizarre piece of television called *Let the Blood Run Free*. For the sake of those who don't, the series was an intelligent and witty piss-take on medical melodramas, from *The Young Doctors* to *General Hospital*, that ran here for but a single season. More sophisticated audiences of Europe got to see the second series, which sadly was never screened here. "It was really different and we loved doing it, but unfortunately the press hated it. It got terrible reviews, and I think channel 10 panicked a bit. I think they thought "Well, if all the press say it's hopeless maybe it is," and they sort of backed away a little bit from it."

Nankervis began his performance career as a primary school teacher in Melbourne, seeing out two three-year stints before deciding to try a different direction. His career in comedy began humbly, waiting tables at Melbourne's legendary 'The Last Laugh' theatre restaurant. While working there he was asked to fill in in a regular weekly improv performance which was to be the first incarnation of *Let the Blood Run Free*.

"I often wonder why I was asked. I certainly wasn't an actor, but I think the 'Last Laugh' was a very sort of ... well I'd use the word wacky if it wasn't overused; you know, the waiters were encouraged to get the audience sort of fired up and there was some fantastic comedy that came out of there. I think I must have impressed someone as a waiter and they said "Oh, what about Brian, he'd be good." And so I started doing this show once a week, and kept waiting for someone to say "It's been fun, Brian, but we'll get a real actor," and they didn't."

It was around this time that Brian's most famous creation, the eclectic poet Raymond J. Bartholomeuz, was first conceived.

"For one of the shows [of *Let the Blood...*] we decided we'd have a telethon for the hospital and all the performers had to do a little act, and being a non-performer I didn't have any juggling or mime skills to fall back on so I was racking my brain as to what I could do, or rather what my character could do. At the same time I used to present a literature program on

Triple R. I'd interviewed a whole lot of these really intense street poets, and I thought they were hilarious; they were totally wrapped up in their own world, their own writing which seemed to be incomprehensible to anyone but themselves, and I thought "Maybe I could do that, I'll write a couple of poems and pretend they're incredibly profound and moving, when in actual fact they'll be complete bullshit," and it went down really well."

Raymond made his first television appearance on *Hey, Hey, It's Saturday* in 1986, winning the Red Faces contest, and now appears regularly on a handful of shows. Brian's latest undertakings include a television series with Paul Hester [of *Crowded House* fame] called *Hester's Shed*, scheduled to air later in the year on the ABC, and a week-long season for the Adelaide Fringe Festival.

The one-man show, called *Ready Steady Go!*, is in two parts. In the first half Raymond J. warms up the audience with a generous sample of his poetic talents, a Rock 'n' roll quiz, and a sample of his award-winning Watusi moves. The second half comprises a performance by Brian of "Cradle to the Grave", a monologue he wrote for the ABC's *Smallest Room in the House* program [scheduled to screen on March 2nd]. Brian uses the birth of his first child as a point of departure; "It caused me to look at my own life and how they shaped me, and how they'll shape me as a father - memories of going fishing with my father, and sex education, grappling with the church, sex and orgies, death and fear of dying ... and how I fell in love with the Rolling Stones."

Brian's show, *Ready Steady Go!* is running until March 1st at the Stag Stables on Vardon Ave in the City. Brian will also be performing several children's shows in conjunction with YEP; check press for details.

J.D.

Hung Le: Now and Zen



I was a bit intrigued by what your shows are about and wondered if you'd ever been criticized for being disrespectful about the experiences of boat people? No. Noone's ever accused me of that. How do other boat people respond to your show?

Well the thing is everybody's got their own story. All I'm doing, I'm just telling my own story, and people can't really criticize me for that. I'm not speaking for anybody else but myself, you know, I'm just spinning yarns and just making it funny. And it's the best way I know how to get my story across, amking light of it and I think that has a bigger impact on people than them doing a really sad, tragic theme. It's the way I can do it. So you've never had someone come up to you and say look I've experienced that and I found what your had to say 'therueptic'. Or I was really offended that you made light of that or people who come up and say 'Brother!'

No, no. Well you'll know when you come and see my show. Vietnamese people have been at war for a long time and yeh we've been refugees since 111 BC you know, so...

I didn't realise it was for so long. Yeh well, the Chinese were there for 1000 years you know, and the French were there and the Japanese were there and ... people love coming over to Vietnam and colonising you know. And yeh, we've been refugees for a long time so it doesn't really bother anyone really. It's a way of life.

Yeh and Vietnamese people are really good at adapting to whatever situation and with getting on with life. No use looking cause life goes on. And I've just been back there and life's just going on and people are just trying to survive. Now the only people looking back are the people who come back you know and spin out. But the people living there aren't spinning out.

Do you think that because of that, like what you say about adaptability and being thrust into circumstances they haven't chosen, that the Vietnamese have developed a very particular sense or style of humour?

Oh, yeh I s'pose.

Do you want to tell me a bit about the show you're doing at the Fringe?

It's called *Now and Zen* and I take the story back to the Stone Age of Vietnam cause you know Vietnamese people have been around for 500 000 years now. And I take people back to the Stone Age, back to Chinese colonization, French colonization, have a go at the Chinese have a go at the French, have a go at the Americans, have a go at ...

An all round dig eh!

Yeh, I try to find as many nationalities as possible as I can to offend! But I do it in such a way that people don't think I'm offending them. And I was born in Saigon and I lived there 9 years of my life. We were surrounded by soldiers all the time. I lived through soldiers and machine guns and tanks and snipers and bombs and bomb shelters. So I tell people about that and then the boat trip that we left like 3 hours before the fall of Saigon. Because we lived across the road from the President. That was the last place where the tanks were heading. So we left 3 hours before all that happened. And I tell stories about the boat trip over and refugee camps and growing up in Australia as a kid you know and trying to fit in, trying to intergrate and in stories that happened to be on the way. And I just tell stories and people make up their own minds whether these are racist stories or not. But these are just a lot of real life stories.

Do you think because you've actually ... well you know how all this political cor-

rectness stuff has been boiling away for probably a few years now in Australia, do you think that because of your own ethnicity you can get away with a lot more than if you were say Caucasian? Yeh, it's a good thing you know. There's got to be some things. You can't take that away from me as well.

No I wasn't trying!

Yeh, I think there are but it's alright. You know every nationality has their own right.

But you're aware of that when you're on stage and having a go at this and having a go at that.

Yeh, and I think I have to take advantage of everything I can get away with so yeh I try to take advantage of everything I can absolutely. Yeh, a lot of my jokes are very on the edge and there is the line that I do, cross and I don't know it's either my character or my invention and I get away with it with crossing the line. And so yeh, it's tricks of the trade. Do you see that as being a direct attack on political correctness? I mean what's your position on all of that?

No. Well you've just got to work you way around it you know. Whatever is around. No, I'm just thinking well if you're good enough and if you want to survive, you've got to somehow work your way around what's going on in society at the moment.

Don't you find political correctness to be more of a hindrance to comedy in general and especially to the sort of performances you're making?

Well you just end up using other words and using other methods of getting around political correctness you know. And it's not political silencing for me I just have to work around it. A lot of people think it's political silencing, but you know if you're going to survive. If I was going to say political correctness has ruined my career then I might as well go and do something else. You know you've got to take a positive out of everything and I see a positive out of every situation and a funny side of every situation. You can get away with saying stuff that isn't politically correct, but it's just really funny. So... it's the intention really. You can't really go out you know and just abuse people. I reckon the intention is worse than what's being said. You know if the intention is to hurt, then it's going to hurt. If the intention is not to hurt, you can say the same thing and it'll be funny...

What kind of impression would you like your audience to leave with?

Ha! Gee he's got a nice suit! I like it when people come up and tell me their favourite joke that I've done and everybody has their own favourite joke for their own reasons. And a lot of people often come up and say look exactly the same thing happened to me while I was at school or we liked this joke for this reason you know. I like feed back all the time... I don't set out to make people go home thinking but people do. So it's a bonus.

Do you think comedy is a good way to attack these race relations issues in Australia?

Oh yeh absolutely. I think it's the best way.

Are there any questions you wished I'd asked?

No, that's fine!

If you had an opportunity, what would you say to Pauline Hanson?

I'd just want to thank her for getting me so much work. I call her my material girl. So I'd just like to thank her for that. Oh well we'll put a speical message in there to thank her...

... for all the work she's got me. And I'll give her 10% when I see her!

Medusa



Noisy Oyster is a new theatre company formed by recent graduates of our very own defunct Drama Department, who have returned to the nurturing environs of the Schultz Building to present their Fringe production, *Silence*. Director Kate Sulan and performer Astrid Pill made their way to the *On Dit* office to vent their anger at the censure of Drama studies here and to talk about their new show.



Kate: "What's it about? It's about an awkward moment of silence, the moment when you say the wrong thing to someone and they just give you one of those looks and there's a pause and that smile that often comes with it and it's like a moment like that in conversation which, if you hit the pause button, and take that moment and explore all the possibilities of things that are happening in that moment and make it into a forty minute show, that's what the show's about. We explore all the thoughts that go on in your head during those moments."

Astrid: You can either be saved by the other person pretending it didn't happen, or by changing the subject, or they could continue the silence which would make you just suffer, or they could tease you about it, or punish you for it. It's happened to me on so many occasions, where I get overly passionate about something that other people don't get or maybe they do feel passionate about it but they don't express it, because you're supposed to be refined and refrained and repressed. And unfortunately I play the character who gets punished. All the characters perceive the situation differently."

Kate: "There's a group of friends and it explores the dynamics between what you think the other people are thinking about you. We're using live music,

video and a lot of movement, so it's quite stylised. The silent character is videoed and his eyes are on stage watching the scene the whole time. So it's quite a stylised piece. I describe it as visual movement theatre. But the set is quite simple, actually. Apart from the video, it's a very minimalist production. This is a piece that was originally a French play (by Nathalie Sarraute), that I took and re-wrote and adapted and added movement and live music, and created an original work based on an old play. The two came through their Drama degrees together, and find working together very natural.

Astrid: "We're actually very close friends as well. We make an excellent team, that's what we've discovered. We've been working really closely for the last seven weeks, we've been doing the media releases together, we've been doing a lot of publicity together. Then we go into the rehearsal room and I become a performer and Kate becomes a director. And it's been sensational. We haven't had one fight. We work extremely well together, because we both have

the same goals but we have different ways of thinking, so we challenge each other." The return to the Schultz Building is a pleasant homecoming for all concerned.

Kate: "We've been really lucky to get the old drama studio because the lecturers up there have given us a really good deal, and it's really nice that they're supporting their old students. They want to help their students start as much as they can. Obviously, the drama department is in its last year now, which I think is absolutely terrible, and I think the arts in Adelaide will really suffer for it, because if you look around, especially during the Fringe and Come Out and all the festivals in the arts world in all the different areas, there are graduates from that course actively participating, and now there's going to be a real gap. What was unique about the course is that it is a generalist training and so you get a really wide overview of performance, you get good basic technical work, you get arts administration, you get drama theory, so you get a wide spread of knowledge. When you leave the course and go out into the arts

community, you're a very flexible practitioner, you can work in a number of different areas. And that's what's unique about people who graduate from our course is that we will do anything and everything, and they're very flexible which is what you need to survive as an artist. I think it's terrible. And I just think it's very narrow for a University to cut its arts courses because we need both sciences and arts, especially in Adelaide."

Astrid: "I think drama students in this course put up with poverty within the department, far more than other students in other departments. In some ways, I think, it's nice to work with little, because what it does is make you think in a way that, because you're problem solving, because you've got no resources and you might actually discover something different. Generally, we've hand-made all the posters, all the T-shirts, we've had to really put our thinking caps on and come up with really creative ideas and I think if we had've got funding we probably would have gone for the safe things. When we do get funding, we can carry on into our next project all of the ideas that we've had from this project. We'd probably still hand-make our posters."

So what can we expect from the show?

Astrid: "I think that you'll come out and you'll go, "That was amazing. That was incredible."

Kate: "It's a play that focuses very much on the mood, so it's a feeling, and that feeling grows and pervades through the audience throughout the show. So it's a total gut experience."

Astrid: "Everyone has experienced what we're trying to explore in the show."

Silence is at The Drama Studio, 10th Floor Schultz Building. Tickets at Fringetix.

Chris Slape

Diwali Dance House
Madley Dance Space

Diwali Dance Company's first production was an astounding performance of extreme contrasts. The opening dance act was inspired by Einsteinian theorem that goes something like this: the human being experiences themselves as part of a larger being, namely the Universe. However, at the same time, we also experience our thoughts and feelings as quite separate from this larger context. This apparent contradiction is what Einstein called the optical delusion of consciousness. This reviewer may be a little thick because the strength of this idea

did not really carry over. However, that did not detract from enjoying a beautifully erotic display of creative movement. This sensual act was performed to pieces by Farinelli and Dead Can Dance, music that is richly imbued with medieval, mystic and eastern sounds. The dance seemed to enact the typical stages of passion, building up to an almost chaotic scene. In a morbidly lit stage, each dancer stood on a suitcase, barely clad in black, grasping at red apples (get the symbolism!) suspended just beyond their reach. Not surprisingly, I felt distinctly melancholy. For this reason, I was relieved when, after interval, the dancers burst on stage in bright-

ness, colour and bold movements - line dance style. The audience was stunned at the contrast and our expectations of what was to come next were caught completely by surprise. This company certainly knows how to have fun on stage and their country/western revelry was infectious. Diwali strutted their stuff with a 'yerhar' here and a 'yohoo' there to the familiar tunes of Mary Chapin Carpenter, The Eagles, Patsy Cline and Polly Parton. I particularly enjoyed Darrin McNally's very honest solo performance to 'Desperado', sympathising especially with those wedgies! The stage props featured real plods of grass, leaves, empty beer bottles

and a variety of large outdoor tools such as rakes, blower vacs, chain saws and a lawn mower of which were revved between skits like new toys. Backstage and the change room took a unified space through an ingenious use of strobe lighting which was used to bridge sequences, freezing the stage scene and creating an amusing effect that was amusing and dislocating. Simi Roche choreographed a fresh, sensuous and fund performance with a company of intently enthusiastic and committed young dancers. Their promising debut is a sign of exciting things to come from Diwali Dance House.

Medusa

LOCAL PRODUCE

If you'd like to offer your demo, or local release up for review by On Dit simply drop it down to the dungeon (anything this close to the male toilets must be evil!) and attention it to 'Andrew' or 'Jon' (our shiny new Music Sub-eds!)

In Touch With the Obvious Alien Dave (demo tape)

Starting off with the gorgeous pop twang of "Aurora", Alien Dave represent the future of South Australian music - pop till you drop. Along with the likes of Rash, insecure (with whom they share their talented male lead singer - he plays drums and sings back-ups for Alien Dave), Avalyne (now known as Sophia's Return) and too many more to mention, Alien Dave are at the top of the crop when it comes to playing indie pop. Unfortunately, they seem to take the "slacker rock" element of their music too seriously, and are famed as being the laziest band in the state! Fortunately, this does not detract from the tremendous music that they have the ability to make. This six track demo (even though only three tracks are listed) is one of the strongest releases so far this year, and it does not compare to the masterly of the band when it comes to giving live performances. Who can forget the famous incident when had to use a windmill to hide his undone fly at the Rash "Vacationer" CD launch. They have already scored a number of great supports - Rash, art of fighting and Musket to name but a few - and are set to score a great many more. Check out their CD which should be out soon, and also don't forget to see them live - it would be a foolish mistake for any Australian indie music lover to make.

AnDrEw 1

Demo Hippocrene demo tape

Starting off with a deep groove very reminiscent of both Pearl Jam and early powderfinger, Hippocrene impresses with their very first track, "Blind". Whilst it is very groove heavy, almost to the point of being sludgy in a Kyuss vein, it manages to avoid all grunge comparisons by using a killer riff to enhance the song. There is even a shimmering guitar solo in the middle, before going back to a strong chorus. The second track, "Little Tyrant" is more similar to Ammonia than Pearl Jam, and is probably the standout on what is a 5 track demo tape.

Every song on this demo could so easily convert to Triple J airplay, it's a shame that this band is not more well known. This band, who played after Radiohead at the Entertainment Centre on that auspicious night, are set to go a long way, and hopefully, a CD should be on it's way soon. Hippocrene are probably fortunate enough to have a sound that could see them gain commercial airplay - commercial networks would simply categorize them as being an Australian "grunge" band. It's a shame, as these guys have far more going for them to be labeled so senselessly. A very promising band indeed, with a very strong demo that I would definitely recommend searching out at only \$2.

AnDrEw 1

On SUB LUMEN

with DJ Royal (aka Ben Glazier).



What is Sub Lumen?

A collective of like minded people who like listening to electronic music of all different forms and like to participate in ways and lifestyles that are associated with it. This could be people going out to clubs or people who are DJs or producers in various formats (sound or visual).

What kind of activities are Sub Lumen involved in? Are these activities based mainly from the University?

We have done a broad spectrum of things. Over the years we have put on shows at clubs by ourselves and with other collectives. One of the best things we enjoy doing is setting up a club, putting on a show and getting the DJs and other musicians in and going for it.

How did Sub Lumen start?

Sub Lumen Started back in 1995 with Greg Bowering as the founding member. He recognised that there was no group at Adelaide that followed this style of music. In that first year we had 80 members, which was pretty good. I was on the executive committee for that year and have been since. It is still not a popular style of music and it won't be with the different styles of popular music. It has been tough because we have always had a lot of opposition as far as people who think that techno and the related music forms are heavily drug related cultures. It's not. You do have drugs in techno, but you also have drugs in rock and roll.

Do you think that there are a lot of people who think Sub Lumen is about taking drugs?

Not so much that, but they hear the style of music and they think techno is either "The Chemical Brothers" or "The Prodigy". Or they think it is 200 BPM, banging your head against a brick wall hardcore. It is not, that is just bullshit rip off forms of the music we are involved in. We are more involved with a combination of purist forms and crossovers. It's not strictly techno in between we have drum 'n' bass, deep house, electro and hip hop. Techno isn't about taking acid and ecstasy. Its about getting out there and listening to and enjoying the music. We are trying to get the message out that we are not a bunch of freaks who take trips daily.

I think some people do judge others when they see them dressed as 'ravers' carrying these funny bags you can fit records into.

It's not like that. Yeah OK, I've got a funny bag with me today, but its not covered in green fuzz or anything. Its just black. The thing is, we are not bunches of people who wear extra large pants and big floppy fluoro hats with lights flashing on them. We are just your average everyday people. It's just the style of music we like to hear coming out of our stereos at home. We don't want to hear the Spice Girls when we go out. We don't want to fall into the hands of the programmers and keep giving them the dollars. We want to support our style of music.

Do you support local music releases?

Absolutely. If there is local music out there and it is of a good quality we will support it. That is the thing about techno it is quite faceless as far as the way it is promoted and the way it is done. You wont see artists out there doing videos for the top 40, it isn't popular. We haven't got the money to do that sort of thing. Supporting local music is a big thing [in Sub Lumen]. With producers as members of Sub Lumen supporting is something of high importance.

How is Sub Lumen encouraging local talent? I have heard it is hard to get into DJing.

It is. I have been DJing for 6 years personally. Now I have gone from DJing 2 or 3 nights a week to maybe once a fortnight (sometimes once a month). Simply because of the amount of people who want to be DJs out thas increased and the quality of music has gone downhill. The style of music we are involved with has taken much more of a backseat compared to something like handbag house or hardore. There is a smaller following as compared to those sorts of styles.

Email: s/web@holon.net
http://www.holon.net/sublumen

Cate Owen

PABLO PERCUSSO: INDUSTRIA

The concept of creating beautiful music from something that you'd usually use to throw your rubbish in is something that some may find hard to follow. However, after being introduced to the whole family of ottos (the special bins used by Pablo Percusso to create a myriad of different sounds) I felt like I'd been let in on the big secret. Anybody can pick up a couple of sticks and have a bash at the drums (although perhaps not as skillfully as some), but it takes a real passion for all things rhythmically inclined to take objects such as bins, plastic shipping containers and, well, anything else that makes a noise, and turn it into something that is pleasant to the ear.

Pablo Percusso, the percussive ensemble that has entertained and excited audiences right around Australia (and the world) from its inception in 1994, is coming back to Adelaide for the Fringe Festival. After having performed to sellout crowds here in Adelaide during the 1996 Fringe, and the 1997 Take Over festival, Pablo Percusso is set to wow audiences with a new show based entirely on sounds found from within the city.

"The concept of the new show we're working on [Industria] is basically a really surreal, obscure kind of artistic version of a city. We've taken all different pieces and meetig pieces of different concepts, different objects, different sounds, different movements and we've put them all together. The reason why we can collaborate them all together is because they are in the same place, which is the city" explains member Ben Walsh. Greg (Andresen) further illustrates this for me:

"We're trying to capture basically all the sounds that you find in any city (construction sites, traffic, trains, pedestrians., commuters...there's just too many to name!). We're actually using samples of things in the show [imagine sounds of jackhammers, crowd noises etc suddenly filling the room] and we're trying to integrate that with the objects that we'll be playing on." Then Josh (Green) jumps in saying "It is a form of sound collage as well. It's taking actual sounds and placing them within a different environment and a different way. We as percussionists and as musicians take more of the interesting musical rhythmic qualities. Like you wouldn't normally think "oh, that's a beautiful jackhammer" and we place it in a way that turns urban noise into music". "And so hopefully when people leave the show they might hear those sounds around them a little more musically and not get so annoyed at the bottle collection early in the morning" Greg adds.

It seems relevant then that Pablo Percusso have decide to perform Industria on one of the most common urban sites in the city - the carpark complex (Level 7, The Carpark Theatre - entered from Synagogue Place). Industria (high energy junk-percussion) runs every night from Feb 21 - March 1 at 11pm ("hopefully that means we'll have time earlier in the night to see some other stuff" - Josh). AND those of you smart enough to be going to the O'Ball will have the chnace to see the boys from Pablo Percusso doing the 'crowd warmer' at the start of the night. Another relevant occasion for them really - Pablo Percusso in action is just a whole lot of raw energy driven by a common sheer passion for all the sounds in the world.

Susie Bate

give me noise
give me student radio
starts march 2nd

Student Radio
7 Nights a Week
9.30pm-1.30am
5UV 531



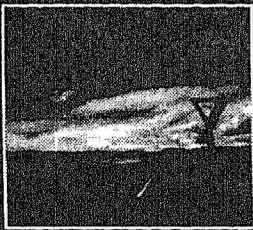
THE WHITLAM'S CAP THE NIGHT OFF

Nobody was more surprised about 'No Aphrodesiac' winning the illustrious number one position on the Hottest 100 poll than the Whitlams themselves.

"We got called into the ABC studios in Adelaide on the [Hottest 100 Countdown] day, and we were maybe expecting a showing in the Top 20, or thereabouts. But the songs just kept getting higher and higher on the list, and then by the time number one came around we were the only ones left standing" Tim Freedman confessed on *Recovery* last week. The fact that The Whitlams hadn't actually got around to completing a film clip for the song (although on the release outlining *Eternal Nightcap* track by track claims that it has been 'near completion' for quite some time now) would seem to suggest that they weren't prepared for the instant demand and fame sparked by their 'win'. At the time of writing it had not yet been revealed if The Whitlams had actually decided to go with the rapidly edited clip, or 'Live on *Recovery*' performance.

It has been revealed however, that they will be headlining the Adelaide Uni 1998 O'Ball on this Friday, February 27, giving the Adelaide kids a chance to congratulate them properly. The Whitlams will storm the stage, along with The Mavis', metbass'n'breath, Moler, The Miltons, ASD, Blue Bottle Kiss, Rash, Honeyfix, Monte + live Fringe performances by Pablo Percusso and street performers. Plus a host of DJ's (HMC, GTB, Paradroids, Catalyst and Jayse) and extra special Cargo Club sponsored areas.

Be there. You won't be lonely, promise!



Feature CD of the Week: *Yield* - Pearl Jam (Epic/Sony)

In 1991 Pearl Jam broke into the world of high-rotation airplay with their first album, *Ten*, and anthemic tunes like "Alive", "Even Flow" and "Jeremy". By the release of their second album, *Vs*, in '93 the band had achieved bankability; the album became the fastest selling album to date, while "Daughter" and "Rearviewmirror" enjoyed long spells at the high end of the charts. Their detractors said that they had unfairly ridden to success on the coat-tails of other Seattle bands like Soundgarden, Mudhoney and - of course - Nirvana. The music press tried to make something of the alleged animosity between Kurt Cobain and PJ frontman Eddie Vedder, but it never really grew wings. And it was the height of the Grunge phenomenon, popular culture's brief affair with all things slacker: you couldn't move for checked shirts and big shorts.

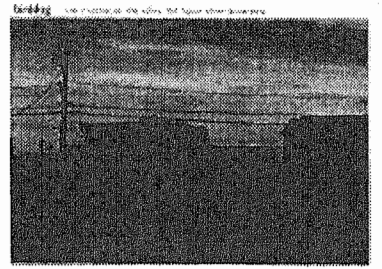
Things started to get weird. *Vitalogy* [1994], album number three, didn't really hit the mark, in spite of the second single, "Better Man", being one of the band's biggest sellers. The punters began to feel betrayed. Meanwhile the band had begun their crusade against the biggest booking agency in the US, accusing them of ridiculously high fees and taking them to court over it. Pearl Jam refused to play at Ticketmasters venues and in the 1994/95 financial year they played less than forty gigs.

With the release of *No Code* [1996], both the punters and their label had begun to feel betrayed. A notoriously inaccessible album, it enjoyed only moderate sales and rumours of an imminent break-up flew around for two years.

Which brings us to the guys' latest offering, *Yield*. I used to maintain that *Ten* was the closest that PJ ever got to perfection in a cohesive whole [after the live two-CD *Atlanta* set], but this takes the prize, while some of the songs may seem a little stranded on their own, everything on the album fits in context. From the Led Zep-tinged beginnings ["Brain of J."; "Pilate."] to the soaring delivery of "Given to Fly" and the simple melodic turns of "Wishlist" [both immediate contenders for "Jeremy"/"Better Man" status], *Yield* moves carries the listener through the emotional equivalent of a lonely wilderness with really pretty vistas. Most of the guys have separate side-projects now [Brad, Three Fish, Tuatara, Hovercraft], and each seem to have brought something of their own experience to *Yield*.

The stand-out track, if I can narrow it down to one, would have to be "Wishlist", a catchy ballad with all the poetic licence of "Difference" but without the existential despair [it's actually kind of hopeful]. The end product is an album that will withstand the inevitable onslaught of abuse it's sure to catch over not being enough like the early stuff [they were better back when...], and will probably make a few 'Top ten for '98' lists.

Sam Andreas-Fault



the trackhouse, the valley, the liquor store drive-thru Birddog (Sugar Free Records)

Birddog is William C. Santen and a floating band of itinerant members, mostly from bands with recording contracts [or labels] of their own. The sound sits - fidgeting and twaddling - snugly between box-car blues and country. The recording took place at Ultrasuede in Ohio, Grate Studios in LA, and Elliot Smith's [Heatmiser] living room. *The trackhouse, the valley, the liquor store drive-thru* is not so much an album as a long EP; a seven track [eight song] monument to small-town anywhere and trailer-park aesthetic. The songs deal with personal stuff, stories about others, and the way a town's lights seem to wash out into nothing with the encroaching dawn. Santen's vocal delivery is reminiscent of early Grant Lee Buffalo, and the backing is always there only just enough to remind the listener that they're not alone in the world. The album runs for a little more than twenty-five minutes; just enough time to renew your subscription to bittersweet melancholy.

J.D.



Growing Pains Billie Myers (Delton/UMA)

Along with Lee Carstensen, Billy Myers must be one of the most exciting new singer/songwriters to come out of the 'States in years. Both share an obvious interest in the great female recording artists of the Seventies and early Eighties, but while Carstensen's influences lay in the homespun folk-rock impressions of Joni Mitchell and Joan Baez, Myers's *Growing Pains* is reminiscent of the more radio-friendly tones of Kim Carnes and Carly Simon. And the resemblance doesn't stop there. All the passion and raw honesty that marked their work - particularly Simon's - is present in Myers's debut album.

There is a poetic quality to Myers's lyrics; some of her songs seem as though they may have begun their existence as poems in an old chap-book. They tell sto-

ries of broken hearts and mismatched souls. The second track on the album, for example: In a room overcrowded by / 4 corners / 3 chairs / 2 people / and one burning cigarette that I didn't light / 'I don't love you anymore' / is always a few words too many.

The production is slick without being overdone, the melodies stay in your head like... well, just like a Carly Simon song. I really can't stress the similarities enough. Myers has applied the elements of Simon's songwriting that compliment her own style - like a slower beat and key change at the chorus - and seamlessly grafted them into her own work. The result is an accomplished debut album by a woman who is going to be around for some time.

J.D.



Breaking All the Rules She Moves (Geffen/UMA)

Popular dance music is not so much an acquired taste as an acceptance of a common experience. This is the only way to account for ABBA's remarkably huge success. And the astute listener can trace from the early Seventies a kind of formula being used to propel bands ever higher with a combination of danceable rhythms and simple, unobtrusive melodies.

There seems to be a growing audience for this brand of throw-away tune, if the sheer number of new dance albums released each month is any indication. And like any high turn-over merchandise, most of it is crap. *She Moves* is at the high end of the dance music scale; three 'dancers' discovered the now famous Berman Brothers, who penned most of the songs on *Breaking All the Rules*. Anyone who stops to listen to the al-

bum will probably be happily surprised that the girls *can* actually sing. Their separate and distinct voices actually compliment each other, with solid verses and sweet harmonies on the choruses.

Where the album falls down, however, is the Berman's pat production and predictable songwriting. By taking on the responsibility of creating virtually all the material and wrapping it in trite analogue synth washes and Hitchcockian string attacks that sound like Corey Hart or Mr Mister, they shoot themselves in the foot and hold back *She Moves* from potentially knocking out some quality original gear. Having said that, their over-produced Eighties revival sound on Nik Kershaw's "Wouldn't It Be Good" does actually work, and is destined to become a huge dance-floor favourite.

J.D.

GIG REVIEW

Radiohead
Entertainment Centre
Sunday, February 8

To see Radiohead is to experience an enigma - a living breathing work of art that somehow brings rapture to many. They make music that flies across so many different genres, from experimental pop (such as the brilliant should-have-been-single-of-the-year "Paranoid Android") to the lilting quasi-ballad "Exit Music (For A Film)" (which came far too early in the set for my liking), to the (almost) rock out of "My Iron Lung".

Entering to the magnificent computer-generated sounds of "Fitter, Happier", Radiohead were greeted with a roar from a highly expectant crowd, who seemed to still be in shock after being heavily frisked by body guards (girls doing girls and boys doing boys, naturally!). Radiohead were determined to play a set which encompassed a great deal of the material from *The Bends* (one of my all time favourite albums) and their newie, the sonic tapestry that is *OK Computer* (also one of my all time favourite albums - though I still prefer *The Bends*). In a way, this was a great shame, as there are some truly great songs on their debut recording (*Pablo Honey*) such as the masterful "Anyone Can Play Guitar", many of which failed to get a guernsey on this night. But the crowd didn't really seem to care. As long as they kept playing, everybody was happy.

Starting off with "Airbag", after the introduction of "Fitter, Happier", it was a strange situation that laid itself out before Thom Yorke's slightly demented eyes. People as young as 12 stood staring up in adulation, as did their parents, tightly clutching their child's hands. Predictably, the biggest response was for the two latest singles - "Paranoid Android" and "Karma Police". For me, somewhat surprisingly, the highlight was "Climbing Up the Walls", which, I must admit, was so much better live than on disc. The five-piece band is prone to standing still, with only Jonny Greenwood moving from guitar to a variety of instruments, Thom Yorke playing keys on "Karma Police" and Ed O'Brien jumping around the stage in a rendition of an enthusiastic pogoer. Seeing as the crowd was forbidden to move, someone had to do it. The quintessential moment for me came during "My Iron Lung", with lights blaring around him, Thom stood stock still at the microphone, a resigned, almost bored look upon his face, as if he had done it all too often before.

At the end of the night, after "Street Spirit" had finally faded out, they bade us a farewell, and thanked us for being there. No, thank them.

AnDrEw 1



Scream 2
Soundtrack
(Capitol/EMI)

Soundtracks are often very hard to review. They try too hard to cater for too many different styles and this soundtrack is absolutely no exception. So whilst it does contain the mastery of The Jon Spencer Blues Explosion doing a cover ("Right Place Wrong Time") and Foo Fighters performing "Dear Lover", it also

contains one of my least favourite bands in the world, Everclear. Their inclusion, "The Swing", sounds almost exactly like all their other material, except of course for their one and only semi-decent song ("Heroin Girl").

Essentially a mainstream alternative release, it features such American mainstays as Collective Soul and Tonic, who, with spit-and-sheen polished sound managed to broker success on mainstream charts. This is not to say that these bands aren't talented. It's simply saying that there are many bands that do it so much better. Another in the recent rash of crap American punk bands made it onto this album - Less Than Jake. This band has such minimal talent that I can't see them being a success anywhere except for their hometown, which based on their sound, must be somewhere in Orange County.

The same cannot be said of JSBX or



Blame It On Me
Alana Davis
(Warner)

An artist who is more similar in style to the fantastic Suzanne Vega than the more oft-compared Ani DiFranco (even though she covers Ani's "32 Flavours" as the lead track and first single off her debut CD), this young lass from New York City (naturally) has a tremendous presence on disc and a great voice.

The major disappointment with the disc is that Alana does not have any simply solo tracks. I think that she would shine in this area of expertise. All of the songs are strong, with my favourites probably being the Ani DiFranco penned "32 Flavours", "Love & Pride" and "Fade". All of the songs have the same lilting story-telling quality of Ani DiFranco and Suzanne Vega, whilst not directly copying their styles.

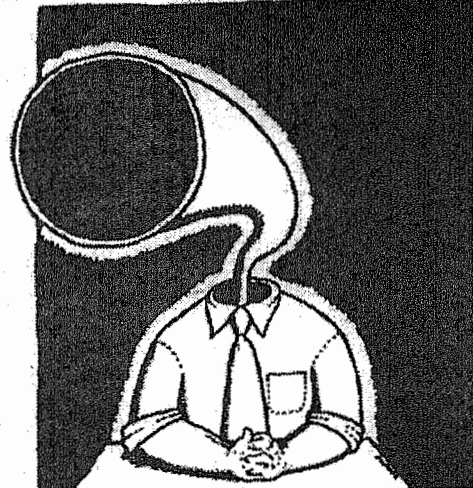
The one complaint that could be levelled at the Alana Davis numbers (and "32 Flavours" is the only cover on the album) is that they tend to be too long, with the shortest clocking in at 4:48 and the longest 6:07. Whereas Ani DiFranco and Suzanne Vega have developed the ability to make a great song a more accessible 3-4 minutes (for instance, "32 Flavours" is 3:45 minutes long), Alana Davis is yet to learn this considerable skill. But I believe that she will.

Now whilst the Ani DiFranco track is probably the stand-out number on this massive disc (clocking in at near 70 minutes with a mere 12 tracks), Alana Davis is a musician with her own style. She should grow considerably as an artist in future years, keeping in mind that Ani has made eleven albums and this is Alana Davis' first. I would definitely recommend that any Ani DiFranco or Suzanne Vega fans check out this considerably talented artist.

AnDrEw 1

Foo Fighters. JSBX are so far ahead of anyone else in their sonically different take on blues music and seem to have no compatriots in a field dominated by mostly elderly black men and women. While the Rolling Stones wanted (and failed) to sound like black musicians, JSBX actually manage to carry it off. A remarkable achievement really.

AnDrEw 1



Welcome to University (or at least another university year), and to the first weekly Student Radio column in **On Dit**

By now you have probably seen or most probably heard just what Student Radio is by visiting the Barr Smith Lawns in O' Week. If you're not sure, we're the noisy ones in the corner wearing the Student radio t-shirts. All this week we will be bringing you "Good times and even Gooder Rock 'n' Roll"™, having fun, and keeping you up-to-date with all the events and activities that make up Orientation week. All week we will be giving away tickets to events such as *O' Hop* (Monday night in the Uni Bar), the *Pub Crawl* (Wednesday Night starting at the Uni Bar), and Friday night's *O' Ball* featuring the Whitlams.

Now we bet you hope that all this fun could last all year. Well it gets better.

From *March 2nd* Student Radio begins broadcasting 7 nights a week on *Radio 5UV 531 AM*, first on the AM dial. 9:30 PM to 1:30 PM each night, students **just like you** create and present radio that you know you want to listen to.

If you're interested in Student Radio, feel free to speak to us on the lawns, or call 83035000 any time.

Thankyou for your time

STUDENT RADIO.
GIVE ME NOISE.

Peter Adams
Christian Haebich
Student Radio Directors.

VOX

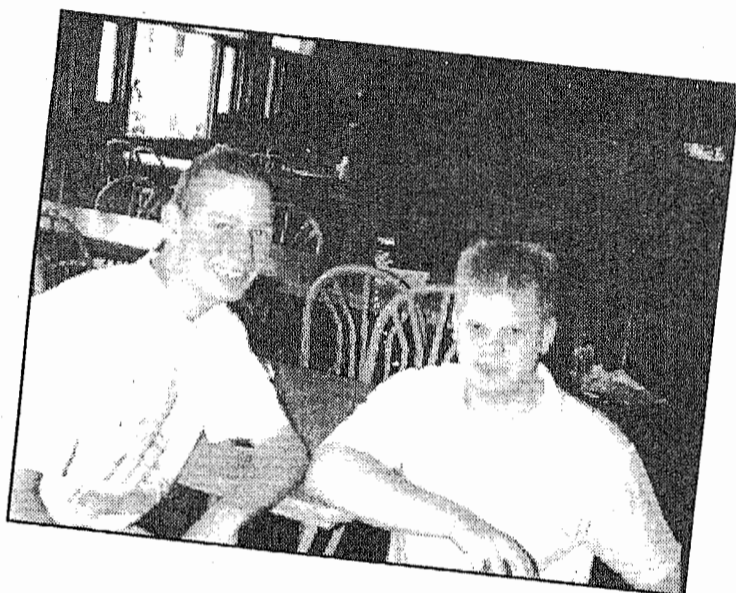
POP

Questions:

- 1) Who would be your dream band for O'Ball?
- 2) If you could take ANYONE to the O'Ball, who would it be?
- 3) What is your favourite part about O'Week?

David & Michael

- 1) David: Prodigy
Michael: Silverchair
- 2) D: Michael
M: (to camera-girl) What are you doing?
- 3) D: O'Ball
M: O'Ball



Michael & Thomas

- 1) Michael: Bluebottle Kiss
Thomas: Bluebottle Kiss
- 2) M: Cameron Diaz
T: Kathleen (the girl who was sitting too close to him at the time)
- 3) M: Campus activities
T: When the bands are playing



Chris & Mark

- 1) Chris: Soundgarden
Mark: Definitely not the fucking Whitlams. Spiderbait.
- 2) C: Jackie
M: Yvonne
- 3) C: When people fall off the Popeye
M: O'Ball



Kelly & Emma

- 1) Kelly: Blink 182
Emma: The Living End
- 2) K: Blue Wiggle
E: Bono
- 3) K: O'Ball
E: Free beer at lunch.



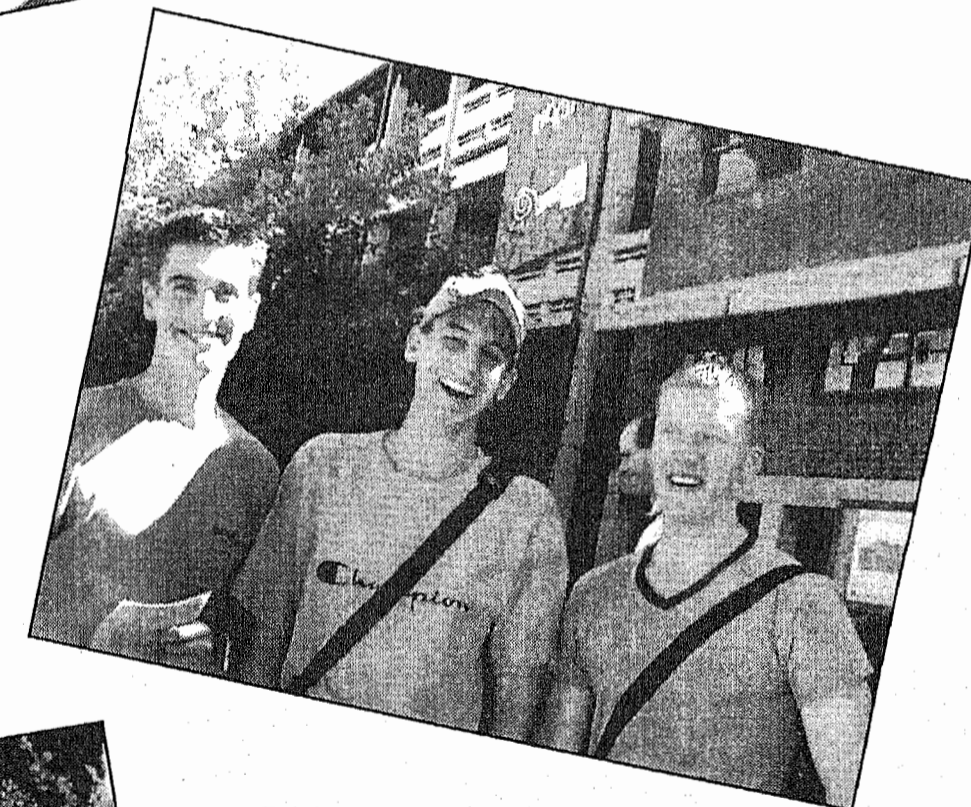
Sylvia & Jayne

- 1) Sylvia: The Beatles
Jayne: Matchbox 20
- 2) S: Leonardo DiCaprio
J: Leonardo DiCaprio
- 3) S: People you see and meet.
J: The bludging.



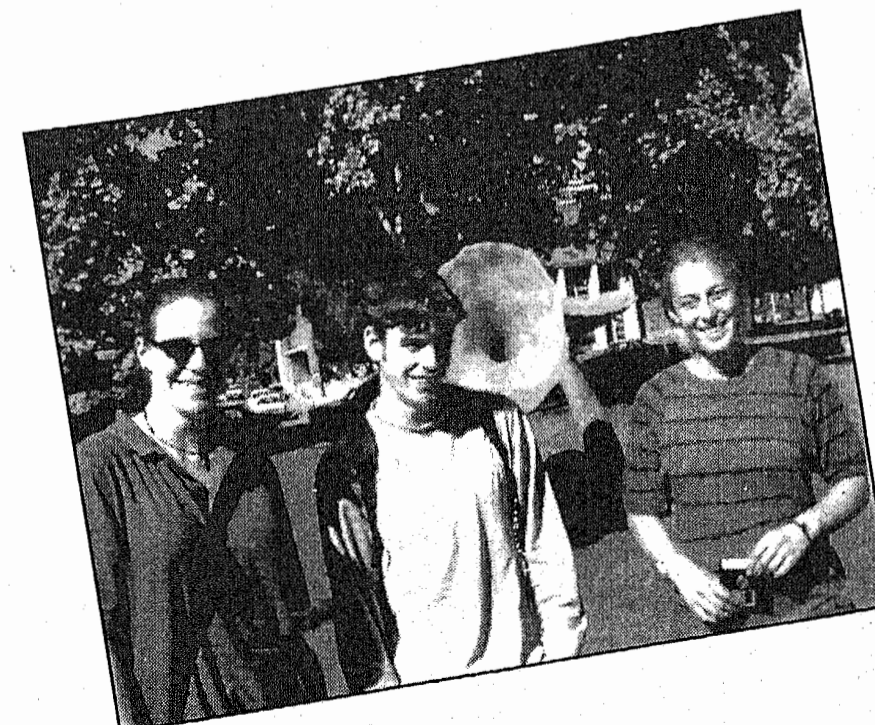
Ben & Scott & Chris

- 1) Ben: Blink 182
Scott: no band
Chris: Savage Garden
- 2) B: Claudia
S: Chris
C: Scott
- 3) B: The whole week is just a blur.
S: Boat races.
C: Popeye cruises.



Rosie & Johnno & Eve

- 1) Rosie: No idea
Johnno: Ozzie Osborne
Eve: Nothing
- 2) R: Freddo Frog (and hope that it's not a hot night).
J: My geology lecturer.
E: Alf
- 3) R: O'Ball
J: Skull Duggery
E: O'Ball



Cycling Helmet Prototype

c. 1890



All You Ever Wanted To Know About Sex...

but couldn't find in a magazine. Until now.

While the O-Guide provided us all with plenty of information about the joys (!) of sex in terms of contraception, here is some information that they forgot to mention! Sex in the 90s is not as simple as it used to be. The fear of getting pregnant, or getting someone pregnant, is no longer our only concern. We must now recognise that we are all open to a variety of sexually transmitted diseases (STDs), regardless of our sex or sexual preferences. In order to protect ourselves and our partners from these diseases we must alter our sexual behaviour, so that our sex is not only fun, but safe! And don't think that safe sex is boring sex, use your imagination, get a fetish, and enjoy your sex.

The following is a guide for having good safe sex.

Oral Sex

Oral sex is a pleasant passtime in which the mouth and tongue are used to stimulate your partner's (or your own, if you are that flexible) vagina, anus or penis. While oral sex is considered a low-risk behaviour, the risk still exists. It is, however, important to partake in safe sex when either partner has cracked skin, such as on the lips, or bleeding gums (don't brush your teeth before sex), or if blisters or cold sores are present.

Masturbation

Masturbation (wanking) can also be a pleasant past time, and like oral sex is a low risk behaviour. In fact, if you are just having a quiet wank by yourself, there is no risk at all. Wanking can be done either alone, with a partner, or in groups if you prefer. The only risk involved is when cuts are on your hands or body that may come into contact with body fluids, such as cum. A little lube may be recommended to stop chafing.

Condoms

Condoms should be used for all sex involving penetration, whether it be penile-vaginal or penile-anal sex. This also includes when using a dildo, particularly if you are swapping dildos from one person to another or from vaginal to anal fucking. Condoms can also be used during oral sex.

Points to remember:

1. Check the 'Use-By' date on the packet.
2. Follow the instructions on the packet.
3. Never use a condom twice.

Condoms are best used with lubricant to help things get along nice and smoothly,

and to stop latex burns. Lube is required with most safe sex options, so keep some handy, and be adventurous and try out some of the flavoured lube. Remember never to use vasaline or petroleum jelly on latex as it causes weakening and the latex may break. Remember to use only water based lubricant, such as KY Jelly, or Wet Stuff. These lubes also come in a variety of flavours to suit your own tastes.

Dams

Dental dams are squares of latex that are used for both oral-vaginal, and oral-anal (rimming) sex. Dental dams usually come covered in a thin layer of corn starch, which can be washed off if desired. Dams, like condoms, also come in a variety of flavours, but the standard dam is generally 'pleasantly vanilla flavoured'.

How to Use a Dam:

Place some lube on the side of the dam that is to cover the vagina or anus. Place the dam over the vagina or anus, making sure you cover the whole area. Lick those lips and down you go!

Remember, as with condoms, always, change dams when changing person or from vagina to anal!

Handy Hint: If you can not get hold of a dam when you really need one, get out the scissors and cut up a condom. Remove the tip, and cut down one side, and there you go, your own home made dam!

Latex Gloves

Latex gloves are a great option for safe sex using your hands. That's right some manual labour, especially when involving penetration of either the vagina or anus. Gloves can be used for fingering, stroking, or fisting (inserting the whole hand into the vagina or anus).

Remember to apply lots of lube, and not to swap gloves from person to person, anus to vagina. Remove jewellery to prevent tearing the glove. And don't use rubber gloves, as they are not as strong as latex, and some viruses can penetrate through rubber.

Disposal of Latex

The best way to dispose of latex is to turn a latex glove inside out, place all dams, and condoms in the glove, tie a knot in the end, and throw it in the bin. Don't flush it, as they tend to float, and block the toilet.

If you are not using gloves, after remov-

ing a condom, tie a knot in the open end, and ditch it. Remember not to turn it inside out like a glove!

Sex Toys

Remember to always use condoms with sex toys such as dildos and vibrators. If you play with your toys alone, here are some hints for cleaning them.

Unplug the vibrator, and never insert the motor end into water.

For plastic and rubber toys, wipe down with a cloth soaked in bleach and water 1 part to 10.

For silicone toys wash with mild soapy water.

Use leather toys with a condom as they are difficult to clean!

Condoms, dams and lube can be bought from your local chemist, or from SA SIN (Sex Industry Network) located at Darling House, 64 Fullarton Rd, Kent Town, ph: 8362 5775.

©M

Lesbian Sex ACON Women's Team, AIDS and Infectious Diseases Branch of the NSW Department of Health, 1994.

SEMINATORS NEEDED

To Help Childless Couples

The University of Adelaide's Reproductive Medicine Unit **urgently** needs semen donors for the Donor insemination Program.

Men of all nationalities are needed.

Travelling expenses will be reimbursed.

Confidential enquiries should be directed to the Andrology Laboratory at The Queen Elizabeth Hospital.

Telephone (08) 8222 6827
(Mon - Fri, 9AM-4PM)

All Students Free Drink

Show your ID & receive a free tap beer, house wine or soft drink in our bistro, cafe or bar for every meal purchase over \$5.50

Happy Hour

Friday 5-6.30
9-10.30
Saturday 9-10.30

Tap beer, house wine, champers all \$1.50

Base spirits \$3.00 Vodka \$3.00 All night

The Uni Pub.

The Mansions

21 Pulteney St
Adelaide
ph. 8223 3232

Cafe:

Show your student ID & receive a 13" Pizza 1/2 price

Save \$7

No other offers

THE MANSIONS FOR GOOD TIMES, GREAT MUSIC & FOOD TO DIE FOR (and students can afford)

Offer ends 1 April 1998

SAUNA SPONSORS

WAYWARD
Guide To Better Living

- 7 Deadly Sins
1. Playing rough at Skullduggery.
 2. Not playing rough at Skullduggery.
 3. Not going to Skullduggery.
 4. Not even knowing what the hell Skullduggery is.
 5. Spending O'Week hiding in the back row of lecture halls.
 6. Spending O'Week hiding in the Uni Bar.
 7. Going to the Exeter instead of the O'Ball.

THE

WAYWARD



TORCH-BEARERS

"promoting fun, fantasy and free-for-alls between students on campus"

WAYWARD: 1. DISPOSED TO GO COUNTER TO THE WISHES OR ADVICE OF OTHERS OR TO WHAT IS REASONABLE; WRONG-HEADED, INTRACTABLE, SELF-WILLED, PERVERSE. 2. CAPRICIOUSLY WILFUL; CONFORMING TO NO FIXED RULE OR PRINCIPLE OF CONDUCT; ERRATIC.

If this sounds like you...

Wayward is going crazy this year and we want as much input from YOU, the beautiful student population, as we can possibly muster. After all, variety is the *sPiCe* of life. Freshers especially welcome. We crave young blood. Women especially encouraged. Engineering students, med students, maths students, architecture students, typically under-represented here at On Dit, WE WANT YOU. Make On Dit YOUR newspaper. Just think: you may never again have such open-ended opportunity to express yourself. Help us shake up the student population. Whatever you want to say, we want to hear. Which might include things like: hopeless poetry, cuisine reviews, netstuf, media rants, reports about life on the edge, university dirges, self-indulgent whingeing, intellectual humour, non-intellectual humour, sneaky crosswords from clever souls who have the time to put such things together, meanderings on feminism, meanderings on Marxism, meanderings on South Park, comics if you're lucky enough to be able to draw, and just about anything else that we can print without fear of a lawsuit.

If you have ideas, a desire to see your name in print or simply a big ego, TALK TO US. Check out the On Dit table during O'Week, hunt us out for a chat, or leave a message for the Wayward team down in the On Dit office (adjacent to the Barr Smith lawns). GET INVOLVED!

Alice Ray

WINTER'S DEFEAT: THE END OF EXAMS

People who came along: Sean, Daamen, Felicity, Wendy, Greg H, Greg R, Di, Steve, Karen, Roy H, Roe P, Ellie, Mostyn, Marie, Adam, Mark, Jason, Henrick, Martine.

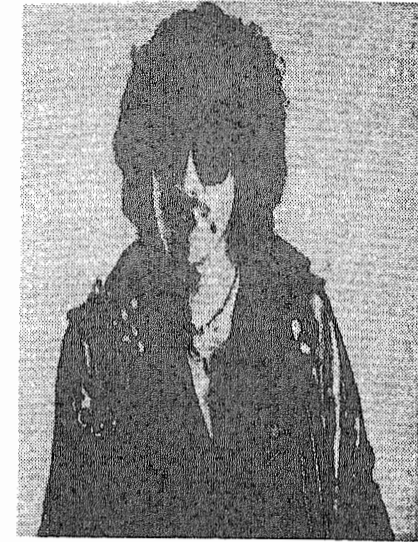
For those of us who did not get jobs as Christmas reindeers in David Jones the end of exams dive left wide open the opportunity to put on different kinds of suits, as opposed to the reindeer variety, and descend into the deep blue that I imagine most of us have been day dreaming about during past periods of academic hibernation. I myself quickly forgot intermittent visions of lunchtime queues at the Mayo Refectory buffeted with inad-

equate psychological lectures on the concepts of "stress and coping", as both the "red" and "white" boats of the AUSC hit the waters of Glenelg. With minor adjustments to the new and wonderfully renovated Zodiac, nice smiles to the Fun Dives Characters boat who found us anchored to their buoy, we prepared to dive the all time favourite Dredge. As Ellie and I tried to look sophisticated snorkelling over to the buoy we discovered someone else had failed in this goal. Marie, with both finned legs in the air, was trying to launch herself Dredgeward while being unfortunately under-weighted. Needless to say she outshone us all when cor-

rectly weighted. However during this interval I had to attempt to communicate to her buddy, Greg H who was 5m under water, why he had been deserted. Remind me to learn and teach the sign language for "she is getting more weight from the boat, stay here until she comes back" to everyone. Greg H thought I was waving at him in my meagre attempts to inform him of the situation. Reports of silt, schools of salmon, and other related fish had previously not presented the Dredge as an amicable dive site. However, on the contrary, the visibility was great and the structure appeared smothered with Bullseyes, Old Wives, and the

odd sting-ray hiding out in the wheel-house (for those of us who did not realise what that pair of eyes in the floor were, Ellie). After watching Ellie torment Old Wives for a while we ascended the buoy line only to find Greg H and Marie still at 5m. Had they only got that far during our 30min dive? Later information confirmed they did in fact complete a dive, they just did it quickly. Back on the surface the Zodiac had been transformed into a swimming platform. To the utter shock and horror of all regular divers, someone managed to throw Mostyn into the water. By the look of the saturated yellow hat, those in the know quickly

So You Wanna Be A Rock 'n' Roll Star..



"University - who needs it?", I hear you say, 'I'm gonna be a rock'n'roll star.' The chances are that many of you out there, especially those reading this article, have either been in, or considered being in a band of some sort. Maybe you've strummed a few chords on your friend's older brother's guitar or even mixed a sick set in your bedroom which you proudly distributed to your friends. Maybe you've already formed a band, and are playing regular gigs, and have released a cd, and shifted to Melbourne. Well, it takes more than just talent to be the next Elton John or Lynyrd Skynyrd. It takes a complete insiders' handbook for 'getting it together and getting ahead in rock music.'

Here are nine easy steps adapted from the book, *So you want to be a rock & roll star*, by Sharon Lawrence, (Manchester, UK: Phillips Park Press, 1976).

1. Your Sound, Your Musical Signature
Does your band sound just like Led Zeppelin or Genesis or the Eagles? Then you're in trouble. That's right: trouble will be your middle name if you sound just like someone else.

surmounted that a certain Greg R had just waved goodbye to rides in the luxurious Land Cruiser on any future dive trip. On the return leg of the dive we managed to annoy a school of dolphins by launching Roy H into their numerous times in a bid to let him "swim with dolphins". Just the splash of his entering the water sent all dolphins in question rocketing out of sight. However when it was reported that he saw dolphins under water for 2 seconds we were satisfied that he had achieved his, albeit brief, goal. Next stop was the beach barbecue. It is advised from this point forth that no one stand in a hungry Jason's way. In his frustrations with our inadvertently "low heat" club

Gorham and Robertson are tasteful to an extreme. They have a sense of epic and power which reminds me of Lynyrd Skynyrd. Some nights you will be depressed about your sound...when you are rehearsing and wondering if your style is too...freaky or experimental, remember that it is really all right to develop a band sound that is unique.

2. How to Choose a Name for your Band
It's fun choosing a name; you can get a lot of laughs out of putting various words together, but remember that you don't want to end up with something silly. You can ask friends and relative to help. Some pointers:
- Your band's name can be derived from an in-joke
- It can be a regional name
- Your name can be derived from an emotion

3. How to Choose a Set
Choosing a set is like seducing a girl - it's all about timing.

4. Shoppin' for Clothes
As Elton John once said, "If you're practically blind and have to wear glasses, you may as well wear outrageous ones."
A \$1 glitter belt picked up at an inexpensive shop can add some flash. So can a vest made out of leftover fabric scraps. One of the best looks I ever saw - was a pair of to-the-knee knickers that Legs Larry Smith devised out of four Holiday Inn towels.

5. Caring for Clothes
(apparently not groovy enough to short'n to carin')
Buying a washing powder or liquid,

barbecue, he attached an unregulated hose to the gas bottle and nearly blew the joint. Yet any passer-by would have admitted that his cooking sausages in a white flame was indeed impressive.

Considering this the food was great. Thanks go to Roy and Roe for getting more bread. While eating a vegie burger, post incineration, I reflected on a past world of winter, books, and the Mayo Refectory. At this point, for a quiet moment, I gave thanks for the summer, the start of a great diving season, and for not being blown up by the club barbecue. Let the diving begin!!

Felicity Kerr.

reading the directions and following them may not be at all what you had in mind when you decided to become a rock musician. Some musicians actually like doing their own washing.
6. Eye Shadow Anyone?
'Me wear make-up?' you're muttering to yourself. 'I'm no sissy!' Of course you're not... A little make-up or blusher can do wonders in bringing out a face. You may suddenly find that you like the smooth feeling of good make-up and that the colours do add something to your visual appeal, but don't make the mistake of leaving it on once you've finished your gig...your Moody Blue eye shadow and dusky-rose blusher might even land you in the local jail.

7. Your Hair
Most musicians are concerned about the way their hair looks. Artists who work continually perspire a lot and... wash their hair everyday, frequently worry a daily shampoo may in time hurt their hair. [But] if you use a good pH shampoo and condition it afterward, your hair should be very healthy. However... musicians who do shampoo and condition their hair regularly but who also take a lot of drugs may sometimes have difficulty with their hair.

8. Drugs
As a musician you will find a lot of people will offer you drugs. The usual line will be, "Here this will make you feel good". The people who are pro-drugs will

scoff: 'Ah man, you're not gonna let a book rule your life, are you?', or, 'Take this down, man; you'll sleep like a baby!' The fact is: Babies don't take drugs to sleep.



9. Sex on the Road
No one in his or her right mind likes the idea of catching a venereal disease... Still it can get lonely on the road, and all those little chickies who are thrilled to be in the company of a bona fide rock 'n' roll musician can be very enticing. Sex between strangers can involve risks. Be sure you can afford these risks before you take them.

So there you have it. Owing to the intellectual prowess of celebrated author, Sharon Lawrence, all you budding music enthusiasts out there can share those secrets which pave the path to fame and success. So take heed to this advice, and remember, "Stewart didn't get the nickname 'Rod the Mod' for nothing."

Additional Material Brett Cockshel.

Available Now FROM PRENTICE HALL ...

Handbook of Student Skills /2E
by Dr Neil Burdess

...The **ESSENTIAL SURVIVAL GUIDE** to help YOU along the path to successful and enjoyable university study!
Filled with practical ideas to help develop those all important skills, essential for tertiary education:

STUDY SKILLS
practical advice on how to gain the most from lectures, tutorials and seminars, and how to best prepare for exams.

LIBRARY SKILLS
tips on the quickest and most efficient ways to extract the right information.

WRITING SKILLS
a comprehensive guide to the writing skills required to successfully complete essays and assignments.

USEFUL LISTS
commonly misspelled and misused words, and various citation systems have been listed for easy reference.

AVAILABLE NOW FROM YOUR BOOKSTORE!
approx price: \$19.95 rrp ISBN: 0724805338

The ESSENTIAL SURVIVAL GUIDE

What are the Spice Girls doing?

THIS is the real riddle of the universe and the cause of all this media frenzy. Because I don't think *anybody* knows yet. Which is why we watch them, and keep watching them.....

I spent months gearing myself up to hate the Spice Girls and then just didn't. *SPICEWORLD* hit the cinemas. First *The Weekend Australian* didn't pan it. *Recovery*, that bastion of unpretentious fuzzy vibes, didn't pan it. Even *JJJ* didn't exactly pan it (giving it "three out of five spices"). My immediate impressions of *Spiceworld* were as chaotic as the film itself: it was a fun park, a chemistry experiment, a mess, a spoof, a wacky home video, lifestyle propaganda, a fashion parade, a show-jumping event, a grand exposé.

It's the '90s. We love pop gimmicks. The Spice Girls are as token, as recognisable as Coca-Cola, *Star Trek*, and *The Simpsons*. Yet they don't fit neatly into a designated box, and the race is on to write them a new label (Bimbos With Attitude? Five Starlets in Search of a Vehicle? Trailblazers of the New World Order?). They take 5 contrasting stereotypes of girly personality to the extremes, each contradicting the others. You can't call them goody-goody cos they've got Ginger. You can't call them nasty cos they've got Baby. You can't call them ugly cos they've got Posh. You can't call them girly cos they've got Sporty. And you can't call them white trash - or, god forbid, politically incorrect - cos they've got Scary Spice. They are more energetic than the Prodigy. They are more colourful than silverchair. They have been propelled to fame by the media machine, but so have a lot of singers and bands. This is the way the world works. They may be

just-average singers/dancers, but they obviously fill some kind of niche as performers, part fashion parade voyeurism, part high school talent show, strutting up and down catwalks lip-syncing into their mics. To cast them merely as dismal popsters and/or (anti?) feminist icons is to sell them short. They have power and money, but just like anyone, from TV journalist to business mogul to politician, they can't be all things to all people. We have intellectual women in the media, we have highly educated and well-spoken feminist role models. We need the Spice Girls because they encourage us to dress up and mouth off and act like 13 year old high schoolers at sleepovers when we feel like it. They encourage us to be average, to enjoy being physical, to be spontaneous and not give a damn. Which I think is wild.

For years boys have had zillions of cool rock stars to idolise and 'wannabe', from Elvis and the Beatles right through to Metallica and Nine Inch Nails. Meanwhile girls have had Patti Smith, Björk, Elastica, Polly Jean Harvey, Tori Amos, Shirley Manson, Alanis Morissette, Courtney Love and Madonna. Which is cool, but which basically spells: If you're a girl and you wanna be funky & hip, you gotta be smart, cute-lookin' and freakishly individual... until now. At a time when carefully considered statements and a kind of cynical wisdom seems to be the rule for high-exposure media stars (even for people like Kylie Minogue) the Spice Girls are gloriously uncool. And that makes what they're doing awesome.

I have to disagree with the assertion that the Spice Girls have been put together to satisfy the sex fantasies of men. I say bullshit. If anything, the Spice Girls parody all that sugary eyelid-batting action we call femininity,

though when it suits them, they milk it for all it's worth. This doesn't stop them from doing whatever the hell they want, and that includes wearing tight dresses and ridiculous/cool platform boots when they want to. I've always thought that where feminism stops dead is at allowing women to flaunt their sexuality along with confidence and power. You do it, and you go out in public doing it, and you get hounded by catcalls and tooting car-horns. It sucks. It's not worth it, cos instead of feeling like a free spirit you feel hounded, and so you go home, take off your dress and put on your jeans. But the Spice Girls, privileged by their fame and fortune, protected by their identification as a girlie gang, do nothing but flaunt themselves in public all day every day. From a feminist perspective, what the Spice Girls are doing is brilliant, it is laughable, it is admirable, and it is important. There is no rule saying you can't have fun while changing the world - life would be pretty pointless if there was. How we act is instinctive: and you can just as easily limit yourself by defining yourself as "feminist" and "not a bimbo" as you can by defining yourself as "a bimbo" or "not a feminist". The Spice Girls' refusal to be anything other than what they are or to give up and crawl away is what makes them special, as well as so popular with teenage girls. They know what's good for them. *Spiceworld* is a celebration of chaotic ordinariness - 5 women brave enough to get up there on screen looking as ordinary, uncouth, awkward, ugly, beautiful, fascinating, dumb and funny as anyone in the world. (Make that *SPICE*world.)

Alice Ray
(ziggah ziggAH!)

S
P
I
C
E

SPICEWORLD

I'm going to doom myself to everlasting ridicule and say that I think everybody should see this movie. Not because it's any good (it swings between being shockingly brave and just plain shockin') but because no one has ever done anything like this in public before. I read somewhere that one reason behind the Beatles' lasting popularity is that they (and John Lennon especially) redefined masculinity, by asserting that men could be sensitive and sexy at the same time. I think the Spice Girls are redefining femininity. *Spiceworld* isn't a movie, it's a historical event. Cinephiles will love all the cute post-modern spot-the-scene-from-the-famous-movie rip-offs (none of which I got). And anyone with a sense of humour has gotta dig the antics of the hilarious Richard E. Grant, who is just about as manic in this as he was in *Withnail & I*. Take out the dire rehearsals, fuzzy dream sequences, paper-thin attempts at plot, alien encounters, and Red Dwarf-ish in-the-bus skits, and what you've got is five girls just getting out there and having fun being themselves - bad angles, bad lines and all. Somebody recently complained in the *Advertiser* that the Spice Girls were "overrated, overindulged, pretentious and crass." Yes, they are. And don't we just love it!

Alice Ray

GET A Life!

Website Review

SITE: *The Bureau of Missing Socks*
 ADDRESS: <http://www.jagat.com/joel/socks.html>
 RATING: 3 stars (out of 5)

Ever wondered what REALLY happened to that favourite sock of yours? Experts at time suckage should look no further than *The Bureau of Missing Socks* to get their kicks.

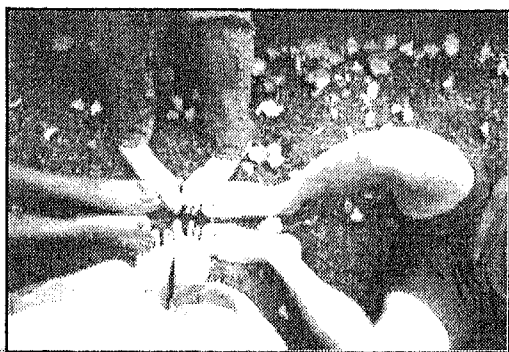
The Bureau of Missing Socks is the first organisation solely devoted to solving the question of what happens to missing



single socks. It explores all aspects of the phenomena including the occult, conspiracy theories, and extra-terrestrials. We offer support for the matching sock deprived, and catalog, research, index and document all extant material relating to socks since the dawn of the shoe.

If you think this sounds like a load of self-indulgent wank, think again. *The Bureau of Missing Socks*

delivers all that it promises, with a list of links such as NEWS, SOCK IT RICH, RECRUITMENT and a MUSEUM. SOCK FICTION gives you access to the adrenaline-pumping high-octane



mystery "Charlie Chan and the Purloined Sock", and with RealAudio you can check out: *The best selling missing socks song ever Doctor Coconuts*, the Frank Sinatra of the laundry room, rendition of "I Lost My Sock". From the hit CD "Songs My Kids Will Never Hear."

The best one, however, is THE HAMPER with message banks tackling some of the greatest sock questions ever posed. Topics of discussion include:

- "A Single Sock is a Lonely Sock"
- "Dirty Socks"
- "Do socks work as condoms?"
- "Ferrets as sock monsters"
- "How to use socks for voodoo"
- "I need a puce sock"
- "How I use my old socks"
- "Sock Sightings"
- "Men who wear black socks with shorts"
- "Sock Abuse Support Group"
- "Stop The Insanity.... Sock Porn"
- And, for the literarily inclined, "Sock Poems"

("If you're not using em, you're losing em")

In the Sock Singles Bar you can "scour the singles database for a match" by answering questions about your single sock's classification (unknown, dress, business, sports, dirty Cuban movies, speciality, other); size (children's, small, medium, large, extra large); length (anklet, mid-calf, full calf, knee); base colour (black, white, brown, green, red, purple, tan, olive, grey, blue, pink, yellow, other); secondary colour (same thing); and pattern (solid, striped-horizontal, striped-vertical, polka dots, plaid, squares, floral, other).

Hypotheses about "The REAL Sock

Conspiracy" abound: "My theory is that the socks are tired of the unity in their lives, thus are killing one another off to incorporate variety into their dull lives." "As we speak, poor, defenceless socks are being used, in ways we can only guess at, by Michael Jackson's monkeys."

"In actuality, the sock manufacturers are really only manufacturing one sock per pair.

The other so-called sock is not made up of real cotton, it's made of a cotton-like substance that disintegrates after a certain number of washes, depending on the quality of the sock." "I personally agree with the theory that socks who fall in love run off together. That is why I do not agree with forcing two socks who are not right for each other to remain together until one feels the need to divorce the other secretly. I am a firm believer in the "free choice for all socks" movement, and would like to see this type of response become a law in most countries sometime in the near future."

"Our socks have become increasingly frustrated. Constantly being stepped upon, worn without shoes, and generally the overall wear and tear. They have somehow made a "lint tradeoff" with our dryers and are making their escapes one by one."

The last word goes to "Sockless in Seattle": "I don't care what any of you say, I just want my pink bunny sock with the cute little bow."

Rolegirl

My SUMMER Holidays

by ANNABEL DAVIES

Remember when you were at school and your teacher would ask you to write a story about what you did in the holidays? Well that's what this article is about: my summer holiday (oh yeah!). These summer holidays were particularly cool (literally and figuratively) because I was lucky enough to spend three weeks in England and Switzerland. I had a brilliant time, and I could go on and on about it, but I know how damn annoying that can be.

But... bugger it, I'm going to anyway. When in England I spent most of my time in London visiting family. I was reunited with aunts, uncles, cousins and grandparents which was quite enjoyable for a while, but soon became rather boring as everyone ran out of things to talk about. I didn't go pubbing or clubbing much (the problem with staying with family), although I did manage to get completely smashed one night with my cousin at a club in Soho. There are loads of pubs in London— apparently one for every sixty people. Impressive hey!

The ten days I spent in Switzerland were truly blissful. The part of Switzerland I saw was stunning — mountains covered in snow, pine trees, chalets — all picture-book stuff. One crap thing about Switzerland though was the cold — at nights the temperature dropped to between minus fifteen and minus twenty degrees Celsius. I was not prepared for such extreme cold, and consequently waked around somewhat underdressed and suffered miserably for it. If you do ever go to Switzerland take many woolly jumpers and thick coats, good gloves and chunky hiking boots (the latter is essential to provide grip on ice, and thus prevent a sore bottom). Oh, and don't go outside with wet hair because it is likely to freeze — as I discovered to my horror one morning. Another rather unpleasant thing about Switzerland is the cost of goods — they're bloody expensive! A half bottle of average wine cost about fourteen dollars, and a five minute taxi ride cost about twenty. I know people who live in Geneva but who make a trip to France once a week to do their grocery shopping because it's so much cheaper. (Hmm, what a concept!)

The Swiss people are notorious for being rather strange. Most of the people I met seemed pretty normal although I did hear some bizarre stories. One Canadian woman who now lives in Zurich told me that

subject to the rules of the management of her apartment block she is not allowed to have a shower after eleven at night because supposedly the noise disturbs her neighbours. And — this is really bizarre — men are not allowed to pee standing up after eleven pm because they make too much noise when they raise the toilet seat. Strange but true!

Although I would have liked to have gone skiing and sight-seeing in Switzerland, I was actually there to work. I had a job as a student helper (read general dog's body) at an international conference. My work initially involved mundane things like making security badges, packing conference bags, putting



brochures into folders, etc etc. But once the conference began I worked at registration and consequently got to meet some interesting people (and some irritatingly obnoxious ones too). As well as the intellectual stuff discussed at the conference, there were a number of organised social events including the Saturday night soiree, which is the biggest and most spectacular party I have ever been to.

Outside the conference I spent my time eating, tobogganing down mountains, eating, socialising with the other student helpers, and eating. Tobogganing was great but quite frightening because there is no way of steering. More than once I only just managed to stop myself from hurtling down the mountain side. The other student helpers at the conference came from all over the world and each spoke about five different languages. I found this rather embarrassing because I only have a quite small and ever decreasing knowledge of French, and practically all I can say in German is "Excuse me, where is the post office?" This was not very useful when trying to find out from my hostel's German-speaking-only receptionist how the hostel lifts worked. Oh well. Of course one of the best things about Switzerland is the food. The pastries and cakes are scrumptious, and it goes without saying, so is the chocolate.

So that's the story of my summer holidays. I could write another couple of pages, but I can't really be stuffed.



Philosophy

Greetings Reader,

Welcome to the Philosophy Section of *On Dit*. I've decided to give you a nice and relaxed opening paragraph to ease you in, so if you're feeling impatient, skip this paragraph and go to the next. If you're like most readers, you're probably just flicking through the great paper that is *On Dit*, stopping at random places, and reading whatever captures your interest. Perhaps, you're in an inhumanly boring lecture (especially one of those introductory ones) and needing to read something to keep your brain from melting, and/or keeping from going insane. Perhaps you're reading it because it's the 'thing to do' [there seems to be a subtle style in reading a huge tome that you can hardly hold in your hands (unless it's in that pitifully small format, although the smaller format is easier to fit on those piddly squares of wood they call "lecture desks")]. If you've flicked through *On Dit*, stopped, and are reading this section (which obviously you have (at least up to this line), then you'll probably be wondering what the Philosophy Section is all about.

As it is the customary thing to do, I shall begin with an introduction. The first and most obvious question to ask is:

WHAT THE HELL IS PHILOSOPHY?

Philosophy is many things to many people, including: amusing, scary, puzzling, intriguing, wonderful, vexing, inspiring, strange, and perhaps just plain bullshit. I know it's been all of these things to me.

I remember my first taste of philosophy. It involved one of my primary school teachers (in a quite puzzling episode) pointing at a table and saying: "Is that table really there? Does it really exist?". Being young and not exactly prone to that type of thinking, I totally missed the point of the question; let alone knowing what was meant by it. I could not even comprehend why anyone would even bother to ask such a question. The reply of the students was "Of

course it's there".

"But how do you know?" inquired the teacher.

"We can see it," cried the students excitedly and impatiently. "Close your eyes".

We all did.

"Now, does the table still exist?" Confused mutters and groans, and some tentative replies of "Yes."

"How do you know it still exists? In fact, all you really know of is my voice. How do you know anything still exists?"

This incident (prompted by some strange entity known as philosophy) and very perplexing, yet also intriguing. Years later I was on the verge of university and was considering taking philosophy, when one of my friends told me what he'd heard was in one of the philosophy exams. He said (and I don't know if it's true) that the exam was a huge essay question which the students had two hours to answer. Apparently, they opened the booklets and there, in one single word, stood their question: "Why?". Now, the students were obviously quite astounded. How can you write an entire essay on such a question? After some careful thought, however, they proceeded to scrawl out pages upon pages in answer to the question of: "Why?".

Apparently, those that wrote pages and pages received fair marks, but not great. In fact, however, all they had to write to get full marks was to give the answer in one solitary word: "Because."

So I began uni and did some philosophy subjects, to which I have had mixed reactions; mostly good (do not, however, for God's sake, do 'Logic' unless you like manipulating formulae - the subject should be called 'Symbolic Logic'). Whilst philosophy was informative in some ways, it was not in other ways. The questions addressed and the answers looked at were mostly of interest to scholars, not to the average person. Very few people I've met that do philosophy, however, are actually people that I would call 'philosophically minded'. They go to lectures, write notes, memorise the various theories as if they were mathematical formulae, and regurgitate what

the books say for their essays. That's not what I call philosophy.

Many people I've met that I consider to be 'philosophically minded' have never done philosophy, and never even read a book on the subject. Though it certainly can help, you don't need a degree, or need to have read any books, to be a philosopher. Who is a philosopher? A philosopher is anybody who is not satisfied to live by assumptions. Someone who looks for something more than what they know as "the truth" and what others tell them is "the truth". A person who asks "Why?".

How many people get up in the morning, have a shower, breakfast, go to work, lunch, talk to workmates about the usual bullshit, go home, have dinner, do the dishes, watch TV, and then go to bed? Next day - same thing. Next day - same thing. They do this for months - years, without ever once asking themselves "What am I doing?".

There are of course the more obvious reasons like - "I need money so that I can buy food, buy drugs (eg - alcohol, marijuana, lysergic acid diethylamide (LSD), sleeping tablets, vitamins, antibiotics, antidepressants), buy tools, more appliances, replace appliances, upkeep the car so I can get to work, buy fuel, buy clothes, buy clothes for the kids, pay off the house, pay bills to run the many appliances - etc, etc, etc. Between playing the role of consumer and working so that you can consume, and consuming so that you can work. There is enough to keep you going for a lifetime. Now why do we do it? Or to be more precise, why do you as an individual do it?

Imagine yourself in a hot-air balloon, floating slowly over the city. The sky is clear, the air is cool, you are mesmerised by the view. You feel at peace. You look down and see all the people, like ants, running here and there. There are thousands of them, going in and out of the boxes that are their work buildings and homes. A continuous flow of beetle-like metal boxes slowly make their way up and down the roads, continuously stopping and starting. As you slowly descend, you begin to make out the clothes of the people,

all pretty similar, no one stands out, all have their set uniforms - businessmen have their suits, young girls have their short skirts, workers have their work clothes, teenagers have their "cool" clothes and the 'bums' their rags. You descend still more and begin to make out their faces. They all look so worried, so unhappy. Though hundreds of people walk with each other, others walk past and ignore each other, keep a straight face, avoid the others' eyes and continue on their way. Though they appear to be together, they are also so alone.

This is one type of question in philosophy, but there are many others. Including: What is reality? Do we know reality? What is life? What does it mean to be alive? What is consciousness? If we are composed of material how can we be conscious (i.e. how can material be conscious of itself?)

What is our place in the universe? Do we have free will? What is beauty? Can the truth be known? Can anything be known? Why ask why? Is there life after death?

And of course, there are the more recent questions in philosophy like: Can machines think? Can machines be conscious? What is the difference between our thought and computer processing? Is the universe a huge computer? Are we characters within God's cyberspace? Can cyberspace exist within cyberspace within cyberspace? Does intelligent life live on other planets?

The only remaining question is: What is the purpose of the Philosophy section of *On Dit*? It has three main objectives:

1. To serve as a place where students, lecturers, or whoever else, can write in and give their philosophical views on various issues. You may have something really profound to say that you wish others could hear about. Here is your chance. You may have a complete theory upon the meaning of life and existence. We want to hear it. Or maybe you are convinced that God exists. Tell us why. Perhaps you are a Buddhist and think enlightenment is the only way to go. Tell us why. Perhaps you

hate philosophy (think it is a total waste of time, and wish you could smite it from existence). Write in and say why. I don't care if it's absurd or serious. Two pages or two lines. Offensive, abusive, insane, psychotic, helpful, detrimental, or inspiring. As long as it's philosophical, write in.

2. It is also a place where you can argue against any view formerly presented. Just clearly state what the question or theory was, and then cut into it, tear it to pieces. Perhaps you would like to provide further support for a view formerly presented. Perhaps you would like to give an answer to someone's counter-argument. I'd love to see a raging debate.

3. Finally, it is a place where you can write in and present a question that has plagued you. It's possible that someone out there can give you an answer, or maybe just console you with the fact that it has also puzzled them.

To keep some sort of structure, each week, I shall present a question for you to mull over and you have the opportunity to write in and give your views. If the question is of particular interest (that is, many respond to it) then it can run over a number of editions. I hope to culminate in what I feel is the most important question ever asked: WHAT IS THE MEANING OF LIFE?

The philosophy section of *On Dit* is an outlet for students' ideas, so what you make of it is up to you.

Question 1: Crossing cultural and language barriers is the power of music to inspire emotions within us. Think about it! Almost all of us listen to and enjoy some type of music. To many of us, it soothes

away our worries or acts as a tool through which we pour out our angst or sorrow. It is also a source of joy. Why does music make us feel the way we do?

(Come on those stuck down in the deep, dark catacombs of the Music Department. We want to hear your voices. You must have some type of opinion. You must have wondered. Even if you don't have a clue, write in anyway and overwhelm us with musical terminology. At least, if the experts don't know, we won't feel so bad about not knowing).

Brentyn Ramm.

MUSIC, THE BRAIN AND ECSTASY

How does science explain our reaction to music? It seems quite difficult when taking into consideration all the different musical styles that people get into. Universally there is an interaction with music and the brain to produce the emotion, response and the "ecstasy" of the experience. Unfortunately a scientific explanation for this cannot be solidly given. What is known is that working memory and pattern recognition is fundamental in all auditory perception. The simple fact that sounds in music unfold over time, means that the brain must be able to hold onto a string of sonic ideas in order to compare them to what happens later on. Being able to hear music in your mind's ear is also important in appreciating music: a way of personalising it. This is vital for composers who mix this with the imagination to produce new music. Music itself has an evolution all of its own. This then raises the issue whether music is a cultural artefact and must be trained for or whether it is innate to everyone and part of the very make-up of our brains. By considering children's response to music it's easy to attain some answers to this. Even though a toddler's singing voice is usually out of key, they are able to perform quite complicated tasks like recognising the *Sesame Street* theme in a different key. Software is unable to do this! These abilities indicate that music appreciation is deeply ingrained, even wired, into our brains. Still, music is a very cultural phenomenon and science has a very long way to go to explain why we like it. These strange noises we make have a mystical connection to our lives and our minds. Memories conjured by songs and the emotions that rush through us have no easy answers.

SUPER CD'S

Science is on the edge of a break through with blue light laser technology. What this means for music is a fourfold increase in information storage and quality in comparison to the red light lasers currently used. Along with this is increased printer and computer capabilities. Scientists have been researching with new semiconductors for the past three decades. Only recently have a Japanese team forged ahead to achieve a 10 000 hour lifetime blue light laser; high enough for commercial use. It would be nice to think we won't have to upgrade to the new laser products and simply replace the red with the blue laser but that would deplete the profits of Sony, Hewlett-Packard etc.

Bastards.

NALTREXONE & NALOXONE: ANTI-SKAG

Heroin the cure for pain has a cure itself (so some claim). A method originating in Israel involves rapid opiate detoxification involving the drugs naltrexone and naloxone and general anaesthesia. The process involves cleaning the opiates off a cell's receptors. It takes away the dependence of a cell to the opiate. In effect it is the reverse process to opiate tolerance in cells. By administering 1.2 mg of naloxone every 30 minutes, over 24 hours, along with general anaesthetic to prevent the patient having to endure the severe withdrawal pain, an addict is completely clean. The method seems fantastic yet it is useless if not combined with rehabilitation. The method has had its critics due to the deaths associated with users who have undergone the program only to go back to their habit. When returning to a \$100-plus daily habit, their bodies are unable to withstand the amounts of the drug and overdose. After the detoxification program their bodies are as clean as a baby's. Obviously the psychological problems that are associated with addiction cannot be "cured" in 24 hours. The process is definitely not a safeguard for potential users. Heroin addiction is complicated and though the method may be beneficial, the detoxifying drugs can be abused themselves. This adds a new dimension to heroin abuse and the drug problem in general. If you are more interested, visit *One Day Heroin Detoxification* on the net at www.heroin-detox.com/index.htm

Post-Apocalyptic Mailman

The Postman
Now Showing
Wallis & Selected Cinemas

Strictly Ballroom did it for ballroom dancing, and now Kevin Costner does it for the *Postman*. From the director of *Dances With Wolves* comes *The Postman*. Despite its dreadfully boring title, *The Postman* is far from boring (they couldn't have really called it anything else). In actual fact, the film is a post-apocalyptic science-fiction. The year is 2013. War has devastated the earth and a number of scattered communities cut-off from each other struggle for survival. The scenes range from an eerie salt lake, desert, forest, and a number of other interesting locations, including a huge open pit mine about two miles wide and 1200 feet deep (the bad guy's base), and a town built on the face of a massive dam, called Bridge City. Basically, since the world is in chaos and technology is virtually non-existent, we have a

return to colonial days. The main transport is by horse and the residences including log fortresses, fortified shanty towns, make-shift farming communities and abandoned ghost-towns.

Not all technology is gone however. One man, Bethlehem (Will Patton), has managed to amass enough men and old military equipment, to form a small army. Exacting ruthless discipline upon his men, Bethlehem travels from place to place, taking payments of supplies and any riches he desires. From these poor communities he conscripts the strongest men into his army thus keeping them weak. These men are introduced to a life of hell, where they either become soldiers or die. Many of them are taken in by the charisma of their

leader and the promise of power and wealth in a Roman-like military state. Desperate and starving, a lone drifter with a flare for acting and Shakespeare, takes on the role of a post-

man and relentlessly pursues the Postman across the country. Caught up in the chaos, he is accompanied by Abby (Olivia Williams). Despite her raunchy portrayal on the poster (based no doubt on the marketer's firm belief that sex sells), Abby is no token sex-toy, side-kick to make Kevin look better. No, Abby is a hard-hitting, arse-kicking, sexually dominant lady, who's also pretty good with an AK-47.

For a man who has never really believed in anything, the Postman must finally decide whether the dream he has created is also his own. He must decide whether the dream is worth fighting for.

Is it a great film? It contains the right ingredients including love, humour, drama, action, and inspirational moments. But, in my opinion it just falls short. But that's still pretty damned good and a whole lot better than the usual Hollywood trash. I definitely recommend it.

Brentyn Ramm.



man to gain shelter and food. For a down-hearted and oppressed people, he becomes a symbol of hope and of the freedom of the past. Continuing the act, the lie begins to become a reality, as the youth led by Ford Lincoln Mercury (Larenz Tate) are inspired into action. Incited by the shows of patriotism, Bethlehem mercilessly deals out punishment to the



As Good As It Gets
Now Showing
Hoyts and Selected Cinemas

A few weeks ago before I saw this film, I was watching the Golden Globe awards and was wondering what the hell this film was about. Everybody seemed to like it. Jack Nicholson and Helen Hunt won Best Actor/Actress and the film won Best Picture. The trailers I had seen for this film were a little cryptic and hence gave me no clue as to what the storyline was about, so when the opportunity to see this film arose my curiosity got the better of me, or my film addiction, either way I went and saw it.

Basically the story is about Melvin (Jack) who suffers from Obsessive-Compulsive Disorder and his relationships with Carol (Helen Hunt) the only waitress he will allow to serve him in the only restaurant he goes to and Simon (Greg Kinnear) his gay neighbour. And yes, Simon's sexuality is important because Melvin is constantly throwing it in his face. Nobody really likes Melvin because they think he is a crazy old shit and don't realise he has a medical condition to explain his behaviour. One

day when Carol doesn't turn up to work, Melvin's life is "thrown into turmoil". This is when the fun starts and we get to know Melvin and the gang a little better.

The action centres around the three actors I've mentioned but there is also a good supporting cast including Cuba Gooding Jr (*Jerry Maguire*), Skeet Ulrich (*Scream*) and Yeardley Smith (*The Simpsons*). This film has some genuinely funny moments, especially between Jack and the dog. The dog, who is called Verdell and is meant to be male, is actually female. Its real name is Jill, so just bare this in mind when you're watching the film. The film also has some very touching moments which are low on the cheese factor for this kind of film. The genre can only be described as Romantic/Comedy/Drama.

Chris Bolland



Oscar and Lucinda
Now Showing
Selected Cinemas

Imagine a sculptured cast iron church set solely with panels of clear glass, like God's own bird cage. This startling image that floats on a river towards the audience in such a stately manner is the culmination of the dream Oscar and Lucinda share. It is doomed to be beautiful for such a short time, giving us only a moment to gasp with astonishment.

Oscar and Lucinda is a devastating film that Peter Carey has every reason to be proud of. Gillian Armstrong has courageously translated one of Carey's most memorable novels, delivering it with just as much force visually as Carey does fictively. Ralph Fiennes's portrayal of Oscar is deeply moving. Oscar, the boy/man, painfully strives to please his God. He is like a naive schoolboy who, believing the world is primarily a good place, stumbles upon greed, murder, lust and abuse of all kinds without always knowing what they are. Anyone who has experienced Calvinist influenced doctrine will immediately empathise and/or sympathise with the character

Nominations?! What Nominations?

Oscar. Fiennes' performance transmits a deep consciousness of God's judgment that may plunge the viewer screaming back into undesirable aspects of their religious history. God's judgement, Carey seems to say, is an ever changing game of chance that is played according to the rules of justice that we humans can only guess at. In fact as believers, Oscar says, we wager our very lives in our faith that God exists and that is a huge gamble.

Cate Blanchett is beautiful as Lucinda, who is fiercely independent in her determination to be true to herself. Lucinda's unencumbered conscience is in total contrast to Oscar's immensely complex one. Without seeming trivial, the nineteenth century costumes worn by Blanchett are absolutely stunning!

Lucinda and Oscar indulge in their mutual passion for chance and gambling with equal and fervent lust and their childlike desire for each other is enviable. I am often chastised for abandoning myself to celluloid images but stoney hearted beware!

Medusa

Filmic Divinity.

The Wings of the Dove
The Trak & Palace
Now Showing

Whenever I hear the words "based on the novel by," <insert name of author who writes about or during some monumental historical period> I am immediately cautious. Cautious, not in the sense that oh no there will be chicks in corsets (o the humanity!), rather the question has to be asked whether it will do justice to the book it is based on. A justified paranoia I am sure: let me say here that I was highly disappointed with the movie *To Sir With Love* as opposed to its book... Had I read the Henry James novel also of this title perhaps I could be a better judge. However, the one flaw of this magnificent film was its storyline.

Set in the early twentieth century in fashionable (hence aristocratic) London, we are introduced to the complex life of Kate Croy (Helena Bonham Carter), whose financial position has suddenly been elevated from pauper to "well bred." Kate, as the protege of her rich Aunt (Charlotte Rampling), is in the process of being "introduced" to the dull, yet insanely wealthy life of London's elite. Not one to give the whole storyline away (I hate reviews that do that) *The Wings of the Dove* is a tragic love story



between three people. Kate cannot marry her true love (Linus Roache) because he is not "well bred," and, of course, if Kate was to go out on a limb she would lose all her money and connections. Damn that English aristocracy! So, along comes Millie (Alison Elliott), an American abroad wishing to see the world. Of course, she meets Kate and they become great friends, and she in turn, meets Merton - Kate's love. There is a huge twist at the end, that I do not wish to share with you, as this would ruin the whole drama of the movie. Nonetheless, the parts were played to perfection. The direction was magnificent. The cinematography was mind-blowing and the costumes were fabulous.

Did I feel any empathy with the characters though? The answer, sadly, was no. I do not wish to blame Henry James at this point, as not having read his book I am in no ways a "perfect" judge.

Go and see *The Wings of the Dove* for the magnificent views into a foreign life that seems a gazzilion years ago. Who wouldn't want to wear those fabulous outfits - men in three piece suits, women in obviously uncomfortable dresses - looking stunning. Give me 1910 again!

Jocelyn Milbank

ATTENTION ALL BUDDING FILMMAKERS.

ARENA TELEVISION IS HOSTING A B-GRADE SHORT FILM COMPETITION FOR ALL BUDDING SPIELBERGS. OR PERHAPS I SHOULD SAY WES CRAVENS SINCE THEY ARE ASKING FOR SCHLOCK, HORROR, SCI-FI, WESTERN OR MUSICAL FILMS ALL UNDER 5 MINUTES. ENTRIES CLOSE ON APRIL 15, SO FOR MORE INFORMATION AND AN ENTRY FORM COME DOWN TO THE ON DIT OFFICE IN THE GEORGE MURRAY BUILDING AND TALK TO ONE OF OUR CHEERIE STAFF MEMBERS.

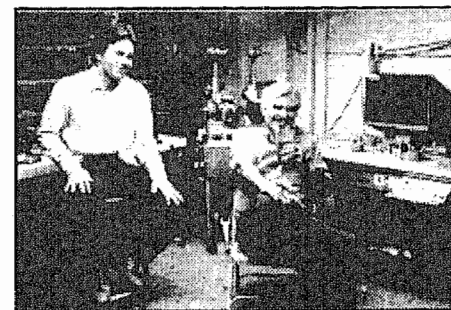
Free Movies!

Yes, there is a catch! If you would like to review films for On Dit, then come down to our office in the George Murray Building (opposite the Barr-Smith Lawns) on Wednesday 4 March at 3pm. As a reviewer, you will see films for free and write us a 300-500 word review. See you there!

Four Bad Do's and A Prosthetic Penis

Boogie Nights
Now Showing
Wallis Cinemas

Disco, bad hair-do's and Burt Reynolds, it must be a seventies movie! Or at least one set in that era. The main character of this film is based very, very loosely on the life of porn star John Holmes, who in the seventies became a star due to his extremely large asset rather than his acting ability.



Boogie Nights was written and directed by Paul Thomas Anderson and is his second feature. His first feature was *Hard Eight* which screened at the 1996 Cannes and Sundance Film Festivals. The film stars Mark Wahlberg as Dirk Diggler, the man with the asset, and Burt Reynolds as the man who discovers him and directs him in the many porn movies in which he stars. Julianne Moore plays porn queen Amber Waves who takes a maternal interest in her co-star Dirk. All the performances in this film are excellent. Julianne Moore stands out in particular because of the emotional range she is called upon to render.

A lot of people may be put off this film because it is about porn but let me stress, it is more about the mechanics of porn than the result. There are very few sex scenes in this film and as for the few that it does have they are not erotic/sexy at all. The "R" rating of this film comes primarily from the drug use, language and one violent scene. With all that in it you would think this is quite a hard movie to watch but in actual fact it is not. There are quite a few laughs in this film and at times it is even camp.

All of the characters in this film are quite sad (as in melancholy, not pathetic). They have all had bad lives and Amber is especially tragic because she is not allowed to see her young son. You can't help but like these characters and feel sorry for them when things go wrong. If you don't see this film then you are missing out on something special.

Chris Bolland

Droogs and Beethoven.

A Clockwork Orange (1971)
d. Stanley Kubrick

Being the adventures of a young man whose principle interests are rape, ultra-violence and Beethoven-this amazing film by Stanley Kubrick caused a sensation on its first release and is still banned in Britain to this day, at the request of the film-maker. It follows the exploits of Alex (Malcolm McDowell) and his gang of Droogs as they move through the streets of a futuristic Britain, engaging in rape and "ultra-violence". When Alex is caught one night by the police, he is chosen as a subject in a new kind of criminal reform program, a treatment that is as horrific as the crimes he has committed.

The film is both powerful and disturbing, even 27 years after its initial release. The on-screen violence is accompanied by a more shocking psychological violence and the performance by Malcolm McDowell is extraordinary. He manages to portray Alex, one of cinema's vilest characters as a charismatic, attractive personality, so that the viewer finds his actions both repellent and compelling. A Beethoven soundtrack accompanies the violence and the beauty of the music contrasts vividly with the horror on the screen. This film has achieved both critical acclaim and cult status and ensured Stanley Kubrick would be remembered as one of history's greatest film makers.

The Film Society is showing *A Clockwork Orange* during O' week on Tuesday 24th, Wednesday 25th and Thursday 26th Feb at 1pm in the Union Cinema, Level 5, Union Building (same level as the Uni Bar). \$2 for members, \$4 nonmembers. Tickets at the door. You can join the film society for just \$5.

BLOCK BUSTER

Buster Keaton's *Our Hospitality* with *The Blue Grassy Knoll*. Nova Cinemas (Fringe) Feb 19 - Mar 1

It's an exciting time for film lovers. With the Fringe and the Festival in town film lovers have a chance to partake in some truly wonderful filmic experiences. This year the Nova Cinema is a Fringe venue and along with theatrical performances it is also hosting the Revelation Independent Film Festival (more about that next week) and Buster Keaton's *Our Hospitality*. "So they are showing an old film!" I hear you say. This is not just an old film. The Blue Grassy Knoll has composed an entirely original score

for the film and will be performing it live in the cinema. The score is said to be a combination of several musical styles and instrumentations including gypsy, blue grass, zydeco and cabaret. The band only formed in early 1996 but all of the members are accomplished performers in music, comedy and theatre and the band has already played with names like The Whitlams, Cordrazine and the Gadflies. They wrote the score for *Our Hospitality* in October 1996 and first performed it at the Melbourne Fringe Festival. They then took it on the road and have finally come to Adelaide. Last year The Blue Grassy Knoll also wrote a score for another Buster Keaton film, *Sherlock Jr* which we can expect to see later this year.

Our Hospitality which was made in 1923, was Buster Keaton's first true feature length film. It was filmed near Lake Tahoe in Nevada and takes in the beautiful scenery of the area. The story is set in the 1830's and has Buster becoming involved in a hillbilly feud. If you want to know what happens you'll just have to go and see the film. It runs from February 19 to March 1, so you better be quick.

Chris Bolland



Wet Wet Morgan

Hard Rain Now Showing Hoyts Regent Cinemas

It's raining really, really, really hard in small-town Huntingburg. Rivers flood, residents are evacuated, and of course, the banks have to rid themselves of three million dollars. Tom (Christian Slater) and his uncle (Ed Asner) find themselves driving through the deserted town with the aforementioned bounty when they inadvertently park themselves in a



flooded dip in the road. Stranded, they are sitting ducks for Jim (Morgan Freeman) and his gang. At least you would think so, but Tom manages the miraculous getaway with loot in tow, and so begins the chase. Also involved are the town's police department, headed by sheriff Randy Quaid, and local artist-refusing-to-abandon-restored-church Karen (Minnie Driver). It sounds pretty standard stuff but there are a number of aspects of the

film that single it out as a high-quality action thriller. It has Morgan Freeman playing a bad guy for once and doing it very nicely. It is very well paced, with many a twist and turn (some of which you don't even see coming!) and many well-spaced action scenes. It is impressively filmed: nearly all of the screen time is spent outdoors, with rain bucketing down and actors standing in waist-deep water. A difficult shoot does not a good film make, but you have got to be impressed. Clever use is made of the rising water levels: surges of water are discharged periodically from the levy, and these sudden rushes play integral parts in numerous scenes and figure prominently in the ultimate plot twist. Finally, action scenes are well choreographed: normally in this sort of film it can be tricky to follow the various characters as they fire, duck, dive, roll, jump, punch, kick and that sort of thing, but here everything is superbly captured in a simple and effective way. I would like to know where these guys get their guns water-proofed, however. Not brain food, but very pleasant on the eyeballs and adrenal glands.

Chris Slape

Something is Definitely Drifting!

Drifting Clouds Now Showing Palace Cinemas

One of the first most striking things about *Drifting Clouds* are the sets. Not because it is obvious that a lot of money has been spent on their design and construction, but very much the opposite. They immediately give the viewer a sense of a modern Finland that has somehow remained firmly stuck in the aftermath of some 1950s Five-Year Plan. It's like the Iron Curtain cast a shadow on the Finnish economy from which it has not yet recovered. But then this is a film about unemployment. In dealing with his subject director Aki Kaurismaki has chosen to maintain a rather bleak atmosphere, which is probably necessary in this type of film. At the same time has decided to mix this with a pervasive optimism and his particular type of deadpan humour. *Leningrad Cowboys Go America* is

probably the most famous example of Kaurismaki's style. The story is about Ilona (Kati Outinen), a head waitress at a Helsinki restaurant who loses her job



when a big chain takes over as the new owner. Her husband Lauri (Kari Vaananen), is a tram driver whose position is made redundant because the demand for public transport has dropped. Both are middle-aged and face looking for work in a depressed economy, as well as dealing with the strain this places on their marriage. With its distinct lack of dialogue and Kaurismaki's clever use of colour, *Drifting Clouds* manages to make its point quite well. The film maintains an incredible richness which is distinctly lacking in modern cinema.

Carmel Pascale

GRAVITY'S CHILD

SHE LOVED THE FEELING OF BEING AND HAVING FLESH. SHE LOVED TO WALK AROUND THE CITY BY DAY. SHE LOVED THE FEELING OF FLESH MOVING, OF THIGHS SWINGING FORE AND AFT, OF KNEES FLEXING AND UNFLEXING, OF FEET HITTING AND LEAVING THE GROUND. SHE LOVED THE FEELING OF SOLIDITY, OF REALITY, OF CERTAIN EXISTENCE HERE AND NOW THAT CAME FROM BEING AND HAVING FLESH. SHE LOVED THE SIZE AND EXPANSE OF HER BODY, THE ENHANCED REALITY OF OVERSIZED FLESH. SHE LOVED TO WEAR TIGHT LYCRA BIKE PANTS WHEN SHE WALKED AROUND THE CITY BY DAY. SHE LOVED THE WAY THEY CLUNG TO HER OVERSIZED BUTTOCKS, ENHANCING THE FEELING OF HER FLESH MOVING, EVERY STEP REMINDING HER OF HER EXISTENCE. SHE LOVED TO WEAR HIGH-HEELED SHOES. SHE WANTED TO FOCUS ON EVERY STEP SHE TOOK WHEN SHE WALKED AROUND THE CITY BY DAY, SO THAT EVERY STEP REAFFIRMED THE FEELING OF CERTAIN EXISTENCE HERE AND NOW THAT CAME FROM BEING AND HAVING FLESH.

PEOPLE LARGELY IGNORED HER WHEN SHE WALKED AROUND THE CITY BY DAY. EYES MOVED TO THE GROUND WHEN SHE APPROACHED. PEOPLE LOOKED DOWN, SIDEWAYS, UPWARDS, ANYWHERE BUT AT HER. THEY WERE EMBARRASSED BY THE EXPANSE OF HER FLESH. THEY COULD NOT COPE WITH SOMEONE WHO WAS SO DEFINITELY REAL, WHO WAS SO CERTAIN OF EXISTING HERE AND NOW. SHE PITIED THE SMALL, SKINNY WOMEN WHO SPURNED HER; WHO DID NOT KNOW THE JOYS OF BEING AND HAVING FLESH; WHO PAID NO ATTENTION TO THEIR FOOTSTEPS AND WHO WERE AFRAID OF EXISTING HERE AND NOW, THINKING ONLY OF SOME LIQUID, UNDEFINABLE FUTURE, WORKING, DIETING, SWEATING MADLY TO REMOVE THE FEARFUL, SOLID, DEFINITE, LIFE-AFFIRMING FLESH.

IT WAS ONLY ONCE SHE HAD PASSED THAT PEOPLE WOULD LOOK AT HER. THEY WOULD SEE THIS ENORMOUS WOMAN IN HER TIGHT PINK LYCRA BIKE PANTS AND BLACK HIGH-HEELED SHOES AND SHAKE THEIR HEADS AND SAY HOW CAN SOMEONE LET HERSELF GO LIKE THAT? AND DOESN'T SHE REALISE HOW RIDICULOUS SHE LOOKS? AND SO ON. IT WAS ODD HOW THEY WOULD ONLY DEFINE THEMSELVES IN OPPOSITION TO HER; HOW HER EXAGGERATED GRAVITY DREW THEM TO HER, MADE IT UNAVOIDABLE THAT THEY SHOULD LOOK AT HER AND THINK ABOUT HER; HOW IT WAS ONLY THROUGH LOOKING AT HER AND THINKING ABOUT HER AND SEEING THE EXPANSE OF HER BODY THAT THEY BECAME AWARE OF THEIR OWN FLESH, OF HOW NERVOUS IT MADE THEM, OF HOW THEY WANTED TO DRIFT AND FLOAT AND REVOLVE IN A VAGUE AND DIRECTIONLESS VOID RATHER THAN FEEL THE PULL OF REALITY, THE DEFINITE AND ENTIRE GROUNDING IN ONE WHOLE, SOLID, COMPLETE EXISTENCE THAT CAME FROM BEING AND HAVING FLESH.

PAUL BRADLEY.

In the tradition of **PULP FICTION**
the new **Quentin Tarantino** film



Bridget
FONDA

Samuel L.
JACKSON



Robert
DE NIRO

Michael
KEATON



Jackie Brown
The Hot New Soundtrack
featuring classic songs
from the 60's & 70's
OUT NOW

Jackie Brown

a **Quentin Tarantino** film



PERSONS UNDER 15 YEARS
MUST BE ACCOMPANIED BY
A PARENT OR ADULT GUARDIAN
MEDIUM LEVEL COARSE
LANGUAGE, DRUG USE

IN CINEMAS EVERYWHERE THURSDAY 5 MARCH

ROADSHOW FILM DISTRIBUTORS

MIRAMAX

www.miramax.com

18

A Beautiful Bedtime Story

The Story of the Night
Colm Toibin
Picador

In an age where the narrator as detached, subjective object dominates contemporary fiction, it comes as a surprise reading a story by Colm Toibin that one cannot help but like his characters. Each is unto him- or herself a person, with human manners and shortcomings. They are neither a set of stage directions nor some impossibly quirky ideal best friend. They are the literary equivalent of anyone you may interact with on any given day. This is where the beauty and the truth of Toibin's art lays.

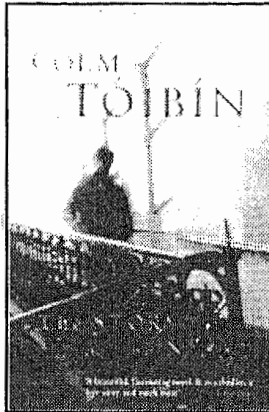
His third novel, *The Story of the Night*, demonstrates this unusual talent through the story's teller, Richard Garay. An unassuming second generation Argentinean, Garay lives with his mother in a little apartment in a quiet corner of Buenos Aires, and attempts to teach Eng-

lish to resistant children at a nearby school.

Toibin produces images of an early 1980s Argentina shrouded by mists of denial and disbelief. Richard's vision of the country is obscured both from without, by his mother's jingoistic obsession with an imagined England, and from within, by his own shyness and lack of will. He has only one significant friendship and denies the social aspect of his sexuality by pursuing anonymous liaisons with men whose names he never has to learn. The death of his mother, far from liberating him, turns him ever more inward, blocking out the world around him.

Having lived through the Time of the Generals and the battle for the Malvinas,

he believes he has passed through the country's greatest tribulation untouched. By day he teaches at the school, by night he picks up strangers on the dark streets,



unaware of the turmoil going on around him. With a military defeat at the hand of the British and the collapse of the old regime, Richard begins to look around at the world he spent his life avoiding. His entrance into this world is facilitated by Donald and Susan, an enigmatic American couple with much sort-after connections who, each in their own way, help Richard

to embrace life, to become more real. Having not read any of Toibin's other works, it is not possible for me to compare *The Story of the Night* to these: per-

haps it would be more profitable to set it against the work of his contemporaries. Toibin's lucid prose borders on the poetic; I found *Story* much more readable, less ponderous than Edmund White, with the cadence of Julian Barnes or Daniel Magdia and the subtlety of wit of a Frank Moorhouse. His descriptions of Argentina, its people and history is sketchy, not in an under-researched way, but rather in a manner that suggests the narrator's own uncertainty of the facts. Just enough detail is offered for the reader to create her own Argentina; Toibin is careful not to bludgeon his reader with particulars. *The Story of the Night* is part *bildungsroman*, part romance, and part history lesson from the other side of history, and at each of these levels the narrative maintains a sense of innocence and fragility that revisits the reader in the moments before sleep.

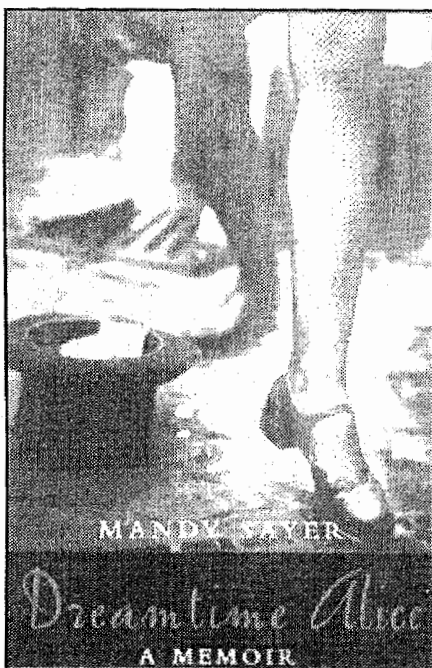
J.D.

A TOWN Like...

Dreamtime Alice: A Memoir
Mandy Sayer
Random House.

The first chapter opens with a detailed memoir of her first orgasm. What a way to draw the readers in! Some of you may think this tack as being raunchy, if not plain old tacky, however Sayer in no way pretends that her life is anything else.

Following her dreams of being a performer, we follow 'Alice's' (alias Sayer's) life as she busks in cities from New York to New Orleans. 'Alice' is a wonderful character. From her childhood in Sydney to her accomplishments as a street dancer, 'Alice' always retains a special



kind of naivety which I found quite relieving. How many memoirs have you read written by wisened experts? Sayer in no way pretends that her life is any more grandiose than that of a student studying for a degree at the University of Adelaide. Alice's life is a journey of discovery, not only in the United States but in her relation-

ship with her father, who joins her on her pilgrimage, and with her mother and her older siblings. How many people dream of dancing and actually follow through with it? Some spend years training at various colleges and the like, but how many devise a plan to perform on the street in order for their dream to survive?

Dreamtime Alice is a magnificent story of self discovery that explores the "who am I?" question and tries to come to terms with the difficulties of being an English-speaking foreigner. What could be more foreign to a Sydney-sider than the steamy and smelly streets of New York? Watch out for the soon to be

screened film of Sayer's novel starring the very versatile Cate Blanchett, but first read *Dreamtime Alice* for its originality, its candidness, and most of all, a great laugh.

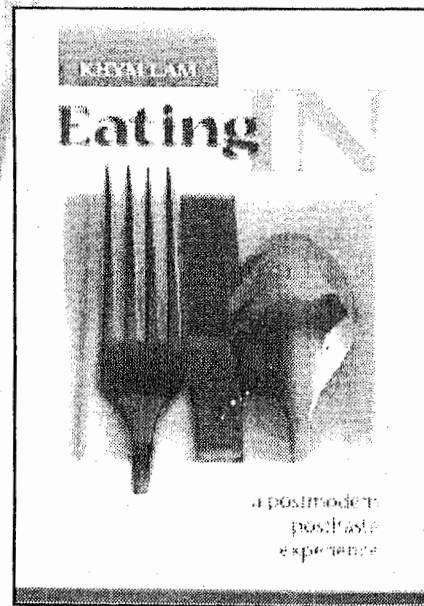
Jocelyn Milbank

Postmodern Mish-Mash.

Eating In
Khym Lam
Hodder & Stoughton
\$19.95

Eating In is described as a 'postmodern posthaste experience'. 'Postmodern' is perhaps the only way to describe this cookbook which features a blend of Asian, Mediterranean and Australian cooking styles. There are vegetarian as well as meat dishes to choose from that you are meant to be able to do in 15 minutes

after a little bit of practice. Being vegetarian, I could not fully appreciate some of the recipes in this book but for those of you who like a mix of dishes, this is a great book. *Eating In* starts with a list of utensils you will need. These are all pretty basic, except perhaps for a bamboo steamer. This is followed by a list of essential products you should always



have in your pantry. The fact that Khym gives actual brand names and even has pictures of the products is a bonus. Have you ever tried looking for that mysterious or unfamiliar product in your supermarket? In the

back of the book she also has a short list of stockists in each capital city that stock those 'hard to find items'. The only thing that scares me in this book is 'Anchovy Butter.' Otherwise most of the recipes look delicious. When I say 'look delicious', I don't mean it literally. There are no big glossy pictures in this book which some people may not like but I do. It gives you no expectation of how the food should look and considering this is about fast, convenient cooking, the presentation shouldn't

matter. Let's talk food! One recipe that looks pretty good is 'Sweet Chilli Tofu Scramble' and for the non-vegies there's "Linguini with S m o k e d Salmon and Vodka" which doesn't sound too bad. Khym has also included desserts, cocktails and a few dinner menus for extra help. This is a very hip and (post)modern cookbook aimed at busy, reasonably competent cooks who like a blend of flavours.

Chris Bolland

Brilliant. Just Brilliant.

Underworld

Don DeLillo
Macmillan
\$34.95

There is no space or time out here, or in here, or wherever she is. There are only connections. Everything is connected. All human knowledge gathered and linked, hyperlinked, this site leading to that, this fact referenced to that, a keystroke, a mouse-click, a password - world without end, amen. (p. 825)

So reads Don DeLillo's description of the Internet, but he might just as well be describing his latest novel, *Underworld*. Almost 50 years of American history is covered - beginning with a classic baseball game in 1951 and ending in the present - not in the form

of a continuous narrative, but in discrete chunks ordered to defy chronology.

The result is a novel which, much like the 'net, it does not really matter that much where you start reading, or in what order the subsequent parts are read. They are all connected, all linked by the themes that underlie modern life; the hauntings and echoes that make a society.

'Connections' is a good word to describe the major topic of this novel. Nick Shay narrates a large part of the novel, and through his eyes

and the lives of his associates we see just how our lives intertwine. We see how Jackie Gleason is connected to a bombardier in the Vietnam war; how a black teenager at a ball game is linked with a Russian scheme to dispose of nuclear waste; what an American artist in New York has to do with Frank Sinatra; what an accidental shooting in the

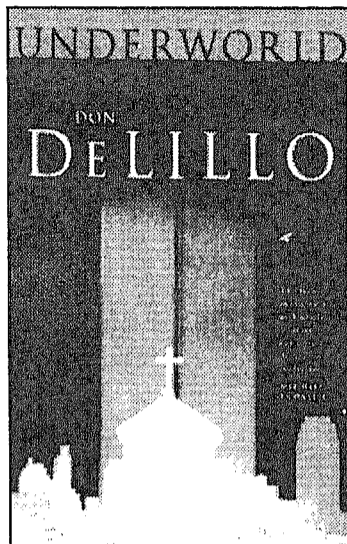
'50s has to do with garbage disposal and recycling in the '90s; and what a baseball has to do with any of it. DeLillo points

out these connections in a magnificently flexible style, his writing ranges from the beautifully lyrical to a sort of tough, robust declarative prose, all with a point, and all working to comprise a perfectly-formed whole.

DeLillo fans will recognise some familiar themes from novels past. There are the meditations on garbage and a sort of Airborn Toxic Event of *White Noise*; the conspiracy theories of *Libra*; and the sports commentary of *Endzone*. But *Underworld* is not simply a re-hash of old ideas. It is a profound, expansive, and extremely long (826 pages, but don't let this put you off) novel in bite-sized chunks by a master at the height of his powers.

You need to read this book.

Paul Bradley.



OUCH!

Ingenious Pain

Andrew Miller
Spectre

Let me assure you, no drug can compare to the sustained sense of euphoria one may experience after having been spellbound by a really good read. Andrew Miller's debut is one such book. *Ingenious Pain* is an elaborate work, rich in emotion, plotting and magic. It is a fictive tapestry, intrinsically woven with a profound sense of compassion and depth of history. The novel is set in the mid-eighteenth century, an era bridging the mystic knowledge of the ancients with the discoveries of the emerging Enlightenment age. The protagonist, James Dyer, is born without the physical capacity to feel pain. Although the condition holds some appeal to most of us, Miller carefully illustrates that pain is fundamental to our experience as human beings and to our ability to empathise and show true kindness to others.

The situation surrounding James' birth marks him out from the very first day and to accentuate his mother's continuing shame, he does not speak until his mid-teens. But

his apparent lack of response to pain is undiagnosed and even commended as bravery at times until Marley Gummer discovers James' 'talent'. He becomes the central act for Gummer's travelling freak show and a prop to sell useless potions to the gullible for the relief of pain. James becomes an unknowing apprentice to cruelty and after outsmarting Gummer, he blooms confidently in his fearless and calculating ability to

succeed. Ironically, he cultivates an unusual and often miraculous talent as a surgeon and pursues his profession relentlessly. The tempo accentuates when James takes part in a race to be the first to arrive in St Petersburg to inoculate the Empress against smallpox. It is in Russia that James discovers his own history of pain, pain that must be experienced in order for him to also taste the delights and satisfactions of that other vital human experience - pleasure and all that it encompasses.

Each character is carefully crafted like the memory of an old friend and Miller's compassion for his creations is infectious. *Ingenious Pain* is a symptuous read, full of delicious morsels and profoundly moving.

Medusa.



LUSH CLOUDSCAPES

The Service of Clouds

Delia Falconer
Picador
\$16.95

To understand this story you must put yourself in the place of those earnest young men who visited us then with guidebooks in their hands and tried to imagine these valleys in the childhood of the world; who, when they looked hard enough, could see the ephemerality of mountains, rising, trembling, and melting like jelly. I will try to revive for you this time of liquid possibility when the valleys were brimful with our love of elsewhere, a love stranger than any atmospheric process, a love which turned the mountains sapphire blue. (p. 5)

The Service of Clouds is Australian author Delia Falconer's first novel, and it's beautiful. It is a novel bursting at the seams with frontiers and landscapes, sadnesses and yearnings, dreams and desires, and above all, love.

It is set in the Blue Mountains in 1907 where Eureka Jones, a young pharmacy assistant and the novel's narrator, meets and falls in love with Harry Kitchings, a man obsessed with photographing clouds. But this is no ordinary love story.

For one thing, it's written with a lush

and tender beauty that marks Falconer as one to watch. Her characters are described with a strange poignancy unusual in a first novel. Eureka's description of herself is a beautiful example:

I was born with historical eyes. Inherited from my mother; they are clear and grey and prominent in my face, recording symptoms, focusing on the seams and pockets of the world. (p. 11)

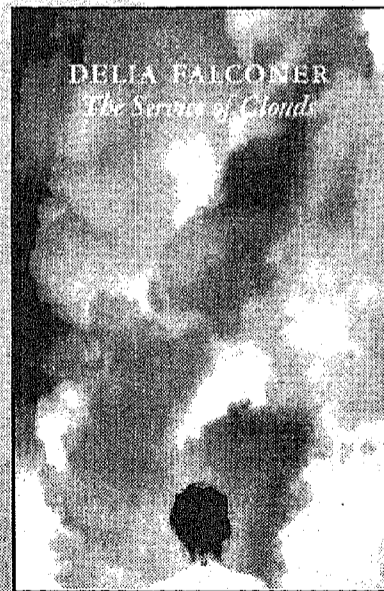
I love that.

And, furthermore, there are surprises in store. Eureka discovers that Romantic love is not the be-all and end-all of life, and nor is it of this novel. Falconer explores passions, illnesses and desires with the same tenderness, using images of mountain landscapes and cloud formations to flesh out Eureka's emotions with a breathtaking lushness that leaves

the reader (well, me, at least) gasping.

I know I've quoted a lot in this review, but it's a temptation that's really hard to resist. Even if you don't get into stories about love and restrained passion and so on, read this book for the writing. It's absolutely lovely.

Paul Bradley.



HARUKI CRANKS IT UP

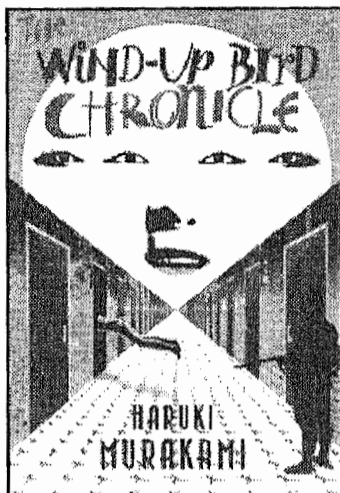
The Wind-Up Bird Chronicle

Haruki Murakami
Harvill
\$24.95

I'm not too thoroughly acquainted with Japanese writing in general, but after reading *The Wind-Up Bird Chronicle*, I can see it would be worth my while becoming so. Haruki Murakami has created a long, strange, enthralling, and eminently readable novel that goes right to the roots of modern Japanese society.

Toru Okada lives an ordinary, everyday, routine-dominated life until one day he gets a phone call from an unknown woman who makes suggestions that become increasingly explicit. From there routine goes right out the window. His wife, Kumiko, disappears; he becomes acquainted with the

somewhat odd sisters Malta and Creta Kano; meets Lieutenant Mamiya, an old soldier who entertains him with strange and macabre tales from the Japanese occupation of Manchuria; befriends a street-savvy but a little depressed 16-year-old girl named May Kasahara; and goes into business with Nutmeg and Cinnamon Akasaka, a mother-and-son team of fashion designers - cum - psychic healers. Looming dark and ominous over all is the sinister spectre of his brother-in-law, Noboru Wataya, a soul-stealer able to inspire



pure hatred. As these characters crowd in around Okada his life is turned upside-down. He is taken on a surreal journey that reaches to the heart of contemporary Japan, questioning old traditions, the place and nature of violence in a society, and notions of Japanese masculinity and femininity in their entirety, building up to a haunting, frightening climax in the mysterious hotel room 208.

The Wind-Up Bird Chronicle presents an interesting dilemma for the translator. On the one hand he or she can turn the author's work into a novel of superb,

flowing English that ultimately only resembles the original in plot, theme, and characterisation. On the other hand, he or she can do as Jay Rubin has done with Murakami's work - a straight translation that retains the quirks and characteristics of the original language. The prose and dialogue are composed of short, clipped sentences that almost sound like Japanese and have a distinctive beauty of their own.

But this is really Murakami's book. It combines eerie suspense, government corruption and conspiracy, quirky humour, and beautiful writing that I can only compare to Thomas Pynchon or Don DeLillo. And that in itself is enough to make it worth your while reading.

Paul Bradley.

Bring it Back

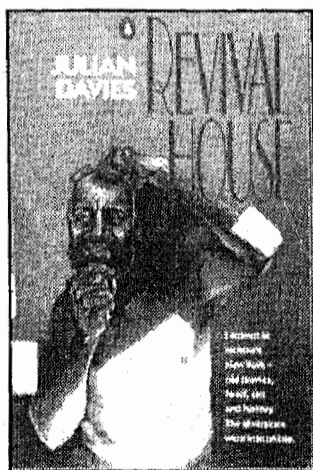
Revival House

Julian Davies

Revival House is a deeply ponderous and reflexive work that is written in a transparent biographical style. It is an attempt to collect memories of events, emotions and conversations in order to create and understand the complexities of experience that proves to be quite a painful and difficult task.

Revival House retraces the narrator's stay in New York. He - and 'he' remains nameless throughout - arrives in New York at the age of 24 to stay with Moishe and his family. Moishe previously lived with the narrator's own family whilst in Australia and is desperate to repay the favour. Amongst the effusive warmth of this family, which is quite different to that of his own close knit family, the narrator changes. He is drawn into the complexities of the lives of each family member and becomes irrevocably 'involved'.

Mystified by contemporary American culture and its historical roots, the narrator pursues a number of diversions both academically and



personally that take him further and further away from himself and his former intention to research and study an emerging New York school of artists. Throughout the novel, one has a sense that these diversions are inevitable and that there 'could be few places more suited to the natural evolution of stories, myths and anecdotes than New York'. The intangible American character both disquiets and attracts him, and he tries to pin down what it is that distinguishes Americans as Americans. In order to understand his new cultural environment, he searches for cultural equivalents and becomes increasingly disorientated.

Revival House is intimately written, with a trusting tone. Julian Davies' compelling style causes the reader to reflect on similar personal experiences. If you have lived overseas for a while, you will empathise with the sense of loss and dislocation that is evident in this account of a person's attempt to reconstruct and make sense of his experiences as a Australian in a foreign land.

Medusa.

America The Beautiful

Jesus Saves

Darcey Steinke
Picador (Pan Macmillan)
\$ 16.95 ppr

Ginger's father carries his sermons folded in an old copy of the Oxford English Bible. Its spine is bound with black electrical tape. So is Sandy Patrick's mouth. *Jesus Saves* is the story of Ginger and Sandy. Told in alternating chapters, their narrative flows side by side, touching and echoing each other, drawing closer and closer until they meet and overlap in a climactic ending.

Slugs and snails and puppy-dogs' tails: this is one of those depressing modern novels in which everything is seedy and unpleasant. Lost, lonely, screwed-up people in a suburban American community live in a landscape of strip malls, highways, dumps and scrappy woods. The old is decayed, the new is sterile and a sense of corruption pervades everything. Behind every welcome mat is a story of private grief or secret guilt. This is the world of *Jesus Saves*. While her father preaches about evil, Ginger thinks about death and Sandy dreams of unicorns and wonders what she's done to deserve being abducted and tied to a bed for the pleasure of the man who calls her

his 'little princess'.

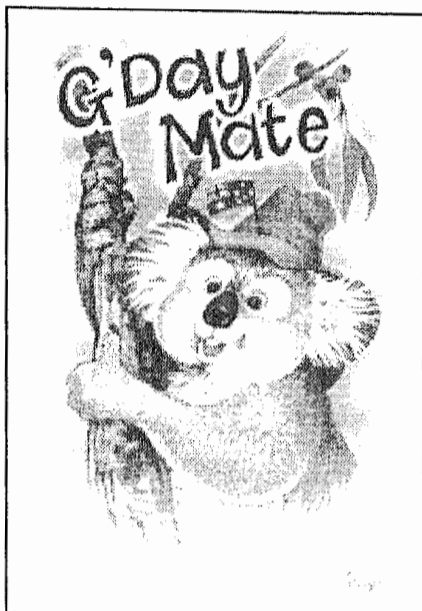
Darcey Steinke, who also wrote *Suicide Blonde*, evokes bleak suburban landscapes with powerful realism. Her characterisation is excellent: even minor characters are fully fleshed-out, believable 'people'. Steinke shows a vicious talent in her portraits of complacent, hypocritical members of the local community and their preoccupation with appearances and materialism to the detriment of the soul. Although a dark story with a theme of the death of innocence, *Jesus Saves* is spiked with irony and dry humour. Steinke's style is distinctive and her imagery often startling in its originality. The elegance, sensuality and the occasional poetical beauty of her prose can be quite disconcerting as it's usually describing something ugly and sordid. She shows an almost macabre relish for describing every grotty detail, from a decapitating road-kill to pubes in toilet bowls, bloody tampon applicators and catalogues of the garbage on the ground. Well written but bloody depressing, this book is not for the miserable, the squeamish, the prudish or the religious.

Eva O'Driscoll

Pauline Hanson Gives Birth to Asian Love Child!

...kidding. Now that I've got your attention I would like to fill you in on the new direction the Visual Arts page is taking this year. I realise that the majority of the student population has waited with baited breath for the first edition of *On Dit*

'98, in order to immerse themselves in thoughtfully written reviews of various visual art exhibitions. I realise I had no need to resort to a cheap attention grabbing headline to get your attention. All I really needed to do was title the page 'Visual Arts', followed by



I've become quite enthused while waiting impatiently for FRINGE to kick off. I decided it was about time everyone actively participated in the visual arts realm on a continual basis. Considering that it is the beginning of the year, I'm probably not the only person out there in a motivated state of mind. In case this phase only lasts as long as O'Week, I should inform you of my vision before it

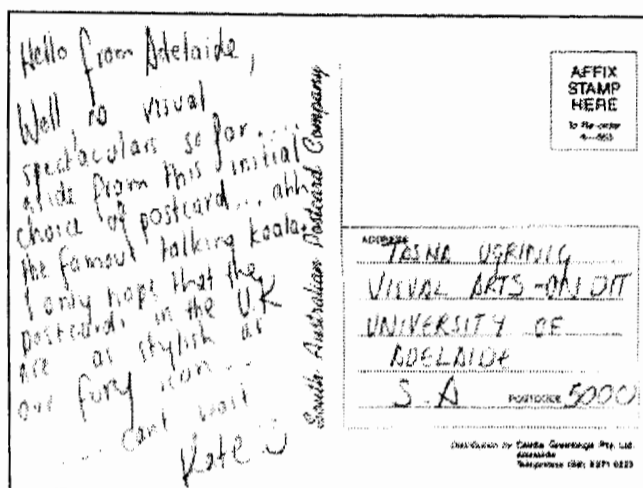
drowns in a sea of lecture notes. I would have instantly attracted the attention of anyone who has delved this far into *On Dit*. However, I intend on disappointing everyone if that is all you are expecting from the 'Visual Arts' page.

I WANT SUBMISSIONS
e.g....
I would appreciate it if anyone remotely interested in visual art would drop me a line at the *On Dit* office. Articles based on debates of interest would be

fantastic, eg. Anne Geddes Vs Sally Mann - which is pornography? On the other hand, students attempting to organise their own exhibition should feel welcome to publicise their concept. Alternatively, if you would like to see a copy of your visual art in print, (photographs or negatives would be great, both can be returned) bring it to me!

realise what you are reading you will be disappointed, despite the talent of the artist in question. The review of *First Press (Extra Virgin)* is an example of what I will continue to print if my demands are not met. I enjoyed the exhibition, but the review isn't exactly inspiring.

Tasha Ugrinic



PS. I should introduce our new 'foreign correspondent', Katherine Box. Katherine, has agreed to travel through Europe, indefinitely, in order to

Before I finish I offer a word of warning. If I do not find interesting mail in my pigeon hole, I will resort to *only* publishing reviews of exhibitions. These reviews will be disguised by tawdry headlines. When you

provide us with a constant stream of information detailing contemporary visual art within Europe. Check out her farewell message, written on the eve of her departure.

First Press (Extra Virgin) Contemporary Art Centre Of South Australia (CACSA) 14 Porter Street, Parkside.

This is the first exhibition I attended at the CACSA. The exhibition combined the work of three artists; David Jolly, Sarah Minney, and Lyndal Walker. The location is fantastic- removed from the hustle of the East End, and void of the yuppification in production at the West End of our city. This setting particularly suited the work of Lyndal Walker.

Walker presented a collection of photographs which formed a loose tribute to the '90s institution- the share household. Unlike typical documentaries of the share household, the tenants who occupy these spaces are nowhere to be seen. Instead we are forced to view the interior of the share house, there is no

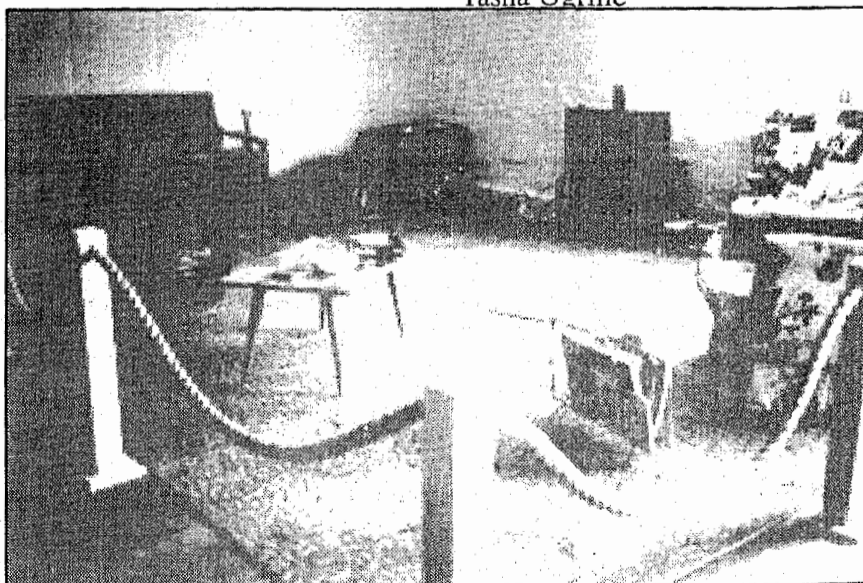
alternative. This reveals the fact that although these student-laden dives are supposed to be the embodiment of anti-style, they are in fact carefully constructed. A select group of objects form the basis of the war against style. The dirty coffee mugs, stolen street signs, kitsch movie posters, carefully placed record collections, crumpled papers and worn out carpet are meant to be seen. These are the aesthetic touches which define the life and the moment that the occupants have lived in and for.

Although I appreciated Walker's work, which was placed at the entrance of the exhibition, I cannot say the same for the rest of the exhibition. I must admit I was expecting a natural progression to occur from one artist's work to the next, or at least some type of connection between the works to provide a motive for

their pairing within the one exhibition. I found Jolly's work incredibly difficult to interpret, particularly after the blatant expression used in Walker's, and unfortunately Minney's work appeared to be missing the day I visited the gallery. I had heard that a cake was to be baked each day

in the gallery and then removed, never offered to be eaten. The smell and the sight of the forbidden food, I believe, was supposed to show the patron what you can have, what desire is, but to remind them that all desires cannot be fulfilled.

Tasha Ugrinic



1990s SHARE HOUSEHOLD LIVING ROOM

Mission Impossible?

Objective: To windsurf on the Blue Lake Mt Kosciusko - The Highest Lake in Australia.

An ominous mission at best. A small party from the Adelaide University Windsurfing Club headed to Mt. Kosciusko from their successful ventures in La Trobe, site of the 1997 windsurfing intervarsity. Their destination was the Blue Lake Australia's highest lake normally frozen over for twelve months of the year. There were many forces acting against the success of this mission. The sailors were tired and weary, probably still hung over from the fierce competition at La Trobe. Summery December should have afforded some relief from the chills of the Snowy Mountains, but snow covered Mt. Kosciusko was not going to be that forgiving. The first challenge was a treacherous drive followed by a 5 kilometre hike up a narrow mountain track that had seen many a mountain goat fall to the ravine below. Added to this hike was 80 kilograms of windsurfing gear - the formidable Windsurfer One design or 'Wally'. Despite the dangers the hike was survived and the views of the mountains and area were spectacular - snow and all. The next challenge was sailing on the lake with unpredictable winds and 10-12 degree water.

It is worth noting at this stage that this small band of windsurfers, numbering four, are the first to attempt such a brave feat. Hawaii's pipeline was considered a challenge, but a holiday (in paradise) compared to this. Despite the forces of gravity and nature acting against them, they sailed and sailed well. There were a few quick tricks and an adamant avoidance of the icy water before derigging and heading back down the mountain. There were no more trophies for the cabinet after the achievement of this feat, just another interesting story longing to be shared.



Mission Accomplished.

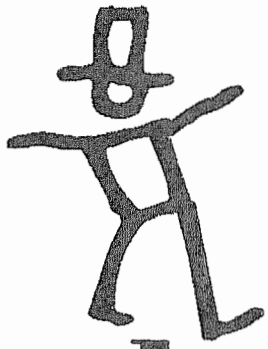
Free thesis or report binding...
 We guarantee to bind your thesis, or report, for next working day pick-up or you get it free.
 All we ask is that you please have your manuscript in our hands by 9.00 a.m.
 We will then complete our exclusive 37 step thesis binding process, in time for you to pick-up your completed work.
 If we fail, then your binding is free...
 No quibbles... no excuses... no buts...
 Phone Andrew now, on 8295 8729 (Mon.-Fri, 8.00-4.00) to discuss your requirements. You just never know... it could cost you nothing.
Trinnes Bookbinders 56A Byre Avenue, Somerton Park, South Australia 5044

DID YOU KNOW?
 in the past 12 months . . .

- More than 6,000 families were assisted with the installation of baby capsules as part of the **Red Cross Infant Restraint Rental Service.**

Australian Red Cross

1998 Thrifty Word Productions presents
Word Salad, Gristle & Laughs From the Menu
 Graham Rowlands
 "Rated among Australia's top 100 poets"
 Kalicharan Nigel Dey
 Comic Genius & Cosmic Fool
 John Siviour
 Performance Health Fanatic/Social Commentator
 Ivan Rehorek
 "Picasso on Acid" - (Advertiser Critic)
Crown & Sceptre Hotel
 308 King William Street Adelaide SA Ph: 8212 4159
 Feb 23-25 8pm-9pm March 2-4 8pm-9pm
 Tickets \$10 ~ Fringe Tix Booking 1300 362351



Slaphappy

POET PHILOSOPHER

I am the silver in your lining
I'm the thunder in your storm
I am far from being average
I'm a cut above the norm.

I am the kinder in your garden
I'm the child in your womb
I have been chiselled in your likeness
I'm the stone above your tomb.

I am the bollocks of your oxen
I've been plowing through your dirt
I have been running in your stockings
I've been hiking up your skirt.

I am the pollen in your anther
I'm the stigma in your style
I have been whorling round for ages
But I have missed you by a mile.

Sing to the beat of your teardrops
The sunshine will avoid you,
Dancing on ahead to sweeter tunes.
The trees will turn their backs
And the laughter of the birds shall cease on your
arrival.

Doors close as you touch the step
The grey featureless void permits no starshine.
Neither inside nor out,
Dead air cushions each note.
Should the sunshine remember you,
And bring a friend to your side?
Like stretching your hand through a mirror
It will not happen.

Erin O'Donnell

I hear the mermaids singing: or is it just the
echoing silence of my mind?
Panicked, half-formed thoughts, like
frightened butterflies, chased through my brain.

Erin O'Donnell

UNIBOOKS

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

Open Monday - Friday 9am - 5.30pm

Saturday 10am - 1pm

Cash Discounts All Year

WIN WITH ART

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

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

WISA

**WISA
Waite Institute
Students
Association**

This is the first time WISA has had a page in On Dit so I will start by introducing WISA and what it offers out at Waite. For those who have never been to Waite it is a pleasant little campus south east of the city where aggie, wino and vitti students study. For a picture see the half page spread in the back of the diary. But the Waite site is so much more than a University campus; also located on the site are CSIRO, PISA, SARDI, and the Wine Australian Research Institute. So, as you can see, it is a major center for research and study.

WISA is an acronym for the Waite Institute Students' Association, it is kinda like the SAUA but smaller. It is affiliated with the Union and enjoys semi autonomous status, which means we can generally do what we like. WISA offers a range of service to students (see below) as well

as organising social events on campus.

Also for the first time this year WISA will set up a table on the Barr Smith Lawns with all of the other clubs, so if you're interested in what we do out at Waite we will have information on all of the research facilities. Waite has a lot of Postgraduate positions available so even if you are a student from another faculty, come and check us out. WISA can also be found on the web, it is buried in the Student Services section of the Union homepage: do dig, it will be worth the effort.

WISA has overseen the installation of a gym under the refectory hence completing the vision for the building built by the University in 1996. This is a fully fitted out gym with some very up-to-date equipment. Unigym membership gives students full usage of the equipment.

What is WISA?

WISA is the Waite Institute Students' Association. WISA is an association affiliated with the Adelaide University Union. WISA represents both Undergraduate and Postgraduate students studying at the Waite Campus.

WISA is an association affiliated with the Adelaide University Union and is mostly funded by AUU grants through funds raised from Student Union fees.

WISA provides students at the Waite with a political voice and social environment. Who runs WISA?

The work is co-ordinated and carried out by WISA's elected executive committee consisting of President, Vice-President, Treasurer, Publications Vice-President, Postgrad Social Representative, Undergrad Social Representative, Postgrad Rep. and Undergrad Rep. The four Postgraduate members are elected by the Postgraduate students and the four Undergraduate members are elected by the Undergraduate students. WISA also employs a part-time Administrator.

Membership

If you are enrolled in the Bachelor of Agricultural Sciences (and this includes first years at North Terrace), Bachelor of Agricultural Business or Diploma in Wine Marketing; and/or spend greater than 50% of your time studying at the Waite, then you are automatically a member of WISA.

The Principle Aim

The principle aim of WISA is to act as the representative body for all Postgraduate and Undergraduate students studying at the Waite. WISA seeks to provide essential services and facilities to students and to foster a socially integrated environment.

To promote social interaction there are two committees chaired respectively by the Postgrad Social rep and the Undergrad social rep. Both committees provide a continuous program of social events. Look for a copy of the current WISA Social Calendar, available from the WISA Office.

1998 WISA Executive

- President: Brett Lanyon
- Vice-President: Steve Andrew
- Treasurer: Greg Natrass
- Publishing Co-ordinator: Alice Betts
- Undergrad Social Committee Chair: Caroline Brokus
- Postgrad Social Committee Chair: Elke Stephens
- Undergrad Representative: Kerry Anne March
- Postgrad Representative: Shahid Khan

All of the WISA Executive members can be contacted at the WISA Office.

For more information about WISA and the services available call in and see Leonie at the WISA Office, McLeod house (undercroft of the refectory) enter via gate 3 off Waite road
Telephone: (08) 8303 7428 ext 37428
Fax: (08) 8303 7120 ext. 37120
email: lhartshorne@auu.adelaide.edu.au
web site: <http://www.adelaide.edu.au/AUU/services/wisa/>

Clubby, Clubby, Clubs, Clubs.

ADELAIDE UNIVERSITY TAE KWON DO CLUB

The Adelaide University Tae Kwon Do Club is affiliated with Rhee Tae Kwon Do. It was the first Tae Kwon Do club to be established on an Australian University campus and more than 25 years later, it is still going strong.

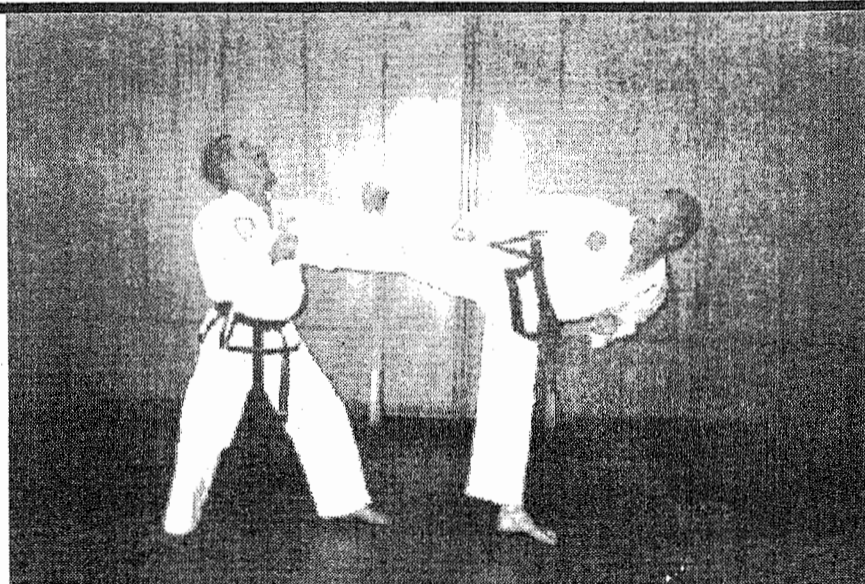
The origins of Tae Kwon Do can be traced back to Korean Monks

1300 years ago.

When the Japanese military invaded and occupied Korea near the end of last century, Tae Kwon Do was forbidden and the art was almost lost forever.

After Korea was liberated from the Japanese, several masters travelled to different parts of the world demonstrating and promoting Tae Kwon Do. Among these masters were the RHEE brothers, who taught in many countries before becoming established in Australia. Grand Master Chong Chul Rhee who is a former Korean Marine Officer became known as the father of Australian Tae Kwon Do.

Rhee Tae Kwon Do is a very dynamic and extremely effective Martial Art. Practitioners learn to use a wide variety of powerful techniques for self-



HEY, YOU GUYS CAN'T BE IN ON DIT WITHOUT A DECENT PAIR OF SHOES!

defence purposes, and learn to improve their concentration, while gaining discipline and humility through their training in the art.

Classes are held on campus in the Games Room on Monday

and Wednesday from 1-2 pm and on Tuesday evenings in the Irene Watson Room from 6.30-7.30 pm.

**Enquiries : phone: 8277 4670
mobile: 018 841 650**

More Clubby, Clubby, Clubs, Clubs.

CLUBS' ASSOCIATION COUNCIL MEETING to be held on **WEDNESDAY 11th March 1998** 1:00 pm in the **W.P. Rogers ROOM** Level 5, Union House

The Esperanto Club is a relatively new club on campus. Before I go on to describe our events planned for this term I would like to put an end to some of the rumours.

1. The rumour going around that we spend all our time yabbering away in a strange language and are unable to speak English is totally false. We will speak to you in English so **DON'T PANIC.**

2. We are not all Red Dwarf cult followers, however, we do occasionally throw around Red Dwarf quotes (in Esperanto).

Esperanto is an international language that has been designed so that it is simple and easy to learn. Esperanto is useful for overseas travel as other Esperantists will often provide free or cheap accommodation. Most of the members of the Esperanto club do speak some Esperanto or have an interest in learning Esperanto, and some of our events are held in half-English, half Esperanto. However, we will speak to you in English, and using Esperanto is not compulsory. Membership is \$2.00 per year.

Adelaide University Film Society - Term 1 Programme -

Cut out and keep O' Week:

A Clockwork Orange (R)

d. Stanley Kubrick
Tuesday Feb 24, Wednesday Feb 25 and Thursday Feb 26
1pm

Union Cinema, Level 5, Union Building
\$2 members, \$4 nonmembers
Being the adventures of a young man whose principle interests are rape, ultra-violence and Beethoven. The Stanley Kubrick masterpiece. Starring Malcolm McDowell as Alex. You won't find this film at your video store, it's cinema release only, so come along for a taste of real cinema.

Coming Attractions:

Week 1:

Beavis and Butthead Do America

Plus 2 animated shorts: *The Cat in the Hat* and *Felix Makes a Movie*

Thursday 5th March, 1:10pm and 7pm
Union Cinema

The Beavis and Butthead feature film. When their TV is stolen, Beavis and Butthead embark on a journey across America to re-

trieve it. It's the road movie updated for the 90's cartoon audience. If you are a fan of the TV series then you'll love the movie. Featuring the already legendary Cornholio sequence. As Beavis would say "Heh heh".

Week 2:

Chinatown

Plus animated short *Jabberwocky*

Thursday 12th March, 1:10pm and 7pm
Union Cinema

Directed by Roman Polanski and starring Jack Nicholson *Chinatown* is a modern Film Noir classic.

Week 3:

Blowup

Plus animated short *The Beast of Monsieur Racine*

Thursday 19th March, 1:10pm and 7pm
Union Cinema

Directed by Antonioni, this film, about a 60's fashion photographer in Swinging London who unwittingly photographs a crime, won the 1967 Cannes Palm D'Or.

Week 4:

American Graffiti

Plus animated short *Paddington Goes to the Movies*

Thursday 26th March, 1:10pm and

7pm

Union Cinema

George Lucas's first big feature film (the money from this film helped him to finance *Star Wars*). Stars a very young Harrison Ford.

Week 5:

The Blues Brothers

Plus animated shorts *Where the Wild Things Are* and *In the Night Kitchen*

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

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

Week 6:

The Cabinet of Dr. Caligari

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

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

German expressionist movie of 1920.

New members always welcome. Join at the door for just \$5.

EVENTS

Kafo-klacoj

This year we plan to continue our Kafo-klacoj (coffee-gossips). These will be held every Thursday at 1:00pm in the North Dining room. The Kafo-klacoj provide an opportunity to learn and/or practice Esperanto. A mixture of english and Esperanto is usually spoken.

Pubcrawl

Friday March 27, 6:00pm leave from the Unibar. Drink Specials, T-shirts. More information later.

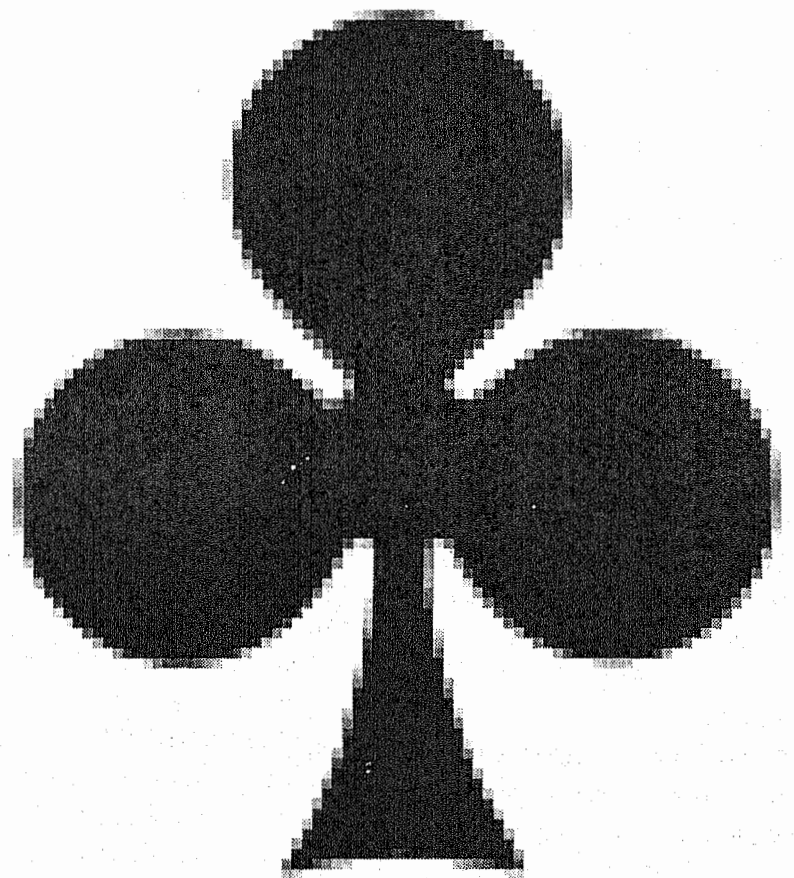
Banquet

Towards the end of every term EK organises a banquet. The cost is usually not more than ten dollars. The banquet this term will be held on Friday April 3 (the second last week of term).

AGM

Our AGM this year will be held on the 19th of March at 1:00pm in the North Dining Room.

For more information telephone Jessica 8374 1202



Amnesty International Facts and Directions for 1998.

Amnesty International is a voluntary, non-governmental organisation which was established in 1961. It's membership base is around 1.1 million with subscribers in 162 countries. The primary objective of Amnesty is to protect the human rights of people around the world by lobbying governments to change laws which violate human rights. The main focus of Amnesty's campaigning is to: a) free all prisoners of conscience (prisoners detained on the basis of their beliefs, race, religion, sex, language, economic status, national or social origin who have not used or advocated violence) b) ensure fair and prompt trials for political prisoners c) abolish the death penalty, torture and the cruel treatment of prisoners d) end extrajudicial executions and "disappearances". The universal human rights which Amnesty aims to protect and enforce include political, social, civil, economic and cultural rights. These human rights are enshrined in international law as indivisible, inalienable and applicable to everyone.

Amnesty is able to perform this role by collecting up-to-date and urgent information regarding individuals and groups and distributing it to governments, the media, the UN and its extensive membership base. Moreover, Amnesty also conducts educational programs and campaigns for the ratification of human rights treaties to ensure the promotion of human rights.

Amnesty International is an organisation which is independent of sponsorship from governments or corporations which allows it to make objective and impartial criticisms of governmental laws which violate human rights. Moreover, Amnesty's independence from political persuasion and religious creed ensures that the human rights involved in each individual case are protected regardless of the ideology of the government or beliefs of the individual concerned.

One significant reason why Amnesty has been able to achieve its aim of influencing the domestic laws of countries is due to the UN's role in making

acceptable the notion that national sovereignty cannot be an excuse for human rights violations. The establishment of international organisations (the UN, Amnesty) and international laws have made national governments more accountable to the international community for enforcing inhumane, cruel and barbarous laws.

Amnesty's campaign focus for 1998 is the celebration and promotion of the 50th Anniversary of the Universal Declaration of Human Rights (UDHR) which was passed by the United Nations in 1948. The UDHR is hailed worldwide as representing one of the single greatest steps forward in the process of protecting global humanity. The UDHR proclaimed that equal and inalienable human rights existed because of the inherent dignity of the human being and could not be taken away by any government or law. Moreover, the UDHR recognised human rights as the "foundation of freedom, justice and peace" and the highest aspiration of the common people.

Although the UDHR has not ended human oppression, it demands action and places responsibility for upholding human rights on all levels - individual, organisational, governmental and international. In 1998 the UDHR represents a promise and challenge for every Amnesty member to help enforce and uphold through active participation, campaigning and awareness raising. Thus, Amnesty's campaign direction for 1998 provides focus for the international community to commit to the principles it promised to uphold in 1948.

Adelaide University students who are interested in working to protect human rights are encouraged to join the Amnesty International Club. Whilst we write letters and organise forums on issues such as refugees, there is also much time to meet like minded folk at our pub and band nights. Anybody who is interested should contact Sally on 8232 2928.

The Frighteners

Dir: Peter Jackson, 1996
Michael J. Fox, Trini Alvarado,
Peter Dobson, John Astin, Jeffrey
Combs
CIC Home Video

It seems that Michael J. Fox's comeback is really taking off. This has got to be one of the biggest surprises of 1997. *The Frighteners*, for all its lack of publicity and potential b-grade standard, is actually a very enjoyable film to watch. The film is set in a small American town whose most famous resident went on a killing spree in the local hospital more than thirty years ago. He was later killed in the electric chair but his lover and accomplice at the time now lives in a haunted house with her over-protective mother. Fox's character is a psychic conman who employs a couple of friendly ghosts to haunt people's houses so that he can make a living of eradicating their unwanted intrusions. At the same time, the town has been experiencing a spate of unexplained deaths which finally prove to be Fox's first real case. With some big name producers like Robert Zemeckis to back it up *The Frighteners* seems to have pulled in enough money to ensure

that it doesn't get left on the Hollywood scrap heap. The computer generated special effects are probably as good as money can buy, however, it is the well written script that finally counts as its greatest asset. It would be difficult to image that much was lost in its transition to the small screen which makes this a good choice of film to watch at home.

Carmel Pascale

The Polygraph

In French with English Subtitles
Dir: Robert Lepage, 1997
Patrick Goyette, Marie Brassard,
Peter Stormare, Maria de
Madeiros
Columbia Tri-Star Home Video

It's not very often that French-Canadian productions get a big distribution deal in Australia so you'd like to think that we only get the best stuff. Although it is hard to imagine that *The Polygraph* will have wide-spread appeal it is definitely a worthwhile film. Set in Quebec in 1989, like its title suggests, this film attempts to explore the idea of truth. Its

main character, Francois (Patrick Goyette), is trying to complete his PhD thesis whilst he has been the subject of an investigation into the murder of his former girlfriend. His neighbour, Lucie (Marie Brassard), is an actor who has scored the part of Francois' girlfriend in a film about her death. Lucie is also dating a German expatriate, Christof (Peter Stormare), who is riddled with guilt about his escape from East Germany. *The Polygraph* puts attempts forward the theory that the truth is sometimes highly subjective but always difficult to grasp. Unfortunately, the way Robert Lepage has chosen to explore this subject is the very reason why the film remains pretty unconvincing.

Carmel Pascale

When the Cat's Away

In French with English Subtitles
Dir: Cedric Klapisch, 1996
Garance Clavel, Zinedine
Souafem, Renee Lecalm, Olivier
Py
Roadshow Entertainment

Whilst the French government is currently conducting a campaign of repression against its Muslim immigrants *When the Cat's Away* is a film that sets out to promote a more realistic and positive portrait of north African migrants in France. It shows the French capital for what it really is in the late twentieth century: crowded, noisy, run down, and gaining a new facet to its cosmopolitan claim through its diverse cultural groups.

But on the surface the film is about the story of Chloe (Garance Clavel) and her search for her missing cat which brings her into contact with some of the crazy characters in her neighbourhood, and heightens her search for love. Unfortunately, at times it feels like this film is trying just a little too hard. The use of sharp editing and snatched conversations give it a self-consciousness that tends to detract from the simplicity of the story. Although one of its strong points is its many endearing characters this only tends to highlight the fact that Clavel is unable to bring much warmth to her own. Kind of cutesy in a tragically hip way.

Carmel Pascale

Hire Me!

ATTENTION FILM-MAKERS!

I have been interested in the film industry for a long time and have found it hard to make contacts and get experience.

I'm after someone to give me experience and somewhere to start. I have done an advanced video camera course through the M.R.C. I am willing to start from the bottom and work my way up, as well as give anything a go.

I am not interested in money at this stage, only experience and gaining skills. I am not afraid of hard work and am very easy to get along with. I also have some artistic skills.

If you are interested you can ring me on 041 139 5521 (ask for Lee)

No! Hire Me!

TUTORING WORKS

Individual tutoring can mean the difference between a pass or a fail for some students. I am a private tutor with two Arts degrees, averaging distinctions in both. I can guide you to develop essays with clear, appropriate expression, and with logical structure and argument. This is especially helpful for students struggling with English. In my areas of special interest, I am able to help you overcome problems of understanding: Anthropology, Aboriginal Studies, Communication, English, Theology, Koine Greek, Classical Hebrew, Biblical Studies. Reasonable rates. Contact me on 018 341 317 or at GPO Box 691 Adelaide 5001. Michael Batterham.

Or Even Me!

Elle's Prestigious Word Processing Service

Typing and Word Processing Service, competitive student rates with a complimentary pick up & delivery service from the Uni. Phone Elle Giardini - 8272 0896 or 0414 950 783.

Cheap Coats

CHEAP

Labcoats only \$25
Dental Coats \$30
Medical Coats \$30
(Even cheaper if you get your class rep. to organize a bulk purchase!)
Phone: 83523762 after 6pm

No! Hire Steve!

Moving House?

Steve can help. Truck and man for hire. Confession available (?) Ph. 8390 1775.

Clubbies

CLUBS ASSOCIATION COUNCIL MEETING...

to be held on Wednesday 11th March 1998 in the WP Rogers Room - Level 5, Union House at 1.10pm.

Bookies

1/2 price English texts for sale
Mainly first year material
Many titles, For more information call 8235 2115

Volunteer: It's Good For You.

Reconciliation in Action

ART meets POLITICS

Sea of Hands

massive public construction
art piece

100,000 hands up for
Native Title

one hand equals one Australian for
native title and reconciliation. join
indigenous and non-indigenous
South Australians in a display of
support for Native Title, in
opposition to the Federal
Government's discriminatory '10
Point Plan' as it enters the Senate
for a second time.

SUNDAY, 8 MARCH

10 am to 5 pm

rally for official opening: 12 noon
rymill park, adelaide
an afternoon of art, music,
entertainment and
reconciliation

ANTaR supports co-existence

Volunteers needed: please call

ANTaR on 8227 0170

UNIBOOKS RETURN TO THE GRIND OR FLY AWAY WITH STA TRAVEL & QANTAS

RANDOM DRAW COMPETITION

1st Prize STA Travel/QANTAS, Trip for two to Melbourne. Flying from Adelaide to Melbourne. Returning first class on The Overland from Melbourne to Adelaide. Three nights accommodation. Tour - Penguin Parade, Phillip Island. Total prize valued at \$1040.00

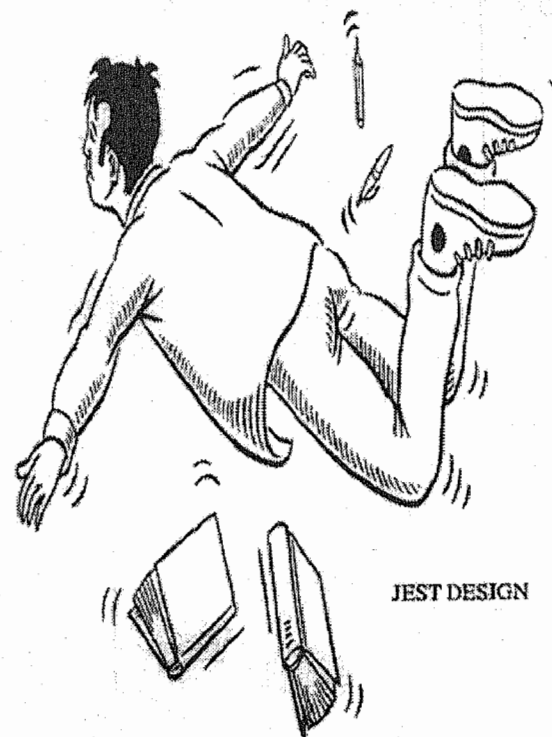
2nd Prize BankSA Everyday Account - Student Option. Prize valued at \$500.00.

3rd Prize has been generously donated by State Theatre South Australia. Enjoy a 10 play/10 party package entitling you to all web.state performances throughout 1998. Prize valued at \$340.00.

4th Prize \$250 worth of Photocopying from the University of Adelaide Library.

5th Prize \$200 Harper Collins Book Parcel

6th Prize \$100 Equinox Bistro Voucher.

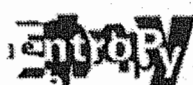


JEST DESIGN

SPONSORS



HarperCollinsPublishers



ENTRY FORMS FROM: your campus bookshop, STA Travel during O'Week. Send your entry to Unibooks: Adelaide University, SA 5005 Competition drawn 9/4/98. All winners will be notified in writing. Employees of sponsors cannot enter.

students' association, bundy rum & dB
as part of Fringe Live at the Uni present

enter the dropzone

LIVE

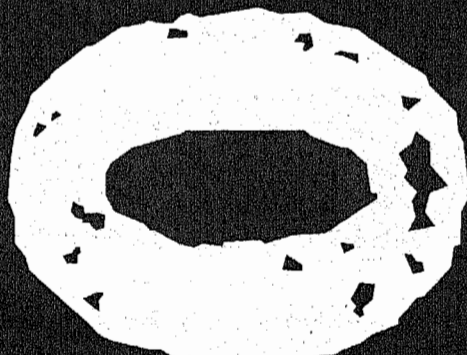
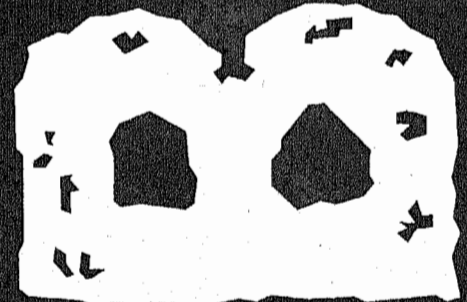
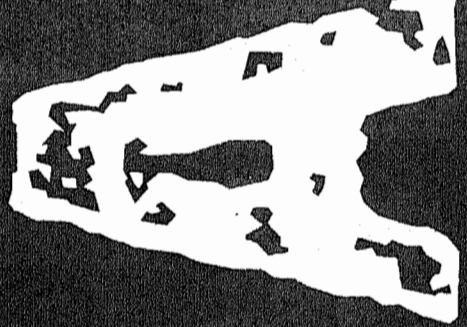
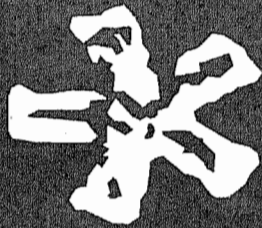
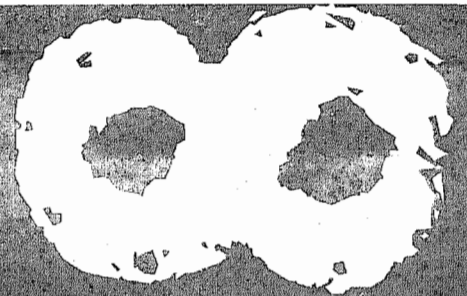
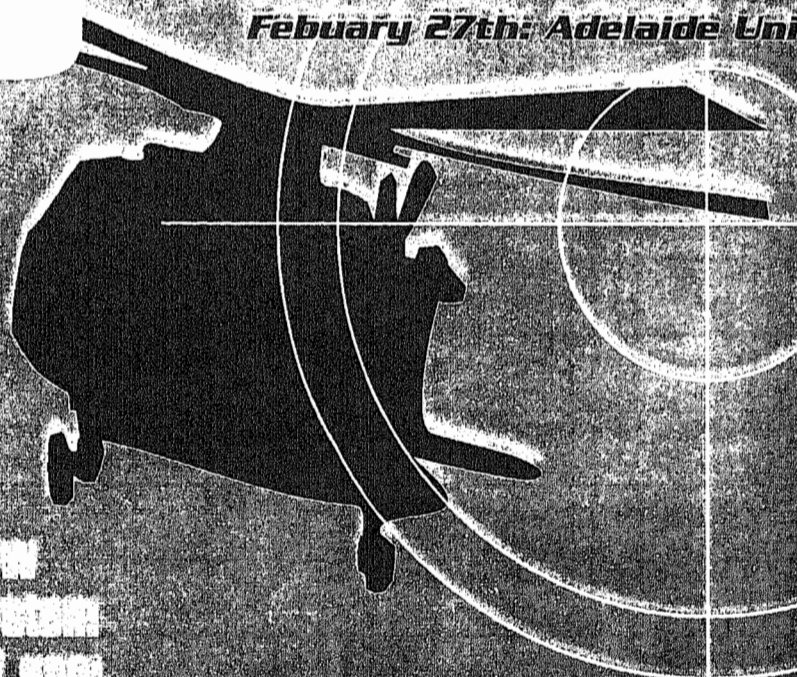
the whittams
the mavis's
metabass 'n' breath
moler
the miltons
asd
blue bottle kiss
rash
honeyfix
monte

• live fringe performances by public purchase from 10pm / 10.30pm
(there's fringe too in the bar)

djs

mc
gto
par-schulds
escaulapst
fayvan
corp chit projects
london & ronnie crew
huggy bear sound system
rante • mila • man of man
raw & hoodie • satorf •
jane of the jungle • mc moovz & ben

February 27th: Adelaide Uni



FRINGE LIVE AT THE UNI

Tickets
\$15 Adelaide Uni students \$20 general public
available at SAUA during O'week & through fringe & venue

