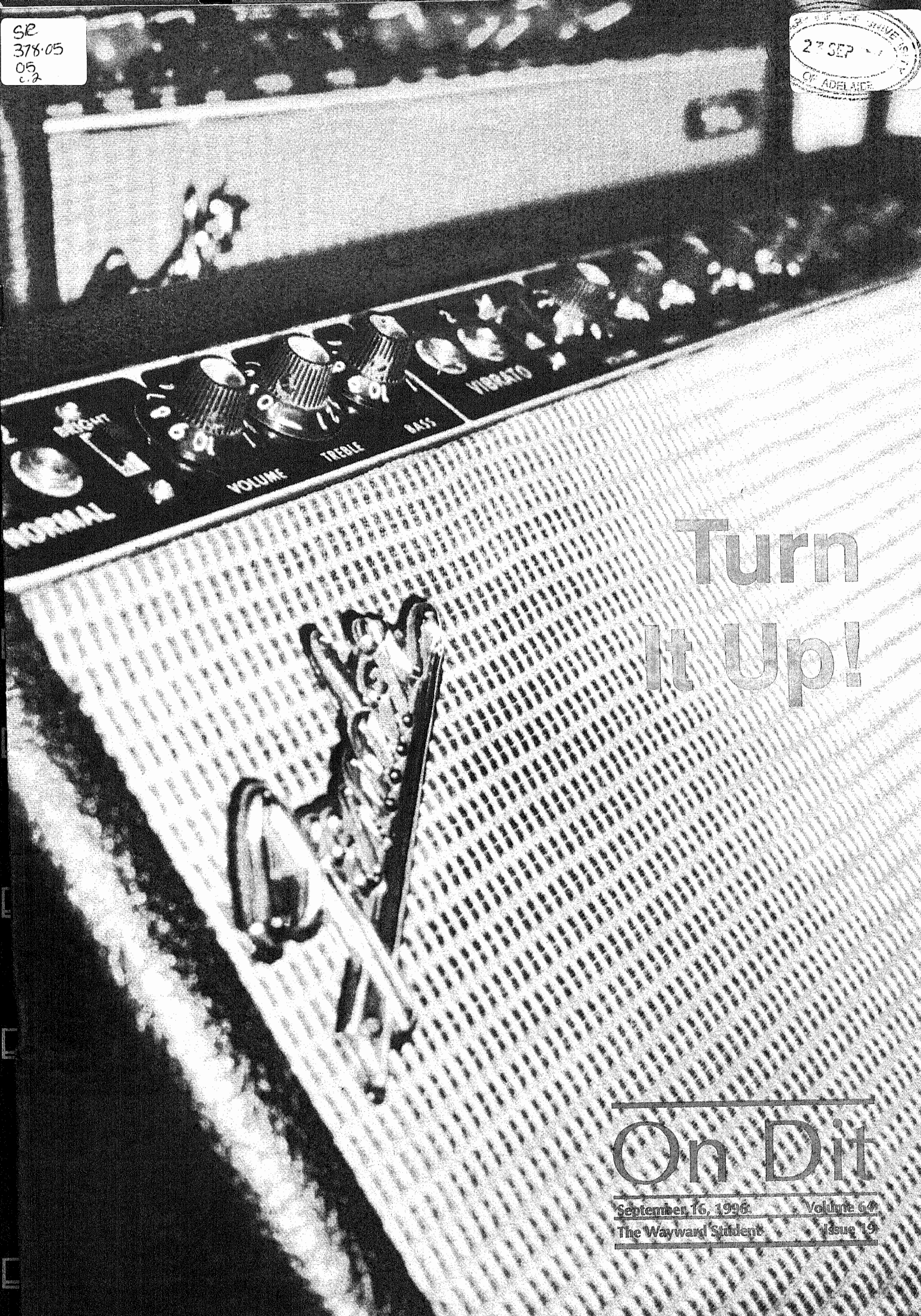


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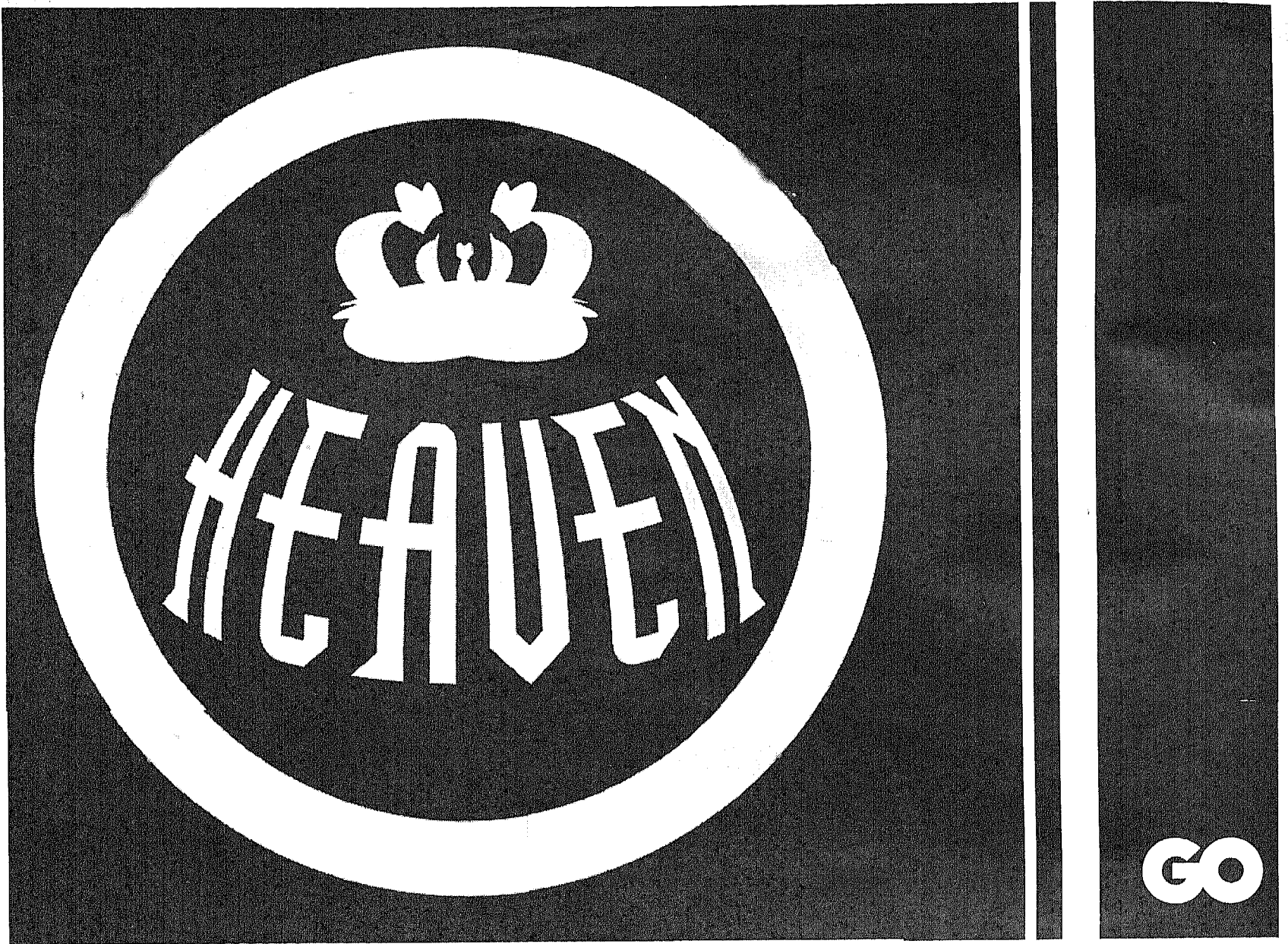
UNIVERSITY OF ADELAIDE
27 SEP 1996



Turn
It Up!

On Dit

September 16, 1996 Volume 64
The Wayward Student Issue 19



**On Dit 1996 is
nearly over ...**

Contribute
articles, reviews,
creative writing,
photography,
artwork &
poetry

**there are only 4
more editions (out
October 14, 21 & 28
and November 4).**

**it's now
or never**

Production Notes

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.

Editors:
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Dalton, Fontella, Jamie Lowe, Jane, the Connection for his fine form and his culinary skills.

Where we live:
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building (next to the men's toilets).

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404 or fax us on (08) 8223 2412.

Deadline for the next edition:
October 9 (out October 14 - second week after the mid-semester break).

About the cover:



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- Page 8-9 Features. Including an interview with *Dating the Enemy's* Claudia Karvan.
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- Page 14-17 Literature. More than you can poke a Bic ballpoint at.
- Page 18-19 Wayward Student. Chow down at the Red Rock Noodle Bar.
- Page 20-21 Vox Pop. Spot the fuzzy looking AU students out and about.
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- Page 24-27 Theatre. Interviews with Nadine Garner and David Campbell, plus lotsa reviews.
- Page 28-31 Music. Interview with Adelaide's own Wendyhouse, plus local gig reviews and news.
- Page 32-34 Film. A plethora of films reviewed, plus videos and Kino Column.
- Page 35 Creative Writing.
- Page 36-37 Sport. Read and discover!
- Page 40 Classifieds. Bag yourself a bargain.

Prizes

Well, we all like to win something occasionally don't we? Our clever and talented film sub-ed has procured, for your viewing pleasure, a plethora of give aways. We have 10 in-season passes to *Girl 6*, the new Spike Lee film starting at the Mercury and for a very special person, we have a *Girl 6* pack which consists of double pass, T-shirt, CD and lipstick case. To win one double pass, enter the draw by 12.25PM. To win the pack, spiel forth some raunchy, phone-sex talk (refer to Fiona's review for inspiration).

Time and place: 12.15 Wednesday, *On Dit* office. Thanks to Daniel at Mercury. We also have 15 in-season double passes to Arnie's new film, *Eraser*. To win one, enter the draw by 12.25 on Wednesday (paper will be provided). Thanks to Cecilia at Academy Cinema.

Winners for both competitions will be drawn at 12.30 PM SHARP.

Strictly one pass per person and first come first served for the *Girl 6* pack.

If fillums aren't your thing we also have 4 (yes that's four) Steven Michaels "The Underclass" CD singles. To get your paws on one, come down to the office on 3:30 Thursday and tell us who Steven Michaels is. Or if the Victor Harbor Folk Festival is your thing, we have three double passes to give away. Pop down at 3:30pm Thursday, say please and a double pass is yours.

We want your **LETTERS**

We'll need your lines of wisdom by 5pm Wednesdays. Drop 'em off at *On Dit* (basement of George Murray Building, opposite Barr Smith Lawns). Or fax 'em to us on (08) 223 2412. Or post 'em to us c/o University of Adelaide, SA 5005. We need your NAME, CONTACT DEPARTMENT AND PHONE NUMBER (NOT FOR PUBLICATION).

Conspiracy Theory #46: Indie=Liberal

Dear Editor,
I suggest that in the area of political credibility and honesty each group fielding candidates in the 1997 Adelaide University Student Elections should reveal their political affiliation in their campaigning process. Had this been done, the 1996 election results may have been different.

Looking at the wider election results in the Federal area this year it is already obvious that political promises prior to the election date have been proven to have a "use by" date that coincided with being elected to political power. The disadvantaged in our society, the elderly, the aborigines, welfare recipients and many students have found that the present Government was quick to break its election promises. Therefore it is disturbing that the majority of student election positions were filled by student proponents of the same political party who fielded candidates without presenting the fact that they belonged to the Liberal Party.

Therefore let us have truth in advertising for the 1997 Student Elections. Also let us monitor the political decisions of the current student-elect representatives to see how they represent students during 1996. While their sincerity in seeking to represent Adelaide University Students is not in doubt one wonders to what extent their credibility in representing student views will be by the time 1997 rolls in. Inevitably the policy and promises processes adopted at Federal level will have an impact on how pragmatic students involved with the same party could possibly be in carrying out their political duties.

Student political representation on campus is supposed to represent student views/needs to the University Board, democratically "in house" and democratically in other forums locally and nationally rather than provide a political platform from a party basis.

Sincerely,

Lorraine May
2nd/3rd Yr Arts

Mr Campbell, a few words...

Dear A Campbell,
No wonder when we go out on a Friday night we find ourselves telling people we study 'Underwater Basket Weaving' at TAFE rather than the truth, that we're third year Civil Engineering student at Adelaide Uni. We refer to your Letter to the Eds (9/9). Is it irony, that you request literature upon subjects ("Girl stories are good: How many? How quick? How far?") which you probably never partake in.

Smiling at the checkout chick at your local supermarket doesn't register as a "pick-up", nor does drinking you Dad's beer on weekends when he's away count as a pub crawl.

Just because you struggle with the post-pubescent pressures that life places upon someone of your age doesn't mean you have to reaffirm the stereotype of an engineering student in everyone's head.

We thought the stereotyped engine went out with the cyclops mag. May we lower ourselves to your level for a moment just to say:

You're a fuckwit!

Tom Redway
Ben Stevekeisen
3rd Year Underwater Basket Weaving

Cressida clears her name

Dear Oskar and others who have been misled,

People are weird, aren't they Oskar? As I read your letter in last week's *On Dit*, I got that awful feeling in the bottom of my stomach - you know the one you get when you've left your essay at home on the due date, or when someone accuses you of sleeping with their boyfriend who you have never even met.

I got this feeling because far from writing a controversial piece on men-bludgeoning in *Elle Dit*, I had neither read nor submitted anything for this publication. So, although you have requested that I respond in some way about the contents of the piece, you are talking to the wrong chick.

On the one hand, it's great that I could contribute to *Elle Dit*, despite doing no work towards it and having no idea of my contribution. I could perhaps construe it as flattering, that someone thought that my name would give cred to what was not a very-well written piece of work. I had no idea that I had reached the stage where people pretend to be me. (I thought that this was reserved for people who were really hated... but there you go.)

On the other hand, I find it a tad sinister that at worst, this article could provoke men who are not comfortable with their position in patriarchal society and feel the need to stamp out dissent from the Second Sex to bash or otherwise maim me. This is not a very fun thing to do (and not at all sisterly, lets face it). I would deal with this and indeed be a martyr to the Cause, if I had in fact written the article, but since I didn't, I'd rather not.

Those who know me know that I am not adverse to violence, and I suppose it was believable that I might write a piece about a woman who goes out of control and kicks a man in the head.

However, those who know me a little better know that
a) I wouldn't use the words 'soldiers' to describe women, I wouldn't describe a woman as a 'master' nor would I write about an act known as a 'caveman grab' in an edition of wimmin's writing
b) I rarely write without a gag or two.

To whoever did write it: I affirm your right to use a pseudonym if you have to - but the name you chose, as you must know, is in fact, MINE so... you know... if it's all the same with you, I'd rather use it exclusively.

Best Regards,

Cressida Wall
PS I choose not to sue
'Not that I don't affirm people's rights to write men-bludgeoning work if they choose to.

(Eds' note: We sincerely apologise for publishing said article - we received it with Cressida's name at the bottom, so we (wrongly) assumed it was written by her. Sorry Cressida.)

Bit of proper English, thankyou very much

Dear Editor,

In the first semester when I fretted and fussed over an essay my son who is a Computing Science student said, "If anyone can write 2000 words about nothing, its you!" This remark seemed suspicious as a compliment but, being an eternal optimist I took it to be one. When he suggested that I write something for you I hesitated but then realised that there was something that needed to be addressed.

Letters to the editor in any journal or news-sheet have always been a form favourite of mine and the right to "let off steam" in *On Dit* appears to be a fair use of freedom of the press but do we have to have the "f" word and its contemporaries quite so often? Many students have disclosed that they, like me, have given up reading the letters because these words are so liberally sprinkled throughout that the communications themselves lose impact.

Believing in constructive advice rather than negative criticism may I suggest to our "up and coming" lawyers, engineers etc., that they approach the information desk of the Barr-Smith Library for help in finding a thesaurus to give them some alternatives to the vague and rather immature "f" word. A little wit and a "punch-packing" meld of facts and eloquently expressed feelings using a mere fraction of the wealth of words in the English language would put your point more clearly.

In conclusion may I suggest some A.C.U.E. courses to help you on your road to literacy. Your ability to articulate without the use of expletives may be the deciding factor in your future employment interviews.

R. Joy Ricci
1st Year Arts

Get your Ghorkhas straight

Dear Editors,

The article on your paper Nepal, The Ghorkhas... Their Khukuris... by a Miss Archana Pradhan (*On Dit*, Multicultural Week, 19/8/96) was flawed in many ways. In terms of portraying a weapon of violence in the symbol of a curved village utility knife. The knife is not a symbol of Nepali national unity as trying to be portrayed by your student. That very knife caused the Aborigines of Kathmandu, Nepal, to be butchered by the mongoloid hill tribes that can be labelled Chindian. The label can be justified in terms of these hill tribes are half Chinese and half Indian. They speak the Sino-Burman-Indo-Tibetan group of languages. On the other hand the Nepal valley Aborigines called Newars speak Sino-Burman-Tibetan group of languages.

It is bewildering to see a Newar like Miss Pradhan's glorification of her own heritage conqueror's weapon. The weapon does not fit the mould of modern Nepal. It was certainly glorified by the British. The weapon became a symbol of faithful Johnny Gorkha like the legend of faithful Ganga Din. Today's modern Nepalese people do not want to be patronised in linking with the notorious British Empire.

Then she goes on to link the weapon as belonging to the Mongolians as they were the alleged "Cow Protectors" as depicted in Hindu Myth. Again she is out of her depth, in fact the origin of the weapon belongs to the Aryans of India, who later migrated to Nepal after various episodes of Islamic invasion of Bharat (India). They are defined as the Parbate Chetriya in contemporary terms. For example, one of the modern Nepal's Prime Minister Shri Surya Bahadur Thappa is Chetriya. The doctrine of "ek maar" as depicted by Miss Pradhan in the article is contradictory to what a "Cow Protector" ought not do. In other words such meaning as ek maar or one strike to be head off the cow is a grotesque proposition. The Aryan Gurkha or Chetriya cow protector would not kill a symbol of mother r fir that matter a water buffalo or Mahisator Bhainse that depicts the nether world.

The writer is not suggesting that most Chetriyas or Newars or other tribes of the Nepal hills ought to be vegetarians. In the name of diversity people, society and regional cultures choose to be a vegetarian or non-vegetarian. The choice is entirely left to the individual. If Nepal is glorified with a bloodsucking vampire image then the other side of the coin also portrays Nepal as the birth of Prince of Peace Arya Sakamuni Sidhartha Gautam. It is a place in modern Nepal called Lumbini.

The inscription of the knife is not an issue of contention. And so are the smaller details of the knife. However, the third item that decorates the knife in the leather case is not portrayed. This is actually called a KAND or thorn or quill of the Nepalese porcupine. It was used as a primitive func-

tional pen or to use in scratching of the ear lobes. However, in modern terms the practicality of the KAND is forgotten like the use of the wisdom tooth. Various bones have been used in the handles of the knife including human in the Tibetan-Mongolian area of influence.

The "U" or "V" like cut described by Miss Pradhan does not depict the nexus with the Trishul or trident of Lord Shiva. The Aryan cow protectors followed the cult of Kanpatha Shri Gorakh Nath the tutelary deity of the present Shah kings dynasty based in the village of Ghorkha. Shiva as the Pashupati Nath or Lord of the Animals could not be invoked with such blood letting activities of Aborigine or Mongolian live sacrifice. However, the practicality of the design to direct blood from the butcher in the action of slaughter is well understood universally.

The writer can only accept the content of the presentation of Miss Pradhan focuses a particular knife of a specific design based on the legend of western Nepal's Pyuthan. However, in Nepal there are over hundreds of designs and countless knife blade functions like chopping of the Nepali evergreen forests and hacking the horn of the one horn black rhino.

I hope that this would bring back a focus of the bigger picture of modern day progressive Nepal.
Sincerely,

Maharaj Kumar Colonel Ranjit Rana
Flinders University

PS: The small knife is not termed kand but a KANDA. The writer is a historian of Royal Nepal Army.
I hope you will correct the statement of your young student.

Election fever gets a bit steamy sometimes...

Dear Editors

The caption read Win Fifty Dollars I couldn't believe it
My mug in the paper, all my friends had seen it
There I was shown in blunt open shock

My head was pounding, I'd been hit by a rock

Who took that photo that ruined my life
Rumours abound and weird tales run rife
Everywhere I go people stop and stare
There he is, that wild crazy lair

I need to know and now I will ask
Who set me up and put me to task
The damage is done, that point is moot
I want revenge, a class action suit

I want to bring *On Dit* to its knees
It is time to waste all of my Union Fees
So lets gather round and have good laugh
And pull out the knife for that editorial staff

What can I say I needed that vote
What I got instead was picture of note
For the moral of the story of one election week
It is I who elected not the quiet or meek

Successful Reform Candidate
Jack Gaffey
(and hey whoever got the prize money you owe me a beer!)

There is more? Cast your minds back...

Dear Heather and Jodie,
Let's try see how the Students For Christ live with themselves ... and, boy, some of them live life wonderfully! First, we don't know that none of them recycle, so that's a non-issue to me. Most of them should be considerate to the environment - the Bible requires good stewardship of the earth. Two, from first-hand experience, I know some itchy people tore off their posters for no apparent reason (or was it because they were Christian posters?). I'm not surprised SFC decided on lots posters and tape, although they probably just wanted to attract attention.

You don't feel you need to be saved, fine ... Christ said He didn't come for the healthy but to save the lost. I take

if you haven't been to the meetings. You'd have heard that their answer to all the world's problems is God. There was heaps of logic in the speaker's message and he made an awful lot of sense to me. Maybe if you had heard the talks you'd have understood why their answer is what it is. And you sure wouldn't have written the equation turning to God = turning our back on the earth. You'd also find that they don't think God is on their side, they believe God loves them so much He allowed them to be on His side.

Yes, in your own words, there is more! More than just this world ... one day we all die and who knows that's when everything starts?

Kevin (not speaking for SFC)
PG Com Sci
Oh, about the balloons, I hope to see you two protesting at Sydney 2000 when they release theirs too!

Make it last, Shotgun (only four more editions)

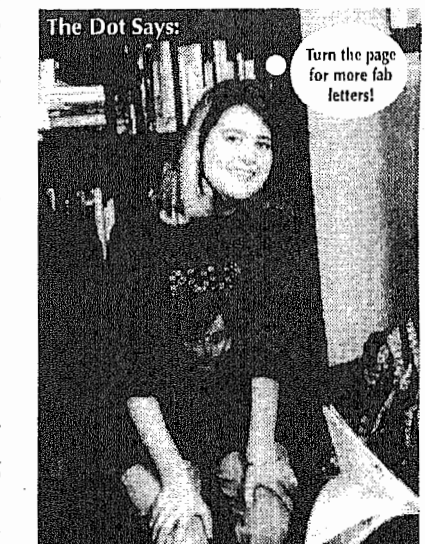
Dear *On Dit*,

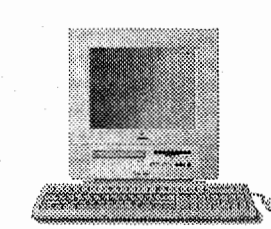
Why do they serve the vego food first at parties and especially spring rolls and you're not sure if they have meat in them and by the time you find out they're all gone and then they bring out the meat platters and all the non-vegos are full on my food and say they couldn't eat another bite and thanks for that fuckwits and why is superglue so strong and what would possess someone to superglue a picture to a wall and how the fuck can you repair that large hole and so much for the band and where was my Time Out bar and it was the main reason I voted and it took bloody ages and if there were none left why were they giving them out the following day and it's all a big rort and what is the deal with the Big Colour Pages ad. and why do they use a Melbourne phonebook in it and not an Adelaide one and I wouldn't mind so much if it didn't have a big Grand Prix flag on the corner and Jeff Kennett should be shot and doesn't them fitting all their listings in "one compact direc-

tory" just mean no one advertises with them? What is the deal with muggies and all this swooping crap and all I want to do is walk along the footpath and I couldn't give a shit about their nests and whatever happened to the good old days when the police would come along and blast them with shotguns and at least they're not as territorial as car drivers and excuse me for walking on the road but someone neglected to put any footpath where Port Road meets North Terrace and thanks for swinging so far out of traffic to try to run me down and I thought you people hated cyclists the most and why is there a tram light on the pedestrian crossing outside the railway station and I know I'm not the only one puzzled by this and it is just me or has there been no tram there for forty years and why is the Myer Centre so fucking atrocious and that building looks just like a huge Lego model and how exactly could it have seemed like a good idea and why don't the Coke machines have Fanta and instead they have all this other crap that I don't want and at least they accept money now.

Warmest Regards,

Shotgun Jim.
32nd Yr Arts
PS - Dear AJ, whilst I find your suggestion flattering I can't help but be dissuaded by the challenge that neither of us has the slightest idea who the other is. Also, you are not the only one who has doubts about someone who goes to Uni on Saturdays! You may well find that my actual personality is somewhat different from Shotguns Jim's (or perhaps not?)





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Women, Wimmin, Women, Womyn, Wommon...

Dear *On Dit* (*Elle Dit*),

It is interesting how did you change words woman and women into the wimmin.

However you didn't told us if the word wimmin is singular or plural. I assume that it is singular. Then this sentence would looks like:

"Two wimmins helped into the bus one of their disabled wimmin colleagues".

- Or another sentence: I met my wimmin and we went on the wimmins congress.

But by the same way you have to change another phallic words, i.e., instead of female you should write femile, instead of mankind you should write minkind, instead of humanism and humanity you should write huminity and huminism.

But assume that not only vowel "a" is responsible for wimmins oppression but also consonant "m". So if you changed vowel "a", why not change the consonant "m". Then you should have wippin and wippins instead of wimmin and wimmins, fepile instead of femile or female. Actually, you should replace consonant "m" with any other consonant it will do the job.

But this is not only one problem with the phallic nature of English language, indeed all of western languages.

Example: If Barbara Smith sign her name B. Smith nobody knows from that signature id she is man or wimmin. But when well known tennis player Martina Navratilova, signs her name M. Navratilova, it is clear from that sign she is wimmin. Because in Slavic speaking world, the end -ova - means that this is a surname of a lady. So for example father of Martina Navratilova, his surname is

Navratil. Assume that Martina Navratilova's father has got given name Matej (Mathew), he moves to the USA to live together with her daughter Martina, and Martina Navratilova will adopt western-phallic form of surnames transcription. So instead of Martina Navratilova, she will use western phallic form of her surname Martina Navratil. So when somebody would read the signature M. Navratil, he/she wouldn't know if this is signature of Martina Navratil (formerly Marina Navratilova) or the signature of her father Matej (Mathew) Navratil. But when how is it now Martina Navratilova signs her name M. Navratilova, everybody knows this is a lady surname because of ova and everybody would recognise that behind that surname is Martina. And behind the signature M. Navratil - without the ending ova is gentleman, her father Matej (Mathew) Navratil.

So for example if Barbara Smith would like to be recognised behind her signature B. Smith, as she Barbara and not as he Bob Smith, who sign his name also as B. Smith, she Barbara should write her surname as Smithova which is surname for lady (wimmin if you like). And then her signature B. Smithova would be quite distinctive of B. Smith, which could be also Bob Smith.

This kind of distinctions would be a very helpful for example in a Telephone directory - in white pages of Adelaide. So if somebody would like to find the name Barbara Smith which in telephone directory is written as Smith B, she/he will not phone instead to Bob Smith. Because without the above mention phallic nature in Western languages Barbara, would be noted in telephone directory as Smithova, B., and not in phallic nature Smith, B.

Yours sincerely
Natalia Kravcukova

From the "Too much spare time on his hands" depart- ment...

Dear Universe,

Look on the front cover of the 1996 Telstra White Pages. The lone cricketer in the bottom left hand corner of the field is scratching his butt.

Now that's entertainment!

Adam Barlow
Arts/ Science

P.S. No, I don't have anything better to do with my time.

Real Christians don't say F**k

Dear *On Dit* Editors,

I strongly object to the pernicious hypocrisy displayed by Yuri Young as a "Christian". I did not think that the word "f**kin" was "Christian" or the term "go to hell". I have nothing against Christians or any other religion for that matter but I thought Yuri Young's letter highlighted intolerance, vitriol, bitterness and went against the Christian beliefs of "to forgive and forget".

Peter Flego

Hyacinth????

I have gazed upon the face of the keeper of the philosophy of the Liberal Party. And behold, her name is *Hyacinth*.

Stay me with flagons, Amanda! Aren't you a silly sausage? And aren't you a silly snob? I am sorry that you are trade and that when you came to University the old money gave you such a hard time. But please do not take it out on us students just because you have a taste of power, and the parvenu bunch in Canberra are desperate to reinstate a pre-World War 1 class system. There are a lot of us who survived the stultification of the eastern suburbs - you can do it too, you know.

Cheer up, growing old is not so bad, and perhaps John Howard will re-introduce the Imperial Honours system

and we'll have Sir Peter and Dame Amanda.

P.S. Won't those leaky submarines off the Adelaide coast make jolly incarceration joints for recalcitrant students with a graffiti addiction?

Jill Thorpe.

Get the Joke?

Dear *On Dit*,

Hopefully with the new Uni semester now in full swing *On Dit* will begin to correct the mistakes of last semester when there existed a great lack of any humorous content within the paper. *On Dit* often failed to deliver anything which could be remotely construed as humour, with never-ending articles relating to the environment, women and government policies. Obviously the 1996 Editors have chosen to adopt a far more serious approach to university journalism than their predecessors especially considering their censorship style treatment of letters to *On Dit*. Their approach has discouraged many students from contributing humorous and creative material anonymously and as such has resulted in *On Dit* becoming a political publication to a large degree. Maybe the editors should get hold of the 3 Best of the Late Show videos or listen to Martin & Molloy to obtain some much needed comedy hints. If not, they could get a job writing for Full Frontal or Hey Dad which is obviously their type of humour if the material in *On Dit* is any indication. However it seems like the *On Dit* staff already do their fair share of writing for TV shows if the rumour that they write the shit-house jokes for David Letterman is true! I believe that it is about time for *On Dit* to include more amusing articles and student letters each week instead of the boring contributions from bible bashers, environmentalists, and try hard student politicians which, incidentally, have been recommended by leading Adelaide doctors as an excellent cure for insomnia.

Yours Hilariously,

Ivan the Inconspicuous
Economics

You're right! The last gag in your letter proves that you're truly the King of Comedy. Watch out for Ivan's new Gary Reily produced Australian sitcom on Channel 7, starring Ross Higgins, "Ugly" Dave Gray and Noeline Brown.

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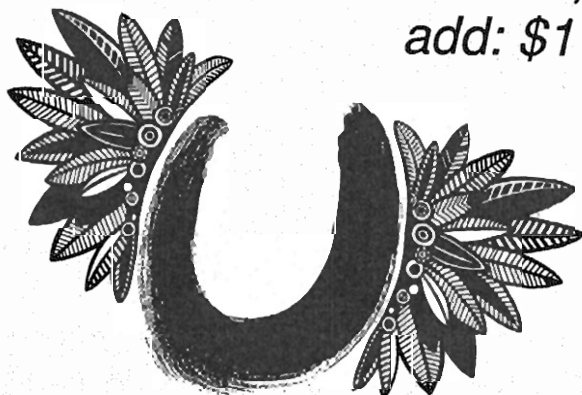
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Mexican - \$2.50 for a
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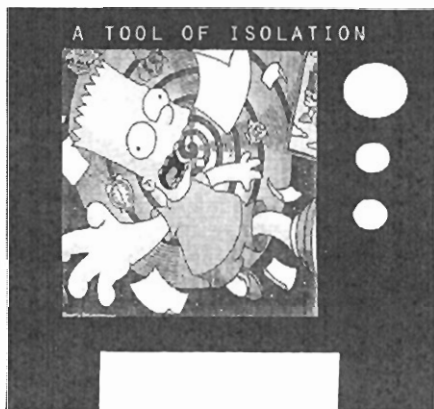


→ THE COLONISATION OF

In October 1936, following the end of the Olympic Games and the departure of the foreign visitors, the Nazi Propaganda Ministry began to purge any facet of modern art that was seen to conflict with the ideal of National Socialism.

In those grim days, Minister Goebbels and his contemporaries were limited in their means to elicit support by subliminal hypnotics, and thus drew from the ancient well of art and architecture (combining them with an infantile cinema industry and grandiose parading) to bombard a public into enthusiastic submission.

An observer of that new bastion of power, the United States, will find it difficult to detect similar machinations at the conclusion of Atlanta. Its own effort to erect and maintain an omnipotent global market for its transnational corporations has long been in process. Cultural imperialism has thus defined the second half of our century and enemies of the new power, for which there are many, hold this as one of their main grievances.



The unrelenting march of technology has been arming corporations with god like powers for some time now. In fact, these powers which too often go unnoticed, would attract the envy of not only Minister Goebbels but of other propagandists like Alexander the Great or even Zeus. Their success can easily be measured simply having a conversation with almost any child in the 'western' world. The child will soon expose to you the enormous impact that Teenage Turtles or Power Rangers have had on their lives.

The principle target of cultural imperialism then, according to sociologist, James Petras from New York State University, is the political and economic exploitation of youth. "The message is simple and direct: 'Modernity' is associated with consuming US media products. Adolescent rebelliousness is thus manipulated by appropriating the language of the left and channeling discontent into consumer extravagances."

Like an oasis in the desert of media monopoly, Phillip Adams can be heard prophesying an Orwellian conclusion to this deification of junk. His pen speaks of "the crud that breaks down national and regional identities, ultimately offering every kid on earth the same diet, food, drink, diversion, drama of which ninety percent is pumped out by the U.S."

As was the case in totalitarian Europe of the 30s and 40s, these proceedings have not gone unnoticed, but at the same time there exists no potent challenge to their dominance in western cultures. Institute Professor of Linguistics and Philosophy at M.I.T in Boston, Dr Noam Chomsky, is widely regarded as an expert in the subtleties of a properly functioning system of indoctrination. Its aim,

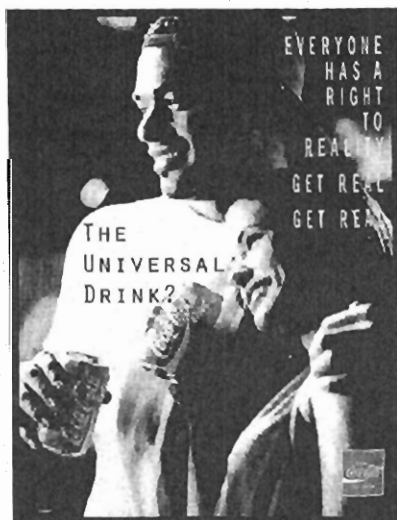
according to Dr Chomsky, is to have "each person alone in front of the television screen watching sports, soap operas, or comedies, deprived of organisational structures that permit individuals lacking resources to discover what they think and believe in interaction with others."

Our great nation has nurtured an intense and spectacular sporting tradition for many years yet its evolving methods of self-glorification often warrant comment and concern. For example, the recent campaign to incorporate the Port Adelaide Football Club into the AFL has labelled itself "Power to the People" which was originally used as a cry for greater public participation in the business of government by the Black Panther Party and other self-help organisations, is a classic manipulation of leftist language for the purpose of political disengagement. Such examples are becoming increasingly easier to stumble upon thanks to the proliferation of the mass media.

In the past, systems of cultural and political in-

"...THE CRUD THAT BREAKS DOWN NATIONAL AND REGIONAL IDENTITIES, ULTIMATELY OFFERING EVERY KID ON EARTH THE SAME DIET, FOOD, DRINK, DIVERSION, DRAMA OF WHICH NINETY PERCENT IS PUMPED OUT BY THE U.S..."

doctrination took less subtle forms and were thus easier to recognise. In a 'Council of Europe' exhibition named "Art and Power", the relationship between expression and political authority in Nazi Germany, Fascist Italy, Stalinist Russia and Franco's Spain was exposed and analysed. In each of these countries, distinctions between art and politics were eroded and artists were compelled to take sides. Those who chose 'correctly' have provided us with museums full of utopian and/or nationalist interpretations of their respective regimes.



WOULD YOU LIKE SOME GENERIC CULTURE WITH THAT?

One of the most impressive pieces of the exhibition is Vera Mukhina's imposing statue "Worker and Collective Farm Girl" (1935). Here the idea of an already existing harmonious society is emblematised. Man and Woman, City and Countryside, two forms of ownership, Workers and Peasants, march along together in friendly fashion, inspired by the Party, toward a common goal. Sickle and Hammer are held high.

In less extreme countries like England and France, the agony of World War I pushed their own propaganda bureaus toward a policy of 'non-offence'. For example, in the British cinema of the 1930's the main concern of the British board of censors was the maintenance of good foreign relations. Consequently, a documentary from the American 'March of Time' series named "Inside Nazi Germany" was banned in 1938. Of course despite these good foreign relations Hitler's blitzkrieg began just over one year later.

The ill use of censorship would rarely be more evident than in the example stated above. Thus, solutions to the problem of cultural imperialism or 'North Americanisation' and the myth of an international culture are not to be found on the censor's blade. Relief from the onslaught can only come from an educated scrutiny of the new media tyranny that stands alongside the hierarchical state and economic institutions reaching from the boardrooms of the international banks to the villages in the Andes.

In 1932, John Buchan echoed the stated views of many public figures in Britain and articulated the importance of 'the screen' to the House of Commons. The novelist warned that it was "the most powerful engine of propaganda and advertisement on the globe today. It has enormous influence on the education of youth. It is an amazing platform for the dissemination of ideas good and bad." Let us imagine the scope of this "enormous influence" today and realize the inherent nature of its spectacle. The battles are being lost but the war must continue.

Jason Zaikos

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CLAUDIA KARVAN DOES NOT LIKE JARVIS COCKER

Last Monday afternoon I ventured bravely down Hindley Street, past all of the cultural attractions (such as Time-Zone) and inconspicuous gang members, to arrive at my destination: the Hindley Park Royal. I was there to interview Claudia Karvan, who was in town briefly to promote her new movie, a romantic comedy called *Dating the Enemy*. In the elevator up to the twelfth floor, Claudia's PR representative told me that she does not really like being interviewed by university media types as they tended to "intellectualise everything." Armed nervously with this information, I met with Claudia, who turned out to be a very bubbly, intelligent and outgoing individual, with a great deal of charisma. After much discussion on the day's events (Claudia's chauffeur was hit by a car outside 3-D radio), and fortified with a glass of champagne, Claudia and I sat down to discuss, among other things, love, travel, acting and *Dating the Enemy*.

An actor in the Australian movie industry since she was a child, Claudia has made her name in predominantly dramatic roles. So how did she find the switch to comedy?

"It's very different. With drama there is a lot more to do with your own personality and emotions, you're essentially messing with your own head. But with comedy it's much more unrealistic and heightened, more... technical, nerve-wracking and difficult. It's very easy for comedy not to work. It's harder to make someone laugh, probably, than to make them cry..."

Claudia was first attracted to Megan Simpson Huberman's script of *Dating the Enemy* as "it seemed like a lot of work had been put into it...the framework of the script was very tight and strong. I'd read switch comedy, (and) although the idea is not entirely original, when I read it what was potentially a one gag idea had been explored in so many different areas, for example the biological period stuff..."

When discussing *Dating the Enemy* Claudia is also very quick to point out to people that the movie is not just about a couple who accidentally switch bodies to see how the other half lives. Claudia describes the lead characters Tash and Brett as "two people who are really hating each other, having to be together, but not understanding each other. But then there is this really romantic aspect to it, two people falling in love with each other [for their differences] and then getting irritated by each other for the very reasons that they fell in love". And the message of all of this to cinematic audiences? "The switch thing is really a metaphor for the confusion between the sexes.. we shouldn't be enemies, we should be allies."

So what was it like working with Guy Pearce, and how does one prepare for a role in a switch comedy such as this one?

"[Guy] was really good. I was very lucky as it is very unusual to work with your costar (if you want to call him that) in such a collaborative situation. We had to create these roles together and share them, so what he did as Tash, I would then have to do as Tash. It was a kind of co-operative; it was very bizarre. [For example] Guy would play Brett for about a week, when I might not be on the set, then I would have to get the tapes and watch them, thinking that I should do that when I'm being Brett. Somedays I'd play Tash in the morning and then Brett at night. It was draining, but good though, I like that sort of pressure. I enjoy it."

I had read that Claudia likes being put under pressure in order to do her best work. She agreed and elaborated saying "On the whole I don't really like people saying "Oh.. that was really good..." I prefer constructive criticism. It's just a different way of working, I like having more to work on..."

I was interested in finding out what it was like for an actor to see themselves up on the big screen, particularly in a role such as this one. Claudia thoughtfully replied with a nervous chuckle, "That's not too much fun. It's weird seeing yourself up on the screen. The first twenty minutes of the film is hard like that, but then there was some scenes that I found myself laughing at. It is a weird

"THE SWITCH THING
IS REALLY A METAPHOR
FOR THE CONFUSION
BETWEEN THE SEXES...
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BE ALLIES."

thing...you have something up there that you now have nothing to do with, yet it is your face and your work and it is now out of your control."

What is it like dealing with recognition from the public?

"People can choose the wrong places... sometimes it can be a bit awkward - I remember once being recognised on a crowded bus. Apart from the odd Jason Donovan, Kylie Minogue phenomenon, people are just really complementary and really nice."

Currently, Claudia's *Dating the Enemy* co-star Guy Pearce is in the United States filming a new movie *L.A. Confidential* with fellow Aussie Russell Crowe. Does Claudia ever think that she will make the big move overseas?



"If I wanted to do that I'd be over there now...it's madness over there. They [actors] get so much money. If that was my burning ambition I'd be over there. I have been over there, I do have contacts over there, and I could easily set myself up for six months and go to auditions, but I'm perfectly happy being in Sydney."

So I take it that there is not the same discrepancy in the treatment of female and males in the Australian film industry that has been reported overseas? "About ten years ago that was a really relevant issue, but I think that the balance has really been drawn. There are a lot of female writers and producers like Jocelyn Moorehouse and Shirley Barrett. It is really an issue that has been addressed. I don't think that Australian women [in the industry] have a lot to complain about." To end my interview with Claudia I thought that I would try out a word association test that my friends and I thought up quickly while waiting in the lobby. Here is the result.

On Dit: Jaguar
Claudia Karvan: "The Big Steal"
OD: Chocolate

CK: "Lindt" [we were hoping that Claudia would say "Dairy Box", like in her advert on television, but nevermind].

OD: Australia
CK: "Kangaroos.. no.. young"
OD: Jarvis

CK: "WHO???" [Then after a rapid explanation that I was in fact referring to the lead singer of English indie band "Pulp"] "Oh... him... Dickhead!"

Yes, well I couldn't believe it either. With that, I had my final sip of champagne, took a couple of happy snaps with Claudia for the album and bid her adieu. In a bit of a daze I met my friends in the lobby and out we went into the five-thirty traffic. The aura of celebrity had been intoxicating... or perhaps that was just the effects of the champagne?

Kerryn Doyle

**Gareth Higginson
Education VP**



I guess I should start by apologising for my absence in last weeks *On Dit*. I was away on a field trip...but also forgot. So I'm sorry. Anyway, onto the proceedings for the past week or so.

Firstly I must encourage you all to fill out the Quality of Teaching survey in the SAUA News. If you're not sure where to find SAUA News, look in your pigeon-holes...it's there. The reason why we have put out the survey is to see what you, the students, have got to say about your course and your education. It is very important that you fill out the survey and hand it in at any one of the hand-in points, because if we are going to tell the University how students are feeling about their course, we are going to need evidence. So please fill out the survey because it is going to be for your own benefit...plus you can also win a prize!!

The other important thing which I'm undertaking at present is the first edition of "Bridging the Gap". It should be out first week next term. I won't discuss it further now because it explains what it is about in the first edition.

As per usual, I continue on with grievance work until the end of the year. But congratulations to Olivia on being elected EVP for 1997.

That's it for today. Remember:
"No leg is too short to reach the ground"
Yours in faith
Gareth.

**TRIBUTE TO ENVIRONMENT
STANDING COMMITTEE**

This is the big thank you to four people who have worked to make this Uni a greener, more eco-friendly place.

Anna 'ever-reliable' Bauze, Zoe 'ideas girl' Morrison, Warwick 'gag master' Teague and Tia 'wise one' Naim have been Environmental Warriors for the last year and can tell you all what a damn hard job it is to get people to think about the environment and to change our practices to reduce our impact on the planet.

In quick summary of just some of what this group has worked on...

Orientation involved both running events and trying to make all events environmentally friendly. In Bike Week we ran 'Ride to Uni Day' and conducted a survey about bike facilities on campus. Together with the Environmental Collective, we ran an Environment Week.

We have tried to make all the campaigns run by the SAUA environmentally friendly (notice reusable flags rather than balloons at the rallies). Postering has been our biggest nightmare this year. Everybody seems to think that covering a whole board with posters gets the point across better than putting just a few posters up. We be-

lieve that this sort of postering is both unequitable (covering up information about other important events) and a huge waste of trees and energy. So if you poster, keep it minimal and use reused paper. We have put resolutions through SAUA Council that no SAUA postering will cover more than a third of a postering space.

We started a Union Audit together with Amanda Elliot and Rosslyn Cox, and successfully got the Union to be greener in its Administration - reduced the use of those nasty envelopes with the plastic windows, got paper reuse and recycling going better, etc. Greening catering is a big challenge left for the incoming committee! We also worked for the acceptance of the University Environment Policy.

So from me to the four of you - thank you for the support, enthusiasm and work. To the new Standing Committee...congrats & welcome.



**Wendy Telfer
Environment Officer**

**Kylee Smith
Women's
Offier**



ABORTION

A High Court Decision was made on Wednesday to allow two catholic organisations to take "friends of the court" status in an abortion appeal. This allows the catholic bodies to intervene and affect the decision that is made by the High court.

The court case is about a doctor that failed

to diagnose a pregnancy, thus not providing abortion as an option. The mother, who went through with the pregnancy and now has a 9 year old child, is suing the medical practice "Superclinic" for damages. Superclinic are appealing to the high court on the grounds that abortion was illegal at the time.

Abortion in NSW and Vic is allowable through the precedent of two rulings, in 1969 and 1971.

The two catholic bodies are asking that the High court overturn these two key rulings.

To overturn these two rulings would mean that any abortions that have occurred since 1969/1971 (approx 20,000 in NSW, in 1990 alone) would be charged as criminal offences.

The intervention of the two catholic bodies also has implications as a precedent for future court cases of this nature, and moral implications in that they have a biased perspective. What other "special interest groups" or religions will be able to intervene in future court cases?

To make matters worse the High court Justice, Sir Gerard Brennan is friends with the secretary of one of the catholic bodies that was granted 'friends of the court' status. A reinforcement of the legal "boys club".

A Pro-Choice network, campaign and direct action in response to these rulings will be starting up in term 4, if you would like to be involved leave your name in the SAUA. Let's tell the boys club that we, as women, want complete control of decisions regarding our bodies.

(New news: on Thursday the court also granted status to a pro-abortion lobby...they had to really, didn't they?)

CHILD CARE

The coalition government is abolishing operational subsidies of long day child care centres, many of which are on university campus and help remove one of the barriers to higher education.

There are letters of protest and petitions located in the SAUA foyer, come in and sign. There is also a rally on Saturday against the cuts to childcare. The rally is a picnic day in Bymill Park starting @ 11.30.

O R I E N T A T I O N



This is your chance to become involved in organising one of the most fantastic events of the year...

**POSITIONS FOR 1997 ORIENTATION
DIRECTORSHIPS ARE NOW OPEN**

POSITIONS AVAILABLE:

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- O'Week Directors ☆ up to three people
- O'Camp Directors ☆ up to three people
- O'Tours Directors ☆ up to two people
- Counter Calender Editors ☆ up to three people
- O'Guide Editors ☆ up to three people

Applications may be received from the SAUA but last applications will be taken no later than Friday 20th

September (returned to the SAUA)

Any enquiries may be directed to Fiona Brammy at the SAUA

THE STUDENT'S ASSOCIATION
1st Floor, George Murray Building
Phone: 303 5406

New Enrolment Procedures for Continuing Students

The University of Adelaide will run an "Early Enrolments" pilot scheme in October-December this year for continuing students in specified courses in the Faculties of Arts, Dentistry and Law.

This pilot scheme is part of the ongoing program by the University to upgrade its services to students and is designed to make the enrolment program more client-oriented and a more efficient and less time-consuming process.

The course involved in the pilot are:

Arts: All internal students

Dentistry: B.D.S

Law: LL.B. and LL.B. (Honours)

Continuing students in all other courses will enrol in the usual way in January.

Students involved in the Early Enrolments pilot program will have an Enrolment Information Guide posted to them. To aid this process, it is essential that students' address details are up to date. Participants seeking further information or elucidation may visit their Faculty Office or the Student Information Office prior to the Enrolment period noted in the Information Guide.

It is expected that the new procedure will significantly streamline the enrolment process, reducing the time students spend on campus during enrolments and removing much of the stress and frustration faced by students and staff alike!

The importance of child care

The Things that we hold dear to us as a society are the things by which we are judged.

In the University Community there are some features that are considered by students to be an inherent part of our life, their rights and privileges, those things without studying would be impossible...

If you are a student who happens to also be a parent, then child care is part of that right.

High quality child care. Affordable child care. Community based, parent managed child care. Assessable child care. A service to meet the needs of YOU and your child. The Howard budget has brought down fierce funding cuts on community based centres. The results have to be an increase in fees to users of the service. The Government's push is to privatise community-based centres, so that they do not have to fund them. I feel that another real, but hidden and sinister agenda is to FORCE dependent men and women back into the home, away from work and study.

I don't have a problem with women (and men) staying home and caring for their children. I do have a problem with women and men NOT having a choice as to what they consider is best for their family.

The funding that community-based centres loose will impact on the fees and the quality of care provision. This centre is funded by an operational subsidy that amounts to approximately \$30,000 per annum. Most of our income is from fees and Child Care Assistance (which is currently paid to the service directly). Most of our costs are in staff wages. To lose this operational subsidy HAS to impact. It translates into \$11 per full time position per week. Combine this with

the increase from the change in the way child care assistance is assessed, then we have a financial burden for parent-users, or a stressed, poorer quality service,

The Liberal Government will argue that we have to work smarter, improve our management methods, cut costs, ie. copy the private centres who manage perfectly well without operational subsidies. O.K. So is it alright to adopt practices that over the last 20 years we have fought so hard to remove? I don't think any parent would like to see the industry go backwards.

We are not dealing with a commodity that has a strictly dollars and cents value. We are dealing with the lives and futures of young children. OUR CARE-GIVING PRACTICES HAVE TO BE OF THE HIGHEST QUALITY, FOR THESE CHILDREN CANNOT ALWAYS ADVOCATE FOR THEMSELVES. IF WE DO NOT HAVE A CHARTER WHICH REFLECTS THEIR TRUE VALUE, WHAT DOES THAT SAY FOR US, THE ADULTS?

The impact of the budget may be forgotten by most of you quickly. Most of you are not immediately touched by the challenge of balancing study with children, But when you become parents and are looking at the private centres, (community-based centres no longer exist, they were wiped out of the market through continuous erosion with commercially based strategies) and find you don't like their practices, which are based on fiscal returns, find you can't afford care anyway, THEN WONDER WHY YOU WENT TO UNI IN THE FIRST PLACE AND DID NOTHING WHEN CHILD CARE FUNDING WAS UNDER FIRE.

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Nuclear Weapons, Testing and Alexander Downer on an upper!

Last Tuesday, during a session of the United Nations General Assembly, Australia put forward a bill calling for the end of all nuclear testing in the world.

Tabled by Alexander Downer, the Australian Foreign Minister, the bill was overwhelmingly passed, with 158 member countries voting yes, 5 abstentions and Cuba, Bhutan and India voting against. This bill was to end all underground and underwater testing, complementing the 1963 nuclear testing moratorium which saw an end to atmospheric and outer space nuclear testing. This new treaty will herald the end of the nuclear weapons age. But the reality is that all is not so rosy. Pakistan, though voting for the motion, will not sign the consequent treaty and many other countries, many of which are suspected of having the ambition or are in the process of staging their own nuclear tests, have expressed their intention to follow Pakistan's

lead. What this all means in regards to this bill is that no real progress will be made. All member states of the United Nations must sign a treaty before it comes into effect. Without India's or Pakistan's signature, the treaty is worthless and just makes a mockery of the acclamation bestowed onto Alexander Downer.

The significance of India's total and Pakistan deceptive objections means a lot to the security and stability of South Asia. India is a potential nuclear power, having already exploded a nuclear device in the Rajasthan desert in 1974. In response Pakistan too was involved in its own nuclear weapons program. It sought American assistance in the project. This was in the early 1980s, when India's foreign policy was firmly pro-Soviet while Pakistan was the United States' only remaining ally in the region. Pakistan was the fourth largest recipient of US military aid at the time. But closer links with Iran and the growth of Shi'ite Islamic Fundamentalism

in the country caused the Pentagon to have second thoughts. In 1984 Pakistan ordered 40 new F16 fighter jets, but Congress decided to slap a military embargo on Pakistan, due to suspicions that Pakistan was making a nuclear bomb. More than a decade later, the situation is still the same, only this time China is suspected of supplying nuclear technology information to Pakistan. With fighting happening in the mainly Muslim Indian province of Kashmir, and the growing religious tension between Hindus and Muslims in India, the threat of war between India and Pakistan and the possible use of nuclear weapons is frightening.

The anti-testing treaty is not all binding and contains flaws. Cuba's defence for voting against is that it doesn't stop simulated nuclear testing, which is something the more established nuclear powers can do. The big question is China and its nuclear program. The last remaining country not to sign the 1963 moratorium,

China still conducts underground testing at Lop Nur, situated in the Uyghur populated region of East Turkestan. North Korea, heavily suspected of trying to get the bomb, voted for the motion, showing the world that it does not want to be a nuclear power.

If this anti-testing treaty does come into fruition, it would only affect the few open nuclear powers: the United States, the United Kingdom, France, Russia, the Ukraine, Belarussia, Kazakstan and China. Israel, whose nuclear reactor at Dimona is a suspected nuclear weapons site, would have to admit whether its status as a non-nuclear power is true or not.

Despite the coming setbacks, Alexander Downer's bill is another step forward to the total ban of nuclear weapons, something which was unimaginable ten years ago. It will now be up to the wanna be nuclear powers to realise that peace and human safety is more important than national pride.

Democracy in Africa: can it happen?

1989 will be remembered around the world as the year of democratic revolution in Eastern Europe.

Even though Coca-Cola would want you to believe that the Poles and Bulgarians were really protesting so that they can get the two litre bottle, the move to democracy caught the whole world's attention. Yet at the same time, an even larger process was happening in the still dark continent. Africa was too democratising and it is still on its way. One by one, various African dictators either died off or agreed to the staging of multiparty elections. At present, only a few African countries have yet to have a "change" period, but not all countries who were in the early 1990s willing for democracy made it very far.

Africa since the time of

colonialisation in the 19th century has been beset by the problems of artificial borders. Only Somalia, Eritrea and Ethiopia are true nations, in the sense that there is a majority ethnic group where the indigenous language is the official and unique language of the country. But even in the Horn of Africa, borders have been affected by colonialisation. African countries usually comprise tens of minorities and the official language of the country is usually a European (the original coloniser's) language. Often, tribes who have historically fought against each other were drawn into the same country (such as in Rwanda and Burundi). The largest ethnic group in Cameroon only comprises 15% of the total population of the country, while ethnic groups like the Fulani in

Western Africa found their homeland divided between many new countries. As much as the African borders are European inventions, so too is democracy. However, the "North" (or European colonial powers) chose to stick to their own borders and not give Africa democracy. Starting from the late 1950s, Britain, France and Italy decided to let go of their colonies. Local self-government was the way and the position of President usually went to the leader of the country's liberation movement. This leader (always a male) usually was educated in Europe. The main problem facing these leaders were that the country they ruled had no historical base and were just artificial creations. Democracy would have seen the country divided not on political stance but on ethnic lines. Europe, which was more interested in keeping stability in their markets, sought to impose leaders, often repressive ones, that were just mere puppets. For the nations to survive in their colonial-era borders, Africa was covered by one-party states. For the next thirty years, while the situation on the whole remained stable, Africans themselves did not benefit. Spurred on by the euphoria of the 1989, Africans took to the streets, while the leaders realised that they might end up like Ceausescu - dead. The first major and most publicised move to full democracy occurred in South Africa with the freeing of Nelson Mandela and the legali-

sation of black parties. The countries with the most success in their move to democracy have been Zambia, Mozambique, Congo, Namibia and South Africa. The most successful award goes to Botswana, which for three decades was the only true democracy in all of Africa. There have been setbacks. Military coups in Togo, Niger, Gambia, Nigeria, Sao Tome e Principe and Zaire have turned back the clock. Nigeria has received the most attention, when last year the military tried the hierarchy of Nigeria's opposition to treason. This was in response to the 1994 election win by the opposition, whose result was later disregarded by the military. Angola is another tragic case. After 16 years of war against the Portuguese, followed by another 16 years of civil war, the two main fighting parties participated in a UN-observed free election. The left-wing MPLA won convincingly but UNITA did not accept the result and the civil war returned.

Democracy is still yet to come to Africa. No country except Botswana has a democratic past, so many countries are going through a process of democratisation. It is a painful process but the result might end with Africa's borders being drawn by its own people this time.

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GET A JOB!

thanks ya' bastard!!

We find ourselves moving into the technology driven 21st Century where informational super networks join agglomerates of global cities run by supranational business entities. These structures, good or bad, are the hub of high technology employment. Telecommunications will link us with the world. Those who have control over such skills will be in high demand.

For this reason it will be of interest to students inclined to such career paths that a new course in Telecommunications Systems Management has been introduced at the University of South Australia. The Graduate Diploma is its first course introduced since the August 9 Budget on Higher Education. The small hitch for most students will be the entrance fee. At only \$20,400 up front, it's affordable to most students don't ya' think?

In the current funding environment Universities will not be able to offer courses unless they charge up front fees: it's the shocking truth. The other shocking truth is most students, if ev-

will not be able to afford such a course. Universities must know this, and so this leads us to recognise that such courses are being offered to big business and corporate organisations who can pay such a bill, not students.

As Paul Vince, Education and Equity Rep. at the University of South Australia said: "The day when university course offerings are dictated completely by big business, and not the needs of society, is a sad day indeed." Students voted against the up front fee as part of the course which is being implemented by the academic policy and planning committee.

Vanstone's severe slashing to post-graduate courses has left little option for universities but to charge up front or drop courses. Thus the push for profit by Vanstone and the rest of her cronies will increase the role of universities as training institutions for corporate organisations and will benefit them with a stranglehold over expertise in a burgeoning technical area, along with the impoverishment of the majority of individuals.

In a world where David Bowie's latest single is released for access over the

valuable resource to all. So why should these opportunities be closed off to all except those in big business? We can once again see opportunities for the wider community being channelled towards individualistic companies giving them greater power in the running of our new technology driven society.

unemployment.... "a good thing"

These god damn economic rationalist have got an excuse for everything! I heard Amanda Vanstone on the radio saying the raise in the latest unemployment statistics may be a good thing! Curious? I was. Her reasoning is that it just may be more people without jobs have decided to get out there and try to get a job. While she may be right, the interesting fact I just thought I would bring up is: ...that other sources stated economists were expecting a decrease in the unemployment rate due to the large number of people across Australia employed in order to carry out last month's Census, and any indication otherwise would be a cause for concern and a valid reason to cut interest rates. I would have imagined

idea of this being amongst the action and all.

While I am not an expert in the field of using interest rates to steer the economy or what to smile about from unemployment I believed it would be a point of interest to anyone out there who gives a shit about people having no livelihood. Maybe they could save up their below poverty line dole checks and go on a telecommunications course to tap into our growing job market. As with labour market programs cut to threads and opportunities rapidly diminishing, what chance to unemployed people have in light of Vanstone's frame of mind?

Good luck and get a job!?

Stay Tuned

Jamie Lowe

PS: Careers Talks continue on October 8, 9 & 10 on careers in Psychology, Science and History respectively and throughout the month on topics ranging from Information Management and Marketing to Toxicology and Counseling. For further details contact the Careers Service in the Wills Building,

Clubs Columns

This Week... The Performance Studio Guild Presents DEBASED

two contemporary one act plays

Mill Perrin's "Is this where we came in?" Directed by Amanda Sykes, and Richard Greenberg's "Life Under Water" directed by Anne Cooper
7.30pm

Wed - Sat / 18, 19, 20, 21 Sept

Little Theatre (Adelaide Uni, near the Cloisters)

\$10 / \$6 concession

Tickets at door.

Debased is the Performance Studio Guild's third production for 1996. The Performance Studio Guild is a student organised club on the University of Adelaide campus.

They pride themselves on being rather eclectic and on this occasion it's out with the old and in with the new. *Debased* is contemporary drama at its most topical. Full of poignancy and stringent humour.

"Life Under Water" and "Is This Where We Came In?" are entertaining and thought provoking. Only on for a short season so don't miss it!

Look for the loo.

Booking and Enquiries: Vicki 303 5406

The Labour Studies Club
Friday 20 September 1996
Cannon Poole Room
3.15pm

David G. Robson F.C.A.
Political Economist

Author: The Creation and Distribution of Wealth

then 4.30pm
Cloisters BBQ

THAI CHILLI CHICKEN
\$2.00

NB: Paul Murray will be handling the utensils!

The Adelaide University Film Society would like to invite you to the showing of Orson Welles' classic film *Citizen Kane*. If you come to the union cinema at 1:15pm on Wednesday 18th September, it will only cost you \$2 if you are a member or \$3 if you are a non-member.

Adelaide Uni Cricket Club
Pre-season training has commenced

Sundays: Uni Oval 10am - 12pm

Mondays: Adelaide Oval Indoor Centre 6pm - 7.30pm

Tuesday/Thursday: Uni Oval from 5pm

Season begins October 5!

Further info, contact Greg Howe (H)8332 8072

or come along to a training session.

Q: What's the biggest problem you encounter when you go out these days?

A: Knowing who you do and don't have a chance of winning on to.

Well, we've made it easy for you to work at!

AIIESEC proudly presents the best end term party ever, to be held at the Mansions Tavern, on Friday 20th September at 8pm. In the fashion of Taco & Tequila, the drink specials are fantastic - \$1.50 beers, \$2.50 base spirits and strongbows and \$1 illusions.

But there's more!

The colours of the traffic light are going to be your friends this evening because:

If you wear RED, you signal to others to "STOP, I'M TAKEN"

If you wear ORANGE/YELLOW, you are saying "I'M AVAILABLE, BUT SELECTIVE"

If you wear green, you are announcing "GO FOR IT!!!"

Come along for a great evening, highlighted by CD give-aways, prizes & a free cup of vodka jelly on entry.

\$2 Members, \$3 Non-Members. Tickets available from the AIIESEC Office, level 12 Shultz Building & in front of the Mayo Refec, 1-2pm Wed, Thurs & Fri.



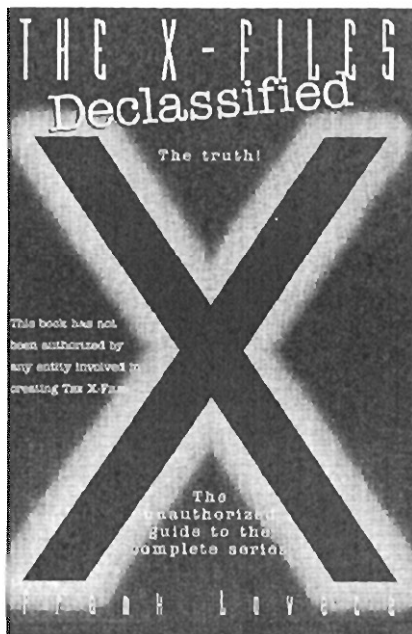
Amnesty International

"Justice has finally come to the South Korean dictators Chun Doo, Hwan and Ren Tae Woo" (*On Dit*, News, 9/9/96) and what justice! Death for Chun Doo Hwan. Indeed his crime was one of savage barbarity, extreme inhumanity and violent suppression of people. So now the new leaders have deemed that killing people is a bad thing; and to demonstrate just how bad a thing it is - they intend to kill. An eye for eye and a tooth for a tooth. And then some time in the future, another ruler comes to power who feels that the killing of Chun was a barbaric injustice and in turn orders the death of those who were responsible for his death....and on it goes as determined by those who hold the power who afford value and worth to one human life yet not another. At what point does the killing end? Should the value of human life be determined by the State? Is killing not a crime in itself, whether committed by one individual or by several under the guise of state sanctioned execution? The writer of *On Dit's* News section seems to have drawn a distinction between murder and justice, yet in both cases killing and destruction of human life is taking place with one person deciding the worth of another's life. This, believes the author of the article, is a move towards democracy for South Korea and a move away from "a headline stance". (*On Dit* 9/9/96). With yet more killing as sanctioned by the government "Everything now looks very optimistic" (*On Dit* 9/9/96).

And so local MP Joe Rossi would also have us believe, yet according to Joe one needn't kill hundreds just a police officer or a fire-fighter or a child...under twelve years of age. Evidently Joe feels that these people's lives are of greater value than another's. Killing human beings cannot be considered justice when committed by one and a crime when committed by another - the hypocrisy is just too blatant.

Fiona Bailey for Amnesty International on Campus.

Scully, What are you Wearing?



The X-Files Declassified.
Frank Lovece.
 Hodder and Stoughton.
 \$24.95

So what exactly does the unauthorised *X-Files* guide have to offer? Pretty much the same as the official guides. The bulk of the book is taken up by episode descriptions and breakdowns from the first three series. These aren't exactly the kind of thing you can just sit down and read. However if you want to look up that favourite episode then it could be of some use. For the real fanatics, correlating the episodes and attempting to put together the whole "conspiracy theory" is another option. Each episode account is accompanied by a list of cast members and locations, not much use for anything but reference. It also con-

tains information on each of the major players in the series. What is rather interesting is the boxes that you'll find accompanying each episode description. These various boxes contain such things as what occurred on the set, in-jokes at the time and cast and crew members' opinions of the plot. Also contained in one of these boxes, for each episode is every name, number, number plate, computer file, phone number and reference from each episode. (I am firmly convinced this guy has no life.) The most interesting sections are those in which the author finds faults and discrepancies in the episodes. If you're the kind of person that loves picking faults in television shows then this will be the most fun you've had since playing spot the five fatal flaws in the final episode of *Star Trek: The Next Generation*. However, despite the author's continual picking faults with the series and with the official *X-Files* book and web site

he is often open to mistakes. The glaring example is when he states that in Episode 2.10 "Red Museum" the sheriff fires five bullets into Crew Cut Man then clicks his gun on empty. The author asks why he didn't have all six bullets as if this was a fault in the episode, assuming from the authors insistence that there should have been six bullets in the gun, the sheriff was using the revolver (does anyone's memory go far enough back to confirm this?). It is common practice by some to keep an empty barrel beneath the firing pin on a revolver to guard against accidental discharge, therefore holding only five bullets and as such this was not necessarily a mistake. Sure this may seem picky but so are some of the book's criticisms.

Worth a look as a novelty item but only really of interest for the *X-File* fanatics.

Daniel Watson

I want to go to the Airport

Idlewild.
Mark Lawson.
 Picador.
 \$16.95

November 1993, and former president Jack Kennedy is preparing to celebrate the thirtieth anniversary of his miraculous escape from an assassin's bullet in Dallas, Texas. Meanwhile, Jean Norman, once known to the world as Marilyn Monroe, is preparing to make her movie comeback after the flops that followed her failed suicide attempt in 1962. As the hype surrounding the Kennedy anniversary builds, these former lovers, who haven't been in contact for three decades, are brought together once again.

Mark Lawson's first book, the hilarious and perceptive *The Battle for Room Service*, was an exploration of western culture via its most boring cities: Canberra, ACT; Milton Keynes, UK; Dead Horse, Alaska and Normal, Illinois to name a few. This fascination with people, politics and pop culture has made his

first novel, *Idlewild* (the original and, in this book, continued name of JFK Airport in New York) an incisive and blackly comic success.

Instead of being revered as a hero, Kennedy is remembered as the President whose two terms in office left millions of American soldiers dead in Vietnam. As he left politics in '68, his brother Robert was assassinated by an anti-Vietnam protester and his other brother Teddy drowned while attempting the heroic rescue of a girl at Chappaquidick. Monroe is remembered as much for her late-career flops and string of failed marriages (Arthur Miller, Joe DiMaggio, Buzz Aldrin) as for her youthful success and beauty.

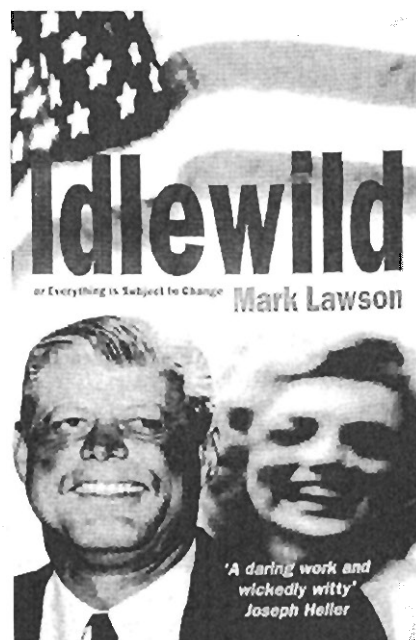
A cleverly devised cast of supporting characters (would-be assassins, reporters, media moguls, White House staff and cops, including Officer Dukakis) makes this an extremely entertaining book. Lawson's central point - that Kennedy and Monroe are as fa-

mous for their deaths as for their lives - is made incisively and cleverly, and he tackles a range of related topics, such as fame, modern American culture and the media's obsession with celebrity deaths. The only flaw, and it is a minor one, are the two main character's dreams of their real-world equivalents. This is a slightly jarring note in what is otherwise a superb first novel. The characterisation of these real people is consistent and convincing, and there's a great deal of trainspotter's joy to be had at spotting other real-world people and what has become of them in this alternate history.

Idlewild is funny, clever and end-

lessly inventive. If you have to shoot someone for a copy, do so.

James Morrison



Inspirational



A Passionate Life.
Dr Helen Caldicott.

An absorbing autobiographical account of Caldicott's anti-nuclear campaign work during the seventies

and eighties, is also a book of mixed pleasures, sometimes tainted by the lack of self-analysis driving her narrative, but fascinating for the passion with which Caldicott devoted herself to activism.

Split into four parts, the early stages provide the background before her activist years, describing her education and study of medicine and her initial years of practice, when both she and her radiologist husband enjoyed considerable prestige in Adelaide, and Harvard Medical School. Ostensibly a reflection on the forces and influences motivating her to practise medicine, and later engage in evangelist style activism, this section is curiously shallow and narcissistic. Perhaps it is the nature of an autobi-

ography to rely on it's author as the hero, however at times the narrative seems contradictory, although Caldicott is driven with a passion to care for people, she seems quite unconscious for the lack of compas-

sion or empathy held for many of the people closest to her, or else employs irritating pseudo-psychology in some character judgements.

Far more interesting is her account of her foray into anti-nuclear campaigning, beginning in Adelaide in the early seventies. Free of numbing anecdotes about medical school balls (unless you wish to know how tall her boyfriend was, or what her outfit was like), it is now possible to appreciate her fascinating work. In the Dunstan era, with Gough Whitlam an imminent federal leader, Caldicott became concerned, as both a mother and doctor, about the French nuclear testing taking place in the Pacific, and the dangers of radioactive fallout to Australian citizens. Her outspokenness had her invited to speak around the country, meeting Bob Hawke (how exciting), and forming a delegation of with Jim Cairns, and Ken Newcomb (then President of Australian Union of Students) to make an official protest to the French Government.

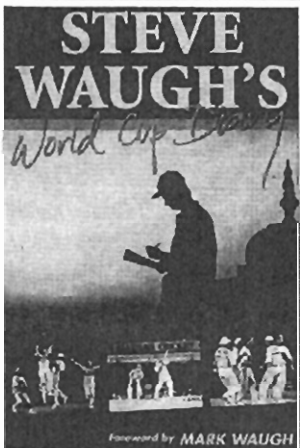
Mitterrand, Whitlam, Oliphant, Reagan, Gorbachev, visiting Cuba, Communist accusations... On moving to the US, Caldicott continued her campaign of public awareness, lobbying the then governments of the US and USSR to end their pro-

nuclear agendas, attempting to remind them of the human cost of nuclear war. An encounter with Ronald Reagan is pathetically amusing, especially when he quotes from Readers Digest (confirming everything ever feared), and the people and places encountered around the world are an interesting reflection on the social politics of the recent decade, and the beliefs behind the groups for and against nuclear arms. Internal power struggles amongst the campaigners that Caldicott aligned herself with, see her eventually return to Australia, exhausted and still unsure of the effectiveness of her work. In judgement, the words of a speech she gave in New York's Central Park, during 1982 United Nations talks, is a reminder of the dangerousness of apathy, and a validation of how Caldicott tried to provoke and inspire people to reject government propaganda.

"When the atomic bomb dropped on Hiroshima on 6th August 1945, a little boy was reaching up to catch a red dragonfly. There was a big flash and he disappeared, leaving only the shadow of his body on the pavement behind him."

C

Waugh of Words



Steve Waugh's World Cup Diary
Steve Waugh
Harper Collins

At the end of 1994 when Allan Border resigned the captaincy of the Australian Cricket Team, many were surprised with the ACB choosing Mark Taylor as the new captain I however wasn't. Taylor has that bubbly, bumbling personality that allows him to get up in front of the cameras and say "you can't take anything away from the Sri Lankans tonight" or "I felt we played well". Steve Waugh, however,

does not have these qualities (which is probably a good thing), but since then we've seen a lot more of Steve Waugh in the media. First it was his daily reports to Ray Martin on *A Current Affair* and now it's this book.

This is your typical cricket book, funny pictures, serious pictures, glossy pictures and a foreword by yet another cricketer; in this case it's brother Mark, who states "the ratings have him (Steve) as the world's first batsman right now. Me? I'd put him at number three or four, just behind Lara and Tendulkar", what a nice bloke.

But for absolute offensiveness try the following quote, lifted from a poem in the book titled *The Last Bus out of Lahore's Almost Gone*: "Warney's on the look out for a feed of KFC, while Junior's pretty keen to find the Bombay TAB, and Ponts is right behind him with a form guide full of tips, though the only dogs he'll get on here are probably served with chips." - Haunting, simply haunting.

The rest of it is a day-to-day account of Waugh's journey through the World Cup and includes all the World Cup score cards. Other features include a complete list of the Australian tour squad complete with nick names. Nice book, nice pictures, blokey text - nuff said!

Frank Trimboli

Travel all over the Countryside



Vietnam, For Travellers By
Travellers
Stuart McDonald & Danielle
Karalus

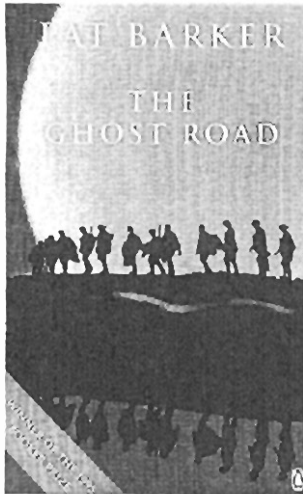
After 20 years of isolation Vietnam is poised and ready to receive tourists at an ever increasing rate. For most of this century Vietnam has been at war. As Vietnam races to embrace economic development and western ways, much of the charm and character that now exists may be lost. Vietnam possesses

an incredible beauty, if at times traumatic history; a stunning coastline; wonderful food; classic architecture and interesting people which are all contributing to the increased interest in the region. It is suggested in the travel guide that the sooner you journey to Vietnam the better before the tourism booms spoils the beauty and charm of the country.

If you want to know about Vietnam beyond the Vietnam war then this travel guide is the answer with information on history, culture, the country, how to prepare for travelling and sections on the major cities and regions. It provides an in depth coverage of everything you need to know if embarking on a journey to Vietnam. The travel guide tries to give information on destinations off the beaten track, to help travellers avoid tourist traps and gain a better insight into the country. The guide also provides some entertainment (if that's what you call it) with puzzles, crosswords and brain teasers about Vietnam. A handy companion if contemplating travelling but not something to read for interest sakes.

Josie Simpson

Phantastic Fiction



The Ghost Road.
Pat Barker.
 Penguin.
 \$ 14.95

This is an impressive piece of work, a combination of both fact and fiction. The third book in the Regeneration Trilogy, *The Ghost Road* has won the 1995 Booker Prize, and I can see why.

The Ghost Road explores the experiences of two disparate figures in World War I. Billy Prior is an officer in the army, determined to fight at the front rather than take the cowardly way out, working in England. WCR Rivers is an army doctor, his hospital in England filled with patients from the front - the brain damaged and shell shocked, the hysterical, and the malingerers. Courage (in facing war, ie death) is an aspect of human nature which forms a theme in this book.

There is a lot of underlying passion in this book. Rivers has memories of his time studying the culture of the Melanesian people on Eddystone, a people now lethargic in spirit due to the harsh British laws banning war and head-hunting, which had been their way of life, their passion for living.

The other aspect of passion in this book is in its startling approach to sex - both heterosexual and male homosexual sex. It is at first almost shocking for its crudity, yet it is refreshing in its honesty. Prior's having sex is a mildly erotic explosion of sexual tension. Sex is never depicted as romantic, there is lust, and there is love, but they do not really seem connected. Sex for money (or cigarettes) is more the norm.

Pat Barker's style of writing pulls the reader into the lives of her charac-

ters, especially so in the chapters written as Prior's diary. The lives of Rivers and Prior are interrelated only because Prior was once a patient of Rivers', and they still maintain some contact. However, Pat Barker manages to narrate their vastly different stories side by side, generally in alternating chapters, each contributing to the intense atmosphere of the book. This intensity was such that I was enthralled, loathe to put down the book, yet every time I did I felt vast relief, a relief of tension.

This book is almost philosophical, a blunt brutal account of human nature - courage and fear, cynicism, homosexuality, and the Melanesians' pride in the remnants of a culture that is their only way of life. It really touched me - the experiences of the characters seemed so real.

Grace Teh

You're Singing Wah

Songspinnners.
Sarah Ash.
 Millennium.
 \$ 19.95

Sarah Ash has written a coming of age story with a twist in this fascinating blend of fantasy, romance and mystery. Our heroine, Oriol, is a charming young girl with an over-protective physician for a father, and a dead alien for a mother (told you there was a twist). Set in a fantasy renaissance period, the text revolves around music, especially operatic music with its wide vocal range. Oriol discovers her mother died of a strange legendary disease whose symptoms include rainbow eyes, insanity and the development of unearthly musical skills and range.

Oriol's father believes that music was

somehow responsible for his wife's death, and consequently prevents Oriol from having anything to do with the art. When Oriol stumbles across the wounded and fugitive master composer, Khassian, she becomes drawn to his music and comes to realise that she needs music, and quite literally cannot live without it. Set against the background of a religious war, *Songspinnners* is riddled with powerful imagery and symbolism. The most obvious examples are the religious ones, it isn't too hard to work out what the second blooming of the rose is drawing upon.

The symbolism works to illuminate the themes of the text, namely, religious and racial intolerance, a romanticised concept of true love, and the victory of mysticism over logic. This is a fantasy text, an example of basically escapist

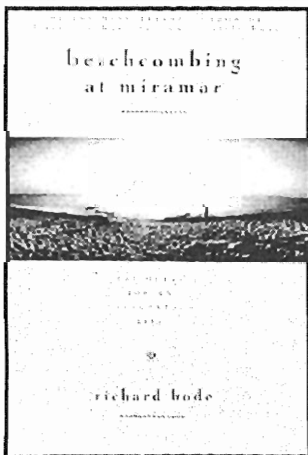
literature. Not that I have anything against such texts, just that while *Songspinnners* is internally coherent and logical, it doesn't have much to do with reality. I found Ash's portrayal of her characters to be very well handled, especially the melodramatic Cramoisy (a leading castrati), and the pragmatic Korentan (a captain and visionary). I found Oriol a trifle lacking, probably because the plot focuses so heavily on her, that she suffers somewhat in terms of character development.

Having said this, *Songspinnners* is a book which is innovative and imaginative. A must read for all you fantasy fans out there, and definitely worth a look for the rest of you unenlightened ones.

Tom Stoddart



Quest for Meaning



Beachcombing at Miramar.
Richard Bode.
 HarperBusiness
 \$ 16.95

Beachcombing at Miramar follows the journey through life for Richard Bode, one that cannot be measured in kilometres, but rather the journey to the centre of himself, stripping away the layers of pretence, unmasking himself to stand barefaced in front of the world. By reading his words, one can feel his emotions and identify with his quest to discover his true self, a soul that lives a life which is real, free from any conventional barriers and without masquerade. He seeks to achieve a state of mind without struggle, and to follow his natural course in life, to break free from a

past life of constant striving, where he was unclear what he was even striving for.

Richard Bode escaped from his previous life which was consumed by a loveless marriage and an unfulfilling career. Breaking away from the trap of the struggle for money, power and success, where any meaning to life is valued by a bank balance, material possessions and job status. He found himself through his 'quest for an authentic life' at Miramar, a stretch of Californian beach, where life alone at this place is less lonely than walking the streets of New York.

In this book Richard Bode shares the lessons he learned at Miramar about his journey to understand the art of living. Daring yourself to see through your own eyes and raise

those questions about your inner-self that the hectic modern world succeeds in suppressing. He reveals the answers he has realised about his own life and dares you to do the same.

When reading *Beachcombing at Miramar*, you experience one man's reshaping of his life as he journeys closer to a moment of awakening, where the questions raised not only refer to Richard Bode, but to all of us. It is an honest and courageous report of self discovery and realisation, a beautiful book which gently teases at the question of the meaning of life and the meaning of death. A great insight for anyone who has ever questioned their own existence.

Leeanne Storr

..... of the Heart

Total Eclipse.
Liz Rigbey.
 Orion.
 \$14.95

We live in a cruel and unfair world, where first-time writers like Donna Tartt (*The Secret History*) and Nicholas Evans (*The Horse Whisperer*) are paid millions for their over-long, pretentious pseudo-thriller debuts. I don't know how much Liz Rigbey was paid for her first novel, but it wasn't enough. This book is incredible.

The best thrillers aren't boys' own adventure superspy stories, nor are they shock-horror, entrail-draped gore-fests. The best thrillers are character-driven, realistic, funny, intelligent and impossible to put down. *Total Eclipse* will have you skipping lectures, calling in sick for work and neglecting your loved ones. Fair enough, too, because this is as good as it gets.

Lomax is an eccentric astronomer working at a big observatory in Califor-

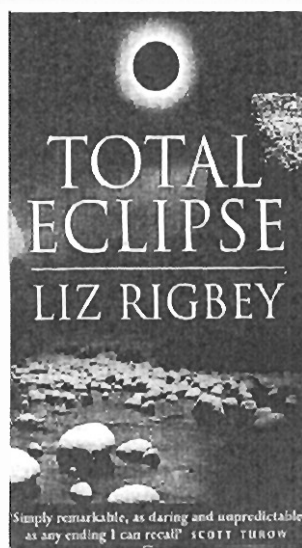
nia, obsessed with his work (which he loves) and his kids (who live with his ex-wife), and constantly fending off his female best friend's fumbling sexual advances towards him. He is alarmed to discover that his boss and mentor, a man for whom he holds a great deal of admiration and affection, seems to have been doctoring important scientific results. Just as he is wondering what to do about this, Julia enters his life and he falls in love. The only problem here is that Julia is being investigated by the police for the murders of her husband and step-daughter.

Convinced that Julia is innocent, despite the wealth of circumstantial evidence against her, Lomax begins to investigate the crime with the hope of finding the real perpetrator. As he gets further into the search, he is aided by one of the best casts of supporting characters ever to come to life on the page - including the supersensitive perfumist known as The Nose, the vindictive librarian Mrs Cleaver (whose only aim in

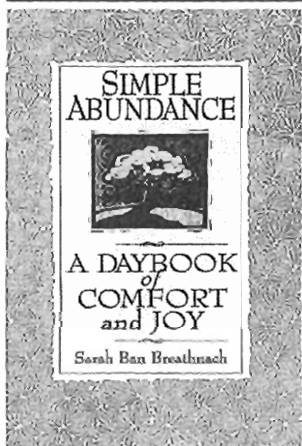
life is to annoy and frustrate as many other people as possible), and his faithful but hopelessly randy pet Deputy Dawg - and opposed by the scattered remnants of Julia's family and the surrealistically obsessive Sheriff Murph McClean.

Smoothly combining scientific exploration, courtroom drama, guilt-ridden romance, detective work and comedy, *Total Eclipse* is a delight to read. It's complex and highly original without ever going over the top, it captures just how bizarrely funny human beings really are, and strikes a perfect balance between this humour and the underlying issues of violence, incest, hatred and love that drive the plot. Rigbey must have sold her soul to the devil to write such a brilliant first book. The best thing is that, if there's any justice in the world at all, we can now look forward to many more excellent novels from her. 'Total Eclipse' is an absolute blinder of a story.

James Morrison



Warm Milo for the Mind



Simple Abundance - A Day of Comfort and Joy.

Sarah Ban Breathnach.
 Hodder & Stoughton.
 \$24.95

365 days is a long time spent reading the one book. But in this case it may be worth your while if you are one very stressed individual.

Breathnach has written a very unusual self-help book. Firstly the day-by-day journal style separates this book from those you can peruse then leave unfinished. By giving only a snippet of information each day, you are compelled to keep going, after all the next day may be the all solving inspiring one, the one you don't want to miss. Secondly, it's full of a variety

of techniques that don't generally appear in these sort of books - they are the sort of things you do on a rainy day when you've decided on a day spent luxuriating.

But that is in fact the essence of Breathnach's book - relaxation through indulging in what you really want to do - not what you think you ought to be doing. Now that as you discover is not as easy to define as you would think. After all, how many times have you found yourself using your personal reading time to go through that text book again? Perhaps I'm weird, but I certainly have.

Breathnach is stressing this sort of observation. She is trying, by the slow day-by-day method to retrain the reader to appreciate more of what we

have, appreciate and value our time on this earth. Learn to indulge a bit - don't feel so guilty about that box of chocolates you just ate. In other words she's saying we have enough stress in our life without making our daily actions stress-makers as well.

The only draw-backs with this book are, firstly that it only caters for stressed females, I'm afraid being a man is not considered stressful here. Secondly, the language tends to get a bit flowery, you know, that type of therapy-speak that makes you feel nauseous.

But dig below that, and this is a feel-good book, a warm Milo for the mind.

Marijke Richards

Possession is 9/10ths

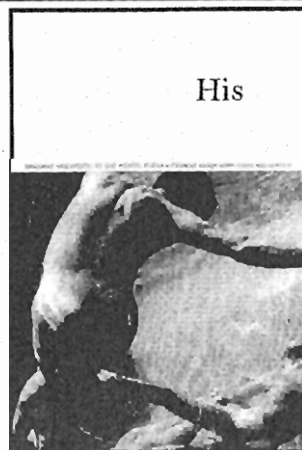
His.
Robert Drake & Terry Wolverton.
 Faber & Faber.
 \$19.95

His is the partner of *Hers*. This is an intriguing collection of short stories written by gay men, and most of the stories are directed towards gay men...funny about that! With this in mind, I feel that it is imperative that the readers know that I am, by no means, a gay male...I am woman. Even so, I enjoyed this book, and if I was a gay male, I'm sure I would have found much stimulation from it. The range of stories is huge, and none succumb to sleaziness or crassness. I was

completely fascinated by Mathew Stadler who wrote about a young male who dreamed of being a lesbian, and by Luis Alfaro's *Bitter Homes and Gardens*. Gil Cuardos ventures into the AIDS dichotomy, and shows us his understanding of the disease through the illustration of a gay (male) relationship, and how sex is juggled around the pain and anguish of this socially condemned 'enigma'. Mark.A.Shaw exposed us to a young boy's ('Drug') sexual uncertainty, and his adventures with a drugged up and sexually overt companion called 'Snake' who loves attention so much that he and Drug perform a mutual masturbation dance in front of dozens of spectators, much to their arousal

and amusement. The short stories contained within *His* have more of a sexual leaning than those you will find in *Hers*, however both collections crush the stereotype of Lesbians and Gays as being oversexed, and only interested in hearing about 'their own' sexual experiences, or those which they are yet to wander into. The majority of stories are mostly about life, love, loss, discovery, the politics within relationships, the law, friendship....pretty well what you will find in a 'heterosexual' short story anthology. This book will appeal to everyone, no matter what your sexuality is.

Fiona Sproles



Incredible Discovery Chemists perfect amazing Sex Scent that makes 3 out of 4 women respond!

PARIS, FRANCE: Chemists have successfully synthesised the sex hormone that triggers arousal. Blended with an attractive, musky male perfume, the results are astonishing. They have been the subject of tests, articles in the newspapers, with surprising revelations. It seems to work even if you have never had any success. In most instances, a "normal" man only succeeds 1 out of 4 times. With BodyWise, 4 out of 4 women respond.

How to transform a reserved woman into a passion-filled volcano.

Mrs M Danit reported, "I was having a drink at an outside restaurant when a man came up to me and asked for directions. Not good looking; not ugly; but definitely not my type. Suddenly I was aware of an odour. Next minute I started to tremble and my mouth went dry. I looked at him without understanding what he was saying. The odour penetrated me more and more. It was hot, sensual and comforting. He gently drew me to him. I walked with him to his car like a robot. His hand caressed my knee when we got in. I felt a powerful desire knot in my stomach. Fifteen minutes later we were in his apartment and I gave myself to him in delicious pleasure.

I HAD BECOME HIS SLAVE!

When I got home I remembered a magazine article reporting that chemists had succeeded in synthesising the male hormone that triggers sexual desire. Apparently it was unstoppable and few women could resist it. I didn't regret my adventure but decided to be more careful in the future."

Need More Proof?

Scientific studying London Teaching Hospital confirmed 73% of women showed marked behavioural reactions towards the male pheromone, Androstencene. "We have indicators that dominant males, those with high sexual drives are high androstencene secretors and are thus likely to attract women...this is nature setting up the interaction." RESEARCH DOCTOR "The musky scent may act on women's brains sex centre to heighten sexual arousal but at a level below the threshold of awareness." DR ALICE COMFORT. COSMOPOLITAN

Satisfaction Guaranteed
ABSOLUTELY NO RISK
30 days FREE Trial Period

OL NER PTY LTD (ACN: 001 881 821)
535 Pittwater Road, Brookvale, 2100
Telephone: (02) 9938 4488. Fax: (02) 9906 0084



Independent Australian Research

An independent survey conducted in Australia by Bennett Research shows an authentic sudden leap in the attraction factor of BodyWise users. Call this special Telecon number 0055 31 529* for in depth details of this survey.

How BodyWise Works

Just a short spray of BodyWise onto your shirt collar and cuffs and you'll become a walking magnet to woman, but they'll never even know why!

BODYWISE is not commercially available. You can obtain it only through this coupon.

Real Life Experiences

"A much younger beautiful, lady sitting next to me at a formal dinner party whispered that she wanted to make love to me." WA

"I now make love almost every night with a variety of women." VIC

"When they get near to me they say I don't know what it is about you, but whenever I get close to you I want to do it." QLD

"As a professional chauffeur, I find that my female clientele has noticeably increased." NSW

"The results have been well beyond my wildest imagination." WA



If you have never had success with women and think it's impossible, at least read this. I would be willing to bet that you blame your lack of success on two things: 1. "You are not very handsome." 2. "You are not rich." Am I right? Let me share something with you. Several months ago, a woman's magazine surveyed its readers about "SEDUCTION". Here are the results. Half of those responding said that they themselves don't know why they get "turned on". Only 10% said they were concerned about a man's physique or looks. As far as money is concerned, most don't even mention it! What they do care about is a tolerant man who is not aggressive. Most suggested there was something "Chemical" in the attraction. So next time you're going out, spray a little BodyWise on your shirt collar, put a smile on your face, and walk up to the first pretty girl you see. And you'll see it's unbelievable!

0055 31529*

Call 0055 31529 for more information about powerful female attractant pheromones and answers to your 10 most asked questions.

FREE 30 Day Trial Send No Money

If three out of four have not surrendered to your caresses, send the sprayer back you'll owe us nothing

Calls charged at 70 cents per minute ADM
Higher cost mobile and public phones

Mail to: Ol ner Pty Ltd
P.O. Box 672 Brookvale NSW 2100
YES, I want to try BodyWise for 30 days. If I keep it longer I agree to send you \$4990 plus \$5 postage and handling. In the unlikely event that I am dissatisfied, I will return the spray to you within 30 days from delivery and owe you nothing! I understand the spray is sent certified mail in a plain wrapper for maximum privacy.

Name _____
Address _____
PLEASE PRINT - FULL ADDRESS REQUIRED
Postcode _____
Phone AH (.....) BH (.....)
Signature _____
I AM AT LEAST 18 YEARS OF AGE

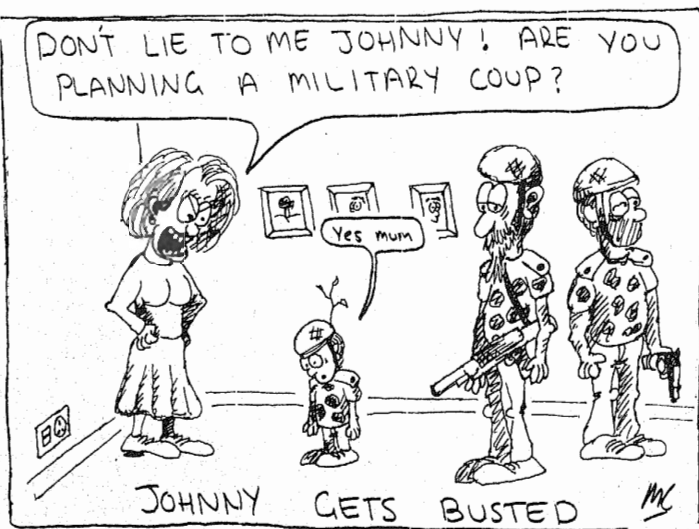
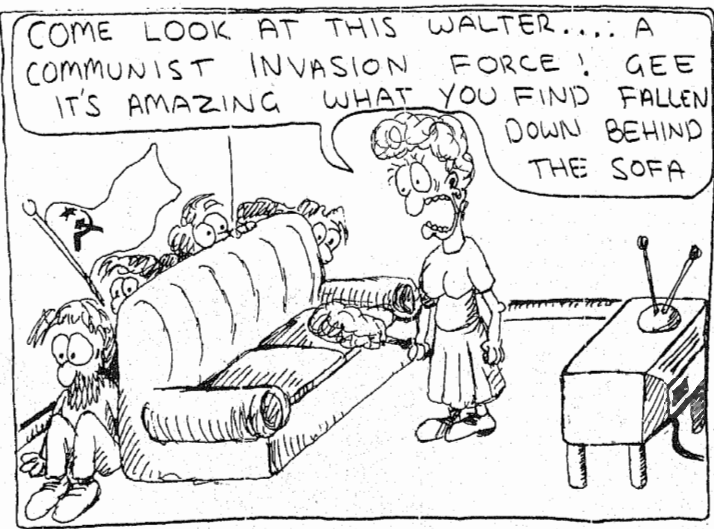
This ain't no fake ad - it's (supposedly) legit.

When we came across this ad we couldn't believe our eyes either!

Apart from typing mistakes and interesting grammar, this ad wins the *On Dit* ad of the week award for its sheer bravado: a spray for blokes which promises to attract chicks?

We've got Questions...

- 1) Where do they get the pheromones from? Do they harvest them? How? Or are they synthetic pheromones?
- 2) Does it only work on women? What about on other men?
- 3) Would anyone actually be stupid enough to buy this?
- 4) Where can we buy the girl's hoop earrings? We reckon that they would work just as well as any pheromone spray as a way of attracting people.



food

Red Rock Noodle Bar
Rundle Street

Red Rock has only been opened for a couple of weeks but it's pulling reasonable crowds already. The food is a mixture of Malaysian, Chinese, Vietnamese, Thai and Indian but it's done surprisingly well.



The decor is 80s solid primary colour meets new age chrome furnishings meets Rundle St grunge slightly hacked (but polished) floor boards. The atmos (the hip way to say atmosphere by the way...wank...wank) is provided for by Spanish guitar playing/trancey beats and the waiters are friendly and polite.

For entrees, Red Rock offers dishes like hot and sour soup (tom yam), crispy wonton, satays and BBQ quail.

For mains, Red Rock's menu is divided into 4 main sections; noodle soups, warm noodles, wok fried noodles and rice dishes where you have the choice of meat/seafood and sauce aka Lemongrass or Sweetwater restaurants.

The menu also features Thai and Chinese desserts, although they usually have a chocolate dessert for chocaholics. They also had a nice wine list with some cheaper sparkling wines and whites.

We shared the entree of 5 mini prawn spring rolls (Vietnamese style) which came to the table crisp, golden and filled with scrumptious minced prawn. Accompanied by a subtle mild chilli sauce/water it whet our appetites nicely.

I chose the Kway Teow, a Malaysian dish comprised of flat white rice noodles, seafood and vegetables. It came chilli-hot (mild-medium depending on your tolerance) with the most tender squid I've ever had, prawns and scallops. While it didn't look as crusty as the authentic kway teow, that's probably a good thing and it tasted pretty damn fine. Jonathan had the Red Rock Wonton which is an egg noodle chicken stock based soup with minced prawn and meat wontons (like dumplings). He pronounced it pretty good, although the addition of a little more white pepper would have made it excellent. Mark had the Hot Indian Mee Egg Noodles which came served with egg,

shrimp, squid and bean shoots. He was heard to remark: "Good. Nice. Lots."

A criticism is that there is not much choice for vegetarians although you could have a rice dish served with vegetables in your chosen sauce, like Modern East, (sweet Chilli, garlic, onion and shallots) Wok Fried (eggplant and assorted mushrooms) or Red Rock (garlic, chilli, fresh tomato and asian greens.)

Red Rock have been set up by David Bui, the same guy responsible for Thai Influence, Lemongrass, Lime & Lemon and Sweetwater. But it's more of a "family affair" than a franchise outfit.

All in all, not bad at all. Nice work, guys. Reasonably priced. Check it out.

As a special introductory offer Red Rock are offering \$5 lunches with a choice of over a dozen dishes. It's excellent value and, as a special offer for *On Dit* readers, if you mention this review in *On Dit* you will get 5% off your meal - Yay!

Christina Soong

WANT SOMETHING TO Do?

Check out cHAOs

* DUE TO POPULAR DEMAND cHAOs RETURNS IN AN EXHIBITION OF NEW ARTWORKS FROM IKE LOECKENOFF.

* cHAOs PREMIERES AT THE ODEON THEATRE FROM MONDAY 16 - SATURDAY 28 SEPTEMBER, 11AM- 3PM.

* THE EXHIBITION CONSISTS OF THIRTEEN ORIGINAL AND DIVERSE WORKS, CREATED IN THE LAST 6 MONTHS. PARTIALLY FORMED IN THE "DRUGGED MIND" IKE OFFERS "A GIFT, IF YOU CAN BEHOLD HIS TRUTH."

Ike says: "BE A FREAK ... PARTY HARD ... BE happy!"

FOR MORE INFO CONTACT IKE ON 8398 3958

Hercules - The Dangerous One

An *On Dit* Exclusive

Don't miss out!

A Masterpiece of fine porcelain edged with 22 carat gold - stunning!

"sexy...fresh..."

Hercules. A Man for our time. He is dangerous. He is strong. He fights raunchy chicks in shredded leather outfits. He maintains his cool. And now he lives... in this stunning limited edition, never to be repeated, only 90 firing days, collectors item.

"The Dangerous One" is 9 inches in diameter and surrounded with a dynamic 22 carat border. It comes backed with a 365 minute money-back guarantee and is handnumbered. And it's yours for only \$99.95. But send no money now. Just mail away for it today!

Your Wayward Customer Advantage

- * A hand-numbered limited edition piece with a correspondingly hand-numbered Certificate of Authenticity
- * A complete photo story introducing you to the actual and exciting facts about this Hollywood legend
- * An exclusive work of art - the only limited edition piece to include the James Dean postage stamp art
- * An unconditional 365 day guarantee allowing you to return your piece for a full refund of everything you have paid - including postage

On Dit Home Shopping

YES. Please enter my order for The Dangerous One. I understand I need send no money now. I will be billed \$99.95 when my plate is shipped.

Signature _____
 Mr. Mrs. Ms. _____
 Your Address _____
 City _____ State _____ Zip _____
 Telephone _____

Check one. Are you purchasing this plate
 For yourself \$7211-EP6691
 For a gift \$7211-EP6692

*This plate is not to be used as a drinking vessel. It is a decorative item only. Please do not use for food or drink. Please do not use for anything else. Please do not use for anything else.



VOX POP

Questions

1. Who is the most shaggable person in the music industry?
2. What was the last CD you bought?
3. What is your favourite music/song to sing in the shower to?

Adam

1. Alanis Morissette.
2. "Mellon Collie and the Infinite Sadness" [Smashing Pumpkins]
3. "Gangsta's Paradise", Coolio.

Simon

1. Bono
2. "Communication" [Beastie Boys]
3. "New York, New York", Frank Sinatra.

John

1. Madonna
2. [Same as Adam].
3. It changes every day.

Nikki

1. P.J Harvey
2. Slowdive.
3. At the moment it has to be Beck "Where it's at".



Andy

1. Tina Arena.
2. The Whitlams.
3. Midnight Oil songs.

William

1. Me.
2. Acapella all female Adelaide band [He couldn't remember what they are called].
3. I only sing my own songs in the shower.



Samantha

1. Sting.
2. Alanis Morissette
3. Anything that is on the radio.

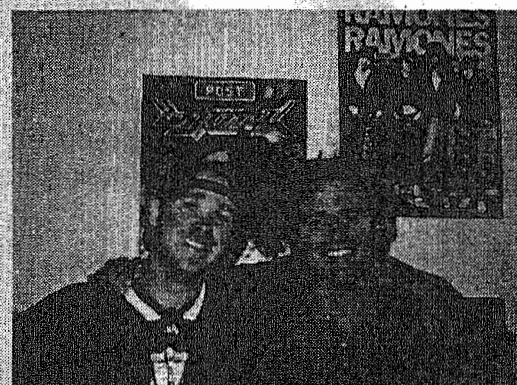


David

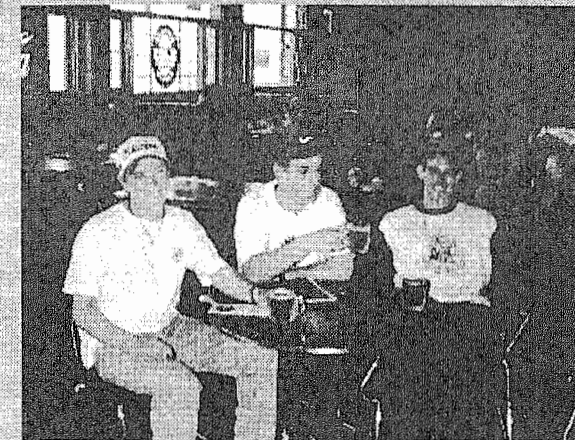
1. TLC (all of them at the same time)
2. Garbage.
3. Kenny Rogers "The Gambler"

Alex

1. Mariah Carey
2. Tricky
3. "Singing in the Rain"



VOX POP



Kym

1. Madonna
2. "Music for our Mother Ocean" (A disappointment)
3. "Mr Know it all" Primus

Stephen

1. Madonna
2. The Fugees.
3. I don't sing in the shower.

Johnno

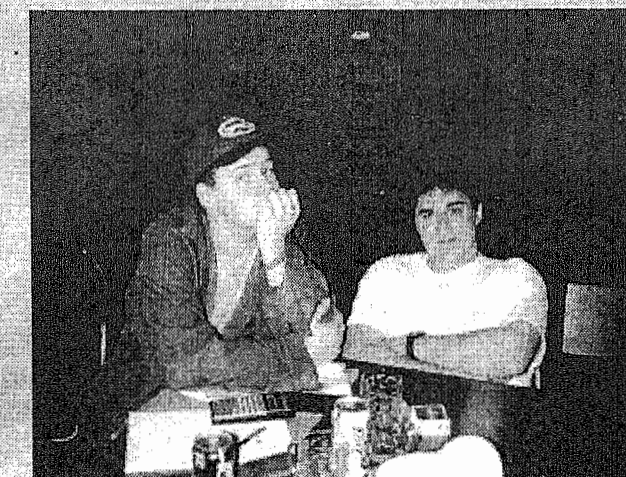
1. Madonna
2. "Friday" soundtrack.
3. Beastie Boys "Time to get ill".

Lucy

1. Jeff Buckley [we couldn't agree more!]
2. "Rebirth of cool number five"
3. Jeff Buckley.

Mel

1. I've got no idea.
2. Alanis Morissette.
3. I have the radio and sing along to whatever comes on.



Paul

1. Alanis Morissette.
2. JJJ Hottest 100 vol 3.
3. ACDC.

Shane

1. Angelique Kidjo
2. The Pixies "Doolittle"
3. I only listen to music, I don't sing along.

Sara

1. Dave Gleeson [Screaming Jets]
2. Alanis Morissette.
3. I don't sing in the shower.

James

1. Vanessa Paradis [friend of Lenny Kravitz]
2. Method Man
3. Leonard Cohen.



Hillseeker & Hip it Up present

THE HAIR TODAY ... GONE TOMORROW SHOW

HAIR TODAY GONE TOMORROW SHOW

Tickets from CC Records (all stores)

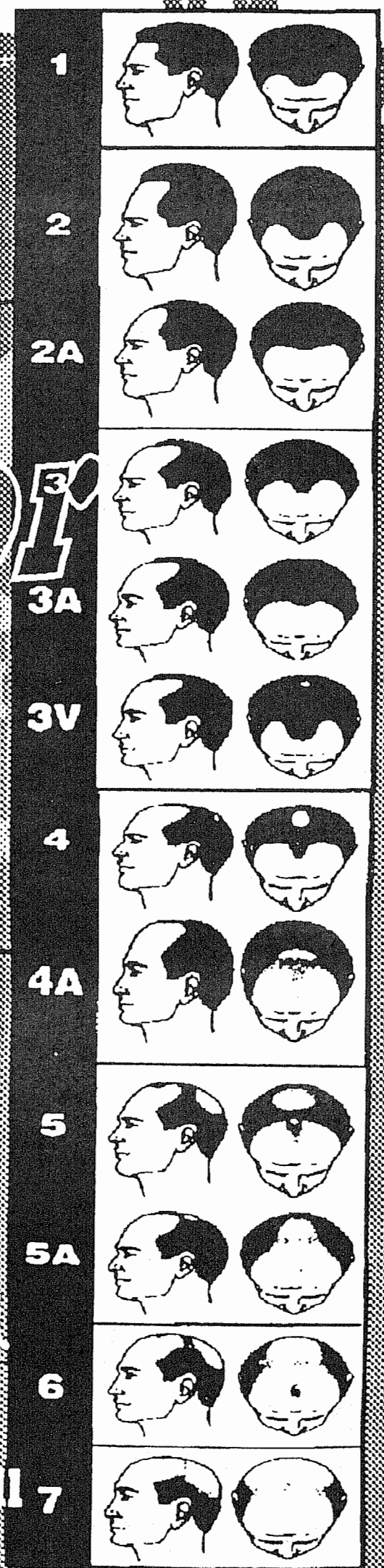
Doors open 6pm over 18's only

FR **4 OCT** Adelaide Uni

with the superjesus & sindogjellyroll

triple j 

Your here... in our hands



HAIR
STYLING
STUDIO
1111 12th St
Adelaide

student radio program: week two

monday

10-10.30pm **slander, lies & audiotape** dear avid student radio listener, we here at slander, lies and audiotape think that the **fine line between information and defamation** is more like a 16 lane freeway. but as the lesson of the rabbit and the 32 wheel semi-trailer clearly demonstrates, it's best to be prepared for all eventualities. so in case we cause offence with our 30 minute foray into the latest **campus, local, national, international** and occasionally **paranormal news, sport and current affairs**, presented in a way which can, at times, stretch your brain, the truth and all sense of common decency, we'd like to take this opportunity to say, in advance, **we are really sorry!**

10.30-10.50pm **polp! world music and political commentary** with a difference! if you are looking for african-based "world music" or the sounds of bulgarian throat singers, shift your dial elsewhere. that is not the complete and real world. **EVERYWHERE**, people are listening to **folk pop**, which is churned out like polp. this is the **true world music**. polp. at last, karaoke finds its home.

10.50-11.40pm **babes in boyland riot grrrl**. you've heard her before & she won't go away. she's up front. she's in your face. for a radical explosion of **grrrls producing, playing & singing music, performing word, challenging, screaming and being bratty** just so she can be heard, tune in to **BLB**, presented in 96 by new grrrls.

11.40-12.30pm **gsport** this show taps into the **adelaide dance and hip hop conglomerate** to bring you fortnightly **reviews of venues, events, new releases, interviews** with touring and homegrown artists, **information** about what's on, **policing and harm** minimisation in venues, pointers to related media, **guest live sets** and, of course, a blend of **beats, samples and spoken word** that'll make you grind your axe.

tuesday

10-10.50pm **radio alpaca indie music** interwoven with **sparkling repartee, biting social and political commentary** and a sprinkling

of gossip

10.50-11.40pm **cosmic warriors from beyond infinity** attention people of earth, i am Sargon, lord of the electromagnetic spectrum. i have decided to amuse myself by taking possession of the earth beings you call "sergei", "george" and "peter", whose feeble minds were no match for my galactichypnometragy. shudder with dread as they **opine** on "sa". soil shy briches as they **present the hard-hitting, infotainful, all-singing, all-dancing chat show format.**

11.40pm-12.30am **no visa required** join nikki in the exploration of the movement of peoples and vibrations across the earth. the show will involve **theme nights, on-air workshops with local performers** and above all a wide range of **global grooves to get your body shimmying.**

wednesday

10-10.50pm **burst-a-nut hip hop, dub, house,** lots of street lingo and chatter, word to the mother. yo yo yo. get down and dirty all over the dance floor funky momma.

10.50-11.40pm **ockham's razor: the next cut** a unique melting pot of **vox pop, issue-based talkback, band interviews, radio drama, zine reviews** and casual media **banter** enhanced by the odd **indie-pop musical treasure**. for a mind-jolt that far exceeds a triple strength latte, tune in and get your fix with **tory & shelley.**

11.40pm-12.30am **nude with sunglasses** nude and vulnerable...three boys present a selection of **mainstream and alternative rock** with a focus on **australian bands, interviews** and their very own niche brand of humour. featuring **mr squiggle**. get naked with zak, ben & michael.

thursday-saturday university of south australia student radio 10pm-12.30am

sunday

TOTALLY WIMMIN

POWERED BEGINS TONIGHT!!

10-10.50pm **lucy and alice go rabid as they debate women's issues.**

10.50-11.40pm **julia presents a show on wimmin who like to rock.**

11.40-12.30pm **join karen, diana, libby, lisa and merrie as they delve into wimmin's contributions to film, t.v, video, literature, art and any other form of pop culture you can name.**

astor mickey

the student radio super group who's the odd one out between the pope, oasis and astor mickey? give up? astor mickey, apart from being the only one without a top ten album, provides student radio presenters with an opportunity to **express themselves as performers and posture generally.** electromagnetic, interactive, noise-promocore. catch them at the crown during october for a student radio gig.

our website is <http://www.adelaide.edu.au/SUV/sr>

student radio fm comes to north tee campus

do you suffer from withdrawal symptoms between student radio nights? RELAX. coming soon to adelaide university north terrace campus...student radio delivered in crisp, clear FM stereo. **9am-5pm monday-friday.** come up to our office on level 6-and-a-half (the loft) of the union building, see where all that crystal clear noise is coming from and say hi. **GIVE ME NOISE IN STEREO!!**

student radio zine

contributions are being taken **right now** for the second issue of our zine. if there is something you would like us to expose, write to **PO BOX 94, RUNDLE MALL, ADELAIDE 5000.** this zine will be distributed in adelaide, canberra, melbourne and will certainly be swapped with some zines from the U.S. next

issue includes gorgon's blood, radio activism 101, helga, hot box records, the great australian meatout, zine reviews, all, spdfgh, bailter space, the palace bros, drop city, spitboy, ricaine, rebecca gates, and so so much more.

totally wimmin powered

from september 22-25, student radio will be produced and presented entirely by women. tune in for rioting, debates, live to air with local five grrrl outfit **HELGA**, interviews, giveaways including comics, cds and 6 one month memberships to fernwood women's gym, ranting, reviews, information and **MUCH MUCH MORE!!** read on dit next week for full program details and tune in to **SUV 531 AM** this sunday at 10pm to hear it all kick off.

radio drama collective

this multi-talented group of people get together, talk radio plays and skits, put them on air and encourage general silliness. later on this semester, if they can find an appropriate venue, they are going to put on a **real live radio play with a real live audience...** that's you readers(!)...live to air. come along, clap and be broadcast on SUV.

recording demos and gigs

if you are **artist** and want to be recorded, give us a buzz on **3035000** (ask for madj.) or **303 3963** and we will **invite you into the studios of SUV** to strut your stuff or alternatively visit you during a gig to take a digital recording. hopefully, you'll come out of it with a high quality demo/recording and a big exhausted smile on your face.

calling all cybernauts

digital toys are fun. SUV is a playground. there are always new toys to report on. art and technology is an interesting area. so is digital pop culture. there's also the legal/current affairs aspect. maintaining a website can be fun, especially using java. if this sounds interesting to you and you would like to become involved with student radio by doing a 15min report each fortnight on such things, we would love to hear from you. phone us or email ksolo@va.com.au. yeah, yeah!

Wine Time

By Tim Spatlese

Half Lives

So, its time to put the cat out and toddle off to bed, but what to do with that bottle of juicy-yum Chardonnay you opened up earlier in the evening? Throw it? Give it to the cat? Possibly, but why not save it and continue to enjoy it again tomorrow? Why not indeed.

The main problem with an open bottle of wine is that of exposure to oxygen; air becomes wine's enemy - a battle that wine will eventually lose, leaving it lifeless, and robbed of all its interesting smells and flavours. If a bottle has been opened and not finished, saved and not discarded, steps can, and should, be taken to slow down the effects of oxygen on the remaining wine. Firstly, put the cork back in the bottle. This limits the flow of air that would otherwise circulate in and out of the bottle (as a sidenote, dangling a teaspoon in the neck of the bottle just won't cut the ice - its silly and your friends will respect you less for it.) Then use the fridge - the low temperature of a fridge slows down the oxidation process; this trick works equally well on red wines as it does white wines. If storing red wines in the fridge, you will need to ensure that they are taken from the fridge some time before you plan

to be drinking them. A couple of hours should be ample time to bring the wine up to room temperature. If you're caught short for time, a 30 second or so hit in the microwave should take the chill off, without, I promise, bringing harm to the wine (be careful to first remove the metal capsule from any bottle sporting one).

Some restaurants, wine bars and individuals use a device called a Vacuvin (available from most kitchenware stores and department stores for around \$20). It is basically a small hand-held plastic pump that sucks the air out of a partially full bottle, thus creating a quasi-vacuum inside. The producers of Vacuvin claim that the wine can be stored for upwards of a week or so without loss of quality. From personal experience, however, I don't believe they are any more effective than a cork in the top and a space in the fridge.

If the above storage advice is followed, a half-bottle of wine should last for maybe 4 or 5 days and still be good drinking. Each passing day will however exact its pound of flesh; so, drink up sooner than later. The best thing of course is to open your wine in the presence of groovy friends who will ensure that there is nothing left in the bottle to worry about - better a groovy friend than a \$20 plastic thing eh?



Harrington's

WINE MERCHANTS

THIS WEEK'S STEAL

Come swing with us

The future is upon us and it tastes great! Reusable, resealable, refillable and responsible wine packaging has hit with the 'Swords' range of swing-top wine bottles. Stylishly presented in one litre returnable bottles, 'Swords' regional wines take the guilt out of drinking good wine and put the value back in. **\$9.99 - \$15.99 each** (Believe it or not, this includes a \$3.50 bottle deposit)

Swing in and pick up a swing-top for \$2.00 off.

Cut out this coupon, bring it into the store and we'll send you off with a swing-top with a \$2.00 discount.

Only one coupon per person please (offer expires 1.10.96)

**ALL SEASONS
STUDENT & STAFF DISCOUNT
10% OFF ALL WINES**
(on presentation of student or uni staff card)

SO, WHERE ON EARTH ARE WE?

89 Kensington Road, Norwood (just before Osmond Tce)

cycle, walk, crawl, fly or drive to us soon - we'll give you all the vino-therapy you need.

Searching for Bubba

Since its debut, changing the face of Australian theatre in the 1950s, Ray Lawler's classic drama *The Summer of the Seventeenth Doll* has increased in stature over the years to achieve recognition as the quintessential Australian play.

Above and beyond its landmark in Australian theatre it is a play that, according to Nadine Garner, who plays Bubba in the Melbourne Theatre Company production being presented by State Theatre as part of its Australian Playhouse season, owes its enduring popularity to the strength of its storyline, its warmth, tenderness and recognisable humanity of its characters. She believes that it is one of those rare works that allows performers the rare opportunity to establish a special rapport with the audience.

"This is a play that is just so well loved and so well known that I think that the audience tend to be comforted by the fact that they are seeing an Australian classic," she said.

"It is a play that you can't go wrong with. It is such an unacademic work, with no hint of the textbook in it. Yet it is a significant play because it represented for the first time in Australian theatre, real Australians."

Despite the audience's familiarity with the play, Garner believes that this production of the work will highlight a darker element that exists within it.

"I think it is a much more darker production and is something that Robyn (director, Robyn Nevin) was very conscious of presenting, obviously in consultation with Ray Lawler," she said.

"On one level it is a very sad play about people not being able to come to terms with ageing and sometimes that message is glossed over."

Garner believes that performing in such an iconic work marks an important milestone in her already illustrious acting career. For Garner her relationship to the play did not begin as part of her studies, unlike many a student, but through her work.

"It is a play I have fallen in love with," she said. "It is such a fantastic piece of work and so beautifully depicted."

While she has previously considered the role of Bubba, she never believed that she would have the opportunity to perform in a production of the work until much later in her career.

"Bubba is a fairly young role and not one of the traditionally coveted roles within the play," she said. "It

is however an important role within the context of the work and the only role in the work available to me at my age.

"I missed out on the Melbourne season and I began to feel that I would be too old for the role and ultimately miss out. I did not count on this touring production.

"The coveted roles for female actors tends to be towards Pearl or Olive. There are so few strong female roles in Australian theatre and here in one play there are two, hence they are very desirable. But they are

Lawler, which she said has not only valuable in her preparation to the work but nervewracking at the same time.

"It is rare for an actor to talk with a playwright and while it was enlightening, I was very conscious about the fact that Lawler is such an icon in Australian theatre and has seen so many productions of *The Doll*," she said.

"I am probably the fiftieth Bubba so you can't help but wonder just what he thinks of your characterisation. He knows his work so well

Summer of the Seventeenth Doll also marks Garner's second appearance with State Theatre this year, the first being the Adelaide Festival production of Matt Rubenstein's *Solstice*. With *Solstice* an outdoor production, Garner believes she has yet to meet the real Adelaide theatre audience.

"Outdoor productions always attract an irregular theatre crowd, so I am looking forward to be back in the theatre with *The Doll*," she said. "Through my limited experience however, I think Adelaide audiences seem to be more culturally aware than they are in the eastern states and I think that is because of the impact of the Festival."

Other than her theatre work, Garner has also worked in film and television, although she claims she has no favourite medium.

"All the dramatic mediums have a different focus and level of performance and I enjoy working in all of them," she said.

Yet it is through television that she has become best known, especially through her work in the children's television series *The Henderson Kids* for which she won a Penguin Award for Best Performance of a Juvenile Actor in 1987.

"For people in my age group (15-25 years) it is the role which I am most identified with, although it is something that I am known by with older audiences," she said.

"I suppose it illustrates the phenomenal power of television, which I have since learnt to accept. Despite doing hundreds of theatre performances it is scary to admit that you may appear in only one television show, but that is what people remember you by.

"I have done so many things since then and I have moved on from that period but on the other hand the *Henderson Kids* was my childhood and a fantastic introduction to a career which I love, so I don't feel hindered by it.

"While I was working on it, I learnt so much. The nature of putting a television show together helped me to become disciplined as an actress."

The Adelaide season of the *Summer of the Seventeenth Doll* opens at the Playhouse on Thursday (September 19) and continues through to October 12.



older roles and maybe in a few years I might have the opportunity to portray them."

With the *Summer of the Seventeenth Doll*, the final work in Lawler's *Doll Trilogy*, Garner said the earlier (although less known) pieces were a significant influence in developing her characterisation of Bubba.

"As a result I could read back on the character's life and glean information about them, which is something that happens very rarely for an actor," she said.

In addition to the trilogy material, Garner also was able to meet

and all you can do is hope that you are doing the right thing by him."

Garner's work on *The Summer of the Seventeenth Doll* also provides an opportunity for her to work once again with well known theatre identity Robyn Nevin, although the first time with the latter as director.

"I have acted with her (Nevin) about eight years, but it has been a wonderful experience to be in a production that she is directing," she said. "Robyn has a wonderful sense of drama and comedy and as a performer herself she just knows how to get the best out of you."

This current production of *The*

Fontella Stuart Koleff

Savagely Honest *Skylight*

That age-old problem of what does one do when they meet up with a former lover is something that most of us have pondered over. The reality of such a meeting however is usually an experience that is emotionally charged, with no room for error.

This experience is the central theme of the Melbourne Theatre Company's production of the award-winning drama *Skylight* by British playwright David Hare, the latest presentation on the World Theatre calendar.

Assistant director Kris Stewart describes the work as a savagely honest and beautiful play, exploring the failing of modern society through the pain and struggle of day to day life in an insecure world and equally insecure relationships.

The story revolves around Tom Sergeant (Frank Gallagher), a successfully married restaurateur, and Kyra Hollis (Tammy McCarthy), a thirty-something school teacher who had an illicit affair before Tom's wife found out. Three years later the wife dies and with Tom unable to cope, the family turns to Kyra for help.

According to Stewart the meeting provides a scenario where they now both have the opportunity to answer the important unanswered questions that have existed since they last met.

"For both Kyra and Tom, and for many of us who have been in a similar situation, it is a case of not being able to move on until these questions are dealt with, even if we don't want to hear the answer," he said.

With such intensely emotional and personal themes dominating *Skylight*, Stewart believes that it is one of the most psychologically-imposing plays available to actors.

"It is a very difficult play to perform and incredibly draining. The original Australian cast after 150 performances just felt as though they could not continue, they were so drained. It just takes so much out of you."

With a new cast, Stewart said that the work, through its intensity, has kept him on his toes as the new actors have brought in fresh and personal ideas about the work, forcing a revision on production plans.

"Originally we had planned to just present a restaging of the Sydney production but as a result of the new cast and their input, we are now looking at a completely new production," he said. "The play has been given a new life and moved on in a new direction."

Not only is *Skylight* a difficult work for actors, but Stewart acknowledged its level of complexity has made it a challenging work for him to direct.

"With such a small cast, it is really a case of you and two actors working in immense detail on a work that contains such an emotional depth," he said.

Stewart regards the work, which won an Olivier Award in England last year, as one of finest plays to have been written in the last five years.

"It is only writers of the calibre of

Hare who are able to produce such a rich work as this," he said.

Stewart describes *Skylight* as a play that operates on different levels, one being the addressing of simple emotions, pain and loss while on the other a discussion about Britain and life after Thatcher.

"I don't think Hare is a political writer, rather than a historical writer," he said. "This work is metaphorically a State of the Nation report for Britain and it just shows how he (Hare) is able to mix the rich and the poetical with the everyday."

"The skill of Hare means that he doesn't flavour each viewpoint so strongly that the drama of the play is lost and with this work he never lets you (the audience) predict what is going to happen. Just when you think you have it all worked out, there is always some twist that keep the dramatic tension continuing."

"I think the definitive point of the play comes during the small coda at the end when Tom's son (Edward, played by Mark Wilson) returns on to the scene. Hare could have finished the play before then but what this bit does is to enable Kyra to realise just what her self-sacrifices have brought her. It is a moment of self-discovery. It gives the actors something positive and something to hang on to."

"We may not be able to find happiness in our lives, but you can find satisfaction in what you are doing and I think this is the main message of the work. There are other levels of happiness that you can achieve."

While Stewart acknowledges his attraction to the play, he also said that the cast of Tammy McCarthy and Frank Gallagher, along with newcomer Mark Wilson, also attracted him to direct the production.

"I haven't directed Tammy and Frank before, but I have been a long admirer of their work and I've always been an admirer of Roger Hodgman (artistic director of the Melbourne Theatre Company) and to have the opportunity to work with all of them was just too good to miss," he said.

Despite working with such strong material Stewart said that nevertheless there have been some minor changes to the script to adapt to the needs of the various cast members.

"Over the years Hare has done some changes as a new production has opened," he said. "It has given us a certain amount of freedom to adapt (the play) to each actor's needs and therefore the production that is going to Adelaide is different on some points to what has been performed in London and Sydney."

"Through the rehearsal period we

have undergone a process of elimination and experimentation of new ideas and it has been a nice luxury to be able to do that. But on the whole they are only small changes because the show is just so strong."

Stewart said the editing process is

work having asked questions about your own beliefs and what you believe to be important. It is thrilling, but draining at the same time," he said.

"Really everyone (cast and audience) is forced to confront questions about themselves as well as dealing with the questions raised in the text."

"You must develop a very skilful argument and through the editing you want to give your argument as much strength as you can. One of the characters argues that life must be lived for the moment and to those who are most important to you, while for the other the question is whether you should love everyone, even if it means it can be to the detriment of others. Each needs to believe what they say."

Skylight opens at Her Majesty's Theatre on Wednesday (September 18) and continues until September 28.

Fontella Stuart Koleff



mostly used to assist in the development of a strong argument. For those involved with *Skylight* the development of an argument can only come through questioning your own beliefs.

"You really have to approach this

"This is a show to see before it takes the world by storm..."
The West Australian

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Flamenco Fever!

Outside Spain the first introduction to Flamenco is generally via guitar performances and recordings by the likes of Paco Pena and De Lucia and the Gypsy Kings.

Of course the dancing is known and studied from places as far apart as Russia, Australia and Holland (where incidentally Pena is Professor of flamenco guitar at the Rotterdam Conservatorium), but the singing is less known and understood outside Spain. All three of these elements play integral roles and Adelaide will have the chance later this month to witness the excitement of Pena's *Flamenco Fiesta* which features a company of three singers, three guitarists and seven dancers as well as the master guitarist himself.

Pena and his dancers hail from the heart of flamenco country - Cordoba in Andalusia - which is in fact the birthplace of the form. In the early middle ages, when the Moors ruled Spain, Cordoba was an important intellectual and artistic centre with a population of over a million people. It was here that Europeans were introduced to the teachings of the ancient Greeks and Romans - the writings of Aristotle and Plato, as well as the astronomy of Ptolemy. Cordoba also saw the birth of the courtly song which drew its influence from the Middle East and inspired the talented Jewish and Moorish poets and musicians of the Andalusian courts. By the tenth century they were noted throughout the entire Arab world for their great skills. However with the gradual reconquering of the Iberian coast by

the Christians, Cordoba became isolated from the rest of Islamic culture. Even so, its music, with its mix of Jewish and native styles, has remained intact, even after the expulsion of Jews and Muslims from Spain in 1492.

The arrival of the Gypsies in the area in the mid-1400s added much to the distinctive sound and dance in flamenco. Thus flamenco, like 'canto jondo,' owes much to the East, whilst evolving in the most western part of Europe. This is music which has a direct link with the earth, almost rising out of it as the poet Lorca has suggested. Flamenco is a form which also allows for much improvisation and individuality of expression. It is living music which continually changes as it is passed on from one generation or country to another. Here is music which is as universally appealing as the blues.

As Pena has said, it is the singer who begins the song or 'cante', and both the guitarists and dancer follow, but it would be wrong to think of him as the leader, for Flamenco song, unlike our own, is not a narrative form. The singer establishes a mood and structure to the music and it is from this that the dancers and guitarists weave their own spell - a mixture of drama and virtuosity. It is the dancers who add the visual appeal, excitement and seduction, as well as providing percussion with their feet, working around the rhythm of the guitars and handclaps.

Flamenco is riveting stuff indeed. The singer sets the mood and the dancer amplifies it whilst the guitar-

ists harness the energy and intensify it. Paco has said that

"in that sense, the guitarist is secondary to both the singer and the dancer, but the guitarist is secondary to flamenco in the same way that the foundation of a house is secondary to the house itself. You may not be able to see it, but the house could scarcely stand without it."

The power of flamenco lies within the rhythmic interplay rather than on the tale of the singer or the gestures of the dancers. "Only when the rhythms have been set into motion can the individuality of the different players emerge, not only as they work with the rhythms, but as they work against them as well," says Pena.

Perhaps the world's greatest flamenco guitarist, Pena made his professional debut at twelve, and his London debut, rather amazingly, with Jimi Hendrix in the early sixties. He has also

shared concert stages with the likes of legendary Spanish soprano Victoria de los Angeles, John Williams, Leo Kottke and Inti Illimani. No stranger to Australian audiences, he has toured solo, and with his flamenco company, on several occasions since the 1980s.

Pena's company includes seven of Spain's most talented flamenco dancers and he has said that their dancing "exudes all the passion, allure and seduction of flamenco, enhanced by their youth. *Flamenco Fiesta* will be a complete theatrical experience with all the love, passion, sex, power - and playfulness - that is synonymous with the best of flamenco."

Paco Pena's *Flamenco Fiesta* plays at Her Majesty's Theatre from September 26 to 28. Tickets are available from BASS.

Brett Allen-Bayes.



Grazing the funnybone

**GavelRash
1996 Law Revue
LittleTheatre
Season Closed**

I must admit to approaching this year's law revue with some ambivalence. Sure I am a fan of undergraduate humour, but did I want to sit through over two hours of attacks on the law school and the legal profession from those that are a part of the former and aspire to become a part of the latter? I need not have worried. The stereotypes that I was wary of were kept to a minimum and the insights into our legal system, media and society were mostly hilarious.

To get the criticism out of the way, "Interlude with a Vampire" was perhaps the weakest point of the show. This sketch involves a lawyer and a vampire battling over the soul of a young innocent with the vampire predictably victorious. Its weakness lay in its reliance on stereotyped characters and its predictable ending. That said, however, the remain-

der of the production more than compensated for this momentary lapse. I have only two other criticisms. At times it was difficult to hear the actors despite my seat in the second row, and the material at times excluded anyone without a basic knowledge of the law or the legal system. Fortunately these flaws were not fatal to the production.

The high point of the show (among many close contenders) was the brilliant portrayal of Amanda Vanstone in "Interview with a Vanstone". It was obvious that a great deal of effort had been put into observing the mannerisms of that most charming and compassionate of federal politicians. The only thing that prevented the sketch from being more amusing was that the proposals put forward by the 'Senator' in the interview (charging for bicycle parking and letting Blockbuster manage the libraries) were too near the truth. Perhaps there was a leak from the Senator's office.

As is usual in these kinds of pro-

ductions many of the most amusing moments were unscripted. 'Mulder' breaking into a fit of laughter at a crucial moment in the X-Files skit provided one of these moments. Another came from the clearly unorganised performances of the band, Boxman, during breaks in the production.

Along with these highlights was the **Darren Ferrari**

usual undergraduate fare: bondage, vibrators, perverts in vinyl raincoats and, of course, fart jokes, all delivered with all the subtlety and enthusiasm of Bronwyn Bishop's anti-smoking campaign. Ultimately it was this that made the production a success.

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Croonin' Campbell

Often being the son of a celebrity can be fraught with problems, but it hasn't been the case for David Campbell.

Adelaide-born and bred Campbell, has in a three year period established himself as a rising talent in musical theatre, following on from the footsteps of Simon Gallagher, Anthony Warlow and Marina Prior. A far cry from the blues/rock music sound of Australian contemporary music icon Jimmy Barnes, his father.

Following the successful release of his first CD, *Yesterday is Now*, Campbell is currently touring Australia with his one man cabaret show of the same title, with an Adelaide performance scheduled for later this month.



Campbell's next move is his performance debut in the musical theatre capital, New York in October, the result of meeting cabaret star Michael Feinstein during the Barbara Cook masterclass during the Melbourne International Festival last year.

"Michael was very impressed with my work and organised it for me to perform at the Cabaret Convention in New York in October," he said. "I am one of the performers listed for the opening night of the Convention so it is really all a bit scary."

In addition to the Cabaret Convention Campbell has obtained two nights at the prestigious Club 88 in Greenwich Village. A big move away from Adelaide, where his early involvement in musical theatre began.

"I used to be involved in school productions of musicals and afterwards I appeared in a musical with the South Australian Youth Theatre Company," he said.

"I then moved to Sydney to concentrate on a straight acting career and after a while my manager suggested that I should take up singing, and after much debate I took up his advice and haven't looked back.

"Originally I thought that I would be doing it for only a couple of months but it has just kept snowballing. I am just lucky that I have found success with doing something I love."

Last year Campbell received a MO award nomination for Best Musical Theatre Performer for his performance in the Australian musical *Only Heaven*

Knows.

So why musical theatre?

"My mother was into this music so I listened to a lot of this while I was growing up and watched many of the big movie musicals, he said. "Then as I got older I began to get more involved in rock and pop music to the point that I even played in a band, but it wasn't until I got into acting that I returned to this musical style."

Campbell's aim in his work is to reintroduce a melody in music.

"With my shows I am looking at all forms of popular music that have been performed this century, from the big musicals to other works from some of my favourite songwriters," he said.

With his youth (he is only 23), Campbell has noticed a change in the audience mix, reflecting the recent increase in popularity in musical theatre in Australia.

"At the beginning most of the audience tended to be those who grew up with this music, but recently I have been developing an audience who come from all musical backgrounds and age ranges, which is obviously a healthy sign for me and musical theatre in this country," he said.

Campbell believes the release of his first CD also reflected the increase in support for musical theatre.

"Traditionally it has been very difficult to record this type of music in this country, unless you were one of the big established stars there are very few people who are prepared to take a gamble on it, but to my fortune

Polygram has shown faith in me," he said. "To a certain extent what I am doing is a continuation of the groundwork already established by such people as Anthony Warlow and Marina Prior. To be put in the same category as them is fantastic, but on the other hand I don't want to be typecast either."

"The CD is essentially an extension of my Cabaret work but with it I have aimed for an element of simplicity with the sound because these are songs that can be complex, but simple, at the same time."

With such a rich selection of music to choose from, Campbell acknowledged that it was difficult to name a particularly favourite songwriter, but regarded Irving Berlin as probably the best in the genre.

"I don't think there is someone who can come close to him," he said. "It doesn't matter that he is not classically trained, but all his works are just straight from the heart."

Despite having a stellar rise to the top, Campbell believes that he has still so much more to learn in the business.

"I have just learnt so much during the past two years, but it is an area where you can never learn too much and New York is just another step on the learning curve," he said.

David Campbell will perform *Yesterday is Now* at the Norwood Concert Hall on September 27. Tickets available from Bass.

Fontella Stuart Koleff

SDC's Superb Berlin

Berlin by Graeme Murphy
Sydney Dance Company
Her Majesty's Theatre
September 12 - 21

Rebirth. Trust. Balance. With superb skill and power, Sydney Dance Company evoke the forces that drive the city and its people in *Berlin*, Graeme Murphy's 1995 hit which opened in Adelaide last Thursday. To music by Iva Davies and Max Lambert (with covers of Bowie, Lou Reed and the Psychedelic Furs), *Berlin* exists in an industrial, bombed-out city landscape, a barren space surrounded by rubble and strewn with bodies which do, however, live with hope.

An angel huddles against the wall shivering with cold, and when she dances she cannot become airborne. Clowns' acrobatics are lopsided and ensemble movement takes place downstage left or right, but not centre. The city is unbalanced and heavy; duets and trios turn rough, supportive lifts and turns replaced by manhandling on the edge of violence. Yet each roughness is matched by smooth, each darkness by light, and within the

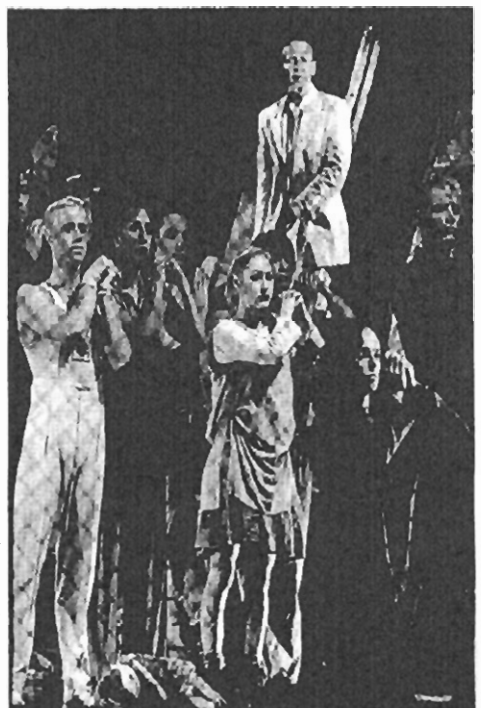
desolation the movement is often organic, a connection of energy passing between the dancers and building on itself. First two, then more dancers link hands until the circle is complete; each in turn falling in and out of the round, rippling across the stage as momentum grows.

The ordinary people's growth is met by soldiers' brutality and shades of Nürnberg. Cabaret-style partnering between Janet Vernon in an androgynous cut-away tux and soldiers in sombre uniform is angular and leggy. Timothy Heathcote is sharply effeminate, even before we see his suspenders, and his duet with Xue-Jun Wang is an explosive masochism tango which expands to include all the company, forcefully describing a city ill at ease with itself. The brutal males are progressively undressed throughout the work, until at the last they dance stripped to the waist, supporting Berlin's angel (Katherine Griffiths) so that she is uplifted and finally flies.

There is nothing superfluous in this production. The sublime choreography is honed elegance, with an underlying steely strength conveyed by these dancers as no other

company in Australia can. Quite simply, they have attitude. Janet Vernon, of course, is extraordinary—she has inspired Murphy's work since they were students, and she can put more expression into one shoulder-blade than most of us have in our whole body. But this is the best modern dance company, arguably the best dance company overall in Australia, and all of its members excel. If you see one dance production this year, see *Berlin*.

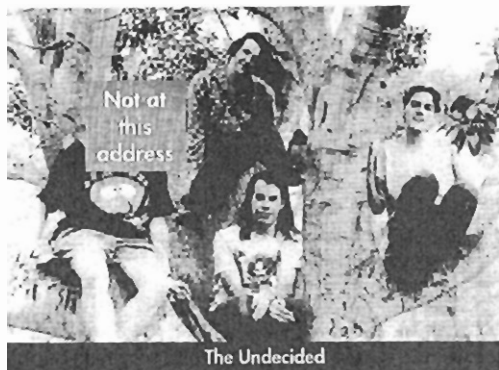
Celia
Brissenden



SATURDAY NIGHT'S ALRIGHT

**Reckoning /Undecided
Venus, Mars and lots of Stars
Mavis's/Reckoning/Undecided
Adelaide UniBar (all ages)**

Yet another Saturday night in the illustrious "NO SURFING" domain of Adelaide UniBar, surrounded by crazy kids and lots of juicy Austral-



ian-made music. Andrew P. Street and his band of merry men (with a new, bald drummer) kicked off the night just after 8.30pm to a decent sized audience. The band's jovial mood and power-packed performance got the slowly growing crowd hip, hop and happening (and this coming from someone who's seen many a disappointing Undecided set). Sure, Andrew P Street may piss you off sometimes... but you can't deny he

writes good pop! Reckoning took to the stage next, Seamus resplendent in lime green (new fashion colour!) and his notorious Big Day Out specs. It's rumoured that the band's planning to bail from Adelaide and hitch to Melbourne in the near future (sob! sob!) and the sinister presence of a video recorder at the sidelines

seemed to confirm this. With a slide show to keep the kids happy ('cos Seamus had promised) Reckoning delivered a much more focused (sober!) set than usual with a nice mix of old and new material, including three songs from their upcoming third CD (to be recorded in November) - "A little white fluffy cloud", "Flying Saucer" and my all-time favourite: the moody, grim, bass-heavy "Come back Suzanne" (which now rocks more than ever in its extended form).

By the time the Mavis's began, UniBar choked with incense - a homage to the band's Indian and Middle Eastern influences. Though facing tough competition in Andrew P Street

and Seamus, gorgeous Mavis's singer Becky Thomas easily scooped the prize for most consistently bizarre facial expressions (was it she who coined the "freak" look with all that face glitter?) The wacky five piece churned out their unique brand of beautifully structured rock layered with dark grating sounds, mean drums and heavenly (just like Mike & Paula's baby) harmonies from Becky and Matt (vocals/guitar). The band showcased plenty of material from their debut album *Venus Returning* (we got "Thunder" for all the III groupies, we got "Giant", we got "Lost" and we got "Sorry") as well as some old stuff like the catchy, super punch-packed "Squirm" off their now deleted *Poseidon* EP. The massively high-energy set played till midnight to a fairly low density crowd (although an infant mosh-pit did get going for a while). I'm personally disgusted at the tepid responses earned by these A-grade Australian acts when they tour Ad-

elaide, since ultimately it means they'll decide to bypass us in the future (I've been to a brilliant Automatic/Snout gig where the bands were practically ignored by the audience). Surely any good band putting in the effort to produce a huge, energetic set deserves a modicum of enthusiastic support (even if it's really no more than a big night out for all the under-age kiddies).

Alice Ray



...FOR FIGHTING

**Monté
Boltz Café
Sunday 8th September**

Wow! I want to see Monté on the weekend. Wow!

I've only ever seen this outfit once at Prosh @ Dark and well... I couldn't seem to remember too much about them. After experiencing Monté's wonderful sound at Boltz I can't begin to imagine how anyone could possibly walk out from one of their gigs without the benefit of a very lasting impression. They are in a word: Amazing!

From the first song (one?) it became obvious that this band is not afraid to experiment with a vast array of sounds. Monté's songs are definitely 'something different'. I especially enjoyed the quirky "Twisted" and the celebratory "Joy" songs which were superbly broken up by magnificent musical

interludes, bringing on the power and sheer beauty of music. One instrumental in particular was excitingly reminiscent of The Dirty Three with the inclusion of the violin.

In fact the wide range of instruments used was yet another delight that Monté included. At any one given time you could expect to be astounded by the sounds of trumpet, drums, guitar, bass guitar, saxophone, recorder and of course Jenna's fantastic vocals.

As a front person Jenna was delightful but seemingly shy. I found it a shame that her brave attempts to include the audience fell on disinterested ears.

Monté have impressed me beyond words and I look forward to the next time they play so they can 'take the child from me' again, so to speak.

Susie Bate

**The Undecided / Flat Stanley / Salo
The Crown and Anchor
Friday 6th September**

It's great to see that there are more and more all-ages gigs popping up around Adelaide at the moment. Unlike some people I think that live music shouldn't be restricted from a significant number of people just because of their age, especially when it's promoting good local Adelaide talent. Friday night's the Undecided/Flat Stanley/Salo gig was an excellent example of this progressive change.

Unfortunately I didn't arrive in time to see any of the Salo set but apparently this relatively new Adelaide band started the night off in great form (hopefully I'll get the chance to justify this comment soon!).

I managed to catch most of the Flat Stanley set who delivered yet another fine sample of their music (also available on their CD!), something Adelaide crowds are becoming more able to appreciate and expect.

Despite the recent (however slight) line-up change in The Undecided

(namely the changeover from Nick to newcomer Jeremy on drums) the boys are still kicking on, or more eloquently, kicking butt.

The Undecided played what I like to call "the wedding set". That is, something old, something new, something borrowed and something blue (well, black actually). Whatever you'd like to call it I think it was damn good.

I was interested to see how well Jeremy was slipping into Nick Parnell's shoes and I'd have to say he's not the Nick we loved and followed (WE LOVE YOU NICK PARNELL!) but rather a great replacement and I'm sure that over time will be equally favoured (after hearing his super attempt at the tricky timing in 3-Ravens I feel it's a certainty).

The Undecided are only playing a few more gigs before going into hibernation so I urge you to catch them before this happens. Mr Street claims that this was so they could 'get more talented' but Andrew, is this possible?

Susie Cue

Flowering of a Black Rose:

AN INTERVIEW WITH ADELAIDE'S WENDYHOUSE

In the mire of the Adelaide music scene, there are a mere handful of acts that possess more than just the ability to produce lo-fi noise or guttural pub-rock. Elusive four-piece Wendyhouse are one such band.

Wendyhouse are the support-group who play to a half-empty room before the main act fill the stage. Their left-of centre approach has thus far relegated them to a seemingly perpetual support-slot but in the short time in which they are allocated to play, one can sense something brewing. The dark horse is riding in. Wendyhouse play dulcet, melancholy songs flowing with dark undercurrents. Their sound is profoundly British, led by a demure vocalist who sings of doleful solitude and sadness. It's not angst, but a kind of sorrowful cry from behind a creeping shadow...

Lost, lonely / I try to be your friend / It's the same dream I've been having

Just never seems to end / I'm lonely I live / I'm lonely I'll die

It's a message from the past / Taken to the sky

Guitarist Sam Reid and vocalist

Nathan Korotkov, on the eve of their first anniversary show, talked about their band...

"We don't aspire to impress anyone, we don't even know if we can because we've never done our own gigs. So we don't know if people are there to see us or not. The thing that we try and do is make it so that anyone can enjoy the music but people that enjoy levels of intellectuality. So they can get something out of it as well...we're so emotionally attached to the music, because it's us. Not to sound narcissistic or anything, but we enjoy what we do. We hope others do as well."

"It is radio friendly music, what we play...we've had surprisingly good responses so far. It's hard to get used to someone liking what we do. We like what we do. It's a subjective thing. For all we know, the people who don't clap could be hating us....most of the time, we're pretty sceptical about being a support act because people come to see another band. But generally, people seem to like us...When Indigo Husk came, they said we were the best band they had heard on



tour. They actually vocalised that to the audience, at which we were pretty stunned."

Wendyhouse have an E.P. coming out in a couple of months called *Traces*, featuring four of their best numbers.

"There's a heavy, poppy sort of song, then we've got a ballad with a cello. Another song with a weird effect on it - it's pretty dark, sort of like there's a factory in the background. Because we haven't been around for very long and probably not that many people would know about us, we don't expect that 500

copies will go in three days...but we think people will be satisfied. It's so hard within this thing to try and get an objective view of it all."

The ethereal tones of Wendyhouse will be sweeping across the Producer's Hotel, with Mos Eisley on Saturday 28th of this month.

Ben deHoedt

Photo: (left to right) Sam Reid, Nathan Korotkov, George Swallow, Jon Heard. Photo by Mel McNamara

Victor Harbor Folk Festival

Yep, it's that time of year again... The Victor Harbor Folk Festival is coming up on the October long weekend (7-9).

Touted as "SA's biggest music weekend of the year," it features all kinds of music; blues, folk rock, acoustic, traditional, contemporary, world, cultural, Celtic, indigenous and gospel. There's also heaps of dance in the program, from indigenous dance companies to Russian Dance Ensembles.

The Folk Festival always features numerous workshops for those who don't want to just watch and topics include didgeridoo, blues guitar, bellydancing, songwriting and poetry.

There is also a series of awards given out each year. These are; the SA Songwriters Award; the 1996 South Australian Folk Award; the Young Traditionalist Award; the Victor Harbor Busk-Off; the Poetry Writing Award; and the Storytellers Award.

Naturally there will be food and drink outlets so you don't go hungry/thirsty and there will be art/craft stalls on site.

Tickets are \$50/45/15 (presold) or \$60/45/18 (bought at door) for the week-

end. Daily passes are also available.

For more info contact the Folk Federation of SA Inc on 8340 1069. Bookings are also at Bass on 131 246



This year's highlights include a 12 piece drumming troupe from Japan and local acts Celtic/rock outfit The Borderers, world music group Dya Singh and Whiplash.

Multinational label Warners sues Indie label Shock Records for another "frivolous court experience"

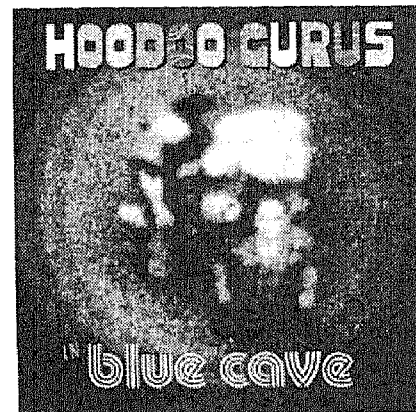
Australia's top independent record distributor plans to fight what they call a frivolous and foolish action brought against them by major multinational record company Warner Music Australia - the major label that recently rocketed CD prices to \$31.

Warners allege that Shock Records are selling two records (St Etienne's *So Tough* and Babes in Boyland's *Fontanelle*) which they have no right to. According to Andrew McGee, Shock Record's Managing Director, Shock discontinued those titles long ago.

Shock and Warners have ended up in court before. In February 1995, an action brought against Shock over missing records from

Warner's Sydney warehouse was tossed out by a Melbourne judge only two days into committal. She ruled that the case should not have been brought to court, awarded costs against the police to Shock and stated that the testimony of certain Warner executives was not at all convincing.

McGee believes that "the current action may be a case of sour grapes over Warner's historical and hysterical previous courtroom losses...it's somewhat amusing that they file the action in Sydney when we're based in Melbourne and go to the lengths of bringing in the heavy hitter lawyers when a simple phone call would have made them realise their allegations were wrong."



Hoodoo Gurus
Blue Cave
EMI

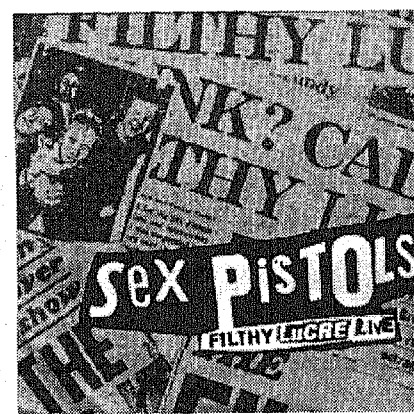
How do you best describe the music of a band such as the Gurus? Only by listening could you possibly perceive the musical development that has gone into *Blue Cave*. Anyone who saw the Gurus perform at the Thebe would agree that the new songs are a must progression for the Gurus with *Blue Cave* being the first new offering for near 5 years.

Opening with a big blurred guitar in "Big Deal" and following, "Down on Me" grabs hold. Included is the commercially thrashed "Waking Up Tired". Who doesn't deal with the problem of Waking up Tired? If I had space in this review I would write all the lyrics to it (new Australian Anthem?). Perhaps that is one of the most impressive aspects of Dave Faulkner's songs in which his lyrics are punchy, clever and relate to everyday circumstance, with the music definitely able to support it.

Disappointing tracks include "Mine" which is simply nothing special, "Mind the Spider" (a cheap rip off) and "Get High", which is cute but rapidly becomes annoying. Experimental style is prominent, but still you definitely know it's the Gurus with "Please Yourself", "All I Know" (Brad Shepherd doing lead vocals!) and "Night Must Fall" giving a welcome low keyed relief to the general upbeat high energy feel.

Now offered at selected retailers with *Gorilla Biscuit* (b-sides), perhaps it's time for you to experience some living Australian rock legends - that which is the Hoodoo Gurus.

Peter Vinogradoff



Sex Pistols
FILTHY LuCRE LIvE
Virgin

With all the hype of their "reunion", we finally get to hear 70's bad boys play (again). Recorded at

Finsbury Park, London earlier this year, playing original (and only) material in front of old and new fans. John Rotten's hair is the only thing that brings them close to looking like a 90's punk band. For anyone that doesn't know, lucre means money. They have retained their original costumes and The Clash style haircuts, especially Glen Matlock who looks more like a 40 year old bank manager in his disco get up. Enough of the packaging, to the music: being recorded live, one couldn't get one's hopes up too much, but LuCRE LIvE sounds well mixed (better than my own bootlegs) and in retrospect the guitar is very similar to Billy Joe from Green Day. Classics such as "God save the Queen", "Pretty Vacant" and "Anarchy in the UK" should be music to even new arrivals of punk music. A must for Sex Pistols fans and a good stepping stone for curious persons. Final analysis: Good for scaring your mother (Johnny Rotten "We're not that fucken bad after all, are we?"), but doesn't make the walls vibrate enough.

Ian E. Lau



Various Artists
Sweet Relief II - The Gravity of the Situation
Colombia

The original Sweet Relief album featured a variety of artists performing covers of Victoria Williams songs, raising money to help pay her medical bills. Obviously a success, it has spawned a permanent fund providing medical aid for musicians, and this, a second album revolving around the songs of a little-known wheelchair-bound singer/songwriter Vic Chesnutt.

Tribute albums are usually an odd beast, mixing styles and approaches to varying degrees of success resulting in an uneven package. But this, thanks mostly to Chesnutt's superb songwriting, is a superior effort. The calibre of some of the artists involved doesn't hurt either. The double-barrelled kick-off of Garbage's typical (ie: great) Kick My Ass and REM's spooky and sublime dressing-room recording of Sponge is a killer start. Smashing Pumpkins collaborate with Red Red Meat for a warped take on Sad Peter Pan, and Kristin Hersh offers more of her crystal acoustic simplicity with Panic Pure. For God's sake, even Hootie and the Blowfish come off as okay here!! The only real let downs are Sparklehorse's dire West of Rome and Cracker's atypically boring Withering. Vic himself finishes the album off with Victoria Williams on the lovely God is Good.

Sweet Relief II is a fine package of beautiful songs performed with a great deal of care and respect. Worth buying just for the cause, the quality of material adds to the attraction. Give it a listen, and be hypnotised by the world and words of Vic Chesnutt.

Gerard van-Rysbergen

Avail
4am Friday
Lookout! Records

There is very little that can be said about this album apart from "it rules arse". In 4am Friday, Avail have released another sparkling album and a more consistent one than either "Dixie" or "Satiated" - their previous releases also on Lookout!

Avail sound a little like a cross between a not too syncopated Fugazi and Discharge! They share the same passion, energy, in-your-face vocals and attitude. The music is not your standard 3 chord chug a chug and not wholly reliant on discordant tunings. It shows more than enough variety to stop 4am Friday becoming just another good American punk album.

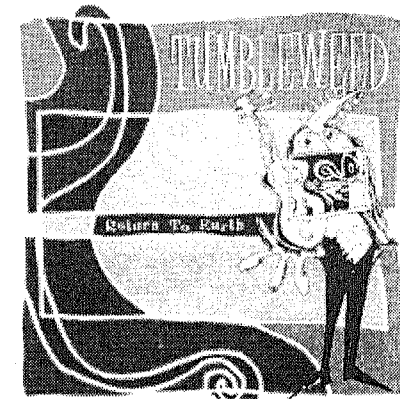
E.N. Lau

Mono Puff
Unsupervised
Festival

John Flansburgh of They Might Be Giants has created an album of diverse genius with his band Mono Puff. Opening with a rancorous burst of distorted and dishevelled surf guitar ("Guitar Was The Case"), *Unsupervised* proves that this Giant isn't dependent upon the other.

A lot of the time he plays it straight, with the country-inspired "Don't Break the Heart" and "The Devil Went Down to Newport". Despite being tame, even these moments are far from dull and only serve to add more colour to the picture he has painted with this debut album. The title track is perhaps the most Giant-ish number on the record, featuring lyrics like 'I was unsupervised / I had a real good time / Until I hit my head'. It would be folly, however, to assume that a Giants' spin-off band would not retain at least some of their trademark sound. In fact, there are plenty of times on *Unsupervised* when one could swear that John Linnell was part of the action. This only enhances the quality of the album and shows us exactly where the happier side of the Giants' genius is drawn from. This record does not smack of paranoia or sadness - two of the Giants' lyrical hallmarks.

Frosby



Tumbleweed
Return to Earth
Polydor

Voted last year, by Triple J, as Australia's best band, Tumbleweed is back and better than before. This 14 track, 45 minute LP is the follow up to Galactaphonic (which was a hard act to follow) with new drummer Nick Reith and guitarist Alex Lynch. The opening track, "lavabread", a tune inspired by vocalist Richie Lewis homesickness for Wales, sold out all 2500 limited copies in under

half an hour! The punkish, uptempo, drum assault, thrashfest deserves to be mentioned in the same breath as "Hand Around", "Stoned" and "Sundial".

"Dr Colossus", "Marble Moon", "Sirens Crying", "Niteside", and "Eternal Burning" all have the traditional Tweed feel but "Sweet Nothing", "Resting Stone" and "Blessed" may surprise the old hands. These songs are a little less intense but yet just as good. "Meanwhile" has a freaky start that builds up and kicks into the rifts.

E.N. Lau

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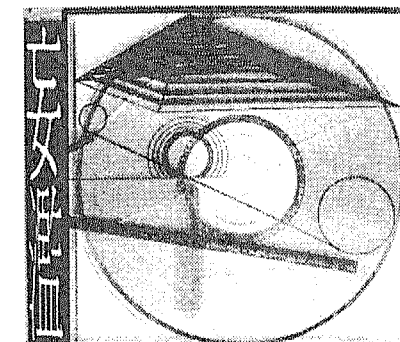
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The strangest moments are found in "Dr Kildare", which is really three songs in one - all seemingly unrelated and opening with the words: "Who will teach me drama?". "To Serve Mankind" is a bizarre keyboard instrumental based around an operatic vocal sample and is reminiscent of early Giants material. The album closer is barely a minute long - "Nixon's the One", sung in a mockingly anthemic manner: "When they look back and weigh / everything he's done / they will re-

alise / Nixon's the one.'

The other 'Giant's hallmark Mono Puff have adopted is to include 13 or so tracks on an album which is barely thirty minutes long. It's the only flaw in an otherwise excellent recording. Are you willing, though, to part with \$30 for what is essentially a really good EP?

Forabollin Boggledee



Rash
To be looked at (from the other side of the glass) with one eye, close to, for almost 30 min.
independent

The last thing I want to do is (um) diss the last Rash CD but, once you hear their latest effort, you won't be turning back. It's like the difference between a bedroom demo and Spiritualized's 'Pure Phase' LP. Well, maybe not, but you get the picture. Both the songs themselves and the actual recordings have moved up to another level entirely.

In Dream' kicks things off with a wonderfully lethargic instrumental intro reminiscent of Swervedriver's 'Duess' before blasting into a groovin' rock number of epic proportions. Sure, its vibe is trademark Rash but it's just So Much Bigger. Listen and you'll know what I mean. Then there's 'Wrong' with all its contrasting rhythms. Jerky and angular. Smooth and flowing. Wonderful. And it mentions Adelaide without sounding crap! Double wonderful!

The boys go all introverted and kooky on 'Sucked In & Speechless', a track that will probably leave a few of the younger listeners a little cold. Fair enough, too - it's not exactly a rousing singalong-in-the-pub number, but that's okay. In fact, it sounds like it was one of those things they just had to get out of their system. It's an interesting track but it hasn't quite managed to appear on my shower set-list just yet.

The catchy Rock Beast that lies at the heart of Rash resurfaces on 'Eliza Robe' and, strange as it may seem, sounds a little like a Superchunk/Tumbleweed hybrid. No bad thing, obviously. Finally, 'Tomorrow Will Be Different' rounds proceedings off in the fine way that they began. And when Nat's Voice Box/oral wah-wah type thingy kicks in during the song's climax, you really believe that adrenalin should be the drug of choice for far more Young Australians. God, it sounds good.

But that's not all. A couple of minutes of drums lead into The Hidden Track, a sort of 'Territorial Pissings'-style thrash out. I prefer Earl Grey,

really, but that doesn't matter. It just adds to the twisty-turny nature of the whole thing. It's like the shoddily painted slogans on the Mirror Maze at the Royal Show. "There's a surprise at every turn!" Yes, Siree! And just like the maze, "You can stay as long as you like!" I will be.

Mark Scruby

Soundtack-Various Artists
Love and Other Catastrophes
Polydor

It's a well known fact now this film was made on a budget of \$45,000 and later the AFC supplied the other \$500 000 for other marketing perks, and hence this soundtrack. There's a whole conglomeration of songs, new, retro, good and the not so good. Yeah, it's that kind of a soundtrack. "Just a Man" (Cruel Sea), "Empty" (Rebecca's Empire) and "Fake That Emotion" (Tex, Don and Charlie) sounds like the playlist off the J's which is not necessarily a bad thing, I suppose for some people out there. The old songs, guaranteed to bring out the nostalgia are the dreamy sounds of "Sunday Morning" by the Velvet Underground, "Manhattan Walk" an uplifting jazzy number by Daryl McKenzie and then there's the new retro version of Cole Porter's "Let's Do It". It's got everything really, but the standout tracks are "Recognise" by the Underground Lovers, Godstar's "Pushpin" and I was quite drawn to the sweet pop of The Cardigans' "Carnival". Monday Michiru's "Rainy Daze" is a groovy, acid-jazz type track intercut with French rap, while Bellydance provides the reggae touch with "Bubbles" and like any self-respecting soundtrack these days, snippets of dialogue from the film is dispersed through-out. It's following a dozen of other soundtracks examples by meshing a collection of songs, which is not necessarily a bad thing, just a tad tiring. Like I said, it has a bit of everything and it just depends on whether it has enough of the bits that you like to want to fork out the money.

Ching Yee Ng



Vegans in Leather
95BC

According to the dust jacket, the tracks were recorded in June of last year (making it positively old news, dahling). Regardless, this six track

EP by Adelaide duo *Vegans in Leather* is the perennial sort of small-town OzRock that's been played on and off for centuries. It's a fairly simple collection of distorted bar chords overlaid with an angry drum kit, clear tremulous vocals and the occasional blues harp. Quite nice if you like that sort of thing. Jed Low has a great voice which contrasts with the heavy guitar riffs and interesting melodies.

The only thing that really lets it down are the maudlin lyrics which bring certain commercial BritPop MopTops to mind; eg: Believe in yourself / cos there ain't nobody else / and believe in Rock n' Roll (etc.) If they had decent poetry, they could (presumably) be big on

an international scale.

The best song musically is the first track (*Do as I Please*), but the whole album sounds a little too polished for all their thrusting and distortion. I get the impression that they're a lot more energetic live and something has been lost in the transition to disc. Anyway, have a listen (cos they are from around these here parts) but it's not really my mug of java. Oh, one more thing - for some reason the CD has two hidden tracks, but only four listed ones. Why anyone bothers to hide two thirds of their own CD is beyond me ...

David Bloustien

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Serious Warfare

Courage Under Fire
Hoyts Cinemas

Yes kiddies, war is hell, but sitting through most war films is even worse. *Courage Under Fire* lies somewhere in between, if that makes sense. I'm not sure if this is the first Gulf War film, but it sure doesn't move far from the CNN party line. The holy mission status of the war (sorry, that's "limited intervention") is, of course, never questioned, so the Gulf War is reduced to a nice desert backdrop for some big explosions. You never see an Iraqi in close-up - but you can still identify them by their Saddam Hussein moustaches.

If you're prepared to accept the film's total focus on the US army

and it's internal workings, then read on. It's about medivac pilot Karen Walden (Meg Ryan) who

crashes her helicopter in the middle of a battle and never comes back, although her crew survive. After the war Lt. Colonel Nathaniel Serling (Denzel Washington) is sent

to investigate whether or not she deserves a medal.

Supposedly she "gave her life to save her crew" but as Serling interviews the survivors he hears

several conflicting versions. She's portrayed as "butch", "weak", even "human". Is this just misogynist

rambling, or is there a cover up? Serling is at the centre of an army cover up himself - having blown up one of the tanks under his command in the Gulf, (that's "collateral damage" to you), and lo, we have a

sub-plot.

Apparently the US Department of Defence withdrew its support for this film. Since it couldn't have been because of the film's lack of

shoot 'em up credentials (which are impeccable), it must be because of the implication that the army lies and covers up its mistakes. Subversive stuff.

What sets this apart from the average (but doesn't lift it above the average) war film, is the fact that it involves a woman in combat. Meg Ryan is definitely much less irritating as a pilot than she usually is - in fact, she's quite good - and since she has to play the same scene three or four different ways you realise that she can act (kind of). Denzel is competent as usual, but he's not given much to work with. If this is the sort of thing that you like...

Rachel Templer



Ooh, Foxy Lady

Girl 6
Mercury Cinema

Phone Sex...can you do it? Try this on for size.

"...Hi...my name's Lovely, and I'm the girl next door. I've got long blond hair, 38D bust, a tiny waist and legs that I just looove stretching. If I bend over will you help me streeetch? Hey, I said stretch my legs, you naughty, naughty...what's that? It's sooo big!...but it feels soooo good...Oh...there's my girlfriend Candy, can she play too?...You two work so weeelll together...that's niiicce...oh...oh...yes, Yes, YES, YES, YES, YES!!!!...oh dear, Mummy's home...bye bye nice man..."

This is the type of phone sex, or phone senselessness you will find



in Spike Lee's *Girl 6*...but it does get quite naughty, and in some cases quite disturbing. But these are the things some people will do for some quick cash. The main character is "Girl 6" a struggling actress with too many morals to bare her breasts for the camera, hence the

irony of her later chosen profession of call girl. As usual, the women are typically "high yellow", would you expect anything else from Spike? The story follows *Girl 6* as she dates a thief, brushes off her best mate (Spike), and runs from audition to audition. We also get to

hear and watch phone sex in action, which could be quite hard for some to bear and quite hardening for others. The fantasies, to justify the last statement are male oriented. The women are paid to locate and fulfil the males' ultimate fantasies. The themes include a principal having

toilet sex with one of his naive students; a man who humps the cleaner whilst she's washing the floor (and isn't allowed to stop); a threesome toilet scene (with students and principal yet again); and a vicious rape scene with near horrendous consequences. Theresa Randle as *Girl 6* is quite good and displays her versatile style as she takes on many different roles within rehearsals/auditions and fantasies. Spike is quite amusing as her best friend and Isiah Washington is likeable as the shoplifter who loves her. The actual story is nothing sensational, but it is amusing and it does provoke thought. It's also somewhat better than some of Lee's prior 'joints'.

Fiona Sproles

What A Little Moonlight Can Do..

Moonlight and Valentino
Hoyts Regent

I went to see this movie with a fellow *On Dit* reviewer and I have to say I was glad for the company. We were due to see the 6:30pm screening of this film but because of a huge mix up we were told that we would have to return for the 8:15pm screening. Neither of us were terribly impressed by this and I think we both left feeling a little cool about the whole event. However, I would like to say thanks to Diana the ticket lady who was extremely helpful and polite. Diana, you're a legend! Also a quick thanks to Debbie from 5AD who helped make our evening interesting. I hope your evening improved, ours certainly did. Now on to the movie. *Moonlight and Valentino* was originally a stage play by Ellen Simon who also wrote the screenplay. *Moonlight and Valentino* is the story of four women. Elizabeth

Perkins (*Big*) plays the lead role of a woman who has just lost her husband in an accident. Gwyneth Paltrow (*Seven*) plays her sister, Kathleen Turner (*Romancing the Stone*) plays her ex-stepmother and Whoopi Goldberg is her best friend. These three women gather around Perkins to help her deal with her grief and carry on with her life. Jon Bon Jovi has a miniscule role as a painter. If there are any Bon Jovi fans out there who want to see this film because he is in it, don't bother - you could blink and miss him. In fact that is my advice to everyone, don't bother, or wait until it is released on video. This film was a disappointment, I was expecting something along the lines of *Boys on the Side*, which I enjoyed but this was nowhere near that league. The performances were average with the occasional laugh coming from Goldberg's antics. Paltrow was a

real disappointment. I'm not sure whether it was her problem or the script's but her character came out looking like a giggling, "look at me I'm rebellious because I wear black and smoke" 15 year old school girl and yet she was meant to be a Uni student. Nothing in this movie seemed to gel. As my friend put it, it's dodgy, especially when it comes to the behaviour of the women straight after the death of Perkins' husband. Turner is the only one who seems to give validity to her character in these scenes. I think the major problems with this film are the bad script and weak direction, all of these actors are capable of much more. If you want to see a good female bonding film then rent *Boys on the Side*, *How to Make an American Quilt*, *Steel Magnolias* or even 9 to 5 from your local video store.

Christopher Bolland



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The Hunchback of Notre Dame
Greater Union Cinemas

You go to a Disney film, and you know what you're going to get; good versus evil, a few songs, and some comic relief. This film is really more of the same, but you do get the feeling that it's trying not to be. It wants to be just a little bit darker, more morbid and gothic, but even the "revolutionary" (and evil, as some factions would have us believe) Disney of the nineties couldn't allow that. So what we end up with is a tale of good versus evil, a few songs, and some comic relief.

Unfortunately, the only part of this that's really any good is the comedy. This comes chiefly in the form of banter between three come-to-life gargoyles who have befriended Quasimodo. Their antics and goading are easily the high point of the film. This is true of most recent Disney films - if I think back to *The Lion King*, the first thing I think of is the

repartee of Timon and Pumbaa (remember Akuna Matata?). And it's definitely true of *Aladdin*, with Robin Williams comfortably stealing the show. And this is the reason that *Aladdin* is (I believe) the best of the modern Disney films - it doesn't underuse its comic characters. In every other example, they are kept in the background while the predictable moral victory of the real stars is played out. And this, friends, is a shame.

Anyway; plot. The film is based (loosely) on the classic novel by Victor Hugo, and is the sad-but-eventually-triumphant story of a "monster" child locked up and raised in the bell towers of Notre Dame by the evil judge Frollo. One day Quasimodo gathers the courage to leave the towers, only to receive abuse at the hands of the townspeople. Coming to his aid are Esmeralda, a gypsy woman, and Phoebus, chief guard. Antics ensue, and the good are victorious. Or... are

they?

I went in unaware of the calibre of Hollywood stardom on display in this movie. In the lead role of Quasimodo is Tom Hulce (*Amadeus*, *Mary Shelley's Frankenstein*). Demi Moore (*Striptease* and other pap) supplies the voice (thankfully, though, not the singing voice) of Esmeralda, and Kevin Kline (*A Fish Called Wanda*, *French Kiss*, *Dave*) is Phoebus. In minor roles as Quasimodo's gargoyle companions are Jason Alexander (*Seinfeld*), Charles Kimbrough (*Murphy Brown*) and Mary Wickes (*Sister Act* and the sequel), who died a few weeks after completing her role. Also worthy of mention is Paul Kandel as Clopin, who is King of the Gypsies and the film's narrator. His standout performance is spiced with funny throwaway lines and energetic singing (his songs, and the gar-



goyle song are the only good ones).

On the whole; far, far too many weak songs (Alan Menken has surely run his race by now), not enough made of a fabulous scenery opportunity, marred by some slightly dodgy voice adaptations, and not damn well funny enough. (Incidentally, next on Disney's schedule is *Hercules*, "a hilarious epic comedy". Hmm.) A valiant attempt to make a slightly different Disney film that didn't quite make it.

Chris Slape

A Man and his Moofies

Eraser
Academy

Yes, he's back! And I can tell you there's not a more gratifying (not to mention familiar) sight, when the bullets are raining and the bombs exploding in full Dolby delight and the helpless sexy co-star in serious shite, than the arrival of Schwarzenegger's boulder-armed, trapezoid-headed, tag-line-spouting Teutonic figure. I must say I wasn't expecting much in the way of originality from director Charles Russell (*The Mask*) and I wasn't disappointed.

An Eraser is a specialist in the U.S. Marshal service who safeguards federal witnesses by "killing" them so that they can live secure and unsuspected under new identities. Needless to say Arnold (John Kruger) is the best of the best and his secret? - "I work alone. You know



dat," he tells us. Hmm not as catchy as "Asta la vista Baby" I'm afraid. Kruger's forte is to "erase" the past lives of the hopeless cases in the federal witness program - folks who don't otherwise have a prayer of

surviving another day, even with a new name on their Visa card. This Austrian-accented American hero's current assignment is Lee Cullen (Vanessa Williams). She works for a weapons manufacturing firm and discovers that her bosses are selling

super-secret ultra-futuristic laser guns (which produces some neat effects) to international terrorists.

Naturally, those who stand to benefit from these transactions, many at the highest government levels, would like her to keep silent - on a rather permanent basis.

If imitation is flattery, then this movie does some serious ass kissing! There's a dramatic suicide à la *No Way Out*, a cyborg-like walk through fire with two guns—that each look heavier than Marlin Brando—courtesy of T2. Arnold's free fall and parachute chase looks a hell of a lot like *Drop Zone*.

With a \$100 million budget to spend the director relies on some laughably primitive special effects. My favourite is the *Jurassic Park* creatures that escape from the aquarium. When you find out they're supposed to be alligators it's a bit of a disappointment. In an attempt not to confuse T1000 with Kruger, Arnold tries to give this new

character - take a deep breath - a little warmth. After "erasing" every trace of Lee's past life he points to her heart and says, "What you are is in here and no one can take that away from you." The sight of Arnold attempting to express something from the depths of his soul rather than the depths of his automatic gun barrel just didn't work for me.

The best work in *Eraser* comes from the supporting cast, especially Coburn and Caan. Pastorelli provides a deft comedic turn to the movie but the real surprise is game-as-a-girl-scout Williams. She is given the most thankless of roles in an action film yet gives it a strong and badly-needed injection of guts. All in all *Eraser* is predictably predictable but a heaven for action movie junkies and fans of Arnie will not be (really) disappointed as Schwarzenegger returns to his old formula.

Sina Keihani Rad

COMING ATTRACTIONS

Yes, it's that time again, the twilight zone between now and the next edition of *On Dit*, so here's the latest film guide on what will be hitting our cinemas during that spooky time.

Not Fourteen Again - the third instalment from Gillian Armstrong about the lives of three Australian teenagers.

Angels and Insects - erotic, sensual etc... (as the production spiel goes). Kristin Scott Thomas and Patsy Kensit star in this film, based on A.S. Byatt's novel.

Dating The Enemy - Claudia Karvan and Guy Pearce do the switch comedy. Light and fluffy.

The Nutty Professor - Eddie Ifft tries that little bit harder, playing 7 characters in this new comedy.

Beautiful Thing - a British indie flick, with Linda Henry as a determined woman working for a better life.

The Phantom - Billy Zane as 'The Ghost Who Walks' More live comic action. Ho hum...

Escape From L.A. - co-written by Kurt Russell and directed by John Carpenter, sequel to *Escape From New York*.

The Adventures of Pinocchio - Martin Landau stars as Geppetto in this supposedly dark rendition of the classic story.

Island Of Dr. Moreau - Plenty of dramas during the making of this film. Troubled production = ? Val Kilmer, Marlon Brando and David Thewlis star.

The Tin Cup - Kevin Costner, Rene Russo and Danny Devito in this golfing romantic comedy. Is this the start of a new string of 'sport' romantic comedies?

She's The One - Edward Burns made it big with the *Brothers McMullen* last year, watch out for his second film starring Cameron Diaz and Jennifer Aniston.

Matilda - another kiddies' flick based on Roald Dahl's book, starring Mara Wilson as the heroine. Danny Devito co-stars.



Georgia
21st Century Pictures

Have you ever had the experience of watching a preview to a movie, and saying to yourself "Yoo hoo...I've gotta watch that one!" But then when you sit down with the film, you realize that all the really good bits were exploited for the previews, and the rest is actually quite shoddy? Well, this is the epitome of the latter. Jennifer Jason Leigh was incredibly realistic as a drugged out 'sister of a star' who can't sing to save her life, while Mare Winningham is 'the star' country singer whose songs are reminiscent of Karen Carpenter/Bonnie Rait 'you're going to send me to sleep cos you're so dull' brand of music. The actual story isn't too bad, and there are some very haunting moments, unfortunately these are too easily forgotten during the 15 minute singing sessions by Leigh and Winningham which are frustratingly long, boring, and hard on the ears when it's Leigh's turn to give a solo. Thank god I saw it on video, I would have run screaming from the movies if I was unable to fast forward.

Fiona Sproles



Big Bully (C)
Roadshow Entertainment Pty Ltd.

I think that this was supposed to be a funny film, although I got more laughs out of watching paint dry than this flick. Here is the basic story-line. Davey Leary (Rick Moranis, *Honey I Shrank the Kids*) was a hen-pecked child whose bully (Tom Arnold), made his life a living hell. When he was ten Davey's parents decided to move away, and before he left Davey 'dobbed in' his bully for stealing a moonrock, that the local

NASA representative has been taking around to all the local schools. Years later, Davey gets an invitation to return to his home town to teach writing at the local junior high school. Here he runs into his former Bully, although the ferocious Fang has now become an introverted 'wimp'. Apparently this is all Davey's fault as after the moon rock was found, Fang was put in terrible remand schools, which altered his personality. However as each man gradually begins to realise who the other is, they revert to their former Bully vs Victim roles. At this point the movie completely disintegrated into a dribbling mess at which point the fast-forward button became the only reason that I got through to the end at all. Complete and utter shite. Cheers!

Kerryn Doyle



Mr Holland's Opus
Columbia Tri Star

If you've seen *Goodbye Mr Chips*; *To Sir with Love*; and *Dead Poets Society*, one word that will come to mind is 'collaboration'. Let me illustrate my point. Mr Holland is a music teacher, who lives through and for his students, by teaching them to love and appreciate music through the application of modern genres, as opposed to 'stuffy' (in

their opinion) classics. His methods are the replicate of Williams' "Mr Keating", and "Mr Chips". While his profession is fulfilling, his private life is abysmal, due to the rejection of a deaf son and a wife who'd like to be recognised as something more than a doorstop once in a while. His 'opus' is a symphony he has been working on for years, but due to his curricular commitments it has been put to the side. It isn't until the end of the movie that the real 'opus' is revealed...it's schloppy and if you 'got into' the movie while watching it, you'll probably have a bit of a dribbly nose and overflowing tear ducts. I didn't, but then I'm a heartless wench who has seen one too many American 'feel good' movies and just can't take ANY MORE!!!

Fiona Sproles

Playback
21st Century Fox

This is another *Playboy* production...it's nothing special. It's completely heterosexual (I'm not saying this is a bad thing), the story is dull and the themes are older than Elder Hall. Essentially, a beautiful office 'bitch' with no qualifications (except for her boobies) attempts to climb to the top of the ladder thru' sex, scandal and corruption. The lead, a tall, dark business man with high morals, proper qualifications and a stunning wife is stabbed in the back by the young co worker who seeks revenge and further corporate success. Why does she want revenge?...well she was unable to retrieve a bone (in so many words). The story goes on and on, and the sex in between is anything but exciting, the missionary position, as effective and practical as it may be in real life is not exactly tantalising nor does it play with your dangerous side when you're watching a film for the raunch factor. That's all you get. Yoo hoo. If you want to get hot n' sweaty, I suggest you leave this on the shelf.

Fiona Sproles

Vids You Really Should Think about Buying

Wallace & Gromit
A Close Shave
Village Roadshow Entertainment.

From the multi award winning creator of *A Grand Day Out* and *The Wrong Trousers* comes *A Close Shave*. I absolutely loved this new creation from Aardman. This animation wonder is 30 minutes long, but when you think that only 3 frames could take a whole day, then it's pretty damn long. The story follows Wallace and Gromit as they become involved in a sheep hustling conspiracy. The action is constant, and incredibly smart. The expressions from Wallace and particularly Gromit the Canine are very realistic. If you don't enjoy the story, you'll be completely entranced by the intricate details, exact shadows, and fine movements. This is fantastic... you can go now - I've finished, OK? Bye.

Fiona Sproles



THE KINO COLUMN

"The body belches and farts, copulates, eats, drinks, defecates and bleeds. Under the easily removable clothes it is naked. I wanted to make yet another film about the corporeality of the human body" - Peter Greenaway. Either he's the talented but misunderstood genius of the decade or just a spoilt little brat who can do whatever he wants. Quite a few critics think the latter, as time and time again Peter Greenaway seemingly's excessive and explicit works peel off layer after layer of social taboos, artistic constructs and clothing, the ultimate deconstruction of the century. But why you ask? Well because this patron saint of full frontal nudity, believes that "human has a body, a bulk, a form, a shape that blocks the light, disturbs the air, makes an outline against the wall, blah blah, blah blah". Am I making sense yet? It's all about corporeality. Understand that, and everything will make sense and fall into nice compact little boxes, with clear labels, blah blah. Of course, if you don't, you'll probably question the highly graphic disembowelling, dismembering and gang rape scene in that quasi-religious *The Baby of Macon*, not to mention that equally wondrous, quasi-culinary *The Cook, The Thief, His Wife and her Lover*, featuring torture, cannibalism and shit eating. I am so confused, what happened to nice clean old fashioned entertainment and Disney? Quasimodo anyone? But seriously, what am supposed to say when someone uses the alphabet (*A Zad and Two Noughts* - that is supposed to spell Zoo-whoa tricky!) and the number count (*Drowning By Numbers*) to draw attention to the artificiality of film. Well, I say what a load of rather pleasant entertainment. Okay, put the knives away now. Really, these films are aesthetically brilliant, the composition of each shot is constructed with artistic genius, well that is if you're into the subject balance and look when people are seated at a table stuffing their faces with gourmet food, and talking about shit. Tasteful. Sacha Vierny's camera work is phenomenal, as well as the images being specifically colour coded, not to mention the ever brilliant Michael Nyman's music score (genius behind *The Piano* score). So you see, there's something in it for everybody. Jacobean tragedy, religion in the middle ages, animals at zoos, women drowning their husbands, not to mention his most recent effort, making a premiere at the Cannes Festival this year. *The Pillow Book*, a story about a Japanese woman who writes calligraphy on naked men. Like I said, if you can understand why someone wants to use 'food and eating for their photographic excitements, but... also as a nice complex metaphor", you'll like Greenaway, and if so, lucky for you, these films (excluding the *Pillow Book*) are available at Kino.

Kanesan Nathan

Adelaide Gothic

In the dusty Pubic Heartlands
of the the South Australian Bible belt
Where the Mississippi-Murray
tangles hotly with the Torrens tributaries
Steel-shaven newts of defiance
march red-haired and ruddy-cheeked
pot-bellied and straw-faced
Through the patch-cobbled streets of church-town
Ayzhuns Owt! No Joos is good Joos!
By jingo. It makes one proud to be Australian.

David Bloustien

Haiku

Student vote -
Four shirt colours
All pretty

Haiku Too

Torrens crawls
Ever slowly East then
West again

Dave Bloustien

DEDICATED TO ME

Lost amongst all that is found.
Hosted all my traits
decided using my past
got ridiculed for asking
dreamt of them draped across my life.
Drained myself for nothing,
dried my eyes on your mind.
Found friends in my room.
Played solitaire until evening and
noon,
drew blood from a cow's neck.
Heard a sound and thought it was
about me.

Sean Brown



238a Rundle Street Adelaide
Phone (08) 223 2335 Fax (08) 223 6119
Open seven days til late

Wherefore Art Thou Quadrupedal?

Two years
since Nancy had walked
out of my life.
One day
she just upped
and took the kids.
No ifs
No butts.
And still
her capricious ways
come skipping back to
me.
The nuzzle of her cheek
The cheek of her muzzle.
All she left me
Was her Angora coat.
Ah, love.
It gets my goat.

David Bloustien

MIND FIELD PRIZE FRENZY!

BOOK OF THE WEEK
WRIT
LANN BANKS
(AHEAD) \$16.95

Thanks to MIND FIELD BOOKSHOP
(238a Rundle Street), we have a \$60
Book Voucher to give away to the writer
of the best piece of fiction (poetry or
prose) published in On Dit each month.
Just drop your entry (with a contact phone
number so that, if you win we can find
you) into the On Dit office.

BLACKS IN GRAND FINAL !



PREMIER LEAGUE GRAND FINAL
ADELAIDE UNIVERSITY v EDWARDSTOWN
THIS SATURDAY 21ST SEPTEMBER
3.15 PM ADELAIDE Oval

ADELAIDE UNIVERSITY FOOTBALL CLUB

BOB NEIL

LEGEND OR MYTH ?

Delving deep into the dark regions of the Adelaide University Football Club archives one always (and I mean always!) comes across the name Bob Neil - Legend, and not far behind this comes the exploits of this MAN/LEGEND/GOD. The name Bob Neil has been sighted from the MCG to the Berlin Wall to the Eiffel Tower and even The Oval in London - and there are pictures to prove this! But who is Bob Neil, how did the legend of Bob Neil evolve and why the bloody hell is there an entire songbook dedicated to Bob Neil!

So, just who is Bob Neil anyway?

Robert H Neil joined the Adelaide University Football Club in 1974 after first playing for the New South Wales South Coast League. He played either wingman or half-back in the A1 Reserves and the A5's in his first season with the AUFC.

From 1975 Bob moved through the ranks (downwards) and played for the so-called 'social teams' of the AUFC. The selectors (in a moment of wisdom I believe) decided to play him on the half-back flank instead of his usual half-forward flank, entrusting him to handpass the ball at every possible opportunity. This timely (and vital) move apparently also enhanced Bob's dashes to the Bar after matches and improved his moves on any beer keg around at the time. Bob Neil not only played football for the AUFC: he also coached. In 1978 he coached the A4 Reserves and in 1979 he coached the A7's before leaving the hallowed grounds of University Oval to journey overseas.

Obviously Bob could play football because in 1975 he won the Best Team Trophy for the A8 'Whites' and was awarded Best and Fairest in 1977 for the A7 'Blacks' for the AUFC.

Sounds just like your everyday uni football player.....so what makes Bob Neil the legend that he is today and how did it all come about?

Bob Neil, the Legend

Many different stories are bandied around regarding the actual birth of the legend of Bob Neil, cult hero, but the most common (and believable) one comes

from the 1986 A1 grand final of AUFC in which Bob Neil wearing No. 130 Guernsey (a number that Bob personally selected or so the rumour goes...) was playing. The Blacks were down and struggling when a chant from the crowd started to rise above the grunts and groans coming from the football oval - "Bob Neil (clap, clap, clap)...Bob Neil (clap, clap, clap)..."

To cut a long story short, the Adelaide Uni Blacks won the football that day and in honour of the name that had pulled the Blacks from the depths of despair and lifted them to grand final winners for 1986, fans plastered Bob's name on stobie pole, fences, roads....

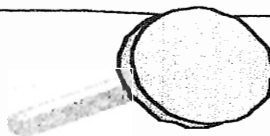
And thus, the legend of Bob Neil was born.

Now surely this legend could go no further or higher, but he did. In 1989 (according to local folklore) in the Queen's Head Hotel late one night, it is said that due to a lack of funds for the purchase of a six-pack of West End beer, Bob pleaded with a total stranger that he would swap his Ford Cortina for a six-pack....

And so to this very day the name of Bob Neil has been bandied around the world on banners, on television, on T shirts and badges, reported to great extent in numerous newspaper articles and even been spoken over loud speakers at the Sydney Cricket Grounds.

But perhaps the last word should go to Fred "Chocka" Bloch, AUFC's tower of strength, inspiration and walking encyclopedia on the Adelaide University Football Club who knows the REAL Bob Neil:

"Bob still makes the occasional appearance as a guest player in "The Scum" (the A6 Reserves) wearing the famous 130, is called on to boundary umpire, fill in as coach, and especially to tap the keg at match BBQs. He tries to avoid the hoo-hah associated with Legend Worship but has to face the inevitable - he is an Icon of the AUFC and always will be."



AUSCA GENERAL MEETING

WEDNESDAY 18TH SEPTEMBER
6PM

BENHAM LEC. THEATRE
ALL NEW MEMBERS WELCOME
BEER AND NIBBLES PROVIDED



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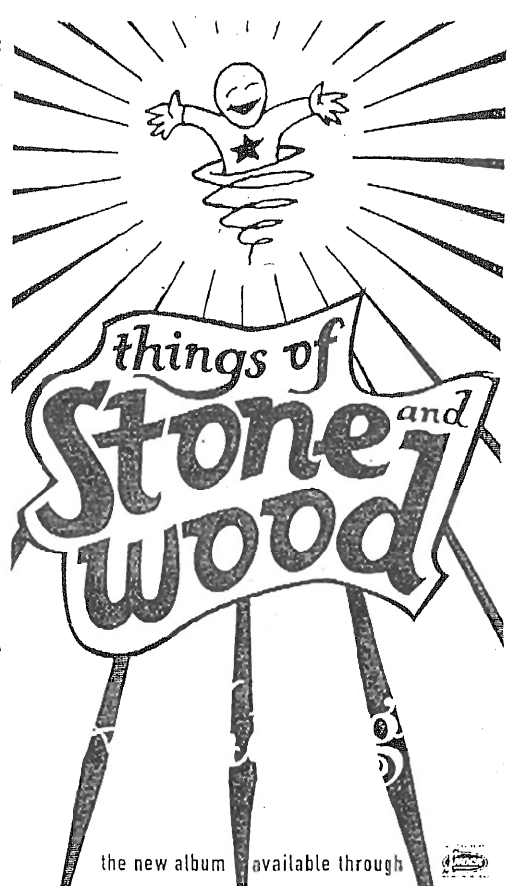


ALBUM LAUNCH

Fri 20th Sept.

Adelaide UniBar

with special guests:
THE JAYNES and THE ANYONES (Mel)



the new album available through 



ALBUM LAUNCH

Fri 20th Sept.

Adelaide UniBar

with special guests:
THE JAYNES and THE ANYONES (Mel)

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 ANTI CANCER FOUNDATION

 Heart Foundation

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QUITLINE

Classifieds

Classifieds are free, They're for you and me, You might find a mate, You might get a date, Oh, how joyous they can be! Bring your classifieds down to the *On Dit* office (basement of George Murray building, opposite Barr Smith Lawns) by 5pm Wednesdays. Or alternatively fax them to us on (08) 8223 2412. Or post them to us c/o University of Adelaide, SA 5005. If you want your advert to run twice, bring it down a second time. Easy and effective (or so we're told).

Meditation for Free

To improve your grades or become enlightened, meditation will help! Free classes by the Sri Chinmoy centre. Learn concentration, and discover peace and happiness. Call 83325797 for details.

Self Defence for Women

There are only two classes left, please make the most of them. Thursday lunch time - 12-2pm. 10th Sth dining rooms, level 4 Union House.

The Women's Collective

Meets Monday's @ 1pm in the women's room. All women welcome. Coffee and tea available.

Sega For Sale

Sega 16-bit Megadrive with two controllers and four games (NHL 94, FIFA Soccer 94, Sonic 2, Alex the Kid), \$150. Call 8339 1629 Monday all day, Wednesday afternoon or Sunday and ask for Florian.

Positions Vacant

Thought about WORK EXPERIENCE?

Need something extra to add to your resume?

...It's about time you thought about going on AIESEC exchange.

The International Graduate Program allows you to apply the skills and knowledge that you have learnt throughout your Uni life. To gain paid work experience in the field of your choice, in an international company in over 85 countries around the world. Imagine working in Europe, America, Asia or Africa, whilst learning a new language, experiencing a different culture, and making new friends.

The most successful applicants are those willing and able to work in the areas of Marketing, Public Relations, Information Systems, Accounting, or teaching English. Currently there are two positions available teaching English in Italy, Verona, the place of youthful romance, i.e., Romeo and Juliet. Hurry, apply now as places are

limited!!

Add some spice to your CV, and kick start your career, go on AIESEC Exchange!

You can find us at the AIESEC Office, 12th Floor Schultz Building, 8303 5909, ask for Nathan L, Kate W., Kate S., Denni R., or Loc. Email: EILTRAN@economics.adelaide.edu.au Enquire now for your FREE information pack.

Clean Up Your Act

For Sale: Hitachi twin-tub washing machine. Excellent condition, can deliver city area and south. \$140 Phone 8327 0673 or 0414 838758.

State Library Lecture

The State Library of South Australia invites you and your friends to attend a reading of the Ramayana composed by the sage Valmiki over three thousand years ago and considered to be the very first work of the Indian poetry.

Presented by Dr. Ananth Rao, Senior Lecturer, Flinders University Friday, 18 October 1996 5.30pm - 7.30pm

Lecture Theatre, The Institute (corner of North Terrace & Kintore Ave).

The focus of the evening will be on the very early chapters of the Ramayana describing the story of how the sage Valmiki received the inspiration to compose this great epic. You will also listen to a musical chanting of Sita Swaymvara - verses from the Ramayana - describing the story of how Rama wins the hand of Sita in marriage.

Dr Rao will recite the original version in Sanskrit and interpret it in English.

Do not miss the opportunity of hearing this great composition of everlasting beauty! Admission is free.

Bookings:

Lucy Safrastian -ph. (08) 8207 7221 by Wednesday, 16 October 1996

For details contact: Mallika Prasad-Chowta, ph. (08) 8207 7340

Spring Workshops in Creative Drama

The Saturday Company will soon be holding workshops in Creative Drama leading to a production at the Odeon Theatre, Norwood. Young people interested in acting (and who have a professional attitude) are invited to attend workshops focusing on: improvisation, mime, body movement, acting techniques, voice expression, voice projection, coping with auditions etc. Develop confidence and talent. Class sizes are limited. Phone 8272 1407 to ensure a place.

Be creative! Be what you want to be!

Band Members Wanted

Players of the electric guitar, electric bass or drums who listen to MBV, Suede, Slowdive, Ride, The Verve etc should call Mark on 296 9535 for a good time.

Help Wanted

Help: Males 18 years or older to participate in a study for a Master of Psychology thesis connected with prostatic and testicular cancers. Participants will be required to complete a questionnaire. Contact Peter Queale c/- Psychology Department or phone 8338 2386.

Girls Wanted!

Participants wanted to take part in a study on eating disorders. If you are female, aged between 16 and 50 years, and have significant problems with your eating, please ring Maria Belperio on 8303 5693. Participation will involve the completion of some questionnaires which will take approximately 30-45 minutes. Participants will be paid \$10 for their time.

Defending the environment!

A public interest environmental law conference 21-22 September 1996

For the third year in a row, the Adelaide Uni Law School will be hosting this unique conference. It is a rare opportunity for both lawyers and non-lawyers with a passion for saving the environment to meet to discuss different strategies for saving what is left!

The theme of this conference is "Global Responsibility at a local Level" and topics include world heritage, trade and the environment, public interest litigation and environmental rights.

This is an excellent chance for students with an interest in the environment to hear and exchange ideas with some excellent local and interstate speakers on a range of different issues.

The conference will take place on the weekend of 21-22 September and student registration costs \$40. Alternatively, there is a public session on international aspects of environmental protection, at 2.30pm on Sunday, which costs \$5.

For further details, please contact Linda Lambie in Room 321, ph.303 5582.

Copyright Reforms for Songwriters & Performers

Copyright is at the top of the Howard Government's agenda for reform in the arts.

Participation in this reform process is vital for Australian songwriters and performers if they wish to ensure that their work is adequately protected in the 21st century.

The Australian Copyright Council is conducting a series of national workshops to inform people in the music industry of their current rights and proposed changes to these rights.

"The Council will be in Adelaide talking to songwriters and performing artists who contact the Australian Copyright Council are finding that their current rights are hopelessly out of date," said Council Legal Officer,

Virginia Morrison.

"Songwriters and performers must be aware of the implications of the proposed introduction of moral rights and a transmission right, as well as reforms in the area of multimedia and performers' rights," Ms Morrison said.

The seminars will be held at the South Australian Museum, North Terrace, Adelaide between 10am and 4pm.

For further information please contact Virginia Morrison at the Australian Copyright Council on (02) 3181788.

Car For Sale

Barina '87 - Lady owner. Electric blue, auto, air, central lock, alarm, stereo, good condition. VHD 967 \$6350 - ono
Ph: 82684512 (AH)

House to Share - Prospect

1 person required to share furnished comfortable house in Prospect. Colour TV, Airconditioning and Auto Wash. Machine provided. Close to transport and amenities.

Gardening provided
Ring 269 1280 after 6pm

For Sale/Giveaway

Ladies hikers - size 10 + three pairs of long socks. \$10 o.n.o. Ladies 2 wheeler pushbike, old, no gears, to give away. Contact Vicki on 8303 5406 or call into the Students' Association.

Furniture For Sale

Furniture for sale: 1 x bookcase (180cm x 85 cm), 1 x chest of drawers, 1 x very large desk (160cm x 85cm). All in excellent condition. For further details phone 8271 4842 and make an offer.

Ticket For Sale

One Silverchair ticket - \$20. Phone 8339 1629.

Share House at Belair

I am seeking a person to share a spacious home at Belair.

Suitable for a student as the location is very quiet and study areas are adjacent to the bedroom with separate bathroom.

Two minute walk to Belair Rd public Transport - only 15 minutes from the city by car.

Private/exclusive outgoing phone line also available.

Rent would be \$75 p.w. (\$325 per calendar month) plus electricity & phone.

No bond necessary. Short term tenancy O.K. No pets.

...And remember, keep them short!