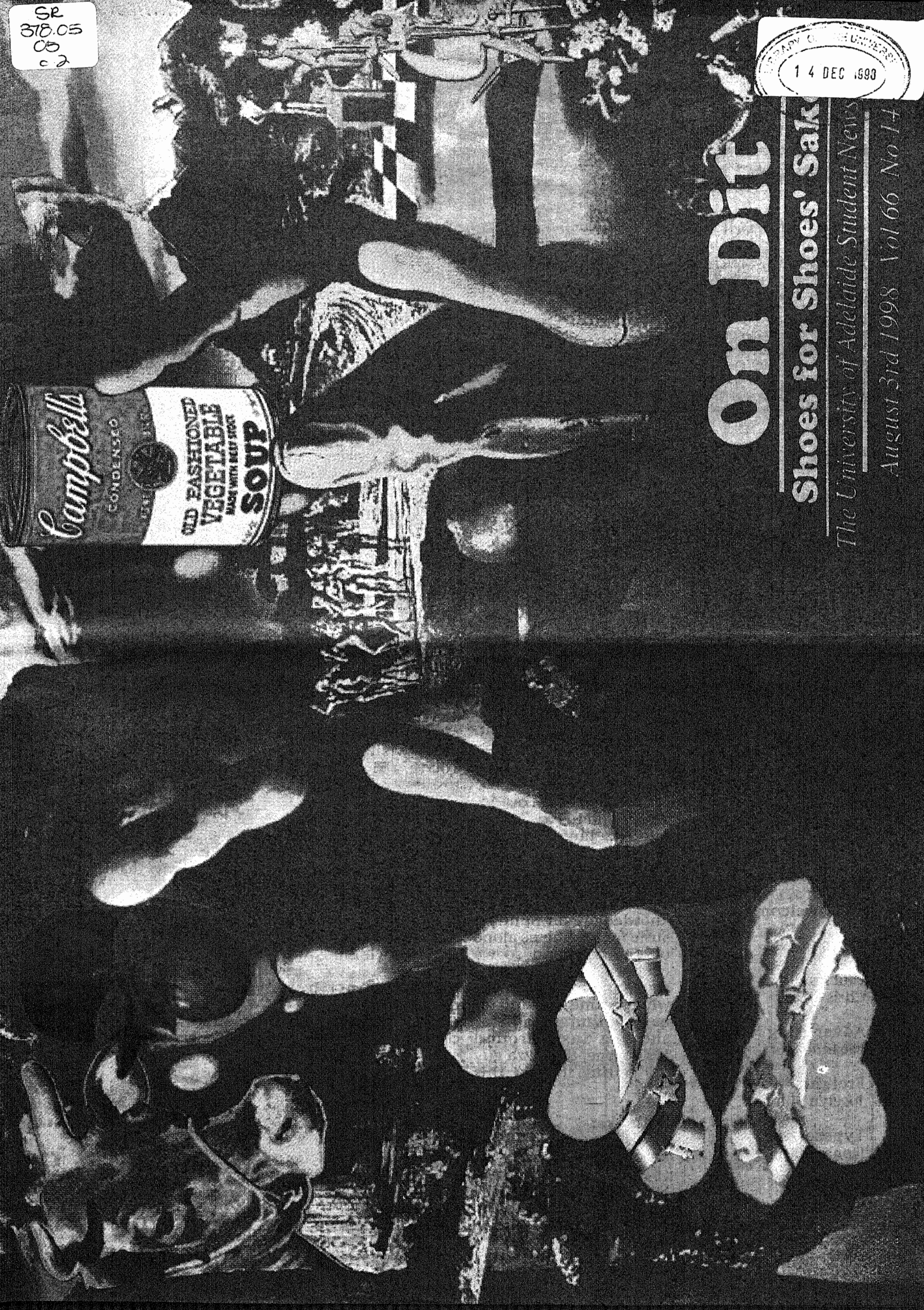


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On Dit

Shoes for Shoes' Sake

The University of Adelaide Student News

August 3rd 1998 Vol 66 No 14

EDITORIAL

JEANS FOR GENES

Jeans for Genes Day is on this Friday!!!

Wear your jeans to work/uni/wherever and "pay for the privilege" by making a donation or buying a badge.

We know most of you think you can walk around wearing jeans any damn time you feel like it, but you are wrong! If you wear your jeans this Friday and you do not make a donation, the On Dit Jeans Police will come around your place and give you the wedgie to end all wedgies!!!

Proceeds go to aid research into genetic disease (such as cystic fibrosis, Down's syndrome, muscular dystrophy, spina bifida and childhood cancers) conducted by the Children's Medical Research Institute.

Donations can be made throughout August at any branch of Westpac, or electronically at www.jeans4genes.com.au. Badges are available at Just Jeans, Jeans West, David Jones and Big W stores.



Susie's spent the last three days in Melbourne, doing fun stuff and leaving us here to do all the horrible, difficult and tedious work involved in putting On Dit together, yada yada yada. Anyhow, we missed her so much, we thought we'd put this picture of her (captured at a recent "social" occasion) here so that we wouldn't forget what she looks like. Aren't we sweet? We love you, Susie. Especially your sense of humour (please don't hit us).

Kids,

We don't have anything to say. Normally Susie is the one to provide all the inspiration for the editorial (and everything else, in case you hadn't guessed), and on this particular Sunday afternoon, she ain't here. She'll be here next week doing Elle Dit and we'll be off doing the sort of fun gear that we like to do (which probably won't include travelling interstate, but what are you going to do?), so all's fair. It just means that we can't be stuffed coming up with an editorial of note. But that's okay, isn't it? You don't expect much more out of us, anyway.

We do have some official business: as if we hadn't just told you, next week is Blue Stocking Week and with it comes Elle Dit. And the week after that, due to some poor planning on someone's part, is a week that we decided to not do an edition at all. So there'll be no regular On Dit until August 24th. We'll see you then. We promise we'll be worth the wait.

Chris and Paul (and Susie, in spirit)

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

Editors:

Susie Bate
Paul Bradley
Chris Slape

Advertising Manager:

Jeanne Storr

Bouquets:

Chris B 'cos he brought coffee and made us buy books; Jon "Timmy Tammy" Dyer for not bringing muffins; Esther for an indestructible automobile; Anthony Paxton for sharing his tales of the refractionary with us; Eva for giving us the cow-on-a-rope and for the chocolate fix; Janak, for not much at all, really; Tim Kentish, ('cos he's alright); the bloke who called us "people with knowledge" on Sunday; Susie for leaving us alone on the weekend so we could fill the paper with cows (and for the heater, which came in kind of handy); Lauren Zoric for showing Susie around Melbourne; the pizza guy for getting it right this time.

Bollocks:

The University for having an outdoor Open Day in the middle of winter; Susie for leaving us alone with all the work to do;

Esther's car for not being so indestructible after all; **this damn computer for putting all the text in bold despite explicit instructions to the contrary**; anyone who ever wished us evil. You're a right bunch of tossers.

Where we are:

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

How to contribute/contact us:

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

About the cover:

I don't know much about art, but I know what I like, so I don't really know what it's all about. I'll leave that to you kids. Personally, I was just having fun playing with pretty pictures. Thanks to Salvador Dali, Rene Magritte, Andy Warhol, William Blake and Yves Tanguy. And cows, of course. Always thank the cows. Looks kinda pretty, don't it?

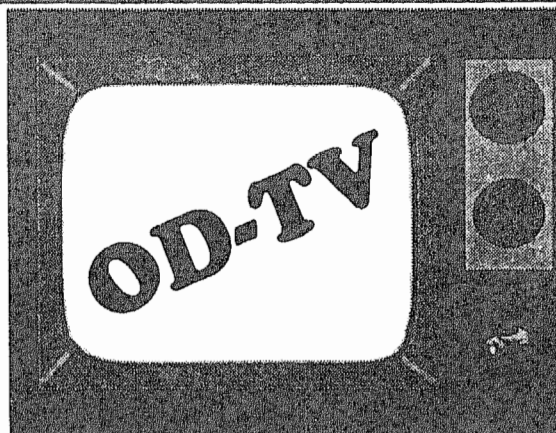
-Paul.

Next edition:

Elle Dit:
Out: August 10th
Deadline: August 5th
Regular old On Dit:
Out: August 24th (!)
Deadline: August 19th



Printing:
Cadillac Printing



On Dit Television

40 hours of quality viewing

3 August 1998

1:00 Artin' About

Paul Bradley takes us on a journey into his own lunatic mind.

2:00 I Love Susie

Susie is lost in Melbourne, and it is up to the idiot goons to keep the paper running. Will they succeed? 4kfdols9043klfd

3:00 What's on OD-TV today?

A one hour program dedicated to telling you what else you should be watching.

4:00 Student Correspondent

A hard-hitting expose of life in the real world, seldom seen elsewhere on OD-TV.

6:00 Question Time

The elected representatives fulfil their obligations by airing their views which few bother to watch.

8:00 A Current Affair

Ace reporter Georgie Hambrook goes on location with an unlimited budget to bring you all the good gear from every corner of the globe.

9:00 Up Close and Personal with Georgie Hambrook.

This week Georgie looks at the role of the semen-stained dress in today's politics and exposes Cambodia's political turmoil.

10:00 The Drug Hour

This week our intrepid unpaid journos examine the truth and the lies surrounding South Australian Cannabis laws.

11:00 The Queer Hour

This week's episode sees the kids travel to Tasmania, the most dangerous place in the world for a queer kid.

12:00 The Superdooper Dodgy Variety Hour

FlyGuy showcases many of today's top variety acts in a format where he does all the talking.

13:00 The Electric Chair

Tim Kentish fries a new guest every week, with occassional guest appearances from idiots who interrupt him.

14:00 Couch Potato

Bill falls off the wagon, and Alex reveals her true feelings for Dave. Meanwhile, Ralph and Bruce are up to their old tricks again.

16:00 The Popcorn Kid

When Norbert's arse catches fire, it is up to Celia and Wilbur to put it out. But can they get back from Paris in time? And who is the stranger moving in across the street?

19:00 Street Poet

The poetry of the streets, brought to you live and loud each week by your host, Kate Hanson.

20:00 Back Off

Those loveable pranksters Helen and Leanne prowl the streets for another swag of victims.

22:00 Hey, Ma, Where's My Goose?

Alice is left holding the baby as Annabel nicks off to Sydney, Jocelyn is tied up in a Turkish prison (and loving it), and Brett disappears without a trace.

24:00 My Free Sons

The Holy Ghost embarasses the Father in public yet again, while the Son is in trouble at work again.

26:00 Book Munchers

Al steals Randy's dinner, and antics ensue.

29:00 The Fun Show

The only fun hour on OD-TV, featuring all your favourites from the Fun Gang!

30:00 Acting Up

Janak is late again, and if he isn't careful, someone nasty might catch up to him and set his arse on fire. Will he ever be 'King of the World'?

32:00 Jon and Andrew's Place

Jon is a bit miffed when Andrew leaves his dirty dishes in the sink, and counteracts with a nasty display of open hostility. A lively four hour broadcast.

36:00 Win Gear!

Watch and win. Gear. A game show for the intellectually inferior.

37:00 Sportin' About

An intrepid team of steroid-charged reporters take you right into the really, really exciting world of university sport. Yee ha!

38:00 Clubby Clubby Clubs Clubs

Clubby clubby clubs clubs. If you don't know by now, you never will. And you're a loser.

39:00 Classifieds

Free plugs for gear. Not very exciting. In fact, kind of crap. But it is pretty late by now, and you should really be in bed..

40:00 Kraft's World of Toast

This week, Beth examines the merits of vegemite on toast, and gives it the thumbs up.



letters to the editors



We're sick of imploring you to write letters. We like to get 'em, but if you don't want to write 'em, well, screw you. To hell with you. We're not going to beg. We'll just print some black space.

Of course, if you do want to write us a letter, make sure it's not racist, sexist, homophobic, otherwise defamatory, offensive or stupid.

Following a feeble response to our inaugural and not-at-all-annual "What I Did On MY Holidays" Competition, we were left with the following feeble entry. The magnificent prize (six thousand dollars in cash and a big On Dit inflatable toy) are automatically awarded to the sole entrant. The rest of you are losers.

Wisdom, Haebich Style

Dear On Dit,
You guys are too cool for this place. Far out. Here are five things you did not know about ink:

1. Ink was invented in the early fifth century somewhere in the Tigris valley. It was originally made from the blood of sacrificed cockerels (yukky but true), hence the old adage that the written word is holy.
2. One of the Gutenburgs was actually allergic to ink, which not only stalled the development of their famous printing press, but also caused him to be the butt of many jokes from the rest of the family.
3. That Gutenberg guy from the Police Academy films had nothing to do with ink. But he did have a baby with two other guys, one of whom was a Private Investigator, with a magnum I believe.
4. The word English word for ink, ink, actually comes from the nordic word 'snørd' (pronounced 'hink') and was

passed into our language by Viking pirates. 'Shiver me timbers' (snæver mich glúnberý) is also from said pirates, being an ancient proverb about a tree god who was also a pirate.

5. Ink is mentioned 52 times in the bible, including seven times in Deuteronomy. It also plays a large part in Revelations, but more as a symbol of horsemen and carpentry than as a medium for facilitating communication.

I am proud to bring this hard-sought information to your readers.

Down with Hate Crimes, man. Fight The Man, man.

love

Christian Haebich

Vice Vice Chancellor of Adelaide University (Arts Division).

Zany

little-known facts about adelaide uni, number 5: you know those tubular cement things with posters all over em? well, they don't do anything

zane

Crazy

Little-known facts about craze, number one: they're not invited to my birfday party.

zane



Weird Shit

Dear On Dit,

The Love Revolution exploded into life (approx) 0140 hours 31st January 1964 in a North London unit 1st floor. The last prophet was born in Calvary Hospital 0140 hours 4th November, 1964. Love releases mankind from sin and realises everyone's true potential. Arguably, Adelaide is the new Jerusalem¹ and shines like the moon and sun within the world and outside to the universe (one song).

Let us all pray for unity in diversity (multiculturalism), adoration for the Lord Jesus Christ, Allah, Budda, Abraham and chief Aboriginal being, in showing us to the way to enlightenment, and final reunification with our divine source, God.

Your fellow sister & brother in Love & God

David.

¹ Revelation 3: 7-12 p. 594 - 595

Source Good News for Modern Man, American Bible Society N.Y, N.Y, 1971

What I Did On My Holidays

Dear Editors,

On my holidays I sat in my room and flapped my wings.
By the way, you guys rock.

Fond regards,

FlyGuy

"Back to Uni"

MS Office Professional A/E	\$249
HP Deskjet 670c Printer	\$275
Zip Disks Mac & PC	\$21
Epson 600 Printer	\$449
Umax Scanner/ Photoshop L/E	\$425

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



FACTS ON TAX

You may have heard by now that the SAUA has introduced a new service. We now have a tax specialist coming into the SAUA to help students with their tax returns. He will be coming on Wednesday afternoons from 3-5pm. All you have to do is call the SAUA on 8303 5406 or drop in and make an appointment. The only condition is that you have to have earned under \$20 000 in the last financial year.

OPEN FORUMS

You may have seen something in the

last On Dit on the Open Forums on Student Services. These Open Forums are your opportunity to tell the University what sort of services you want to how you want them. The dates, times and themes for the forums are:

- 3 August (12-2) - Union Cinema Health and Well-being
- 10 August (12-2) - Union Cinema Accommodation, Counselling, Fair and Equal Treatment
- 17 August (12-2) - Union Cinema Commercial/Semi-Commercial, Employment Services, Financial

Support

- 24 August (12-2) - Union Cinema Information Services, Learning Assistance

If you would like any more information on the Open Forums please give me a call on 8303 5406, email me at sallouache@auu.adelaide.edu.au or drop into the SAUA Office. Alternatively you can contact Susan Close in University Administration on 8303 3717 or email her at sclose@registry.adelaide.edu.au.

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



"ROCK ENROL" TO VOTE - 19 - 21 AUGUST

It is going to be so cool! Triple J and the Electoral Commission should be happening. Bands are being confirmed but they are going to be awesome! Natasha Stott Despoja (Democrats), Karen Hannon (ALP Candidate for Federal Election), Chris Pyne (Liberal) and hopefully a few secret special guests!! And you never know there may be beers and food happening too... Don't forget to

bring some ID in the week and get on the electoral roll so you can have your say!

RE-ORIENTATION

Hopefully some of you saw the people from Centrelink out helping students with their Youth Allowance and AUSTUDY applications and queries. This was organised by the SAUA Education Department and NUS SA. The Youth Allowance is about as tasty as the water in Sydney (how the hell do you get

dead dogs in your water system)!

OPEN DAY

The SAUA was out there with information, doing tours and turning sausages for potential students. Gotta love getting up disgustingly early on a Sunday! Congratulations to Alida on her fantastic organisation skills.

NATIONAL DAY OF ACTION AUGUST 26

Just a reminder to put it in your diaries!

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



SOUTHPARK IN THE BAR MONDAY NIGHTS

Trust me you can never see Kenny get killed too many times! And Barbra Streisand as Godzilla is a sight no self-respecting uni student should miss! It's going to be happening every Monday night at about 6pm so get in there and get your cult TV fix! Happy Hour starts at 6pm so even if you don't like little cut-out figures of rude crude primary

school kids you can't get past cheap beer!

RE-ORIENTATION

For those of you who missed the bands, BBQ, corn, soup, retro clothes, Student Radio, stalls and funky t-shirts - SUCKED IN! That'll teach you to not pay attention to On Dit columns! Thanks heaps to everyone who did come down. Thankyou to all my fantastic helpers - you are all stars!

Monté went off on Friday and Student Radio were fantastic as always. My baby came and went to RE-O and now she's back with a smile!

Look out this Semester for the Great Lost Property Sale and various other cool stuff on campus! And thanks to everyone who helped out with Open Day on Sunday.

Cheers,
Alida.

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



ELLE DIT

Elle Dit, the women's edition of On Dit will be coming out August 10. So get your contributions in quick to one of the Elle Dit collection boxes around campus because the deadline is this Wednesday August 5th. This is an opportunity for you to have your say, so don't miss out. What do you contribute? Well, that's completely up to you! Articles, reviews, creative writing, artwork, letters, interviews, the possibilities are endless.

TOTALLY WIMMIN POWERED RADIO

Don't forget to listen to 5UV from the

10th to the 14th of August. Totally Wimmin Powered, a week of women's radio, will be on from 9:30pm - 1:30am, on Monday, Tuesday and Saturday nights. If you would like more information about the shows going on during the week come in and see me in the SAUA or contact me on 8303 5406.

BLUE STOCKING WEEK

This year Blue Stocking Week will be from the 10th to the 14th of August. This is a week when we celebrate women's achievements in higher education. There will be lots of activities happening during the week so

look out for the posters around campus detailing the events. Here's an idea of what's going on. Monday: a cheese and champagne opening in the newly renovated Wills refectory at 12:30 with a speech from the Vice-Chancellor and a photo exhibition of female student representatives on campus. Tuesday: a women in the workplace stall and pancake BBQ in the cloisters at 12:30. Wednesday: a band and gourmet BBQ on the Barr Smith Lawns. Friday: films in the union cinema. So come along, join in and don't forget to wear your blue stockings!

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



CLUBS WEEK

This week is clubs week so don't forget to check out all the great clubs. For example, the Environmental Collective. So if you would like to join great clubs come out and talk to all the people at the tables. The Environmental Collective will be there so you should too.

FOOD CO-OP FOOD CO-OP FOOD CO-OP

If you are at all interested in having a food co-op on campus, just like

Flinders, please please come and see me in your friendly Students' Association Office and leave contact details. We have a place so all we need are the people.

KESAB ENVIRONMENT AWARDS

Try to do your bit for the university and throw that litter in the bin.

A LITTLE BIT OF LITTER IS BETTER IN A BIN

It is up to everyone to do their bit if we want to win these awards and be the most environmental uni in Adelaide.

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



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

notice of 1998 annual student elections

Election week for the 1998 Annual SAUA and AUU Elections shall be: Monday, 31st August until Friday, 4th September 1998
Nominations open: 9.00 am, Thursday 6th August 1998. Nominations close: 4.00 pm, Friday 14th August 1998

Nomination forms shall be available from and lodged with:

- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- Union Administration Office, Level 3, Lady Symon Building, Union Complex, North Terrace Campus (9.00 am - 5.00 pm)
- RACSU Office, Union Building, Roseworthy Campus (9.00 am - 5.00 pm)
- Student Office, Waite Campus (9.00 am - 5.00 pm)

Nomination forms shall be available from the opening of nominations at the above locations. Completed nomination forms (including policy statement and photograph, if desired) shall be lodged at the above locations by the close of nominations.

Candidates, upon lodging a nomination form, shall receive:- SAUA ... a general guide for the conduct of the election, the SAUA Election Regulations, the SAUA Election Material policy and the SAUA Poster Policy; AUU ... a general guide for the conduct of the election, the Union's Election Regulations and the Union's Poster Policy.

Students who cannot get to the above locations during those hours may receive and/or lodge their nomination form by contacting the Students' Association office by telephone on (08) 8303 5406 or by post (mail to The Returning Officer, Students' Association, University of Adelaide, 5005) or by contacting the Union Administration Office by telephone on (08) 8303 5401 or by post (mail to The Returning Officer, Adelaide University Union, University of Adelaide, 5005). Nomination forms by post MUST BE RECEIVED by the respective offices by close of nomination.

POSITIONS AVAILABLE FOR ELECTION ARE:

SAUA

- President (1 position)
- Education Vice-President (1 position)
- Activities/Campaigns Vice-President (1 position)
- Women's Officer (1 position)
- Environment Officer (1 position)
- Sexuality Officers (2 positions: 1 female, 1 male)
- Orientation Co-Ordinator (1 position)
- On Dit Editor(s) (1 position)
- Student Radio Director(s) (1 position)
- General Member of the Students' Association Council (8 positions)
- General Member of the Education/Services Standing Committee (6 positions)
- General Member of Activities Standing Committee (6 positions)
- General Member of Women's Standing Committee (6 positions)
- General Member of Environment Standing Committee (6 positions)
- General Member of Sexuality Standing Committee (6 positions; 3 female, 3 male)
- National Union of Students Delegate (5 positions)

AUU

- General Member of Union Board (18 positions)
- General Member of Union Activities (5 positions)

Nominations received after the close of nominations shall not be accepted.

Only students of the University of Adelaide may nominate. A student may only nominate for one paid position.

For time and place of voting, please see the separate notice that details polling places.

position information

PRESIDENT (1 position, paid, full time)

Responsible for the overall co-ordination of SAUA's activities, chief spokesperson for the SAUA and Chair of SAUA Council.

EDUCATION VICE-PRESIDENT (1 position, paid, half time)

Chief student advocate in academic matters and assists students who are having problems with the University's academic procedure.

ACTIVITIES/CAMPAIGNS VICE-PRESIDENT (1 position, paid, half time)

Co-ordinator and facilitator of SAUA's activities for students and campaigns to promote student interests during the year.

WOMEN'S OFFICER (1 position, paid, half time, candidates must be female)

Responsible for promoting a positive role for women within the University and the community at large, an advocate for women's interests, co-ordinator of women's action on campus and assists student with problems such as sexual harassment and discrimination.

ENVIRONMENT OFFICER (1 position, paid, quarter time)

Responsible for co-ordinating SAUA and student projects designed to promote, protect and/or regenerate a sustainable environment in Adelaide, Australia and/or the world.

SEXUALITY OFFICERS (2 positions [1 female, 1 male], paid, each position quarter time)

Responsible for creating awareness of sexuality issues, and to act as a referral service to assist students in locating appropriate organisations, persons & social groups.

ORIENTATION CO-ORDINATOR (1 position, paid, requires a great deal of time in summer holidays, position until mid-March 1998)

Responsible for SAUA's 1998 Orientation Programme which includes O'Week, O'Camps, O'Tours, O'Ball, O'Guide and Counter Calendar.

ON DIT EDITOR(S) (1 position, paid, requires many weekends during 1998, up to three students may nominate together to be joint editors)

Responsible for the publication of SAUA's student newspaper which is published most weeks during academic term. It is highly desirable that the successful candidate(s) have some knowledge of producing a student newspaper (if you are considering nominating please find out what is involved).

STUDENT RADIO DIRECTOR(S) (1 position, paid, up to two students may nominate to be joint-directors)

Responsible for the co-ordination of the Student Radio programs on 5UV, the co-ordination and training of students involved in producing programs. It is highly desirable that the successful candidate(s) have knowledge of producing radio programs.

GENERAL MEMBER OF SAUA COUNCIL (8 positions, meets fortnightly)

The group responsible for determining SAUA policy and the watchdog of SAUA Office Bearers. Members are expected to contribute to the activities of SAUA.

GENERAL MEMBER OF EDUCATION/SERVICES STANDING COMMITTEE (6 positions)

GENERAL MEMBER OF ACTIVITIES STANDING COMMITTEE (6 positions)

GENERAL MEMBER OF WOMEN'S STANDING COMMITTEE (6 positions)

GENERAL MEMBER OF ENVIRONMENT STANDING COMMITTEE (6 positions)

GENERAL MEMBER OF SEXUALITY STANDING COMMITTEE (6 positions: 3 female, 3 male)

Standing Committees meet monthly, or more often if a special need arises, and are charged with the responsibility of developing action in the respective fields in co-operation with the responsible SAUA office bearer. Members are expected to contribute towards these activities.

NUS DELEGATES (6 positions)

The National Union of Students is the body that is charged with the responsibility of representing student interests. Delegates are expected to attend State and National conferences of NUS and contribute to the development of policy and action at a State and National Level.

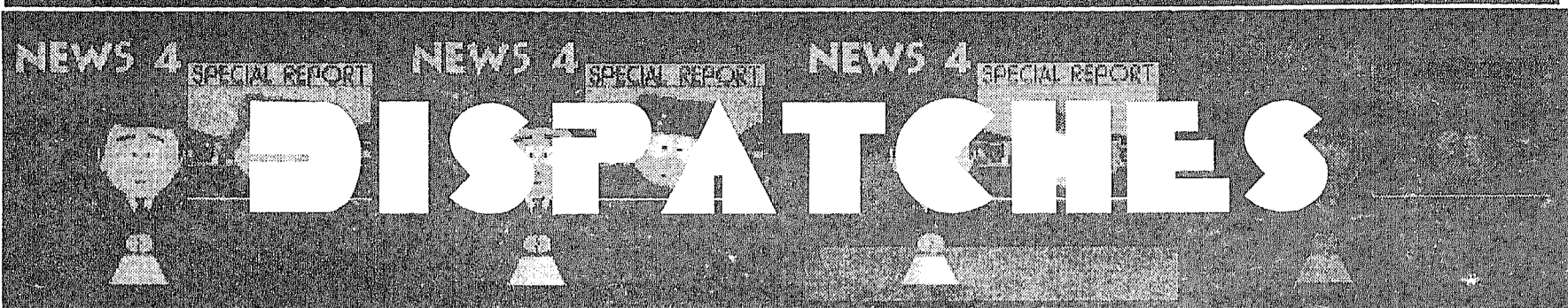
GENERAL MEMBER OF UNION BOARD (18 positions)

Union board is the governing body of the Union. Board is directly responsible for the Union Complex, Catering Services, Craft Studio, Gallery, Education/Welfare Officers. Also the Union provides funding for the Students' Association, Sports Association, Roseworthy Student Union, Postgraduate Students' Association, Overseas Students' Association, Clubs Association and Waite Student Groups among others. The Board meets monthly and has various sub-committees in which Board members are expected to participate.

GENERAL MEMBER OF ACTIVITIES COMMITTEE (5 positions)

The Union Activities Committee is responsible for organising Union activities for students. The Committee meets monthly and members are expected to help in creating Union activities projects.

For further information contact the respective office bearer, Sophie Allouache-SUA President, Jane Kelsall - SAUA Office Manager, Jo England - AUU Management & Events Assistant or Fiona Brammy-Returning Officer. Telephone (08) 8303 5406 / (08) 8303 5401



Taxing Times

It appears that the release of the Federal Government's 'you won't believe it til you see it' tax package is imminent, following the briefing of coalition politicians last week. However, if the speculation is to be believed, the government may have lost the support of social welfare groups if the centrepiece of the package, a GST, applies to food. One thing this scribe can't comprehend is the survey in *The Australian* which prophesied that everyone will be better off because everyone would be paying less tax out of this tax package. Surely less revenue from taxation means less money spent on publicly funded services. A cut-back in services will affect many Australians given the heavy reliance on things like public health and education (yes, that includes you, uni student). And a budget surplus or the skim from the proceeds of the sale of Telstra can only go so far. Another concern is what the reforms entail for the Federation. There seems to have been very little consultation with the States. The walkout at the Premiers' Conference earlier this year over health

care meant that the Premiers didn't have any public forum to discuss tax with the Federal Government. And the PM has stated that the forthcoming tax package is non-negotiable.

Tender Loving Care

In France, revelations that a nurse helped 30 elderly patients die has sparked a debate over the use of advanced medical technology for terminally ill patients. Christine Maleyre was suspended pending a murder investigation after admitting that she helped about 30 elderly terminal cancer patients die, often at the request of their families. Health Minister Bernard Kouchner expressed sympathy for the nurse and said doctors shouldn't prolong patients' lives against their will, but he stopped short of advocating voluntary euthanasia. He said a social security budget later this year should include funding for palliative care. A spokesman for the French Conference of Bishops declared concern of a "legal vacuum" in France and the need for a law "to clarify the conditions of halting care, but without giving doctors the right to grant someone the right to

live or to die." However, there were also new calls to legalise voluntary euthanasia, including one from a French senator, Henri Caillavet, who is president of the Association for the Right to Die with Dignity. Voluntary euthanasia has been decriminalized in Holland and in Oregon, USA while other countries are considering the issue, including Australia where the Northern Territory had an attempt at providing for voluntary euthanasia until the laws were overridden by the Federal Parliament last year.

Softly Softly

It was announced last week in Jakarta that 1000 troops will be withdrawn from East Timor. The new Habibie government says that the withdrawal is for economic reasons in light of Indonesia's recent difficulties. There are an estimated 20,000 troops in East Timor which costs Indonesia about \$1.5 million a day. However, some observers of East Timor think that the withdrawal has a political objective as well with talks commencing shortly between the Foreign Ministers of Indonesia and Portugal, the former colonial ruler of East Timor. They note that the withdrawal of 1000 troops is nothing more than a rotation of personnel and should hardly be regarded as a significant act. The East Timorese themselves remain highly suspicious of Indonesia's motives. They expect the soldiers to be replaced by non-uniformed personnel who are less accountable and more brutal due to their comparative anonymity.

The Empire Strikes Back

Backed by heavy artillery and tanks, Serbian forces have made great gains in the past week in the ongoing, undeclared war with the Kosovo Liberation Army. After retaking the town of Oraovac the previous week with the reported deaths of up to 40 Kosovar Albanians, the Serbian forces have now overrun the rebel stronghold of Malisevo in central Kosovo. By week's end, the Serbs were tightening the noose around another KLA bastion in Junik, near the Albanian border. Junik is a critical location as it is a distribution point for many weapons smuggled from Albania in aid of the KLA. Following the intense battles of the previous month, there is now an estimated 70,000 refugees on the roads of Kosovo. The massive displacement of Kosovars has led the Democratic League, Kosovo's de facto government, to accuse the Serbs of attempting to cleanse Kosovo of its Albanian population, who constitute 90% of the province's population. There were unconfirmed claims by the pro-independence Kosovo Information Centre that Serb forces near Junik had executed a family

of 20 ethnic Albanians after they had attempted to surrender. Meanwhile, the Democratic League has intensified calls for Western intervention and has requested that the Hague Tribunal investigating war crimes in the former Yugoslavia turn its attention to alleged crimes against humanity being committed in Kosovo. In the meantime, there are hopes among European diplomats that the wounded KLA and Democratic League may be prepared to seek a peace settlement with the Yugoslav government. But I wouldn't hold your breath.

Slip Sliding Away

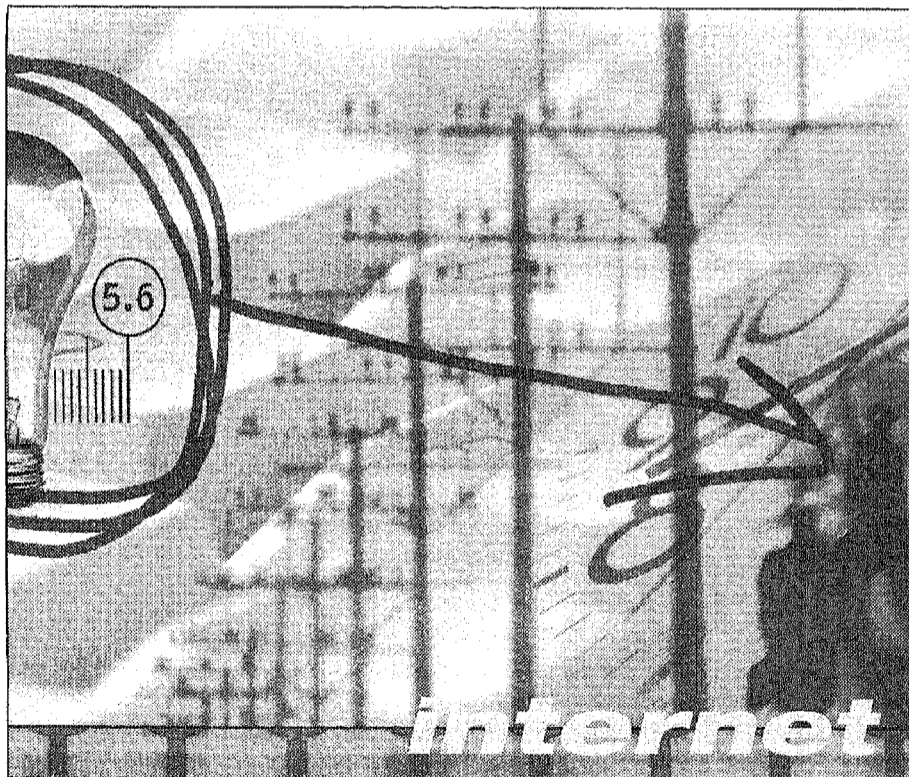
As the residents of Thredbo held memorial services commemorating the first anniversary of the landslide which claimed the lives of 18 people over the weekend, Austria uncovered its very own Stuart Diver in the form of miner Georg Hainzl. Mr Hainzl was buried by a mud slide in a mine in Lassing, Austria, two weeks ago. Searchers had all but given up on him when he was discovered alive and very well sitting on the table in the mine's underground canteen nine days after the mudslide. This raised hopes of finding alive the 10 rescuers who went down the shaft to find Hainzl, but who were victims of a second mudslide last week. Excavations became even more frantic when it was reported that noises were heard beneath the rubble. But so far none else has been recovered.

Never work with Children or Animals

A pet squirrel grounded a Cyprus Airways plane for a day as it played hide-and-seek with engineers and airline crew trying to catch it. The squirrel was smuggled on a flight from Athens to Cyprus by a young boy who had it concealed in a bag. "The boy must have known what he had done was wrong because he only let it out of the bag when he went to the toilet. That is when it escaped and we spent the next 24 hours looking for it," said airline spokesman Tassos Angeli. Fearing it would chew through cables or cause other damage, the airline briefly contemplated gassing the plane to flush the animal out but finally decided on the more conventional method of coaxing it with food. It worked, but not before costing the airline \$95,000 from rescheduled or delayed flights. Engineers have temporarily adopted the squirrel until its owner shows up. "We have told the boy to come forward and claim his pet. We promise we won't be angry," said Mr Angeli.

Georgie Hambrook

Sources: *Sydney Morning Herald*, *Los Angeles Times*, Associated Press, Reuters.



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Cambodia's Democratic Blues

Cambodia's experience with democratic government has been less than convincing. The country which has been the site of one of the twentieth century's worst tragedies in Pol Pot's 'Killing Fields' has had a tenuous grip on peace for many decades now. In 1993, after years of peace negotiations, Cambodia had its first taste of democracy. In the first national elections Prince Norodom Ranariddh's FUNCINPEC party won the most votes. However, the leading opposition party in the poll - the Cambodian People's Party led by Hun Sen - objected to the result, alleging that the vote had been rigged. Yet this allegation was never substantiated. In a conciliatory gesture, Prince Ranariddh, realising that Cambodia stood on the brink of a return to violence, agreed to share power with Hun Sen in a government of national unity. And what was FUNCINPEC's reward? Last year, whilst claiming that the national government was too unstable to keep the peace, Hun Sen orchestrated a coup and, after two days fighting in Phnom Penh, ousted Prince Ranariddh as

First Prime Minister. According to Human Rights Watch, the coup was followed by a systematic campaign of intimidation, torture and the summary executions of at least 40 FUNCINPEC members. Those opposition members who weren't detained or killed fled to Thailand or into FUNCINPEC strongholds in northern Cambodia.

Last month, Cambodia had another stab at parliamentary democracy. Polling day was surprisingly peaceful, with the only serious violence being a Khmer Rouge attack on a northern town. Since there had been fear expressed about a return to violence in the days preceding the election, the international community welcomed the peaceful conduct and declared the election to have been free and fair. However, things are far from rosy, and once again Cambodia is teetering.

This year's poll saw the Cambodian People's Party win the most seats, 65 or 66 out of 122. However, the Party is short of the two-thirds majority required to form a government. The leading opposition parties,

FUNCINPEC and the Sam Rainsy Party, have refused to enter into coalition with Hun Sen, accusing him and his Party cohorts of rigging the election result by massive vote substitution after the poll and intimidation of voters before the poll.

In a report published just weeks before the poll, Human Rights Watch pleaded for the election to be postponed until conditions were such that the election could truly be described as free and fair. HRW found that political violence has been the hallmark of Hun Sen's government since the coup. There was ample evidence that the Cambodian People's Party had obstructed opposition parties from media coverage, campaigning and registering voters. Meantime, the CCP had been very 'aggressive' in its efforts to get citizens to join the Party, so much so that people feared that the way they voted would be used against them. However, the election proceeded and the international community was more than happy to endorse the form of the election, at the expense of its substance. One Cambodian human rights activ-

ist commented in April on Cambodia's situation that: "The dog barks and the ox cart plods along. The leaders may make strong noises promising that the elections will be free and fair, and the ox cart - the international community - proceeds as usual providing aid without looking carefully at what's really going on."

Since polling day, and the outcry of the opposition parties, Prime Minister elect, Hun Sen, has stated publicly that he will use his numbers in the National Assembly to amend Cambodia's constitution so as to enable a government to be formed on a 50% + 1 basis, and thus consolidate his grip on power. At the same time, however, he has issued an invitation to both Prince Ranariddh and Sam Rainsy to form a tripartite coalition government. Nervous times beckon.

Georgie Hambrook

Sources: *The Australian*, Reuters, Human Rights Watch Report, *Cambodia: Fair Elections Not Possible*, June 1998 <www.hrw.org/reports98/cambodia/>

Both President Bill Clinton and his alleged floozy Monica Lewinsky are preparing their testimonies for their appearances before Special Prosecutor Kenneth Starr later this month. Previously, Starr's investigation into alleged perjury, inciting perjury and obstruction of justice by the President and his coterie appeared to be grinding to an inauspicious halt amid claims of a political vendetta.

The announcement of President Clinton's testimony followed fast on the heels of Ms Lewinsky's deal with the Special Prosecutor in which she would receive full immunity from criminal prosecution regarding any subsequent testimony. Ms Lewinsky needs immunity from prosecution because she signed an affidavit in Paula Jones's sexual harassment case saying she did not have sexual relations with President Clinton. Giving a different account to Starr would mean she would have committed perjury in one account or the other. Observers of this murky soap opera believe that Monica Lewinsky will depart from the testimony she gave in the Paula Jones case and will testify that she

The Return of the Semen-Stained Dress

and President Clinton had a sexual relationship and discussed ways of concealing it, as two infidels frequently do (especially when one is a public figure).

However, it is believed that Ms Lewinsky has also told prosecutors that a much-discussed piece of evidence - the so-called "talking points" - are of her own devising. The handwritten points, which arose out of discussions with her 'friend' Linda Tripp (which were secretly taped by the latter) dealt with what Mrs Tripp might say - things favourable to Clinton - if she testified in a lawsuit regarding an alleged sexual advance by Clinton toward a White House volunteer, Kathleen Willey. Both the Lewinsky and Tripp camps have remained tight-lipped about this allegation. If Ms Lewinsky wrote the points of her own volition then Special Prosecutor Kenneth Starr may be

robbed of his 'smoking gun'. It has been his contention for several months that the points were drawn up by someone working within the White House for Ms Lewinsky's use as part of a cover-up.

Meanwhile, the tabloid media frenzy has reignited and reports that the fabled semen-stained dress would be confiscated for DNA testing as the Special Prosecutor attempts to prove that there was a sexual relationship between the President and Ms Lewinsky. Some kind of corroboration of a relationship, should Ms Lewinsky admit to one, will be necessary as it is anticipated that President Clinton will continue to deny that there was ever a sexual relationship - reducing the case to a 'he said, she said' scenario.

At the same time, the spin doctors are busy. The Clinton camp remains confident that, no matter

what the testimony at the hearing, the Presidency is not in jeopardy, if only because the American public, if not the Republicans (and many Democrats) in the Congress, don't believe that the matter of covering up a sexual relationship is serious enough to warrant impeachment. Surely, this whole affair is several rungs below the miscreants of Watergate. White House allies are shifting the line of defence from "he didn't do it" to "if he did something, so what?" Lanny Davis, the former White House lawyer who has become Clinton's chief defender on television, says that Kenneth Starr had lost all sense of "proportionality". At worst, said Davis, "this is a case involving an alleged false statement about sex.... Most of the American people have decided even if that's true, they don't care."

Georgie Hambrook

Sources: *Washington Post*; Associated Press; Ron Fournier, "Analysis: Clinton Decides to Take the Risk" <<http://www.nandotimes.com/>>; Howard Kurtz, "It's a Media Frenzy Again on the Lewinsky Story" *Washington Post*, July 30, 1998.



The Future of South Australia's Cannabis Laws

Cannabis is the most widely used illicit drug in Australia. Over 41% of Australians over 14 have tried cannabis and 13% are regular users. Since 1964, cannabis has been the drug of choice of young Australians, and among 18 - 24 year olds, over 50% use cannabis regularly.

To begin with, Australian law followed the US War on Drugs zero-tolerance model, though in 1986 South Australia became the first state to break with this model. In 1976 the South Australian Labor Government set up a Royal Commission into the Non-Medical Use of Drugs. The Sackville Royal Commission spent some time examining cannabis and came to some very interesting conclusions.

They discovered there was a huge difference between what many people thought and the real medical and scientific facts about marijuana. They concluded: "The official record is noteworthy for the lack of complications relating to cannabis, other than criminal proceedings." The Sackville Royal Commission looked at five different choices the law could make regarding cannabis. These were: Total Prohibition, ("Zero tolerance/War on Drugs), Prohibition with Civil Penalty (the "on-the-spot" fines in South Australia and the ACT), Partial Prohibition (like Germany, Spain and Italy), Regulated Availability (the Dutch Coffee shop model, Alaska from 1975-1986) and a Free Availability option (with no quality control, age limits or government taxation).

When the Sackville Royal Commission recommended partial prohibition, legal use and cultivation in mid 1979, it put the proponents of cannabis law reform in an unassailable position because all they had to call for was the implementation of the government's own royal

commission.

In 1986 the Cannabis Expiation Notice (CEN) or the "on-the-spot fines" system passed (by one vote!) allowing people to grow up to ten plants at the risk of only a \$150 fine. The Liberal Party opposed the "de-facto decriminalisation" and vowed to repeal it at the first opportunity. (*Advertiser*, 30/10/86).

However, for over a decade the CEN system has continued unchanged in South Australia while in the meantime, the ACT and latterly the Northern Territories, Victoria and Tasmania have followed South Australia's lead in backing away from 'the War on Drugs' total prohibition model.

In the ten years it has been operating significant problems have emerged with the South Australian decriminalisation model.

Although one aim of the CEN scheme was to stop young people ending up with a criminal record, this has not been the case. Since the introduction of "on-the-spot" fines in 1987, four times as many people have been busted per year. Over 17,700 people were issued with an expiation notice in 1994, compared to less than 4,000 people arrested in 1987. The police admit more people aren't smoking - the new laws have simply made busting smokers easier. If you can't pay your fine then you go to court. If convicted, you will receive a criminal record. In 1994 over 9,700 people didn't pay their fine, went to court and got a permanent record. This is more than double the number before "on-the-spot" fines were introduced. While the Democrats and HEMP have argued it is necessary to go beyond the CEN system to go to a model of regulated availability like the Dutch coffee shop model (Democrat leader Mike Elliot currently has a bill to legalise cannabis be-

fore parliament), the police and the Liberals want to reduce the number of plants permitted from ten plants to three.

So why not have your say? A public meeting to discuss South Australia's cannabis laws will be held at level 2, 187 Rundle St Adelaide (beside the Writer's Centre) at 7.30pm on Monday August 24.

Guest speaker will be Mr Paul Christie for the Drug and Alcohol Services Council of South Australia, one of the authors of the recently released report on South Australia's Cannabis Expiation Notice scheme *The Social Impacts of the Cannabis Expiation Notice Scheme in South Australia*.

Other speakers include: Det. Supt. Denis Edmonds

(SA Police Drug Task Force) Det. Insp. Graham Lough (SA Police Community Liaison Officer on Drug and Alcohol Issues)

We have also invited politicians from the Liberal, Labor, and Australian Democrats parties as well as Pastor Morrie Thompson from Teen Challenge and Mr James Danenberg from HEMP SA.

The meeting will be moderated by author/journalist Mr John Jiggins: 8357 7360

Where: Level 2, 187 Rundle St, Adelaide (next to the SA Writer's Centre)

When: 7.30pm Monday August 24

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Queer Collaborations is a national, annual conference for the queer community to come together and discuss issues of relevance and concern, such as oppression, diversity and unity, and how to work together over power and difference. It is also a powerful opportunity for the queer community to meet across the states, to find out about new projects, ideas, concerns, and also to have a lot of fun. Through Queer Collaborations, the queer community can work together to build bridges between our differences, and unite and rejoice (and party!) in our strengths and solidarity.

QC began in 1991 as an initiative from queer students in Sydney who identified the need for more discussion of queer issues. Their objective was to set up a forum in which non-heterosexual students could discuss and exchange ideas of identity, community, activism, politics and all manner of deviant, subversive and otherwise way cool topics. Queer Collaborations was chosen as a name way back in '91 as an effort at encompassing the different non-heterosexualities collaborating in the conference - queer as gay, lesbian, bisexual, transgendered. It is a good example of the dynamic spirit of QC conferences that it's very name - not to mention its

structure - proves a consistent source for debate. Since its inception QC has been hosted in Sydney, Brisbane, Melbourne, Perth and - this year - Hobart. QC'98 was a great success with about 180 students attending, inspiring a small but fanatical group of SA delegates to lobby for next year's conference to be held in Adelaide. Surprisingly we were successful. QC'99 is going to be an excellent opportunity for non-heterosexual students from all of Adelaide's Universities to work together and with the larger queer community. We are all very excited about QC coming to Adelaide for the first time. A key factor in the success



Queer Collaborations 1998

of our bid was the acknowledgment of South Australia as the first state to decriminalise homosexuality. The build-up to next year's conference will provide an opportunity to re-visit the social reform successes of the past and to re-invigorate our activist efforts today.

Watch this space for more information.

QC'98 began with a discussion of the social and political aspects of queer activism and whether the two are incompatible. A consensus gradually emerged that they are not - that, for example, a protest can be a social occasion and having homosexual sex can be a political act. This was followed by an impassioned plea from Tasmanian activist Rodney Croome for a revitalised spirit of activism. Many other discussions

and workshops followed: from queers in schools; to gay identity and global capitalism; to lesbian sexual health; to gay and lesbian films; and so forth. There was a good cross-section of speakers, giving both intellectual and activist viewpoints on non-heterosexual experience.

On the Wednesday of the conference a public action was held at the office of Senator Eric Abetz,

who is renowned in Tasmania for his virulent homophobia. The public action focused on the damaging ways that the Common Youth Allowance would restrict

students' autonomy by forcing them back into the family home. The protest targeted the way in which the Common Youth Allowance is heterosexist in that it supports a heterosexual norm, and disinclines a non-heterosexual student to disclose his or her sexuality to his or her family as the student's reliance on their financial support has increased due to the



government's withdrawal of much support. Most people were happy with how the protest went but debate raged the next day over the local media's depiction of it as 'soft and cosy'. On Friday morning the conference recognised prior ownership of the land by indigenous Tasmanians and paid the rent - a symbolic gesture whereby a sum of money was given to highlight the fact that the conference was being held on Aboriginal land.

The social side of the conference was as important as the conference itself. We stepped back in time at a 70s style pub, The Bavarian Tavern - with lurid carpet half way up the walls - for registration and drinks, while Monday saw the launch of a funky queer art show. Tuesday involved more drinking as we made posters for the protests in Hobart's Unibar. A controversy was sparked on Wednesday night at the film screening of *Buckhouse*, a gay sitcom that managed to insult almost everyone's political sensibilities for its blatant misogyny and bland reinforcement of gay stereotypes. On Thursday night there was a

gay play reading and more drinking at the local queer venue, Fruit Juice. Drinking and dancing were the themes for Friday night as we farewelled

each other. The precarious nature of queer social life was brought home when one of the conference delegates was punched while trying to hail a taxi. After a week in an exclusively queer environment, it reminded us of the world outside which has all sorts of problems with us.

What, we think, we bring back from Hobart is - at the very least - the knowledge that next year's QC is going to require a lot of work, but it has the potential to galvanise interest in non-heterosexual issues. This year's Queer Collaborations managed to confound, concern and encourage; and it's toward next year that we now look with trepidation and energy.

Ana Bebic & Daniel Marshall



and having homosexual sex can be a political act. This was followed by an impassioned plea from Tasmanian activist Rodney Croome for a revitalised spirit of activism. Many other discussions

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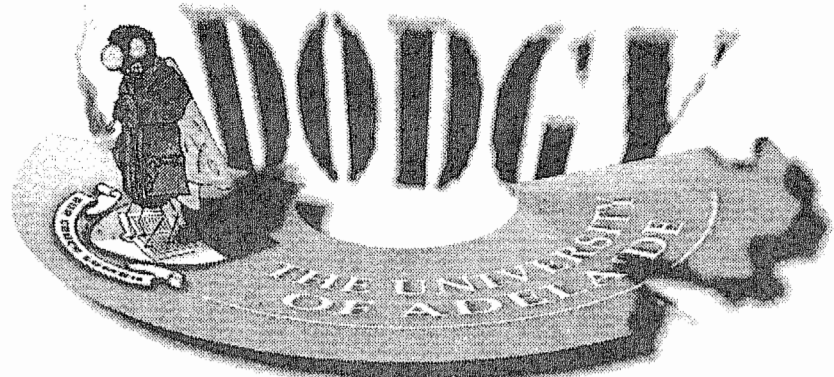
Entry form in On Dit next week, There will be great prizes, so look out for it. Winners to be announced in Environment week.

FOR FURTHER INFORMATION

contact Environment Officer, Danielle Kowalski in the Students' Association (Ground Floor, George Murray Building), or phone 8303 5406.



Environment



If you're a rather sensitive law student (especially if you're one of those prone to the hasty slapping down of law suits), it might well serve both of us better if you skipped this page and went on to something more substantial (it might well serve both of us better if you kept the hell away from me at all times). Thankyou for your kind consideration. Wankers. We live, for the slow among you, in a litigious society. For the really, really slow among you (God knows you're out there, you adorable little dumbarses, you), that means that people are more than willing to take you to court and sue your pants off. This manifests itself in all sorts of ways: the number of lawyers in the world; the number of law students in the world (good day to each of you (why are you still here?)); individual cases you might hear about if you plug yourself into the news every now and then (but why would you; who the hell wants to know anything anymore?); endless parades of people walking around with no pants on; and the fact that people are scared to do anything remotely, even slightly, improper (I thought about writing "illegal" there, but it doesn't, sadly, even have to be anything really illegal to cause a problem, and this is kind of the point).

The most flagrant examples of this excess of litigation comes from the relatively new school of sexual harassment. Don't get me wrong, now, let's not go around telling people sexual harassment is okay, because it's not, kids; just say no. The problem, as with so much in life (although more serious and on a far grander scale) is one of degrees and of differing opinions on where to draw the line. As it were. Was. Whatever. So. Harassment is bad, any idiot can tell you that, but what, exactly, is still okay? You hear of schoolteachers instructed not to make any physical contact with their students. Five-year-olds being thrown out of school for kissing. Doctors getting sued for misdiagnosis when all they're doing is the best they can with what they've got (that's not really sexual harassment at all, but you get the idea). Blah blah blah. You kids know all this (unless you're more stupid than I thought, which is not only unlikely but sits right over there next to Mr and Mrs Impossible (with their children, Nicenessinpoliticsis and Timetravelisnot (Nicky and Tim for short))). Learning right from wrong used to be a sign of growing up; now

you need a law degree to do it (and most law graduates I know still have some growing up space left to fill (ooh, cheap shot (but no less accurate for the fact))). The problem, it seems to me, grows out of political correctness gone mad. Increased awareness of discrimination against minorities (which (incidentally (just so you don't get me wrong (which I know you're all trying to do))) is a good thing (increased awareness, I refer to here (leading, as it should, to greater recognition of rights), not the discrimination, which any sane, thinking person should abhor)) lead to an increased willingness (and, probably, external societal pressure) to stand up for those rights through legal action. Still, in principle, a good thing. But at some point we seem to have lost our power of judgement (or, perhaps, since it was (by current standards) off in the past, this loss could rather be seen as an over-compensation), and it's difficult to know what we can and can't do any more. Consider the following completely true saga as an example of modern human stupidity.

My very very good friend AntGirl was (as she does) out patrolling the world in search of things one hundred times her weight to carry back to the nest, when she stumbled upon an intruder, skulking around highly suspiciously in broad daylight and looking lost. She promptly set about ferociously beating him to a pulp, ignoring his desperate pleas for mercy ("Please, I am a six-year-old weakling with asthma and a broken arm!") and eventually rendering him comatose. Entirely in defence of her nest, you understand, and completely within the ethical boundaries of the ancient ant culture of nest defence. But they didn't care about that when they locked her away for a long, long time. No.

Of course, I've just gone and defeated my own point with that "It's okay because she is of ant heritage" rigmarole, because if the point I was trying to make early held up at all, she would quite comfortably have got away with that defence. Huh. Perhaps I'm wrong? Perhaps I should have lied and ended the story differently? Perhaps I'm lying all the time and the whole damn story was made up? I'll let you decide. Why should I have to make a point, anyway?

FlyGuy

The Electric Chair



Stressed Out and Suffering



Stress. You know what it is. It's generally this time of year - every essay is due, exams are coming up, suddenly it wasn't such a good idea to miss all those lectures etc. Stress is the juggler who's doing quite alright keeping ten little balls in the air until someone throws him a chainsaw. Stress is trying to write one of these articles in an hour.....

In honour of my rather limited time, this article is the world's first real time, stream of consciousness internet article. That's right, I'm researching it as I write it. (I wonder if that means I should put in lots of parenthesis (for no good reason (nehhhh...)(that should be (nnnheh), ignorant contributor (Eds)))).

I am currently at alta vista (www.altavista.digital.com but as if you didn't know that), and I'm about to enter the following search - +stress +release +small furry animal". Waiting, waiting... That one was a failure - it returned three items about the Xfiles (the most overrated crappiest show ever). Let's try again, +stress +release +butchering ... nope no good either. I've tried a few others and I'm getting nowhere - I've found stories about Xena warrior princess (xenite.simplenet.com/fanfic/ ... you really have to wonder what people do with their spare time! And no kidding there are tons of Xena links here. Tons.), information on deer hunting in Alaska (www.state.ak.us/adfg/wildlife/geninfo/hunting/hntbul2.htm but no pictures of a dead deer - which is what I know I was hanging out for.), something about an unsigned American band - but nothing of interest. I'll be back shortly.

OK I've given up. I can find nothing interesting about stress. Are you surprised? No - because stress is not interesting. Stress sucks. Hence no-one makes a web page out of it.

Now that I've admitted defeat, I'll point you towards some sites I already know about (which is of course cheating - especially as I think I've already mentioned these sites

- a chocolate frog for anyone who picks that up). If you hate the Spice Girls (and who doesn't?), play Spice Slap, somewhere at www.urban75.com. Take out your pent up fury on Geri and the girls. Who hasn't wanted to slap a spice girl at some stage?

My other stress release tip - laugh. My favourite site for non-stop hilarity is The Onion (www.theonion.com). The Onion is an on-line newspaper (America's finest news source), except it's all made up. And funny. This weeks headlines include:

New Wonder Drug Enables Users To Get Higher Than Hell
India Opens New Mohandes K Gandhi Nuclear Testing Facility
Shooting Solves All of Troubled Youth's Problems

It's a bit like Ray Martin on drugs or multiplied by ten. Not the whole truth, but really not that far from it. I highly recommend it and give it five stars :P.

Well, that's about four hundred words done. Not a long article by any stretch of the imagination, but, just like those essays done on the last night before the due date, it's done and I feel so much better for that. Where would the paper be without my column (*check out any of the last three editions for the answer to this question - Eds)?????* You'd all be that much less of a person (*actually, this is true: you'd have to read more stuff that we wrote, and that would dehumanise anyone, but then again, we could just keep writing gear in the middle of other people's gear to have the same effect (nnnheh) - us Eds again*).

This article bears another striking resemblance to an essay completed at 3am when it's due at 9 the next morning - an astonishing lack of substance. I'll leave you with that and thank you for wasting time reading my drivel when you could have been looking out the window of the train or bus or lecture theatre or whatever.

Tim Kentish

HUMAN RIGHTS WEEK

10--14 AUGUST, 1998

The Australian Institute of International Affairs (South Australian Branch), Inc., in conjunction with the University of Adelaide Department of Politics presents a week-long celebration of the 50th anniversary of the 1948 UN Universal Declaration of Human Rights.

Monday, 10 August, 1.00 pm. The Laws of War and the Proposed International Criminal Court, Ms Danielle Loy, Australian Red Cross Society. (Room 112, Engineering South, Behind Napier, University of Adelaide).

Tuesday 11 August, 1.00 pm. Child Labor, Dr Peter Mayer, Chairman of Politics Department, University of Adelaide (Room 112, Engineering South). *This meeting is co-sponsored by the New Internationalist magazine.*

Tuesday 11 August, 2.30-4.00 pm. NGO Forum: Representatives from Amnesty International, Women's International League for Peace and Freedom, etc (Cinema, Level 5, Union House).

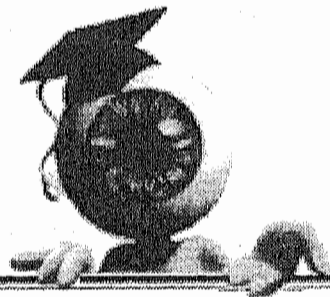
Wednesday, 12 August, 1.00 pm. Human Rights on the Norwood Parade. Mr Henry Chipping, President, Right Advocates of Australia (Room 112, Engineering South). *Co-sponsored by the Independent Scholars Association of Australia, Inc.*

Wednesday, 12 August, 2.30-4.00 pm. Human Rights Birthday Party: Surprise speakers. Free birthday cake (Cinema, Level 5, Union House).

Thursday, 13 August, 1.00 pm. Human Rights and the Internet. Mr Patrick Wright, Department of Labor Studies, University of Adelaide (Room 112, Engineering South).

Thursday, 13 August, 2.30pm. Human Rights Poetry Slam. Readings by Juan Garrido, poet and ex-political prisoner from Chile; and by any audience member, on the theme of of human rights (Gallery Coffee Shop (loft), Level 6, Union House).

Friday, 14 August, 12.30 pm. Note: this meeting is at the University of South Australia. Human Rights in Prison, Mr Greg Mead, Chairperson, Prisoners' Advocacy; and **Land Mines: A Human Rights Perspective**, Sister Patricia PakPoy, RSM, AM, Coordinator of the Australian Network of the International Campaign to Ban Land Mines. (Barbara Hanrahan Building, Room 212, 'City West' Campus on North Terrace near Morphett Street).



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God of Gamblers: The Return (1994). Director: Wong Jing
Chow Yun Fat

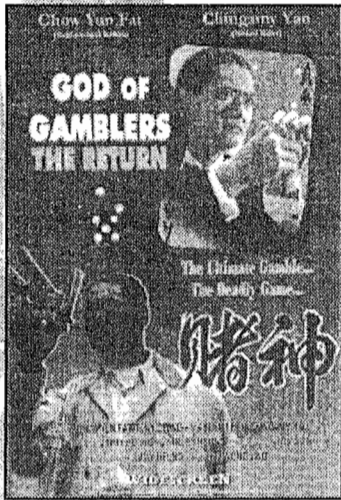
This film is based on what I call Standard Action Movie Plot 1A. You know the one. Hero is enjoying a peaceful existence with loving family and friends.

A rival turns up and commits an atrocity, for no other reason than he is the Bad Guy, and his contract stipulates that he must do something nasty to get the movie rolling. Hero survives, but loses loved ones. He swears revenge and sets off on a quest for justice, picking up new friends and loved ones along the way, and works his way towards the final climactic showdown with the Bad Guy.

In *God of Gamblers: The Return* (GOCR), Chow Yun-Fat stars as Ko Chun, the best gambler in the world. Needless to say - this being a Hong Kong action movie - he is also a dab

hand with pistol and shotgun, and can do some amazing martial arts manoeuvres.

His nemesis, Chau Siu-chee, is a ruthless Taiwanese gambler. Chau resents the fact that a billionaire has left a vast amount of money for Ko Chun to manage in a "Save World Kids Fund" (sic). Chau wants to get his hands on the loot. So he and a small army of goons descend on Ko Chun's residence, and the carnage begins. For no comprehensible reason, Ko Chun's dying wife begs him to postpone his revenge for one year. This conveniently gives our hero plenty of time to have adventures in Hong



Kong, mainland China and Taiwan, meeting a variety of new friends and foes, before the final rendezvous with Chau.

GOCR provides a roughly equal mix of humour and violent mayhem. The stunts are carried off with the usual style and precision we have come to expect from HK cinema. Sometimes the action is serious, at other times it is just wild kinetic slapstick. There is plenty of verbal humour, but it is often

diminished in translation. Nevertheless, some of the visual gags had me, quite literally, in tears of laughter. There are also a few in-jokes that fans of the genre will appreciate.

For example, when Ko Chun tries to

explain some of his exploits to the authorities, a sceptical interrogator asks, "Who do you think you are, Jackie Chan?"

A final comment on the politics of the film. Given that GOCR was made only 3 years before the return of Hong Kong to the mainland, one would have expected it to avoid negative portrayals of the government authorities of the People's Republic of China (PRC). Not so. The PRC police are depicted in a mostly unfavourable light (although in the end, one of them joins Ko Chun). There is an interesting scene in which Ko Chun and a companion are captured and beaten by PRC police. The police chief comes into the interrogation room and asks his subordinates, "Are you torturing criminals again?". I wonder if Wong Jing (the director) now lives in Taiwan or the US!

Paul Huntley

Jackie Chan Kicks Things! Ouch!

Police Story (1985). Directed by Jackie Chan
Starring Jackie Chan, Maggie Cheung, Brigitte Lin

This film was originally released in 1985, but this subtitled video contains ten minutes cut from the English dubbed cinema version which made it to the West.

This is, of course, the case with many Hong Kong movies, so always go for the subtitled version - the dubbed version is also available.

This is the sort of film Jackie Chan is best known for - plenty of action, gunfights, car chases, kung fu and ridiculous stunts, all put into a fairly light plot where the bad guys are bad

and the good guy gets himself into all sorts of trouble. The action starts early with a drug bust gone wrong. The suspects are eventually captured through a series of stunts which involve Chan hanging off the side of a double decker bus and the demolition of an entire shanty town. However, the main suspect is Mr Chu, an influential businessman with good lawyers, so prosecution is going to be difficult. Chan, as Sgt. Kar-Kui, is assigned the task of protecting



his secretary Salina (Lin), the key witness. This gets him into trouble with his girlfriend May (Cheung) and naturally he manages to get them both really annoyed at him. Things get a bit slow in the middle of the film with a series of comic episodes, but things take a new twist when Chan is set up and framed

for the murder of a fellow officer. The final fight scene (and really, isn't this what we watch these films for?) in a shopping centre is quite punishing - even the women get in on the act and take some nasty falls. And it makes for lots of broken glass and new opportunities for Chan to seriously injure himself, as presented in the now-traditional out-takes during the end credits. If you want to find out more, the inside cover has a list of "Police Story Trivia."

This is typical Jackie Chan - it's not as explosive as some of his later films, but all the elements are there and they add up to a light hearted romp suitable for any action fan's all-night video session.

Lai Su

Many Curses, Good Film



The Seventh Curse (1986). Directed by Lan Wei-tsang
Starring Chow Yun Fat, Chin Siu Ho, Maggie Cheung Man-yuk, Dick Wei, Elvis Tsui Kam-kong.

The Seventh Curse, aka Dr Yuan and Wisely, is attempt to bring the pulp horror novels of Hong Kong writer Ai Hong to the big screen. It features Chow Yun Fat as the sedate pipe smoking occultist Wisely. Fans of Chow Yun Fat be warned however; his appearance in this movie is little more than an extended cameo. The true star of this movie is Chin Siu Ho, who plays the role of the rich philanthropic Dr Yuan, who, together with Thai witchdoctor Heh Lung, played by Dick Wei, and intrepid (and spoiled-brat) cub-reporter Tsai-hung, played by Maggie Cheung, tackle the evil sorcerer-priest Aquala of the Worm Tribe, played by Elvis Tsui.

Told as a flashback in a retrospective, the continuity of this movie leaves a lot to be desired and it is quite easy for someone not familiar with the genre to lose track of what is going on unless they follow the movie closely. The true story begins when Dr Yuan is exploring the jungles of northern Thailand for a cure for AIDS. There he encounters Betsy, the

beautiful daughter of the chieftain of the infamous Worm Tribe. Besotted, Dr Yuan sneaks closer to her village in order to spy his beloved, only to discover that she has been chosen as a sacrifice. He succeeds in rescuing her, only to be subsequently captured by Aquala and condemned to the Blood Curse. Rescued in turn by Betsy, he returns to Hong Kong. Now, a year later, after dealing with a hostage situation on behalf of the HK police, he discovers that his immunity to the Blood Curse has worn off, and that it will slowly kill him. In order to survive he must seek out Heh Lung in the jungles of Thailand and defeat Aquala.

Overall the plot is worthy of the pulp genre, although the monsters and ancient evils were particularly unterrifying. The fight sequences are reasonable, although they did go overboard with using wires to literally blow people away in the gun fight sequences. One did get the feeling that this movie was meant to be the first of a whole series of Wisely and Yuan movies which were never to materialise. However other works featuring Wisely (alas not played by Chow Yun Fat) include "Legend of Wisely" and "Bury Me High" (currently playing on World Movies).

Reverence Pavane

Jackie Chan
kicks dragon

butt

Dragon Lord
Directed by and starring Jackie Chan

This is one of Jackie Chan's early films (1982) and it's definitely a change of pace from his more recent guns-and-explosions releases. He relies more on kung-fu ability - his and the rest of the cast - for effect rather than the leaping off tall buildings or onto fast-moving transport type stunts. It's also set somewhere early this century as opposed to a modern city. A very young-looking Chan is Lung (Dragon), the clownish son of the village's wealthiest man. Most of the film consists of Chan, accompanied by his two servants and his best friend, trying to win the favours of the village beauty, playing in the local sporting competitions and trying to convince his father that he's actually studying. Meanwhile, a bunch of unscrupulous bad guys are plotting to sell stolen Chinese treasures to foreign antique collectors. Chan and his friends run into them a couple of times without knowing what's going on before eventually uncovering the scheme. If it sounds a bit slow plot-wise, the best thing about this film is actually the sport. Oh, and the final, extended fight scene of course, but the film starts with a four-team ball game with huge numbers of players and some beautiful choreography. I wish they played that here instead of Australian Rules. Even higher up on the skill level is the shufflecock game. This has some of the best hacky-sacking you're likely to see. With stuff like this, who cares about plot. If you really want a kung fu master saving old China from foreign baddies with some serious storyline, go for Jet Lee and the *Once Upon a Time in China* series or any number of others, but for some simple visual enjoyment, *Dragon Lord* is mentally untaxing but pure fun for the eyes, and possibly a bit of a change for Jackie Chan fans.

Lai Su



Give Him Das Boot

Das Boot: Director's Cut
(1981 - Original cut release).
Director: Wolfgang Petersen
Jurgen Prochnow, Herbert Gronemeyer, Klaus Wennemann.

Why is it that the best anti-war movies are the ones depicting the demise of the Wehrmacht? Perhaps it is the poetic justice of the phenomenon, the Third Reich as the aggressor being defeated on the very battlefields on which it once triumphed. Perhaps it is the irony of a once-great war machine slowly grinding to a halt. Whatever the reason, it is these films which seem to say the most about the absurdity and horror of war: *Das Boot* (the Boat) is one such film.

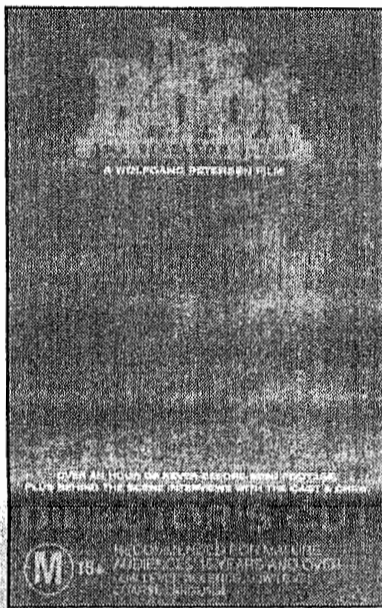
Directed by Wolfgang Petersen, it depicts life aboard a German U-boat as seen through the eyes of correspondent Lt Werner (Herbert Gronemeyer). It is 1941, however, and the U-boat "wolf packs" are no longer the undisputed masters of the Atlantic. The glory days are gone. Deprived of air support, hunting alone, the boats are now more increasingly the hunted, prey to Allied destroyers. The crew are fighting a losing battle, and the Captain (Jurgen

Prochnow) knows it. Yet even more trying than the infrequent battles with the Allied Navy are the endless hours of mind-numbing boredom whilst awaiting reports of nearby convoys which can be attacked.

Nominated for Best Director, Best Adapted Screenplay, Best Cinematography, Best Editing, Best Sound and Best Sound Effects Editing at the Oscars, *Das Boot* is a masterpiece. Part of its charm lies in its realism. Based on the experiences of photographer Lothar-Gunther Buchheim, the script is unflinching in its portrayal of life on a U-boat - the boredom, the lice, the one toilet. Upon its release *Das Boot* earned the highest accolade a film of this type ever could - U-boat veterans acclaimed it as a most realistic depiction of the reality of U-boat warfare.

It isn't only the script which stays true to life. Joss Vacano's cinematography manages to effectively lock us inside the Boat along with the crew - as if it weren't cramped enough already. Whether lingering agonisingly during periods of inactivity or darting through impossibly small doors in pursuit of a crewman during an alert, never for a moment does the camera allow us to escape the confines of the submarine.

The crew are a host of fine performances, lead by Jurgen Prochnow as the captain whose name we never learn, but whose presence in the film is as strong as that of the Boat itself. Around him revolves a kaleidoscope of characters, each driven by different motivations and reaching differently to the stress of life underwater. NO personality is overplayed and all become distinct as they are uncovered - not through forced Hollywood-style revelations but through the simple process of having to live with them in these cramped conditions. Then there is the Boat - a character in itself, groaning and straining under the demands of war, almost a living thing, protecting within itself these human beings. *Das Boot* is a magnificent film - a gritty, intense portrayal of the reality of fighting a losing battle in a tin can, surrounded by kilometres of water. All causes and reasons for the war are forgotten, the most important thing in your world is a seal which, by all rights, should have burst hours ago. This is not the Nazi war machine - this is a group of humans trying to survive in an environment made hostile not just by the efforts of the enemy, but by its very nature. This film is a welcome change from the glitzy hollywood attempts at portraying war and it is a shame that both its director and leading man have been swallowed up by the American mainstream, their talents, so obviously on display here, wasted on Hollywood. **David B.**



Giveaways

Columbia TriStar Home Video are releasing a great Father's Day range of videos on 19 August in all good video retailers. Amongst the range are *Das Boot (Director's Cut)* at \$34.95, *The People Vs Larry Flynt*, *The Devil's Own* both available for \$24.95, *Silverado*, *The Guns of Navarone*, *Double Team*, *The Fan*, *A Few Good Men*, *Bull Durham* available for \$19.95.

We have FIVE copies of the digitally remastered, widescreen edition of *Das Boot (Director's Cut)* to give away.

To be in the draw to win drop your name, a contact number, and the video you would like to enter the draw for into the video pigeon hole in the *On Dit* office or telephone on 8303 5404 with your details before 1pm Friday 7 August.

From Russia with Love

The Thief
Now Showing
Trak Cinemas

When it comes to foreign films, the praise of reviewers seems a little more difficult to take seriously. Perhaps it's because liking foreign films is a sign of being cultured and mature for so many people - didn't we all love Jeunet's *City of Lost Children*? It is this that makes me hesitant in my praise of Russian film, *The Thief* which, like *City of Lost Children*, is very good.

The story is simple enough; it is 1952 and a woman and her son, Katya and Sanya, are travelling on a train when they meet Tolyan, a handsome

soldier. The three become a makeshift family, living in a boarding house. Though it is obvious that Tolyan loves Katya and Sanya, there is a feeling of instability and insecurity about the relationship. The reasons for this become apparent when we realise that Tolyan is a thief, and a manipulative one at that, gaining the trust of his victims and then proceeding to steal their belongings. Katya cannot leave Tolyan even when she discovers the truth, and surprisingly, it is easy to understand why.

One of the most interesting aspects of this film is the relationship between Tolyan and Sanya, whose father died before he was born. At first

mistrusting Tolyan and disliking the fact that he now has to compete for his mother's attention, Sanya eventually comes to think of the man as his father; this is made clear when Tolyan is sentenced to seven years in prison, and for the first time Sanya calls him Father.

There is of course political underpinning's. Despite the fact that Tolyan has a tattoo of Stalin on his chest, he rebels against the State, even as those around him praise their leader unreservedly. Like Tolyan, Stalin is also an unreliable father figure.

The Thief is a very good film, and has been nominated for several awards, including the Academy Awards for Best Foreign Film. Per-

formances are wonderful, particularly that of Misha Philipchuk as Sanya. *The Thief* is worth watching, not only to enhance our reputations as being cultured members of society, but for sheer entertainment value.

Oscar



Unpronounceable

Koyaanisqatsi: life out of balance.

Opens August 6
Cinema Nova

In 1983, after 7 years of work, *Koyaanisqatsi* was finally ready for release. It was directed by Godfrey Reggio and was a ground-breaking film that achieved cult status soon after its release. *Koyaanisqatsi*, which in Hopi Indian means "life out of balance", has no dialogue or narration, it "integrates images, music and ideas" to communicate non-verbally. The score is by Philip Glass

which, I have been told, sold extremely well when it was released as an album. The cinematography is by Ron Fricke.

You may be thinking there have been many films without dialogue but this is really the first of its type of its kind. Since then there have been films like Derek Jannan's *War Requiem* and *Baraka* but if you want to see the original then you need to see this. Rather than using landscapes as a backdrop, *Koyaanisqatsi* focuses on them creating a visual tale of our vast and changing world. This is an interesting film for anyone but especially those interested in the visual language of film.

Chris Bolland

Cult-ure

Cult Classics

Opens August 14

The Bakehouse Theatre

The Bakehouse Theatre (cnr Angas st and Carwell st) will be showing 16mm films each weekend from Friday 14th August. They are starting

Dark Star (1973)

Dir: John Carpenter

The psychotic crew of the space cruiser *Dark Star* are just ending their tour of duty in deep space on a planet-clearing mission, when they must contend with a string of mishaps involving a beach-ball alien, faulty computer systems, and an artificially intelligent philosophising planet-busting bomb with a strong work ethic. Not even the mission commander, deep-frozen but still conscious after being killed in a freak accident, can sort out these problems!

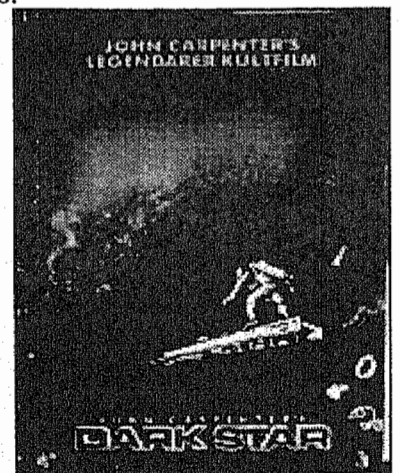
This is the first feature film by John Carpenter (*Escape from LA*, *Big Trouble in Little China*, *Assault on Precinct 13*, etc etc etc), which he began making at film school with fellow student Dan O'Bannon (*Screamers*, *Total Recall*, *Alien*, *The Return of the Living Dead*) and completed on a shoe-string budget. Half of the actors were crewing or helping out with the improvised special effects!

Dark Star has some interesting plot twists and original ideas which, with

with *The Conversation* directed by Francis Ford Coppola followed by a short of Adelaide tourist attractions in Adelaide in 1966. Other films included in the season are *Saturday Night Fever*, *Little Shop of Horrors* (the 1960 original, not the later musical), *The Seduction of Mimi* and *The Rocky Horror Picture Show*. Films start at 8pm, tickets cost \$5 and for more info. ring the Bakehouse on 82270505.

its irreverent comedy, have given this film a strong cult following, especially after its re-release following the success of *Star Wars*. But neither *Star Wars* nor *Star-Trek* were ever like this!!

Dark Star is being presented by the Adelaide Uni Film Society along with the short films "All Summer in a Day" (based on the short story by Ray Bradbury) and "The Big Snit" (animation about a couple who sort out their differences just in time to be atomised by a nuclear explosion). Shown in the Union Cinema, level 5 Union building, on Wednesday the 5th August at 1:10pm and Thursday the 6th August at 7pm. Entrance \$1 members, \$3 non-members.



Giveaways

Lots to give away this week. Thanks to Angela Tolley from Neil Ward Publicity we have 10 double passes to a preview of *Shooting Fish* on the Monday the 10th August at 6:30pm at Greater Union City. We also have 10 double in season passes to *Koyaanisqatsi* thanks to Diana Maschio from Cinema Nova. If you would like a pass to either of these films then drop your name and phone number into the *On Dit* office or call us on 83035404 by 1pm Wednesday, no later, and we will put you into the draw.

NOISE FISHY ARE ARE

Shooting Fish
Opens August 13
Cinema Nova

Shooting Fish could quite possibly be my favourite film so far this year. It is certainly the best comedy I've seen for a long time. Even the production notes are funny. One story describes a group of animal rights activists who turned up on the set to demand that the fish were being treated properly. They left red faced after reading the script - there aren't any fish in the movie at all. The title refers to the saying "shooting fish in a barrel", meaning ripping off an easy prey.

Shooting Fish introduces us to two extremely likable predators: the suave American Dylan (Dan Futterman) and the socially inept tech-wizard Jez (Stuart Townsend). Both orphans, they share a dream

- to make a million pounds each and to live in a huge English country house. Without a job and any

real skills, they try every scam they can think of to rip off those who are stupid, vain, greedy, and most

importantly, can afford to lose the money. Despite living extremely cheaply (you'll have to see it to witness the lengths they go to) they're pretty nice guys. While pulling an elaborate computer scam, Jez and Dylan hire a typist called Georgie (Kate Beckinsale) to



help them out. Georgie is a medical student who has pressing money concerns of her own: her

family's Downs' Syndrome foundation needs funds, and if she can't provide them she'll have to marry the boring "upper-class twit" Roger. The two scammers tell

Georgie they're modern day Robin Hoods who only steal money for charity. She goes along with them, and the fun of scams, double crosses and romantic mishaps begins.

Written by the British duo Richard Holmes and Stefan Schwarz, this movie has it all. It's brilliantly

written, genuinely funny, well acted, fast paced and original. The script pokes fun at the English class system, people with money, and even our notions of how a romantic comedy should end. The lively screenplay is reinforced by fine acting from all involved. The two male leads are likable even in their most dastardly moments and Beckinsale (looking quite different from her best known role in *Much Ado About Nothing*) also shines.

This film also has a very cool soundtrack put together by the same team responsible for the *Trainspotting* CD. It includes music from bands like Space, the Wannadies, The Divine Comedy, Passion Star, The Bluetones and Dubstar. Overall this is a wonderful, spirited comedy, well worth seeing even if you don't normally watch small independent films.

Judith Webster

Bark, Bark, Bark, etc. You get the Picture, don't hassle me!

Black Dog
Hoyts Regent and selected cinemas
Now Showing

Director Kevin Hooks (*Passenger 57*) says of *Black Dog*, "Think it's everybody's fantasy that when you're on the road and someone cuts you off. ... 'I wish I had a Mack truck!' Well, we did have a Mack truck, and we did run those guys off the road." I can't say I agree about the fantasy part, but with those eloquent words he does sum up the essence of this movie - that is, blokes with big trucks. To be honest, I wasn't expecting much from this film and that's about what I got. The plot centers on Jack Crews (Patrick Swayze), an ex-truck driver who lost his license and spent two years in jail after he "saw the black dog" and accidentally killed some innocent folks. For those unfamiliar with truckin' terms, that means he drove too far without resting and started hallucinating. Now in a dead end job, Jack is offered \$10,000 cash if he'll drive unofficial cargo (read guns) for his boss, the shifty Cutler (Graham Beckel). As he is in debt and about to lose his house, Crews agrees. Things start to go

wrong when the go-between, bible-spouting Red (Meat Loaf in laughable form) tries to steal the guns. The FBI are also in on the act, and Crews has to battle them off and deliver the cargo to Cutler, who in the meantime has kidnapped Crews' wife and daughter just to make sure he behaves.

This is an action movie, so criticisms of the plot, pathetic script and the complete lack of character development are beside the point. These could be forgiven if the action made up for it, but I'm afraid for the most part it doesn't. The truck chases were mildly entertaining, Swayze does a pretty good job with what the script writers gave him, and the bantering between Crews' travel companions is at times amusing. This movie is watchable, rather non-offensive and quite short. Apart from that I can't think of anything good to say about it except for my comment as I left the cinema, "well, I didn't hate it". So there you go. If you like trucks, or Patrick Swayze (or Randy Travis, or Meat Loaf, though that's less likely) you might like it more than I did.

Judith Webster

Outstanding, or standing out?

Head On
August 13th
Palace Eastend Cinemas

"Explicit Greek dancing" cries the poster for this R-rated Australian film. Greek dancing there certainly is, along with explicit sex, drugs and Alex Dimitriades. Based faithfully on *Loaded*, the debut novel of young Melbourne author Christos Tsiolkas, *Head On* follows twenty-four hours in the life of Ari (Dimitriades), a nineteen year old Greek man who is gay, unemployed and searching for meaning in his life.

Ari is a very conflicted character: he is gay and wishes he wasn't; his Greek heritage places expectations on him which he feels unwilling and unable to fulfil; he loves his family but feels alienated from them. His only release from all of these pressures is to take drugs, have sex, and dance (both traditional Greek and more modern styles), and plenty of each of these are packed into this twenty-four hour period. In addition, Ari has to deal with the responsibility of keeping his little sister out of trouble, deal with his dress-wearing best friend Johnny, deflect the affections of

his friend Betty and try to bed his brother's new flatmate. It is an intense journey.

The first feature film from director Ana Kokkinos is bold, confronting and very contemporary. Ari's activities are all recorded in explicit detail, giving the viewer as full an appreciation of Ari's life as possible and making us feel his pain, joy and despair as surely as he does. Dimitriades' performance is nothing short of excellent, carrying the film with the strength of his performance, appearing as he does in every scene of the film. Other good performances include cabaret star Paul Capsis as Johnny, Elena Mandalis as Betty and an excellent performance from Eugenia Fragos as Ari's mother, Sophia. *Head On* will blow you away. And after you've seen it, check out the equally excellent novel.

Chris Slape



Ana Kokkinos' first time out as a director has produced the extraordinarily confronting film *Head On*. The story of a young Australian Greek gay man and his struggle to find himself and his place in the world, it is adapted from Melbourne author Christos Tsiolkis' novel, *Loaded*. Ana was involved in the project from the beginning, and gave me a call to discuss why, and how.

Did you find adapting such a powerful, personal novel for the screen difficult?

Well, it was difficult because the book is written in a first person narration style, so, so much of what you know about Ari comes through his thoughts. So the big challenge for us was how to dramatise Ari's emotional journey and to externalise his journey so that an audience could really have a similar experience to the book but to experience that filmically. We really had to find a way of making Ari a much more active character and to dramatise some of the issues that we always felt were in the book but to give an audience a sense of that, and a more intimate experience of Ari as we go through this 24 hours in his life with him. So in that sense it was a great challenge. We really looked to taking the essence of the book and expressing that filmically.

How involved in the process was Christos?

He read each draft as we wrote it and gave us some great comments and support all the way through the process, and we were very blessed to have someone like Christos because he understands the difference between a book and a film ... I think he's done some filmmaking in the past, I don't know how much, I'm not sure ... but he was very supportive of us and as I said really understood the difference between the two. But also, at the beginning of the process, he said to me, "Look, I trust you. You've got to now do what you have to do as a filmmaker." He was very supportive of us all the way through.

Do you think making your first feature film so explicit in its use of both sex and drugs is at all dangerous?

I think there were two important things: I wanted to keep the tone of the book in the film, and obviously you can't show as much on film as you can describe in a book. But I think when people see the

ANA KOKKINOS HEAD ON

film, they'll understand that the descriptions, the explicit nature, of some of the scenes is not gratuitous. This is what Ari is doing, this is what Ari is about, this is his reality and to be true to Ari, he's a confused young man who's really going right to the edge, he's pushing boundaries and that's part of his character, so it was integral to actually to give the audience the full picture of Ari. He's a very complex and contradictory character. He is very much a young man caught between his sort of Greek heritage and the world of music, sex and drugs. And I think that, what I was really keen to do and I think is very much in the film, is that you also get a really strong sense of Ari's pain, you get a really strong sense of his love/hate relationship with his family, he's a young man who's going right to the edge, but he's also a young man who's yearning for things. He's yearning for connection, he's yearning for some kind of love, he's a young man who really is searching for meaning. The intensity of the experience is something that a lot of young people can relate to. It's a time when you don't quite know where you belong, you don't quite know how you fit in. And so, in many ways, yes, there's some explicit stuff in the film, but we also see his tender moments, his vulnerable moments, moments where he tries to reach out, and in that sense I think that what I've tried to do is really give the audience a very intimate sense of Ari with all his complexities and contradictions.

Alex (Dimitriades, playing Ari) gives a phenomenal performance in this film. How did he come to be involved and what was the working relationship like?

He and I met in Melbourne when we got the money for the film and I approached him. I told him about the book, I talked to him about the film, what I wanted to

do. He hadn't read the book himself at that point, so he took it away, he read it, he was totally blown away by it. I then gave him the screenplay. He thought the screenplay was just fabulous and from there we did a little bit of work together, we kind of sussed each other out, because ultimately this is not a role someone can take on half-heartedly,



you're either in or you're out. He made a commitment to me that he would give this role everything he possibly could. He found it an extraordinarily challenging role to do.

Through the six week rehearsal period (prior to shooting the film), what we did is that we worked together to find Ari and in a performance sense, Alex is a very intelligent young actor. I don't really improvise dialogue in rehearsal; what I do is that we have a screenplay and I test the script up against what we're doing in a performance sense and through that rehearsal process, and if I feel that anything needs to be changed, I change it. But by and large we shot the screenplay as is, because it held so well. Alex contributed on all kinds of levels because he had to get inside Ari's skin, he had to understand Ari the character, and he and I worked together very closely over that six week period so that when we started the shoot, he knew exactly what I wanted from him, and he knew exactly what he had to give, what he had to offer, to that role. Without that central performance, and the strength of that performance, and the extraordinary range of that performance, I always knew that we wouldn't have a film. That's how important it was. So Alex and I, luckily, made

a terrific connection with each other right from the beginning, and made a commitment to each other that we really had to go through the tough and demanding aspects of it, and do that in a really honest and uncompromising way.

He's sensational. He's just a great young actor. He is a star. He's a young man who has great intensity, but the other thing that I'm really pleased about is that you also see a great vulnerability in Ari. You see that tender stuff. You see the confusion in him, and you see some of his pain as well. And that's what makes him such a compelling screen character.

The Australian Greek culture is not one commonly represented in film. Do you believe you have captured it accurately.

I think so. So far a lot of the young Greek Australians who have seen the film absolutely love it. They feel that it's utterly their film, they're already owning it. They feel that the exploration of Greekness is just extraordinary and touches them on all kinds of levels. I know that the ensemble cast, all those young actors, that we have in the film relate to so many parts of it. They feel that, hey, isn't it fantastic, for the first time in a long time, we are seeing ourselves up on the screen. That's a pretty special kind of thing, when the most directly affected audience is coming to me and saying this is amazing, this is about us, and we just love it.

We had a premiere screening at the Melbourne Film Festival on Saturday night, and there were young Greek Australians coming up to me, people I'd never met before, and just hugging me, and they'd have tears in their eyes, you know? It was pretty amazing. That response is just so special.

For the Greek Australian community, it obviously speaks very directly to them, but for a broader community the great thing is that young people can still relate to Ari because he is an extraordinary young man, and on all kinds of levels, people have an opportunity to go into a world that they may know a little about, but not a lot about, and experience it, and say wow, this is on my doorstep. This is something that is really kind of fascinating to me. And even though it's so specific in a cultural sense, people are saying that it feels so Australian at the same time.

Chris Sape

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window: watchfully -
thoughtfully - sipping chablis,
and the summer rains

and the crescent moon
gazes, smiling, down upon
its sad reflection

an apology,
to all those who expected
the man I wasn't

fallen petals lay
undisturbed beneath their
trees:

autumn wind slumbers

the day you left the trees
could not contain their leaves,
the birds sang no more

swallowed by the night -
the murmurs and cries of
the passing tyres

Jonathan Dyer

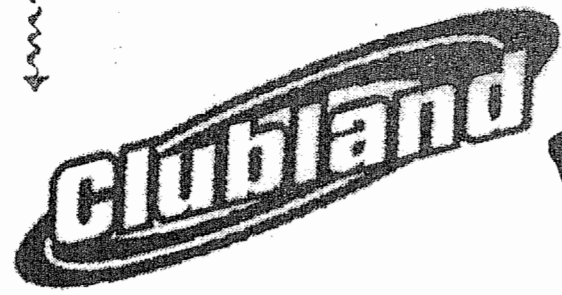
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Vox Pop

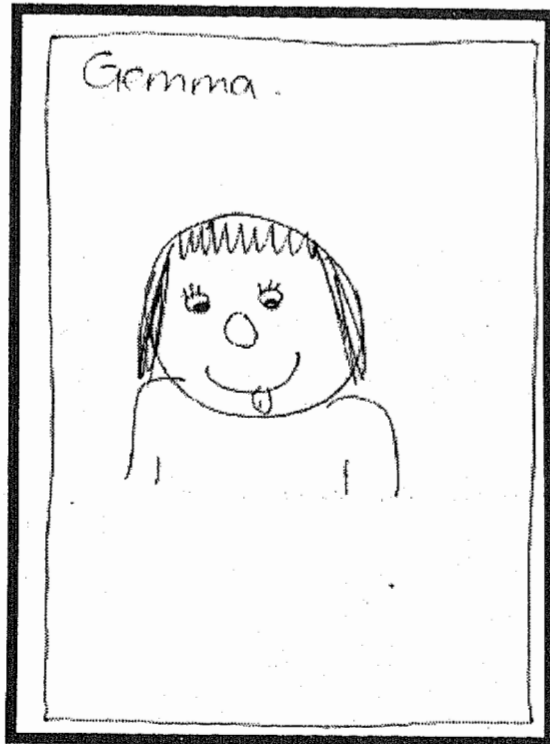
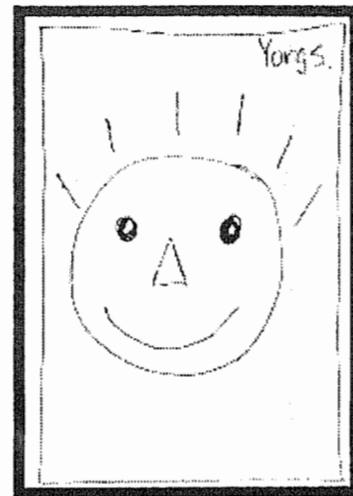
Who ever said you couldn't fill a two page spread with weather talk? No camera + Draw yourself = Fun.

Questions:

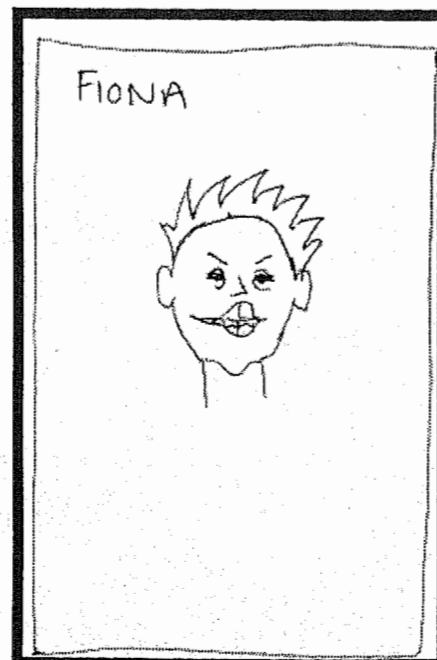
- 1) What is your preferred method of keeping warm this winter?
How do you beat those chills?
- 2) What's the worst thing about winter?
- 3) What's the best thing about winter?

Yorgs

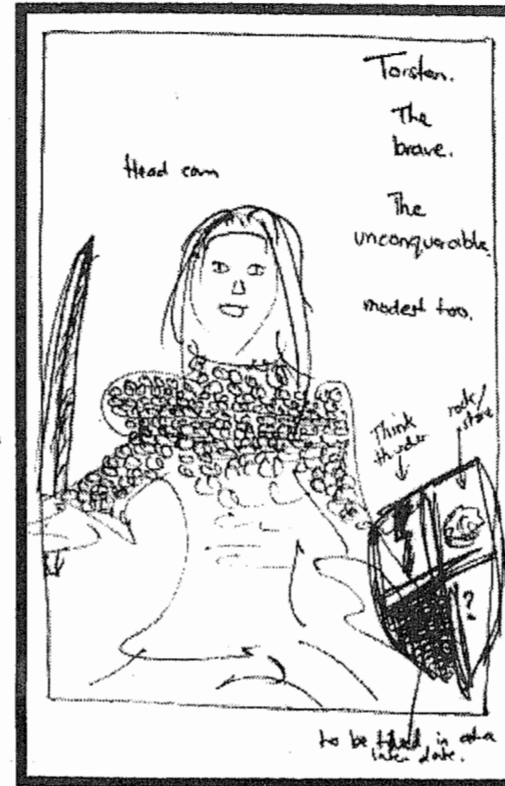
- 1) Collar up, hands in pockets, and two pairs of socks.
- 2) Getting up in the morning. Cold feet, cold hands, and public transport which is always late.
- 3) On days off from uni you get to sleep in your nice warm bed.



- Gemma
- 1) A beanie, a scarf, and a pair of gloves.
 - 2) Goosebumps.
 - 3) Hearing the rain at night in bed. Like full on rain.



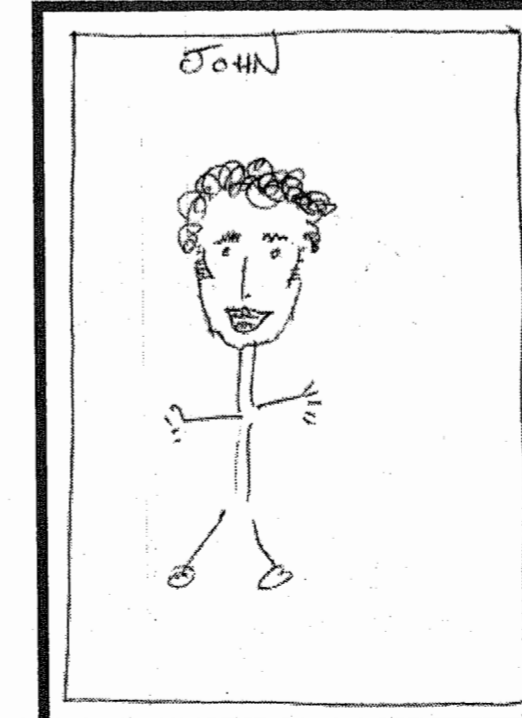
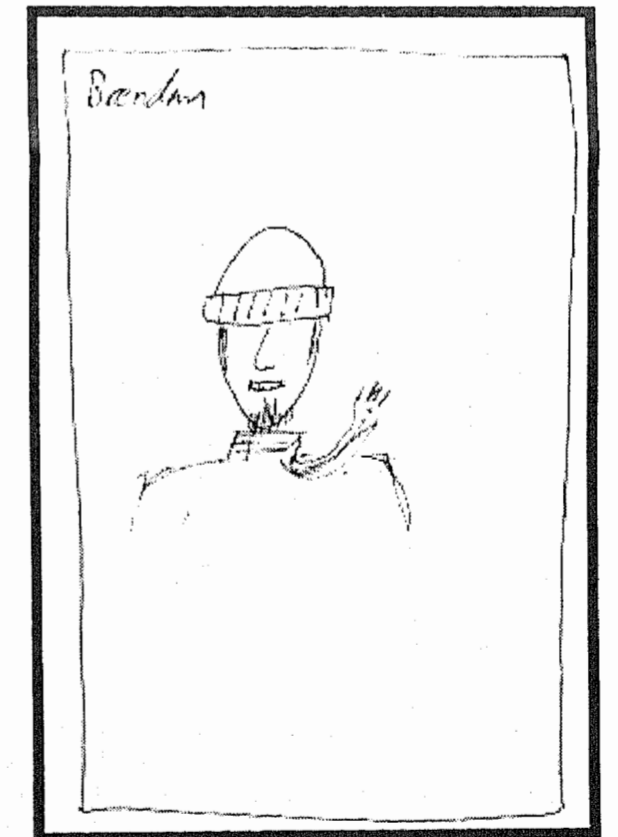
- Fiona
- 1) Lots of clothes.
 - 2) Getting wet.
 - 3) Football.



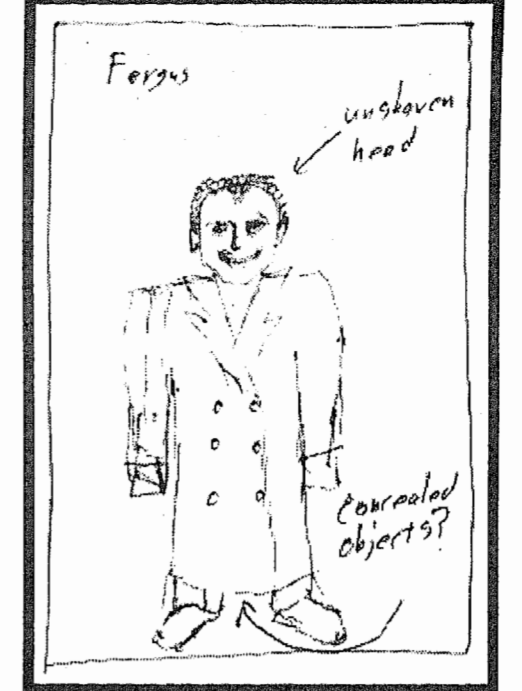
- Torsten
- 1) Clothing.
 - 2) The rain, the wet, the cold.
 - 3) That's a difficult question.

Brendan

- 1) Stay in bed.
- 2) Being in Adelaide. You can't even go to the snow here.
- 3) Guinness and open fires.



- John
- 1) Yeah, stay in!
 - 2) Getting out of!
 - 3) Being in



Fergus

- 1) Women - maximum surface contact.
- 2) I can't shave my head.
- 3) Wearing a big coat. It turns me on that people might think that I'm concealing something.

WAYWARD GUIDE TO BETTER LIVING

The A-Z of Dodgy Band Names

A Adam & Eve Were Algae?
"techno-groove music resonating from the outer reaches"

B Built to Spill
"they've just signed a deal with Warner Brothers and will soon be on MTV." CD release: "There's Nothing Wrong With Love"

C Chumbawamba
(oh the pain)

D Drain Damaged
CD release: "Happy Drunx"

E Eargasm
metal outfit / Trondheim, Norway

F Faroutski
punk rock outfit / Belgium

G Genghis Prawn
"a rock band even a mother could love"

H Half Man Half Biscuit
Birkenhead / circa 1984 "a band as savage as they were whimsical, Half Man Half Biscuit provided an unexpected desert for those British post-punk teenagers who lamented the demise of bands with bite. Nigel Blackwell's inimitable songwriting on the minutiae of life, football and TV celebs quickly garnered cult status."

I Itch-E & Scratch-E
Australia / circa now

J Jack Off Jill
"Since its formation in late 1992, Jack Off Jill has emulated abused children watching the world's demise in a flurry of serrated power chords, convoluted bass lines, tortured beats and throat-ripping shrieks. Hailing from Florida, the band comes out like a children's puppet show with Exorcist overtones."

K Kitchens of Distinction
"cult band Kitchens of Distinction like to shroud their origins in multiple myths. Sometimes they say they met in a Turkish sauna, sometimes in a Satanist temple in Amsterdam..."

L Lynyrd Skynyrd
"Once in a while a musical force will burst on the scene and forever change that scene. Lynyrd Skynyrd was such a force." 3 people in the band were tragically killed in a plane crash in October 1977.

M Man ... or Astro-Man?
"They employ advanced sounds and instruments that mankind may never fully understand. They have already sold a billion records in the 21st century. Their records in the future are so incredibly alien and innovative they've had to travel back to our present time to record an evolutionary bridge...."

N Naked Barbies
country/folk/rock outfit
CD release: "Dancing With Vacuums" (1995) "Tarnished" (1996)

O Old Lady Drivers
metal outfit
"the greatest band of the 21st century"

P public hair
Victoria, Australia / circa now
"public hair consists of Captain pineapple and the pink streak"

Q Q-Tee
hip-hop/rap outfit

R Rise Robots Rise
(website access denied)

S Squidly Diddly
"A sonic burst of sly greasy riffs embellished with a pensive, probing bass and bare-bones bashing power. With roots in psychedelic surf-punk, acid rock, and blues, these Boston-based guys have perfected the squid-o-delic sound."

T Throbbing Gristle
industrial outfit
"entertainment through pain"

U Ultra Bimboos
"a girlish garageband, formed in Helsinki, Finland 12th of July 1994. Influences: The Sonics, The Stooges, Rolling Stones, Cramps"

V Very Secretary
5 piece / USA
CD release: "Best Possible Souvenair"

W The Waitresses
Akron, Ohio / signed to New York label Ze in 1981
Hits: "I Know What Boys Like" and "Christmas Wrapping"

X XtraCheez
"80s for the 90s. XtraCheez is a fun 4 piece group from Cincinnati Ohio. They perform the New Wave MTV hits from the 80s giving Generation Xers flashbacks to a 'totally awesome' era."

Y Yermomlluvus
"the finest in pop punk from Trenton, New Jersey"

Z ZBRA
ZZZZZZL.....

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Free Thought

Does God exist?

All of the arguments which seek to prove the existence of God have so far failed. But after a thorough search of the recent literature I found a little book by a philosopher named Fredrick Farranitz. His controversial work has stirred up pools of tumult in philosophical circles in Europe. He has spent the last 20 years of his life studying every religion past and present that has ever existed, and has reviewed every known argument for and against the existence of God. Finally after years of study he found that a pattern seemed to be repeating itself over and over again in all of the arguments. They were all failing for much the same reason. Farranitz began to attempt to design his own argument for the existence of God, not because he thought that God exists (he was a staunch atheist), but for the sheer intellectual challenge. Taking sixteen of the best arguments he began to cut and paste them into a single argument. He meticulously swapped and changed their premises and conclusions, forever modifying them to eradicate any hint of fallacy. Finally, and disbelieving even himself, he succeeded! He had devised an argument for the existence of God without any fallacy whatsoever. Every premise was worded absolutely unambiguously and each intertwined to support the other, and slowly, almost relentlessly, it lead to the conclusion - therefore it is necessary that God exists. There was immediate denial and indignation by most of the leading philosophers (especially the atheists), but none to this day, have been able to refute the argument no matter how carefully they comb through its premises. Farranitz has proved the existence of God!

THE SEXLESS, RACELESS, SPECIESLESS, CONSCIOUS ENTITY, THAT IS GOD DOES AND MUST EXIST!

What is your response to this news? If you are a believer in God, then an eager willingness to hear more may have been established. If you are an atheist, then doubts and fears may have occurred.

Yes, the story was a fabrication. But before a Lynch mob descends on the *On Dit* office, let me give a justification. Its purpose was to highlight

a well known psychological fact which may not have been appreciated if it was just stated. When someone tells us something, whether they have any evidence for it or not, the mere fact of their certainty in its truth makes it convincing. No matter how stringently you hold that God doesn't exist, when someone states with utter conviction 'God is watching over us' you can not help but feel doubt - that perhaps you are wrong. If you have been brought up in an environment where God has been continually talked of as a reality, then you WILL believe it. You will have no reason not to believe it, since as children we have an innate tendency (probably since it is conducive to learning) to take what others say as fact. The same applies to those brought up purposely as atheists. Our parents say God does not exist, therefore it must be true.

By going solely on the word of others it makes our belief or disbelief in God not much better than a child's belief in Father Christmas or the Easter Bunny. Why do children believe in Father Christmas? Because their parents' constant talk of him, what he looks like, what he does, and about his reindeer and sleigh, builds up a complex concept within the child's mind. Father Christmas exists, all right, but only in the mind's of millions of children. There is no doubt that the concept of God exists in the minds of billions of people, the question is: does this concept refer to anything outside of people's minds? What reason do we have for asserting or denying the existence of God in external reality?

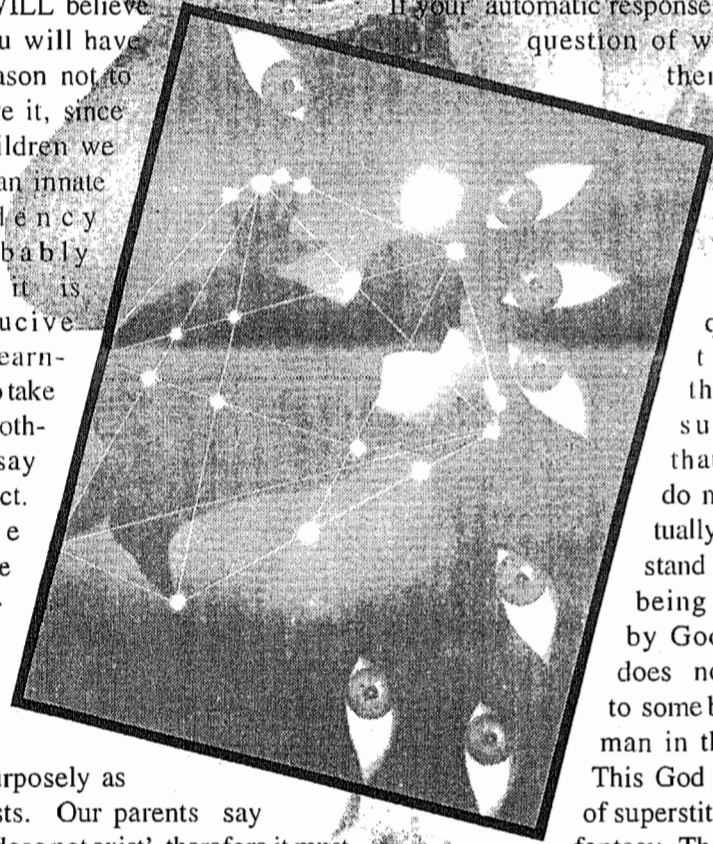
For those of you out there who on the question of God's existence laugh smugly and say 'Ha, God, what a ridiculous concept. Of course God doesn't exist! I'm afraid your reason is no better than the theist who does the same. Just stating your opinion doesn't sway the argument either one way or the other. If you have never seriously considered the possibility that there is a God then you are probably holding a synthetic belief, that is, one given to you by others. This makes your opinion no better than the theist who you purport to have proven wrong. If your automatic response to the question of whether there is a God is 'what a ridiculous question,' then I suggest that you do not actually understand what is being meant by God. God does not refer to some bearded man in the sky. This God is one of superstition and fantasy. This is a concept created by ancient peoples who knew no better. This is a concept of God we can do without. The greatest mistake is arguing for or against God when each person is assigning the word God to different referents.

Some philosophers that believe in the existence of God, hold that the existence of God is so self-evident that if people knew the meaning to which God referred then no one would deny it - no argument would be required. So what do we mean by God? By God it is not usually meant a being as such. A being is an object with a certain spatiotemporal location. God is not an old man off in space somewhere. What is generally meant by God is a reality that stands outside space and time. A reality that underlies our own reality and

gives it support. This reality is the grounds of our existence and of all things in the universe. It is also the grounds for all value and goodness. But it's ridiculous to talk of something existing outside time and space, you may say. But is it? Our conception of time and space is based solely upon our perceptions. It is obvious to anyone who considers it that our perceptions are all too limited. It seems like ignorance or even arrogance to assume that we know all that there is to know about reality. This is why the question of God is a serious one that should not be discounted without consideration. I myself am prepared to accept straight away that there is far more to reality than what we can perceive. Whether any such non-spatiotemporal reality underlying everything in a holistic sense can explain our existence, the existence of the universe, and the existence of value is to ask: Does God exist?

THE ARGUMENT FROM DESIGN

When we look around at the world we see a world of order, a world of wonder. The entire universe acts as a machine with each part working in cooperation. These parts in themselves are also machines, with their own parts and so on, beyond human perception and comprehension. Every living being from human down to simplest insect works towards its own specific ends, and acts for its own purpose. The devices of nature seem to follow some intelligent purpose, just like, though far surpassing, the devices of human invention. Bits of wood and stone, by themselves, will never erect a house - no, it takes an intelligent architect. Pieces of metal will never assemble themselves into a watch - no, it takes a skilled watch-maker. Where ever such devices exist we must always posit an intelligent designer. Now consider such infinitely complex apparatus' as the human eye. Could this have come about by chance? The universe appears to have been designed. Therefore an intelligent designer must exist whose powers and abilities are equal to the magnificence of the

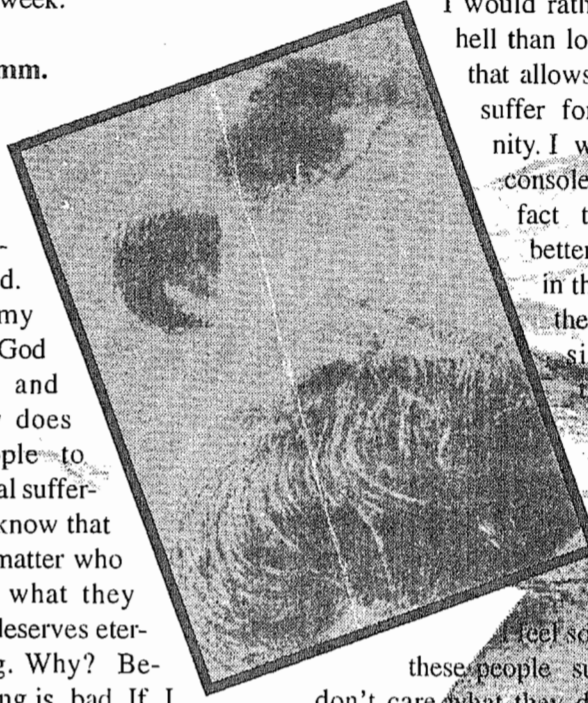


task. This designer can only be God. Replies to this argument will be considered next week.

Brentyn Ramm.

Dear Free Thought,

I do not believe in a God. These are my reasons: If God is so good and perfect why does he send people to hell for eternal suffering? Even I know that no one, no matter who they are or what they have done, deserves eternal suffering. Why? Because suffering is bad. If I was God I wouldn't punish or judge. Why? Because I would know exactly why that person did everything they did. I would know that to them, everything they did seemed rational at the time they did it. Why did it seem rational? Because they have learnt to act that way. Even I know this. Does God know what it is like to suffer, or to experience pain? If he doesn't then he wouldn't be all knowing. If he does then it would mean that he is devoid of compassion. I don't need to be all knowing or infinite to know that making people suffer is wrong. Religion tries to draw you in with promises of eternal life and if that doesn't work they threaten you with eternal damnation. Imagine you were in heaven. You have eternal life. Now what are you going to do? If you can't die obviously you don't need to eat, sleep, work or in fact do anything. Talking to people won't help because eventually you will have had every conversation possible - it is forever after all. Perhaps its impossible to get bored in Heaven. If I can't get bored then what other qualities will I lose that make me human? Boredom drives us to do things - to find interesting things to do. Does that mean I will lose my interest as well? And if I don't, what if I feel like watching the footy, playing a computer game, eating some delicious food, or doing something else? What they don't have any of these things? What am I supposed to do then? Do people walk around in Heaven? If they do where do they go? Everything we do is based upon surviving and gaining pleasure. If none of this exists what purpose is there? And this is to last forever? It sounds like hell. Oh you worship God when you're in heaven. Why should God need to be worshipped? Surely he's perfect. Is he



some mad king with an inferiority complex?

I would rather go to hell than love a god that allows people to suffer for all eternity. I would take consolation in the fact that I was better than God in that I have the most basic thing that makes humans valuable - a brain. I feel sorry for these people suffering in their life time. Oh but God knows better than me! I see, that makes it alright. Sure, that justifies the eternal torture of poor people who didn't know God existed, and who were abused as children. Ah, but they should have known better, therefore they deserve their punishment. What bullshit! People aren't perfect. People are ignorant and should be pitied. You can't judge God because you don't understand his ways. Okay then. He shouldn't judge us if he doesn't know our ways. We don't accept eternal torture around here. I know why those poor people are filled with anger and hate. I've felt like them before. I know that they are reacting to pain. They aren't evil. They are just people in pain. They are striking out against the world because the pain is too much to bare. They will do anything to forget about it - direct it somewhere else. They just want peace, but have never learnt how to get it. I don't know everything, but I know enough. I have enough meagre knowledge acquired in this frail body to know why people are innocent. And now God comes along and says they must have eternal suffering - even little children who do not believe in God must suffer! I say this: either I know more than God, or these stories of hell are fabrications. Hell is a fear tactic to make people feel guilty, to make them scared, to make them despise themselves for their own humanity. And most of all hell was made up to bring people into their religion. Those poor ignorant souls were whipped by fear until they had no spirit left and bowed down to a silent, invisible, non-existent god. They

then joined the chanting ranks and continued the message of fear and evil. And what if hell does exist? Then our only hope is that Satan rallies his forces and overthrows God, and then since the devil is only an angel, perhaps we can destroy him too, for they both encourage suffering. Then when both are dead, and only then, will there be peace.

'God being everything, the real world and man are nothing. God being truth, justice, goodness, beauty, power and life, man is falsehood, iniquity, evil, ugliness, impotence, and death... Against the divine reason there is no human reason, and against the justice of God no terrestrial justice holds... If God is, he is necessarily the eternal, supreme, absolute master, and if such a master exists, man is a slave... If God really existed it would be necessary to abolish him.'

Micheal Bakunin.

'Are we not perpetually falling? Backward, sideward, forward, in all directions? Is there any up or down left? Are we not straying as-through an infinite nothing? Do we not feel the breath of empty space? Has it not become colder? Is more and more night not coming on all the

time? Must not lanterns be lit in the morning? Do we not hear anything yet of God's decomposition? - gods too decompose. God is dead. God remains dead. And we have killed him.'

Friedrich Nietzsche.

A. Theist

Dear Mr or Mrs Theist.

Your attack highlights the dangers of blindly accepting religious dogma and following such texts as the Bible to their every word (eg. the Bible supports such notions as slavery, and the subordination of women, and homosexuals - these are, of course, words put in the mouth of God by those who wanted to support the moral attitudes of their particular time). However, your arguments have no bearing on the existence of God, though some seem to approximate the problem of evil.

The God you are refuting is the old man in the sky conception of God. Your comments hold little fear for those who take the Bible and other religious texts as symbolism and metaphor rather than necessarily the literal truth.

Brentyn Ramm.

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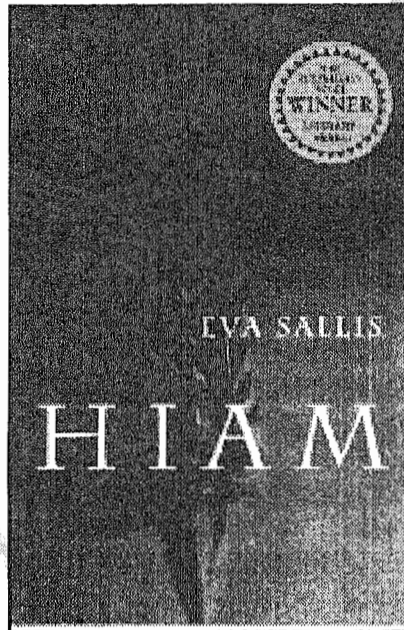
ROAD TO NOWHERE

Hiam
Eva Sallis
Allen and Unwin
\$16.95

How many times had she pulled off the road, set up her little tent in the twilight, in the night, and slept in the eye of the nightmare storm, pinned in a cocoon to the unstable earth? Pinned like a beetle displayed to the sky? How many restless nights had been followed by panic-struck mornings, panicked to keep moving, followed by days on the road? (p.63) *Hiam* is running, running across the desert at the heart of Australia, running across the desert of her own pain and grief. She is mapping her torture 'with a land and a car.' *Hiam* is a teller of stories, and this is her story. Travelling along a road both literal and metaphorical, as *Hiam* travels she unravels her past, searching for coherence and meaning in the wake

of events which have shattered both her life and her sense of self. Descriptions of the stark, stunning landscape she traverses are juxtaposed with memories of her life in Adelaide and, more distantly, her childhood in the Yemen. She remembers her friends and relatives in the Arab-Australian community and her spirited daughter Zena. She tries not to remember her husband Masoud, but he slips in through the cracks, entering her dreams like a shadow, hovering on the edges of her story and demanding to be told. Beneath the mad sound of the cicadas she can hear him

breathing. *Hiam*, winner of *The Australian / Vogel Literary award*, is Eva Sallis's first novel. It offers insight not only into the experiences of a woman and her family, but a community. *Hiam* gives the reader a glimpse of both sides of the coin of cultural difference. On one side is the Arab migrant who sees Australia as a cruel country which degrades its women and neglects its children; on the other is the patron-



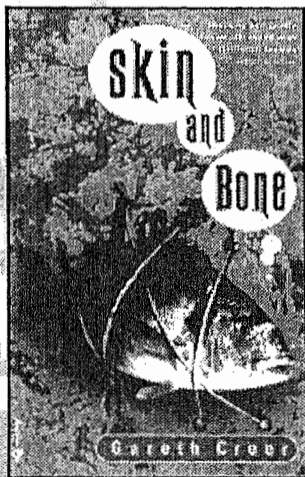
ising Australian who thinks of Arab culture in terms of violence and the oppression of women. Mutual incomprehension reigns. *Hiam* made me step out of myself: it challenged my perceptions and preconceptions. It moved me, it amused me, it impressed me. The structure and characterisation show a deft, sure hand; I love a book that dares to be slim and subtle, that doesn't bludgeon me over the head or bore me senseless in an attempt to drive its point home. Some of the descriptions are wonderfully vivid and although weighty in its themes (which include love, loss, grief and alienation) *Hiam* is infused with warmth and humour. An intense, evocative novel written with beauty and poise, *Hiam* is a shimmering gem.

Eva O'Driscoll

SLIPPERY FISH

Skin and Bone
Gareth Creer
Anchor
\$27.95

Skin and Bone is the story of Artie, a rough young man who grew up, married and took over his father's wet-fish shop. He is burdened by responsibilities and expectations placed on him by his wife, his mother, his society and himself. His town is Slipp, north of London, a conservative small town suffering the effects of modern economics, watching all its business go to the bigger, more marketable complexes out of town.



ingly hopeful that all his efforts will fail and that she will prove to have remained faithful. As if that wasn't enough, mob violence threatens to embroil Artie's family and old friends in a senseless and dangerous free-for-all.

Okay, so the individual plot elements might not be startling in their originality, but Creer's writing style brings the setting to the fore in such a way as to make it the feature of the story, darkly atmospheric and very, very grim. His writing also presents convincing characters in a uniquely powerful way, with short, terse

Artie is under pressure from developers to sell his store, as he is the only shopowner left on the street and they want the space for development. Meanwhile, his wife is having an affair (or is she?), and Artie is uncommonly (and very comically) paranoid in his pursuit of evidence to demonstrate her guilt, but he is also endear-

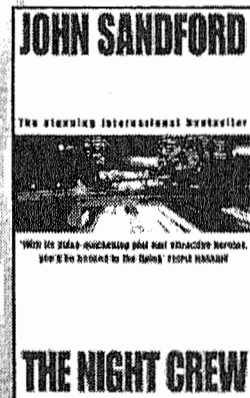
sentences and harsh language. He also makes excellent use of the occasional fish-boning metaphor. This first novel is a successful foray into a dark and realistic British landscape and is worth reading, although the price may be a little forbidding for some.

Chris Slape

THE NIGHT CREW

The Night Crew
John Sandford
Hodder Headline

The lead protagonist of this book, Anna Batory, could well be described as a hunter. Most evenings she and her film crew cram into a news van and stalk the streets of Los Angeles looking for memorable (a.k.a. 'sensational') moments that they can sell to various television networks. Anna is a highly independent woman who seems to divorce herself from most emotional connections. She has only really had one significant relationship in her life, and to maintain her sanity her work requires her to keep a cold and callous detachment from the events she is filming. The distance between her personal life and her work does not continue, however. After a night in which both an animal rights stunt and a suicide are recorded, she and her crew are subjected to several violent attacks. The spotlight is no longer in her con-



trol, and instead Anna becomes the star attraction for someone who is both very violent and several slices short of a loaf. Anna endeavours to find the unknown assailant, and in the process she becomes emotionally involved with a man on the other side of the camera. Jake Harper has recently lost his son and Anna was included in the filming of his death. Jake and Anna unite and begin a fact-finding mission which exposes them

to a variety of dangers. *The Night Crew* is an engaging book full of suspense and vivid descriptions. It does not drag, and John Sandford successfully varies the pace so that the reader will continue to turn to the next page. Sandford definitely does have the ability to draw emotional responses from the audience and this is aided by his successful scene descriptions. Although I thought the ending was a little odd and too hasty, my overall impression of this book remains positive.

Ziggy

It's All There In Black And White

Black Armband Days: Truth from the dark side of Australia's past
Richard Hall
Random House

If you think that Australia today is racist and bigoted, I can assure you that even with the rise of that red-haired woman it is nothing compared to the past. This book explores some of the general opinions and policies that institutionalised discrimination against minority groups, in particular indigenous people, Chinese people, homosexuals, and even women - particularly those from poor backgrounds. While it is true that a fair proportion of the discrimination encountered by such groups was simply a product of the markedly different views of the times, this does not excuse it, especially when we consider the brutality with which these policies were sometimes enforced. Hall's essays are roughly chronological in order, starting with the treatment of Aborigines last century and finishing with an essay on Pauline

Hanson. There are also a couple of other essays examining the influence of the media on people's views. While some of the topics covered are quite well-known, such as the genocide of Aborigines in Queensland last century, others are less well-known. For example, no homosexual male was permitted to be 'employed in a position where he may have or obtain access to highly classified information' due to an act of parliament passed in 1964. Also, black jazz musicians from the USA were systematically denied entry to Australia from 1928 until 1954 for no other reason than their colour. While some of the media reports are almost laughable in their often bizarre accusations, what is terrifying is that they were published in some of the foremost publications of the

day, such as the *Bulletin*, and thus represented not the rantings of some marginal group, but supposedly well-informed opinion. *Black Armband Days* is littered with extracts from such newspapers and has an entire essay on the case of Mary Hicks, whose report of being gang raped in nineteenth century Sydney was attacked ferociously by J. F. Archibald (of the Archibald Prize), then editor of the *Bulletin*. His reasoning was two-fold: firstly, women from less salubrious backgrounds often falsely accused men of rape for no apparent reason; secondly, the law which stated that men could be hanged for such a crime was really only meant for Aborigines, and in this case white men were being accused. Despite Archibald's campaign, the men were found guilty and hanged

for the crime. Despite being on relatively difficult topics, the book's subject matter is quite illuminating to anyone with an interest in Australia's past, or an opinion on any form of discrimination. It is well written and easy to read, without assuming too much knowledge on the part of the reader. It can probably be argued that Hall has some prejudices himself and in true journalistic style may have occasionally used the written records to his advantage. But the simple fact is that the events depicted actually did happen and that these opinions were held and acted upon. In theory, such events could be looked at as historical curiosities, but with the rise of One Nation and associated groups, it is imperative that everyone examines the full story of what actually went on in our past. That way we may have a better idea not only of what happened in the past, but of what we may be heading for now.

Bronwyn Davis



Richard Hall

Half-Arsed?

The Fifth Mountain
Paulo Coelho
HarperCollins
\$19.95

Right. No beating about the bush. *The Fifth Mountain* is, without simplifying it too much, a straight re-telling of the story of the prophet Elijah. Whoop-de-doo.

Well, perhaps I should elaborate. Coelho was apparently inspired to write *The Fifth Mountain* by events in his own life, which he tells us all about in his little introductory 'Note From The Author'. All well and good. It's just a shame, I think, that such an introduction should be necessary. Without it, the book is, for the most part, a little flat. There is no attempt to contemporise the story, to perhaps tell Elijah's tale in a modern setting and make it a little more immediately relevant than is the tale of some Israelite who had to go live in Phoenicia nearly three thousand years ago. Which is a shame, because the message Coelho is trying to get across is a good one. The other frustrating thing is that the story only starts to become interesting about half way through. Perhaps this is



an effect of the lack of immediate relevance to contemporary life, or perhaps it has something to do with the style. Let me put it like this: the story was originally written in Hebrew; translated for the Bible; appropriated by Coelho; and then translated from the Spanish or Portuguese or whatever (he's Brazilian) into English by Clifford E. Landers. So what's the point of using a whole bunch of 'thy's and 'hath's and 'thou's and 'wilt's and 'shalt's and so on? Surely we're not expected to believe Coelho included them in his version? To just blindly follow convention and assume that all celestial beings speak in some sort of semi-Shakespearean English seems totally absurd to me. What it does is further distance the reader from the text, and prevent involvement in what actually turns out to be a pretty poignant story with a good, hearty, wholesome message. Although, I suppose this could all be seen as a device to encourage the reader to carry out a part of that message in the act of reading itself: to persist through adversity. But if it is, it's a pretty half-arsed attempt. Oh well.

Paul Bradley.

You'll Never Walk Alone.

Visions
Michio Kaku
Oxford University Press

It wouldn't be too hard to consider an exploration of the future of scientific ventures as utterly futile: not only is it next to impossible to get it right, but why can't we just sit back and wait for it all to happen? Well, I'll tell you why, kids: you don't want to walk into this sort of stuff alone. The directions in which science is taking us are going to become more crucial as the rate of progress and power of technology increase, and as this occurs we as a society are going to have to ensure that we remain informed and open to debate. If we don't, we could end up in places that noone wants to be in.

I'm not sure if this was among Kaku's intentions when he conceived this book, but it will serve well. Tackling the "impossible to get it right" problem (and, for all I know, succeeding) by listing the plethora of scientists he has consulted at the front of the book, Kaku has managed to produce an air

of credibility that a book like this requires. He subdivides scientific progress into three basic realms (the computer, biomolecular and quantum revolutions) and examines recent developments and probable future developments in each. His basic theory is that developments will continue at their current rate until around 2020,

when progress will be hindered by the limitations of silicon chip technology (because there comes a point when you can't make them any smaller), and this will hold up all fields since most cutting-edge science will require powerful computing technologies. He sees, therefore, a branching out into totally new technologies to overcome this bottleneck, slowing actual progress but producing an array of very different technologies. Kaku also makes predictions for the era after 2050, which are necessarily more vague but also more fantastic and exciting. This book is well worth a read if you're at all interested in discovering what is actually out there.

Chris Slape



Chris Slape Adelaide D-mat

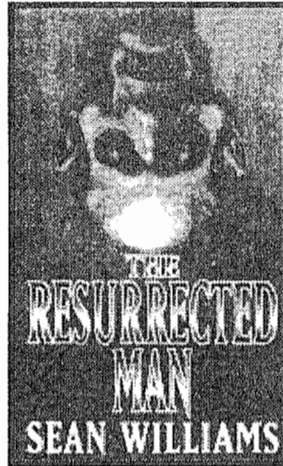
The Resurrected Man

Sean Williams
HarperCollins
\$14.95

The Resurrected Man is Adelaide sci-fi author Sean Williams' second novel. I was privileged enough to also review his first, *Metal Fatigue*, and I distinctly recall being slightly unkind in that review, my main gripe being that the story was set in futuristic America, which is a shame. I'm going to be markedly nicer this time around.

The title character is Jonah McEwen, who is awakened after three years submerged in a bathtub of life-supporting maintenance gel to discover

that he is the prime suspect in a string of murders. Being unconscious in a tub of gel is not the convincing alibi that you might think it is, unfortunately, due to the technological breakthrough of d-mat. D-mat is, in its most common usage, a means for teleporting around the planet in a very much beam-me-up-Scotty fashion, and has largely replaced air travel and other forms of long-distance transport. It's a little bit difficult to accept technologi-



cally, but Williams goes into exactly the right amount of detail (enough to convince you he's thought about it a bit and not enough to convince you he's an idiot) to allow sufficient suspension of disbelief. D-mat operates by effectively vaporising the copy of you in Adelaide, carefully transmitting all your vital statistics to Paris and creating a new copy of you there. This obviously raises all sorts of ethical questions on its own, but consider also that the technology allows for creation of du-

plicates of individuals to be created (hence McEwen's not-quite-water-tight alibi), and the ethical implications are massive. Williams deals with all these quite thoroughly and well, while at the same time detailing an entertaining and complex detective story as the specialised d-mat cops (including, wouldn't you know, McEwen's ex-girlfriend) track down the serial killer. The novel also deals with other technologies, in particular artificial intelligence, so there's never a lack of things to keep up with. This is an entertaining, chunky (at six hundred pages) novel that I have no trouble recommending.

Chris Slape

Blue Elephant

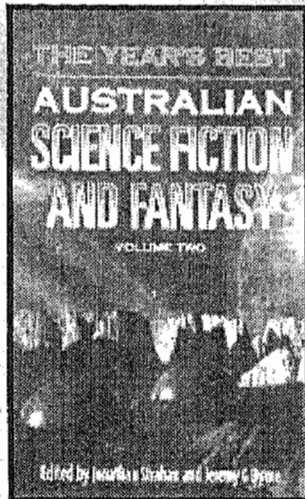
The Year's Best Australian Science Fiction and Fantasy

Volume Two
Jonathan Strahan & Jeremy G. Byrne (Eds)
HarperCollins
\$14.95

As discussed in the introduction to this collection, Australian Science Fiction and Fantasy is on a bit of a boom at the moment. It's still normal practice, when someone says, "Sci-Fi", to think instantly of the USA or the UK, but anyone who cares to look for it will find numerous fine examples of Australian writing in the field. So a collection such as this one is not as frightening for me as it may have been a few years ago. So I read it.

The editors knew what they were doing when they selected Greg Egan's "Reasons To Be Cheerful" to lead the collection. Egan is one of the best writers of hard science fiction in the world, with numerous superb novels and short stories to his credit. This one concerns a young man who loses the ability to be happy during treatment for cancer, but is offered the chance to rebuild his life by restructuring his brain. The only problem is that he has to decide which things

will make him happy, and which will not. "Merlusine" by Lucy Sussex features a geneticist tracing the family tree of a myth-like being featured in an obscure Cajun song. Chris Gregory's "Teratology" features the superb opening line 'The reason I am aggressive is that I have a smaller penis than my brother,' and goes on to detail the daily lives of a pair of conjoined twins who were never separated and also to have a dig at Ray Martin. Adelaide's Sean Williams writes a bizarre love story in "Love and Mandarins" and co-writes a retelling of the *Iliad* with Simon Brown in "The Masque of Agamemnon". Other highlights include Russell Blackford's "Lucent Carbon", Stephen Dedman's "Schrodinger's Catalyst" and Janeen Webb's "Death at the Blue Elephant".



There are thirteen stories all up, and not one of them is a dud. That and the highlights listed above make this collection well worth reading, especially for anyone looking for an introduction to Australian Science Fiction or Fantasy.

Chris Slape

Women's Gear

Feminists Fatale

Jan Bowen
Harper Collins

Jan Bowen interviewed 17 well-known women for this book, which looks at how Australian feminism has changed over the years. And they're an interesting bunch too, including older feminists such as Eva Cox and Dorothy Simons, 40-somethings such as Geraldine Doogue, and younger feminists such as Poppy King and Sarah Maddison. These women talk candidly about what feminism means to them and how they believe the feminist movement has changed. One issue that stands out is how feminism has become more "individualistic/personal oriented" rather than politically oriented. The younger feminists seem to embrace this new way of thinking - that being a feminist is about personal choice and personal achievement - while the older feminists believe that feminism is more about political and social action on a communal level.



Another of the interesting issues brought up is young women's reluctance to become involved with the feminist movement because of stereotypes associated with it (eg. that feminists are hairy-armed lesbians). Young women believe that the earlier feminists created a chasm

between "feminist" and "feminine", making the two mutually exclusive. The younger generation believe in women's rights, and yet want to do "girlie" things which they think they can't do if they call themselves feminists. For example, Poppy King feels she cannot call herself a feminist because she is involved in the cosmetics industry.

Each of the women define feminism in very different ways. To some women feminism is what the individual makes of it, while other women believe that being a feminist entails particular things. I like Eva Cox's simple definition that "feminism is about not limiting people by attributing stereotypes to them".

Feminists Fatale is a very interesting book which gives many different views on feminism, and the chapters are very personal. I found Dara's interview extremely fascinating as she talks about her extraordinary upbringing in Malaysia, her move to Australia, and how she became involved with the women's movement as a result. This book is very readable. I recommend it to people who want to learn about the feminist movement without delving too deeply into ideological and political ideas.

Amy Janowski

Yes!!!

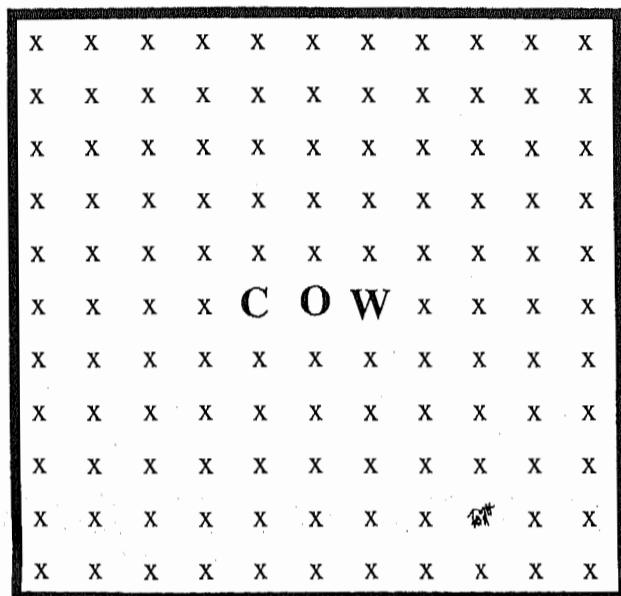
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FUN PAGE!!!

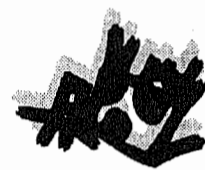


Find-A-Word



Test your observational skills by finding and circling the following words:

Cow



Extra bonus points for anyone who can spot the picture of a cow!!!

TONIA TODMAN'S NEW WAYS WITH OLD COWS #168: COW ON A ROPE

Don't throw away those used cows. With just one cow, a pot of craft glue, and a small piece of rope, you can have....
Cow on a Rope!

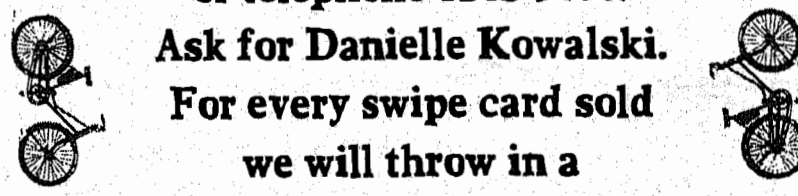
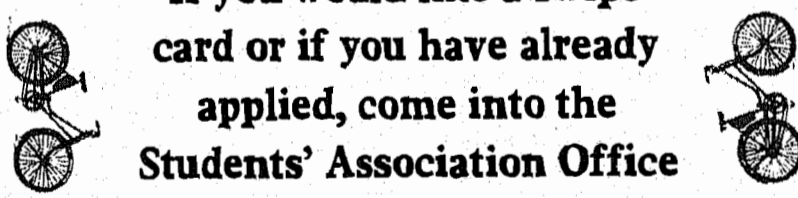
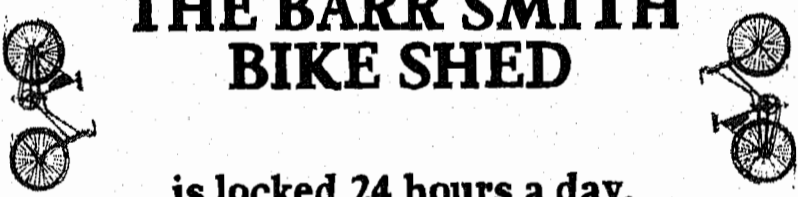
Yes, that's right. With this new lease on life, your old cows can be put to so many new uses. Hang them in the shower, use them as earrings, use them as dental floss or to clean chimneys. Cow on a Rope is also ideal for waxing that troublesome bikini line, cleaning out clogged drains, disposing of unwanted navel lint, and tying up loose ends. It also makes for a stylish pair of platform shoes.

To make your cow on a Rope, simply lift your cow's tail in one hand, take the rope in the other, and (Continued p. 97)



THE BARR SMITH BIKE SHED

is locked 24 hours a day, every day of the week. If you would like a swipe card or if you have already applied, come into the Students' Association Office (ground floor, George Murray Building), or telephone 8303 5406. Ask for Danielle Kowalski. For every swipe card sold we will throw in a free bike repair kit.



It Won't Happen Overnight

The Barber of Seville
OzOpera
Director: Lindy Hume
Her Majesty's Theatre, July 30 - Aug. 8

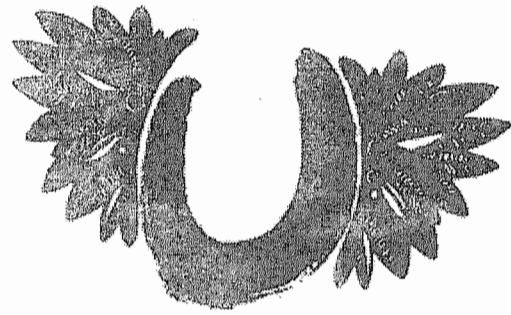
OzOpera, the touring arm of Opera Australia, has a bold and exciting mission - "to build new audiences and develop new ways of experiencing opera, the richest and most passionate of the performing arts" - an aim they seem intent to fulfil by bringing innovative, irreverent new productions of the operatic classics not only to this country's capital cities, but to its regional and suburban centres as well. With a tour schedule that extends to locations as remote as Bendigo, Ballarat, Mildura, Woolangong, and Warnambool, not to mention tens of other towns I have never even heard of, they seem set to achieve this goal with a vibrant, farcical, exuberant production, sung in English, of *The Barber of Seville*.

Billed, not at all inaccurately, as "Rossini meets Versace", this production is doubtless not one to please the purists. It is, however, hilariously funny, highly accessible, and should succeed in bringing a love and enjoyment of Opera to an entirely different demographic, for whom Opera is usually either geographically out of reach, or simply too highbrow, stuffy, and intellectual to be of any real relevance. From the overture, played by hilariously comic orchestra members, milling about on stage, sunglass-clad and eccentrically clothed, it is evident that this production should succeed in challenging a few pre-conceptions as to what Opera is all about. For such a production, *The Barber of Seville* is the perfect opera - a comedy of errors (or a "situation comedy" as the publicity material describes it, in its bid for a mass-market audience) revolving around disguises and mistaken identities, thwarted love, and the plots schemes and misadventures of a matchmaking barber. Already a highly humorous Opera, director Lindy Hume's production brings out the farce in the piece with bright, wacky costuming and design, and some superbly comic per-

formances which make the most of a liberal and riotously funny English translation of the score. The comic timing of the piece is superb, and the farcical characters - Figaro complete with Elvis-style slicked back hair and sideburns, purple jacket and zebra skin bag, brandishing a silver hair drier as a weapon - are almost without exception superbly played. All, however, are outdone by a character with no lines to sing whatsoever - the drunken butler. Keith Robinson's performance in this role is a superb piece of visual comedy, and his continuous upstaging of the main characters provides the finishing touch to a hilarious production.

In a production with such unusual emphasis on comedy and acting, it is perhaps inevitable that vocal technique should to some extent suffer, and certainly this is the case here. Fiona Campbell, as Rosina, showed some difficulty controlling her upper register, and Hao Zhou's voice, as Almaviva, seemed frequently slightly thin and forced. More worryingly, on a few occasions his annunciation disappeared altogether, as though trying to cover up for the fact that he had forgotten the lyrics - the peril of singing in English. Ultimately, however, such faults are entirely excusable in so enjoyable a production as this. The opening night performance was well received, although by a surprisingly sparse audience - one can only hope that audiences swell as the season continues. This could perhaps be due in part to ticket pricing - certainly here one thing hasn't changed about the opera - and whilst the costs of putting a show like this on such an extensive tour must be prohibitive, if OzOpera wish to make their offerings truly accessible to a different audience, then ticket prices must fall. If you can afford \$54 dollars for a student A reserve seat, or \$43 or \$20 for B and C reserve, then this is well worth attending. Remaining performances are on the 4th, 6th and 8th of August.

Janak Mayer



STUDIO PROGRAMME semester two

BAR & WAITING COURSES

- Course 1 Adelaide Uni - Tuesday 6.00 - 10.00pm, starts August 11
- Course 2 Adelaide Uni - Wednesday 6.00 - 10.00pm, starts August 12
- Course 3 Adelaide Uni - One week full time November 30 - December 4. 9.00am - 5.00pm

Course cost \$170.00:
Half fee of \$85.00 must be paid on enrolment, balance at first class

Photography

Wed 6-8pm
or
Thurs 6-8pm
\$40.00

Meditation

Thurs 1-2pm
\$15.00

Yoga

Wed 1-2
Thurs 6-7
\$40.00

Massage

Tues 1.15-2.15pm
\$30.00

Aromatherapy

6.00-7.30pm
Thurs 13 August
or
Thurs 3 Sept.
\$15.00

Pottery

Tues 6-8pm
Wed 6-8pm
\$50.00

Wine Appreciation

Tues 6.30-8.30pm
\$65.00

Basic & Advanced Sewing

Mon & Fri 1.00-2.00pm

Women's Self Defence

Wed 6.00-7.30
\$40.00

Tarot

Tues 6.00-8.00pm
\$50.00

Social Dancing for Beginners

Thurs 1.00-2.00pm
\$20.00

Courses start the week of August 10th.
Pick up a brochure from the Studio or your pigeonhole and enrol before classes starts.

Ring 8303 5857

The Scottish Play

Macbeth
State Theatre Company
Director: Rodney Fisher
Space Theatre, July 3 - 25

It seems there is some truth after all in the theatrical superstitions about "The Scottish Play", and the bad luck sure to follow a production if the name "Macbeth" is uttered backstage during either rehearsal or production. Or so Rodney Fisher explained it to the opening night audience, in a pre-performance speech, documenting the string of bad luck which had plagued his production from the word go, including sick or injured actors, and sudden, mysterious failings of sound equipment, leading to the last minute cancellation of the final preview - an elaborate thread of events leading to an apology by Fisher and an explanation that as a result this could not be the opening night it purported to be, but rather should be seen as a final preview per-

formance. Despite such ill favour from the gods, however, after a series of successful productions this year, *Macbeth* is the greatest proof so far of Fisher's ability as a director. The piece was brilliant in its conception, dark, haunting, strongly atmospheric, and of enormous dramatic impact. Set, sound and staging all made the best possible use of sharp, highly theatrical contrasts. The auditorium was entirely blacked out, with not so much as a tell-tale exit sign to give unwanted illumination, and the contrast between scenes brightly lit by sharp, stark beams of light violating the dark of the auditorium, and the pitch black of the intervals between scenes, was astonishingly powerful, adding enormously to the psycho-thriller effect Fisher created. Similarly the set, seemingly simple at first, slowly unravelled through a series of sliding panels or surprise entrances, revealing stark contrasts

of colour, and providing avenues for sudden, shocking ambushes, and strange, unexpected entrances. Action took place on multiple levels, almost entirely surrounding the audience, and dialogue was amplified over the sound system, and mixed with haunting, jarring sound effects and music, to create an effect of complete submersion in the bloody tale being told. Fisher's final stroke of genius was to have the piece run for two and a half hours without interval, meaning the full theatrical impact of the tense psychological drama he created was in no way depleted. Most who managed to see the show, however, would have come not for Fisher's direction, but rather to see Jeremy Simms in the title role. Swiftly earning himself a reputation as one of Australia's foremost young performers, Simms' performance was competent and highly effective, but, at least on the night of this "final

preview", lacked real subtlety or variation. Too intense from the start, Simms' characterisation left no room to build in obsession. Possessed with ambition from the start of the play, Simms' *Macbeth* was, as a result, difficult to feel any true sympathy for at the end. If bad luck stalked the rehearsals for this piece, it certainly didn't stalk the box-office. Almost entirely sold-out in advance, this must be the first STC production in some time for which additional seats had to be built, and remaining places raffled off in an attempt to satisfy those who had not been able to get their hands on tickets through other means. This is testimony both to the enormous and utterly successful transformation Fisher has worked at the State Theatre Company, as well as the fact that, in an age of consumerism and mass-market culture, Shakespeare and live theatre, most definitely do still sell.

Janak Mayer

Up The Road, Take a Left ...

Up the Road
State Theatre Company
Director: Neil Armfield
Space Theatre

Yet again Neil Armfield has confirmed his position as one of this decade's finest Australian directors. Following his acclaimed productions of Shakespeare's *Hamlet* and *The Tempest* comes *Up the Road*, an Aboriginal comedy written by John Harding. The play follows in the tradition of *Corrugation Road* and *Bran Nue Dae*, also written by Harding. It is set in a small mission town called Flat Creek in the present date and centres around the return of a family member for a family funeral, and his battle with both the past and the ever nearing future.

The play begins with Aunt Sissy (Lillian Crombie) sitting with Susan (Ningali Josie Lawford) and Liddy (Irma Woods), following the death of Uncle Kenny. Uncle Kenny's death is the cause for Ian's (Glenn Shea) return to Flat Creek after an absence of ten

years. It is Ian's return which acts as a catalyst for change, and this is the predominant theme Armfield attempts to portray, i.e. the struggle of Indigenous people in Australia and the fact that Indigenous people are as important and capable in society as anybody else.

Up the Road has a small cast of only 6 characters who are as diverse in personality as is possible, with each character an integral part of the production. The younger characters Liddy and Charlie (Bradley Byquar) are responsible for keeping the audience entertained both during scenes and the set changes through their quick jokes and behaviour. Aunt Sissy is an ever present entity, if she's not on stage then she is being referred to. It is through this character that Armfield is most successful in the portrayal of Aboriginal customs, especially in terms of family responsibilities. Greg (Paul Blackwell) is Flat Creek's white adviser who though both well

liked and well intentioned, remains always just outside the accepted circle. Greg's character is interesting as he is used to show that with knowledge and understanding, acceptance is ultimately possible. The triangle which develops between Ian, Susan and Greg is an integral part of the play, from which conclusions concerning the future of the Koori people may be inferred.

Joining this group of actors is a fine musician, Wayne Freer. Freer is positioned above the stage during performances, and on cue provides appropriate music which not only makes the performance enjoyable but an enriching experience.

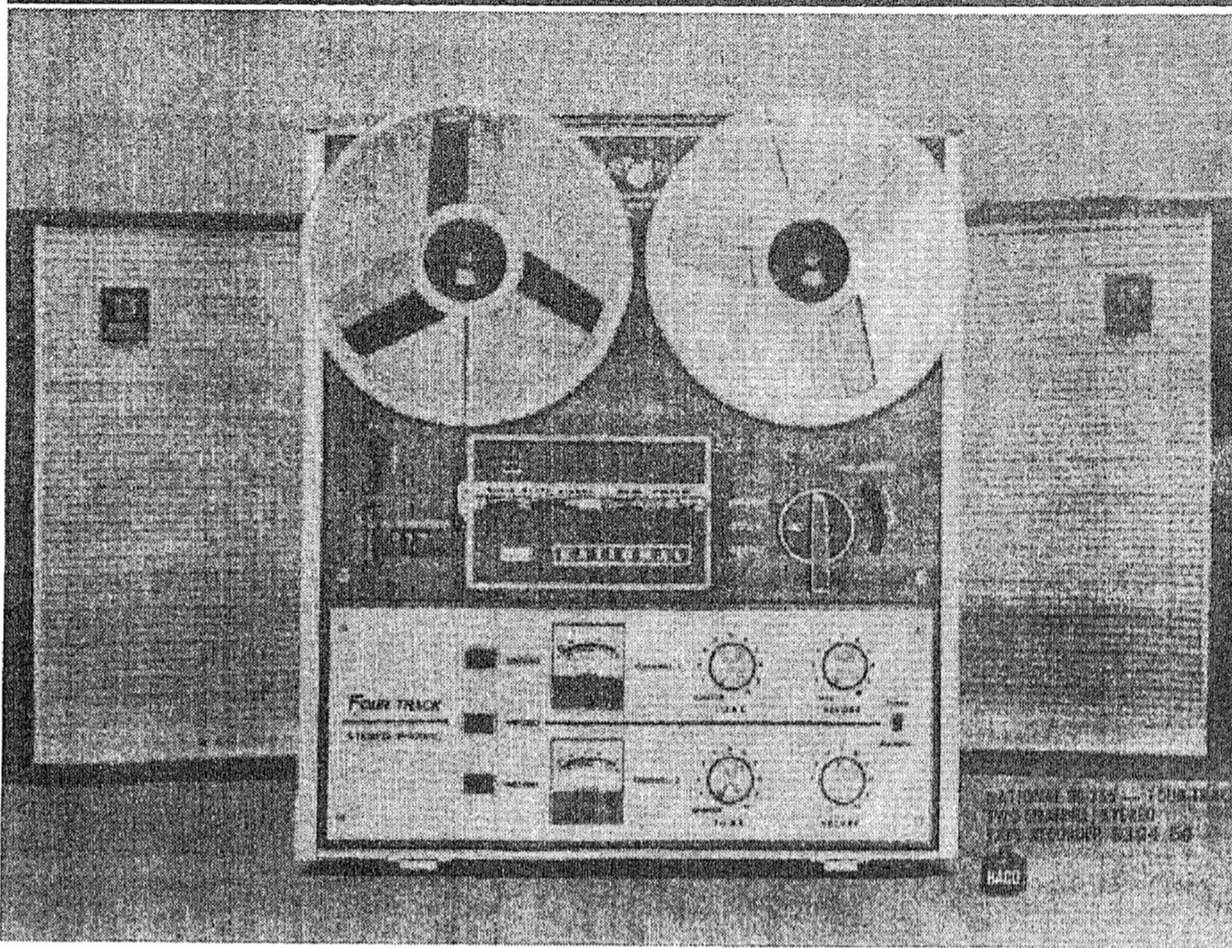
Throughout the production a large amount of symbolism is used. When Liddy's team wins the Netball grand final she returns home triumphantly holding her oversized trophy. This achievement represents what may be achieved without patronising help from white society. Perhaps the pest ex-

ample of symbolism, however, is shown at Uncle Kenny's grave when all six characters join together to sing "Amazing Grace". They begin in three separate distinct groups; the young, the mature, and Greg, and finish in a single embrace. This is a particularly emotional section of the production (tissues are a necessity!). It is through Armfield's strong focus upon symbolism that his statements of family, resilience, generosity, spirit and pride in survival are emphasised.

Up the Road is a successful and fascinating portrayal of rural Aboriginal culture which is both entertaining and enriching. Armfield monopolises upon Hardy's weapon of laughter and as a result leaves the audience feeling both positive and empowered. Hopefully you were able to catch this piece of Armfield genius, if you didn't then you most certainly missed out on one of this year's best productions.

Bonnie-Claire Yates

Student Radio



for the past three weeks a group of women on campus have been trained in the art of radio broadcasting: learning 'techie' skills to present a week of discussion around a range of feminist issues. totally wimmin powered is about giving wimmin the opportunity to create a new space in a traditionally male dominated field. it's the chance for women to get together and fill the airwaves with voices not usually heard in the media. it's about ensuring an accessible student media.

august 10, 11, 15
9.30pm - 1.30am
student radio
5UV 531am

incredible!!!!

for the fifth year running student radio brings totally wimmin powered radio to the airwaves! tune in to a week of radio by women, about womyn and for wimmin.

cut out the coupon and stick it on your radio!

tune in for live to air broadcast of local bands, local djs, programmes about bleeding, women in jazz, old age, body image, indigenous issues, women in ozmusic, relationships, body image, various other reviews, interviews, vox pops and of course rockin music.

5UV 531am 10, 11, 15 august 9.30pm - 1.30am



this week on local noise

effigy

listen in to win copies of their forthcoming album "Century Collapsing" out early august

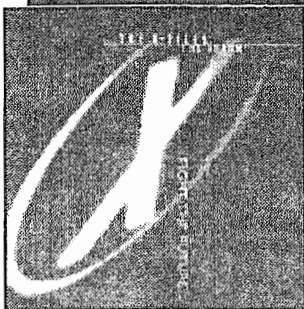
playing 'live-to-air' on student radio
tuesday the 4th of august 9:30pm 531AM
give me student radio.
give me local noise.



student radio. give me noise.

7 nights a week on 5UV 531 AM

32 On Dit : it's like Student Radio only crunchy.



The X-Files: The Album
 Various Artists
 Warner

Firstly, I want to say that I like this album. Secondly I want to say that bugger all of these songs are on the actual film soundtrack! The two songs off this album I know for sure are on the film are the Foo Fighters'

"Walking After You" and Noel Gallagher's "Teotihuacan". I think Mike Oldfield's (the *Tubular Bells* guy) "Tubular X" is the opening theme but I can't be too sure. Anyway, the idea of this soundtrack, according to Chris Carter, is to capture "expressionistic interpretations of the mysterious". Oooh! Your full of shit, Chris! His write up about the album makes it sound like these artists wrote their songs especially for this album, when in fact half of them were already on albums long ago. Success has gone to his head. Now to the music. The other artists on this album include; Filter, Tonic, Ween, The Cardigans, Better Than Ezra, The Cure, Bjork and Sarah McLachlan. All the tracks are pretty good especially "Walking After You" and "One More Murder" by Better Than Ezra. The song I really want to rave about is "Black" by Sarah McLachlan. This is a beautiful and eerie song. McLachlan's voice reminds me a little of Dolores' from The Cranberries but it is a bit higher in pitch and minus the accent. Ignoring Chris Carter and the fact that maybe three tracks are on the film, this is a good soundtrack/compilation album and definitely worth getting if you don't already have the half the songs. Nearly forgot! Track 15, "The X-Files Theme" by The Dust Brothers, explains the conspiracy.

Ganymede



In The Aeroplane Over The Sea
 Neutral Milk Hotel
 (Egg As A Whole/BMG)

Emanating from the prolific Elephant 6 collective, Jeff Mangum's Neutral Milk Hotel has followed up 1995's *At Aery Island* with an almost faultless collection of inspired, surprising, intensely melodic and musical songs

which mesh into an organic and often brilliant experience. Utilizing a backing band consisting of, amongst other exotica, bowed fuzz bass, shortwave radio, flugelhorn, trombone, euphonium, wandering genie, uileann pipes and a zanzithophone - as well as the usual array of pop suspects - Mangum weaves together a constantly bubbling soundscape with his evocative and gymnastic voice: the result is an eargasm if ever I had one.

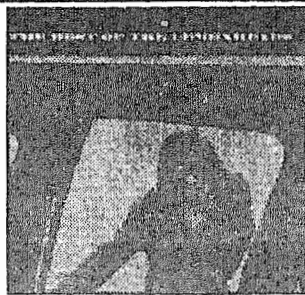
As the acoustic swagger of "King of Carrot Flowers Part One" sustains into the epic horn and fuzz explosion of "King of Carrot Flowers Parts Two and Three" it is obvious that this album has left behind the inconvenience of regular pop formats and is just going to let the intensity of its own melodic fervor run rampant. Mangum's voice dives, rolls, hums, soars, loops and whispers through each song, unravelling a thickly textured wordscape in an almost breathless display of semantic acrobatics.

The pathos of "Two-Headed Boy" flows appropriately into the funeral march of "The Fool" only to be saved by the out-and-out melodic fuzzfest of "Holland, 1945", undoubtedly the best song about Anne Frank ever belted out. When this in turn morphs into the muted beauty of "Communist Daughter" it seems possible that it won't stop, that you won't be given a chance to catch your breath. But you are, briefly.

There is the lament of "Oh Comely", the energy of "Ghost" which is then transformed into the stomping instrumental spasm that is "10." The final track, "Two-Headed Boy Part Two" is probably the album's most beautiful. Magum's voice wrings every last enervated twitch from the exhausted listener with this simply structured yet hugely evocative number.

For sheer melodic, lyrical and musical verve, inventiveness and infectiousness there is basically nothing to match this album. I'd call it perfect pop if that category wasn't so mean-spirited in its lack of scope.

Paul Lobban



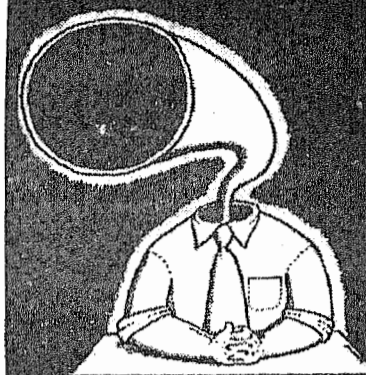
The Lemonheads
 - *The Best of the Lemonheads: The Atlantic Years* -
 Atlantic/Warners

You don't realise how powerful and manipulative record companies are. They just don't come into people's cognisance. But, when a record company drops a bands, it generally gets noticed. Such was the case with the Lemonheads when they were dropped last year from their record company, Atlantic. There were rumours that the philandering, drug-taking, groupie-shagging, bad boy "alternahunk" Evan Dando was going to call the Lemonheads quits. Fortunately, this is not the case. He is going to plug ever onwards. Atlantic, in their own estimable wisdom, have decided to release a best of, cleverly titled *The Best of the Lemonheads: The Atlantic Years*, just so as not to confuse anyone of which record company is releasing it. Like all good alterna-people, Evan didn't want this released. He didn't feel that a "best of" was appropriate for band that he felt was still going onwards. Too bad buddy. Record companies have more power that the alterna-people ever will.

One of very few bands to have more success out of their home country (America), they are incredibly popular in both Japan and Australia. The former may be because the Japanese are mad for quirky guitar based pop tunes, and the latter may also be the case, but it may also have something to do with the "Australian connection". Containing, at various incarnations, Tom Morgan from Smudge (who co-wrote many of the best Lemonheads songs) and Nic Dalton from Godstar (not to mention various others), the Lemonheads even had an "Australian guitar pop" sound.

It contains everything that make the Lemonheads, the Lemonheads; clever lyrics, bouncy hooks and riffs galore. It's got "Confetti", "It's a Shame About Ray", "Into Your Arms" (both normal and an acoustic version), "My Drug Buddy", "The Outdoor Type", and the ubiquitous cover of Simon & Garfunkel's "Mrs. Robinson" that really launched Evan into superstardom. If you love the Lemonheads you'll buy this for the b-sides and acoustic versions. Otherwise, you should buy it anyway. Pop music as it should be played.

Andrew 1



Student Radio Column

Some people said it could never happen, but we here at Student Radio try very hard to bring you, the kids, the best in all forms of stuffness...

Student Radio LOCAL NOISE and the Adelaide Uni Union are proud to present The Killjoys, Brunatex, Revolver and Dial LIVE in the UniBar this Friday night. What is more, entry is free for all Adelaide Uni students, which is probably YOU. And it is only a fiver for anyone else, so you can bring your mum and dad. So why not come along? There will be the usual Friday Happy Hour Thing from 5pm to 7pm AND another Happy Hour Thing from 10pm, which is quite convenient as the effects from the first Happy Hour Thing will probably be wearing off around then. Not to mention those four fine, fine, fine bands.

There will also be some great prizes up for grabs to anybody who is there. Here is the lineup:

- 8:30 - 9:10 Dial
- 9:30 - 10:10 Brunatex
- 10:30 - 11:10 Revolver
- 11:30 - 12:30 The Killjoys

Be there. You know you want to.

If that ain't enough, TOTALLY WIMMIN POWERED is coming up on the 10th, 11th, and 15th of August. That's Monday, Tuesday, and Saturday nights NEXT WEEK. The fun all starts 9:30 PM on Student Radio 5UV 531 AM. It's radio produced by w-m-n, for wimmin and all those interested in things womyny. There is still an opportunity for you to get involved. All you have to do is contact the womnyz officer at the Student's Association or e-mail the wimmins collective on clitoris@smug.adelaide.edu.au.

This week on LOCAL NOISE we have EFFIGY playing tunes from their forthcoming album CENTURY COLLAPSING. Tune in and be in the chance to win a copy of the album. That's 9:30 PM this TUESDAY NIGHT on Student Radio 5UV 531 AM.

Peter Adams
 Christian Haebich
 1998 Student Radio Directors.

folks doin' stuff

The Planet!!! No, it's not what you're thinking. I'm talking about the really cool Radio National show, Monday to Friday at 3.15pm and 11.15pm. The program guide for this most righteous of radio shows is now available on-line at <www.abc.net.au/ra/elphome> for all you web-heads.

DJs Smiley, Craig, Nic, Jamie invite you to **Sofa Sonic**, every second and fourth Saturday of the month. In August that's the 8th and the 22nd. It only costs a couple of dollars to get in and then you can boogie to your heart's content with a room-full of like-minded people. Get down.

Saturday, August 22nd will see **Violette** treading the boards in our very own Uni Bar with the **Fauves, Pollen** and **Webster**. More details as they come to hand, so stay tuned.

Tripod Jimmy will be playing an all ages show (which will undoubtedly be most sick and go right off) at the Royal Hotel on Sunday, August 9th. Wouldn't miss it for the world.



single files

Moloko
"The Flipside" (Mushroom)
 "The Flipside" is a very funky song but this single contains 5 remixes of it as well as the original which adds up to over 38 minutes. I would rather just have the original and 1 or 2 B-sides. Too many mixes make it repetitive.
Ganymede

Imogen Heap
"Come Here Boy" (Festival)
 Well, you know, it's alright, maybe even good, but it's just three quarters Amos, one quarter angry young Morrisette and a silly name thrown in for good measure. You could do much worse, but there are people doing this kind of stuff in a much better way. A lot like a microwave lasagne.
Christian Haebich

Garbage
"I Think I'm Paranoid" (Mushroom)
 "I Think I'm Paranoid" is my favourite track off Version 2.0. So imagine my delight when it is released as the next single with 2 very cool B-sides, "Deadwood" and "Afterglow". These songs should have been on the album.
Ganymede

single files

Heather Nova
"London Rain" (V2)
 After too long in the wilderness of public obscurity, Heather Nova is back with a very tasty song, "London Rain", reminiscent of the B-sides on "Walk This Way". The single also features a way cool acoustic version of Nick Cave's "Ship Song".
J.D.

cd reviews

feature cd of the week

Airport Sunsets

Airport Sunsets
Various
(Modern Recordings)

The latest release from Adelaide's 'Modern Recordings' outfit again offers up a piquant slice of the local recording scene.

Sending out feelers in a few directions, MR has constructed a collection of tunes which, I think,

succeeds best when dwelling in the virtual spaces of electronic music.

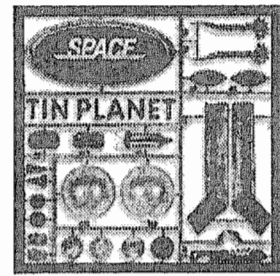
The best examples of what I mean are the two pieces by the Lush/Littler/Lush nexus: Suvomae's "Spoil (Shifty Mix)" with its smudged female vocals and almost concussed ambience, and Hover 1's "Snug (Hover 1 Remix)", a spooky, fractured haze of muted, clashing rhythms shot through with tremulous vocals. More successful than even these, however, is the Backfeed Slumber's magisterial "Wet Stuff for Electric Boys" which pumps along in a blur of beats and shimmering keyboard washes; it is dirty and beautiful.

Of the rest there are the straight ahead guitar sounds of Veiled Glade's "Skeleton", Mammals of Consequence's "Lead Me Out" (exhibiting a penchant for "This Is Music"-era Verve melodramatics), Defamed's "Golddigger" and Mark Scruby's own electric-acoustic effort, "Something Special for the Cameras (demo)", which exits in a glam-guitar stomp (sort of). Scruby also contributes the final evocative instrumental track "Jodi Loses Her Sister".

Moondriven's "We Can Build You" is all 60s britpop revival with its own euphoric la-la-la chorus, if you like that stuff, and Summit's "Stride" is, well, strident.

You can probably spot some of these act's influences quicker than you can say "derivative", but this is hardly the point. In reaching some pretty giddy heights, some fairly grotty (and exciting) depths, as well as trudging through the mediocre, this collection proves itself well worth the effort and a strong vindication of the efforts of local musicians to write, perform and promote their work. What we need to do now is stop being so self-conscious and just make the damn recordings, *Airport Sunsets* helps to do this.

Paul Lobban

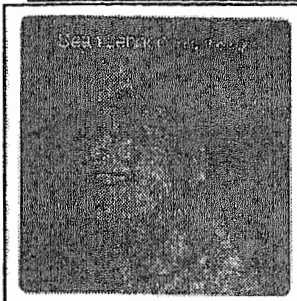


Tin Planet
Space
(Festival)

Tin Planet has to be one of the most

ecclectic albums I have ever heard. It ranges from the comical, quirky songs "The Ballad of Tom Jones" (with Cerys Matthews from Catatonia) and "Avenging Angels" to ballads with 1920s flapper influence ("Bad Days"), funky little dance ditties ("Disco Dolly"), Techno ("The Man", "Fran in Japan") and things I just can't describe. *Triple J* gave plenty of air time to "Tom Jones" and "Angels" and they are now playing the third single off the album, "Begin Again". I was surprised at the choice of "Begin Again" as the next single because in my opinion there are better tracks on the album, like "1 O'Clock" or even "The Man". There are two things that make this album so good. The first is the varied style of the fourteen tracks. The second is the way Space have drawn on popular culture for inspiration in their songs. They use people, characters and even institutions that are ingrained into popular culture like Elvis ("A Little Biddy Help From Elvis"). Let's not forget the line; "Your worse than Hannibal Lector, Charlie Manson, Freddie Kruger" and the fact that it is in a song called "The Ballad of TOM JONES", and there are several references to the FBI. If you like the three singles released from this album so far, you should definitely check out the rest of it.

Ganymede



Into the Sun
Sean Lennon
(Grand Royal/Capitol/EMI)

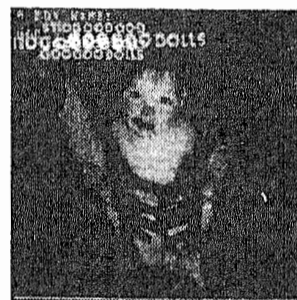
This poor lad. He's got his father's legacy to cope with. He's got the fact that he's on the Beastie

Boys uber-cool Grand Royal label to cope with. He's got Yoko "I'm a weirdo and proud of it" Ono as a mother to cope with. He's got the fact that his brother appears to diss him whenever possible to cope with. He's got theories abounding about why his father was killed to cope with (and he's not helping himself here, with outrageous statements about CIA involvement).

But he's also got hype to cope with. You see, people are calling Sam Lennon the future of pop music. There is tremendous hope that, unlike his brother Julian who swaps labels every year or so, he can bring pop music back to the masses who are currently listening to Matchbox 20, Third Eye Blind and Marcy Playground. So has he created a masterpiece? Nope. He's got plenty of time to do that. This is simply a love letter to his girlfriend (who also produced the album). It's sweet, in a poppy sort of way. There's some catchy tunes on *Into the Sun*. Actually, they're all catchy. And pretty much, they're also like chocolate - too much at one go and you just start to feel sick.

He shows tremendous promise, but if it's a pure pop record you're after, go for the recently released *The Best of the Lemonheads: The Atlantic Years*, or even better, support Australian music and get your ear around the latest releases by Sandpit, bluebottle kiss, even and any of a number of local Adelaide bands.

Andrew 1



A Boy Named Goo
Goo Goo Dolls
(Atlantic/Warners)

This first major label release by a relatively "indie" band, the Goo Goo Dolls, has been re-released

because of the huge success of the single "Iris" off the *City of Angels* soundtrack. This song has "the stadium feel" to it, and you can tell from listening to their debut major label release and this new song that they've gained huge popularity in the interim.

Do you like the Replacements? Paul Westerberg? Pop music with a slightly rocking edge? Then you'll either love the Goo Goo Dolls (which has to be one of the best names EVER for a band) or you'll absolutely loath them for directly copying the sound of the Replacements.

The opening cut, "Long Way Down", and the other big single off this album, "Name", are probably the best indication of the sound that the Goo Goo Dolls have, but that could be said about all thirteen numbers. They all tend to sound the same - lots of polish and plenty of hooks.

If you like the Replacements, listen to this before you buy. It's not that good, but it's not that bad.

AndrEw 1



Miles From Our Home
Cowboy Junkies
(Geffen/Universal Music Australia)

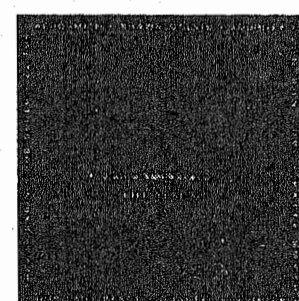
I've been a Cowboy Junkies fan ever since I first read an inter-

view with singer Margot Timmins and just knew I'd like anything she was associated with. About two months later I bought *The Caution Horses*, the Junkies' third album [after *The Trinity Sessions*, named for the old Baptist church it was recorded in, and the mythologised first album which no one seems to have ever heard]. I was blown away by just how much the band managed to convey with so sparse and quiet a mix. Their sound, for the uninitiated, is hard to pin down. They're not strictly country [though the influence is obvious], but to label them as 'contemporary adult' or 'easy listening' or even 'alternative' would be performing the greatest of injustices. The Junkies are that rare thing: a truly original sound, conscious of it's debt to what has gone before.

Miles From Our Home - by my reckoning the band's seventh album - possesses all the trademark characteristics of their previous recordings. Margot's brother, Michael Timmins, has penned a string of beautiful, understated songs written around his sister's unique, angelic voice. The quiet desperation of "Hollow as a Bone" and "The Summer of Discontent" is offset by the laid-back charm of "Someone Out There" and "Good Friday". Throughout their career the Junkies have maintained a philosophy of 'less is best' in regard to both production and volume; Margot never raises her voice to her audience, waiting instead for them to stop and listen to her calm restraint.

To be honest, I didn't feel the same instant kinship to *Miles From Our Home* as I did to the early albums [after about six years of ownership *The Caution Horses* is still one of my all-time favourites], but I'm warming to it more and more with every listen.

Rusty Springfield

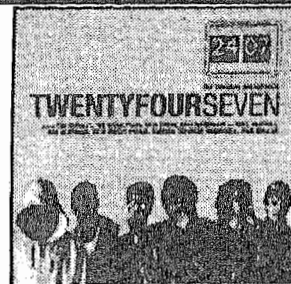


Armageddon: the Album
Soundtrack
(Columbia/Sony)

When I was about thirteen I bought the soundtrack from the movie Xanadu [you

do these things when you're thirteen]. On the vinyl version one side was all Olivia and the other side was all ELO. The reason why I mention this is that *Armageddon: the Album* reminds me of that previous indiscretion, except that at the time ELO was still current. Aerosmith, Journey, ZZ Top, Bob Seger, Patti Smyth... need I go on? Well, at least the movie might be credible... I think I'll wait for *The Four Horsemen of the Apocalypse: the Ride*.

Sam Andreas-Fault



TwentyFourSeven
Soundtrack
Epic

TwentyFourSeven, just in case you haven't heard, is a movie with Bob Hoskins in it. But this is the music section, so I'll review the sound-

track, not the film. Which is handy, as I haven't seen the film. But I have heard the soundtrack. Even handier.

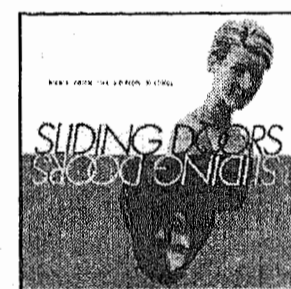
So what's on it, then? Well, it's a mixed bag of popular, catchy tunes, interspersed with little musical snapshots from Boo (yes, Boo) Hewardine and Neill MacColl, which are all quite pleasant, but most too short - I would have liked to have heard more of 'Courtroom No. 2' and 'Blues No. 3' in particular, each under 40 seconds long.

And as for those popular, catchy tunes I mentioned? Well, let's see what we've got here. Everyone's heard Van Morrison's 'Wild Night' - it's old, but you can't put a 'Use By' date on class. Sunhouse's 'Monkey Dead' is just plain cool. Tim Buckley shows where young Jeff got his voice from on 'Look at the Fool'. 'Damaged' sounds much the same as every other Primal Scream song I've ever heard, and Paul Weller's 'Broken Stones' is nicely bluesy and soulfull. But my favourite bit is when two and a bit minutes of The Blue Danube Waltz is followed immediately by the bunch of grunge-ish guitar chords at the beginning of The Charlatans' highly enjoyable 'North Country Boy'. It works.

So, all in all, it's a pretty good album. Just don't read the sleeve notes, written by the film's Director, Shane Meadows. They're a bunch of incoherent, pretentious crap.

But the album's good.

Paul Bradley.



Sliding Doors
Soundtrack
(MCA)

I'd elect this CD as the feelgood record of July. There's plenty of upbeat melodies, brassy saxophones

and songs that are as commercial as the movie that they look to come from. Beginning with Blair and 'Have Fun, Go Mad' the stage is set for some listener friendly tunes that are non-offensive, non-stimulating and non-demanding. Featured artists include Aqua (track 3 'Turn Back Time' - sounding a little more mature than in 'Barbie Girl'), Jamiroquai (injecting some needed funk with 'Use the Force'), Elton John (sounding just like the 'Honky Cat' he's singing about), and Dodgy (with a formulated early 60's sounding number).

For a selection of cohesive, clear and melodic numbers that are all very commercially viable this is great. As a CD I couldn't wait till it ended, there were too many songs that were just not adventurous, not meaningful and not musically inspiring. I believe that the target audience is anyone that enjoys SA FM or any of the commercial radio stations, as these songs would be right at home there.

kym

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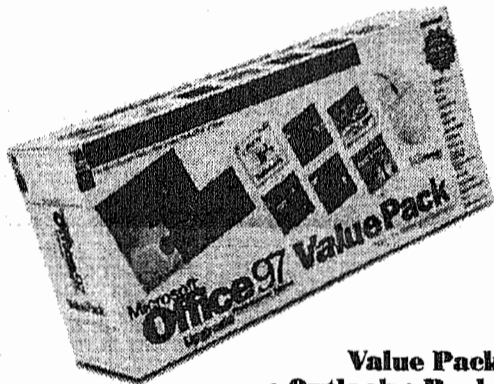
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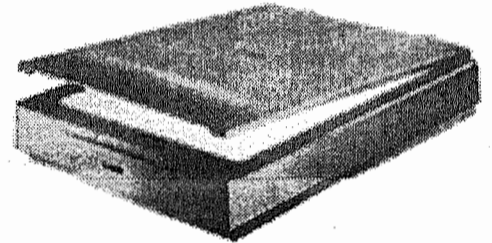
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ADELAIDE UNI BABY YEAH!

For those of you who didn't make it - well there's always next year. For those who did make it - how's the head? Once again the AUSKI July Ski Trip was HUGE. So huge in fact that Hoys Chalet was full to capacity; and over-capacity at times. One hundred and seventy six of Adelaide's finest drinkers, skiers, boarders and associated UniBar bums (sorry!) ravaged Mt Hotham for undoubtedly six of the best days of their lives. Never before has so much study been crammed into six days - study in sex, snow, snogging and serious drinking!

Don't think that Ski Trip is all fun though. Some sacrifices have to be made - like packing lightly so that the luggage storage area in one of our buses could be filled with nothing but alcohol. Luckily that bus didn't get stopped at the weigh station. With over 1200 litres of alcohol (that's over 7 litres per person or 1.5 litres of alcohol per person per night) crammed into the first bus we shoved our luggage into the remaining three buses as best as possible and headed off for Huey's domain - the land of the great white snow (no not Mt Lofty).

As usual the bus trip to Hotham was fairly tedious (boring more like it) but was saved only by 2 hours of Southpark, Travel Trouble, Uno and a sleeping tablet. Of course another highlight of the bus ride was watching Far Out Man on video. A great video selected by our discerning movie critic Andrea. Andrea everyone on Bus D thanks you - NOT!

We arrived at the land of cold and snow at about 8:30am just in time to collect our skis and lift passes and hit the slopes for our first fun/bruise filled day. As luck would have it a decent snowfall had just come down and conditions were pretty damn good on our arrival. With clear sunny skies we knew we were headed for good snow and great weather. With weather like this the opportunity to wear nothing but ski pants and a bikini top was just too good to resist (a good way to pick-up lift operators so I heard).

Amazingly after a 14hr bus ride & a whole days skiing everyone was fired up and ready for the AUSKI Cocktail Party from Hell. As tradition holds this party is held on the first night of the Trip and involves enough alcohol to put a smile on even the most travel weary of faces. The only thing out of tradition was the fact that we consumed about twice as much alcohol than ever before in about half the time. This factor can be put down to the many nights of practice and alcoholic sacrifices we had at UniBar prior to the Trip. The biggest night-time highlight of the week was bad taste night on Friday. In fine AUSKI fashion (pun intended) Zirky's nightclub was ravaged by the awesome power of party-mad uni students. A huge night was had by all especially Xena, clown-boy, furry-bikini-girl, cross-dressers (nice breasts guys) and the numerous porn stars, too many to count (sure its a banana down your pants Nick). In terms of lowlights of the week for the Chalet staff there was always the night the hardest core of all drinkers attempted Century Club. Unfortunately the snow was multi-coloured the next day as was the carpet, the beds, the showers and the bath. A particularly difficult night was had by a young lady by the name of Lawlers (as well as Lawlers junior) and almost-made-it-Kathryn who fell asleep while driving the porcelain bus. Of course Ned reeked revenge (reek being the appropriate word) on everyone in his room for putting toothpaste on him the previous night. Definetely the most spewy night time activity of any trip of any kind I have ever seen.

The biggest daytime highlight of the week came with some Trippers taking the Chopper option and going across to Falls Creek for a days skiing. Now that the same people own both mountain's lift companies you can use your lift pass at either resort. So we did! As well as the great views the flight is excellent value for money and fun with the chopper operators giving great massages. The snow was good at Falls Creek (not as good as Hotham of course) and the trip provides more and varied skiing terrain. We thoroughly recommend it to anyone, just watch out for those pommels and T-bars.

Another activity relativity new to Hotham is Night Skiing on the Big D. A few punters made it out to this activity which adds a new experience to skiing but tends to be a little icy. Of course this is rived by another Hotham night activity. Late at night when the lifts are otherwise closed for a measly \$0 on your lift tickets you can take part in the fierce competitive sport that is Stair Luege. This involves leaping from the top of the stair case in your room and sliding down the stairs on

forearms and bellies. Winning competitors this year include Andrew "Seagull" Williams and Jane "I didn't damage them" Paes. Warm-ups for next years Trip take place every Thursday at 1pm on the Barr Smith stairs.

Skiing was generally good for the whole week with only a few patchy areas showing themselves later on during the week. Luckily there was some snow during the week to keep us all going & the thought of that great deal at McDonalds of a cask of cordial for only \$7 - what a bargain (NOT). But where did that McDonald's sign go? In all, a sensational time which is an experience everybody should have while at uni.

At this point thanks are in order and so in no particular order: Thankyou to: all those who went on the Trip (you guys rock (and chuck)); the committee - Nick "Porn Star" Briggs, Daren "Superman" Polts, Ant and Andrea "Clean my Sink" Sumner: our great sponsors - Camtech, Finlandia, Jim Beam, XLR8, Dairy Vale, UniBar and Coke: the staff at the Sports Association - Gloria, Pene and Vicki: all the Hotham staff (except the bus drivers in Bus D), Jonathon and Trip Slave Seamus. A thousand thanks to all & a big sorry to USA and Flinders for using all the snow and changing its colour around the Chalet.

Don't forget the AUSKI September Trip and Snowball.



1998 AUSKI VITAL STATISTICS 176 TRIPPERS

- Broken Bones: 3 ARMS, 1 Groin (was that from the snow Rachel or from Ant?)
- Bruises: Too many to count.
- Beer Consumed: Approx 125 cartons.
- Spirits Consumed: 160 Bottles (including 50 bottles of Finlandia vodka)
- Goon Consumed: 3 casks
- Sightings of Superman in Room 5: Too many
- Instructors Scored: 6
- Hours Sleep: 2 per night
- Inappropriate Vomiting Places: 3 beds (in 1 chuck), 1 window, 1 pillow, 1 bath tub, 1 sink (gee thanks Andrea), 4 saucepans (1 cooked), 1 balcony, 1 table, 2 couches, the floor, the floor again and again.
- Injections up the Butt: 1
- McDonald's signs: 1
- Reebok Pumps: 4
- Snowboards broken: 2



SNOWBALL WEDNESDAY 12TH AUGUST

7.30 pm in UniBar (See advert in classifieds) \$5 entry with an XLR8 ON ENTRY, DRINK SPECIALS ETC.ETC.ETC

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Clubby Clubby Clubs Clubs

Special Clubs Fest Edition!!!

This week is Clubs' Fest Week!

You're probably thinking, "Not another fuggin special week." Don't write this one off. This is the best mid year free entertainment you have ever seen at Adelaide Uni. In fact, it's probably the best mid year entertainment free or otherwise.

Clubs Fest is a chance for clubs to get out and advertise themselves. Or if they have just formed, to try and attract members. Clubs are great places to meet like-minded people. From comparing your homebrew to fighting for an Australian Republic, there is a club for you.

So what's happening and where?

We start at 12:30 noon (sic) and finish at 2:30 pm. The main acts start at 1 pm.

Where? The cloisters and Barr Smith Lawns. Wander around and have a look.

Wednesday 5 August

Bouncy Castle

Can't leave out the bouncy castle, a corner stone of any uni activity.

Bobcat Ballet

You've seen them on TV, now see them in the flesh.

Magician

Be baffled. Adult and intellectual tricks.

Face Painting

Who says you have to be 8 to enjoy face painting? Don't worry, you won't miss out, they'll be here all three days.

Film

Dark Star plus *All Summer in a Day* and *The Big Snit*.

Ultra-low budget Science Fiction cult film, directed by John Carpenter, in which sentient bombs come to terms with their purpose in life. Also screening is *All Summer in a Day*, based on a short story by Ray Bradbury, and *The Big Snit*, an animated film in which a middle-aged couple resolve their trivial arguments just in time before being atomised by a nuclear apocalypse.

Starts at 1:10pm in the Union Cinema. Cost? A mere \$1 for members, and \$3 for non members. Join on the day.

Indian Dance

By the University of Adelaide Cross Cultural Dance Club.

Society for Creative Anachronism

Rapier demos! Hack 'n' slash.

Thursday 6 August

Camel Rides

You want free camel rides on the Barr Smith Lawns? We give them to you.

Clown

Fire juggling and more!

Face Painting

Again!

German Play

Der Gute Mench von Setzuan (*The Good Woman from Setzuan*)

This is put on by the German Club in the Little Theatre at 1:15pm. \$4 concession and \$6 adults.

Uni Jazz

(eve) In the Bar. By now you should know of the music this great club plays. If you don't, come and check them out.

Film

Dark Star plus *All Summer in a Day* and *The Big Snit*.

Starts at 7pm in the Union Cinema. Cost? A mere \$1 for members, and \$3 for non members. Join on the day.

Friday 7 August

Native Animal Display

Tired of the boring old cat or dog as a pet? Native animals are much cooler, and more interesting. (*Buy a cow instead - Eds.*)

Magician

The same guy from Wednesday is back!

Face Painting

If you miss out Wed or Thur, this is your last chance.

Flamenco Dancers

Hot and cool! Check out Flamenco dancing in the Wills refectory. New paint on the walls too!

Choral Singers

These are Adelaide University's own. Come and hear them.

German Play

Der Gute Mench von Setzuan (*The Good Woman from Setzuan*)

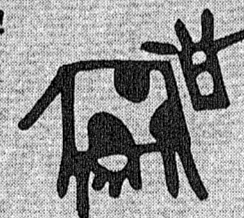
This is put on by the German Club in the Little Theatre at 1:15pm. \$4 concession and \$6 adults.

But this is just some of the entertainment! There's more!

Come and check out the clubs that will be around. There will be Guinness and BBQ's. The home brew club will be having a tasting session. The Society for Creative Anachronism will be wandering around in medieval garb. The Women's Collective will be printing t-shirts, and the Mature Students will have a coffee and biscuit stall. And don't miss the Wet T-shirt competition! There's great prizes for that one. The Environmental Collective will be out in force, also.

Not only do we have our regular clubs but five new clubs will be out there! Five new clubs in the past month! If you want to know how easy it is to form a club, ask one of the guys in the Clubs' T-shirts.

Get out there and do something!



Submissions for this page should be made to Michael Blackwell (who will one day actually listen to us when we say "No formatting please, Mr Blackwell") in the Clubs Association.

I HAD A CAT NAMED SNOWBALL; SHE DIED, SHE DIED

AUSKI SNOWBALL
Wednesday 12th August
7:30pm in UniBar
\$5 entry with an XLR8 on entry
Door prizes
July Ski Trip awards & stories and video preview
Bring your photos
Help raise money for Ant and Phil to compete in IV.
Drink Specials
Happy Hour 7:30 - 8:30
\$1.50 schooners
\$2.50 Jagermeister with beer
\$4 base spirits
\$1.50 cider schooners
Throughout the night:
\$3.50 Jagermeister with schooner
\$3 Galliano with mix
\$1.80 cider schooners

BANG CRASH THUMP

Wanted
1 drummer, to complete 3 piece band
Must know how to play drums
Influences: Tea Party, Pixies, Radiohead
Tim: 8272 5051
timothy.kentish@student.adelaide.edu.au

KEEP ME

WANTED
Men and women goalkeepers for the Adelaide University Soccer Club to goal keep at the Australian Universities Games - being held in Melbourne from September 28th until Oct 2nd (AFL Grand Final weekend in Melbourne no less and you could be there - need we say more???)
Cost will be approximately \$300 for the week.

Contact John Peppas on 0417 831 730 for further details.

SLEEP ON IT

King size bed (base and mattress) for sale - \$150!!! Other gear for sale too.
Call Natasha on 8272 1412.

ALL BLACK TIE

The Adelaide University Football Club Blacks Ball - Black tie gala affair

Saturday August 8th 8pm-1am
ESTONIAN Hall
cnr of Childers St & Jeffcott St
North Adelaide

Beer, bottled wine, giggle juice, softies, band, nibbles all included

Will Honner 8267 1121

Tickets available from Sports Association office, Ground floor, Lady Symon building, Adelaide University, near gate 10 Victoria Drive

WHAT'D YOU SAY?

WORKSHOP ON COMMUNICATING EFFECTIVELY

When: Tuesday 11 August 1998. 1.10 - 2.00pm
Where: Counselling Centre, Ground floor, Horace Lamb Bldg
Presenter: Susan Howard

BOOK NOW on 8303 5663 or CALL IN

Classifieds are a free service to students of the University of Adelaide. Use 'em or we'll send round some goons.

1998 Australian Universities Games Team presents

"IV Training"

\$20
(\$25 on the night)

Beer, performance enhancing punch, champagne, softies

14th August, 8pm-12am.

University Boat House

tickets on sale opposite bookshop
Union building
+ the Sports Association
3rd August onwards

The AU Netball, Touch and Basketball Clubs promote the responsible consumption of alcohol.
So does On Dit.



tax angst?

Struggling through your tax return?
Don't know your deductions from your rebates?

The Students' Association now has a free tax assistance service to help you through these challenging times. If your gross yearly income is less than \$20,000 and you are a student of the University of Adelaide, you are eligible to use this service. Every Wednesday, between 3 - 5pm, come in and talk to our accountant (courtesy of Income Tax Specialists.)
Gain valuable advice & help with

filling out that pesky tax return form.
Simply call into the Students' Association Office (ground floor, George Murray Building, Union Complex) or call (08) 8303 5406 to make an appointment.
Or, visit the web site for free taxation advice:
<http://www.taxspecialists.com.au>
user name: students
password: tax98

your students' association - working for you





NEED SOME ENERGY TO GET THROUGH THE DAY?

